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April—June, 1915

J. P. CHALMERS
Founder

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CALIFORNIA

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Grim Messenger, The (Two parts), April 25 (Big "U")..... 628
Grind, The (Three parts), April 11 (Rex). 130
Guardian of the Flocks (Two parts), April 5 (Victor)..... 123

H

Heart Breaker, The (Two parts), April 8 (Big "U")..... 134
Heart of Cerise, The (Three parts), June 3 (Rex)..... 1494
Hearts and Clubs, May 31 (Joker)..... 1500
He Fell in the Park, May 11 (Nestor).... 970
Her Friend, the Milkman, April 30 (Nestor) —
Her Mysterious Escort, June 19 (Powers).1842
Her Own Blood, June 20 (Big U)..... 2162
Hindoo Creation, A, April 19 (Joker)..... 1148
Hiram's Inheritance, May 24 (Joker)..... 1326
His Captive (Two parts), April 7 (Laemmle)..... 128
His Nobs, the Duke, April 27 (Nestor)..... 632
His Smashing Career, April 22 (Sterling). 786
His Uncle's War (Two parts), May 2, (Big "U")..... —
Homer Croy Along the Nile, May 18 (Nestor)..... 1500
Honor of the Ormsbys, The (Three parts), April 26 (Victor)..... 786
Hostage of the North (Two parts), May 27 (Domino)..... 1508
House of a Thousand Relations, The (Two parts), May 31 (Victor)..... 1502
How Billy Got His Raise, June 7 (Joker)...1846

I

Idyl of the Hills, An (Two parts), May 13 (Rex)..... 961
In His Mind's Eye, June 10 (Big "U")..... 1670
In the Clutch of the Emperor, April 8 (Rex)..... 130
In the Hills Beyond, May 8 (Powers)..... 786
In the Land of the Mikado With Homer Croy, April 5 (Joker)..... —
"In the Shadow of the Pyramid" (No. 3 of "Under the Crescent" Series) (Two parts), June 15 (Gold Seal)..... 1842

J

Jane's Declaration of Independence (Two parts), July 3 (Bison)..... 2166
Judgment of Men, The, June 4 (Victor)...1502
Jungle Queen, The (Two parts), May 15 (Bison)..... 1672

L

Ladder of Fortune, The (Two parts), April 22 (Rex)..... 454
Lady Baffles and Detective Duck in "The Great Egg Robbery," May 27 (Powers)...1326
Lady Doctor of Grizzly Gulch, The, May 22 (Joker)..... 1148
Larry O'Neill, Gentleman (Two parts), June 24 (Imp)..... 2004
Last Act, The, June 15 (Rex)..... 1842
Law of the Open, April 10 (Powers)..... 128
Learning to Be a Father, June 26 (Powers).2002
Life in the Balance, A (Two parts), June 4 (Imp)..... 1496
Life's Furrow, April 11 (Laemmle)..... 128
Little Girl of the Attic, The (Two parts), May 5 (Laemmle)..... 790
Little Mr. Fixer, June 13 (Nestor)..... 1678
Love and Hand Cuffs, April 24 (Powers).. 456
Love and Sour Notes, May 19 (L-KO)..... 1150
Lover's Lucky Predicament, The, June 5 (Joker)..... 1500
Love's Reflection, April 26 (Imp)..... —
Love That Lasts, The, April 17 (Powers).. 288

M

Man and His Money, A, April 15 (Rex)..... 294
Marble Heart, The, July 2 (Imp)..... 2168
Master Rogues of Europe, The (Three parts), May 9 (Big "U")..... 1324
Matty's Decision (Two parts), April 27 (Gold Seal)..... 632
Mavis of the Glen (Three parts), April 21 (Laemmle)..... 456
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Memory Tree, The, May 27 (Big "U")....1324
Mismated, June 21 (Imp)..... 2004
Mixed Up Elopement, April 13 (Nestor)... 288
Modern Enoch Arden, A (Three parts), May 30 (Big "U")..... 1324
Mountain Melody, A, June 22 (Rex)..... 1998
Mumps, June 11 (Victor)..... 1680
Mysterious Contragrav, The (Two parts), April 6 (Gold Seal)..... 132
Mysterious Lady Baffles and Detective Duck (Episode No. 2, "The Sign of the Sacred Safety Pin"), June 10 (Powers)..... 1674
Mystery of the Yellow Curl Papers, The (Two parts), April 23 (Imp)..... 454

N

Nabbed (Two parts), May 1 (Bison)..... 632
Nature's Triumph, April 25 (Laemmle)...1146
Nightmare of a Movie Fan, The, May 28 (Victor)..... 1324
No Soup, May 29 (Joker)..... 632
Nothing Ever Happens Right, May 15 (Joker)..... 972

O

Old Doctor, The (Two parts), May 23 (Big "U")..... 1152
Old Grouch, July 1 (Big U)..... 2162
Old Tutor, The, April 13 (Big "U")..... 288
Oliver's Hero, April 1 (Sterling)..... 288
One Kind of a Friend, May 23 (Laemmle)..1148
$100,000, May 2 (Laemmle)..... 790
One Man's Evil (Two parts), June 19 (Bison)..... 1840
On His Wedding Day, June 15 (Nestor)...1846
Over the Bounding Waves, April 26 (Joker).1148
Oyster Dredger, The (Two parts), June 14 (Victor)..... 1848

P

Panzer Troupe, The, June 17 (Powers)..... 1842
Park Johnnies, June 6 (L-KO)..... 1498
Peach and a Pair, A, June 22 (Nestor)....1998
Playmate, April 15 (Sterling)..... 630
Pokes and Jabbs, May 13 (Sterling)..... 960
Poor Policy, April 25 (L-KO)..... 456
Prophet of the Hills, A (Two parts), April 28 (Laemmle)..... 630
Purple Iris, The (No. 1 of "Under the Crescent" Series), June 1 (Gold Seal)..... 1504
Pursuit Eternal, The (Two parts), May 29 Imp)..... 1330
Putting One Over, April 6 (Big "U")..... 134

R

Remedy, The, June 25 (Victor)..... 1996
Rene Haggard Journeys On (Two parts), May 6 (Rex)..... 792
Riddle of the Silk Stockings, The, June 14 (Imp)..... 2168
Romance of Hawaii, A, April 30 (Victor).. 632
Roses and Thorns, May 6 (Big "U")..... 786
Runaway Auto, The, May 8 (Joker)..... 1500
Rustle of a Skirt, The, April 9 (Victor)... 123

S

Saved by a Dream (Three parts), April 12 (Victor)..... 292
Second Beginning, The, June 17 (Big "U").1844
Seeing India With Homer Croy, May 11 (Nestor)..... 1326
Shattered Memories (Three parts), May 25 (Gold Seal)..... 1328
Shaved in Mexico, April 28 (L-KO)..... 630
She Winked, May 3 (Joker)..... 792
Shot in the Dark, A, May 11 (Rex)..... 961
Silent Command, The (Four parts), June 2 (Laemmle)..... 1496

Skin Game, A, July 3 (Joker).....2163
Skipper Simpson's Daughter, April 12 (Lu...er).....290
Smuggler's Lass, The (Two parts), May 31 (Bison).....974
Snow Girl, The (Three parts), June 16 (Laemmle).....1846
Stool Pigeon, The (Two parts), April 19 (Victor).....458
Stool Pigeon's Revenge, A, May 12 (L-Ko). 970
Story the Clock Told, The, April 5 (Imp). 126
Strange Disappearance, A (Three Parts), June 11 (Imp).....1678
Stranger in Camp, A, May 14 (Victor)..... 970
Streets of Make Believe, The, April 12 (Imp).....290
Struggle, The, June 8 (Rex).....1676
Swan Life, April 1 (Sterling).....288
Swinging Doors, The (Two parts), June 6 (Big "U").....1498

T

Ten Minutes With Homer Croy in India, April 19 (Nestor).....632
Test, The (Two parts), June 26 (Bison)..1998
Their Friend, the Burglar, June 8 (Nestor).1676
Their Secret (Two parts), June 27 (Big U).2000
They Were Heroes, May 21 (Nestor).....1150
Things in the Bottom Drawer, The, April 18 (Laemmle).....288
Tinker of Stubbinville, The, June 24 (Big U).....2000
Tiny Hands, May 1 (Powers).....630
Toll of Youth, The, May 9 (Laemmle).... 790
Tony, May 7 (Imp).....790
Too Many Crooks, June 1 (Nestor).....1500
Torrent, The (Two parts), May 11 (Gold Seal).....970
Toy-Maker of Leyden, The, June 5 (Lu...).1844
Trail of the Upper Yukon, The (Two parts), May 27 (Rex).....1489
Trickery (Two parts), May 26 (Laemmle) .1328
Trip to Cairo, A, May 3 (Joker).....1674
Troubadour, The (Two parts), April 15 (Big "U").....288
Troublesome Parrot, The, May 1 (Joker). 632
Two Hearts and a Ship, April 23 (Nestor).. 456

U

Uncle's New Blazer, May 10 (Imp).....1330
Under the Crescent Series No. 1, "The Purple Iris" (Two parts), June 1 (Gold Seal).1504
Under the Crescent Series No. 2, "The Cage of the Golden Bars" (Two parts), June 8 (Gold Seal).....2004
Under the Crescent series No. 3 "In the Shadow of the Pyramid" (Two parts), June 15 (Gold Seal).....1842
Under the Table (Two parts), April 14 (L-KO).....288
Unlike Other Girls (Two parts), April 20 (Rex).....632

V

Valley of Silent Men, The (Two parts), June 10 (Rex).....1676
Vanity (Two parts), July 1 (Rex).....2163

W

Wanted—A Chaperone (Two parts), May 7 (Nestor).....970
War of the Wild, The (Two parts), April 24 (Bison).....456
Way he Won the Widow, The, April 17 (Joker).....290
Wedding Bells Shall Ring, April 5 (Joker) 130
What a Blind Man Saw (Two parts), May 12 (Laemmle).....961
When Cupid Crossed the Way, May 18 (Nestor).....1150
When Her Idol Fell, May 25 (Nestor).....1326
When Hubby Grew Jealous, June 29 (Nestor).....2159
When Love Is Love (Two parts), May 22 (Rex).....1152
When Schultz Led the Orchestra, June 26 (Joker).....1998
When the "Spider" Tore Loose, April 14 (Laemmle).....288
When the Spirits Moved, July 2 (Nestor)..2159
When they Were Co-Eds, June 4 (Nestor)1500
When War Threatened, April 24 (Joker).. 454
Where Brains Are Needed (Two parts), May 16 (Big "U").....972
Where Ignorance Is Bliss, June 12 (Joker) 1674
Where Our Morning Paper Comes From, April 15 (Sterling).....630
Whirling Disk, The (Two parts), April 20 (Gold Seal).....458
Wild Blood, April 19 (Imp).....454
Wild Irish Rose (Two parts), April 13 (Gold Seal).....292
Witch of Salem Tower, A (Two parts), May 24 (Victor).....1322
With Father's Help, May 28 (Nestor).....1326
Woman Hater's Baby, The, June 12 (Powers).....1674

Y

You Can't Always Tell (Two parts), May 28 (Imp).....1496

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A

Actor and the Rube, The, April 16 (Falstaff) 460
Added Fuel (Two parts), May 15 (Majestic) 800
Altar of Ambition, The (Two parts), May 10 (American).....978
Ambrose's Lofty Perch, April 3 (Keystone) —
Ambrose's Nasty Temper, April 17 (Keystone).....—
Ambrose's Sour Grapes (Two parts), March 1 (Keystone).....—
Angel in the Mask, The, May 30 (Thanhouser).....1504
Artist's Model, The (Two parts), April 22 (Domino).....640
Artist's Wife, The, April 2 (Majestic)..... 138
Ash Can, The, or Little Dick's First Adventure, June 22 (Majestic).....2172
At the Edge of Things, May 19 (American).1160
At the Hour of Eleven, May 10 (Reliance). 980

B

Baby, The, May 5 (Reliance)..... 800
Baby Benefactor, The, June 1 (Thanhouser).....1848
"Bad Buck" of Santa Ynez (Two parts), May 21 (Kay-Bee).....1334
Bad Man and Others, A (Two parts), June 26 (Reliance).....2168
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Beauty Bunglers, The, April 12 (Keystone) —
Beautiful Love, June 27 (Komic).....2008
Bianca Forgets, April 27 (Thanhouser).... 800
Big Brother Bill, April 18 (Thanhouser)... 460
"Bill" Series No. 20, "Ethel's Deadly Alarm," April 4 (Komic)..... 296
"Bill" Series No. 21, "Ethel's New Dress," April 18 (Komic)..... 460
"Bill" Series No. 22, "Ethel's Disguise, May 2 (Komic)..... 802
"Bill" Series No. 23, "Ethel's Romance," May 16 (Komic).....1156
Brave and Bold, June 6 (Komic).....1682
Broken Window, The, May 12 (American) 978
Bud Blossom, June 13 (Falstaff).....2006
Burglars by Request, April 10 (Royal).... 296
Buried Treasure, The, April 28 (Reliance). 634
Burned Hand, The (Two parts), June 13 (Majestic).....1684
By Fair Means or Fowl, April 11 (Komic). 460
By Whose Hand (Two parts), June 28 (American).....2170

C

Casey's Tribulations, May 15 (Royal)..... 980
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Celestial Code, The (Two parts), June 5 (Reliance).....1684
Checkmate, April 27 (Majestic)..... 638
Children of the Sea (Two parts), June 27 (Majestic).....2172
Choir Boys, The, June 21 (Reliance).....2168
Cliff Girl, The, May 24 (Reliance).....1506
Comeback, The (Two parts), May 2 (Majestic)..... 800
Conversion of Frost Blake, The (Two parts), June 2 (Broncho).....1508
Corner in Babies, A, April 3 (Royal)..... 140
Country Girl, The (Two parts), June 15 (Thanhouser).....2012
Cycle of Hatred, The (Two parts), April 6 (Thanhouser)..... 136

D

Daughter of Kings, May 23 (Thanhouser).1504
Day of Reckoning, The (Two parts), April 26 (American)..... 638
Deadly Focus, The, May 26 (Reliance)....1332
Deal in Diamonds, A, June 22 (Beauty)..2008
Dirty Face Dan, June 8 (Majestic).....1854
Disillusionment of Jane, The (Two parts), April 21 (Broncho)..... 464
Doctor Jim (Two parts), April 4 (Majestic) 138
Do-Re-Mi-Fa, April 15 (Keystone)..... —
Double Exposure, April 11 (Thanhouser). 136
Downfall of Potts, The, June 18 (Nestor)..1846
Dreams Realized, May 7 (Beauty)..... 804
Droppington's Devilish Deed, April 5 (Keystone)..... —
Droppington's Family Tree (Two parts), April 2 (Keystone)..... —

E

Ebenezer Explains, June 18 (Falstaff)....2006
Electric Alarm, The, May 18 (Majestic)..1156
11.30 P. M. (Two parts), May 23 (Majestic).....1156
Ethel's Deadly Alarm Clock (No. 20 of the "Bill" Series), April 4 (Komic)..... 296
Ethel's New Dress (No. 21 of the "Bill" Series), April 18 (Komic)..... 460
Ethel's Disguise (No. 22 of the "Bill" Series), May 2 (Komic)..... 802
Ethel's Romance (No. 23 of the "Bill" Series), May 16 (Komic).....1156

F

Face Most Fair, The, May 4 (Beauty).... 804
Fancy Pern Seed (Two parts), May 25 (Thanhouser).....1504
Fakir, The (Two parts), April 1 (Domino). 140
Fashion and the Simple Life, April 25 (Thanhouser)..... 636
Fencing Master, The (Two parts), April 11 (Majestic)..... 296
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Floating Death (Two parts), June 25 (Kay-Bee).....2176
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For the Honor of Bettina (Two parts), April 25 (Majestic)..... 638
Freight Car Honeymoon, A, June 6 (Thanhouser).....1850

G

Gasoline Gus, May 30 (Komic).....1832
Girl of the Seasons, The (Two parts), June 1 (Thanhouser).....1848
God Is Love (Two parts), April 24 (Reliance)..... 462
Golden Rainbow, A, June 2 (American)....1506
Good Business, A, June 30 (American)....2170
Greater Strength, The (Two parts), May 17 (American).....1158
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Guiding Light, The, June 4 (American)... 1508
Gussle's Backward Way, May 1 (Keystone). —
Gussle Rivals Jonah (Two parts), April 26 (Keystone)..... —
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H

Handicap of Beauty, The, April 23 (Falstaff)..... 638
Heart of the Princess Marsari, The (Two parts), May 18 (Thanhouser).....1334
Hearts and Swords (Two parts), June 24 (Domino).....2176
Hearts United (Two parts), June 12 (Reliance).....1850
Her Alibi (Two parts), May 20 (Domino)..1336
Her Easter Hat (Two parts), May 28 (Kay-Bee).....1508
Her Filmland Hero, June 1 (Majestic)....1684
Her Grandparents, May 4 (Majestic)..... 800
Her Musical Cook, June 16 (American)....1852
Highbinders, The (Two parts), April 18 (Majestic)..... 296
His Affianced Wife (Two parts), May 12 (Broncho)..... 981
His Bachelor Dinner, April 12 (Reliance).. 462
His Brother's Debt (Two parts), April 5 (American)..... 298
His Guardian's Auto, June 11 (Falstaff)...1848
His Luckless Love, April 18 (Keystone)... —
His Obligation (Two parts), June 14 (American).....1852
His Superficial Wife (Two parts), June 16 (Broncho).....1582
His Twin, June 5 (Royal).....1686
Home Again, April 25 (Komic)..... 802
Hostage of the North (Two parts), May 27 (Domino).....1508
Housemaid, The, June 16 (Reliance).....2006
House of Bentley, The (Two parts), May 1 (Reliance)..... 800
House That Jacked Moved, The, May 21 (Falstaff).....1334
Human Octopus, The (Two parts), May 14 (Kay-Bee).....1160
Hungary Hank at the Fair, April 24 (Royal) 296
Huron Converts, The (Two parts), May 22 (Reliance).....1332

I

Image of the Past, An, March 30 (Majestic) 138
Indian Changeling, The, April 7 (Reliance)..... 294
In the Purple Hills (Two parts), May 24 (American).....1334
In the Valley, June 18 (Thanhouser).....2012
It's An Ill Wind, May 28 (Falstaff).....1686

J

Jewelled Dagger of Fate, The, March 29 (Reliance)..... 136
Job and the Jewels, The, April 14 (Reliance)..... 294
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K

Kite, The (Two parts), May 7 (Kay-Bee). 981

L

Life's Staircase, May 11 (Beauty)..... 978
Life Worth While, The, April 4 (Thanhouser)..... —
Light in the Window, The, April 16 (Reliance)..... 462
Little Chrysanthemum, June 1 (Beauty)...1510
Little Dick's First Case, May 28 (Majestic)..1332
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Little Match Makers, The, April 13 (Majestic)..... 462
Little Mother, The, April 6 (Majestic)..... 138
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Living Death, The (Two parts), June 6 (Majestic).....1506
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M

Madonna, June 29 (Beauty).....2176
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Mission of Morrison, The, May 3 (Reliance).1156
Mollycoddle, The, June 15 (Beauty).....1854
Molly of the Mountains (Two parts), April 7 (Broncho) 140
Moment of Sacrifice, The, (Two parts), April 13 (Thanhouser)..... 296
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Mother's Justice, A, June 7 (Reliance)....1850
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Mr. Wallick's Wallet, July 4 (Komic)....2172
Mutual Weekly, No. 12, 1915, March 25 (Mutual) 140
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N

Naughty Henrietta, May 18 (Beauty).....1160
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Not a Ghost of a Show, June 19 (Royal)..2006

O

Oh Baby, May 29 (Royal).....1332
Oh Daddy, April 20 (Beauty)..... 462
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Old Chemist, The (Two parts), March 20 (Majestic) 136
Old Clothes Shop, The (Two parts), June 19 (Reliance) 1850
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One Who Serves, June 2 (Reliance).....1684
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Open Door, The, April 26 (Reliance)..... 636
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P

Pathway from the Past, The (Two parts), June 11 (Kay-Bee).....1852
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Persistence Wins, April 13 (Beauty)..... 300
Piece of Amber, A (Two parts), June 4 (Kay-Bee).....1682
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Primitive Spirit, The, March 31 (Reliance). 136
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R

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Renegade, The (Two parts), April 28 (Broncho) 640
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Reprisal, The, May 26 (American).....1334
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Rightful Theft, The, May 25 (Majestic)....1506
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S

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Scientific Mother, The, May 7 (Falstaff).. 980
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She Walketh Alone, April 21 (American).. 464
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Showdown, The, June 28 (Reliance).....2170
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Spark from the Embers, The (Two parts), May 5 (Broncho)..... 804
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Strike at the Centipede Mine, The (Two parts), June 10 (Domino).....1850
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T

Taking of Luke McVane, The (Two parts), April 16 (Kay-Bee) 464
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That Doggone Serenade, May 8 (Royal).... 802
Their One Love, May 2 (Thanhouser)..... 981
Their Social Splash, April 26 (Keystone).. —
Three Roses, May 16 (Thanhouser).....1334
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U

Undertow, The (Two parts), April 20 (Thanhouser) 636
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W

Wanted—A Wife, April 28 (American).... 638
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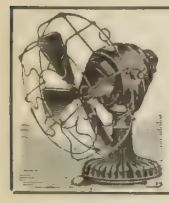

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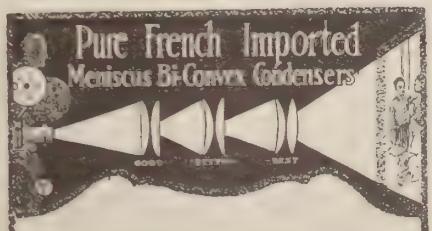

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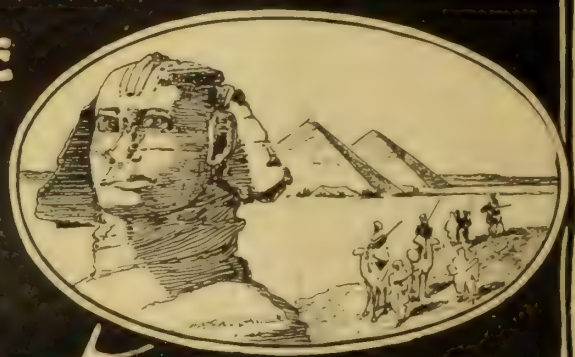

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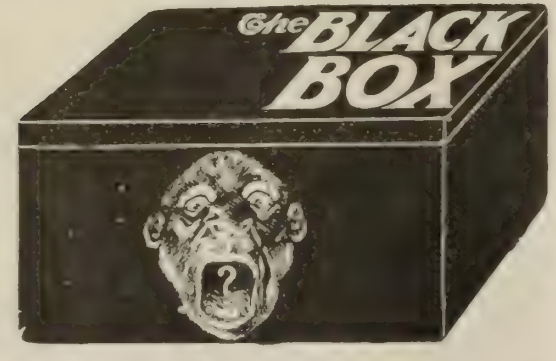

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Again we wish to impress upon the Exhibitor the value in dollars and cents—the box office value—of the marvelous Universal Program. Every week it gives you features which, if produced by a so-called "special feature" producer would cost you $25 to $50 as an "extra." Every week sees some notable mark of progress on the part of the Universal. Every week there is added to its already stupendous list of attractions splendid actors, great writers, unique facilities that put and keep the Universal miles in the lead of all other producers. The Exhibitors who are booking the regular Universal Program are not only getting the best to be had in the world, but they are MAKING MORE MONEY than the Exhibitors who are "picking their own programs." Think it over. Write your Exchange. It's up to you.

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY **NEW YORK**

MOVING UNIVERSAL PICTURES

MR. FRANCIS X. BUSHMAN

is presented in

"The Return of Richard Neal" and "The Great Silence"

By Edward T. Lowe, Jr.
Released April 17

By H. Tipton Steck
Released March 26

The latest three-act prize mystery dramas produced in conjunction with The Ladies' World.

Richard C. Travers and Miss Edna Mayo

are presented in

"THE LADY OF THE SNOWS"

The great 3-act photoplay of the Canadian Northwest, dramatized from the Novel of Edith Ogden Harrison, wife of Mayor Carter H. Harrison of Chicago. Released April 6th.

MR. CHARLES CHAPLIN

is presented in

"A Jitney Elopement"

(In two acts)
A screamingly funny comedy released April 1.

Released Monday, April 5
"The Other Woman's Picture"
By MRS. JOHN VAN VORST
Man plays with fire and is burned. Adapted from Smart Set Magazine

Released Wednesday, April 7
"The Fable of the Busy Man and the Idle Woman"
By GEORGE ADE
Woman is the Weaker Vessel. Yes, she is!

Released Thursday, April 8
"Sophie's Fighting Spirit"
Sophie gets a pain, starts a riot and weeps in her rival's arms

Released Friday, April 9
"An Opal Ring"
By JUSTUS MILES FORMAN
(In Two Acts)
Portraying strange and thrilling adventures. Adapted from The Smart Set Magazine

Released Saturday, April 10
"Andy of the Royal Mounted"
A Western drama featuring MR. G. M. ANDERSON

Trademark
Reg. U. S. Pat. 1907

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"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street Chicago

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A three reel American Drama made by Balboa.
The tale of a man who strayed from the path of duty because of a beautiful woman.
1-3-6 sheet posters.

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A comedy made by Balboa combined with THE INTELLIGENCE OF APES an educational.
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A laughable Handworth comedy united with AN EXCURSION IN NORWAY, an interesting scenic, to make one reel of more than ordinary excellence. 1 sheet posters.

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A series of beautiful views of a little known spot and WIESBADEN (Germany) a scenic showing the far famed health resort. 1 reel. 1 sheet posters.

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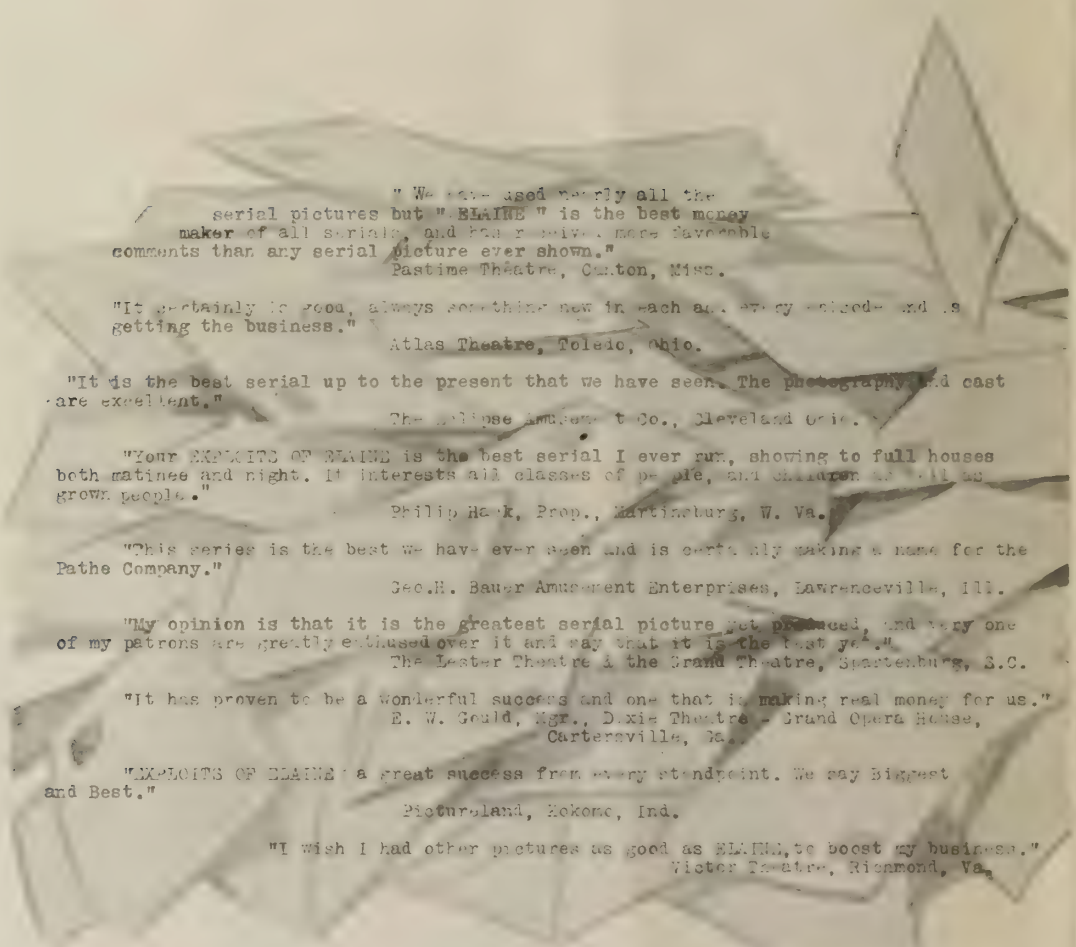

" We have used nearly all the serial pictures but " ELAINE " is the best money maker of all serials, and has received more favorable comments than any serial picture ever shown."
Pastime Theatre, Canton, Miss.

"It certainly is good, always something new in each and every episode and is getting the business."
Atlas Theatre, Toledo, Ohio.

"It is the best serial up to the present that we have seen. The photography and cast are excellent."
The Eclipse Amusement Co., Cleveland, Ohio.

"Your EXPLOITS OF ELAINE is the best serial I ever run, showing to full houses both matinee and night. It interests all classes of people, and children as well as grown people."
Philip Hauk, Prop., Martinsburg, W. Va.

"This series is the best we have ever seen and is certainly making a name for the Pathe Company."
Geo.H. Bauer Amusement Enterprises, Lawrenceville, Ill.

"My opinion is that it is the greatest serial picture yet produced, and every one of my patrons are greatly enthused over it and say that it is the best yet."
The Lester Theatre & the Grand Theatre, Spartenburg, S.C.

"It has proven to be a wonderful success and one that is making real money for us."
E. W. Gould, Mgr., Dixie Theatre - Grand Opera House, Cartersville, Va.

"EXPLOITS OF ELAINE a great success from every standpoint. We say Biggest and Best."
Pictureland, Mokomo, Ind.

"I wish I had other pictures as good as ELAINE, to boost my business."
Victor Theatre, Richmond, Va.

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WILLIAM ELLIOTT

IN HIS INITIAL SCREEN APPEARANCE,
IN THE CELEBRATED STAGE SUCCESS,

"WHEN WE WERE TWENTY-ONE"

BY
H.V. ESMOND,

A
PICTORIAL
TRANSLATION
OF YOUTH
AND LOVE,

IN
FIVE PARTS.

RELEASED
APRIL 5th

"THE IMP" SEES THE LIGHT OF LOVE IN PEGGYS EYES

PRODUCED BY THE

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CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM

36 FAMOUS FEATURES A YEAR

PROGRAM

Another Unprecedented Achievement

was attained by the Famous Players Film Co. during the past week, when the two principal photoplay theatres in New York City, the Strand Theatre and the Broadway Theatre, simultaneously presented, for the complete week, our two current releases, John Barrymore in "Are You a Mason?" and Marguerite Clark in "Gretna Green." This is the first time since feature photoplays were first presented that one producing company's current productions occupied, for the entire week, Broadway's two foremost picture theatres.

For the first time in the history of motion pictures, moreover, the daily newspapers reviewed in the same issue two photoplays produced by one company.

The New York Evening Sun,

one of the most conservative metropolitan journals, said:

FUNNY FARCE AT STRAND

"Are You a Mason?" Side-Splitting on Film

Although next week is to be Anniversary Week at the Strand, Manager Rothapfel might easily mistake the present programme for that celebrating the completion of the house's first year. The combination of John Barrymore with the farcical "Are You a Mason?" is responsible for the most excruciatingly funny comedy this house has given its patrons. Mr. Barrymore simply compels laughter by his pathetic facial expressions and the clever touches he adds to the impersonation of the model husband who is swept into wrong-doing by grip and whiskey.

"GRETNA GREEN" ATTRACTIVE

Photo-Play Born of Comedy at the Broadway

Marguerite Clark, whose wildflower-like beauty made a big film success, is the star of "Gretna Green," a screen adaptation of the romantic comedy that is to be seen all this week at the Broadway Theatre. This is one of the most sympathetically produced of recent film plays, the director having preserved the atmosphere of England in early Victorian days and found settings in keeping with the general effect. Besides producing illusion the pictures have a distinctly artistic touch. . . . . Miss Clark is a delightful figure. She is piquant enough to deserve the titled husband she captures.

YOUR audiences will emphatically agree with these reviews!

FILM COMPANY

Executive Offices

213-229 WEST 26TH ST.

NEW YORK

SERVICE, LTD. CALGARY—MONTREAL—TORONTO

36 FAMOUS FEATURES A YEAR

TWO BIG SUCCESSES
Within One Week
on
Paramount Program
PRODUCED BY
Famous Players Film Co.

John Barrymore in "Are you a Mason?"
at The Strand
and
Marguerite Clark in "Gretna Green"
at The Broadway
are now running one full week
at prices ranging from 10 to 50 cents.

First time in the history of motion pictures that one producing company has made two pictures that have played simultaneously for a week on Broadway, New York City--- the most exacting test possible to apply

Have *you* arranged to show these pictures in *your* theatre? If not, write our nearest exchange.

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount Program

THE SATURDAY EVENING POST March 27, 1915

Forty-eight free trips to the California Fairs as guests of Runaway June!

Think of spending a happy, care-free week in lovely California—seeing the wonderful sights of the two great Fairs—not as the usual visitor will see them, but with all the privileges that come to special guests. Think of being taken, if you wish, in a special moving picture with Runaway June herself. And all this without a penny of expense—without a thought or a worry about traveling.

Forty-eight young women—one from each state—will be chosen by their friends who vote for them at showings of

Runaway June

George Randolph Chester's thrilling motion picture serial now running at moving picture theatres throughout the country.

YOU, yourself, may be the lucky one—you never realize how many friends you have till they begin gathering coupons for you. Or, why not get your friends together and select one among your number as your candidate—then all try to win for her.

Quite aside from the enjoyment of the California trip—made in Pullman cars with all the luxuries you can imagine—the contest itself is no end of fun. For there's excitement at every showing of the film as to which young women will win the three votes for *that* installment.

Remember, this is not a contest of actresses or other well-known women; it's a friendly neighborhood competition among your *own friends*.

We are going to the great expense of the Runaway June California Trip Contest for good business reasons:

We want every woman to see this fascinating serial, in which George Randolph Chester's genius for interesting situations and exciting incidents is concentrated on the money problem between man and wife. The struggle begins before the rice has been shaken from the traveling dress of the lovely bride, and carries through scene after daring scene—from the fashionable suburbs of New York to the mysteriously beautiful sea caves of Bermuda. Sometimes you find yourself in Rector's famous restaurant, amid the real crowds of real people who, more than chefs and orchestras, make the fame of restaurants; again, slipping quietly and swiftly between the little islands of the bay, you see a sleek white motorboat, manned only by a frightened girl, eluding the pursuit of the powerful racer which drags a great wave in its wake by its speed.

No description of the stirring drama that unfolds itself in episode after episode could possibly bring you to realize the fascination of this pictured story as you will realize it when you have seen even one installment. So our first business reason for the *Runaway June California Trip Contest* is to make acquaintances for Runaway June—which will ripen into friendships that will make this the most popular motion picture serial ever shown.

Let us repeat—every motion picture theatre which shows a Runaway June film can enter the Runaway June Californ Trip Contest and cast its votes according to the wishes of its patrons.

If the theatre which you attend is not showing the film, ask the manager to get it, so that you may see this most interesting serial. If the theatre is not entered in the Runaway June contest, ask the manager to enter his theatre so that you or one of your friends may go to the California Fairs as a guest of Runaway June.

Watch the newspapers for announcements showing where and when the film appears. Also for further particulars as to the distinguished people who will accompany the party, dates of the trips, and the like.

Theatres entered in the Runaway June contest are supplied with pamphlets giving complete rules under which the contest is conducted, or, we shall be glad to send a booklet with a portrait of Runaway June and full particulars about her California Trip Contest if you will ask us for it.

Do not delay—every installment of Runaway June counts for three votes. Speak to the manager of your theatre the day you see this advertisement.

How to Vote

Theatres entered in this contest will each have *three votes* for each installment of the picture. Coupons will be given out at the box office—one with every ticket; at every installment after the first, these coupons will be collected and counted for the candidate indicated by persons turning them in; the three ladies receiving the highest number of coupons during each installment will each have one vote in the contest. The lady who receives the greatest number of votes in each state will go to the Fairs free as the guest of Runaway June.

In case of a tie, the candidate whose votes represent the greatest number of coupons will win. If there still be a tie, *all* candidates receiving the same number of votes and the same number of coupons will be declared winners and shall go to the Fairs.

No matter how small the theatre—its votes count for as much as those of the largest.

The contest will close at midnight, September 30th, 1915. Votes will be counted by Lybrand, Ross Bros. & Montgomery, New York, certified public accountants. The decision will be announced through moving picture theatres and daily papers by October 10th. The forty-eight lucky winners will start immediately thereafter for beautiful California as the guests of Runaway June.

Runaway June may be booked by any theatre through any one of the fifty-six branch offices of the *Mutual Film Corporation.*

Produced by

RELIANCE MOTION PICTURE CORPORATION

Executive Offices: 29 Union Square, New York

MUTUAL PROGRAM

Majestic Motion Picture Co.

Presents for its two-part feature

For Release SUNDAY, APRIL 4

DOCTOR JIM

With Fred Burns and Catharine Henry

New Bromide Enlargements of—Majestic and Komic Players.

We are now prepared to furnish bromide enlargements in all sizes up to five feet high of the following players appearing in Majestic and Komic releases.

Mae Marsh	Signe Auen	Henry Walthall	William Lawrence
Lillian Gish	Olga Gray	Robert Harron	William Hinckley
Dorothy Gish	Miriam Cooper	Wallace Reid	Elmer Booth
Mary Alden	Loretta Blake	Charles Clary	Edward Dillon
Fay Tincher	Margie Wilson	Jack Conway	Thomas Jefferson
Teddy Sampson	Francelia Billington	Spottiswoode Aitken	Ralph Lewis

Prices and particulars on request.

Majestic Studio, 4500 Sunset Blvd., Los Angeles

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

THE GREASER (1 Reel Majestic). Release date Tuesday, March 23. The Mexican proves his love for the girl by saving her American sweetheart. A well produced story.

THE OLD CHEMIST (2 Reel Majestic). Release date Sunday, March 28. The old chemist's nephew is accused of his murder, but the scientific detective proves the contrary. This is a story that holds attention, featuring Thomas Jefferson and Augustus Carney in strong character parts.

MIXED VALUES (1 Reel Komic). Release date Sunday, March 28. Fay Tincher in the character of the slavey has another adventure.

AN IMAGE OF THE PAST (1 Reel Majestic). Release date Tuesday, March 30. An interesting story of a daughter's reconciliation with her father through the medium of her child. A picture of fair quality.

THE ARTIST'S WIFE (1 Reel Majestic). Release date Friday, April 2. The model's sacrifice reclaims the wavering love of her artist sweetheart. A picture with a thrill.

DOCTOR JIM (2 Reel Majestic). Release date Sunday, April 4. The kind-hearted Doctor Jim is misunderstood in the western community, but in the end wins the hand of the sheriff's daughter.

ETHEL'S DEADLY ALARM CLOCK (1 Reel Komic). Release date Sunday, April 4. One of the best of the "Bill" series in which a dynamite bomb and an alarm clock cause confusion and terror.

MAJESTIC MOTION PICTURE COMPANY

Studios: 4500 Sunset Blvd., Los Angeles, Cal.

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Mutual Movies Make Time Fly

ABOVE ALL QUALITY

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PRESENTS

RITA JOLIVET

IN A PICTURIZATION OF
ELEANOR M. INGRAM'S
EXTRAORDINARY ROMANCE

THE UNAFRAID

WITH HOUSE PETERS

RELEASED APRIL 1ST

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220 W. 48TH STREET, NEW YORK CITY.

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CECIL B. DEMILLE
DIRECTOR GENERAL

TIFFANY FILMS CORPORATION

PRESENTS THE PRAISE OF THE PRESS AND PUBLIC

NEW YORK
The Evening Sun.

IT IS FAR MORE GRIPPING THAN ON THE STAGE. THE BIG SCENES ARE THE MOST ARTISTIC EVER ATTEMPTED AND WHEN MRS CARTER SWINGS OUT ON THE CLAPPER OF THE BELL – THE FILM PRODUCES A NEW GRIP & THRILL "THE HEART OF MARYLAND" POSSESSES TWENTY-FIVE DISTINCT THRILLS

New York American

THROUGHOUT THE ENTIRE SIX REELS, THE AUDIENCE WAS KEPT APPLAUDING. THE MANAGEMENT COULD NOT HAVE MADE A BETTER SELECTION. THE AUDIENCE WHEN MRS CARTER CAME ON THE SCREEN WAS THROWN INTO A STATE OF EXCITEMENT

THE NEW YORK EVENING JOURNAL

"THE HEART OF MARYLAND" IS A GLORIFIED MOVIE. EVERY DETAIL OF THIS PICTURE HAS BEEN WORKED OUT – EVEN TO THE BEFORE THE WAR – SCENES. THE BELL SCENE IS A THRILLER INDEED

ACTUALITIES

7500 TURNED AWAY SATURDAY EVENING

RESERVES OF POLICE CALLED OUT TO HANDLE CROWDS

20,000 ADMISSIONS SUNDAY

AUDIENCE STOOD AND APPLAUDED

SELECTED FROM 60 FEATURES SUBMITTED

79,000 ADMISSIONS IN 5 DAYS

MOST UNANIMOUS PRAISE EVER LAVISHED BY N.Y. PRESS ON ANY PICTURE

MESSRS. SHUBERTS, NEW YORK'S GREATEST THEATRICAL MANAGERS SELECTED "THE HEART OF MARYLAND" AFTER SEARCHING FIVE WEEKS FOR AN APPROPRIATE OPENING ATTRACTION

THE NEW YORK HERALD.

THE BATTLE SCENES IN "THE HEART OF MARYLAND" WERE EXCITING AND THE CLIMAXES GRIPPING, DRAMATICALLY AND PHOTOGRAPHICALLY. THE PICTURE WAS GREAT FROM BEGINNING TO END

NEW YORK
THE EVENING MAIL

"THE HEART OF MARYLAND" IS A DECIDED HIT – IT IS A GREAT FILM. IT STANDS AS ONE OF THE TWO BIGGEST SUCCESSES IN AMERICA

New York Tribune

"THE HEART OF MARYLAND" IS MOTION PICTURES DE LUXE. STANDING ROOM WAS ANNOUNCED BEFORE SEVEN THIRTY

The New York Press

"THE HEART OF MARYLAND" AS AN ENTERTAINMENT PUTS EVERYTHING ELSE IN THE SAME CLASS, QUITE IN THE SHADE

PROVING

MRS. LESLIE CARTER IN "THE HEART OF MARYLAND"

THE PROPER ATTRACTION TO OPEN

THE WORLD'S BIGGEST PLAYHOUSE

NEW YORK
HIPPODROME

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1465 BROADWAY NEW YORK CITY

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PRESENTS

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"PRETTY MRS. SMITH"

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LUBIN

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ANOTHER GREAT SERIAL

By EMMETT CAMPBELL HALL

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ROAD O' STRIFE

A MYSTERY DRAMA

IN 15 PARTS

ONE PART RELEASED EVERY MONDAY

BEGINNING

APRIL 5th

AN ALL-STAR CAST

INCLUDING

Crane Wilbur Mary Charleson John Ince Rosetta Brice
Jack Standing Charles Brandt George Soule Spencer
Peter Lang William H. Turner Ferdinand Tidmarsh Francis Joyner
Clarence Jay Elmer Howard Mitchell
And Many Others

PRODUCED BY JOHN E. INCE

Every One a Picture Favorite

Watch for Further Announcement

LUBIN LUBIN

THE PERFECTION OF PHOTOPLAYS

SIX RELEASES EVERY WEEK

Monday, March 29th
PATSY BOLIVAR NO. 14
"Patsy Married and Settled"
(Comedy)
The wind-up of the Patsy Bolivar serial is all happiness. He is eminently prosperous and has a large family. While Sykesy's married life makes him wish that he had never been born.
Featuring **Clarence Jay Elmer**

Tuesday, March 30th
"Monkey Business"
(Comedy)
Gerald expresses a pet monkey that he has captured in Africa to his fiancee. On the way the monkey escapes, and when the crate is opened a little pickaninny has taken Jocko's place.
Featuring **Ethel Clayton** and **Joseph Kaufman**

Wednesday, March 31st
"The Unmarried Husband"
(Two-Reel Drama)
Wonderful story of a recreant wife who forgets her home ties, but finally mother love is beautifully awakened.
Featuring **Ethel Clayton**

Thursday, April 1st
"The White Mask"
(Three-Reel Drama)
An intense melodrama with scenes laid at the Court of Belgium and later transferred to America. The adventures and sad end of a very wonderful woman.
Featuring **Lilie Leslie**

Friday, April 2nd
"In the Background"
(Drama)
Carlo Estrada, a simple Italian, works hard that his boy may become a famous violinist. A brilliant society girl falls in love with the virtuoso, who is induced to keep his father in the background, but the girl proves she is true blue.
Featuring **Dolly Larkin** and **Webster Campbell**

Saturday, April 3rd
"Mother of Pearl"
(Comedy)
A charming comedy in which a tactful mother-in-law rectifies the family jars and receives the gratitude of the husband.
Featuring **Arthur Johnson** and **Lottie Briscoe**

SPECIALS AND MASTERPIECES

LUBIN

MULTIPLE REEL MASTERPIECES READY AND ABOUT TO BE RELEASED

"EAGLE'S NEST" — With Edwin Arden and Romaine Fielding
Mr. Arden's Successful Drama — Direction ROMAINE FIELDING

"THE SPORTING DUCHESS" — With Rose Coghlan and Ethel Clayton
Supported by GEORGE SOULE SPENCER
Comedy Drama by CECIL RALEIGH — Direction BARRY O'NEIL

"THE VALLEY OF LOST HOPE" — Featuring Romaine Fielding
A Powerful Drama by SHANNON FIFE — Direction ROMAINE FIELDING

"THE DISTRICT ATTORNEY" - With George Soule Spencer and Dorothy Bernard
Drama by CHARLES KLEIN and HARRISON GREY FISKE — Direction BARRY O'NEIL

"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by GEORGE ADE — Direction BARRY O'NEIL

"THE EVANGELIST" With GLADYS HANSON, Supported by GEORGE SOULE SPENCER
Powerful Drama by SIR HENRY ARTHUR JONES — Direction BARRY O'NEIL

NOW SHOWING TO CROWDED HOUSES EVERYWHERE
(By Arrangement with Fred Mace)
EVELYN NESBIT THAW and her son, Russell William Thaw
in "THREADS OF DESTINY"
Drama by WILLIAM H. CLIFFORD — Direction JOSEPH W. SMILEY
and The Laughing Hit of the Year
PATSY BOLIVAR
A Series of 14 Reels, One Every Monday
By CLAY M. GREENE — Direction PERCY WINTER

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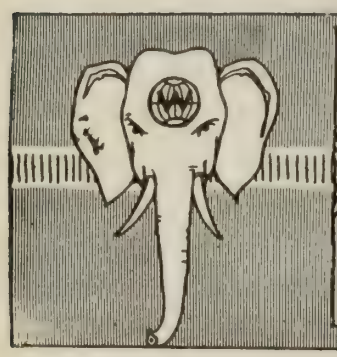
Dodgers by Hennegan Company, Cincinnati, Ohio

LUBIN MANUFACTURING COMPANY, PHILADELPHIA CHICAGO OFFICE 154 LAKE STREET



SHUBERT AND DYREDA FEATURES

WORLD FILM *Exclusive*

Lewis J. Selznick

ROBERT WARWICK

—Star of "The Dollar Mark," "The Man of the Hour" and "Alias Jimmy Valentine," has an equally good opportunity to show his power of interesting character delineation in this powerful play.

"The Man Who Found Himself"

By George Broadhurst

Which was successfully staged on Broadway under the name of "The Mills of the Gods."

Produced by

Wm. A. Brady Picture Plays

INCORPORATED

In 5 Acts

Released April 5

EXCHANGES AT

Boston	Cleveland	Denver	St. Louis	Seattle	San Francisco
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Picture Plays, Inc.
CALIFORNIA
MOTION PICTURE CORPORATION
FEATURES

Vice Pres & Genl. Mgr.

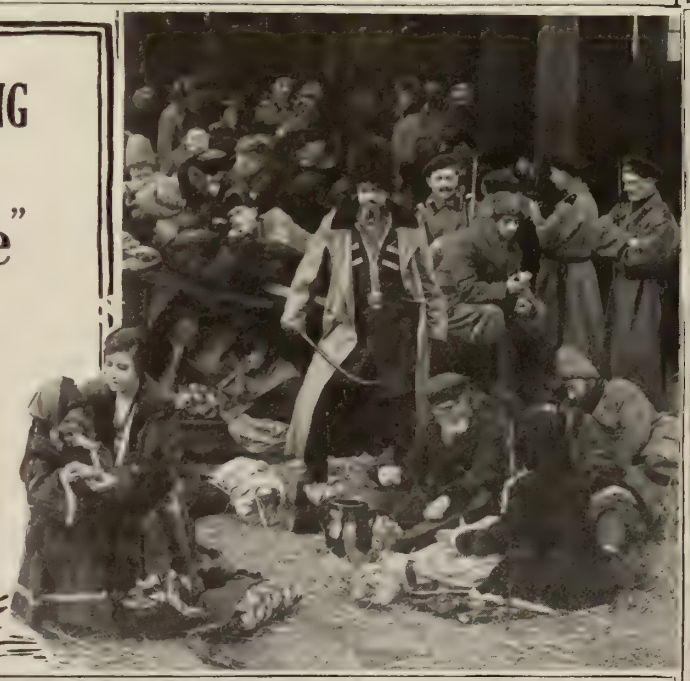
CLARA KIMBALL YOUNG
in a powerful play
of Russian Life

"Hearts in Exile"

By Owen Davis
From the novel by John Oxenham
Picturized by James Young

A SHUBERT FEATURE
In 5 Acts

Released April 12



JULIUS STEGER

In the famous play in which he has been seen for many seasons in the world's finest theatres.

"The Fifth Commandment"

Released April 19

The Two Premier Theatres of America

The Hippodrome
The Strand

are both running in the same week
the one-reel feature

The Vanderbilt Cup Race

The most thrilling and exciting race ever filmed. A feature that compares in pulling power with the biggest feature play.

See Bob Burman's car turn turtle. Another car skids—breaking through the fence and scattering the spectators. Thrills galore, and narrow escapes that will bring your heart in your mouth.

For further information ask any World Film Exchange.

World Film Corporation

Lewis J. Selznick, Vice-Pres. and Gen. Mgr.

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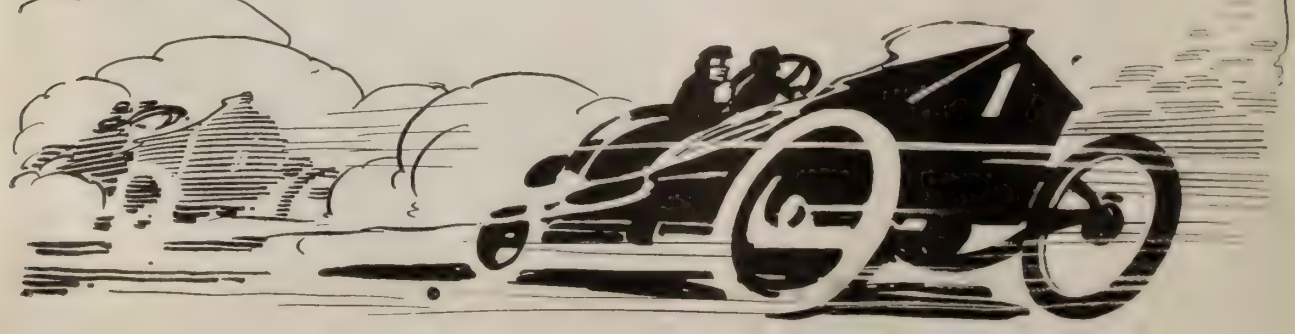

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RICHARD CARLE IN
"THE DANCING BEETLE"

NOW READY!
JEFF DE ANGELIS IN
"HEALTH BY THE YEAR"

Kathryn Osterman

the famous Broadway Comedienne, appears in the third of the Comedy-Star releases, ***"Housekeeping Under Cover,"*** **March 29th.** Although it will have to fight to surpass the preceding releases, it has every indication of being just as commendable.

The World Comedy Stars Film Corporation productions are establishing a satisfactory ***comedy standard.***

For goodness' sake, realize the ***drawing power*** of these Broadway stars — even though appearing in one reel comedies. They can be used to brighten up a night of features, or as a box office attraction.

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130 West 46th Street, New York, N. Y.

The Hall-mark of

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Featuring

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Bud Duncan

We emphasize the word "Clean" in connection with "HAM" Comedies because every one of these laugh-producers proves that burlesque comedies can be genuinely amusing *without being vulgar.*

"HAM" in the Harem

is the newest "HAM" Comedy. You have never shown anything funnier than Ham's and Bud's adventures in Turkey. It will be

Released Tuesday, March 30th

Every Tuesday is a "HAM" Comedy Day. Licensed Exhibitors are entitled to receive these comedies as part of their REGULAR Service. Arrange for them at the nearest Rental Exchange.

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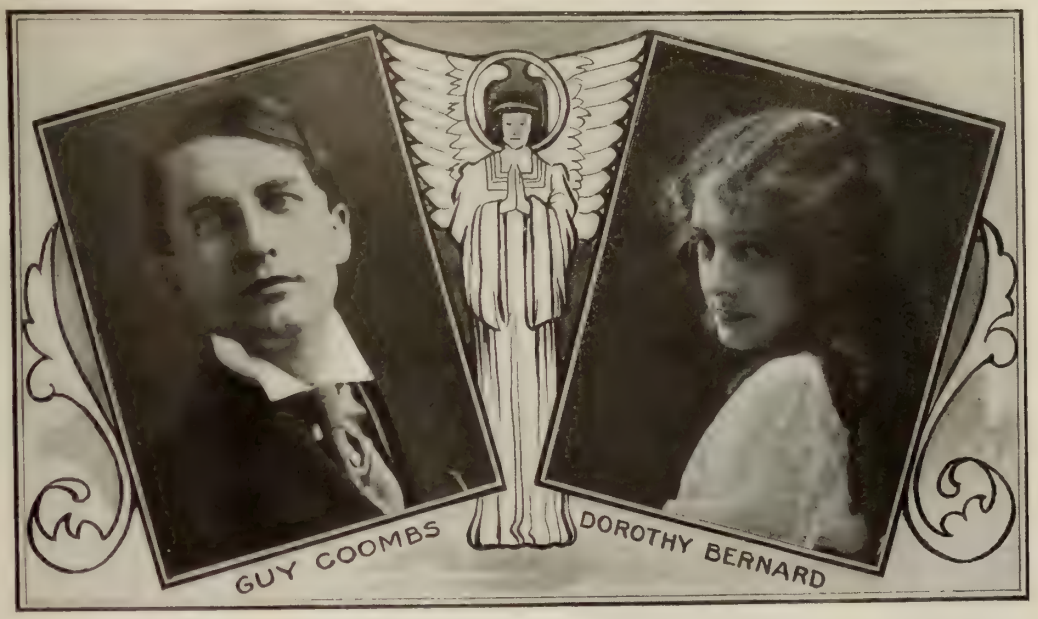
You can get 1 and 3-sheet, 4-color lithographs for all "HAM" comedies from the General Film Company, or A. B. C. Co., Cleveland, Ohio.

KALEM COMPANY

235-39 West 23rd Street **New York City, N. Y.**



DOROTHY BERNARD

WITH

Guy Coombs and an All-Star Cast of Kalem Players

IN THE THREE-ACT MODERN DRAMA

The Second Commandment

The Second of a series of Three-Act Dramas showing the application to present day conditions of the Ten Commandments

Released Through General Film Company's Regular Service

MONDAY, APRIL 5th

Dorothy Bernard has appeared with such well-known players as Wilton Lackaye, William Courtleigh and Nance O'Neil. "THE SECOND COMMANDMENT" affords this talented actress a splendid opportunity to display the emotional powers which have made her one of the most popular stars of the legitimate stage. Miss Bernard has toured the country from coast to coast, and her appearance in this great three-act production makes it an exceptional drawing card. It is released in REGULAR SERVICE—Get it!

SPECIAL 1, 3 AND 6-SHEET, 4-COLOR LITHOGRAPHS

KALEM COMPANY

235-39 WEST TWENTY-THIRD STREET NEW YORK CITY, N. Y.

A triumph in production and characterization!

Viola Dana

The Broadway Star

in the Feature

"THE STONING"

Released in regular service Friday, April 9—3,000 feet.

A Star and a play that gives the screen an undying "Camille" in power of appeal

Viola Dana, the Broadway star, who riveted the country's attention as the child actress in the title role of "The Poor Little Rich Girl," has stamped indelibly on the screen, in "The Stoning," a characterization of young innocence, betrayed, that shall live as long as memory lives—as long as mother love shall live!

"The Stoning" is a play of **life as it is**—life in all its selfishness, in its purity, betrayed devotion, unselfish mother love, of fathers who grievously—tragically—err in the intensity of their love for their children.

Viola Dana, in "The Stoning," gives to the screen a characterization that ensures her name, not merely as a screen favorite, but as a **great** actress—exhibiting an art that, in its heart-reaching power, is more than "acting"—she lives the part. Great, too, are the characterizations of Robert Conness, Helen Strickland, as the mother, and Charles Sutton.

"The Stoning" has been pronounced by those, nationally known and intimately acquainted with the country's entire output, to be "the greatest play ever seen on the screen." Edison, in this one play, has earned an enviable prestige. To describe this play in all its wonderful power would be only to be thought exaggerating—if words could describe it. See it and we will rest with your judgment.

From the story by James Oppenheim, Director Charles Brabin, in his sympathetic treatment, has made this play a masterpiece of production.

All Edison Films are passed upon by the National Board of Censorship and released through the General Film Co.'s Program

The New Edison Roaring Comedy

Funny Waddy and Arty at it Again!

in

THE LAUGH CATCHER, "A CLEAN SWEEP"

(Released Tuesday, April 6th—1000 feet.)

One of the best of the Waddy and Arty comedies, "A Clean Sweep," with the darndest and most laughable situations ever hatched, gives Wadsworth and Housman a real chance to start agoing all their fun-making and uproarious antics.

Waddy, the papa, starts to take down the stove, just as the lover, Arty, hides in the fireplace and the chimney sweep overhead starts to clean out the chimney! Slap stick isn't in it with this soot-stick comedy, that gives you riotous comedy before they enter the blackface ranks from the soot collected—and then the fun and laughs zip off with gatling gun snap and speed. "A Clean Sweep" makes a clean sweep of it when it comes to laughs.

Herbert Prior in the Snappy Comedy, "Snap Shots," by Mark Swan

Herbert Prior is at home—at the home plate scoring hits—with this pipe dream comedy of a timid bachelor with a harem of pretty girls and a photograph gallery thrust on his hands. Prior's quaint comedy gets free rein in refreshing fun. Released Wednesday, April 7—1000 feet.

AUGUSTUS PHILLIPS AND BESSIE LEARN IN "AN UNPAID RANSOM"

A corking good story swiftly told in action that leads up to the telling climax. Augustus Phillips, as the detective chauffeur in a hunt for a kidnapped girl, is convincing. Released Saturday, April 10th—1000 feet.

PAT O'MALLEY AND GLADYS HULETTE IN "WON THROUGH MERIT"

Produced in conjunction with the United States Civil Service Commission, telling of the wonderful system, a pretty love story, and showing well-known Washington buildings and personages. Released Monday, April 5th—1000 feet.

TRADE MARK
Thomas A Edison

THOMAS A. EDISON, Inc.

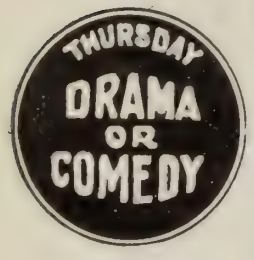
239 Lakeside Avenue, Orange, N. J.

All Edison Films are passed upon by the National Board of Censorship and released through the General Film Co.'s Program

A THREE PART BROADWAY STAR FEATURE EVERY ALTERNATE Tuesday and Saturday

VITAGRAPH

A THREE PART BROADWAY STAR FEATURE EVERY ALTERNATE Tuesday and Saturday



"Cutey Becomes a Landlord"

Comedy .....MONDAY, MAR. 29

He becomes a landlord of his father's home and becomes a butler to his tenants. He is fired from the home, but returns a general favorite. WALLY VAN as "Cutey."

"The Enemies"

3-Part Drama. Broadway Star Feature TUESDAY, MAR. 30

His sister's death makes Captain Waverlie the incarnation of revenge. He glories in the vengeance he wreaks upon the man responsible for it. EDITH STOREY, HARRY MOREY and all-star cast.

"A Hunter of Fortunes"

Comedy .....WEDNESDAY, MAR. 31

Rupert finds fame a hollow mockery, compared with a job and three square meals. JAMES MORRISON and GEORGE COOPER are the principals.

"The Heart of Jim Brice"

Drama .....THURSDAY, APR. 1

Its bigness prompts him, for the child's sake, to save its father and regain its mother's love. His deed brings happiness to others.

"When Dumbleigh Saw the Joke"

Comedy .....FRIDAY, APR. 2

It makes him roar with laughter. Even a dead one gets wise to it and joins in the boisterous merriment. SIDNEY DREW as Dumbleigh.

"Janet of the Chorus"

Two-Part Comedy ...SATURDAY, APR. 3

Through her assumed naivete, she converts her husband's misogamistic uncle. He gladly accepts her as his niece. NORMA TALMADGE, VAN DYKE BROOKE and S. RANKIN DREW in cast.

SIX A WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE

"MR. JARR TAKES A NIGHT OFF"
Comedy .....Monday, Apr. 5

"THE TIMID MR. TOOTLES"
Comedy in Two Parts .....Tuesday, Apr. 6

"EASY MONEY"
Comedy .....Wednesday, Apr. 7

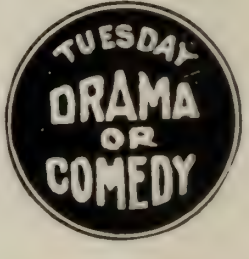
"HER GETHSEMANE"
Drama .....Thursday, Apr. 8

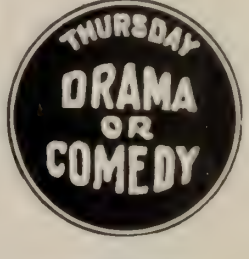
"THEY LOVED HIM SO"
Comedy .....Friday, Apr. 9

"THE RETURN OF MAURICE DONNELLY"
3-Part Drama. B'way Star Feature, Saturday, Apr. 10

VITAGRAPH ONE, THREE AND SIX-SHEET POSTERS

The Vitagraph Co. of America, East 15th St. and Locust Avenue BROOKLYN, N. Y.





RELEASED BROADWAY STAR FEATURES

5-PART DRAMA
A Million Bid

3-PART COMEDY
Goodness Gracious

6-PART MASTERPIECE
Mr. Barnes of New York

3-PART SPEED COMEDY
Love, Luck and Gasolene

6-PART WAR DRAMA
Capt. Alvarez

3-PART DRAMA
Shadows of the Past

3-PART COMEDY
Bingles' Melodrama

5-PART RUSSIAN DRAMA
My Official Wife

3-PART COMEDY
Uncle Bill

3-PART DRAMA
The Painted World

5-PART ROMANCE
Florida Enchantment

3-PART DRAMA
413

4-PART COMEDY
The Win(k)some Widow

4-PART MILITARY DRAMA
The Tangle

3-PART FIRE ROMANCE
The Locked Door

4-PART PSYCHIC DRAMA
Sylvia Gray

5-PART DRAMA
The Little Angel of Canyon Creek
FROM THE BOOK

4-PART COMEDY
The Man Behind the Door

4-PART COMEDY
C. O. D.
Picturized from Fred. Chapin's Play

PRODUCED BY THE VITAGRAPH COMPANY AND PRESENTED AT THE VITAGRAPH THEATRE, N. Y. CITY

GENERAL FILM COMPANY'S SPECIAL SERVICE

By Arrangement with Broadway Star Feature Co. (Inc.)

Dear Sir:-

The exhibitor has asked, "Why hasn't the Vitagraph Company released in the regular service more one-part pictures produced by Ralph Ince, featuring Earle Williams and Anita Stewart?"

These three artists stand paramount in the motion picture art and their salaries have reached such large proportions that it does not pay to employ them in one-part productions. The Vitagraph Company, however, respecting the wishes of the exhibitor, will release on Wednesday, April 14th, in the regular service a one-part comedy-drama, entitled "His Phantom Sweetheart," and another one-part comedy, "The-Sort-of-Girl-Who-Came-From-Heaven," on Friday, April 30th. In both these pictures, Mr. Earle Williams and Miss Anita Stewart are featured under the direction of Mr. Ralph Ince. If the results warrant a continuance of these one-part Ince, Stewart and Williams pictures in the regular service and the exhibitors will do their part to make them mutually profitable, the Vitagraph Company will be only too pleased to continue them.

We are giving due notice of our intention and invite your co-operation in the experiment.

Yours very truly,

THE VITAGRAPH CO. OF AMERICA.

EARLE WILLIAMS AND

"THE JUG

THE COLOSSAL RAILRO

THIS IS TH

20 GREAT BROADW

READY TO BE RELEASED

THE SECON

CYRUS TOWNS

"THE ISLAND OF

PRESENTING EDITH STOREY, ANTO

"The Fire on the Boat is Thrilling. The Tornado is Overwhelming. Here is a

CYRUS TOWNSEND BRADY says: "I have just seen the finished run of "THE ISLAND OF REGENERATION." "Each novel of mine that you present is picturized better than the one that preceded it." . . . . . "The acting of Miss Storey is a revelation and a delight." . . . . . "The support offered by Messrs. Moreno and Drew is absolutely flawless." . . . . . "Surely you have caught, preserved and exhibited the very spirit of regeneration in the romance."

BROADWAY STAR FEATURE

ANITA STEWART IN

GERNAUT"

AD WRECK SENSATION!

E FIRST OF

AY STAR FEATURES

DIRECT TO THE EXHIBITOR

D WILL BE

END BRADY'S REGENERATION" In 6 Parts

NIO MORENO AND S. RANKIN DREW

Picture that Will Be Described as a Great Production."---*Moving Picture World*

We thank our many well-wishers for the telegrams and letters with which we have been deluged since the announcement of the direct release of the Broadway Star Features. About April first our new office will be open and all inquiries may be addressed as below.

CO., Inc., 1600 Broadway, N. Y. City

THE GIRL AND THE BACHELOR

A Two-Act Romantic Comedy featuring Tom Moore and Marguerite Courtot

George Blandon, who hated the very sight of girls, vowed he'd never marry. His mother, however, decided otherwise and plotted to have him wed Jean, her orphaned niece. The result is one of the most amusing and interesting romantic comedies we have ever filmed.

Released Monday, April 12th. Be sure and get the 1, 3 and 6-Sheet, 4-color Lithographs.

A "HAM" COMEDY

The "Pollywogs'" Picnic

Ham, alias "General Information," and his army, consisting of Bud, are the guests of honor at the "Pollywogs'" picnic. Your patrons will laugh themselves into hysterics because of what befalls the two adventurers. Are you showing "HAM" Comedies?

Released Tuesday, April 13th. 1 and 3-Sheet, 4-color Lithographs for all "HAM" Comedies.

The Third Commandment

Tom Moore and Marguerite Courtot in a Three-Act Feature Production

"Thou shalt not take the name of the Lord thy God in vain" —in his desire to get his rival out of the way, Roth deliberately breaks this commandment. A story with a powerful moral. Released in REGULAR SERVICE!

Released Friday, April 16th. Special 1, 3 and 6-Sheet, 4-color Lithographs.

The Voice From the Taxi

Two-Act Episode of

The Girl Detective Series

A cry for help which issues from a passing taxi, attracts the attention of Kalem's Girl Detective and causes her to tackle the most baffling mystery yet. Get this headliner!

Released Wednesday, April 14th. Strong 1, 3 and 6-Sheet, 4-color Lithographs.

The Girl Engineer

An Episode of the

Hazards of Helen Railroad Series

The vile plot to ruin the owner of the "Hope" mine; Helen's heroism in foiling the plotters—these are the incidents which make this episode a little better than those which preceded it.

Released Saturday, April 17th. Striking 1 and 3-Sheet, 4-color Lithographs.

Kalem Company

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS GUIDE

J. P. Chalmers, Founder.
Published Weekly by the

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(*The Index for this issue will be found on page* 148.)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, April 3, 1915.

Facts and Comments

IT is most gratifying to learn that the vigorous and intelligent position of motion picture exhibitors has defeated censorship bills in eight states. The lesson is obvious. Union and cooperation among exhibitors has never failed to achieve results beneficial to all. We feel justified in urging every exhibitor to join the league and to pay his per capita tax promptly and cheerfully. The benefits that are bound to accrue from organization are well worth the money. Aside from such immediate and tangible benefits as the defeat of censorship we must count the mutual gain in exchanging ideas. The new administration of the league is now fully under way and has shown itself worthy of the confidence of exhibitors everywhere. This is the appointed time for joining the league and reaping the advantages of belonging to a good strong, well led organization.

It now looks as if the fight against censorship would have to be carried on chiefly by the exhibitors. Perhaps the other interests in the industry will eventually bestir themselves and bear their share of the burden. However this may be, the men conducting the fight on the firing line have to go on with the battle. Reinforcements will eventually be necessary and we earnestly hope that they will come, but whatever the situation may develop into the duty to persevere to the last ditch is plain.

* * *

THERE is not a successful exhibitor in the country today who does not give his very best attention and judgment to the selection of courteous and intelligent employees. In spite of the utmost care, however, it will happen that some brainless underling is put in a position where he can do infinite harm to his employer. A case has come to the notice of this paper where a young wife with her child was treated most discourteously at one of the prominent moving picture theatres on Broadway. The show on the inside was above criticism. All the more reason to blame the incompetent employee that was suffered to exercise authority in the lobby. We believe we are doing our exhibiting readers a favor by again reminding them of the absolute necessity of having courteous and intelligent employees. A courteous and intelligent employee is one of the greatest assets of a moving picture house, but he is not easy to find and there must be good raw material in the first place to train and develop. The only way to deal with stupid or impertinent employees is by way of summary dismissal.

* * *

IN another part of the Moving Picture World the reader will find a review of one of the most interesting books published on the subject of censorship. We refer to the volume entitled "Censorship in England." The authors are Messrs. Frank Fowell and Frank Palmer. The book deals very exhaustively with historic aspects of censorship and confirms the experience of history, showing that censorship of all kinds and at all times is founded on folly and is bound to result in injury.

* * *

ARBITRARY power invariably leads to abuses. The experience of the English speaking races has plainly shown that no single man can be entrusted with irresponsible power. It does not matter who the incumbent of the office is. If the office gives him unlimited authority and he is accountable to no one, he quickly loses all sense of proportion, all thought of self-restraint and discipline and it does not take long for him to become a tyrant. We are moved to make these remarks by the recent incident in Philadelphia where an exhibitor was arrested in what the press of that city stigmatized as an arbitrary proceeding. Censorship means inquisition and the inquisitor from time immemorial has been an enemy to the best interests of the state.

* * *

WE ARE not surprised to see a bill for the censorship of art and literature appear in the legislature of the Empire State. The modern trend seems to be toward an indiscriminate and absurd use of the legislative power. Note the plan to censor literature. Can you imagine the great writers of fiction humbly coming before a commission and asking the official stamp of approval for their latest novels? The term literature comprises more than fiction. Poetry, too, will hereafter have to pass through the ordeal of censorship, if this latest bill for regulating literature becomes a law. The sculptor and the painter must consult the censor before they dare to listen to the inspiration of the muse. We have suffered much from war-poetry in the last few months, but censorship will never suppress it. Such poets may be killed but they never surrender.

To Revive, or to Beget?

By Louis Reeves Harrison.

WHAT shall be done to make moving pictures more popular than ever, to bring all classes to the exhibitions and establish this method of expression in the respect of our most intelligent people? All other such arts, that of printing excepted, date back more than twenty centuries. Great examples have been preserved to indicate classic lines for those who would use them, or for those who would avoid them, but we are exploring our way into the picturing of thought, emotion and beauty without guides. Probably, on this account, so much attention has been given to the restoration of old plays and novels—producers felt that they were on surer ground.

At first glance it looks all right. We will picturize this fine old work of fiction or that well-known play. It looks easy, and it is in some cases, but they are comparatively few. In transforming novels and stage productions for screen presentation, I have had to examine hundreds of them, *supposedly suitable*. Having previously written a large number of original photoplays, throughout the whole range, from tragedy to farce-comedy, I *feel* instinctively what will be of service on the screen. Not to be arbitrary, but to exercise whatever judgment I have, both as author and as critic, I do not find more than one in ten of supposedly suitable stories worth transformation. This may sound as though it was not characterized by overruling principles, so I will attempt to make it reasonable.

There are certain methods of construction of striking similarity in all forms of giving expression to the story. In the novel, in the short story, in the story acted and uttered, in that visualized on the screen, there is a certain routine of composition necessary for the attainment of a logical and well-knit work of power, but this is far from meaning that the work is a geometrical demonstration. In all three forms there is a fine art in arousing interest during the period of preparation. In all three forms that preparation includes a clear characterization of principles and the faintest suggestion of events to follow. There is expectation to be aroused. Then comes that important part of the general structure which arouses suspense. All these are so interwoven that they are only to be separated in a work on the subject.

The general structure of all three is similar in many other respects, and that is what most deceives those who believe the transformation from one to the other to be an easy matter. We have the blocks to build our little play houses—why are they not as useful in one form as in another?

Let us imagine that we are at the theater. There is a love scene on. The man is middle-aged, a gentle cynic, an entertaining philosopher, who has settled down into established bachelordom when a young girl he has greatly befriended is brought into intimate relations with him. He thinks she will find the best expression of her heart's desire in mating with some young man, a matter of natural selection, and he is sore at heart that he has passed the time when he can link his life to hers. To her that man of middle age is the noblest and sweetest she has ever known. He brightens all her days, gives new flavor to her existence, yet he is so far above her that there is no hope in her heart that he will ever care for her.

These two, each loving the other, each suppressing any manifestation of that love, are seated in chairs by the fireside. They generalize and idealize, hovering always near the dominant emotion within their hearts—it is delightful. How plaintive her voice! We close our eyes and listen, while she speaks, our ears receiving more than the significance of her words, her tones start within us those sympathetic vibrations which only the human voice, with its cello-like notes, can set in motion. How much would be lost in merely picturing these two by the fireside and sub-titling a few of the words they utter! Yet that moment is supreme in the stage version.

We are reading a novel, in which the same scene is given, and the author manages by lucid explanation in masterly style to convey some of that feeling which found its natural vehicle in the human voice, or perhaps the novelist is demonstrating how a great lawyer is extricating his client from peril. He is pointing out distinctions between true and false testimony. All of his brilliant reasoning powers are brought to bear on the subject, and his lucid presentation, his masterly argument, all told in words which adequately clothe a thought, are fascinating, but they would be as difficult to visualize on the screen as Hamlet's cynical self-analysis.

The arts of expression are intertwined—a thousand little tendrils bind them together—but I am inclined to think that each is unique in its way. Each has that individuality which causes the will of man to transcend custom. Codes and conventions may influence conduct, but the mainspring of action is largely individual. So with the screen story. It may be powerfully influenced by the older arts, but it has a character all its own. It is real when it is itself. It becomes artificial as a mere reflection of some other art, and that is what it is apt to be in most revivals of printed or uttered dramas.

I have often been reminded that there is a commercial as well as an artistic contribution to the success of moving pictures. Quite obvious! The incentive to production was that of making money, and commercialism preceded artistic production, but we are no longer marketing the mere visualization of movement. Then why devote capital and business ability to an inferior product when a superior one can be made by better methods? The desideratum is to link the best possible distributive schemes and close attention to costs of production, to making what is worth while. The great novel, the great play, the great photo-drama, each needs the support of highly intelligent handling in the market to be appreciated and to reap a just reward for effort.

My attention is devoted to the initial creation, and I am inclined to think that it will have to be a veritable creation, begotten of genius, to suit the modern era, with its new ideas, with its new customs, with even its changing system of ethics. We are not standing still. The democratic spirit which pervades our institutions, that is shown in our broadening treatment of one another, rarely finds inspiration in stage plays and novels—why not permit this latest means of expression to become typical of our day, the characters ourselves, the incidents those of the hour, the theme in accord with our finest ideals? Let us interpret what *is* and become a factor in what *is to be*, by producing today the motion-picture classics of tomorrow, scattering widespread among all classes the finest ideas and inspirations of human kind, whether revived or begotten.

No Surrender

By W. Stephen Bush.

MOVING picture circles were amazed to read a report that a meeting of motion picture manufacturers recently went on record as recognizing a public demand for censorship. We are speaking of the action taken by the meeting held about a week ago in the Hotel Astor and attended by practically all the big producers of motion pictures, it was said. A committee, it appears, "recommended that the film interests support a movement for a Federal Motion Picture Commission."

Amazement at this action must grow into warrantable apprehension when we read that the chairman of the meeting was a well-known theatrical manager belonging to a firm whose conversion to the motion picture has been of the latest. The other member of the firm is still remembered for his unmeasured contempt of motion pictures and the pains he took to give these pessimistic unflattering views the widest publicity possible. The secretary of the meeting was the attorney of the "United Managers Protective Association." It is well-known that these men look upon the motion picture as a minor factor in the world of amusements. With them the legitimate theater is first and foremost. They look askance at the idea of a motion picture organization which is entirely independent of them and their interests. They are willing to absorb any now existing motion picture organization into the United Managers Protective Association and to give to such an organization a seat in the extreme rear. In their judgment the film interests ought at all times be subordinate to the theatrical interests.

Now it is quite possible that the interests of the film men and the theatrical managers may on ocassions be identical, though it is equally plain that upon occasions these interests might be divergent if not conflicting. If the presence and activity of the theatrical managers in motion picture councils result in nothing better than a surrender of our principles in the matter of legalized censorship the alliance is not likely to be profitable to the motion picture interests. We have been told that on the question of censorship the theatrical managers would fight with us. We have been told that their organization has been the means of preventing the establishment of a stage censor in this country. If this contention is correct why advocate censorship in any form for motion pictures? Will it be maintained that the stage plays of to-day or yesterday are or have been cleaner than motion pictures. The subject is not open to discussion. In point of morality the pictures are, to say the very least, fully as free from objection as the stage plays. Indeed we might go further and submit proof of a good deal of over-emphasized sex-problems and a plain glorification of sensualism on the speaking stage.

Why then do our friends of the Theatrical Managers Protective Association come forward with this strange proposition to endorse a federal scheme of censorship? Why this strange assertion that public opinion demands censorship of some kind?

The Moving Picture World, which has no axe to grind and which is actuated solely by what it believes to be the best interests of the industry, has never been able to discover any public demand for official censorship. The clamor of professional reformers and of self-appointed censors can easily be distinguished from a sound and honest public demand. The Smith-Hughes bill in Congress is admittedly the result of one man's shrewd and systematic agitation. There is absolutely no spontaneous sentiment back of the Smith-Hughes bill. All the sentiment has been stimulated and accelerated by one man. Nothing is back of it but postage and carefully prepared printed matter. There is no pretence that censorship in Pennsylvania came in response to a public demand. The bill was a legislative abortion which had not even an appropriation clause attached to it. There had been no public notice or discussion of the bill. Censorship in Ohio was forced on the statute books by the efforts of one man, whose motives may have been honest, but whose judgment was woefully bad. The fact is that public opinion in both states is distinctly against censorship. The press of Pennsylvania is conducting a campaign against censorship at this very minute. A number of public bodies such as the various labor organizations and the Federation of Churches have protested against official censorship in Ohio. In eight states bills for legalized censorship of motion pictures have been killed in committee by the vigorous and intelligent opposition of exhibitors in those states. This would have been utterly impossible if there existed any genuine public demand for censorship.

This is no time to preach compromise or surrender in the fight against legalized censorship.

It is exasperating to hear men of presumed intelligence speak of a scheme of Federal Censorship as a means of eliminating all other varieties of censorship. The writer attended the meeting of the committee on Education which had charge of the Smith-Hughes bill in the lower house. But one of the advocates of the bill ventured a faint little chirp about Federal censorship doing away with state and other censorship. He was squelched on the spot, all the members of the committee taking turns in pointing out his ridiculous error. Of course the Federal government derives all the power it has in the premises from its authority "to regulate commerce between the states." It may bar the film from the channels of interstate commerce, but even the infant class in civics must know that a film tolerated in the channels of interstate commerce may be suppressed within any given individual state.

Of course this quest for a Federal scheme of Censorship will prove its Quixotic nature soon enough. It might not have been worth while to say any thing on the subject, but for one very serious aspect of the matter. The men who have so far conducted the fight against censorship with the organized exhibitors in the forefront of the battle may be embarrassed by this strange attitude of the Hotel Astor meeting. If the producers come out into the public crying out: "We are naked, give us something wherewith to cover our nakedness," it will be pretty hard to answer the legislator when he says to us: "Why your own people feel the need of censorship, they are not fighting censorship on principle, they are only concerned about the brand of censorship."

We are in this fight to vindicate a right and to assert a principle. Compromise or surrender is impossible. The producers have so far supported the fight against censorship though often without much enthusiasm. We hope that they will not forget their own true interests in the pursuit of entangling alliances. We thought William A. Brady, by a recent brilliant essay on moving pictures from the theatrical viewpoint had opened the eyes of the motion picture men sufficiently to obviate any further ophthalmic operations. PUT NONE BUT MOVING PICTURE MEN ON GUARD.

In the Shadow of the Alamo.

Blaisdell Runs Into a Cattleman's Convention at "San Antone" and Witnesses a Texas Snowstorm—Sees Some Picture Men, Too.

(By the Moving Picture World Staff Correspondent.)

Los Angeles, California.

SITTING near the six-foot-wide window in one of these marvelously compact Los Angeles apartments, looking down on four giant palms across the street, looking up at a forenoon sky without a trace of cloud, it seem many more than six days since I left New Orleans on my way to "San Antone." It was a nine-hour run to the Texas state line, through the swamps and bayous of Louisiana. There was an abundance of water. Old Father Mississippi was in a restless mood. There looked to be a margin of but ten feet between the surface of the yellow river and the crown of the levee. Out of the swamps, with their great trees covered, adorned, with drooping moss, into the sugar country. Then came the rice fields. San Antonio was reached at 8 o'clock in the morning.

It did not take long to discover that something unusual was stirring in the town that boasts the biggest population in the Lone Star State. It did not require to determine the fact the regretful assurance of four different hotel clerks that there was not an available room. Everywhere there were big men, wearing big hats. Somehow, I had been under the belief, or the delusion, that the wide-brimmed hat as typical of the West was a motion picture fiction—a portrayal of what had once been but had passed away. My mistake! The pictures have the hats right.

Speaking about big men: There was a convention in San Antonio of cattlemen. The stockmen came from all over. A six-footer attracted no attention. If a man could beat that by a couple of inches you'd take a second glance, but there seemed quite a goodly number who had under their hat 6:4. Those who lacked height had width. They were all mighty good to look at. There were no boisterous ones—that is, not in the morning. There was a dignity in their manner that was impressive. It was a singular blending of strength, of frankness, of unconsciousness of the proximity of another human being. You felt you were in touch with the men that Remington painted and modeled and described, "the men with the bark on," the Americanism of the wide outdoors. You might sense the bark, you might feel it, but you could not see it. Very likely, snugly stowed away in hip-pockets there were concentrated barks of another and of a sinister sort. A San Antonian assured me that undoubtedly they were there. The remark interested, but did not alarm. One could not help feeling that if one of these barks exploded the man who provided the billet for the bullet would get what was coming to him.

As the day wore on a little of the native reserve of some of the cattlemen was alcoholically removed. While in the lobbies of the hotels several hundred men would be gathered, in the bar-rooms there would be several dozen. In one of these latter a well-dressed, broad-shouldered chap, clean-skinned and clear-eyed, periodically emitted a deep-throated yell that appeared to be entirely comprehensible to his amused and quieter conferes. The clear eye lighted on the humble 150 pounds of an Easterner. With one arm pointed toward the bar and with an inclusive snap of the other he shouted in a voice that implied a threat as well as a promise (the Easterner really was itching to get in contact with the big fellow): "Come here!" There was a singular admixture of valor as well as of discretion in the answer that promptly went across the intervening ten feet: "Very sorry, my friend, I am lashed to the mast here." There was perfect cordiality in the responding "Al—l—l right!" At 7 o'clock that evening I met the enthusiastic ranchman as he emerged from the hotel. He was walking as straight as a judge, his eye was still clear. As he swung up his arm to salute I noticed that each wrist was in the restraining and protecting custody of a companion as big as himself.

[Note to Editor—Please don't strain your eye looking for film stuff in this story of San Antonio. For in the Texas city on that Monday, March 8, there warn't no such animal. There was there on that day even a greater event than a cattlemen's convention. There was a snowstorm—a real one, the first in twenty years. The flakes began falling at 10 o'clock in the forenoon. They continued to fall until around 5 or 6 o'clock in the evening. The business section was one continuous snowball riot. Crowds lined the sidewalks; snowballs were made and pelted at those across the street. Drivers of vehicles, motor-driven as well as horse-hauled, were the prey of pedestrians. If a "pesticated" unfortunate lost his temper the hilarity was increased. Perfectly good windows were smashed. Guardians of the peace, mounted and afoot, seldom made even perfunctory efforts to stem the torrent. The temperature was down to freezing. Standing under the gray and crumbling walls of the Alamo—they have been there 197 years—sacred to the memory of Bowie and Crockett and of their avenger, Sam Houston, it was a sight to be remembered as one noted the great leaves of the palm trees in Alamo Plaza covered with snow.]

After spending several hours in trying to find a place to bunk for part of a night, in securing railroad reservations which had been hanging fire since Joe Marentette, back in Atlanta, mussed up the itinerary so carefully laid out in placid ignorance of the bumps it was going to encounter when its designer met up with these whole-souled film men—and there's a fine democracy permeating the big clan—after doing these things, I repeat, I dropped in for a chat with Manager Phillips, of the Consolidated. He said there were thirteen picture shows in the town and he intimated the Universal was getting its share of the business. It was right here we met W. F. Box, proprietor of the Petitclerq, a house recently opened. Mr. Phillips said the town was crazy about features.

Exhibitor Box took the writer over to his house, on which he has expended $10,000. There are 300 seats. By the way, Mr. Box is proud of these seats, and justly so. They are the real goods. The Petitclerq is prettily decorated and well ventilated. One of the features of the theater is the illumination. Mr. Box is a believer in a well-lighted house, taking the ground that if harm may come to eyesight in a dark theater the trouble is avoided in a well-lighted one.

Mr. Box escorted me over to the Empire, owned by Opostolon, Lytle & Papanikola. William J. Lytle is manager and A. Kornmann is house manager. Mr. Lytle is the film man of the town. Someone told me he had seven sets of partners. He directs the Wigwam No. 1 and Wigwam No. 2, of which Campbell, Lytle & Winch are the proprietors. I didn't realize when I made note of this firm name I was going to get pretty well acquainted with Campbell and Winch in far-off El Paso. That's another story, as you may see

Seating Arrangement Empire Theater, San Antonio, Tex.

Stage of Empire Theater, San Antonio, Tex.

later. These two Wigwams seat 700 and 600 respectively. Then there is the Pike Theater, with 500 seats, of which Mr. Lytle is the manager. About May 1 Mr. Lytle will open the Soledad Theater. There will be 2,000 seats in the theater proper and on the roof there will be the same number. The latter part of the house will be operated as a picture entertainment between May 1 and November 1. The main theater will be devoted to pictures and vaudeville the year around. Each division will be equipped with two Powers machines.

In Mr. Lytle's office I met Henry B. Lappe, president of the Lappe-Tighe Amusement Company, of Kansas City, owner, among other houses, of the Willis Wood Theater. When Mr. Lappe learned the identity of the writer he intimated there was a rod in pickle for him in Kansas City and that Joe Gilday was supervising the preparations. Forewarned is forearmed. In training henceforth. Mr. Lappe was accompanied by his young nephew, Fred Lappe.

It seemed good to shake hands with a man from old New York. B. L. Hadfield, of 29 Union Square, manager of Reliance and Majestic features, dropped in on Mr. Lytle, accompanied by H. A. Shaw, traveling from Dallas as the Texas representative of "Runaway June." A little party was made up to look over the $150,000 Empire Theater. There are 901 seats in the orchestra, 525 in the balcony and 256 in the gallery. The house was built for the spoken drama. The program at the Empire includes Paramount productions and Kleine, World Film and Mutual features. The subject on the screen on the day in question was Gaby Deslys in "Her Triumph." The program usually runs an hour and a half.

The Empire has fourteen six-foot exits. There is an elaborate Johnson heating and ventilation system. In the ceiling are two sixty-inch exhaust fans. C. E. Rupard, who asked to be recorded as one of the followers of Brother Richardson, is chief operator. Mr. Rupard is assisted by A. C. Herndon. The writer had noted the height of the projection room and had complimented Mr. Lytle on the absence of the Keystone effect. Mr. Lytle passed it on to Mr. Rupard, who admitted he had given the problem much thought and study. It would be a major fault to pass this reference to the Empire without alluding to the music. A Hope-Jones unit furnishes the accompaniment. At the keys on Monday was the associate organist, and I was ashamed to admit I can't find his name in my notes. The "Meditation" from "Thais" was the selection employed by the organist to accompany "Her Triumph." His work added to the atmosphere of the house and the performance, and it was notable.

In the evening I visited the Queen Theater, which, out of compliment to the visiting cattlemen, was showing the Sill production of "Walla Walla Days and the Round-Up." H. V. Wiggins, house manager of the two Wigwams, showed me over his theaters. Later I again met Mr. Lytle and also F. R. Peterson, representing the American Seating Company.

BLAISDELL.

Freuler in New York

Comes East to Complete Arrangements for Big American Company's Feature.

JOHN R. FREULER, acting for the North American Film Corporation and the American Film Co., was in New York recently to complete arrangements for the distribution of the Flying "A," continued photoplay, "The Diamond from the Sky." Mr. Freuler as President of the new distributing organization, the North American, will personally direct the merchandising of the serial. The Mutual Film Corporation will give Mr. Freuler the facilities of its offices throughout the country and in addition he will have between 75 and 100 representatives who will be in constant touch with the exhibitors.

The Flying "A" is planning to furnish exhibitors and moving picture fans with an entirely new type of continued story. It is described as a picturized romantic novel in chapters. The story has been written from the prize scenario that was selected from among 19,000 in the contest conducted December and January by the Chicago Tribune Syndicate of newspapers in co-operation with the American Film Company.

The identity of the winner of this contest will not be revealed until the first installment is thrown on the screen May 3rd. The Flying "A" and the big metropolitan newspapers convinced that they had a theme assuring sustained interest are offering a further prize of $10,000 to the person who will furnish the most acceptable solution.

S. S. Hutchinson, President of the American Film Company, has been at their studios at Santa Barbara, California, ever since the first of the year making arrangements for this project which promises to set a new record in filmdom. Mr. Freuler in discussing their plans had this to say:

"Without disparaging anything that has been done in the way of a continued story, I believe that the American this time will furnish the public with something distinctively different than what has been provided heretofore. We have gone at this proposition with the greatest deliberation. We have had plenty of time to procure a wonderful theme and all the facilities necessary to supply the very highest quality both from the standpoint of the photoplay and the novelization.

"For the first time since serials began we had a complete working scenario for the entire proposition. The newspapers knew exactly what they have got in the narrative itself. The continued photoplay heretofore has been a serial of adventures, any one of which could be eliminated without destroying the unity of the proposition. In the "Diamond from the Sky" we have a perfectly natural story with a logical beginning furnishing a development of intense interest and a climax that naturally suggests a sequel or solution. The whole is so carefully interwoven that you could not eliminate a half a dozen scenes, let alone a complete installment. The story is entirely American and modern in every sense of the term. It has love and adventure to be sure, and suspense that will carry you over with keen anticipation for what is to come. The thrills, however, are perfectly logical and a real development of what has happened in the preliminary chapters.

"We believe that we have hit on a unique plan of keeping the public right up to date on this photoplay novel—those who have not seen preceding chapters, as well as others who would like to have their memory revived. Just how we will accomplish this will be revealed in the first release. We will give the exhibitor three reels instead of two as a starter. The first thousand feet will, of course, reveal the name of the $10,000 prize winner in the scenario contest, as well as furnish details of the second $10,000 offer.

"The American, of course, feels highly flattered over its selection by the powerful Chicago Tribune Syndicate of newspapers to produce this continued photoplay. I regard Mr. Hutchinson as one of the master producers in moving pictures. He is the type of a man who will allow nothing but the best to go to the public. If a reel or more does not come up to his standard of excellence that material will be destroyed and nobody will know anything about it, except himself.

"On the distributing end we have certainly profited through the experience of others. We are determined to serve the exhibitor. Any theater may get this continued photoplay, no matter what its program affiliations may be. We will not ask any iron-clad agreement with the exhibitor. We realize that the manufacturer must stand back of his product. If what we give the exhibitor does not make good it would be the height of folly to expect him to go along to an unsatisfactory finish. We know that this picturized romantic novel will be the biggest box office attraction yet and the exhibitor realizes that our organization heretofore has carried out its assurances to the letter."

Neither the newspapers nor the moving picture theaters will indicate in advance just how long the America's picturized novel will run. Both Mr. Freuler and Mr. Hutchinson are strong advocates of the so-called natural length of pictures. The installments will be of sufficient length to carry the story along to a climax where the public will be given an opportunity of furnishing a solution. There will be no limit to the number of words in the sequel, but it is suggested that contributors confine themselves to 1,000 words.

The promotion and publicity are in the hands of the Nichols-Finn Advertising Company, who handled two of the most successful moving picture projects, the "Million Dollar Mystery" and the Belgian War Pictures.

BALBOA WITH ALLIANCE.

Last week Andrew J. Cobe, President of the Alliance Films Corporation and E. D. Horkheimer signed contracts which will place the Balboa Amusement Producing Company in the ranks of the contributors of the Alliance Programme. The first Balboa subject to reach the exhibitor through the new channel will be Henry B. Walthall, in a six-part production of "Beulah." This will be followed by Miss Jackie Saunders in "The Ill Starred Babbie." While in New York Mr. Horkheimer and Mr. Cobe secured the film rights to several novels and work upon them will soon be started.

New Feature Combination

Four Licensed Manufacturers Combine to Create an Outlet for Big Productions.

FOR the past several weeks rumors have been circulating that there was to be a combination of some of the so-called licensed manufacturers for the purpose of handling large feature productions independently of the General Film Company, which has been the medium of distribution for licensed manufacturers since it was organized. The plans of those interested in this new combination have so far matured as to enable them to make the statement that the companies interested are the Vitagraph, Selig, Spoor and Lubin, and that offices will be opened immediately at 1600 Broadway, New York, for this territory. Eventually other offices will be opened at strategic points throughout the United States.

It is explained by those participating in this new feature distribution plan that the move was not to be construed as a break in their relations with the General Film Company. The companies interested will continue to place their regular subjects with the General Film as heretofore, but with respect to the distribution of large feature productions, they believe that better and consequently more satisfactory service can be secured by the new plan. Hence the departure.

When the demand for features first began to assert itself an effort was made to meet it through the machinery of the General Film Company. While the fact has never been tacitly admitted by those interested, it is well known to the trade that the efforts of that company to handle feature productions independently of the regular program have never been satisfactory. The best evidence that that statement is correct is found in the early withdrawal of the Kleine features from the General Film distribution scheme.

Other manufacturers in the licensed group discovered that there was great difficulty in placing features and regular program releases through the same exchanges, and that their efforts to produce pretentious subjects did not receive proper remuneration when thus distributed. Consequently it was decided by the companies represented in the new combination that the only thing to do was to separate their feature service from the regular program. Recently the Lubin and the Vitagraph Companies announced that they would book their features direct. This determination probably led the Selig and Essanay companies to consider a similar plan and the combination of interests resulted naturally.

Further announcements in this connection will be made as the plans of the promoters develop.

Manufacturers Talk Censorship

Meeting of Leading Picture Makers at Hotel Astor Favors a Federal Motion Picture Commission.

A MEETING was held at the Astor Hotel Wednesday afternoon, March 24, at which a large majority of the motion picture interests of the United States were present. The meeting was called to hear the report of the special committee on censorship of motion pictures and upon prospective legislation and plans in this connection. Marc Klaw presided at the meeting. The members of this committee were J. J. Kennedy, H. E. Aitken, P. A. Powers, Adolph Zukor and J. E. Brulatour.

The committee, through its chairman, Mr. Kennedy, after commenting upon the general situation, rendered a report in which it was stated that while there could be no legal reason for any censorship, in deference to public opinion, the motion picture interests should institute a movement for a Federal Motion Picture Commission.

This the meeting unanimously voted to do and the report and recommendations of the committee were approved by the meeting. On motion of William Fox, the committee was tendered a vote of thanks for its work.

A further general meeting will be called at a later date to consider detailed plans along the lines adopted by the meeting.

Those present at the meeting were: J. J. Kennedy, General Film Co. ;H. E. Aitken, Mutual Film Co.; Joseph Brant, Universal Film Mfg. Co.; Adolph Zukor, Famous Players Film Co.; Mark Brock, Paramount Film Co.; J. E. Brulatour, Peerless Film Co. & Raw Stock Supply Co.; William Fox, Fox Film Corp.; C. Livingston, Thanhouser Film Co.; W. W. Irvine, Vitagraph Co.; J. A. McKinney, Universal Film Co.; Richard A. Roland, Metro Film Co.; E. D. McGovern, New York Motion Picture Corp.; Robt. T. Kane, Prohibition Film Co.; Wm. Steiner, Photo Drama Co.; Wm. Schimpf, General Film Producing Co.; A. Polacoff, Quality Feature Film Co.; P. A. Parsons, Pathe Exchange; P. G. Melies, Melies Mfg. Co.; Wm. J. Lee, Picture Playhouse Film Co.; Harry R. Raver, Itala Film Co.; Samuel Goldfish, Lasky Feature Film Co.; F. E. Kahn, Mutual Film Co.; J. R. Freuler, American Film Mfg. Co.; J. P. Dunning. Reliance Film Co.; A. J. Cobe, Alliance Film Co.; Aubrey Mittenthal, Mittenthal Film Co.; D. W. Griffith, Majestic Film Co.; Chas. S. Jamison, Equitable Film Producing Co.; A. Blinkhorn, Blinkhorn Photo Play Corp.; E. M. Saunders, Metro Film Co.; D. MacDonald and H. G. Kosch, Alliance Film Co.; E. D. Horkheimer, Balboa Amusement Co.; H. J. Streyckman, Progressive Motion Picture Co.; F. C. Liebow, Liebow & Apple Feature Film Co.; E. J. Doolittle, Blinkhorn Photo Play Co.; M. E. Marsh, E. & W. Laboratory; Philip Lewis, Lewis Pennant Features.

Big "Runaway June" Contest

New and Cleverly Contrived Method of Conducting Most Popular Woman Voting Contest to Advertise Mutual Serial.

FORTY-EIGHT most popular women, one from each state, will visit the Panama-Pacific Exposition, the San Diego Exposition, and will see picturesque California at the expense of "Runaway June." The trip will be thoroughly de luxe; the fortunate winners will travel without expense at all in the best possible manner. Millionaires could travel no better.

Those in the big cities will have little better chance of winning the trip than those in small towns, for the votes are to be cast by theaters and only indirectly by the coupons that the theaters showing "Runaway June" will issue. At each of these houses one particular performance will be announced as a "Runaway June" contest show and at that show the three women whose friends vote the most coupons will win each one elective vote towards the trip. No matter how big the house is it will have three votes for each installment and no more.

To enter the contest collect ten coupons issued by any one theater showing "Runaway June" and these will entitle you to have the name and address of your favorite entered at its box office. Then get as many of the coupons as possible. As you enter the house at the "contest" show tell how many votes you have to the person in the box office and the number will be recorded in your favorite's name. But you must still keep your coupons. If your favorite is one of the three winners, her name will be announced and then the coupons must be voted to prove the right. If she is not a winner at that time, you may keep the coupons, for they are still good, and can be used at the next contest show at which time you may have more to add to them. So you see the coupons will be many, but the elective votes will be few. But you may enter at any number of theaters, though the coupons for every theater will be issued by it.

The widest efforts are being made to attract attention to the contest. Not only have thousands of newspapers been running the story, but full page advertisements are about to appear in The Saturday Evening Post, The Ladies' Home Journal, The Delineator, The New Idea, The Women's Magazine, The Ladies' World, and many other high-class weeklies and monthlies of enormous circulation.

NEW STRAND AT LYNN.

A new Strand theater is now under construction in Lynn, Mass. The new theater will have a seating capacity of 2,000 and represents an expenditure of $250,000. It is located on Union street and takes in an entire block measuring 22,500 square feet. Thomas W. Lamb, who drew the plans for the Strand theater in Manhattan, is the architect, and Moe Mark is the president of the company controlling the theater which will open September 1. The building will be similar to the New York Strand and will contain stores and offices. Mr. Mark will also erect a new Strand theater in Worcester, Mass., which will have a seating capacity of 2,000. The operations will commence early in April.

FILM MANUFACTURING IN HONGKONG.

(Consul General George E. Anderson, Hongkong, China, January 23.)

The manufacture of cinematograph films for the Chinese trade is to be undertaken in Hongkong. An American expert in film making has left for the United States to secure equipment for making films, and the making of picture plays by Chinese actors will be undertaken on an extensive scale. Recently two film plays were made in Shanghai from the work of two well-known Chinese theatrical companies. They have been put on in Hongkong and vicinity and are very popular with the Chinese, and the new enterprise is based upon their success.

(The address of the American representative of the new company may be had from the Bureau of Foreign and Domestic Commerce at Washington, D. C., and its branches.)

W. C. Toomey Back From England

Director of N. Y. Motion Picture Co. and Vice-President of the Greenwich Lithographing Co. Studies Foreign Conditions.

By Lynde Denig.

WHEN W. C. Toomey contemplated a wedding trip early in January, the New York Motion Picture Company offered an acceptable suggestion. He was to visit England and study trade conditions. Incidentally he was commissioned to give British buyers a glimpse at "Tillie's Punctured Romance," not, however, with a view to immediate release. But insistent exhibitors—we have Mr. Toomey's word for it—would not be denied. They found Tillie so much to their liking, so emphatically an antidote for the dark days of war, that withholding the picture seemed like an unpatriotic act. April 12, therefore, was decided upon as a suitable day for release and Mr. Toomey returned to America—happy and a few pounds to the good.

W. C. Toomey.

He landed in New York just in time to celebrate St. Patrick's day on shore, and to offer a little prayer of thanksgiving for his deliverance from German submarines. They chased the "Lapland" through the Irish Sea on the way to Liverpool, and, returning on the "Philadelphia," the passengers, on the first night out, thought it wise to sleep with their clothes on and life preservers strapped around their waists. But nothing happened. Nor did anything very exciting happen in lightless London, except that the traveler looking for familiar illuminations on hotels and theaters occasionally lost his way.

Before leaving Liverpool, Mr. Toomey, reinforced by letters from Secretary of State Bryan, and working through the American Embassy, convinced the port officials that something should be done about the delays of from six to eight weeks to which pictures shipped from this country are being subjected. With the ports at Dover and Southampton closed, the business at Liverpool is far in excess of the facilities for handling it, and, as exporters are well aware, the delivery of films has been seriously handicapped. Mr. Toomey's arguments about the injustice of tieing up money invested in pictures for so long a time were listened to, and he received assurances of more considerate treatment for film men. If the Englishmen meant what they said, and he believes they did, this one mission would justify the trip.

Instead of settling down to enjoy life in a London hotel—they still have gay times in London—Mr. Toomey visited cities, towns and suburbs without number. Birmingham, Manchester and Crewe were among them, and everywhere he went he trailed pictures from their highest to their lowest state, from the best houses charging the equivalent of 48 and 72 cents, American money, to the humble cinemas asking 36 cents for a nickel's worth of American comfort. "The trail was marked by Keystone, Kay-Bee, Broncho and Domino pictures," Mr. Toomey remarked in an off-hand way, consequently he had no difficulty in following it.

"England," he will say, if pressed to summarize the lessons learned, "stands today where America stood three years ago in the treatment of pictures." And then, lest you pass it off as a snap judgment, he will tell you just what the trip signified to an American film man. First take the houses. Most of them are comfortably furnished; but they are dark, as were our hole-in-the-wall affairs of recent history. Smoking is always allowed. Sunday performances are permitted occasionally, but only in the evening, and on week days it is not customary to open the doors until 2 o'clock. Next, Mr. Toomey noted the contents of the average program, which always runs for three days without change and frequently longer. It comprises six or eight reels, ninety per cent. American, before the war, and now, with the demand for military subjects, it is about eighty per cent. American. And what of the audiences? Mr. Toomey touched on a salient English characteristic in explaining why, with admission prices higher than those charged in this country, exhibitors were limited to low rentals. The habit of living by the clock is one important reason. At 12:55 an English restaurant is empty, at 1 o'clock people pour in, because 1 o'clock is the time to eat. At 2:30 and 8 o'clock the lobby of a theater is filled, because for generations back Englishmen have been taught that those are the suitable hours for public entertainment. The idea of dropping in late of an afternoon, or in the middle of the evening, seldom occurs to them and the suggestion of opening the doors for morning business would impress an exhibitor as being unseemly. The effect of English punctuality on box office receipts is evident. A house is well filled at two performances a day; for the rest, the seats go begging.

Of the character of an English audience Mr. Toomey had this to say: "It is middle and lower class and very exacting in demanding clear photography, good printing and a live story. The playgoers in London—and plays and plays are filling the houses, by the way—are not patrons of the cinemas, and they are not being reached by newspaper publicity and advertising campaigns such as those being carried on here. In accounting for the conservative Englishman's failure to recognize the value of pictures, I think one important factor is the lack of financiers with investments in the industry. When the bankers and brokers venture money in the making of photoplays, the audiences will automatically become more diversified, as they have become in America. Pictures will receive word of mouth advertising in the offices of Lombard Street and a new class of people will be curious to know more about the entertainment that has attracted investors. Wall Street's entrance into our own game has certainly had that effect. There is an inviting opportunity for the man who enters the English market with large capital."

Mr. Toomey was impressed by the advances being made by two producing companies, whose progress is under the guidance of American directors. The popularity of American subjects, however, is in no way endangered. When an English exhibitor was asked why audiences favored films from this country, his reply was, "Because the photography is better, the acting is better and they have more 'go'."

Who Wants This "I. W. W."

THE accompanying engraving is from a snapshot of Fred Sweigart, of 284 Academy street, Newark, N. J. He is out of work and after looking at some Keystone comedies it occurred to him that he might get a job posing for pictures. He says: "I aint five foot; weigh 236 pounds and am but 24 years old." Look at that picture. Where does Fatty Arbuckle or Hughie Mack get off in comparison with this little Jumbo? And that face: looks as if there were more laughs in it than any other of similar dimensions we have seen.

Fred Sweigart.

Also he is an orphan and says that he has no money, which is a bad way for a 236-pound youngster to be in during these war times. Look him over, you ambitious directors who are trying to make Keystone stuff; he is your one best bet. Look at that pair of shoulders; what a load of responsibility they would carry. And that "tummy"; any ordinary actor could jump on it with impunity, and from the front elevation we would surmise that there was a vast expanse of trousers in the rear to which any number of boots might be applied.

Better get this infant prodigy before Ad. Kessell and Mack Sennet set eyes on him.

"WOMAN WHO DARED" BOOKS HEAVILY.

George Kleine's latest five-part feature, "The Woman Who Dared," is having a splendid run, according to reports from the various Kleine branch offices. The story is one of unusual grip and possesses the virtue of leaving the final issue in doubt to the very last scene. The subject features that beautiful and gifted artiste, Miss Francesca Bertini.

CHICAGO LETTER

BY JAS. S. McQUADE

Confiscatory Tax on Films in Australia.

HARRY G. MUSGROVE, of the Australian Films, Ltd., Sydney, Australia, was in the city last week, arriving Wednesday, March 17, and leaving for New York City the following Friday. He left Sydney February 13 and arrived in San Francisco March 3, going direct from that point to Los Angeles, where he visited all the studios during his week's stay, and met all the screen favorites and leaders in the producing departments.

Mr. Musgrove informed me that his visit to the United States was concerned chiefly in calling on the New York and English buyers for his concern, especially Millard Johnson, chief American buyer, with offices at 15 East 26th street. He stated that the trade in his home country had been only slightly affected by the European war, but very seriously by the imposition of a duty of four cents per foot by the Australian government on all imported films. Strange to say, this tax, he stated, was levied in order to stimulate and create the production of film subjects in Australia.

As the tax is exactly equal to fifty per cent. of the cost of the films imported, and that it must be borne almost entirely by the exchanges, seeing that exhibitors are in low circumstances owing to the war, it almost amounts to the confiscation of investments made by importing and distributing concerns, as dividends have been practically wiped out.

Every effort has been made to repeal or modify the act, but without effect, thus far. Certain influences, which I am not at liberty to reveal, have been responsible for the confiscatory tax; but I may state that they have emanated from sources within the Australian film industry itself.

Mr. Musgrove was much pleased to meet Stan Twist, an old friend of his, out in Los Angeles. Stan's many friends will be glad to learn that he has fully recovered from his recent serious illness, and that he is now assistant to General Manager Bernstein at Universal City. Mr. Musgrove spoke highly of the work done by Mr. Twist during his visit to Australia and regretted that changes in the ownership and policy of the concern, while Mr. Twist was on his way to Australia, had prevented the carrying out of the original plans.

Since the opening of the European war, all films from the United States for Australia are shipped from San Francisco. In view of the heavy tax already referred to, it is hoped by Mr. Musgrove that American film manufacturers will be able to make a reduction in price that will enable his company to tide over the present crisis.

Essanay Engages Viola Allen.

Viola Allen, famous actress, after years of success on the legitimate stage, playing leading classical, Shakespearean and comedy roles, has decided to make her debut in photoplays. She has been engaged by Essanay at a large figure and will soon engage in the production of "The White Sister," adapted from the novel of that name by F. Marion Crawford.

Viola Allen is declared by photoplay experts to be an excellent photographic subject, and with her beauty and genius in acting, there is no question of her success in photoplay work.

Miss Allen needs no introduction to the public, having had a long and successful stage career. She made her debut in Boston in "Esmeralda" at the age of 15. She played leading roles with Joseph Jefferson, Lawrence Barrett, Tommaso Salvini and William J. Florence. She starred in Hall Caine's "The Christian," "In the Palace of the King," and "The Eternal City." Later she took up Shakespearean drama.

Look Out for This Man!

The following information and warning has been received at this office from Watterson R. Rothacker, general manager of the Industrial Moving Picture Company:

Please be advised that a camera man by the name of C. W. Randall, recently engaged to take moving pictures in Florida by a syndicate in which we are interested, has used our name without authority and has absconded with money belonging to the syndicate. The last heard of this man Randall was at Tampa, Florida.

The police in all cities have been notified to apprehend him, and we will materially appreciate any information given as to his whereabouts.

To guard others in the trade against this man's crookedness, we would like to have this information published in the Moving Picture World.

Rare Animals for Selig Zoo.

The animal quarters out at the Selig plant, this city, have been very quiet of late, but things were stirred up to a lively pitch recently by the arrival of some rare animals from various parts of the world. There were nine bear cats in special charge of Umdele Khan, who had brought them all the way from the Himalayas. There were also in charge of Umdele Khan a pair of clouded leopards, a black leopard, a young elephant, two kangaroos and three tigers.

The animals, however, only stopped over in Chicago on their way from Carl Hagenbeck's animal headquarters to the Selig Zoo out in Los Angeles, where they will be added to the great collection already there.

Reel Fellow's Club Elects Officers for Current Year.

The Reel Fellows' Club of Chicago met at the Sherman House Wednesday, March 17th, and elected officers for the ensuing year.

R. R. Nehls, general manager of the American Film Manufacturing Company, on the motion of Richard C. Travers, was unanimously elected to succeed himself.

There were three nominations for the office of vice president, namely: Ralph E. Bradford, branch manager of the Mutual; Walter R. Early, general manager of the Miss Follome Daly Film Co., and O. F. Spahr, manager of the Enterprise Optical Co. Mr. Spahr withdrew and the result of the balloting showed that Mr. Bradford was elected.

Captain Lewis A. Boening was re-elected treasurer by a unanimous vote, and Walter D. Hildreth, Chicago manager of the Billboard, was elected secretary unanimously.

The members of the board of governors were held over for the current year, as they hold office for two years. The members are: Warren A. Patrick, chairman, Richard C. Travers, Omar Doud, Charles Nixon and Watterson R. Rothacker.

Eight new members were taken in at the meeting.

CHICAGO FILM BREVITIES.

Douglas H. Bergh, traveling personal representative for George Kleine, was in the city a few days last week and left for Los Angeles Saturday, March 20th.

* * *

F. O. Nielson has purchased the Kimball Theater, 3318 Fullerton avenue, which he sold several years ago, and is gradually bringing the business back to what it was under his former management. Mr. Nielson is also owner of the Parkway, North Clark Street, near Diversey Blvd., and the Stevens, Broadway, near Irving Park Blvd. He is a pretty busy man nowadays, as in addition to managing the three theaters mentioned, he is also supervising the weekly bookings of "The Spoilers."

* * *

It is understood from authentic sources that Orchestra Hall has been leased for a period of five months, beginning May 1st, for the presentation of moving pictures. E. C. Devine is named as the lessor, but it is believed that some men of considerable prominence in the amusement field are back of the enterprise. Seeing that Orchestra Hall is usually rented at $300 daily, the money back of the enterprise is considerable.

* * *

Harold Brown of the Chicago Herald Weekly left for Minneapolis Tuesday, March 23d, to assist as camera man and in other capacities in some initial productions of the Minnehaha Film Corporation, a new organization that has entered the manufacturing field. Mr. Brown will be gone for about two weeks.

* * *

C. C. Whelan recently sold the Washington Theater, Cottage Grove Avenue and 43d Street, which he has owned and run successfully for five years, to H. Loebe. Mr. Whelan is now associated with Tom L. Diggens in the promotion of amusement enterprises. They have purchased the state rights for Indiana and Kentucky to "Les Miserables," and have offices at 54 W. Lake Street, this city. Mr. Whelan reports very fair business.

* * *

H. G. Innenhausen, owner of the Standard Theatre, 750 N. Clark Street, this city, has informed this office that about a month ago Mr. Deere of the Photogram Publishing Co., called at his theatre and was given an order, together with a check dated in advance, and has not since been seen or heard from. Mr. Innenhausen gave the information because of the brevity in my Chicago letter of March 13th relating the experience of Arthur Lowy, owner of the Lowy Theatre, this city, with the same man. It is evident that the scheme of this would-be advertising manager, Mr. Deere, is fraudulent. Chicago exhibitors are warned to beware of him.

Salisbury's Wild Life moving pictures have entered their last week at the Studebaker Theater. On April 2nd the first presentation in this city will be given at the Studebaker of "The Eternal City," produced under the direction of Daniel Frohman, Hugh Ford and Edwin S. Porter. Pauline Frederick appears as Donna Roma, supported by a cast of noted players.

* * *

"Uncle Sam at Work," which was originally booked at the Auditorium for a two weeks' engagement, will be shown for another week, making five in all. It is said by the management that a total attendance of 150,000 people marked the presentations up to and including Saturday, March 20th. The Auditorium, in order to meet the tremendous demand, has been giving three performances on Saturday, one in the forenoon at 10.30 in addition to the two regular exhibitions.

* * *

Daniel Frohman, who was in the city several days recently looking after the management of the Actors' Fund Benefit given at the Auditorium Friday afternoon, March 19th, was made a member of the Forty Club, at the monthly dinner given Tuesday evening, March 16th. In appreciation of the honor, Mr. Frohman extended an invitation to the entire club to view a private exhibition of "The Eternal City" at the Studebaker Theater, Thursday night, April 1st.

* * *

"The Governor's Lady" at the Ziegfeld Theater was succeeded by "Are You a Mason," and "The Wizard of Oz" Saturday, March 20th. This big double bill, in which John Barrymore appears in the first named subject, and Violet MacMillan and Frank Moore in the last named, should draw record-breaking crowds. Alfred Hamburger will open the Fine Arts Theater on April 10th with photoplay attractions, but has not yet announced the list. This week is children's week at the Ziegfeld and those accompanied by their parents will be admitted to all exhibitions, except Saturday's, at a reduced admission charge. "The Wizard of Oz" is popular with children, as it is a delightful fairy tale.

* * *

Captain Morgan Collins of the South Chicago police station, has started a movement to exhibit moving pictures in the Armstrong School, Greenleaf Avenue and Pinegree Street, every Friday afternoon, beginning March 19th. Five and ten cents admission will be charged, and the proceeds will be used to enlarge the work of the social center. Captain Collins is president of the local neighborhood association, which, with the sanction of the Board of Education, arranged to give these exhibitions.

* * *

The making of moving pictures has introduced many innovations in business and otherwise. One of the latest is that in which William Farnum figures. His manager, in order to insure himself against the loss that would come to him through the marring of Mr. Farnum's features by an accident, has taken out a policy for $100,000. The insurance company has agreed to pay that sum to Mr. Farnum's manager if the actor should suffer an accident that would prevent him from being a successful moving picture player. The terms of the policy forbid the actor to drive his own automobile, to sail his own yacht, or to indulge in any other form of sport that might result in disfiguring or disabling him.

* * *

Harry A. Mestayer, who made such a pronounced hit in George Kleine's "Stop Thief," and who is now playing at Cohan's Grand Opera House, this city, in "On Trial," has been engaged by the Selig Polyscope Co. It is understood that work on a six-reel special feature will be begun at once, with Mr. Mestayer in the stellar role. The title of the subject is "The Millionaire's Baby," the story of the photoplay being adapted from Anna Katherine Green's popular novel of that name. Mr. Mestayer has achieved great popularity by his photodramatic characterization of Jack Doogan, in the rollicking farce comedy mentioned.

OES ON WESTERN TRIP.

Ingvald C. Oes, general manager of the Great Northern Film Company, took a flying trip to Chicago last week, and on his way will visit Cleveland and Pittsburgh. An unusual demand is manifested throughout the country for features of the Great Northern Film Company, which is largely due to the efficient management of Mr. Oes, as also to the fact that the product of this concern is noted for its high standard of quality, and its superb, Americanlike execution of the themes.

Lee Arthur With Edison

LEE ARTHUR, the noted dramatist, who has been especially engaged to write exclusively for the Edison company, has contributed his first three-reeler, "The Greater Love," which will be one of the features which Edison is now releasing every week on its regular program. The story is a strong one, that of a young woman who sacrifices her honor for art and then falls in love with another young man for whose success she sacrifices her future. Mr. Arthur has given his best thought to make this play fully as powerful as the stage plays for which he is well known. Gertrude McCoy will play "the girl," Duncan McRea the heavy, Bigelow Cooper, her father, and Edward Earle the man lead. The play will be released in April. Two of his photoplays, "The Last of the Hargroves," and "From a Life of Crime," have already been produced by Edison. Mr. Arthur is now working at fever heat, throwing off a three-reeler every ten days. His task, he says, is made more difficult by endeavoring to make the plays models of compactness, for if there is one evil that Mr. Arthur is explosive on—like all successful dramatists—it is the "padded story."

Lee Arthur.

Mr. Arthur's story is one of finding indirectly his life's work. Educated as an attorney, for he is a graduate L. L.D. of Tulane University, he practiced several years in New Orleans when his success as dramatist drew him to the stage. His first play, "The Gay Mr. Lightfoot," was accorded a New York reception that left no doubt about his future.

He is still writing for the legitimate stage, having recently placed plays with Dan Frohman and the Shuberts for production. As Mr. Arthur is still a young man he is regarded as one of the most promising of playwrights who will give to the screen a type and standard of drama that will make for an improvement and enlargement of the photoplay's scope and influence.

SYRACUSE GETS A STRAND THEATER.

A new motion picture theater of the type of the Strand, and bearing the same name, was opened a few days ago in Syracuse, Samuel L. Rothapfel, the managing director of the Strand, taking personal charge of the "first night." Mr. Rothapfel, in speaking of the event, described the affair as a wonderful success. The Syracuse Strand Theater is a replica in miniature of the original institution on Broadway. All the social leaders and the most prominent city officials attended the opening. Mr. Rothapfel had personally superintended the staging and himself conducted the orchestra. The local manager is Edgar Weil. The corporation controlling the Strand and of which Mitchell Mark is president has, since the opening of the New York Strand, erected theaters of the same type and with the same ideas of management in Buffalo, in Newark, N. J., Worcester, Mass., and Lynn, Mass. Other theaters are under contemplation.

MACE WILL TAKE BIG FIGHT PICTURES.

Fred Mace and a corps of cameramen have gone to Havana to take motion pictures of the big Johnson-Willard fight which is scheduled to be pulled off somewhere in Cuba April 18. Owing to prohibitive laws it will not be possible to exhibit these fight pictures in the United States, but the promoters expect to get their returns from sales in other countries where no prohibition exists,

Doings at Los Angeles.

THE LETTER this week is robbed of its biggest news feature by a telegram sent by Mr. George Blaisdell of the World who is now here visiting the many studios. Of course you have already read of the opening of Universal City, the Laemmle party, special train, banquets, ovations, and all that went to make up the auspicious opening, and starting of operations at the big new Universal plant. And you read too of the deplorable accident which marked the second day's festivities, the untimely death of Frank Stites, the brave birdman who fell to his death. The news was a shock to many picture people here. Stites was a well liked man and a good aviator.

* * *

Mr. Blaisdell is busy visiting the many studios in and around this city, in fact there are nearly thirty different plants here and it is quite a task to visit them all in two weeks and do justice to each. He says that he likes the West all right, but that there are too many automobiles in Los Angeles to make it healthy for one, even if the climate is excellent. He promises a good story of the studios which will be given out in a few weeks.

However there are a few new things around here. For one thing the rain has apparently deserted Southern California for we have been blest with bright days for two weeks, and the prospects are for continued brightness.

* * *

Two clubs were formally organized this week. Here the Scream Club was formally put on its feet, while the Film Club was organized at the Premier studio. Malcolm Blevins was made president, Walter Rodgers vice-president, Karl R. Coolidge secretary and Miss Elsie Foster treasurer. Sergeant-at-arms is Horace Young.

* * *

When the Scream Club started, there were but four organizers. Now there are many members. Here is the official announcement as made at the time of organization: "The first annual meeting of the Scream Club was held at the lowly bungaloo of George Reehm, when officers were elected, by-laws erected and a general organization of the club made.

"The idea of the Scream Club is to furnish an outlet for the surplus mental calculations of moving picture writers, such as scenarioists, publicists, press agents and representatives of the various magazines and newspapers.

"The primary qualification for membership in this club is simple insanity. Even if a member is bugs he is not eligible, nor acceptable, until he has demonstrated his insanity, and proved it by sending in a press notice of some action of his which denotes him as a loon."

The following officers were elected: Bennie Lubinville Zeidman, Mutual, president, Screamer Supremer; Ford I. Beebe, Universal, vice-president, Screamer Supreme; Clarke Irvine, World, secretary, Screamer Scribbler; Clem. W. Pope, Telegraph, treasurer, Screamer Skinnum; Chester Withey, Mutual, sergeant-at-arms, Screamer Scrapper; Geo. Reehm, Biograph, advisor, Screamer Sage; Wm. E. Wing, Mirror, janitor, Screamer Scrubber; Don Meaney, Universal, assistant janitor, Screamer Sweeper; J. C. Jessen, News, chairman Membership Committee, Screamer Solicitor; Wm. G. Bitzer, Mutual, cameraman, Screamer Shooter; Bert Glassmire, Biograph, sleuth, Screamer Snooper; Richard Willis, Publicity, chaplain, Screamer Saint; Russel E. Smith, Mutual, scenarios, Screamer Scripter; Jean Lowry, Universal, garbage gentleman, Screamer Scavenger.

Initiation is to be self-inflicted, suicides excepted, and each member sending in press notice of same will be accepted, if his action is foolish enough to warrant it.

Miss Augusta Anderson is the only woman in the club, to be known as the Screamer Sewer, she having made the Screamer Serviettes.

* * *

Douglas Gerrard has received a postal card from the trenches in France signed by Lieutenant Anthony E. Hammond, formerly of the Kalem Co., and a member of the Photoplayers' Club, who was sent to the front some months ago. All that he could do was to sign his name and check a sentence which said "I am quite well." Gerrard has received several letters from his relatives and friends who are now engaged in the war.

* * *

J. A. Berst, general manager and vice president of the Selig Company, accompanied by Mrs. Berst, are here for a couple of weeks. He is looking over the plants here and visiting the western film headquarters. The opening of the new Selig zoo is still indefinite.

* * *

B. A. Rolfe announces the addition of a new company which will start work in the east in a few days. After completing one picture the players will come west and join the other two companies now working here. Olive Wyndham and Lionel Barrymore are the two new Rolfe stars who are working in the eastern made film. The title of the picture is not known.

* * *

"By Fair Means or Fowl" is the title of a funnigraph being screened by Eddie Dillon of Mutual fame. Fay Tincher and the usual cast of comic players are seen in this rural fun picture.

* * *

Bert Bracken, formerly with Balboa, has gone to the Santa Barbara Motion Picture Company and is busy producing dramas for that company, his latest being "When the Fiddler Came to Big Horn." Bert was in town this week for a few days and told of much building at the mountain studio. He says they are erecting several buildings and laying a new stage, besides giving the whole plant a general overhauling.

* * *

George Melford and his Lasky players have gone to San Francisco for a week to shoot some new scenes for a forthcoming release. The company will take in the big Expo Mr. Lasky is expected back in a week and when he does arrive some new plans are sure to be announced. It is expected that the company will film the great picture, "The Arab" in a few weeks.

* * *

Since the spring has come it seems that the sporting blood of many players has boiled up, for out at the Mutual they are organizing a baseball league to play everyone under the sun. The Universal team is on the field after the winter session indoors, and several other nines are to be on the turf soon. Other players who are not fans are being interviewed by sweet voiced automobile salesmen who have shiny wares for sale, and before long a big list of gasoline goers will be demolishing the boulevards.

* * *

Carlyle Blackwell returned home on St. Patrick's Day. The big leader of the Favorite Players was welcomed back

Interesting View of New Studio Plant of

once more by everyone. He will start work next week on another feature picture with Wm. D. Taylor in the director's role. While he was away the studio was overhauled and cleaned up for the summer rush of picture making.

* * *

C. Elliott Griffin who was with the Biograph, has been transferred to the American and will be seen in Beauty brand pictures. The film, "The Divinity of Motherhood," has been changed again to "Babe o' Dreams." It was at first called "The Dream Baby." It is by Olga Printzlau Clark and is in four reels. Henry Otto has just finished "The Castle Ranch," not the dancing couple, but a good clean comedy, half English and half western, with Eddie Coxen and Winnifred Greenwood featured.

* * *

Of course St. Patrick's Day could not pass without some appropriate observance at the club, and as a big green poster announced on all the bulletin boards "There will gather at the Blarney Castle, familiarly known as the Photo-players' Club, a distinguished throng who will feast and in other ways assassinate old Colonial Stifle Pleasure. On this occasion the Honorable John Thomas Dillon, B. E.-B. W., will officiate. Nationalists and Ulsterites will please keep at safe distances. Neutrals may go as far as they please." The above brought out a good old Irish crowd and the dinner was a merry one indeed. Everything was green, but one of the waiters and he was an old and experienced one. The dinner even cost a greenback.

* * *

We had the Glendale Kalem studio on the wire this date and got some good news. The whole place is being given a thorough overhauling for the spring opening. A new stage is being laid, dressing rooms put up and several other buildings and additions erected. Many small improvements are being made and the whole place put in shape for the coming season. James Horne is busy producing "The Empty Well." What kind of a well was asked and they said they did not know. It is either a water, oil or ink well, and it might be either as it is a detective story.

* * *

The Famous Players are finishing "May Blossom" with Gertrude Robinson, Marshal Neilan, and Donald Crisp. Mary Pickford is being shown in a film, the name of which has not been announced.

* * *

Dick Stanton, actor-director, with Ince features, witnessed the fatal plunge of Lincoln Beachey at the exposition in San Francisco a few days ago. Stanton had been talking to Beachey but a few minutes before he flew, and saw him fall a few moments later. He wrote a vivid account of the accident which was run in a daily paper the next morning.

* * *

Mr. Blaisdell of the World was present when Frank Stites was killed at Universal City, and his account has been wired to the World already, and has appeared before this is even received in New York .

* * *

The Keystonian players have boated over to Catalina to get some fun scenes on the sea. Syd Chaplin and his followers made the perilous trip across the channel to the famous island of scenic beauty. Billy Sheer has left the Balboa and joined the New York studios to appear in comedies.

C. B. DeMille has started a new picture, title unknown, with Ina Claire, Tom Foreman, Jim Neale, and Theo. Roberts. The cast is a big one and the film is a feature already. The script is by W. C. DeMille, and is a story of college life.

* * *

"Ham," that comical man named Lloyd V. Hamilton, is suffering a painfully damaged finger as the result of a fall on the stage and catching of his hand in a trap door. The big Kalem funny man is laid off for a few days to allow the injured ring finger to partially heal.

* * *

We had some big races at Venice on the day of Ireland. Barney Oldfield made first place with Billy Carlson second. Both were on Maxwell cars. G. E. Ruckstell on a Mercer made third position. Cameras galore were on the three-mile track and some good weekly stuff was made. J. A. Quinn, always out with something new, had the film on his screen four hours after the finish of the race, and it showed the finish at that. The film was good and clear and drew quite a house. Dave Lewis, ex-Keystone man, won the race but for the last lap when he was ahead, but went out with engine trouble. Alas!

* * *

Miss Vera Michelena, sister of Beatriz, the famous star of the California Motion Picture Company, has been bitten by the fotocus animaticus bacillus, and is liable to surrender to the little germs and appear in some pictures here. She is with a company now playing a local theater.

* * *

New York Motion Picture Company cameramen are rejoicing. The new studio in town is to have a complete laboratory. Heretofore all film was done at the Edendale studios and the beach cameramen had no chance to see their film. The new studios will be started in a few weeks, as soon as the plants are ready for the workers.

* * *

Homer Croy, famed in "Life," "Judge," and other publications, visited the Mutual Studios this week and saw the production of pictures. Mr. Humorist was accompanied by his wife, who was only a short time ago Miss Mae Savelle.

CLARKE IRVINE.

WALTHALL IN "BEULAH."

President Cobe of the Alliance was very much elated when he announced that the next offering on the Alliance Programme would be Henry B. Walthall in the Balboa Company's six part production of "Beulah."

The novel from which this film was adapted is the work of the late Augusta J. Evans, the brilliant Southern authoress, and since it first came off the press several years ago it has gone through repeated editions and among the fiction reading public "Beulah" is as well known as "Uncle Tom's Cabin." The film follows the original story in every detail and Mr. Walthall and his associate players have made every effort by their acting to preserve the finely drawn characters of the book.

Miss Joyce Moore, the distinguished English artist, was especially engaged by the Horkheimer Brothers to play the part of Beulah, while Mae Prestell, Clifford Gray, Margaret Nichols and several other well known players, appear in important roles.

The Crown City Film Manufacturing Company, Los Angeles.

Selig Athletic Series

The First Reel of This Novel Series Contains Three Interesting Athletic Events and Will Be Released April 5.

By James S. McQuade.

THE first reel of the Selig Athletic Series, which has received wide publicity in the daily press throughout the country, will be released April 5th, through the General Film Co., and thereafter, one reel weekly, every Monday, until concluded. The production of this series is under the direction of Jack Hermann, one of the best known promoters of athletics in this country and in Europe. Mr. Hermann has devoted several months to preparations and actual work in the production of the films of this series.

I saw the first reel of the series, the other day, in Selig's private projection room and was much interested in the athletic exercises shown on the screen. The first shows Oscar Egg, winner of the six-day bicycle race at Chicago, breaking the world's indoor record by riding a mile in one minute and 44 seconds. The speed is registered by means of mechanical contrivances, as it was not possible to have the run on a regular course when the pictures were taken.

The second number was a brilliant display of billiard science between Koji Yomada, the Japanese billiard champion, and Albert Cutler, of Boston, the Yankee champion. These two players are conceded by experts to be among the leading exponents of the game now before the public, and the most difficult and trick shots successfully made by them hold the attention and interest of the spectator.

The third event, the most exciting of all, was a championship wrestling match to a finish between Dr. B. F. Roller of Seattle, and Frank Dalkus, the herculean Lithuanian champion. The two bouts showed very clever work on the part of both men; but Roller won both bouts.

Director Hermann, in a conversation, informed me that the Selig Athletic Series will also include a complete course of physical culture exercises, demonstrated by Bernarr McFadden, conceded to be one of the foremost men in that line in the country. These exercises will be valuable, in an educational sense, for members of both sexes.

New Policy at Hippodrome

"The Heart of Maryland" is Fine Photoplay Attraction.—Opening Performance in the Big Theater Lacks Smoothness.

WITH the Tiffany Company's production of "The Heart of Maryland," featuring Mrs. Leslie Carter, as the principal attraction, the new policy of motion pictures, music and stage spectacles was inaugurated at the New York Hippodrome on Saturday, March 20th. The large audience appeared to enjoy the novel mingling of pictures and a stage display typical of the Hippodrome. In the foreground, colored lights played on the fountains shooting up from the tank. Immediately back of the tank the orchestra was seated, and at the extreme rear of the stage an abnormally large screen had been stretched between the portals of an elaborate structure devised by the scenic artist.

Many of the errors in the performance of Saturday night may be avoided in the future. The long throw and the large screen did not produce a clear cut picture; the orchestral accompaniment for "The Heart of Maryland" was fragmentary and at times almost ridiculously crude. It sounded like a rehearsal. The showing of Kriterion Komic Kartoons on the circular drop surrounding the immense stage was worse than useless, for the pictures were distorted into an offense against eyesight. These are mistakes that may be rectified; unlike another feature of the entertainment that appears to be wrong in principle.

While "The Barcarole" was being sung by a soprano and a contralto floating about the tank in a gondola, a picture of a woman on a couch and a man bending over her was shown on the screen, and reaching from the screen to the wings of the stage there appeared a chorus of young women in costumes designed to attract the eye. The stage spectacle was prettily arranged, but had nothing in common with the picture, which looked incongruous under the circumstances. To make matters worse, the lips of the two figures on the screen continued to move after the orchestra and singers had been silenced. It was like a talking picture that did not synchronize. In the Toreador song from "Carmen" the picture of excited peasants was unnecessary in conjunction with a chorus of active men and women occupying the stage.

When the Hippodrome management has arranged the motion picture end of the program more judiciously, the popular appeal for the entertainment should be wide; for there is plenty of variety and color in the stage effects.

Emily Stevens

EMILY STEVENS, best remembered as the star of last season's biggest dramatic success, "To-day," which played an entire season at Brady's Forty-eighth Street Theater, has been engaged by B. R. Rolfe for appearance in the former Fiske play "Cora," which will be released on the Metro program early in May.

Miss Stevens, a niece of Minnie Madden Fiske, is without doubt one of the leading of the younger dramatic stars. At the end of the 1913-1914 season Miss Stevens withdrew from the cast of "To-day" and journeyed to Palestine and Assyria in order to study the natures and characteristics of the peoples there preparatory to assuming the leading role in The Leibler Company's production of "The Garden of Paradise," the gigantic spectacle which played an engagement at the Park Theater, New York.

Emily Stevens.

In selecting "Cora" for Miss Steven's first appearance in motion pictures, Mr. Rolfe showed more than excellent judgment. The piece affords this excellent actress ample opportunity to display her powers of acting and at the same time, being a society play, will permit of the wearing of the gowns which long ago have earned for Miss Stevens the title of the handsomest gowned leading woman.

Work has begun on "Cora" and under the able direction of Jack Noble, the superb material should work itself into a most attractive screen subject.

"Cora" will be staged at the Rolfe studios, Hollywood, California.

VITAGRAPH EMPLOYEES' FIRST GRAND ANNUAL BALL.

On Wednesday evening, April 7th, 1915, the Vitagraph Company employees will hold their first grand annual ball at Stauch's dancing palace, Coney Island. This promises to be one of the biggest social events of the year. The grand march will be led by Maurice Costello and Miss Estelle Mardo of the Vitagraph Players. There will be dancing for silver loving cups that have been offered by different members of the Vitagraph Stock Company. The proceeds of this affair will go towards the founding of a benevolent association.

Adam Kessel, President, and Mack Sennett, Vice-President and Director-General of the Keystone Film Company, Discussing Changes in Keystone Studios.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

"AFFINITIES."

THE EDUCATIONAL PICTURE AT THE WORLD'S FAIR.

THE progress of the moving picture has been so great since the last world's fair that a vast and new field has been opened up. All educational processes worth considering will be seen this year either actual or pictured by means of the film.

Some half dozen picture places are installed in the Palace of Education and Social Economy. This pleasant method is to be used to portray in the most thorough and elaborate manner theories and experiments in educational developments, with the accompaniment of lectures.

From the exhibition authorities comes the prediction that the pedagogues of half the world will no doubt be there during the nine months of the fair, hence there can be no doubt about the advance of educational kinematograph in all its branches.

That large results will follow needs no prediction, they will come as a natural result, and, despite the rapid strides made hitherto, the future suggests that the educational usefulness of the moving picture will be by leaps and bounds.

The commercial side of the educational film will be greatly increased; indeed, it seems that the whole business of picture making will be more successful and profitable through the educational picture than from any other branch of the art.

Readers of the "Educator" page of the Moving Picture World should know that reviews of educational films are to be found on other pages of the paper. For this purpose, especial attention is directed to: "When the Mountains Call," on page 1450 of the issue of March 6th, also "Wild Life in Films," on page 1462 of the same issue.

These are most exceptional films, undoubtedly the best in their class, and are a splendid study in many branches and should not be overlooked. Another recent and valuable release is "The life History of a Silkworm" (Edison). Again this is a film which teaches a great lesson in one complete study, giving more information in fifteen minutes than could otherwise be obtained in several hours of study, it will readily be added to the school lists of most helpful films.

EDUCATIONAL PROVINGS.

The moving picture as an educator is now an established fact. From now on the uses of the educational pictures will grow by experience and adaptability; the process of elimination has already been going on, and the "survival of the fittest" is the foundation of the perfect future. Recent issues of catalogues by those firms dealing only in educational films, are being highly commended in pedagogical circles and in the public press; one paper expressing the opinion thereon, says, "even the most skeptical is now convinced of the immense possibilities of the moving picture as an adjunct to educational work."

A Teacher's Experience. Writing of the value of the pictures, a leading teacher says: "It has been my custom to devote one language period per week to oral expression and story-telling. Of their own accord the pupils began to tell me of the stories seen at the photoplay, convincing me that nothing I had yet done, had brought such enthusiastic response, or unflagging interest; I have kept that period for oral and written reproductions of such beneficial pictures as the children have seen, and the results have been beyond imagination."

For Limited Opportunities. One educator points out that for those whose time and opportunities are limited, especially such as are only able to study in night schools "the moving picture unquestionably represents an educational asset that is not to be despised."

"The rapid and thorough presentation of a subject, the diversified dissemination of useful information, especially on subjects of science and health, have proved the value of the educational film as beyond computation."

Attitude of Educational Boards. There has yet to be chronicled the first educational board that has not sought the best ways and means to adopt educational kinematography. Three powers are combining to bring about the desired results: the state, educational boards and libraries. The state is generally authorizing the cost, the schools are adopting the use, and the libraries are becoming the circulating mediums. This has been somewhat perfected in California where the State Board of Education has adopted for permanent use in the schools suitable films, while the state librarian is lending his assistance to the widest possible use of those films. If therefore the time has now come when all interested authorities are combining to bring about general and thorough educational kinematography it will be the duty of those interested to now attend only to the best growth and adaptability of the same to the requirements of the day.

SHOWING THE "SHOW ME" FOLKS.

A very new and very large educational picture campaign has been planned by the Business Men's League of St. Louis. William H. Bloomer, of the Northwestern Mutual Life Insurance Company, suggested the plan, and the idea came to him after seeing "The Dawn of Plenty"—one of Barker's World Picture Stories.

The plan includes the production and circulation of pictures which will show the resources, conditions and possibilities of the entire state of Missouri. These resources and conditions are to be contrasted with the resources and conditions in other states. The pictures are to be accompanied by a lecture, and the entire production is to be exhibited in every city, town and village in Missouri.

The purpose of the pictures and the lecture are to stir the interest and enthusiasm of Missourians, and to educate them to better farming, better roads, better living, better business. The people will be shown how to make the most of every opportunity, how to increase their wealth by making the most of all the things that turn to wealth.

The Barker-Swan Service of Chicago has the contract for making the pictures, preparing the lecture and handling the details of circulation. The leading newspapers, commercial clubs, schools, etc., of the state are interested and are giving the plan their full co-operation.

RURAL MOVING PICTURES BY AUTOMOBILE POWER.

The remotest hamlet can now have moving pictures. By the happy combination of the two greatest inventions of these times, the projection machine can be run by the motive power of an automobile. In the State of Louisiana a campaign was initiated by the government for education along agricultural lines by means of the moving picture.

It was soon found, however, that the outlying districts, which most needed this kind of help, because of the lack of electrical power, had to be omitted. The State University, however, came to the rescue with the happy suggestion of auto-motor power.

The problem is now solved for every community, for wherever an automobile can go the pictures can surely be shown and a great advantage gained.

Arkansas as a state is the next to fall in line for state controlled education by moving pictures. Dr. J. R. Jewell, of the University of Arkansas, announces that a strong effort is being made to establish a department of visual instruction after that in use in the State of Wisconsin, the pioneer state for educational kinematography.

PUBLIC SCHOOLS INSTALL KLEINE FILM.

Mr. J. W. Petterson, Supt. of the chain of Bird Island schools in Minnesota, has just completed a contract to project a series of Kleine films as part of the educational curriculum. The course will start with "The Last Days of Pompeii," following with "Spartacus," "Antony and Cleopatra," "The Lion of Venice" and "Julius Caesar."

SOME NEW EDUCATIONALS.

"The Manufacturing of Paper Money" is an industrial picture released under the title of "The Needs of Commerce" by the Edison Company.

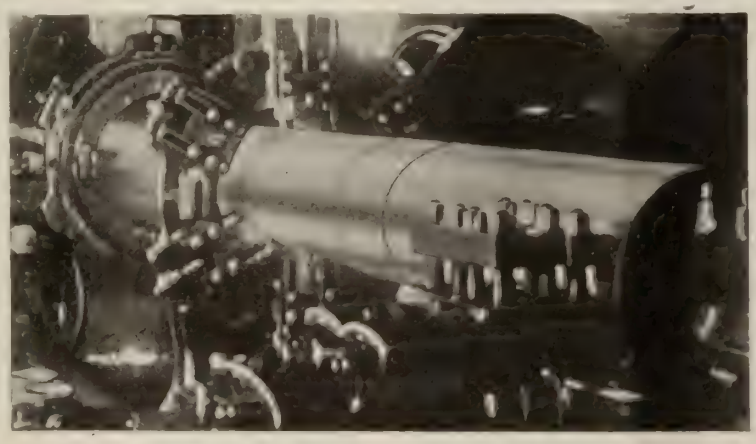
This will be a helpful picture in the schools of the country, the average run of young people are not acquainted with the

Scene from "The Manufacture of Paper Money" (Edison).

origin and purpose of the money they handle, familiarity does not necessarily breed contempt, but it does cause an indifference to the value and means of that with which they are so familiar.

Views of the United States Treasury and associated buildings increase the interest of the picture, inside this vast and intricate literal money-making establishment everything is of importance. The engraving by experts, the printing, rolling, counting and examining of the bills, followed by cutting, ruling and numbering of the notes.

Many will be excited by the views of some $10,000 bills, also the vast sum of $66,000,000 passing through the hands of employees. The new Federal Reserve Bank Note is shown printing and in detail. The description of old and too well worn bills is illustrated. The great precautions for safety shown by the treasury vaults, massive and impregnable, exceed the most vivid imagination; the picture is extremely valuable.



Scene from "The Manufacture of Big Guns" (Edison).

"THE MANUFACTURE OF BIG GUNS" (Edison).

Guns are a special subject of interest these days. That the Krupp works of Germany is not the only place capable of making these monsters is proved by this picture.

This "Made-in-America" weapon is certainly a powerful looking piece of artillery. The first picture shows the turning of the monster tube—fourteen or sixteen inches—forty-five feet long, the boring of the gun being done so accurately that the variation of a one-thousandth part of an inch is not allowable. The shrinking of the jacket on the tube of a four-inch gun is especially interesting. The jacket is heated for eleven hours to 800 degrees Fahrenheit. It is then lifted out of the furnace, lowered over the tube and cooled by a water spray which contracts the jacket. Sixteen tons of wire are wound around a fourteen-inch gun with a tension of 50,000 pounds on the wire while winding. Turning the trunions, boring the powder chamber, preparing the breech-block, gauging and opening the breech-block of a sixteen-inch gun are only a few of the additional scenes. The weight of a sixteen-inch gun is 130 tons. This is an entirely new class of pictures, embracing many branches of learning, and will be of wonderful help in a technical school, in addition to its general educational interest. This film was taken by the Edison Company at the United States arsenal at Watervliet, N. Y. The sixteen-inch gun shown is intended for the forts at Panama.

"PROTECTING BIG GAME" (Edison).

Views of herds of Elk form a very pretty picture, the beauty of these elk on an eminence, silhouetted against the sky, is exceedingly statuesque. The state of Idaho is justly proud of these animals and takes special precautions for their protection.

The poacher is always present where there is valuable game and pitches his tent in skilfully selected locations and proceeds to the hunt on skis; soon a fine specimen falls to his gun. The game warden is, however, equally omnipresent and if unable to check him, usually, after finding the skinned carcass of the elk, is able to trace the lawbreaker to his camp. During the winter these animals huddle together like sheep, timid and difficult of approach; a good picture of them is unique.

This film is a good addition to the natural history series for schools and also possesses scenic beauty.

THE SUMMER IS COMING.

One of the greatest benefits conferred on young people is the park playground picture exhibitions. The New York School of Philanthropy recently held an "Institute on Play and Recreation," when the following opinion was voiced by a supervisor of recreation: "Motion pictures are the most wholesome of commercialized recreation, excepting sports, and one of the chief values is that they cater as an amusement feature to the family as a unit, and is in direct opposition to all forms of unwholesome amusement." It was further shown that while the parks afforded all kinds of physical diversion, the moving picture was a pleasing mental diversion, filling a great void hitherto existing in all open-air work, and the workers have hailed nothing with more delight than the moving picture. It is also testified by them that the children are freed from street dangers and kindred temptations by the park and open space diversions.

SCHROCK JOINS UNIVERSAL STAFF.

Raymond L. Schrock, writer of short stories, has joined the Universal forces as scenario editor, with offices in New York.

Scene from "Protecting Big Game" (Edison).

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Those Ballou.

HAROLD and Helen Ballou have been keeping very, very quiet lately, but now comes a handsome card of invitation to the opening of the New Olympian theater, Seattle, Wash. The face of the card carries their ingenious house device and the formal wording in script, the various sizes being well chosen to accord with their values. On the reverse is this message:

> The same friendly and loyal support of your home playhouse that was accorded us under our former management is courteously solicited in the assurance that no expense of effort will be spared to entertain you well. Photoplays of the highest merit with pipe organ accompaniment by a photoplay organist will be featured.

Some managers might think that a rather tame announcement, but the point is they do not have to indulge in superlative promises. They merely point to their past record. They are known and liked. Here they are again. Naturally they will find the same welcome they had before because they promise the same management.

There is enough food for thought in that to fill a couple of pages, but what's the use? The facts as they are stated tells enough. The Ballous ran a pretty little house. They did not lie about their coming attractions. They were among the first to tell their own opinion of underlined programs. They did not disguise their lobby as a bill board on a drunk. They kept the bills up and down the street and made the lobby inviting. Frames of photographs were not out of place, but they knew a rough pine backing for an eight sheet was not a good lobby ornament and so the people around there got the idea they were going to the theater when they entered the house. They were started to their seats with the impression that it was a regular place and a side show with pictures instead of a dog-faced boy or an eight-footed calf for the attraction. And they acted as though they were in a theater. They gave the house what the French call "an air," and they came again and again because they liked that air, and now, with a new, and we'll be willing to gamble a better, house, they simply announce that they are in the business again and their old friends flock to them.

Don't you think you would be better placed if you could have that sort of house? There is nothing to prevent you.

But we'll take this all back if Mr. Ballou ever goes and gets lost to this department again. Will he please put us on the mailing list and keep us there so long as the walls hold together, and more power to him.

From the Other End.

More than once we have commented on the fact that the western exhibitors seem to be more alive to their work than those in the effete east, but W. H. Cuzner, of the Premier theater, Sydney Mines, Nova Scotia, is further east than most of us have been. He writes interestingly of his house and work:

> In order that the physical world shall maintain its equilibrium, it is necessary that the East and the West balance up. It follows, then, that the "Moving Picture World" should be furnished with material from the extreme East as abundantly as from the extreme West, if it is to avoid becoming lop-sided, which is one of my reasons for breaking in upon your attention, though on many other grounds the moving picture exhibitors of this continental jumping-off place have no just cause for continuing to hide their candle under a bushel. A close study of the "Moving Picture World"—and you may be assured that nothof consequence in any of its issues escapes my attention—leads me to conclude that the motion picture theaters of Cape Breton will take high rank in comparison with houses in similar communities anywhere on the continent, though we have our own peculiar difficulties. Sydney Mines is a town of some 7,000 people, mainly coal miners and steel workers, a large proportion of whom are immigrants. On the other hand we have a somewhat numerous and altogether desirable element well above the average in intelligence and refinement. We need the patronage of both of these factors to insure success. My problem is to capture and retain the agglomerate mass without alienating the more discriminating and cultured minority. To this end I publish a small four-page paper for the crowd—a copy of which I will mail you later—but I reach out out the glad hand to the more select through the mailed announcement, a sample of which I am enclosing herewith. I am considerably handicapped in this latter respect through the necessity of relying upon an amateur printing outfit, as you will perceive by enclosed announcement of "My Official Wife." I need not point out its defects, as the lack of "balance" is obvious enough to be painful, while the use of a cheap, smutty ink quite nullified the results of providing a superior quality of paper.
>
> Behind these publicity efforts, however, I aim to provide a first-class show six nights of every week, and strenuously resist every temptation to play down to the lower levels. The very best of the serials are the feature for three out of the six nights, supplemented by two or three reels of comedy and educational specialties. At present the serials are, "The Million Dollar Mystery," on Monday and Tuesday, and the "Trey o' Hearts" on Friday. On Wednesday and Thursday I make good with Vitagraph "Broadway Star" specials and the "Famous Players" productions, with some of the best comedy stuff for spice. On Saturday I must provide satisfactory entertainment for a regular "run o' mine, Tom-Dick-and-Harry" audience, quite different from my regular stand-bys through the week. I foundation all these efforts with plenty of music—and good music, too. I provide a twelve-piece orchestra—supplemented by a fine organ every night, and as often as possible a high-class vocal soloist is booked for good measure. The evenings are not long enough for anything *more*, and the companies are not releasing anything *better*, and "there ye arre," as Mr. Dooley says. While complimenting myself upon my own efforts, I freely and generously acknowledge my great indebtedness to the "Moving Picture World" for the thousand and one ideas and suggestions which have enabled me to achieve so great a measure of success in a somewhat difficult and originally quite uninviting territory, and, though at present saddled with additional burden of war conditions, I am not at all disposed to take a gloomy view of the situation.

Mr. Cuzner's sample is about what he says it is. It is a four-page printed only on the inside pages and the two pages, facing each other, do not match, probably because of limited fonts of each face in the larger sizes. The idea that he seeks to work out is that of a high-class announcement, and much of this effect would have been gotten over had the ink been better, but the cheap ink smears badly. Not many exhibitors realize what a wide difference there is in printing inks. Black ink runs all the way from six to eight cents a pound to several dollars for cut ink of fine grade. For our personal printing we use an ink that costs $2.80 a pound where a cheaper grade would do most of the time, but we want to be sure of good work. But Sydney Mines is a long ways from a source of supply and Mr. Cuzner has done the best he could with what he had. He certainly has the right idea. The scheme of two styles of advertising to appeal to two divergent classes of patronage is a novel but effective one. We hope that Mr. Cuzner becomes a regular caller.

"Mrs. Manager."

Mrs. R. R. Moore is manager of the Ideal theatre, Akron, Ohio. She writes:

> Enclosed you will find samples of my first attempts at getting out programs. I want you to criticize them up and down, as I am anxious to improve them. Have been a reader of The Moving Picture World for two years, but do not remember having seen any contributions from our "City of Opportunity," so this may start the ball rolling. We are situated in a strictly residential section and seat about 300, open evenings only excepting Sundays and holidays. Will be glad to exchange programs with any manager who issues a four page sheet.

We do not like the front page, but apart from that Mrs. Moore has done exceedingly well.

The objection is that it does not look well. The type page is seven and a half inches long and on this the printer uses a narrow ornament three inches long, forcing the little matter the page can carry down to the bottom half. The text consists of two boxes, one carrying the name and address and the other the date, and some "snapper item." Something had to be done to kill the white space, but something better than using an ornament should have been done. As it stands, all you notice is the ornament, just as you would not notice a news stand alongside a sky scraper. It dominates the page to the exclusion of the reading matter. Ornaments should be seen but not be loud enough to be heard. Later issues show one slightly smaller, but rule work takes it down the page. We've never been able to learn why some printers have such a passionate admiration for ornaments, so we cannot advise Mrs. Moore how it is, but we think if she threatens to take the job somewhere else there may be an improvement. If the ornament is kicked completely out—as it should be, something must take it's place, and we think that the best thing would be to put a double rule border about the name of the house, or else a three point ornamental border and then use the white space for fifteen or twenty words of house argument set in a light eighteen point. The more or less humorous stuff that is being run is too frivolous for the position it occupies. It might be well to offer a small prize each week for the best worded sentence to fill the space. A couple of passes would do, since it is best not to make the prize so attractive as to arouse envy, and the contest should be free to all and not confined to patrons of the house. It might be made a way to gain new patrons. Inside there are inch advertisements top and bottom and three on the back page, the remainder of that space being given over to notes

about the players and a little good house stuff. The names of the players would look better and stand out better if given in italic or even italic bold. The big stars should get a higher line. In her present stage of popularity, Miss Pickford is no eight point proposition: not by at least ten points.

They must have a classy set of advertisers in Akron. A tailor advertises "Old in the business—new in the neighborhood," and a candy store tells us that—

> Little Miss Mabel she sat at a table up here in our Candy store.
> Although it was Monday, she ate up her sundae
> And then ordered two or three more.

One program line that should be played up reads:

> The neighborhood theater is as great a convenience as your neighborhood stores. It is absolutely necessary to have diversions from the cares of business and the household. To dress up and make the trip down town and back on a cold night is foolish, but to step over to the neighborhood playhouse after the day's work is done, is a big measure of pleasure.

> The Ideal, equal to any—better than many.

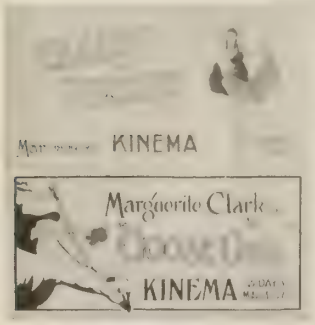
We think that Mrs. Moore is doing very well as it is if she'll only coax the printer to tie crape on that ornament.

Another Revival.

A couple of years ago we used to have a lot to say about the Kehrleins. They did a lot that was worth talking about, but we thought they were out of the business they have been keeping so quiet since then, but along somes Emil, Jr., of that ilk, to write:

> Don't think that just because I have not written for a long time, that you have been scratched off the list by any means. On the contrary, the Kehrleins never fail to look up the "Advertising for Exhibitors" and, thereby glean hint after hint and help after help.
>
> Lord! do we not need it these days? Hundreds and hundreds of "fillums," right, left, front, and rear, just like the charge of the ill-fated Six Hundred! But, outside of hard work, it is fine for the exhibitor to be thus surrounded, for he can pick and choose, and it is his own fault, if he doesn't get a 20-karat program nowadays
>
> We are getting ten, fifteen and twenty-five cents these days, with 1,500 seats pretty well filled every night here in the Fresno Kinema.

With 1,500 seats and twenty-five cents "top" they can afford to do good advertising and because they can do good advertising, they can get the quarters instead of the nickels. We don't like to call Mr. Kehrlein names just the minute he comes back, but he sends only a couple of samples, just enough to make us want more. One of the exhibits is a couple of street car cards of unusual merit and a booklet for The Goose Girl that is a fine piece of work except for the cuts. These are the usual coarse screen newspaper cuts and printed on calendared paper they look very badly. The cover is a brown done in dark brown ink, with just a touch of red across the shoe straps of the feet. It looks as though it might have been put in with a pen for a small run. The house marks seems to be a stock mortise with the initial of the Kinema set in. It is hardly enough for the front page. There the name of the house and date of showing of the film should have been used. If, by any chance, the inserted four page becomes detached there is nothing to show the house or date. The date appears only once and that on page five. Repression is all right, but the first duty of an advertisement is advertisement and the house could get more out of this without becoming obnoxious.



Very Bad.

A non-professional correspondent sends in from Sacramento, California, some advertisements of the various houses which makes it appear that a wave of prize giving madness has struck the town. He contributes this information of interest:

> You may be interested in the enclosed three ads, clipped from the Sacramento dailies of Feb. 20 and 21, as illustrating what is, to my mind, a poor attempt at publicity.
>
> The T & D, a house of good capacity, and enjoying rattling good attendance for three days runs at 10c admissions, was the first to inaugurate the "prize contest." The clipping gives their report of the first day's entries.
>
> Fairyland, much smaller capacity, but a popular little theater, follows suit two days later.
>
> The Sequoia usually shows at ten cents—and seems to have no regular system as to length of run—one, two or three days in some cases.
>
> Sacramento city proper is well supplied with motion picture houses. The Actograph, Fairyland, Lyric, Acme, Majestic and Ray's—showing at 5c. The T & D, Liberty and Sequoia at 10c; and the Clunie—regular theater—used quite frequently for big features at 25c to $1. On the first of March the Diepenbrock, formerly a stock theater, is to be given over to moving pictures. There are two in the Oak Park suburb and a third in contemplation.
>
> "Cabiria" is announced for the T & D, making, I think, the fourth showing of this film in Sacramento—the first booking having been at the Clunie, where the pictures were shown with full orchestra and chorus accompaniment; and crowded houses were the rule for this first run at prices scaling from 25c to $1.
>
> The reports of Sunday closing laws and strict censorship sound strangely to those familiar with western conditions. Here in Sacramento all theaters are subject to the censorship of the City Commissioner of Education; but there is very little interference with the productions. And as for Sundays—even the 5c houses reckon on an increased patronage on that day which will permit the doubling of the admission price.
>
> Best wishes for the continued success and usefulness of the Moving Picture World.

"T and D" are evidently Turner and Dahnken. They started the ball rolling with an auto, a couple of diamond rings and some yearly passes. The Fairyland went in stronger with more prizes and a wider diversity. Then the Sequoia came along with a prize contest that starts off with a bone collar button, "from the head to the head usher" for first prize or 56,450 votes and a third prize of an automobile, now being invented, to be perfected in 1920. It is to be a twelve-cylinder car and the present prize is to be one of the cylinders, the remainder of the car being won in successive contests as the years roll on. For 12,623 coupons you can get a scholarship in a school for operators, thirteen lessons, one every three months. They spoil the satire with a final line: "The reason we keep our doors open is to be public benefactors. We aim to give something for nothing. To h—— with the motion pictures." That is in wretched taste and will nullify the satire above. It shows the heat beneath the apparent "kidding." Humor is the only thing that will offset this general desire to get something for nothing, but it should be humor and not animus, at least, not on the surface.

These gifts enterprizes, even where, as in the present case the number of votes is the deciding factor and the element of chance is removed, seldom do a house permanent good. Only a few can get the prizes and the others would be less than human did they not resent the time and trouble spent to no effect. The only prize affair that makes friends is that in which every person who accumulates a specified number of coupons gets the same award. Then it is a premium and a square deal. We think the Sequoia will have the best of it in the long run if they will keep profanity out of their advertisements.

Coaxing.

The Comique theater, New Bedford, Mass., takes up the "Free information" envelope described some time ago but builds upon it. If you do not remember, this was a small "pay envelope" with a very large "Free" and underneath "information" in the smallest box head gothic. Inside is the announcement. But the Comique did not trust to the enclosed sheet. They put in a couple of pens and a slip starting: "You won't have to pen it down," to remember the Exploits of Elaine. The pens suggest something of value and the man who might throw away an envelope that he knows contains only paper will open this to find what the hard object is. Variations might be a small "finishing" nail with "Nail it down," a fragment of a wooden rule with "Make it a rule," or similar ideas. The Comique built up on the original idea. Now it is easy enough to plan some variation. A card for A Long Way to Tipperary carries too much type and too much of that all capitals. H. A. Chenoweth is the manager, the owner of a Boston house, as well. One catchy feature of the card is the request that you bring it with you as you will be asked to join in the chorus. That is something that attracts most persons.

Gave Out Nickels.

The Paramount theater, Newark, sends in a pocket piece, the familiar aluminum ring around a buffalo nickel. One side is embossed with the statement that it is good for five cents at the ticket box (or anywhere else, for that matter) and the other side says it is good only at the Paramount. Oscar A. Morgan writes:

> I am enclosing a pocket piece, which we gave away last evening to the purchasers of every twenty-five cent seat. This is a real nickel, as we had to use the real coin so as not to interefere with the Government.
>
> The coins will be redeemed at their value at the box office any time. Of course, we gave out a limited number, one thousand, but the novelty has set Newark talking. There will be no loss to us, as even if kept by the people, it will be valuable advertising for us. I am, also, enclosing one of the Paramount buttons, got up by the Paramount Pictures Corporation for all their service houses. We have given away thousands—people grab them up.

If we had a house we would hate to see those coins coming back to the box office. We would have the five cent piece again, but we would be out more than that in advertising. It is human nature to show your pocket piece and each time it is shown it either tells a person of the house or freshens their memory, and any smart bit of advertising suggests a general alertness on the part of the management that argues in favor of a good show. If the nickels, like chickens, come back to roost, it is a sign that the idea did not take. The Paramount button did not come along. The general manager of the Paramount is Tali Essen Morgan, the noted musician. We fancy that the musical program of the house would be worth listening to.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Let's Have Some Style.

SOME issues ago we ran a paragraph from Bannister Merwin on the full script as a means of communicating the style of the author to the producer's action. Mr. Merwin promised to amplify this, but the foreign mails have been irregular and we are still waiting. Meantime comes E. S. Ballard with a very sane plea along the same lines. He writes:

> In your issue of February 20th a writer suggests that characterizations injected into a photodrama increase its power of appeal and add strength generally. To this I agree, but when he adds that these characterizations are merely ornaments attached to embellish the theme and have no direct connection therewith I believe he proves himself blind to a splendid opportunity.
>
> Why not so contrive these characterizations that they exercise the functions mentioned by the writer and at the same time cause the plot to develop and move forward? In other words, is it not possible to enrich your story with characterizing incidents which not only adorn but also vitalize the very spirit of the theme?
>
> It is here, I believe, that the scenario writer can confute the charge that the photoplay gains nothing from "style," hence is not "literary." As the capable writer develops, he will find that the photoplay can be made to develop and inspire as does a beautiful melody, particularly if the producer is in accord with the writer. And the power of characterizations, at its zenith, when nothing that is used in adornment is superfluous, opens the way to this highly desirable phase of the art.
>
> It is true that the artistic and discriminating use of words and phrases makes the "style" of a fiction writer, but unless these words and phrases convey an interesting and entertaining thought the "style" will have little significance. Likewise, for example, the photoplaywright may seek to make his heroine piquant and whimsical, but the use of a lot of detached action will not accomplish this in the manner of the best craftsmen. Opportunity is frequently found to make a single bit of action bring out the characteristics of one or more persons, further identify others and at the same time speed the plot along toward the climax.
>
> Too many photodramas are like soggy fruit cakes, stuffed with ingredients which refuse to harmonize. If the photoplaywright has the sense of "style" so frequently regarded as worthless in his craft, his work will have something vital in it and rise above the merely mechanical.

Sooner or later we must come to this if the photoplay is to be raised above the level of sameness, but first it will be necessary to urge upon the makers of film the great need for following an author's script where the script is complete and an harmonious whole.

Take fifty stories by any given director, compare them with fifty stories by another director and you will find that each man has certain clearly marked mannerisms of direction that are impressed upon ninety per cent. of his product. The plots may differ, but the production methods are so much the same that there is practically no variety to the output. The average director has but one way of putting on a script and this method is impressed upon every inch of his product. As a result there is a lack of variety to his work. But given authors able to impress *their* individuality on their work and we have, instead of the work of a few men, the work of perhaps ten times as many, and most real authors are more inventive because invention is their business and their stock in trade.

Sooner or later we must come to the fully developed script if we are to have the necessary variety. Why not start it now when the business already stands at a crisis? It will mean a little more money paid for scripts, but it will mean vastly better scripts.

Where would the magazine business be if each publication had half a dozen men to take the suggestions of leading authors and put them into story form? Where would be the charm of "Ruggles," the ingenious swindles of George Randolph Chester's "Wallingford," the local color of Montague Glass, if the same man wrote all those stories from the author's bare skeletons? If you want to see the answer, pick up any of the numerous magazines that now print fiction versions of film plays. These are stories, but are they either as interesting or as well written as the stuff in the purely fiction magazines?

That seems to be the answer.

Scenes.

Howard Irving Young hands in the scene given below as one of the reasons why editors won't go to heaven when they die because of the language they used. It is copied verbatim from a script consisting of only ten similar scenes. It reads:

Scene 2—Parlor.

> Young people gathered for a party. Mr. and Mrs. Jones and Miss White enter. Mrs. Jones introduces Miss White to young people—among them Harry Smith—they converse—he asks her to dance—acts as her partner to supper—and shows her many attentions—when it is time to go home he leaves the room with her.

That is what comes into a studio. And when it goes out again the disappointed author thinks that the story was stolen, for that is the only reason so good a play could be rejected. It's a shame to let people go on paying postage on such stuff.

Let's take the first real scene: that in which Harry and Miss White meet. Her name is Mary.

2—Parlor—Young people on—Mrs. Jones enters with Mary—evidently Mary is a stranger—introductions—Harry enters—sees—smitten—asks for introduction—introduced—shoulders the others out of the way—music—all start to dance—Harry asks for the—dance—they dance out of scene.

The next point is that Harry is much impressed. This has been established in the first scene, but needs emphasis, so we show a scene something like this:

3—Another Part of Room—Dance over—Harry and Mary enter—she sits—he stands talking—boys crowd up—all anxious for a dance with the belle—Mary offers her program—Harry takes it with a laugh—pencils his initials on every line—other boys protest, some laughing, but none of them too well pleased—Mary enjoys her triumph—pretense of helplessness when they appeal to her—next dance called—Harry offers arm—Mary prepares to take it—Jim takes program—writes his initials over Harry's—shoves in Harry's face—half laughing, but determined—they dance off—Mary looks back at Harry—smiles, not a malicious but a consoling smile—the others laugh at Harry—he is a bit sulky—saunters off.

This is rather a long scene as written, but it will play rapidly. It is worth the footage since it strikes the keynote of the play, which is the determination of Harry to win the girl. Now we want to show that Mary is perfectly willing to be won, but it cannot be done in the next scene; the end of the dance must be suggested, and we have already strained continuity slightly in taking them off in two at the start of the dance, and showing them over the dance in three. We can't run off the ball at that rate of speed, and so—

4—Quiet corner—Harry enters—sulky—sits. His back is to the arch or doorway through which he enters.

5—Room as in 3—Dance over—Jim and Mary enter—she slips away—he is puzzled.

6—Back to 4 (Quiet Corner)—Harry still sulking—Mary enters—timid—comes to him—half pleading—half apologetic—he rises—sees her expression—he grows radiant—she does care—offers arm—they exit.

That's about all we need of the party. It is not a story of the party, but a story of Harry and Mary, and if we last the party out we'll lose footage, so a time leader and the next development does better. After what has passed we can guess that Harry takes Mary home, that he is her supper partner and all the rest, so go on to the next action.

Three Reels.

Three-reel stories seem to be the best sellers at the moment with the licensed companies, and it is only a matter of time when the independent concerns answer back, just as they did when the two-reel stuff became in demand almost over night. Three-reel stories *should* contain more than half as much again plot as a two-reel, but as in the case of the two reels, which too often are merely padded one-reels, a two-reel plot with really interesting action can be run up to three reels.

Lubin Western.

The Melville section of the Lubin Company, Julian Louis Lamothe, editor, is now in the market for, to quote Mr. Lamothe, "good, strong melodramas of two and three reels with smashing climaxes. Not the 'ten-twenty-thirty' type, but really high class melodramas with a punch. And we are NOT in the market for Western stories. Please make them understand that."

Scripts should be sent to Mr. Lamothe, in care of the company, 4550 Pasadena avenue, Los Angeles, Cal. Mr. Lamothe adds that while the idea is, of course, the thing most greatly to be desired, the technique will materially affect the price, as the scripts will be paid for on the basis of idea and the amount of reconstruction necessary. He will try to give a decision within two weeks from receipt.

It is useless to send Mr. Lamothe—or anyone else, for that matter—stories that are not equal to the studio grade of stuff and even a little better.

Pretty Raw.

Those who entered the recent Edison-Mirror prize contest are receiving slips that begin: "Your name has been given us by the New York Dramatic Mirror as that of a contributor to their recent photoplay contest." Then follows the usual revision-sales bunk.

That is not at all a nice way to act.

New Comedy.

Because some companies announce that they are in the market for "polite" or "parlor" or other brands of comedy and "do not desire slap-stick," do not get the impression that you must restrain the action and keep the comedy in the idea. That is not what they are trying to tell you. No matter by what name it goes, comedy MUST be lively in action. It must have rapid movement of the players and plot alike. It must offer material that can be laughed at because it looks funny. Putting a man into a dress suit does not mean that he must keep his shirt unwrinkled. It merely means that a man in evening clothes looks neater and more pleasing than a hod carrier with half the day's mortar on his clothes.

A photoplay is a story told in action, and a comedy is a story told in humorous action, and a man and a woman sitting on two plush chairs and talking is not action; it is an irritation. There must be something for the eye as well as the brain or else the alleged comedy will be no more than an illustrated joke.

Just because you cannot resort to slapstick is all the more reason why you should tax your brain for business that is lively and amusing. Hit a man over the head with a blown bladder and you have a slapstick. Put him where the drip from the bathroom ceiling hits him squarely on the bald spot, cut back to the overflowing tub and use a close up for the bald spot and you'll have a combination that is worth a whole box of bladders and a wagon-load of barrel staves made into slapsticks. A situation like that would be visual comedy. Now bring into the room the girl the chap wants to make an impression on. Have him too timid to tell what the trouble is or move his seat, and you have the mental suggestion that makes the physical situation all the more humorous.

Labored Development.

"Graceful—but he shows how hard he's working," is the most damning criticism we ever heard made of a certain dancer. He was graceful in the extreme, but you could almost see him exude perspiration because he worked so hard. The effort robbed the grace of spontaneity.

It is the same way with so many script writers. They work hard and earnestly, but they make their work so much of a task that the effort shows through the script and depresses the editorial reader, just as it would the spectator should the work ever get through the screen.

The author painstakingly but laboriously builds up his establishment of facts. He takes each one and hammers and files and hammers again, piling scene upon scene in a labored development of simple statements that could be disposed of in half a scene if he would only give life to his thought. To bring about a meeting we get something like this:

Jim leaves his house.
Jane leaves hers.
Jim crosses a scene.
Jane crosses a scene.
They meet.

And the only important fact is that they meet, and it might be possible to bring them together to better advantage in her house or in the home of a common acquaintance.

Look ahead. See what is going to happen. Plan to have it happen in the smartest fashion and in the fewest number of scenes that will bring the result naturally.

Don't leave the editor feeling tired because *you've* worked so hard. Work still harder, but with a more sprightly thought, and make your action suggest that the work of weeks was just "dashed off," not because it is carelessly fashioned but because there is such an utter absence of apparent effort.

It all gets down to doing so many scripts that you get used to handling action and the best development comes to you instinctively. Working over a script for a friend we just put into four pregnant scenes an effect he was unable to achieve in eight. We did not even know the story, except in a general way, but knowing the effect sought it was a simple matter to work the scenes briskly and tellingly.

Work hard, but let the work show in finished and not in labored development.

Not Lately.

It has been some time since we advised against the use of the red half of a two-colored ribbon—in print at least, but the increasing number of requests for information on this point suggests that it again be said that the script should be all black and that leaders, inserts, numbers or scene descriptions should not be done in red. No regular author does and to do so carries the suggestion that you are not a regular author. If you want to use the red half keep it for practice work or get an all black and use both halves.

Reversing.

How many stories have you seen in which the hero goes or is sent west to reform? What? No! The reply is incorrect. The proper number is 7,596.

BUT how many stories have you seen in which a western hero is sent east to reform? Correct this time. Not one. Still it can be done.

How many stories have you seen in which a shipwrecked party on a desert island are captained by the poor but masterful sailor. And on the other hand, have you recollection of one in which blood tells and the man with brains still rules brawn?

You have plenty of time. Complete the list for yourself, then ask why you do not write the unwritten. It is possible that a young man raised in the west might benefit by a stay in the east, just as the western girl, sent to the eastern boarding school to be returned unlike her old self might be replaced by the eastern girl sent west and returned with new ideas. If you cannot always get new ideas you can at least turn old ones inside out like an old skirt.

Yes, but Why?

Suppose you lay on the railroad track, bound and gagged, like the hero of your first play, and the fast freight came thundering down on you and you shut your eyes and thought of your past life and the evil things you had said about script editors. And suppose that you felt the cowcatcher scratch your cheek and you knew you were dead when suddenly the engine and forty-seven loaded freight cars, not to mention the caboose, jumped over your prostrate form and went on down the track. That would be nice, wouldn't it, but why expect any such performance? In real life your remains would have to be collected with a sponge. And yet that is just the sort of stuff some writers keep piling into their stories. Poor but honest Jim cannot marry Muriel, daughter of the rich Hank Smith. It looks as though the also rich but evil Sam Brown would get her, but in scene 39 Jim finds a couple of oil wells out in his back yard and so all ends happily. You wriggled out of the mess you got yourself and your characters into, but why think that it is a story when it really is a criminal offense?

In these days editors do not merely want stories. They want GOOD stories. They want stuff of a professional grade. They want material in which the idea and workmanship are both good throughout. Any half baked writer can start a most remarkable series of complications. The rank outsider can pile complication on complication. He can get all sorts of ideas, but when it comes to working to a climax in which all of these complications are adjusted, he merely blithely says, "Ha, ha! It was a dream." And if he is in reaching distance the editor should kill him. A mere baby can put more knots in a fishline in ten minutes than a patient adult can disentangle in half a day, but that is not saying that the child is gifted.

It is not the creation of complications that mark the workman. It is the manner in which these complications are resolved. The true workman knows where he is going before he starts. He does not get a fine start and then flounder helplessly around for a reel or two trying to get affairs straightened out. He creates the complication with its solution already provided for, and so he does not have to fall back on the time-worn expedients of—

The sudden death of the villian.
His death bed confession.
The sudden inheritance.
Mistaken identity.
And ????????.

You can't get along these days with the 1910 model story. You must keep up to date and just a little ahead, and doing that you will not slide out from under your story. You'll finish it off and you'll not start anything you cannot finish logically and interestingly.

Making a Plot.

One of the recent practice lessons of a pupil was a plotless tale. An old bachelor and an old maid met and sympathized because their physician prescribed the same unpleasant exercise for both. But out of the exercise came love that ended in marriage. In addition to being old, this offered no plot. It was merely a series of incidents. But if the physician had prescribed this exercise for the sole purpose of throwing his two patients into each other's company in the hope of awakening love, then the incident would have become a plot (though still a stale one) because now there is a reason for the action. That is the difference between a plot and incident. The plot gives us a reason for becoming interested in incident.

Slangy Leaders.

A recent Script warns against the use of slang in leaders on the proposition that this is not understood in England. More than that, many respectable words mean something else abroad. "Cute," for instance, is not the same in England, where both "cute" and "cunning," here given a dual meaning, stand for the single sense of dishonesty. In England there is but one sort of bug and that a night prowler. All others are "insects." The safest plan is to use the more direct definition of a word and keep out of trouble.

Truth.

"It is such a relief to have someone tell me the truth," is the way an author thanks us for a recent criticism. She has been working more or less in the dark and such comment as she received was all favorable. That didn't help any. It was encouraging, but not helpful. It is only human nature, perhaps, to want to be patted on the back, but if you are in the wrong and are searching for the right, it is not of permanent benefit to be told that the wrong is right. Be suspicious of flattering comment. Be afraid of praise and unafraid of distasteful but constructive criticism. And please don't take this as an invitation to write in and ask for a criticism, because we are plenty busy as it is.

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Question No. 78.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

What do you understand by a "fixed resistance rheostat?" What do you understand by the "fixed resistance" of an adjustable rheostat, and how much must there be? Explain in detail, illustrated by sketch if necessary, the workings of an adjustable rheostat.

Roll of Honor.

The Roll of Honor on Question No. 72 consists of Jos. H. M. Smith, Fort Worth, Texas; Montreal, Canada; John Solar, Watertown, New York; M. W. Larmour, Waco, Texas; B. M. Spencer, Attleboro, Massachusetts; G. D. Bullock, Gallup, New Mexico; and W. C. Crawford, New York.

I was considerably puzzled as to which one to select for publication. As a matter of fact the really best reply was by Brother Spencer, whose drawings I have used in conjunction with the text matter of Brother Bullock. The trouble with Brother Spencer's reply was that it was too technical. While it was perfectly correct it was worded in such manner that it would be rather difficult for the non-technical man to understand. I regret this because the drawings were as fine as any I have ever received, therefore, I have taken the liberty of using them.

Reply to Question No. 72.

By G. D. Bullock, Gallup, New Mexico.

The Question:

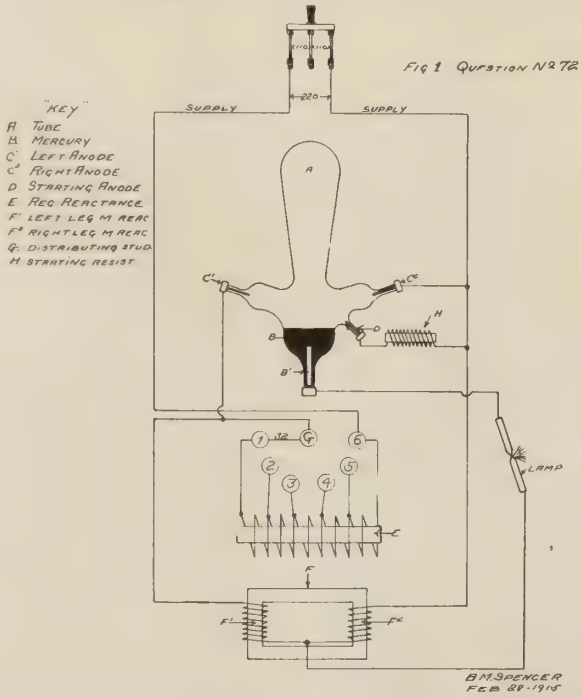
Suppose you had a G. E. mercury arc rectifier, and were connected to the 110-volt side of a three-wire system. But the light company issued orders that all projection lamps must connect to the two outside wires. Using the cut on page 177 of the Handbook tell us what changes you would make. Explain something of the theory and action of a mercury arc rectifier. What is lead 32 for? How could you raise the amperage of your rectifier, if it were not already to capacity? Explain, in plain, understandable words, the construction and action of a choke coil. Is it or is it not as efficient as the transformer? Why is the transformer (economizer) generally preferred for moving picture projection circuits?

The Answer:

If I were using 110 volts and was required to use 220 I would disconnect wire 32 from stud 12 and connect it to stud 13, at the same time changing wire 34 from stud 38 to 37.

Primarily a mercury arc rectifier is a device which will receive alternating current at one voltage and deliver direct current at lower voltage. The tube of the mercury vapor type has what is known as unilateral conductivity, or, in other words, it will conduct electricity in but one direction. (This is not quite my understanding of the matter.—Ed.) By closing the carbons of the lamp, tube A, Fig. 1, is automatically tipped, whereupon the mercury from starting anode D flows across the gap and forms a bridge between mercury well B and the mercury in starting anode A. This completes a circuit from the generator through starting anode resistance H, mercury well B, the lamp, and the main reactance, and regulating reactance back to the generator. When the tube returns to its upright position the mercury bridge is automatically broken, thus causing an arc to form, which ionizes the mercury vapor in the tube.

Ionization is an electrical bombardment of the molecules of mercury vapor. It imparts to the mercury vapor the property of conducting current at the impressed electro-motive force from anode C^1, or C^2 to cathode B^1, but opposes and prevents the flow in the opposite direction. (I don't understand it that way.—Ed.) Suppose this current to be represented as flowing from the generator through line X to point O. At O it divides and flows as follows: (1) Through anode C^2, cathode B^1, through the lamp, through one-half of the main reactance E and through line Y back to the generator. (2) From O through main reactance F^2 and F^1, regulating reactance E and line Y back to the generator. You will notice that the current flows



from the top to the bottom carbon. When the electro-motive force reaches zero in its cycle the arc and the tube would be without current for an instant, and would go out were it not for reactance F^2, which causes the current to lag and supplies the current necessary to keep the tube in operation until the next cycle is started. As is explained in drawing X, on the new cycle the current flow will be in the opposite direction. It may be represented as flowing along line Y from the generator through regulating reactance E to point Z where it again divides, as formerly described at O, and the process

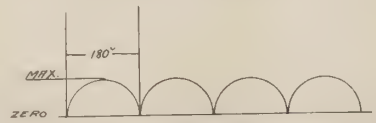


Fig 1' Question No 72.

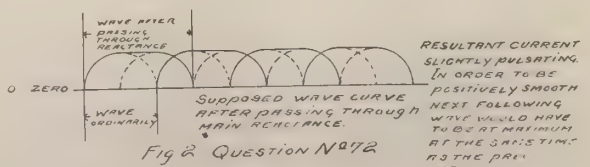

WAVE AFTER PASSING THROUGH REACTANCE
0 ZERO
WAVE ORDINARILY
SUPPOSED WAVE CURVE AFTER PASSING THROUGH MAIN REACTANCE.
RESULTANT CURRENT SLIGHTLY PULSATING. IN ORDER TO BE POSITIVELY SMOOTH NEXT FOLLOWING WAVE WOULD HAVE TO BE AT MAXIMUM AT THE SAME TIME THE PRE ONE

Fig 2 Question No 72

already described is repeated, in reverse, that part of the current reaching the arc lamp flowing through cathode C^1. It will be noticed that in this instance also the current flows from the upper to the lower carbon, and we, therefore, have direct current at the arc, but it is pulsating current, a diagrammatical representation of which is shown in Fig. 1^1 and Fig. 2. In Fig. 1^1 the action is shown as it would be were the tube without any voltage at all between the alternations. Fig. 2, however, illustrates the current about as it really is—slightly pulsating. You may raise the amperage by disconnecting wire, Fig. 2, at its lower end and connecting it with a stud of higher number.

A choke coil is constructed by winding a number of turns of insulated copper wire around a core of laminated iron, or bundled iron wire. The number of turns of wire varies with the e.m.f. to be used and the size of the core, also with the frequency of the cycle. The core is laminated to prevent excessive heat which would be set up by eddy currents in a solid core. The action is as follows: (a) When current is passed through a coil wound on an iron core, the core becomes magnetized in proportion to the number of amperes flowing through the coil, the number of turns of the wire in the coil, and the magnetic qualities of the iron. b. When a conductor cuts a magnetic field in a certain direction a magnetic e.m.f. will be set up in the conductor, the strength of which will be proportional to the number of lines of force and the rate at which they cut the conductor. The voltage and the resultant current is proportionate to the number of lines of force which cut the conductor per second.

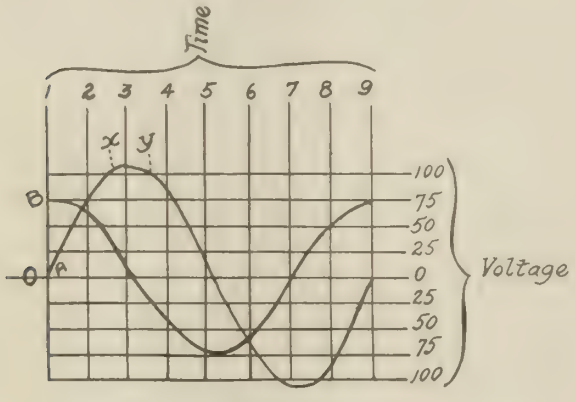


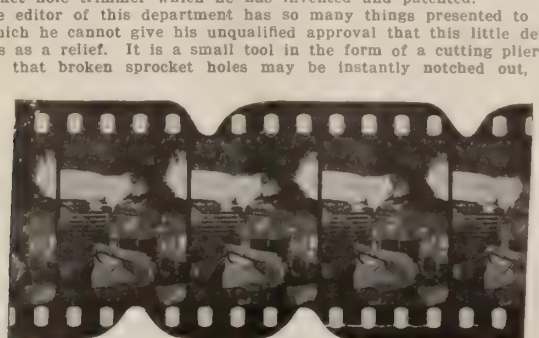
Fig. 3 represents the action diagrammatically. Line A represents the line voltage, B the reactance e.m.f. or e.m.f. of the coil. The part of the curves above O represent positive flow, while those parts below represent negative. When the applied e.m.f. (line voltage) is mounting the peak of the cycle (line A, Fig. 2) it creates a magnetic field in the core, and this field cutting the windings of the coil sets up a current in the opposite direction known as "counter e.m.f." or "reactance e.m.f.," represented by line B, Fig. 3. During the period 1 and 2, Fig. 3, the voltage A mounts rapidly, therefore it rapidly increases the magnetic field. From 2 to 4 it reaches its maximum and beings to descend, there being very little variation in the e.m.f. From X to Y it is practically constant, and reactance e.m.f. (line B) drops to zero at 3. From point 4 the applied e.m.f. begins rapidly to descend, and the field it has built collapses as rapidly as it has been set up, and in collapsing sets up an e.m.f., which again opposes the line voltage. It will thus readily be seen that from period 4 to 6 the applied e.m.f. has dropped from 75 volts to zero, reversed, and again mounted to 75 volts. At this time the magnetic field changes most rapidly, and the reactance e.m.f. is at its greatest, being at its peak, when the applied e.m.f. is at O, line 5. This reactance, or counter e.m.f., chokes back or opposes the applied e.m.f. (line voltage), and only the amount in which the applied e.m.f. (line voltage) is in excess of the reactance or counter e.m.f. can pass through the coil and reach the arc lamp circuit. The choke coil is highly efficient in the sense that it wastes but little energy. The reason transformers are preferred is that choke coils have a tendency to cause flaming at the arc.

I cannot quite agree with the last sentence. My own objection to choke coils has been, and still is, that there is a harsh, bluish tone present in every case I have seen where a choke coil was used.

A Fine Tool.

Mr. A. J. Smith, Cleveland, Ohio, was a caller at the office recently. Mr. Smith presented for examination, description and approval a film sprocket hole trimmer which he has invented and patented.

The editor of this department has so many things presented to him to which he cannot give his unqualified approval that this little device comes as a relief. It is a small tool in the form of a cutting plier, so made that broken sprocket holes may be instantly notched out, and



notched out in the very best form, too. It is a tool which I would heartily recommend to all operators as well as to exchange managers, *particularly* to the latter. The tool will last almost indefinitely. The cutting tool is of case-hardened tool steel, and, inasmuch as it will only be used on celluloid, should last for years without even sharpening. There is practically nothing else about the tool to wear out. There is a gauge which just allows the cutter to extend to the inside edge of the sprocket hole.

In the illustration we see a piece of film with sprocket holes notched with this tool. Further comment is, I think, unnecessary, except to say it takes less than one second to trim a broken sprocket hole by the Smith method.

Light Ray Dope.

During the past week several excellent articles on light action have been received. I hope the writers will not feel offended at their not being published. I expect to start the series of experiments spoken of within a week, and fully expect to settle these questions for good and all.

New Local.

George T. Jones, Wilmington, North Carolina, says:

> We are organized in the city of Wilmington, N. C. Our local is 614 I. A., provisional charter. George T. Jones, president; R. D. Marshall, vice-president; A. R. Osborne, fin secy.; W. F. Buck, secy. and treas.; H. E. Jewell, recording secretary; R. R. Brown, business agent; T. W. Wood, sergeant at arms.

Success to you gentlemen. Organization is the order of the day, and you are wise in getting into the procession. May your shadow never grow less. But, my brothers, remember this, *the mere act of organizing does not mean much. A union may be a splendid thing or it may be worse than nothing. Your organization will be what you yourselves make it.* Above all things remember that the labor movement is presumed to be founded not in egotism and bigotry, but on the principles of justice as between man and man.

Suits Pending.

We are informed by the J. H. Genter Company, Inc., that the Genter Company and the owner of the Simpson patents have a number of suits pending against screen manufacturers, it being claimed that the Genter and Simpson patents on metallic screen surfaces are basic. The Genter Company has acquired the right to work under the Simpson patent, No. 890,101. Also the owner of the Simpson patent has started suit against the Vitalite Company, and has notified many others.

The Genter Company is now experimenting with a machine which will coat approximately 500 yards of goods in two hours, maximum width of 14 feet. They have contracted with a Boston firm for 5,000 running yards of goods, made in a special loom which will enable them to furnish a one-piece screen more than 18 feet wide.

Backs Up His Union.

W. Burnett, Newton, Iowa, says:

> Have been a constant reader of the department ever since it started, also have studied your last Handbook, which I cannot praise too highly. In addition to this, I am digging into the questions as well as I can. Have been operating nine years and am a member of the Des Moines local, and do my best to back up my union with perfect projection, so that neither it nor myself need be ashamed of the results I place on the screen

Now *that is the kind of talk it does me good to hear. That is the kind of man it is worth while having in the union.* He is in the union because he wants better salaries and better conditions, but *he is willing to back up his union in its endeavor to get these things by delivering the goods on the screen.* Shake, Brother Burnett! I would like to get hundreds of such statements as that.

Just Lined Up.

Joe Manley, Coffeyville, Kansas, says:

> The Coffeyville boys have just lined up with the I. A. Independence has a direct charter and as we are only fifteen miles away we went in with them. There are three moving picture theaters and one house playing vaudeville and pictures. Projection in Coffeyville, I think I may say, is excellent, but we all use A. C.

Brother Manley also offers the correct solution of "From This Neck of the Woods," January 9th issue. I am glad to know the Coffeyville boys are lined up. It seems to me I wrote International President Shay about Coffeyville wanting to organize not so long ago; I know it was either Coffeyville or a town near there.

Film Injury.

George W. Mitchell, Kansas City, Missouri, writes:

> In answer to question 63, January 30th issue, I noticed neither of the brothers mentioned an improved make of fire extinguisher or metal boxes to keep the films in when not in the machine. (Right you are, Brother Mitchell. I, myself, stand corrected for not noting that omission, though I do not think much of the fire extinguisher end of it.—Ed.) Here in the "Heart of America" these things are compulsory. I hope you "get me" on that "Heart of America" thing; that means Kansas City, Mo. Now may I ask a pertinent question? What is to be done about the Lubin two reel features. They generally are made up of very short pieces of film, necessitating an average of seventy respices to the reel during and after their first run in a Powers 6A, which is in perfect condition. I claim these are the most poorly cemented films in the world, and hope

you will suggest a remedy before I have a fire. In issue of January 30th, under caption, "Not the Machine's Fault," appears a letter concerning film injury. I enclose you a piece of first run film that ran on a Powers SixA for four and a half hours, or four times. On its fifth run the lower loop began to lose, and sounded as though it was riding the sprocket teeth. The operator, a first class man, tried to replace it while the machine was running, there being no look setter, and a stop of the show almost a crime in the eyes of the manager. He was unsuccessful and had to stop and re-thread. The other operator found the damage in rewinding. Now I surmise first: two sprocket holes broke out; film struck lower rollers and sprocket in such way as to abruptly turn the edge in the center of sprocket hole divisions and continued to fold it over and press it down. Second: on rewind two holes broken out; operator feeling film edge when rewinding and dragging to one side, film rubs on one side of reel and buckles over in weakest point and folding continues for some distance. What is your guess?

I have none, except that the incorrectness of your second guess is proven as follows: the trouble begins where a piece of film track ¼ inch long has been broken out and continues for a matter of 3½ feet, and then rights itself. Now if it has been done in the rewind the thing would have happened in the other direction, since the broken sprocket hole would have reached the rewind reel last. This fixes the seat of the trouble in the machine, but please don't ask me what did it. I don't know. The track is folded over right in the middle of the sprocket holes and pressed down flat for 3½ feet. I believe your first guess is just as good as any, and probably mighty near the truth. The Fairmount, Minn., trouble was the same thing, but it was only about 2½ inches long, and there was no fault in the film at that point, as far as I could see. As to the Lubin matter, I have just written that distinguished corporation *again*, calling their undivided attention to the desirability of fewer splices and better ones. I do not know what is to be done about it. That is up to the Lubin Company, but I certainly hope they will do something, and do it real soon too.

Later; the trouble is in process of remedy and soon will be entirely eliminated.

Film Cleaner.

G. W. Campbell, Westbrook, Maine, says:

Noticing in January 23d issue that J. V. Jensen, Los Gatos, Cal., wants information regarding film cleaners, I will say that I have used a "Mortimer Film Cleaner" for over one and a half years and find it very satisfactory. It cleans the film perfectly and is worth many times its cost of ten dollars. The strips used in cleaner can be used over and over, by washing in gasoline, which quickly evaporates leaving the pad as good as it ever was. Also they can be bought very cheaply. I would advise the use of this cleaner by all theaters not using first run, as it means better illumination of the picture, less rain and a most satisfactory projection. One thing, however, be careful and don't get too much tension on the cleaner, as some patches are not very strong.

In the name of the fraternity I thank you for your information concerning the Mortimer. It had the commendation of the department long, long ago.

Try Your Wits on This.

Operators are handling light every minute they work, and surely a man ought to have some knowledge of the force he is handling. Now let us see what some of you wise guys really know anyhow. The sun's rays are not so hot in the morning or in the afternoon as they are at noon. Kindly give me your explanation of this proposition, remembering that a correct reply will involve several things. In other words, it is not as easy as it looks

His Hardest Problem.

Simon Arkin, New York City, says.

Replying to yours of the 15th I would say that the distance of the condenser from the arc does not depend on the focal length of the condenser, but on the amount of heat it is able to stand. This was one of the hardest problems I had to solve when I began to study the optical system of the projector. After careful investigation I determined, to my own satisfaction, that in the average case it would be good practice to locate the arc 3½ inches from the surface of the rear condenser, and as the lens is approximately 1 inch thick this would mean a distance of 4 inches from the arc to the optical center of the lens. The same rule applies to the average meniscus or bi-convex lens. My theory is as follows: At present we project pictures by means of three lenses, the first commonly called the back condenser, its function being to refract the diverging rays of the arc and pass them along to the second lens, commonly called the second condenser, in as nearly parallel rays as possible. The function of the second lens is to receive these rays from the first lens and converge them so they will come to a point at the optical center of the third lens, commonly called the objective. The function of the third or objective lens is to receive these rays from the second lens and pass them along in straight and continuous lines to the screen, therefore you see the objective lens does not refract or magnify the rays, but simply passes them along in straight lines. A ray from the top of the condenser strikes the top of the film, the center of the objective, and the bottom of the screen. A ray from the bottom of the condenser strikes the bottom of the film picture, the center of the objective and the top of the screen. The objectives used are composed of several lenses, but the point of convergence must be as near the center of the combination of the objective as possible. When the rays of light converge at a point outside the objective, say a few inches away from it, as shown in Mr. Griffiths' diagram, page 512, the result would be that some rays would reach the screen, others would go to the floor, ceiling, and walls with consequent loss of definition in the picture.

Friend Arkin then goes on to discuss Friend Griffiths' explanation of Neighbor Heise's case, but I think we won't go into that matter now. We are on the verge of the starting of some experiments which I hope are going to settle some things before many moons. As to Brother Arkin's theory, why that too will be settled, I think. Meanwhile, however, the theory is of very decided interest as applied to the objective, but I, personally, am not at all sure it is correct, although, at that, it may be.

Fire Extinguisher.

W. H. Brooks, Canton, Pennsylvania, sends in answers to questions 70 and 71, and says:

Speaking of fire danger in the operating room, many regulations and requirements have been made to prevent fire and to confine the fire after it starts in order to prevent further damage outside the operating room. I have never yet seen any adequate or effective means of trying to extinguish a fire, or get it under control, mentioned in the projection department. Is there no device available that will save the other reels in the room, or part of the reel which first ignites? I had a copy of your Handbook about a year ago, but loaned it to an operator friend, and I am glad to say he was so well pleased with it he has it yet, although many miles away. I heartily favor the idea of printing and binding the questions and answers. The thought that it might enable some near-operator to stuff knowledge for examination seems to be very far-fetched. If that is to be held as a valid objection to the publication of the questions and answers, then we must suspend the publication of nearly all educational works. In closing let me thank you for the many, many advantages I have found in the department.

When a film fire has once started and gotten into either magazine there is practically no method of extinguishing the fire and saving that portion of the reel, because the instant you open the magazine door, which you would have to do in order to apply an extinguisher, the whole thing would burst into flame, therefore the only thing to do is to *leave the magazine door shut.* It has often occurred to the editor there is a possibility of extinguishing fire in a magazine automatically by placing therein some chemical, which would generate carbonic (I think it is carbonic) gas when heat is applied.

Another means which is entirely possible, as well as quite practical so far as the upper magazine is concerned, would be to put a hopper on top of the magazine, with a slide between, which could be instantly removed by the operator in case of fire, the hopper to be of sufficient size to contain enough ordinary wheat flour to more than fill the magazine. In case of fire the operator would then yank the slide out, the flour would flow down around the burning film and that would settle it, because wheat flour *will* extinguish film fire, provided the film be buried in it. I do not believe a fire extinguisher is of any practical value. As to the other reels, they can be made absolutely safe by a film container with a flour receptacle above, so arranged that the melting of the fuses would bury the reels in flour, but there is not one manager in a thousand who would not rather take his chance than to arrange a thing of this kind, and the only other way I know of to make the film safe is either to have a thoroughly fireproof film receptacle, like the Gilmore receptacle which was illustrated and recommended by the department, or else get the reels outside when a fire starts.

An Argument.

Duluth, Minnesota, sends in a sample of film and says:

Please settle a little argument between my chief and myself as to enclosed film. "A" says it was damaged in our projector; "B" says the damage was done by the perforator. Which is right? We have all the pliers in the house hanging to our hair, and if you do not render a decision soon there won't be anything but fingers to set carbons with. Everything is union here, except the Rex and Lyric, and Duluth has nineteen picture houses.

The trouble began with the perforator, but, of course, under the conditions the sprocket holes for some distance beyond the perforator fault were injured by the projection machine. The operator is not to blame, except that if the fault showed up the first time through, he should have examined the film and removed the damaged portion.

An Argument.

F. F. Laymen, Henderson, Kentucky, says:

To settle an argument will you please inform me whether or not a 110 volt, 133 cycle, A. C. Fort Wayne compensarc could be on a 110 volt, 60 cycle A. C. line?

It would not—at least successfully. You could send the compensarc to the Fort Wayne Electric Works, Fort Wayne, Ind., and have it rewound for 60 cycle. If used as it is it will probably develop both heat and noise.

One Producer Wakes Up.

For years the projection department has been hammering at the manager and operator trying to show them where it was to their interest to take care of the films.

Mr. Carl Laemmle, president of the Universal Film Manufacturing Company, has at last done what every producer ought to do, viz., waked up to the importance of this proposition. He says in part:

> Some operators take a brand new, beautiful and expensive print, which has cost thousands of dollars to produce, and run it through a greasy, dirty projection machine until the film is covered with oil, grease and filth and dirty finger marks—practically spoiling it. That is not right, boys, and *you know it.* If you are guilty, just remember it is *your own reputation you are blackening and spoiling,* just as much as it is the expensive merchandise placed in your charge, and which you are paid money to handle *properly.* Don't blame your machine. If there is anything the matter with it; if it is in such condition that you cannot use a film without spoiling it, have the boss report the matter to his exchange. They will help you, even loaning you a machine, if necessary, while yours is being fixed. Something *must* be done and something is *going* to be done to remedy this condition. We don't care who the guilty man is, *he will have to change his habits in this respect.* Take pride in showing clean, clear beautiful pictures on the screen. Take pride in your machine. Keep it bright and shining, and free from too much oil and grease. This will not only help to popularize your house, but it will help you, too, because you cannot prosper unless your house does. Check up on yourself. Look your machine over and get it in first-class condition *right now.* Remember that films are to be used in other houses when you get through with them. If you receive a film in dirty condition have your house manager report this to the exchange.

And so Friend Laemmle goes on at considerable length, saying things *I have been saying for five years.* Well, Brother Laemmle is welcome to steal my thunder on this particular proposition as much as he wants to, but while I heartily endorse every word he has said, which, of course, won't apply to those who are not guilty, still *I would recommend that he go further than this and land on the exchange manager also,* who all too often sends out reels of film to the operator in *damnable* condition. This is a strong word, but it is the fact just the same. The operator all too often receives them covered with oil, dirt, and even with splices pinned together with a paper clip or a common pin. The operators, or a good many of them, can read Mr. Laemmle's words and apply them with vast profit, but they are not to blame for everything; not by a long jump. If Friend Laemmle will apply his words also to the exchange manager we are with him to a hard boiled finish, and will back up everything he does. The condition of films is, as we have said time after time, a crying shame; an outrage on the producer and on the public, and the worst of it is *there is no real excuse for it.* Just as Mr. Laemmle says, *it is due to* CRASS STUPIDITY, RANK CARELESSNESS, LAZINESS AND IGNORANCE, BOTH *in the operating room and in the* FILM EXCHANGE. Don't forget that last—*in the film exchange.* All this abuse can be stopped quickly if all the producers come out, as Mr. Laemmle has done, and back up *vigorously* the efforts this department has been making for more than five years. But the real place to start something is at the exchange. Wake Mr. Exchange Manager up and get him to check up his films more carefully and raise merry cain with the theater manager and operator who return them in bad condition. The oil proposition is bad, and it is due solely and entirely to rank stupidity or carelessness in oiling the projector. If I have told operators once I have told them a thousand times that *one drop of oil is all that is necessary on any moving picture machine bearing.* More than that quantity simply runs off or is thrown off by centrifugal force, and all too often gets on the film.

My compliments Mr. Laemmle, I hope other producers will do likewise and do it in equally vigorous language, incorporating, however, a red—no—a white-hot roast on exchange managers, who are just as derelict in their duty as the operator.

Carbon Doctor.

W. J. Montgomery, Philadelphia, Pennsylvania, says:

> Have just finished thorough test in the matter of doctoring carbons, and the results will certainly be beneficial to any operator. All I ask is that you give same a fair trial. On page 204 of the Handbook this matter has been treated to some extent, but this is one of my own tricks and can be accomplished in fifteen seconds. With a pair of pliers nip the end of the carbon quickly, without breaking off too much, and, using a moderately coarse file, make a beveled point and place same in the lamp with the beveled point toward the condensers. Strike the arc and allow it to burn long enough to heat thoroughly, pull the switch and let the carbons cool about one minute. Then strike the arc and I think you will then have the dope just as about as good as I have. By-the-way, this treatment is only used on the top carbon, and works perfectly on a. c. Have never tried it on d. c., though see no reason why it would not work just as well. I have been largely benefited by reading the World, and believe we all ought to pass things of this kind along to our brothers. The article on knowledge tightwads, published recently, was one of the best I have read for some time, and say, I bet those guys who have been shouting about the Handbook and other educational works have any number of books for reference, but just do not want to see anyone else get along.

As to the carbon matter, why I used to do that myself when I was operating. What the brother means is to file a bevel on the point of a new carbon of about the same area as the regular crater. Its effect is to help the crater to form quickly. The brother is perfectly right, and the thing works equally as well with a. c. or d. c. Much obliged to you for bringing the matter up; it has not been spoken of for a long, long time, and will doubtless be of benefit to thousands of the younger men. You hit the truth pretty squarely on the head in your last sentence.

Williams Answered.

John Griffiths, Ansonia, Connecticut, says:

> In reply to Friend Williams' remarks the article in question was not a treatise on photography, but simply an explanation as to how the image of a picture on the screen happens to be projected on a piece of transparent film placed in the aperture of the idle projector. The remarks of Mr. Williams concerning the speed of the lens being in propotion to the size of the opening in the diaphragm are perfectly correct, but I fail to see where he has disproven the explanation I gave. If I had claimed the point of focus to be in the center of the lens where the diaphragm has its action (Wrong, Brother Griffiths, the shutter of a camera is in front of the lens.—Ed.) all right, but inasmuch as the point of focus of the lens is in front and outside the lens, the ray entering would be a diverging beam, and the closing of the diaphragm would cut off the outer rays and bring the center of the image to a sharper definition, which is, I believe, the effect obtained by a small aperture in the diaphragm. My knowledge of photography is nil. Possibly, also, Williams can give a clearer explanation than I did of how the image in the film is projected back from the screen. Also if he will look up subsequent articles on the subject he will find that I consider a lens to be a vastly improved pin hole in the respect that it facilitates the passage of a greater quantity of light.

I think I will keep out of this particular argument because I do not know myself who is right or wrong.

He Has Been Listening.

D. P. Carpenter, Starke, Florida, writes:

> This is my first break into the projection department, but it is not because I have not had anything to write; I have just been sitting back and listening to other fellows. We have one show here. The Hopson, vaudeville (sometimes) and pictures. The machine is an Edison Model B, a year and a half old. Last month I installed a new cam and star but cannot seem to get them adjusted right. If I move the star up to where there is but little play between it and the cam there is a fearful knocking noise, and if I loosen it the picture jumps all over the screen end of the house. Verily I am worried. Have tried everything I can think of but nothing seems to work. Yes, I have a Handbook; but in this particular instance it don't seem to get me out of my trouble, though it has saved me oodles of time and money in others. The current here is 220, and believe me it takes *some* resistance. It costs us fifty cents per hour for current. Would it be any cheaper to put in a meter and get an economizer? The department has been more help than a little to me. I get so many good ideas out of it, and as the Handbook it is about worn out from constant use. Both the manager and myself are continually consulting it. Next time I buy one I want it bound in steel.

If you have A. C. you should, under ordinary circumstances, put in an economizer, but if you mean you are paying a flat rate of fifty cents per hour, and that if you put in an economizer you will have to put it on a meter, why that is something else again, and I believe I would prefer sticking to the flat rate, because seven dollars a week is not so very high. As to the machine trouble, why I guess you have got my angora there. Sounds to me like the cam pin is hitting the bottom star slots when you tighten up. Possibly you have got hold of some dupe parts (parts not made by the machine manufacturer) which are improperly constructed. I assume that your cam and star shafts are in line and the bushings that carry these shafts are in good shape, this being true, the only other reason I can see for such a trouble would be as above set forth. Possibly if the star is not too hard you might be able, with a small, round file, working very carefully, to file a little out of the bottom of the slots and get the thing to work all right. Anyhow that is the only suggestion I can make, other than the ordering of parts directly from the Edison Company, which is something I would by all means advise exhibitors to do, unless the supply dealer is willing to absolutely guarantee the supplies he sells to be made by the machine manufacturer.

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Comments on the Films

General Film Company.

WHERE'S MY HUSBAND (Méliès), March 11.—Harry La Pearl is featured in this one-reel farce, that exposes the failings of a too susceptible married man. The flirtatious female next door gets him into no end of trouble, which comes to a grand climax when his wife charges upon an entire cabaret with a broom and sweeps everything before her. The necessary speed is maintained throughout. Excellent photography is a feature of the film.

SAVED FROM THE VAMPIRE (Biograph), March 15.—The rural drama, with its simple village maiden, bucolic hero, and polished city villain, is cleverly burlesqued in "Saved from the Vampire." The efforts of the gentlemanly scoundrel to abduct the daughter of the horny-handed son of toil, result in a highly-seasoned melodrama, that serves a double purpose by furnishing its own comedy.

LOVE AND TROUBLE (Essanay), March 15.—Wallace Berry gives a genuinely funny characterization of a housemaid from Sweden, in this film. The girl's adventures at a swell garden party, to which her beau also goes, are very amusing. A bicycle race, at the finish of the film, is full of comic excitement.

PATSY AMONG THE SMUGGLERS, Patsy Bolivar Series, No. 12 (Lubin), March 15.—Officer Bolivar, as Patsy is now known, endeavors to capture a band of smugglers, is well thrashed and then shot in the leg. Patsy's troubles, however, are always a source of amusement, and followers of the Bolivar films will find this instalment fully up to its predecessors. Claire Jay Elmer still has the title role.

HEARST-SELIG NEWS PICTORIAL, NO. 21, 1915 (Selig), March 15.—A spirited barge race between co-eds of the University of California, opens this week's News Pictorial. New Jersey convicts, under a single guard, building roads; Miss Blanche Payson, a woman police officer of San Francisco, and the Boston Red Socks starting for Hot Springs, are among the other live topics shown.

MR. JARR BRINGS HOME A TURKEY (Vitagraph), March 15.—The Jarr Family Series, No. 2.—Mr. Jarr wins a turkey, which turns out to be a very queer bird, in this number of the Jarr Family chronicle. The troubles that always accompany house cleaning, a visit from his wife's mother, and his usual portion of domestic misunderstandings, are thrown in for generous measure. Harry Davenport Jarr and Rose Tapley Jarr are making the title roles more unctious with each new reel. Audry Berry and Paul Kelly, the Jarr juveniles, and Ethel Lloyd, the family mother-in-law, demonstrate their right to belong to this distinguished household.

HER COUNTRY COUSIN (Edison), March 16.—The Edison comic trio, Lou Gorey, William Wadsworth and Arthur Housman, have each a congenial part in this one-reel comedy. The title explains the plot. Housman is the cousin. His endeavors to become a city chap, aided by his cousin, now the wife of a cranky Harlemite, furnish many laughable situations.

WHEN THE FATES SPIN (Essanay), March 16.—An aged man relates his love story while seated at his fireside, in this one-reel drama. The action is carried back to the time of the frilled shirt and the bell-topped hat, a southern girl being the heroine. The story-teller is a northerner, and political differences separate the lovers; but, in the end, the Fates are kind. The film contains picturesque and entertaining scenes.

HAM AT THE GARBAGE GENTLEMEN'S BALL (Kalem), March 16.—"Rough house" reigns from the start to the finish of this "Ham" one-reel farce. Most of the doings of "Ham" and "Bud" are laughable and without offense. For one brief moment, however, the star has allowed himself to introduce a bit of business which any person with the slightest claim to good breeding will resent. It should be cut out immediately.

HERE COMES THE BRIDE (Lubin), March 16.—"Lend Me Your Wife" has furnished the plots for several comedies on the spoken stage. It is the foundation of "Here Comes the Bride," but the author of this photo comedy has given so many new twists to the old theme and handled them so skillfully, that the subject has all the freshness of an original piece of writing. The climax, with the four brides on the scene, is the very essence of good comedy. Joseph Kaufman and Ethel Clayton make easy work of their share in the comic complications.

SAGE-BRUSH TOM (Selig), March 16.—Tom falls in love with a moving picture actress, goes to the ranch where her company is making a western film, and is persuaded to do the "Quo Vadis" act—and throw the bull. The five minutes of excitement contributed by Tom Mix and a long-horned Texas steer, are of a most realistic nature.

THE ANIMATED GROUCH CHASER (Edison), March 17.—A restaurant customer is put in a good humor by gazing at a set of animated cartoons. The one showing the bald-headed man and the bottle of hair tonic, is a scream. Half reel.

SEEN THROUGH THE MAKE-UP (Edison), March 17.—An amusing half-reel comedy on the same film with "The Animated Grouch Chaser." A man advertises for a wife, and discovers that a woman can be pretty and useful at the same time—contrary to his firm belief. Sally Crute plays the girl who owns the pretty face.

THE FABLE OF "THE GALUMPTIOUS GIRL" (Essanay), March 17.—Another of George Ade's comic broadsides at the present craze for "On With the Dance!" With his customary penetration, George has discovered that not only has the "hopping habit" hit the rural districts, but, being born in the country need not keep any American girl from becoming the wife of a city millionaire—if she have the push and the brains of his heroine. Ruth Stonehouse is the lady of the fable.

THE PUNY SOUL OF PETER RAND (Selig), March 17.—There is a page from the Book of Life in this one-reel photoplay. The author has set down certain facts about stage folk, and the result is a drab bit of drama, that has a vaudeville actor as its principal character. The spectator sees him, weak, shiftless, almost a failure in his profession, but, returning home and working cheerfully as a drudge in a restaurant kitchen to aid his mother after she has been stricken blind. At her death he goes back to his old life.

POISONED (Vitagraph), March 17.—It's Wally Van's wedding that is referred to, but "Cutey" gets the girl before the finish of the reel, although he runs off to Chicago to play a vaudeville date and nearly loses her to a big sixfooter, with a large bankroll. However, as Wally gets one thousand dollars a week from the vaudeville manager, he has something of a roll himself. Although handicapped by a wooden leg he leads the six-footer a lively race, and comes under the wire an easy winner. Good fun all through. Nitra Frazer is the bride.

A HORSE OF ANOTHER COLOR (Essanay), March 18.—This western comedy is full of "horseplay" of the thoroughbred brand. The four-footed actors in the reel furnish a large portion of the laughs, and send the fun along at a lively pace. Three country "gents," a lady from the city, and the lady's husband, are the two-footed characters. This film is a "sure winner" of the hilarity stakes.

IN THE PARK (Essanay), March 18.—The latest one-reel Charlie Chaplin release. Many of its moments are made irresistibly comic by Chaplin's antics; at all times the fun is amusing. For one brief moment, Mr. Chaplin offends good taste. With his uncommon comic gift—a gift as distinct and as valuable as that possessed by the late John Sleeper Clark—he does not need to resort to coarseness of any description.

HEARST-SELIG NEWS PICTORIAL, NO. 22, 1915 (Selig), March 18.—Views of the Prinz Eitel Friedrich at Newport News, the Boston Braves at Macon, Ga., the Croton Dam Spillway, Blackfeet Indians putting money in a San Francisco bank, Grace Darling in Gatun, and the latest war pictures from East Prussia, show the live news character of No. 22.

THE BATTLE OF FRENCHMAN'S RUN (Vitagraph), March 18.—Starting in the lumber region, with snow and ice in abundance, this one-reel comedy introduces a wealthy lumberman's family at home. It next shows them in New York, surrounded by fashionable folk, the daughter receiving the attentions of a pseudo-nobleman. A comic duel with broadaxes, between the daughter's backwood's lover and the badly-frightened impostor, brings matter to a merry finish. Harry Carey and Chas H. West are important members of the cast.

HIS DESPERATE DEED (Biograph), March 18.—The "mother motive" is handled with unforced pathos and fine dramatic effect in this one-reel photoplay of the West. The hero's mother is desperately ill and the young fellow, while going afoot for a doctor, stops a mail-carrier and forces him, at the point of the pistol, to give up his horse. The theft of the hero's cattle, and a sympathetic love interest, give vigor and picturesque detail to the film.

SEEKERS AFTER ROMANCE (Biograph), March 19.—A romantic waitress, two handsome surveyors and an unconventional young woman who visits the camp of the men in search of a husband, are the characters in this one-reel comedy. The doings of these four persons have little relation to fact, but the love interest predominates the action and is brought to a triumphant conclusion for both couples, so, the seekers after romance in an audience will be delighted.

ONE LAW BREAKER (Lubin), March 19.—A man is unjustly convicted of a crime; on his release from prison he determines to avenge his wrongs. His little girl has been befriended by a wealthy woman; a chance meeting with the child just as he is about to commit a crime, gives him a new start in life. The heart interest is well sustained throughout. Velma Whitman, George Routh and Melvin Mayo portray the important parts.

WHY BILLINGS WAS LATE (Selig), March 19.—Billings' excuse for his tardiness is one of the best and also one that is very frequently used—he was waiting for his wife to dress. While Mr. B. sits impatiently in the hall, Mrs. B. calmly tries on one frock after another, then is equally deliberate in her choice of a hat. The moral of this comedy is, possibly: allow your wife only one dress and the same number of hats. (One reel.)

THE CAPITULATION OF THE MAJOR (Vitagraph), March 19.—Drawn upon somewhat antique lines, this one-reel comedy is a strong reminder of the days when a guardian was wont to fill the soul of his female charge with awe. However, with the excellent comedy methods of Lillian Walker, Jay Dwiggins, Garry McGarey and Frank Currier, the film proves quite entertaining.

WHEN THE TIDE TURNED (Biograph), March 20.—A dream drama, in which a young married man out of work is helped by an old college chum. After the young fellow's future seems secure, he dozes off and dreams that his new situation brings all manner of ill-luck upon him. A happy awakening, and a pretty domestic picture—the college chum being introduced to his friend's wife and new baby—bring the film to a finish. A wholesome, well acted little drama. Iva Christy and Isabel Rea have the leading roles.

FOR THE MAN SHE LOVED (Edison), March 20.—Mabel Trunnelle has the part of the bookkeeper heroine in this one-reel drama, and proves a resourceful young woman, capturing a thief and her employer's heart at the same time. The story is stirring and reasonably plausible; and, after the almost continuous shifting of the camera at the start, the situations take a firm hold upon the attention. Edward Earle, Guy T. Evans, and Frank A. McGlynn are in the cast.

THE WESTERN WAY (Essanay), March 20.—Broncho Billy, after robbing an express office and being wounded by a posse, is befriended by a man who committed a crime in his younger days. He is now happily married and the father of a little girl. Broncho Billy becomes very fond of the child, and when the officer appears on the scene to arrest his benefactor takes the other man's place. The reel is on a par with Broncho Billy's other heroic exploits, both in acting and point of interest.

THE RAILROAD RAIDERS OF '62 (Nineteenth of "The Hazards of Helen" Railroad Series) (Kalem), March 20.—In place of taking the center of the stage, the intrepid Helen becomes a passive listener while a one-armed flagman, a veteran of the Civil War, relates the exploits of Anderson's Raiders, when they captured a Confederate train and were pursued through the enemy's line by a trainload of rebels. The running fight from the "wood-burners" and the flatcars is full of excitement, and an audience will share Helen's breathless interest in the stirring events.

ON THE ROAD TO RENO (Lubin), March 20.—On the same reel with "The Prize Baby." A husband and wife quarrel, determine to separate, and start for Reno on the same train. With the aid of one of those improbable but amusing tricks of fate, the husband crawls into his wife's berth by mistake and calmly goes to sleep. The lady awakens to find, as she imagines in great horror, a strange man at her side. Her screams bring about the comic denouement and a reconciliation. Arthur V. Johnson is the husband and Lottie Briscoe the wife.

THE PRIZE BABY (Lubin), March 20.—A stranded theatrical company hit upon a scheme to get its members out of town. A local baby show is announced, with a prize of $100 for the best-developed infant. The fat boy of the company is dressed in baby clothes and wheeled to the show. He is given the prize, but an outbreak of smallpox threatens to keep him a prisoner. He tries to run away, and is lugged off to jail, where he knocks out all of the local force. A half-reel farce that will find favor with many patrons of the moving picture theater. Babe" Hardy is the prize infant.

JACK'S PAL (Selig), March. 20—Jack, the animal trainer, loses his position at the Zoo, joins the local fire department and, when a fire threatens to destroy his old charges, goes into their cages and drags them to safety. One of the closing scenes, where Jack is given his old position again and is shown petting a leopard while the animal returns his caresses, will delight the children.

General Film Company Specials.

THE MASTER MUMMER (Edison), March 15.—Mary Fuller is seen as the Princess Isobel, the titled heroine of this three-part screen version of E. Phillips Oppenheim's well-known novel. The story of the Princess of Waldenburg, who was raised among the artists and writers of London, has been converted into a film romance, with very satisfactory results. Miss Fuller and her associates all give capital impersonations.

UNFAITHFUL TO HIS TRUST (Kalem), March 15.—A realistic run on the bank, with a display of real (not stage) money that will go a long way toward restoring confidence in the financial situation, is the big feature of this Kalem two-part drama. A district attorney who is forced to prosecute the father of the woman he loves, is the central figure of the story. After the excitement of the bank-wrecking, the action shifts to a hunting-lodge in the South. Here the lovers meet, and, the girl having done serious damage to the gentleman's heart, accidently shoots him in the arm. The always insisted-upon "happy ending" ensues. James B. Ross, Alice Joyce, Guy Coombs and Jerry Austin play with excellent effect.

THE FORK IN THE ROAD (Selig), March 15.—A two-part drama of the time when romance was in full flower and the great Elizabethans were giving the fruits of their genius to the world. A comely youth, the drudge in a small inn, sets out to seek his fortune. Coming to the fork of the road, the young man pauses to rest, and falls asleep. In imagination, he takes both roads, but, as neither road leads to happiness, upon waking up he goes back to the inn and marries the pretty daughter of mine host. The story is fairly entertaining, and the atmosphere of that ancient period when tab jackets and peaked caps were "the only wear," is preserved with considerable skill. Leo Pierson and Bessie Eyton have the leading roles.

AFTER THE STORM (Biograph), March 16.—Louise Vale, Alan Hale, Jack Drumeir, Franklin Ritchie and Kate Bruce, give this two-part photoplay the benefit of sympathetic and well-considered interpretation. Miss Vale, especially, finds the character she portrays and her own personality in perfect harmony. The love story of the demure Quaker maiden and her brave battle with the realities of life, will win the commendation of an audience that cares to see the truth and beauty of existence reflected upon the screen.

FROM HEADQUARTERS (Vitagraph), March 16.—This powerful and history-making drama, which is destined to receive nothing but unstinted praise, was reviewed on page 1150 in the issue of Feb. 20th.

THE TRAP DOOR (Kalem), March 17.—Episode No. 8 of "The Girl Detective" Series.—The celerity with which this two-part instalment piles up the thrills, makes the adventures in episode No. 8 seem like a one-reeler. A jewelry store robbery, a female crook of great personal attraction, a mysterious room, a rising flood, a swarm of rats, and the trap door of the tile, all tend to keep the interest at fever heat. Lovers of the detective drama will find this film a treat. Cleo Ridgley is now giving an excellent account of herself in the title role.

A TRAGEDY OF THE HILLS (Lubin), March 17.—A drama of a southern feud, this two-reel romance follows along familiar lines. There is strength and compelling interest in every moment of its action nevertheless. Many dramatists have told the story of the man who seeks to be an instrument of vengeance and finds he has brought the harm upon his own child. Victor Hugo made use of it in "Le Roi S'Amuse," and "The Gladiator," played by Salvini, was based upon the same theme. Joseph W. Smiley is the avenging father in the present case. He makes every point register.

THE ONLY WAY (Lubin), March 18.—A drama of to-day, strong in motive and moving to the end without relaxing its grip, it tells of an attempt against a woman's honor and the means her husband took to shield her good name. The story is handled along conventional lines but skill and liberality in the filming of this three-part drama results in a powerful and thoroughly satisfactory photoplay. John E. Ince, Walter Law, Francis Joyner and Rosetta Brice, have the leading parts.

IN THE SHADOW OF DEATH (Edison), March 19.—Founded on a novel of the Gaborieau school, this three-part film drama by Mary Imlay Taylor is a highly sensational narrative told with commendable restraint. The scenes are laid in Paris within the last decade, a false accusation of murder and theft against a young Englishman being the main incident. A large number of characters and frequent change of scenes are all handled deftly. Edward Earle, Wm. H. West, Bert Delaney, George Wright and Bessie Learn are the principals.

THE CONFLICT (Essanay), March 19.—Another hypodermic drama with the villain restorting to frequent jabs of the needle, but without a big "punch" at the finish. When the wealthy villain finds that the hero has won the heroine away from him, he endeavors to get even by entangling his hoped-for father-in-law with one of his discarded "lady friends." As there is no big moment in the action, the result is a commonplace drama that leaves the spectator unmoved. In two parts. Richard C. Travers, Sidney Ainsworth, Ruth Stonehouse and Lillian Drew are in the cast.

THE FIRST COMMANDMENT (Kalem), March 19.—Reviewed in the issue of March 13, page 1617.

THE MILLIONAIRE HUNDRED DOLLAR BILL (Vitagraph), March 20. This picture has been reviewed by George Blaisdell on page 841 in the issue of February 6.

Mutual Film Corporation.

LOVE IN ARMOR (Keystone), March 11.—This is an exceptionally good farce comedy with Max Davidson in the lead. As is usual in pictures of the farce comedy order, it is not always the story that counts. What happens when Baron Von Haussenfefer after gaining entre to the home of the young woman of his choice, is caught stealing her diamond necklace, and is set upon by the girl's real sweetheart who is hiding in a suit of armor, is well worth the seeing.

ONLY A TRAMP (Reliance), March 19.—An excellent one-reel drama in which a tramp, finding employment at a country inn, prevents an unscrupulous drummer from carrying out his plan of eloping with a pretty young girl of the village. Playing the role of the girl is Marian Cooper.

ETHEL'S DOG-GONE LUCK (Komic), March 21.—No. 19 of the "Bill" Series.—Ethel buys a stolen dog; Bill is employed by its owner to trace it. Another dog comes into the story and there are amusing plot complications. This scores another success for this comedy series.

THE FORGED TESTAMENT (Majestic), March 21.—Some excellent action takes place in this two-reeler, in which Charles Cleary is easily the lead. The supporting cast consists of Cora Drew, Olga Gray and Signe Auen. The story is not a pleasant one, but not impossible as regards reality. The man Mawby marries widow Halloway for her money, and at her death, which is hastened by his unkindness and extravagance, he forges the signature of his late wife to a will which bequeaths everything to him. The forgery is discovered in time to prevent his gaining possession of the fortune. George Nicholls has directed the picture.

WHEN THE FIRE BELL RANG (Beauty), March 23.—Made by Frank Cooley, and featuring Irving Cummings and Virginia Kirtley, this is a pleasant comedy. It is not especially startling, but just good fun. It would therefore please most audiences.

A GAME OF THRILLS (Reliance), March 22.—Jack longs for a real romance and his club friends employ an actress to help make one for him. She pretends to be a refugee and asks him to hide her. He does so, but the club men impersonate Russian police and leave both of them bound in a deserted house. The fire scene was the real thing and Jack proves himself a hero. This makes a pleasing romantic offering.

THE GREASER (Majestic), March 23.—A vividly pictured western number, containing glimpses of fine sunny stretches of mountains and plain. R. A. Walsh plays the greaser, who substitutes himself for the hero and is killed—for the sake of the girl. A strong western number.

IN THE HEART OF THE WOODS (American), March 24.—This is a one-reel production of which the American Film Co. may be proud. In it Vivian Rich gives evidence at last that she is able to act. We do not know who made the production, but whoever did make it, knows something about the making of a moving picture. It is based on a simple

story of heart interest, and Vivian Rich plays the part of the unsophisticated daughter of a woodman. David Lythgoe plays opposite her, and others of the cast are Harry Von Meter, Louis Lester and K. Morrison.

THE BLACK SHEEP (Reliance), March 24.—The opening scenes, picturing the quarrel between father and son, are natural and convincing, but the latter scenes do not hold up in interest. The recognition scene, toward the close, was not sufficiently dramatic and lacked real feeling. This makes only a fair offering.

THE SPIRIT OF UPLIFT (Thanhouser), March 28.—Jim impersonates the dead son of a blind man and plans to rob him of his money. But there is a girl in the case and he weakens. When a member of the gang shows up he saves the old man from being robbed, confesses his deception and is forgiven. The plot material is familiar and obvious, but quite well handled, though the latter scenes were rather hurried.

A CORNER IN BABIES (Royal), April 3.—A one-reel domestic story, in which two pairs of twin babies figure. The babies are very cute and assure the film of considerable interest. The plot is not very strong.

Mutual Film Corporation Specials

THE SLAVE GIRL (Reliance), March 20.—The observer feels at once in this two-reel number that it has a story to tell. It carries the interest from the commencement to the end, and while the plot material is not entirely new it is not developed in an obvious way. Teddy Simpson is the white girl, sold into slavery by Sheldon, the man who found her as a baby after an Indian massacre. She is bought by a proud Southern family. The son, just returned from college, is attracted by her odd beauty. This attraction alarms the parents and they plan to sell the girl again, when Sheldon's housekeeper reveals the truth about her origin. The son saves the girl when she is on the auction block. Well-constructed and pleasing.

ANCESTRY (American), March 22.—A very beautiful setting has been given a not very strong story in this two-reel production. The scene of the story is in Italy; and indeed a very acceptable substitute for Italian scenery has been found in presumably the hills, and on the sea coast of Southern California. Winnifred Greenwood, Charlotte Burton, Ed Coxen and George Field play the prominent roles of the play. Henry Otto is the producer.

GUSSLE'S DAY OF REST (Keystone), March 29.—This two-reel Keystone is what one might vulgarly term a "riot." Syd Chaplin and his assistants do their "worst," and the result is one of the funniest films of the farce comedy class that one could ever see. It has a lot of the same old tricks in it, but it has also a great deal that is original. To attempt to describe it in short space would be out of the question.

THE MAGNET OF DESTRUCTION (Thanhouser), March 30.— A two-reel story, written by Phillip Lonergan, in which the villain of anarchistic tendencies tries to drop pig iron from an electric magnet on a party of millionaires. The girl, in love with one of the men below, upsets the villain's plans. The main situation in this is led up to in a somewhat conventional way, but the story is a well-rounded one and is well up to the average in interest. The closing scenes were quite exciting and possess considerable suspense.

SHORTY AMONG THE CANNIBALS (Broncho), March 31.—Another diverting two-reel number, featuring Jack Hamilton in his well-known cowboy part. Shorty is first discovered absorbed in reading "Robinson Crusoe." He falls asleep near the chuck wagon and has a vivid dream. In this he becomes a stowaway on a pirate vessel bound for the South Seas. He puts a mouse in the captain's soup and sets the ship on fire, making himself such a general nuisance that he finds it advisable to leave suddenly on a small boat. He lands on a desert island, a la Crusoe, and has thrilling adventures among the cannibals. This has a laugh in it for almost anyone and makes good burlesque adventure.

THE FAKIR (Domino), April 1.—A two-reel number, featuring Walter Edwards and Rhea Mitchell. He appears first as a traveling hypnotist and she as his unwilling subject. She flees and again comes in contact with him at a social function when he is posing as a Hindu fakir. He forces her to rob the house, but is shot by a policeman and the girl released from his spell. In spite of jerky construction and lack of suspense in several places where it might have been obtained, this is above the average production of this kind. The story is quite absorbing in its way and well staged throughout. The close is dramatic.

THE SPIRIT OF THE BELL (Kaybee), April 2.—A finely pictured, two-reel story of Mission days. It contains many picturesque scenes and much interesting action, suffering only from its general similarity to former Mission day films. Enid Markey and Charles Ray play the leads and Jack Nelson is the villain. The chief action consists in fighting between the federals and rebels, but the plot hinges upon the theft of the bell and the girl's sacrifice of herself to save it from destruction. In this she is successful, but the villain is foiled later by the girl's rescue. The photography and settings are excellent.

ON THE NIGHT STAGE (New York Motion Picture Corp.), April.—This is an excellent five-reel number of the Mutual Masterpieces. In it Robert Edeson plays the role of the "Sky Pilot." He is supported by Reah Mitchell in the feminine lead, Hershal Mayhall as "Handsome Jack" Malone and William S. Hart as "Texas." The scenario was made by Thomas H. Ince and C. G. Sullivan, and the production was directed by Thomas H. Ince. The New York Motion Picture Corporation (Kessell and Baumann) present the production, of which they may be justly proud. The type chosen for the role of "Texas" is not exactly satisfactory. A more red-blooded, devil-may-care type might have made a stronger impression. Robert Edeson will delight audiences, especially where he wipes up the floor of the dance hall with "Texas" and his associates.

THE OUTCAST (Reliance), April.—The sympathetic acting of Mae Marsh and Robert Harron and the accurate handling of a court scene when a young woman is being tried for murder, are the outstanding features of this four-part drama of the underworld, written by Thomas Nelson Page and produced for the Reliance Company by John B. O'Brien. The picture is in four reels, strong dramatically and very well acted. Possibily too much space is given to a story within a story, but rehearsal of events that explain the relationship of the characters; but this is unimportant in view of the sustained interest of the picture. It will make a popular offering.

The Pathe Exchange

PATHE NEWS, NO. 20, 1915 (Pathe Exc.), March 15.—Winter sports in Switzerland, the Black troops ready for the front and a comic cartoon by J. M. Bray are interesting items of this issue of the news, along with various scenes from the battle front.

PATHE NEWS, NO. 21, 1915 (Pathe Exc.), March 22.—One of the most attractive items of this issue is the review of the Italian army by the King of Italy. Deep field perspectives with troops and artillery moving in orderly fashion across them are characteristic of this particular subject. Some interesting pictures of the Osage tribe of Indians are shown, and also a good cartoon by J. M. Bray, entitled "Colonel Heeza Liar and the Torpedo."

IMA SIMP DETECTIVE (Pathe Exc.), March.—A very good number of the "Ima Simp" series. Simp's adventures as a detective on the trail of an eloping couple are alive with comic incidents.

A FAMOUS GERMAN RESORT, WIESBADEN (Pathe Exc.), April.—This is an intensely attractive part reel, showing the principal points of interest in Wiesbaden, including the Kurhaus, the Royal Opera House, the "Warm Pond" park and the Greek church.

TOO MUCH BULL (Pathe Exc.), April.—Octavia Handworth figures as the prima donna of a road company in this picture, which is on the same reel with "Monkey Intelligence." The comedians of the company invented a farm to enjoy themselves with hunting, get into the false body of a bull in order to get nearer the game, and some funny incidents follow.

MONKEY INTELLIGENCE (Pathe Exc.), April.—On the same reel with the foregoing, and intensely interesting is this study of our attributed antecedents. The gibbon, an ape inhabiting the East Indies and Southern Asia, and the orang-outang, a native of Borneo and Sumatra, are the types shown in this film.

A VISIT TO SPAIN ON THE GULF OF ROSAS (Pathe Exc.), April.—A remarkably well-photographed series of scenes along the Gulf of Rosas, showing quaint old towns, and ruins of mediaeval interest. This subject is on the same reel with "The Fjords and Mountains of Norway."

THE FJORDS AND MOUNTAINS OF NORWAY (Pathe Exc.), April.—On the same reel with the foregoing and equal, if not surpassing, it in beauty, and possessing the remarkable photographic quality.

United Film Service.

MARRIED IN DISGUISE, March 21.—A western farce comedy featuring Dot Farley. The hero dresses in the guise of the villain and waylays the girl, brings her to the clergyman, and succeeds in getting the marriage ceremony performed. Later, after the girl has had an hysterical time of it, the secret is divulged to her, much to her joy.

THE HAUNTING EYE (Premier), April.—This is a drama which, although it is not exactly convincing in many respects, for instance, the location of the owner of the eye which peers through the doors of a windmill in a picture on the wall of the house where they are living, is very entertaining, nevertheless. The story is of a man and his daughter in the employ of the government, and who are tracked by an east side gangster paid by enemies of the man. The gangster, playing a double role, causes the girl to fall in love with him. Later she falls into an underground passage in time to save her father from being stabbed to death.

A WOMAN'S WAY (Luna), April.—This is rather a forceful comedy in which the action is rather strenuous at times. The story has been developed along farcical lines and is quite laughable. Two men go fishing, and the comedy of the picture is gotten out of the attitude of the wife of one of them toward her drenched and bedraggled husband, after she has been obliged to put the stove pipes up herself, and he has met with a mishap on his fishing expedition. A burglar settles the dispute. Dot Farley plays the feminine lead.

FOR A THOUSAND DOLLARS (Premier), April.—A western subject in which a girl falls in love with a man for whom a reward of a thousand dollars is offered. The climax of the story regulates affairs satisfactorily.

A MAN OF THE HILLS (Premier), April 4.—A western story that has moderate merits. Fred Church plays the masculine lead acceptably. The story is of a young man who, to save the honor of his father-in-law, shoulders the blame of a discrepancy in the accounts of the express office run by the father-in-law. Later he is exonerated, through the discovery of the lost bank notes under the floor of the building, where they had accidentally fallen.

LOVE'S LUNACY (Starlight), April.—Rather a good comedy in which two men in an endeavor to marry the same girl, suffer, and perpetrate some strenuously delivered wrongs. Paper bags of water serve as the principal weapons, until the finale, when one of the braves breaches the situation with a few guns and several swords.

OH, YOU FEMALE COP (Luna), April.—Rather a clever burlesque on the woman policeman idea, which has been put over without disparaging reflections of any account. Dot Farley figures in the picture as one of the female cops.

HIS OWN ACCUSER (Edgar). March 29. A two-reel melodrama of rather a hackneyed type but good entertainment nevertheless. It was made at the Essex Hills studios and has been directed by a competent hand. The story is a play on a rather worn-out theme. A young lawyer loses to the father of his sweetheart that he must keep a certain sum of money here in securing her release from the complaint of some experiments. In the meantime the client of the latter dies in an act at the end draws the same note with red ink, thereby substituting the money-lender's name for that of the lawyer's in his unconscious dying gesture. The guilt is thus brought home through the stenographer. The film has been excellently photographed.

THE EAST OF DEATH (Empress). March 31. Much of the character interest in connection with the great circus Mazeppa here is considerable to recommend this two-reel film. The scenes of the race during the big top are notable. The acting and direction are very creditable throughout. Marion Swayne and Harold Lockwood appear to advantage as the principal players. Figure seconds to be the best who viewed the pictures. [illegible]

THE WITCH (Lubin). April 1. Lubin's drawing and water pictures past the mark in this two-reel picture of the Witches' festival. The picture is an attractive one. The drawing and [illegible] are very good. The story is a good one. [illegible] the witches' festival and the [illegible] [illegible] [illegible]

Review of Current Productions

"The Little Straw Wife"

A Sympathetic Photoplay in Three Reels, by Essanay, Adapted from Margaret Belle Houston's Serial in the Ladies' World Magazine.

Reviewed by James S. McQuade.

ESSANAY can safely claim for "The Little Straw Wife" an appeal that will clutch the heart strings of both old and young, the grave and gay. No matter how hardened the heart or how soured the life by the flings of fortune or the disloyalty of friends, a tenderness that will not be denied will gradually take possession of all who view these films,

Scene from "The Little Straw Wife" (Essanay).

and eyes will be dimmed by a moistness that many will seek to hide from those who know them. And every one will feel better for the experience, and go home with an old-time freshness and gladness of heart.

Director Joseph Byron Totten has excelled in this production. He has put his whole heart into the work and can rest satisfied that others will be able to see and feel this. Not a single false note disturbed the harmony of the visualization of the story so far as I was able to judge or discern. And I can add that the settings were fitting and revealed nice care and painstaking.

It has been some time since I have seen Bryant Washburn in a photoplay that it was my lot to review. His Dudley Holt in this production easily stands out as the strongest and most finished characterization. In sentimental as well as in heroic moods he is the quiet, self-sustained man, who is determined to win out. Dudley's encounters with the men who attempted to take undue liberties with the wife who has forsaken him have no semblance of the spotlight hero. There is a deadly earnestness and business-like way in dealing out punishment that make the atmosphere truly realistic and just what might be expected.

In the role of Zoe Ballentyne, grown-up, Miss Edna Mayo will win many friends. In several strong emotional scenes she appears as if really living the part. In that scene, especially, where she reads the tattered scroll on which the boy "Tuppy" had declared his undying love, we catch sight of big tears as they drop in sacred memory. These scenes are in strong contrast to those other scenes which reveal Zoe in determined and defiant moods.

Others in the cast who deserve special mention are: Miss Betty Brown as Claire Razor, Royal Douglas as Bret Jordan, Thomas Commerford as Mr. Razor, Miss May Skinner as Mrs. Razor, and Miss Mae Edwards as Mrs. Emily Morse, Zoe's aunt. Nor must little Eleanor Kahn and manly little Jack Paul be overlooked in the parts of Little Zoe and "Tuppy." Their childish love scenes will recall many tender memories, and create quiet little heart laughs and many rippling smiles.

Little Zoe Ballentyne and "Tuppy," son of a neighbor, fall in love. On a torn and dirty piece of wrapping paper "Tuppy" writes his first love letter: "Zoe, I love you. If you ker to mary me soons I'm big enuf, meet me at the back fence." Zoe meets him and the affair is settled.

Zoe's mother dies at this time and Zoe is cared for by her fashionable aunt in a distant city. Fourteen years elapse. Dudley Holt visits this aunt and meets his old playmate, who formerly knew him only as "Tuppy." Neither recognizes the other. As Dudley is a good catch for a penniless orphan, Zoe's aunt wishes to see them married. Dudley loves Zoe, but is uncertain whether she returns his love. The matchmaking aunt assures him that his love is reciprocated. The marriage takes place and on that very day Zoe overhears Dudley questioning her aunt as to the truth of the statement formerly made. She then leaves her aunt's home and a note for Dudley, stating that he had been tricked into the marriage by her aunt and that she did not love him and would never live with him.

After several trying experiences in her effort to be self-supporting, Zoe finds a home with the Razor family, as social secretary. Here again she meets her husband, whom she thinks is attracted by Claire Razor. In her jealousy she finds that she loves Dudley, and thinking that he is about to elope with Claire she informs Mrs. Razor. But Dudley had only arranged matters so that his friend Bret Jordan could elope with Claire, and rejoices that his wife had betrayed her love for him. Then Zoe produces "Tuppy's" crumpled letter of long ago, and Dudley brings out of its hiding place a photograph of himself (as "Tuppy") and Zoe, taken fourteen years before. The fade out comes when the long-time lovers embrace as husband and wife.

The release date is March 23.

"Out of the Ruins"

Sensational Three-Reel Edison Adapted from a Story by Rupert Hughes.

Reviewed by Louis Reeves Harrison.

A SPECTACULAR fire picture of unusual merit, "Out of the Ruins," is also a protest against those political methods which enable the owners of sweat shops and cheap factories to have reports on the fire perils of their buildings tabled. In order to evade the expense of complying with the requirements of fire inspectors, Abraham Hirschberg and his partner, proprietors of a large department store, obtain temporary release from providing their place of business with suitable exits and escapes. In this trap works "Miss 318," beloved of Fireman "No. 37." Their story is one in which the course of true love runs straight to the end, but a fire

Scene from "Out of the Ruins" (Edison).

in the dry goods establishment brings out the true heroism of their natures.

The fire occurs when the place is crowded with customers, among them the wife of millionaire Lancaster Varden and their only child, Priscilla. Wife and daughter become separated during the rush to escape and sweet little Priscilla is joined by "Miss 318" in some thrilling adventures. They are finally discovered by gallant "Fireman 37," and the three call for help at a window of one of the upper floors. Men on the

roof of an adjoining building attach one end of a stout rope to the roof and throw the other end through mid-air to the fireman at the window. He fastens it securely and prepares to carry his loved one across. She yields the first chance to helpless Priscilla and stands watching them as her lover crosses hand over hand to safety, assuring the safety of both by extinguishing a blaze that catches the rope. In the general collapse of the building that follows the form of "Miss 318" is seen falling to an awning below.

During the excitement preceding the rescue, Priscilla gives "Miss 318" a valuable and peculiar bracelet to wear, and this leads to a mistake of identity when father and mother search the hospital wards for their daughter, but their is a happy adjustment at the end, with bright prospects in store for the fireman and his bride-to-be.

The scenes of conflagration are very realistic, and they are exceptionally well handled. The three principals contribute materially to interest by intelligent interpretation of their roles, and the entire cast—a large one—is one of well-selected types. In the minor role of Priscilla's mother, Nellie Grant is to be complimented for some fine revelation of feeling that is devoid of theatricalism. The picture should be a winner with any audience.

"The Devil"

Franz Molnar's Play Is the Basis of an Impressive Five-Part Picture Produced by Thomas H. Ince.

Reviewed by Lynde Denig.

ADAPTED from Franz Molnar's play, produced by Thomas H. Ince and acted in the principal parts by Bessie Barriscale, Arthur Maude and Edward Connelly, "The Devil" passes from the stage to the screen without loss of vitality. These five reels, to be released in the Mutual Masterpiece Series, are unconventional and uncompromising in giving the devil his due. Brought up to date by Mr. Connelly, the twentieth century spirit of evil is a suave gentleman, whose hair is curled back from his forehead to suggest the mythical horns. Appearing and disappearing as he sees fit, scattering seeds of discontent on fertile soil, he is eventually successful in adding two more souls to the population of his unhappy kingdom. His method, as revealed in the picture, is adroit and reasonably clever.

Without rehearsing an old story, it may be noted that the victims of insidious promptings are a well-intentioned artist and his former sweetheart, who before the opening of the play has married another man. They are ready to consider the early love affair dead, but the Devil, in the guise of a Dr. Miller, has other plans, and it is the detailed development of these plans that makes the picture interesting. One receives the impression of a supernatural force working through human means to entangle a pair of helpless mortals. They have about as much chance as flies in a spider's web, and there is not—to the credit of Mr. Ince let it be stated—a fortuitous rescue at the conclusion. On the contrary, we are offered a glimpse of the artist and his sweetheart in the life hereafter. Mr. Ince made a counterpart of Dante's Inferno, and hand in hand, two agonized, disheveled beings, the artist

Scene from "The Devil" (N. Y. M. P. Co.).

and Isabella, stumble through the fiery caverns and over the writhing bodies of naked men. In settings, lighting and the grouping of the figures, these scenes are capital.

In its entirety, the plot is so constructed that an audience continually wonders what is going to happen next. The element of uncertainty is, of course, valuable and the acting, notably of Miss Barriscale and Mr. Connelly, is more than ordinarily expressive. Mr. Maude also may be credited with a sincere performance, as may Rhea Mitchell in the rather lugubrious role of the artist's discarded model.

"The Reign of the Siren"

Three-Reel Kalem Story Artistically Directed—It Has Many Distinguished Scenes.

Reviewed by Hanford C. Judson.

WE have noticed a steady and marked tendency toward betterment in the Kalem product going on for some time. In the preparing of a script to make the narrative dramatically impressive; in the careful direction of the players and the whole handling of the screen offerings the company seems to be gaining faster than the average maker of living film. This tendency is finely illustrated in one of its

Scene from "The Reign of the Siren" (Kalem).

new three-part dramas, "The Reign of the Siren," which was produced by Robert Vignola.

The story is of a man who takes marriage seriously. He has fallen in love with and married a song and dance woman. She is the siren; has become the mother of his child and is ruining him by her spendthrift and devil-may-care life. Contrasted with her, is the man's partner in the dry goods business. She secretly loves him and, when he has killed his drunken, unfaithful wife and shot himself, she takes the child. Not a very pleasant or wholly new tale; but that is the only criticism we care to make of it—the rest we heartily commend. The story as directed and played held our interest strongly; we were made to feel its situations keenly.

One of the first things noticeable is its remarkably clear and stereoscopic photography. The Kalem people have been spending much on mechanical facilities and the result is gratifying. The picture is so sharp that one could almost tell the fortune of one of the players when she holds her hand toward the camera, all the lines on it are written clear. The material of the dresses and clothes comes out, too; but the depth of the scenes and their life-like seeming are of greater importance than sharpness of detail. Here we have both.

The most brilliant acting of the picture is Alice Hollister's presentation of the "siren." It is a nervous and truthful picture of a very unpleasant character, but so human that it is by no means repellant. Alice Nilsson plays "the other woman," in which her beauty, personality and restrained playing make her delightful to look upon. All the other characters ably keep pace with these two. There are also many well taken figures and all are as natural as can be. Some fine dresses add their little to the whole. We count it a very good offering.

"The Garden of Allah" in Motion Pictures.

Through the agency of Sanger & Jordan, the exclusive motion picture film rights of this novel and play, for the entire world, have been leased to Joseph M. Harris, of Chicago. In consummating this deal, Sanger & Jordan acted for and on behalf of The American Play Co., as agent for Robert Hichens and Mary Anderson de Navarro, also for the receiver of Liebler & Co., as well as themselves and The American Play Co. as assignees of part of Liebler & Company's interest therein.

Max Karger, General Manager of the B. A. Rolfe Productions Company, left New York for Los Angeles last Monday. He will be gone for two weeks and will bring the negative of Cora, in which Emily Stevens plays the leading role. "Cora" will be released through Metro Pictures Corporation early in May.

John Charles, who has been enacting leading roles in the Chicago studio of the Selig Polyscope Company, is a versatile actor. He has supported Louis Mann, Helen Ware and other leading actors and actresses in many Broadway successes.

"Gretna Green"

Marguerite Clark Scores in Famous Players' Four-Part Production of Old English Romance.

Reviewed by Lynde Denig.

BEING a piquant little person, equally fetching whether she smiles or pouts, laughs or flies into a tantrum, Marguerite Clark has no trouble in depicting an English belle of about 100 years ago. Her name is Dolly Erskine, the winsome heroine of "Gretna Green," a play by Grace Livingston Furniss, done into a four-part picture by the Famous Players Film Company. Miss Clark charms with girlish coquetries, be-

Scene from "Gretna Green" (Famous Players).

coming to a dainty Miss. She bobs her head and the dark ringlets dance around her shoulders; she stamps her feet and because she is so cute the bursts of temper are attractive. Once she even faints from a too sudden emotion; but for the most part Dolly appears to be a light-hearted young woman, not unlike the suggestion of the name.

"Gretna Green," it may be recalled, is the romance of a girl who unwittingly becomes the wife of an earl, then falls in love with him in time to prevent the acceptance of a divorce decree. While Dolly is falling in love, the earl continues to pose as a riding master, and as such wins the heart of his pretty bride. The Scotch marriage law is the pivot of the plot. To save the good name of her sister, Dolly declares that the pseudo riding master is her husband, not realizing that they have crossed the border into Scotland and that the confession of marriage is binding. Gretna Green was a favorite goal for eloping couples in those days and it possessed a suitably idyllic atmosphere, if one may credit the testimony of this picture. The settings, interiors as well as exteriors, are a great addition to the production. There is no escaping the charm of the scenes even when the dramatic or comedy worth of the story is not marked. The costuming, too, aids in creating a correct impression.

Excepting the altogether pleasing performance given by Miss Clark, the acting does not call for special comment. Included in a satisfactory cast are Arthur Hoops, Helen Lutrell, W. Merkyl, J. A. Hall and Lester Chambers.

"The College Widow"

An Ambitious Lubin Production Which Will Be Received Well Everywhere.

Reviewed by W. Stephen Bush.

IN THIS production neither time nor money nor skill has been spared. On the contrary, there has been a most lavish expenditure of all three. Too much praise cannot be given to the screen adaptation of this well known and popular play. The adaptation has been done in a masterly way. While not a jot of the dramatic value was lost, there is a most noticeable and enjoyable absence of padding. Much of the success in this play on the stage depended upon the creation of the proper atmosphere. It goes without saying that even with the utmost care and industry, the conventional stage was bound to fall short of anything like perfection in imparting the real atmosphere. Happily, the screen has no such limitations and the producer in this case has gone to extraordinary lengths to utilize and press home the full advantage of the screen over the stage. We plunge into the atmosphere of college life at the very opening of the feature and all through the film this atmosphere is most skillfully maintained. Genuine exteriors of real colleges have been chosen and chosen with most excellent judgment. The backgrounds of some of the scenes are full of charm and art. The battles on the gridiron are rendered with great realism, and there can never be the slightest doubt of the genuineness of the spectators and the exuberance of their enthusiasm.

Not satisfied with rendering the picture perfect in this respect and thus ensuring its success, the producer has introduced a succession of very skilful scenes displaying a realism which often lifts us out of our seats. I refer to the overpowering fire scenes and the work of rescue done in connection therewith. All the thrills in this scene are bona fide and they last uncommonly long.

The story of the College Widow is well known. It is a strong and human story and on the screen it is developed with commendable skill. Altogether this production is a real tribute to youth. There is so much life and color and ginger

Scene from "The College Widow" (Lubin).

in the doings of the young people among whom the plot takes place, that no audience will ever be able to resist its spell. I think the College Widow is fit to figure on the program of the best classes of motion picture theaters. The acting leaves nothing to be desired and the photography bears the Betswood stamp.

"At the Banquet Table"

Two-Reel Imp in Which King Baggot Indulges in a Disturbing Nightmare.

Reviewed by Margaret I. MacDonald.

ONE of the prevalent ideas in picture making at the present time is one that must have had its origin in the comic bump of somebody. The idea referred to tricks the spectator into believing that a remarkable story is being enacted, whose only excuse for exaggerated situations, and frequent unrealities lies in the final discovery that it is all a

Scene from "At the Banquet Table" (Imp).

dream, when the spectator finds himself scratching his head, somewhat chagrined at being forced to admit that "one" has been "put over" on him.

A familiar name heads the story of "At the Banquet Table," that of Harvey Gates, whose contributions to the literature of the screen are now a welcome asset in the producing department of many moving picture manufactories. In this case he has succeeded in converting the happenings of a few hours in the world of reality, and possibly only a few minutes in the land of dreams, into an acceptable moving picture scenario covering easily two reels of film.

George Lessey the producer of the picture has succeeded in working in some good effects with the aid of a competent cast headed by King Baggot and Arline Pretty, with a support

consisting of Ned Reardon and others whose joint efforts are an asset to the production.

According to what we become wise to at the close of the picture, the young man (King Baggot) whom we have seen at the opening of the story being feasted at the club, falls asleep at the banquet table, and the remainder of the picture is made up of a series of connected incidents which occur in his dream, which moreover turns out to be something more than a dream —a veritable nightmare—in which he imagines that his pretty young wife is untrue.

The production has been well staged and photographed, and is altogether an attractive one.

"The Price of Fame"

Three-Reel Balboa, the first of a Series of Twelve Episodes Entitled "Who Pays," to Be Released Through the Pathe Exchange.

Reviewed by Margaret I. MacDonald.

THE story of this drama is clearly told in the picture, and as the first of a series of twelve episodes, each of which, by the way, will tell a different tale, the characters of one having nothing in common with those of another, "The Price of Fame" makes a favorable impression. Ruth Roland and Henry King have the principal roles in this number, and will continue through the entire series, along with others who appear in the opening drama.

As the producer of the picture H. M. Horkheimer has dressed the story with considerable tact, displaying a great deal of artistic sense in the choice of exterior locations, which are very beautiful, and in the arrangement of the sets used for the interiors. The closely related scenes of the picture are noticably well connected. It must be admitted, however, that one becomes rather confused as to the time of day intended to be conveyed, when the singing teacher in attire inclined toward the fashionable evening garb, receives guests at an hour which according to our knowldge of the professional calling time of milkmen, claims the early morning. This may, however, be a criticism wrongly placed, for there is a possibility that customs as to milkmen differ in different parts of the country, and as the singing teacher is a somewhat eccentric type, he may be allowed the privilege not accorded to others.

Scene from "The Price of Fame" (Balboa).

Ruth Roland plays with her usual pleasant spontaniety and clothes the role of the wife and mother with sweetness and dignity. And it may be said of Henry King that he is at his best in this production. There is also a dear little girl to be noticed in the picture who adds more than a little to its attractiveness.

Catherine Countiss to Appear in Alliance Picture.

Catherine Countiss, whose work in "The Avalanche" and other recent film successes made such a favorable impression, is the latest addition to the galaxy of the Alliance stars. Miss Countiss will appear in the title role of "The Grey Nun of Belgium" which is now nearing completion at the studios of the newly organized Dramatic Producing Company at Los Angeles. Several well known players appear in the support of the star while David Proctor essays the leading male part. The picture will be finished in the course of the next few weeks and will be released on the Alliance Program.

Mr. Cobe has commissioned an artist to work upon the lithographic paper and every other detail incident to the releasing of the picture is being considered and attended to in advance, so that as far as it is possible all delay between the date the picture is finished and its release will be eliminated.

"Are You A Mason"

One of the Brightest Farces on Record Is Released by the Famous Players with John Barrymore as the Star.

Reviewed by Lynde Denig.

IN "The Man From Mexico" John Barrymore showed himself to be a comedian of rare attainments on the screen quite as well as on the stage; in "Are You a Mason?" produced in five reels by the Famous Players from Leo Ditrichstein's farce, he improves on his own earlier performances. He plays broad farce with a finesse as welcome as it is unusual. The refinement of his personality is never lost; one continually enjoys watching a true comedian, trained in the best method of the stage and able—the picture proves it—to utilize the training in another medium. Mr. Barrymore's performance is a lesson in how to be funny without being vulgar.

Credit for the emphatic success of the production must be shared by the writer of the scenario, who built up a plot of cumulative strength and by the director, who brought out the full value of the story and enlivened it with a quantity of telling incidents, small in themselves, but collectively of great value. When put to the test of a Strand audience, the picture scored with never a miss. The humor of the situations is contagious as Frank Perry (Mr. Barrymore), becomes

Scene from "Are You a Mason?" (Famous Players).

more and more entangled in his fabrication of deceit. It is clever farce, extravagant farce, in the main, but it is human. The people introduced are not grotesque distortions.

In selecting a part of the film that most thoroughly reveals the sound quality of Mr. Barrymore's art, it is easy to enthuse over his semblance of intoxication—an intoxication so complete that one lamp-post becomes triplets, that the keyhole in the front door dances illusively up and down the panel, that the bed, when it is reached, combines the qualities of a merry-go round and a canoe on the ocean. For the best part of a reel Mr. Barrymore is a victim of such strange phenomena and he is continually funny without once becoming coarse. His meeting with his father-in-law, both pretending to be Masons, is another capital scene, and the nightmare in which he visualizes the rigors of a Masonic initiation provides a laughable climax for a real screen farce —one of the best on record. The star is given excellent support by Harold Lockwood, W. Dickinson, Helen Freeman, Charles Dickson and D. Mitchell.

An Unusual Plot.

In the coming release the American Film Manufacturing Company will present a two-part drama of absorbing interest in which modern business is intermingled with pathos and finely drawn dramatic situation. The film tells an unusual story of a young man who holds honor before happiness and as a husband and father, in name only, of his brother's sweetheart, is nearly bankrupt by the father of the woman he formerly loved. Winifred Greenwood and Edward Coxen play the leading roles supported by an all star cast.

Four Fun Makers.

The international quartet of "Komic" fun provokers, namely Fay Tincher, Elmer Booth, Chester Withey and Bobby Fuehrer, again comes to light, humorously inclined, in reel twenty of Paul West's "Bill, the Office Boy" series. "Ethel's Deadly Alarm" is the title and in it are many amusing situations. An alarm clock and some dynamite are the principal causes for a reel of laughable complications. Edward "Komic" Dillon, as usual, controls the handle to the "Komic" laugh-causing machine.

"The Quarry," a Selig Spectacular Special, is nearing completion at the Chicago, Ill. studios. Miss Grace Darmond and John Charles take leading parts in the production.

"The Arrival of Perpetua"

Vivian Martin Carries Off First Honors in a Pleasing Production of the World Film Corporation.

Reviewed by Lynde Denig.

A VEHICLE for Vivian Martin, who has coyly smiled her way into stardom, "The Arrival of Perpetua," a five-part World Film production to be released on Mar. 29 serves its purpose with something to spare. Miss Martin will be remembered as the heroine of "The Wishing Ring" and equally favorable was the impression left by her performance in "Old Dutch." This time she has a role that presents a winning

Scene from "The Arrival of Perpetua" (World Film).

personality in no less harmonious surroundings. Perhaps they were created primarily as a setting for Miss Martin's graceful accomplishments, and perhaps Director Chautard purposely subordinated everything to a display of his star's most likable traits; at all events a pleasing performance and a pleasing picture have been the outcome.

The first appeal of the production, and one that is consistently maintained to the end, is that of girlhood so innocent that it may be indiscreet without consciousness of indiscretions. "Pet" is a young woman capable of kissing a man or a baby with equal frankness. But for all her lack of sophistication she has dependable feminine instincts that lead her to dislike her quite impossible aunt with whom she is forced to live; likewise her impulses are all opposed to the three mercenary suitors anxious to spend her fortune.

According to precedent, the proper dramatic partner for a girl of this sweet, impulsive disposition is a self-centered man with a well founded aversion to women. He is found in the person of Thaddeus, "Pet's" eccentric guardian, to whom she turns for shelter when life with the aunt becomes too unpleasant. From here on interest centers in the girl's guileless attack on her guardian's heart and his transformation from an unkempt oddity into a normal man ready to appreciate the affection that came with so little effort on his part. Scenes such as these and the ones earlier in the picture, laid at a girl's boarding school, are right in accord with Miss Martin's winsome personality; but Milton Sills as Thaddeus is a trifle stiff. Mr. Chautard's first American picture has been given a satisfactory production in which a numerous cast was capably directed.

Broadway Favorites in "When We Were Twenty-One."

"When We Were Twenty-One," the Famous Players Film Company's first release in April, which introduces the famous young actor-manager, William Elliott, to the motion picture public, not only possesses the distinction of presenting this popular star in his first film characterization, but includes a supporting cast which in itself is of stellar importance. Rarely has the cast of a feature film offering contained so many prominent Broadway players, one at least of whom—Charles Waldron—is a star in his own right, at present sharing the principal honors of the current dramatic success, "Daddy Long-Legs" with Ruth Chatterton. Other important stage artists who appear in support of Mr. Elliott are Marie Empress, who played an important role in "The Little Cafe," Helen Lutrell, recently with "The Crinoline Girl," Charles Coleman, now appearing in "The Adventure of Lady Ursula," with Phyllis Neilson-Terry, and George Backus, whose list of dramatic successes is too great to enumerate.

"Whom The Gods Would Destroy," a multiple reel drama of dramatic intensity, was recently completed at the Chicago studios of the Selig Polyscope Company. It was written by W. E. Wing. Tyrone Power takes the leading role.

"Shadows of the Harbor"

Unusual Two-Part Ideal to Appear Shortly on the Program of the United Film Service.

Reviewed by Margaret I. MacDonald.

IN a review of a picture of such excellent quality as "Shadows of the Harbor" the director surely deserves first mention, since we are at a loss to know to whose credit the scenario is to be placed. And after all there are points about the production that lead us to believe that its director, Webster Cullison by name, would be able to whip into presentable picture shape almost any kind of a story.

As before stated, the picture is of extraordinary quality, unusually well made, and with a good cast placed at his disposal, the New York harbor, a few river boats and their accessories, the director has, with the aid of a camera man who evidently knows his business, done some effective work. The production is full of rapid action. The camera with lightning speed acquaints us with all angles of situations and locations, so that at the close of the picture we feel thoroughly at home with the story, the policemen who patrol New York's water front, and the people who, although they frequent the land intermittently, make their homes on the boats that ply the river.

The story, which we will not attempt to tell in detail, is alive with human interest. Norbert Myles as Officer Ryan is a splendidly virile type. Edna Payne plays the part of Peggy,

Scene from "Shadows of the Harbor" (Ideal).

the skipper's daughter, and is especially appealing in her interpretation of the simply fashioned role. Henry Alrich as "Bull" Martin, the leader of the dock rats, and H. Stanley as Anderson, a member of the gang who would and does choose the clean and straight life, helped by the good influence of Peggy, are both excellent types well impersonated. Little Clara Horton is another member of the cast. She has little to do, but does that little well. Neither must Skipper Wilson be forgotten, for though we have not his name, the same honor of well-doing is accorded him as to the rest of this execllent cast.

Griffith Engages John Emerson.

The most recent happening of note in filmdom is the entrance of the well-known John Emerson, legitimate stage star, author and producer formerly of the Frohman forces. He has been secured by D. W. Griffith, Director in Chief of the Reliance and Majestic studio, to appear in a series of feature photoplays.

For his Mutual feature debut, John Emerson will enact the tense, emotional part of "Oswald" in an adaptation of Ibsen's "Ghosts" prepared by Russel E. Smith, in four parts. George Nicholls will direct Emerson in this four reel feature.

A New Vitagrapher.

Joseph Gollomb, formerly of the Universal eastern scenario department, has joined the scenario department of the Vitagraph Company. Mr. Gollomb had been on the reportorial staffs of the Evening World and the Evening Mail, and is a graduate of C. C. N. Y. and Columbia University. He has also been dramatic critic on the Call and has written for Munsey, American, Harper's Weekly and other magazines.

Mestayer Joins Selig.

Harry Mestayer, now playing in Chicago, in "On Trial," has been engaged by the Selig Polyscope Company to play the lead in "The Millionaire Baby," a film version of Anna Katherine Green's world-famous mystery story. The novel was adapted for the screen by Gilson Willets. The play has already been put in production at the Chicago studios of the Selig company. Mr. Mestayer will probably join one of the Selig Pacific Coast stock companies as leading man late in the Spring.

The Motion Picture Exhibitor

WASHINGTON, D. C., EXHIBITORS MEET.

President Herbst Tenders Resignation and Talks of Things Accomplished.—National President Pearce Present.

By C. L. Linz.

WHAT was perhaps the most enthusiastic meeting of exhibitors ever held in this city was that which took place at Crandall's Theater, Washington, D. C., Thursday evening, March 18, with more than thirty representative theater owners and managers present.

Dr. William P. Herbst, President of the local branch, called the meeting to order, stating that the exhibitors had been gathered for the purpose of reorganizing. "Exhibitors all over the country are getting together and are now working hard," he declared, and in pointing out the work that here had already been accomplished, stated: "Had it not been for this organization of ours you would be paying at this time an internal revenue tax of $100 instead of $25 and $50. The League has not been given the proper credit for what was done at that time, and I think that this branch can take some of the credit that is due for the good work that it accomplished. As you all know, the bill passed the House of Representatives as it was originally drawn and without any amendments. I read of it the next morning, but I had hardly done so before the representative of the Moving Picture World called my attention to it and we discussed the matter. I then called upon Vice-President Brylawski and together we went to the Senate and interviewed many of its members and, as you know, inside of twelve hours Mr. Brylawski had made up a letter and had placed copies in the hands of each Senator before the next afternoon. Through the efforts of our national President and the different organizations throughout the country, who sent letters to their representatives in Congress, we were able to have the tax rates reduced as I have stated and I think they are now very fair, although some of the exhibitors even to-day think they were abused in having to pay that tax and have tried to pay not more than $10.

"I would like to say for the benefit of those who have airdomes that the tax will have to be paid when the places are opened. If they are opened, say, the first of May, it will be best if you do not try to work under the present taxes you have already paid, but would take out a new one at the rate of $10 per year, the cost will be $1.67 for the remainder of the present fiscal year ending June 30. These exhibitors will then be called upon to pay $5 as the tax now levied remains in effect only until December 31."

Dr. Herbst then presented National President Pearce, who had come from Baltimore to be present at the meeting and to lend counsel to the local men in their effort to reorganize and bring the Washington branch to the plane on which all organizations in the National Capital should be. After acknowledging the applause with which he was greeted, Mr. Pearce said, "Exhibitors all over the country are awakening to the realization that organization is an absolute necessity and they are getting together and pulling to that one end. They all realize that they must organize and I wish I were at liberty to tell you of some of the things that are about to happen if they do not wake up and I am an optimist rather than a pessimist. Many do not know the dangers that are besetting them, the pitfalls and traps, and there is only one way to steer clear of these rocks—by the having of strong state and national organizations."

In continuing, Mr. Pearce outlined the work of reorganizing which has taken place in New York, Pennsylvania and Ohio, and which he declared was very gratifying. He also spoke of a banquet held in one of these places at which was present a United States Senator who spoke of the motion picture industry, and that it grieved him to think that the exhibitors were not organized like other businesses. "It is not because we are not business men, we have just as much brains, just as much get-up-and-go, and it should make us feel ashamed to know that other lines of business and the professions have organizations with the members banded together making things go, and we are just moving along and allowing the other fellow to whip us into line and into the channels into which he wants us to go. It is about time that we wake up and exert ourselves and bring into being the great pressure and influence that we can wield. To say further that we must organize is but to repeat what I have already said."

It had been agreed at a previous meeting that for the purpose of effecting a reorganization of the branch that all of the present officers should tender their resignations at this time and the number of lame ducks noted among those present was emphasized by the number of swan songs, all ending with "and I too, Mr. President, gracefully present my resignation," from both officers and directors.

Dr. Herbst sang his swan song in a well modulated voice, as follows: "Before retiring as your president, in which office I have served for the past two years or more, since the inception of this branch, I want to say that while I have not been able to accomplish all of the things I would have liked to, there are some things we have done of which we may justly be proud. In the first place, our getting together and organizing, although we are not as strong as we might or should be, has been of no little benefit to us." He then referred to a discussion with the operators which was settled in a most satisfactory manner, and to the Ohio floods during which the local exhibitors were able to render considerable assistance; to the New York and the Dayton conventions at which the Washington delegates took prominent parts. "The internal revenue matter of which I have just spoken to you, shows that if we can be so effective as a weak organization, the possibilities of our accomplishments when we have attained strength. If we have the power behind us we can go to the House of Representatives and to the Senate and ask for things and get more of what we want when we are in the right, and the exhibitors have a great many rights which have been trampled on by others, and if we do not have a good organization we will be put down wherever our opponents have a chance. Take, for instance, the matter of local censorship. I went to Major Sylvester at the time this question was in issue and told him that the exhibitors of the District of Columbia were only too willing to co-operate with him, and if there was anything objectionable in any picture shown at any house, if he would just inform us of that fact, we would have it eliminated, and to show the police that we meant business, I went to the various exchanges and explained the situation to them and received promises of co-operation, with the result that we have not since had any trouble about the censoring of motion picture films here."

A. F. Fox, jr., Norman Luchs, A. Robb, Ira La Mote, and Louis W. Atkinson also made extended remarks upon the need of organization and co-operation among the exhibitors pointing out the many problems now facing them. Thomas Eastwood spoke of the many trade abuses, but it remained for National Vice-President Fulton Brylawski to arraign them for their shortcomings. "The exhibitors are behind the times," he declared, and pausing for a moment to allow the meaning of this allegation to sink in, continued. "I have been in the moving picture business for eight or nine years, perhaps longer than any of you here. I remember when we ran 500 feet of film and charged five cents, the show lasting about five minutes, and we got the crowds for moving pictures in those days constituted a novelty. With a house seating 150 or 200 people big dividends were declared. Then came competition and we commenced the running of two reels; now we are running four, five and six (while voices from his audience declared the number to be up as high even as thirteen reels for five cents). The exhibitors are short-sighted. They see a competitor running four reels and even though he is not making any money by so doing, they meet his competition by giving one more reel than he. The first competitor comes back with another additional reel and the second one does likewise, so that now a show instead of running five to eight minutes will hold the audience for upwards of two hours. If A, B and C each have theaters in the same neighborhood and a man

starts out for an evening's entertainment, he will go to A's house and see an exhibition of say three-quarters of an hour, and, desiring more, will go to B's house for a like period, and then on to C's, and be well satisfied to pay the three small admissions. On the other hand, if A's show lasts two hours after he comes out he wants to go home, for the hour is late. It is now a question of how one exhibitor can best do his neighbor, but they cannot get away with it. They are standing in their own light. In the other cities the exhibitors are realizing this and they are doubling their houses by doubling their prices of admission." He told of how the prices usually charged by the legitimate houses are being applied to the motion picture theaters in New York and stated that good results were being obtained for the reason that the people, paying large prices, believed they were well getting their money's worth. "They will pay a dollar to see a show at a high priced house and would refuse to visit a five-cent theater where the same show would be given." He said that fully 90 per cent. of the houses in New York charge ten cents, while in this city a like percentage charge five cents. "I believe the exhibitors should long since have become tired in working just to pay the electric light company, the landlord and the film exchanges, and at the end of the week find that they have about as much left as one would pay a good clerk."

Among those present taking an active part in the meeting were Acting Secretary Maurice Davis, William P. Herbst, Harry Crandall, Joseph Morgan, Samuel Greenberg, Mrs. Mark A. Brame, Miss Sadie P. Cohen, Fulton Brylawski, William J. Quinn, J. L. Young, Fred Steing, A. Robb, Robert Campbell, Norman Luchs, Ira LaMotte, A. F. Fox, Jr., Thomas Eastwood, W. H. Harris, W. E. Frazier, A. H. Brown, Nat Stein, Harry C. Given, R. A. Babbitt, W. S. Wickham, James Wickham, G. C. Schultz, W. O. Snyder, L. W. Atkinson and H. C. Bedell.

A resolution was adopted empowering the resigning officers to retain their respective positions until the next meeting when the work of reorganizing will be completed, the date of such meeting to be at the discretion of the president.

KANSAS EXHIBITORS CONVENTION.

Enthusiastic Meeting Held at Emporia.—Large Increase In Membership Reported.

THE convention of the Kansas branch of the Motion Picture Exhibitors' League of America, held at Emporia, Kans., March 15-16, proved to be a surprise to everyone, the exhibitors included. The weather for several weeks has been very bad and train service very unsatisfactory. However, the "old guard" was out in full force and there were several new members present. Members commenced to arrive Sunday evening, March 14, and the attendance increased each day until Tuesday, when a fairly representative group had assembled.

The first meeting was delayed on account of late trains, and President W. B. Moore did not make his opening address until 2 o'clock P. M., Monday. His talk was brief, but to the point. "If," said Mr. Moore, "the League never did me any more good than the friendships I make, the ideas I get from meeting with other exhibitors and the renewed ambition with which I return to work, I would feel amply repaid. It does more than this, however; it protects me from unjust legislation and it gives me something tangible with which to fight the industry's common enemy—censorship."

Mayor R. M. Hamer of Emporia, was next introduced by President Moore. Mayor Hamer expressed himself as being surprised at the wonderful growth of the motion picture business. "I can say also that I am well pleased," he said, "to see this progress. I regard the motion picture as one of the prime influences in education to-day. I don't think there is anything that gets closer to the people with more effectiveness than the pictures. You are engaged in a very responsible business, responsible to yourself, the public and posterity. Your work has a great influence on the minds of the public; this influence is either good or bad, accordingly as you make it."

Royale V. Rothermell of the Paramount Program, replied to Mayor Hamer, assuring him that it was the earnest desire of the men in the motion picture business to make and show only those pictures which were morally clean and wholesome. He pointed to the fact that most of the manufacturers are to-day producing this sort of subjects and the few that are not are rapidly diminishing in number. Following Mr. Rothermell there were several impromptu speeches by visiting exchange men.

M. E. Williams, manager of the Mutual Exchange in Kansas City, and familiarly known as "Marty," told about his earlier experiences in the film business. However, Marty did not confine himself to the past, but took up some of the burning questions facing the exhibitor to-day. His manner of handling these questions was very much after the style of Billy Sunday and lacked none of the latter's enthusiasm. "In regard to raising prices," said Marty, "it is foolish for any exhibitor to believe that it cannot be done, when you buy a pair of shoes you have a chance to pick up anything in quality from $2.50 up to $7, and when you buy a $7 pair of shoes you expect to get $7 worth of quality. Give your patrons 10c worth of quality and they are willing to pay for it. There is no reason why you can't get more for your show than 5c if you add that much more quality to your show. There is no reason to believe that you are not entitled to an additional nickel. Furthermore, if you put this question up to your patrons in a logical manner they will see the reason."

Great surprise was expressed by the exhibitors at the attitude of the exchangemen in regard to questions that were heretofore considered questions relative to the exhibitor only. At this convention the exhibitor realized that his problems were also the exchange men's problems. He learned that the exchange men were making an effort to help him solve these problems. Features were discussed, serials were discussed, by both exhibitor and exchange men and it was the concensus of opinion among both that there never has been closer friendship and a better understanding existing between these men than there is to-day.

"Why," said President Moore, "one of the reasons for organizing this league was in a measure to fight the exchange men. To-day it looks like we will have to form an anxiliary or honorary branch for them."

Mr. Concannon of Emporia, secretary of the organization, expressed himself as being a "price man," in other words, he believes where he pays more for his service he is entitled to a larger admission fee. Mr. Concannon brought up the question relative to the prices to be paid on features. Mr. Concannon said that he could see no reason why he, in a small town like Emporia, should be forced to pay as much for his features as men in towns like Kansas City or Topeka. Mr. Concannon said that he believes the time is coming when the size of the house and the size of the town will be taken into consideration when charges are made for feature service.

Mr. Willey, of Mulberry, Kans., said he was desirous of seeing some film service company come into the market with a service any day of which might be cancelled in order to put on a feature. He said this is one of the reasons that theater men use as few features as they do. "I would like to use features," said Mr. Willey, "often, but when I pay for my regular program and also pay for the feature I find the expense entailed is too great, and when I do put a feature on now, I do so simply to give my patrons a treat, making nothing for myself."

The second day of the convention was largely spent in executive session. The organization did little new business except to pass a resolution thanking Mr. Moore, Mr. Concannon and Mr. Meyn for their work in stopping the recent legislation which would have been detrimental to the exhibitors of Kansas. They also adopted an inter-insurance policy which will be projected in the near future, and which they expect will save them about 50 per cent. on their yearly premium.

The great surprise of the convention was the increase in membership, sixty-five new members had been added during the last three months. The convention adjourned about 3 P. M., Tuesday, March 16, and the members returned to their homes, with renewed ambitions and with earnest intention to come to the next convention which will be held in Pittsburg, Kans., the first Tuesday of October, 1915.

PITTSBURGH EXHIBITORS MEET.

The regular semi-monthly meeting of the Motion Picture Exhibitors' League was held Monday, March 15, at 10:30 a. m., in the league headquarters, Apollo building, 238 Fourth avenue, Pittsburgh, Pa. An unusually large crowd was in attendance and important matters were discussed, including a report from the committee on legislation.

Secretary Delves is working very hard in appealing to exhibitors to take a greater interest in the organization. Censorship is the question that comes first in the minds of all connected with the moving picture business just now and every one is urged to attend these meetings to get acquainted with his fellow-exhibitors and help boost the cause and assist in defeating all laws inimical to the industry.

Film Men Give Exhibition.

After the regular program of the first session of the Kansas State Exhibitors' League at Emporia, Kans., on March 15, visiting film exchange men put on some of their companies' latest features at the local theater and the visiting exhibitors reviewed the films, which demonstrated clearly the points that the league wished to make clear.

At the Electric Theater where Marty Williams showed the first Mutual Master Picture, "The Quest," all exhibitors in attendance expressed themselves as being surprised at the wonderful photography, double exposure and dissolving work in the film.

C. S. Edwards jr., Manager Pathe Exchange, exhibited a Pathecolor reel, "The Trip to Madeira." This reel proved to be very much liked, the many exhibitors expressed their opinion on colored film as being highly satisfactory. Royale V. Rothermell had an exhibition of the "Hypocrites" at the Royal Theater. Several fraternal organizations were having their meetings the first evening in the city and they were all requested to attend the performances. After the show Mr. Rothermell addressed them in the following manner:

"Several of the large cities of the United States, gentlemen," he said, "have turned this picture down. We believe that there is a lesson to be learned here, and one that will hurt no one. If any man in this audience would object to having his wife, his sister or his daughter see this picture I wish he would kindly rise and explain his stand." Several men who were standing in the rear of the house immediately found seats.

Going from the sublime to the ridiculous, the next picture shown was a Charlie Chaplin, Essanay release, "His Night Out," This picture brought down storms of applause.

C. E. Edwards jr. also exhibited "The Pardon," for the first time. The exhibitors who saw this all agreed it was an excellent production and would be, they believe, a great assistance in passing the widowed mothers' pension bill now up before the New York State Legislature.

William Allen White Pays Tribute to Moving Picture Men.

William Allen White, the leading citizen of Emporia, Kan., and one of the greatest American newspaper men and an internationally recognized novelist and editor of the Emporia Gazette, spoke before the first session.

Mr. White expressed his pleasure at seeing the growth of the moving picture industry. "In the early days," said Mr. White, "the churches of the nation molded public opinion. Following the churches came the newspapers, and for years the newspapers moulded public opinion. When I first came on the job newspapers ran anything in the way of advertising, fake doctors, fire sales, fortune tellers, and all other fake schemes. However, the public tired of this and put their foot down saying 'no, we want our newspapers to be clean.' The result is to-day I am passing up thousands of dollars worth of advertising because I want to run a clean newspaper. I am glad to see that you men of the film business are passing up the cheap, the immoral, class of films that flooded the country a few years ago. In your case the public has evidently said, 'No, we want clean films.'

I think that the motion picture industry is the greatest thing that has happened since steam. You are going to educate the masses. For the last fifty years we, the newspaper men, have been doing so, but I am forced to acknowledge that you are superseding us. You have a great responsibility resting upon your shoulders and I am glad to see that, judging from the pictures you run to-day, you are carrying it well. I am educating my son to be a newspaper man. I earnestly wish, however, that he was in a business like yours, a business that is still in its infancy and has its future still before it. I expect some day to see motion picture films in libraries, like books. You smile when I say this, but the same was thought of other inventions in the early days. We cannot tell now what will come of the motion picture."

CLEVELAND EXHIBITORS IN NEW QUARTERS.

More available and convenient quarters have been secured by the Moving Picture Exhibitors' League of Cleveland in Moose Hall, Walnut Street. The first meeting was held there last Tuesday afternoon, with Sam Silbert, police prosecutor, present to address the exhibitors on the relationship of the business to public welfare. The league took action several weeks ago to obtain suitable quarters, located more advantageously than those in the Columbia building. In addition to the meeting room the league was granted the privilege of using the Moose hall projecting machine at any time desired to screen a film before presenting it at their theaters.

PREPARING FOR READING BALL.

Convention Manager Ben H. Zerr, Reading, one of Pennsylvania's live-wire motion picture exhibitors, and president of the State League, has a number of original stunts up his sleeve to pull off at the convention and exhibit scheduled for Reading on June 7, 8 and 9.

An elaborate program is under way, and blueprints have been secured of the first floor of Rajah Temple, where the exhibit will take place. The rates decided upon for booths are nominal and nearly one-half the space has been sold.

At the present time Mr. Zerr is dividing his attentions between the convention and the work of the Legislative Committee, of which he is treasurer. The committee has its hands full battling for the repeal of the state censor bill.

An appeal has been sent out to every exhibitor in the state for financial support to the committee for the purpose of defraying expenses incurred in making slides and printing literature on the censorship question. Post cards were furnished to many of the picture men, and addressed to various legislators. These were filled out by patrons in a number of communities and mailed to the representatives at Harrisburg.

George W. Bennethum, secretary of the Legislative Committee, has been exceptionally busy, giving his time and attention towards accomplishing the repeal of the obnoxious law. G. W. Sahner, Pittsburgh, is chairman of this committee.

The outcome looks very favorable, and all the exhibitors are looking forward with anxiety to the time when a vote will be taken at the capital.

To Reissue Old Kalem Subjects

Four-Year Old Single-Reel Joyce and Blackwell Pictures to Be Revived.

OF DECIDED interest to the exhibitor is Kalem's announcement of its intention to reissue the single-reel dramas, released three or four years ago, which featured Carlyle Blackwell in the leading roles, supported by Miss Alice Joyce and an all-star cast. As a matter of fact, these subjects are well worthy of reissue. Recognizing the romantic atmosphere surrounding the old Spanish missions of southern California, Kalem produced some of the best photoplays of that time. It is directly due to their work in these stories that the stars mentioned owe their present popularity.

A powerful factor in causing Kalem to decide to reissue these fine old subjects has been the numerous requests received from exhibitors located in every part of the country. "Give us an opportunity to show the old Blackwell-Joyce pictures again," is the general tenor of these requests. Of course, this is undoubtedly due to the fact that the Blackwell-Joyce photoplays were tremendous drawing cards. The present popularity of the principals naturally assures exhibitors of even greater returns.

Among the subjects to be reissued are "Jean of the Jail," "The Bell of Penance," "The Higher Toll," "The Price of Ambition," "The Branded Shoulder," "The Price of Courage," "Reckless Reddy Reforms," "Rachel" and "The Suffragette Sheriff." These and other single-reel subjects, the titles of which will be announced later, will be released on alternative Fridays, and in General Film Company's Regular Service.

NASHVILLE CENSORSHIP PASSES "HYPOCRITES."

The Nashville Board of Moving Picture Censors went to a showing at the Princess Theater in that city recently, not without some misgivings on the part of interested spectators as to the outcome. Rumors had been circulated around town that there was a dissention in the board over the film and that a serious time might ensue.

It was decided by the censors to allow the play to be shown at any of the Crescent Amusement Company's theaters, the vote standing three to one for the picture. The censors present were W. J. Wallace, E. C. Faircloth, Chas. Cohn and George Brandon with J. Walker Dashield, secretary. After discussing the picture pro and con all excepting Mr. Lawrence agreed that there was a great lesson in the Bosworth picture and that they were willing for it to be presented in Nashville.

Mr. Lawrence's only objection to the play was the way Truth is portrayed, but as several ministers had viewed the photoplay and leading citizens also were present who gave it as their opinion that Truth to be truthful can be treated in no other way than by presenting it in its native and unadorned condition—otherwise it is not truth.

The play has been magnificently staged at the Fifth Avenue Theater where it was shown during the entire week.

Brockliss on European Conditions

Lubin's London Representative Tells of Effect of the War on the Picture Business.

J. FRANK BROCKLISS, European representative of the Lubin Company, and a widely known authority on film conditions abroad, has arrived in this country for a brief visit and is making his headquarters at the main office of the Lubin Company in Philadelphia. Asked concerning film conditions abroad Mr. Brockliss said:

"The war, naturally, hit everything on the other side hard Take the allied countries—France, Belgium and Russia, for instance. In France, cinematograph business is practically nil because of the war. When I was in Paris recently the general air of sadness prevented one from even thinking of cinematographs or any other amusement. In Belgium, which has always been a good field, business is dead. Russia has always been a difficult country to handle because of its great distance from London and the Russian method of doing business with long extended bills which are hard to collect. We did a good business there with Lubin films before the war, but when war was declared business was cut down. At present, however, it is beginning to pick up again.

J. Frank Brockliss.

"I can tell you little about Germany or Austria, for all our business there was cut off short and I lost quite a lot of money by it. I am doing business in Spain. In Scandinavia, business is possible, but transportation of film is difficult. Switzerland is in about the same class with Spain. Business with Italy is dead, the loss of parcels in transportation renders the shipment of film impossible. China is beginning to use the Lubin pictures and in Japan and India business is about the same. The Lubin Colonial business is quite as satisfactory as it was last year.

"Conditions in England are quite different from those on the continent. Our motto at home is 'Business as Usual,' and owing to the fact that I have been one of the upholders of that policy since the European conflagration began, my aim has been to keep my usual weekly turnover—cost what it will. I am glad to say that the amount of film I am selling now compares very favorably with what I sold last year at this time and this in spite of the war.

"No, I am not afraid to make some figures. For instance, the total of my sales for the Lubin Company this month amounts to an average for Great Britain and the colonies of just over 100,000 feet every week, and please bear in mind this does not include Australia, which is quite a good field, but is excluded from these figures as Lubin films are despatched to Australia directly from Philadelphia.

"There is no doubt that much of this success has been due to the Lubin pictures—such pictures, for instance, as "When the Earth Trembled" being tremendously popular throughout England. While I am here I am going to look over all the new subjects that are being made at the Lubin plant. What I have already seen has astounded me, and it gives me great pleasure that among the subjects I have seen are so many that have great sale possibilities in England. Most of us differ, of course, on what we like in pictures, but remember I look at the subject from a sales point of view. I'm delighted that the Lubin Company is producing such a great number of sensational and emotional subjects, for which there is a big demand at home. The subjects which have the greatest success in Great Britain are films of especially sensational character. The greater the sensation the greater the sale in the open market. We do not require for the open market films of greater length than two thousand feet, and if a subject is two thousand feet long it must be very strong indeed, especially from a sensational point of view. If it isn't it will only bring a poor sale. To get home a good sale it is necessary that a film should have a strong story and at least two or three sensational "punches."

"Films of three thousand feet to four thousand feet long I deal with on the exclusive market which is becoming of greater importance than the open market in Great Britain, but there is no demand for the five, six and seven thousand footer at all in our country unless it is something colossal.

"Taken as a whole the cinematograph trade in England is still in such shape that we have nothing much to complain of. London being in darkness on account of the anticipated visit of the Zeppelins, the London picture houses are doing rather a poor business because there is no greater dampener than dull lamps to indicate a show, and everyone knows what a great advertising asset light is. Everything is done to prevent light shining upward. Anyone passing his first evening in London is quite bewildered by such a state of affairs. It is wonderful how easily we get used to darkness and we are doing all we can to live up to the motto of "Business as Usual." On the other hand, in England we have a great many thousands of refugees from all parts of the continent, both rich and poor, and cinematographs, being a cheap form of amusement, are benefitted by this increased observation and the provincial shows generally are all doing good business.

"On account of the big advance I have seen at the Lubin factory my first business on my return will be to increase considerably the strength of my organization and advertising to cope properly with the big business we shall certainly do with the new Lubin films."

Muriel Ostriche

MURIEL OSTRICHE who is featured in the Chas. K. Harris photoplay "When It Strikes Home," of which Grace Washburn is the star, is still under twenty (and a nice and pretty girl at that), but she has condensed into her few hundred days of work before the camera a great deal of hard and perilous adventuring. Of German origin, she was educated at the New York Wadleigh High School for Girls and became a leading lady at 17, being a discovery of the late Charles J. Hite, president of the Thanhouser Company, who made her the star of a special brand of films, "The Princess," in which she appeared for two years. Then Carroll Fleming directed her in Thanhouser pictures, and her work at New Rochelle led to her becoming a member of the Eclair stock company.

Muriel Ostriche.

Muriel's beauty and popularity are proverbial. She is a clever and versatile actress, and easy to direct. Her tractability before the camera is one of her valuable assets, her intrepidity constitutes her a veritable picture heroine.

Muriel Ostriche's devotion to duty recently temporarily struck her blind. This pretty girl who is famous for her fearlessness, whom nothing daunts, who has risked her life time and again under the edicts of her directors and in order to entertain and amuse the public, ran yet another serious risk recently.

Working in the picture "When It Strikes Home," which Charles K. Harris is producing, for release through the World Film Corporation, Miss Ostriche had to pose in the immensely powerful artificial light of the studio for a close up. The fierce rays instantly paralysed her power of vision and she was totally blind for twelve hours. Miss Ostriche, however, has recovered and gone back to work. She is the object of mingled sympathy and congratulations, for Miss Ostriche is popular and everybody wishes her continued success in her motion picture work.

The dangers that pretty actresses are compelled to encounter strike home, don't they?

Opening of Universal City.

Blaisdell Tells Interesting Story of the Festivities So Auspiciously Begun But So Tragically Ended.

By the Moving Picture World Staff Correspondent.

Los Angeles, March 19.

THE big days of Monday and Tuesday at Universal City are of the past, and the hive of industry out in the San Fernando Valley is pursuing the even tenor of its way. Not much work was attempted on these two days by any of the sixteen companies making pictures in the white city. On Monday the New Yorkers sojourning in this Southern California city realized the difference in their geographical position. The official maximum temperature was 84. Out in the valley undoubtedly it was higher. The heat, however, put no damper on the enthusiasm of the thousands who followed Messrs. Laemmle, Powers and Cochrane through the gates not long after 10 o'clock. There were ceremonies preceding this; and of these a flag raising constituted a part.

Then followed a review of cavalry, cowboys and Indians and an inspection of the big stage, on which were grouped the directors and their companies. Over on the back ranch Henry McRae staged a flood scene, in which a frontier village was wiped out by the waters flowing from a 60,000-gallon reservoir. Luncheon in the big restaurant preceded the viewing of battle scenes staged by Francis Ford. Al Christie's Nestor Company put on a courtroom farce, and the Joker forces entertained. There can be no question as to the interest in Los Angeles in the opening of Universal City. The hundreds of automobiles parked about the grounds and the thousands of persons present fully attest to this.

In the evening there was a ball in the electric studio. The grand march was led by Mr. Laemmle, Mr. Powers, Mr. Cochrane and Mr. Bernstein. After pictures had been taken, all the floor lamps were removed, leaving ample space for dancing. At the end of the building a large illuminated horseshoe served as a gateway to a finely staged reception room. From the converted ballroom there was nothing to indicate that the roof of this annex was the sky. All of the company's players were present and among them the latest additions to the playing and producing forces of Universal City, Gene Gauntier and Jack Clark. The new leading woman and her director were busy making the personal acquaintance of their associates and receiving felicitations. Warren Kerrigan, who was accompanied by his mother and sister, sought out Miss Gauntier and extended a hearty welcome. Miss Mary Pickford, accompanied by Owen Moore and James Kirkwood, made a brief visit. Hobart Bosworth and Mrs. Bosworth were prominent among the dancers. So, too, were Phillips Smalley and Lois Weber.

Tuesday was general inspection day. There was luncheon at the western restaurant at noon, followed by spectacular leaps from the "Wall of Lucknow" by Mr. Polo and company. On the back ranch Francis Ford won a half-mile horse race for the Mrs. Julia Cochrane trophy. The rodeo followed and made a lot of fun. Jane Bernoudez, champion girl roper, gave an exhibition of her skill with the lariat, and later engaged in a spirited horse race with Marie Wolcamp. Henry McRae took many chances on a broken neck in an unsuccessful attempt to master a diminutive incorrigible equine. There was fancy riding, and there were exhibitions of "broncho busting," Indian races—enjoyed apparently not even as much by the spectators as by the participants; relay races, mounted potato race, which was most amusing, and other events.

Then the field was cleared for the aeroplane battle which was to terminate so tragically, and the details of which were printed in last week's issue of the Moving Picture World. Aviator Frank Stites had been troubled by the vagaries of the breeze that swept into the valley through a pass to the south. If he could clear a spur just beyond the little canyon in question it was believed all would be well. To a good take-off he slowly climbed to the danger point and cleared it by a safe margin. He turned to the north and came back above the field, retracing his course over the initial route. Again he crossed the danger point, this time seemingly close to the ground. Then away to the north, climbing steadily, returning at a height of many hundred feet. The aeroplane was in perfect control as the aviator in turning at the southern point sharply banked his machine and came down toward the wire-suspended dummy plane at great speed and at a stiff angle.

From in front it seemed as if Stites had come too close to the object of attack. I have been told that while the airman had asked for a clearance of but fifty feet between his machine and the dummy before the flash powder was ignited the director waited until three times that distance separated the real machine and the imitation. Following the flash, the head of the machine was thrown upward, to such an angle that control seemed to be lost. The plane came to a stop and fell sideways. That Stites never lost his presence of mind is proved by his jumping from the seat of the machine that landed on the ground upside down. The still figure of the airman was rushed to the hospital, where a pulmotor was vainly employed to restore the life that had passed as Stites struck the ground.

President Laemmle, who with all the other witnesses of the tragedy was overwhelmed by it, immediately declared off all further official celebration of the opening of the city. There had been scheduled for Tuesday evening an elaborate dinner and a dance at Nat Goodwin's Cafe at Santa Monica, for which 150 covers were laid. Owing to lack of knowledge of the suspension of the program three or four score of persons went to the restaurant. Dinner was served informally to those who had traveled the long distance.

P. A. Powers Host to Carl Laemmle.

P. A. Powers had planned for Wednesday evening a dinner in honor of Mr. and Mrs. Carl Laemmle, and owing to the fact that it was a private function it was determined to carry out the original intentions. The favors and decorations, which were symbolic of St. Patrick's day, had all been brought from New York City by Mr. Powers. The setting revealed as the diners entered the banquet room in the Hotel Alexandria was one unique in the history of the film industry.

After the diners were seated, a troupe of singers, dressed in Irish costume, paraded about the room singing the songs of the Emerald Isle. Laura Oakley, chief of police of the new film city, began singing "Universal City, California," and before she was well started there were strung out behind her and singing with her many of the diners.

The proceedings were temporarily upset by the appearance of ten girls, garbed in green and white and bearing golden baskets filled with flowers. George Giblyn eloquently introduced each of these to the host of the evening, identifying them by the counties of Kerry, Limerick, Tyrone, Donegal, Killarney, Down, Cork—and the geographical division "never discovered by the Irish kings," County Laemmle; Roscammon, and then the county of Mr. Powers, Waterford, at the mention of which there was hearty applause.

There were insistent calls for a speech from the host. "I have tried to find out what the three leaves of the shamrock represent," said Mr. Powers, as he held aloft the great walking stick of Irish wood which Mr. Giblyn had presented him on behalf of his friends. "I learn that they stand for friendship, love and truth, which I hope will be the symbol of the Universal from this time on. I suppose it is a hard thing to combine friendship, love and truth in the film business, but I think we can round them up. I hope from now on this will be our motto: 'Friendship, love and truth'."

George Magie, who officiated as toastmaster, then presented to Mr. Powers a set of resolutions which had been signed by those present.

Otis Turner, the dean of the Universal directors, on behalf of the employees of the company, pledged increased effort for the good of the Universal. Henry McRae gave a recitation, told a story and made a speech which was warmly applauded. Joe Chappelle and H. L. Donnegan also spoke. Mary Pickford, who sat at the guest table, paid a compliment to the guest of honor and also to the host, and was cheered. Mrs. Isadore Bernstein expressed the love she bore those who worked under her husband. A voice inquired, "How about those over him?" There was handclapping when she quickly retorted, "Not a bit more." Jack Kerrigan and Isadore Bernstein followed.

Carl Laemmle was the next speaker. "I want to tell our friend, Mr. Powers, that I certainly appreciate the little party he is giving," said the president of the company. "It was mighty nice. I didn't expect it of him." Mr. Laemmle led the laughter he plainly expected to arouse. "I also take the opportunity to thank him and the ladies and gentlemen who have come all the way here to attend the opening," he continued, "and I want to assure them I will never forget the days I have spent in their company.

"Of course, you all know we have had our little business troubles, but these are all ancient history." Mr. Laemmle then told a joke on Mr. Powers—a one-sided one, he admitted. There had been a deal, it seems, which came out askew. "Mr. Powers wanted me to come across with my share, but I could not see it that way," said Mr. Laemmle. "It looked like another squabble. So as I wanted to

have peace in the family I remarked to Mr. Powers, 'Pat, now you are a good sport; let us match for my share, $7,500. You match me.' He tried to do it and he didn't."

A riot of laughter followed as Mr. Powers, plainly alluding to a story with a racial touch, previously told by Mr. McRae, said with a wry face: "That was where he got the Irishman's money."

The lights were then lowered and the party enjoyed the exhibition of four thousand feet of pictures taken during the trip across the country and of the chief events of the ceremonies attending the opening. As in the backgrounds there were often included some of the chief scenic spots of the continental trip, the pictures have decided interest other than a personal one. At the close, Mr. Powers and Mr. Laemmle shared congratulations on a most pleasurable evening.

Thursday evening there was a "brickbat and bouquet" stag dinner at the Alexandria, attended by the Universal exchange men and the producing directors, at which there was a frank exchange of views as to what is best for the program.

BLAISDELL.

Bessie Eyton

THE story of the career of Bessie Eyton seems to fracture all the accepted rules of the game. Her biography is "something different." Her progress has been made in spite of the lack of tradition and the training which are deemed essential to the success of every actress. Here is a leading woman who is yet a mere girl in years; who had no stage experience prior to entering the silent drama; who never has set foot out of her native state; who cannot trace a single actor, actress, or dramatist in her ancestry; who just "grew up" in the great outdoors of California without any knowledge of a big city until she came in "off the range" to act before the camera and who is red-headed! Can you beat it?

Bessie Eyton.

Yet there is no more accomplished actress on the screen today than Bessie Eyton. She is just naturally an actress. Born in the quaint seagirt town of Santa Barbara, where more of the old Spanish atmosphere lingers than in any other spot in the Golden State, Bessie Eyton grew up between the high mountains and the blue Pacific. So she became equally at home riding the mountainous cattle ranges of the Santa Ynez, or swimming by the hour in the warm southern seas. As a swimmer she is renowned the length of the Pacific Coast. Some of her most daring feats are those in which she dived from the high decks of ocean steamers at sea, or rescued near-perishing actors from pounding surf, or brought jewels from the bottom of some bay, in the course of her photoplay work.

Another line of work in which Miss Eyton has made a wonderful impression on the public is the wild animal jungle-zoo photoplays. She is unequaled in daring and hesitates at almost nothing in her acting with the Selig Jungle-Zoo wild beasts.

Emotional leads of the more refined type, and character studies which bring out the compelling feminity of her own nature, are her favorites; and it is on these that she is building up her really lasting artistic fame. There is no sweeter or more refined feminine personality to be found in Filmland today than that of Bessie Eyton, endeared to the hearts of Filmland's multitudes through her convincing character delineations as presented in Selig photoplays.

CONTRACTS FOR LONG LINE OF KLEINE FEATURES.

Emil F. Johnson, manager of the Empress Theater, Freemont, Nebr., has just closed a large contract with George Kleine which calls for eleven successive Kleine Features, starting with "Officer 666." The list will include the famous classics and all the modern productions. The Empress Theater is a new house and opens March 26th.

Pathe Freres' New Executive Offices

General Offices of the Great Picture Company Have Been Moved from Jersey City to 25 West 45th Street, New York's Uptown Business Center.

By H. C. Judson.

ONE can find significance according to his knowledge of the picture business and his imagination in the choice that the Pathe Freres has made in the site of its new executive offices. The street, especially as one comes westward from Fifth avenue, decidedly impresses one as being a distingushed business center. It is a different atmosphere

New York Offices, Pathe Freres.

from Broadway; it is markedly financial and not at all Bohemian or theatrical. The building has that about it that puts one who enters it on his most aristocratic behavior. It suggests a merchant prince kind of prosperity; has an air of conservative finance and well-assured prosperity.

He takes the elevator to the eleventh floor and steps at once into the big main office. A neat railing marks off plenty of space for the reception of the company's guests and while waiting one is interested and somewhat impressed by the busy scenes on the inner side of the railing. He can see in the distance to the right and left, doors leading into the private offices, on which he will notice names of prominent officers of the company. Comfortably filling all the clearly lighted space are desks and tables at which stenographers and accountants and artists are as busily at work as one would have any right to expect. He may notice too that there are two cashiers booths and may wonder why, for it is quite unusual. It happens that in this general office both Pathe Freres and the Pathe Exchange do business. The former is subject to the French laws under which it is incorporated, while the latter is a wholly American concern and as such is differently regulated, so it seems that the two must keep accounts entirely separate and the two cashiers gratings and pay windows facilitate this.

The first office on the right hand side of the main room is naturally given to Charles Pathe, the head of the business, and the fountain head of the company's authority in America. Directly across the space and as far to the left as possible is the office of the Vice-President, Charles Dupuis. This office is also occupied by General Manager Louis Gasnier, who has been director in chief of Pathe productions.

The only film that is handled on 45th Street is that which is bought and there is a committee of six or seven to whose judgment it is all submitted. To give this committee facilities there are three finely appointed projection rooms. A good space is also set apart for a bench with rewinding apparatus for cutting film and near this is a vault for storing it. The assistant managing director, M. Ramerez-Torres, also has an office. The Pathe program and special pictures are not shown here, but as formerly in the 23d Street offices from which the general distribution of offerings is carried on. This is in charge of Jules Burnstein.

The auditing department is, of course, located at 45th Street. Mr. Wessel, the auditor in chief, who has among other duties, charge of the entire pay roll of the company in the United States, is here, as is R. F. Furman, general superintendent of exchanges, and J. K. Burger, comptroller. Publicity expert P. A. Parsons, who showed the World man around the different points of interest, also has an office here and sends out the "dope" about the company's product and its players.

Fine Offices for Paramount

New Building on Forty-first Street Said to Be the Only One of Its Kind in New York—Sumptuous Furnishings.

UNLESS there is some unforeseen delay, the Paramount Pictures Corporation will move into the new five-story Wurlitzer Building, at 120-122 West Forty-first street, early in April. The Paramount offices will utilize all of the space on the second, third and fourth floors, whereas the fifth floor will be given over to the Jesse L. Lasky Feature Play Company. In every respect, the building has been designed to meet the needs of film concerns, and probably there will be no finer offices in New York than those soon to be furnished for the use of Paramount.

According to the architects, Maynicke & Franke, the building is the first of its kind to be erected in New York. It is of reinforced concrete with flat slabs, and constructed after the cantilever system that places the entire weight on six columns and relieves the side walls of any burden. This does away with girders. The front of the building is of reinforced concrete, faced with terra cotta. Botticino and green Alpine marble are used in the spacious vestibule, and the wood trim is mahogany. An effort has been made to more than comply with the fire regulations by making the structure so safe that in the event of new laws being placed on the statute books no alterations will be required.

The space secured for the Paramount offices is approximately 50 by 40 feet on each of the three floors. On the right-hand side, as one enters the building, are the elevators and the stairway. The second floor will be partitioned off to give the Famous Players Exchange, now located at 71 West Twenty-third street, the front half, while the rear will be used by the advertising department of Paramount. The office of the Famous Players Exchange will be on the west side of the third floor, facing Forty-first street; adjoining this office will be the accounting department; in the center of the room a space has been marked off for stenographers and such cabinets as they may need, whereas in the rear there will be room for members of the Paramount advertising department that cannot be accommodated on the floor below.

While all of the offices will be expensively furnished, the greatest attention will be paid to those on the fourth floor, to be occupied by the officers of Paramount. In the front, space has been allotted to rooms for William W. Hodkinson, president of the corporation, Raymond Pawley and W. A. Brock. A large reception room will occupy the center of the floor; in the rear there will be a projection room and a directors' room, and running along the east wall will be vaults, cabinets and files. Professional decorators are preparing plans for the decoration of the rooms on this floor that are to be furnished regardless of expense. Costly rugs and draperies are to be used in the creation of an effective color scheme, and radiators and pipes will be concealed behind ornamental coverings. An automatic sprinkler system has been installed on every floor. Communication between all of the Paramount offices will be made simple and convenient by dictaphones.

When plans were first drawn for the new building, it was estimated that the three floors would offer more space than Paramount would need; but since then business has increased to such an extent that the offices at 110 West Fortieth street probably will be retained for the use of several departments that cannot be conveniently placed in the new quarters.

J. C. Graham Makes Record Trip

New United Head Visits Cleveland, Indianapolis, Cincinnati, Detroit and Chicago at High Speed.

TELEPHONES, telegrams and limited trains were used to such excellent advantage by J. C. Graham, president and general manager of the United Film Service, when he made a sudden decision to visit some of the distributing offices of the United, that he had left headquarters and returned before many of his lieutenants learned of his absence from New York.

Cleveland was the fist stop, and W. M. Williams, of the United Film Service of that city, had arranged for a conference which included many of the United men of his territory. Mr. Williams then accompanied Mr. Graham to Indianapolis, where S. B. Kramer, of the Indianapolis office, was joined in a meeting of his right-hand men, after which he accompanied Mr. Graham and Mr. Williams to Cincinnati.

H. M. Coffey of the Cincinnati office, had completed the details of a conference at which the new policy and plans of the United were discussed at length and a campaign decided upon which promises to make the Ohio and Indiana territory an interesting spot for the live film man to keep his weather eye on.

Detroit, where Nicholas Palley keeps the affairs of the United well in hand, was next visited and arrangements for a new office to help handle the fast growing business of the Michigan territory started under way.

In spite of the fact that D. J. Chatkin of the United office in Chicago, was away on his usual trip, Chicago was included in the president's itinerary, and A. A. Chatkin, assistant manager and brother of D. J. Chatkin, was joined in an important conference which included the representatives of the Wisconsin and northern Ilinois territory. A large part of this territory has been under the supervision of the Chicago office, but new offices are soon to be opened because of increasing business.

President Graham was delighted with the evidence he received at first hand that the exhibitors in the territory visited are showing a remarkably live interest in the new one-and-two-reel production-policy of the United Film Service. New accounts are being received at a surprisingly rate of increase in all of the exchanges and the comments on the quality of the productions offered are most flattering.

DAVID HORSLEY BUILDING NEW STUDIO.

David Horsley is building a new studio at Horsley Park in connection with the Bostock Animal show which he recently installed in that city in order that he may use the animals of the show in making pictures. The plan is unique in that the camera is set on a solid concrete foundation and can be turned to bear upon each of the eight stages which surround it, enabling the director to pass from one scene to another without delay. Two of these studios will be used for animal pictures exclusively, and are equipped with cages, trap doors and passage ways for the animals. Provision is also made for the operation of the Horsley double exposure cameras to the best advantage.

RELEASE DATES CHANGED.

"The Once Over," a rollicking one-part "Beauty" comedy, has been substituted for the drama, "Dreams Realized," which was announced by the American Film Co. for release April 6th.

110-Foot Billboard Advertisement of George Kleine Attractions, Frected on Roof of a Three-Story Building at Twenty-first and Market Streets, San Francisco.

LOBBY PICTURES OF LASKY PLAYERS.

The Lasky Feature Play Company has recently made arrangements to provide oil paintings of Blanche Sweet to exhibitors at prices never before made in this country. The painting is a real work of art, showing Miss Sweet at full length, seated, and very attractively posed. The size is sixty inches high and thirty-six inches wide, and the frame is of three inch gold bronze oak moulding. In order that the painting may be more durable it is mounted on compo board and should last indefinitely. These paintings may be had by exhibitors all framed and precisely as described at a price of only $19.50 f. o. b. New York. That is to say, the out-of-town exhibitor in addition to the actual cost of the picture will have to pay only express charges and crating cost.

Besides this oil painting, the Lasky Company has just provided a series of remarkable 14x11 inch photographs of all the leading members in the Jesse L. Lasky Feature Play Company. They are printed on Eastman carbon black paper and are genuine contact prints. They are intended especially for permanent lobby display and decoration, and should be framed with a two-inch mat and black picture moulding, making the entire picture from sixteen to eighteen inches in height. These beautiful photographs are offered to exhibitors at only 40c each.

The list of subjects includes Blanche Sweet, Sydney Dean, House Peters, May Allison, Parks Jones, Billy Elmer, Betty Shade, Robert Fleming, Tom Forman, Mildred Harris, Tex Driscoll, Florence Dagmar, Gertrude Kellar, Theodore Roberts, James Neill, Jane Darwell, H. C. Carpenter, James Montague, Earnest C. Joy, Mrs. Lewis McCord, Raymond W. Hatton, Al. Ernest Garcia, Dorothy Abril, Larry Payton, Mabel Van Buren, Page Peters.

These new advertising accessories must be obtained by exhibitors through the exchanges from which they get their film.

CONCERNING ITALA.

The rumor, circulated recently, that the Itala Film Co.'s features would in future be circulated through one of the prominent programs was given credence by a statement issued by Harry R. Raver, who is in charge of Itala's American interests.

"It is true that negotiations have been pending for some time with a view to securing our films for a prominent chain of offices now being operated by one of the pioneers of the film industry in this country," said Mr. Raver. "The final details of the arrangement are still unfinished, however, but the name of our future connection will be given shortly. This will not involve "Cabiria," or subsequent spectacles of similar magnitude, but only our regular output of features. We have been approached by many concerns having chains of offices who were desirous of exploiting Itala Features, but have considered favorably only the firm we are now concluding ararngements with as we desire an affiliation assuring us permanency and prestige."

It will be remembered that Mr. Raver began selling state rights for Itala films in June 1912, and has continued releasing features regularly ever since. Sixty-four subjects were issued representing the sale of nearly seven million feet of positive film. Over $70,000 was paid the United States Government in duty alone on positive prints imported.

Mr. Raver will continue as the American representative of the Itala Company of Torino, Italy, but will handle no films from his own office except the exploitation of "Cabiria" and similar spectacles.

AL. W. FILSON PROTESTS.

A published inference that Al. W. Filson was discharged from the employ of the Masterpiece Film Company brings from Mr. Filson the statement that he voluntarily resigned from the company's employ in the face of the fact that he had a perfectly good six months' contract with it which could have been enforced. When the company temporarily suspended production all the people were let out but him, and that he left with best wishes on both sides.

MARY PICKFORD WINS LADIES' WORLD CONTEST.

The contest that has been running in The Ladies' World for some months to determine the most popular actress in motion pictures among six of the most prominent ones, has been won by Mary Pickford with a total vote of 1,147,550. Her nearest contestant had 702,500. Others in the contest were Alice Joyce, Mary Fuller, Blanche Sweet, Clara Kimball Young, and Norma Phillips.

CHARLES A. GARDNER IN SELIG SPECIALS.

On the "extra" list of actors at the Chicago Studios of the Selig Polyscope Company, will be found the name of "Charles A. Gardner." It is a name that, at one time, was known to almost every man, woman and child in the United States and Canada. There is probably no theater standing fifteen or twenty years that at one time did not feature Charles A. Gardner.

Charles A. Gardner as "Karl," sweet-singing "Karl," with the melodious yodle, had at one time a vogue as great as that of J. K. Emmett.

The old actor has retired from the world of the footlight. But, like the old war horse who sniffs the odor of powder from afar, and is drawn irresistibly near the scene of former triumphs, Charles A. Gardner cannot entirely abandon the fascination of the world of paint and powder, and mimic strife. In his declining years he assumes roles in Selig Spectacular Specials when large casts are necessary, and it is needless to say, that he plays well his part.

Charles A. Gardner is living quietly in Chicago. At one time he was worth many thousands of dollars earned by him on the stage when he was featured in the theatrical world as "Charles A. Gardner Will Enact the role of 'Karl.'"

FROHMAN AMUSEMENT CORPORATION.

The former studio of the Gene Gauntier Players is now the home of the Frohman Amusement Corporation producing forces. President Gustave Frohman of this organization has moved his headquarters to the studio where work is now under way on their next big feature. A six months' lease of the studio property has been arranged by General Manager William L. Sherril of the Frohman corporation, with an option to purchase the property at any time before the expiration of the lease.

Under the direction of Director George Irving, the next film, which is to be Charles Frohman's great success, "The Builder of Bridges," is now being produced. The Frohman corporation has secured one of the best leading men of our present legitimate stage to play the leading role. He is C. Aubrey Smith, now leading man with Margaret Illington in "The Lie." Mr. Smith will also be remembered for his splendid work as leading man with Maude Adams in "The Legend of Leonora," with Marie Doro in "The Morals of Marcus" and with Grace George in "A Woman's Way." It is Mr. Smith's first work before the camera, and he is indeed an important acquisition to the screen.

Miss Marie Wells, a fascinating beauty, is to have a prominent role in the feature.

STAR CAST FOR "WHEN IT STRIKES HOME."

Edwin August is as well known as any of the leading men who appear in motion pictures. He is at present working in the Charles K. Harris feature, "When It Strikes Home," which will be released May 10, on the World Film schedule. Mr. August is well known because of his associations with many of the best known manufacturers, and will have a very prominent part in this forthcoming Charles K. Harris feature. It will be as truly an all star production as any made in recent months, for in addition to Mr. August, there will be seen Grace Washburn, the noted beauty who has just returned from London where she has been appearing in the "revue," "Come Over Here;" Muriel Ostriche, the dainty Thanhouser star whose name is held in great esteem by motion picture lovers, and William Bailey. who has just completed three years as star of Essanay studios in Chicago.

BLACKWELL GETS ALL THEATERS CO.

One of the developments during the past week in New York film circles was the purchase by M. H. Blackwell of the majority of the stock of the All Theaters Film and Accessory Company, which controls the booking rights of the Alliance Programme in New York State.

This deal places Mr. Blackwell in control of the destinies of the concern, and notwithstanding that he already holds the offices of Vice-President of the Alliance Film Corporation, Treasurer and General Manager of the Favorite Players Film Company, he has assumed the Presidency and general management of the All Theaters Film and Accessory Company, while S. S. Welester will remain in charge of the Buffalo office.

Mr. Blackwell is a brother to Carlyle Blackwell, and is well known in the film fraternity. It is safe to assume that his wide circle of friends in the business will extend the best wishes for success in his latest venture.

OPEN BILLINGS' NEW PICTURE HOUSE.

E. C. O'Keefe and V. C. Caldwell opened their new moving picture theater, the Majestic, in Billings, Mont., on Saturday, March 13. The doors were opened at 7 o'clock, and the crowd that gathered for the initial entertainment was an encouraging send-off for the Majestic, and indicated that the public's interest in the new institution can be counted on as a permanent asset. An immense electric chandelier is one of the prominent interior fixtures that immediately strikes the eye upon entering the foyer. It is a beautiful furnishing, and casts a soft, mellow glow. The auditorium is artistically decorated, and all the colors blend together in a most pleasing tint. Although there is plenty of room for more than the 700 seats in the theater, the proprietors considered the annoyance their patrons would be put to when one desired to leave a crowded row if the rows of seats were placed close together and decided to sacrifice space for the convenience of their patrons. The ventilation system of the Majestic changes the air completely every 10 minutes. The operating room is made of fireproof material, and the lighting system is of the indirect type. Feature pictures and regular program subjects will compose the bills at the Majestic.

NEW ENGLAND THEATERS CHANGE HANDS.

Several changes in the management of moving picture theaters in the state of Massachusetts have recently been made. The Gem theater at Athol, Mass. and the Art of Orange, Mass. have changed ownership. At Athol, Frank W. Derby, who has been connected with the Gem, has sold out to H. J. & E. L. Sheerer formerly of the Art of Orange, and they assumed the management on March 22. With the closing of the transaction, Mr. Derby retired from the motion picture industry. At Orange, the Art theater, which has been conducted by the Eastern Theaters Company, has been taken over by Mrs. Herbert Powers, who was the ticket seller, and Frank R. Culbert, the veteran operator, who was formerly connected with the Gem at Athol, has been transferred to the Art at Orange.

The Lawler Brothers and W. J. Cook, who have conducted the picture house in Baldwinsville, Mass. for over a year have given up their lease, and the house is now conducted by a local society.

SOCIALISTS USING BOSWORTH FILM.

Another production from the studios of Bosworth, Incorporated, is being used by a powerful movement to further its cause with the aid of motion pictures. "In the Valley of the Moon," is now being shown by the Socialists as an attraction worthy of their ideas and well suited to their doctrines. In Pittsburgh recently the Socialists presented this photoplay at the Lyceum Theater and, according to the newspapers, difficulty was found in seating the big audience.

"In the Valley of the Moon," is from the pen of Jack London and presents a powerful story from life involving capital and labor. The subject is full of human interest and contains a love story interwoven with dramatic situations together with scenes of unusual spectacular qualities. The principal parts are portrayed by Myrtle Stedman and Jack Conway.

The acquisition of "John Barleycorn," another well-known Jack London story produced by Bosworth, Inc., by numerous temperance societies throughout the United States and Canada, as one of their vital arguments against the use of alcohol, has also created a great demand for this film among local organizations of this character.

WORLD COMEDY STARS TO BE SEEN AT THE STRAND THEATER, NEW YORK.

The Strand Theater, New York, began exhibiting the one-reel comedies of the World Comedy Stars Film Corporation Sunday, March 28th, when Kathryn Osterman appeared in "Housekeeping Under Cover." Phil Gleichman, President of the Comedy-Star, and S. J. Berman, manager of the New York Exchange of the World Film Corporation, are elated with the results of their efforts.

SAENGER COMPANY BUYS ANOTHER THEATER.

Saenger Amusement Company, of Shreveport, La., has purchased the Hardin theater in State street, Texarkana, Texas-Ark. Jack Manning will be manager of the theater. Two new Simplex machines and a Radium Gold Fibre screen have been installed in the Hardin. The Saenger Company operates three picture houses in Shreveport, La., and two in Monroe, La. The addition of the Hardin makes six theaters owned and managed by the Saenger Amusement Company.

"THE AMATEUR NURSE" (Mina).

"The Amateur Nurse" a one reel Mina comedy featuring the youngest film star in existence, a baby of one and a half years, contains many novel situations and is exceedingly funny throughout.

A very absent-minded nurse forgets that she has left her charge in the care of a young man, and after she finishes her shopping, returns to her home without the baby. In the meantime Harry, the unfortunate guardian, is insulted by Sylvia, his sweetheart, who sees him with the baby in his arms and believes that he is a Polygamist. Harry tries to dissuade her, but his arguments are not strong enough, and she leaves in great disdain. By way of making him more uncomfortable the baby tries to test its lungs and even a well-cooked steak does not stop the noise, however, the desired results are obtained when a baby-bottle is given to him by a kind-hearted nurse. All is then quiet and Harry, finding a comfortable place, goes to sleep and dreams that he is taking care of five babies. In the midst of this he is discovered by the frantic nurse followed by cops, tramps, Sylvia and half the town. Reconciliations are soon made and Harry and Sylvia are again united, not to forget the baby and the nurse, also the cops and the hoboes.

The picture is very well acted in every detail and the use of the babies adds a touch that is entirely original. The picture is very good and lives up to the high standard that the Mina comedies have established.

BOSWORTH-MOROSCO FORCES INCREASED.

Charles Whittaker, who came to the coast with the Lasky Company, has joined the Bosworth-Morosco forces in Los Angeles to act as assistant to Oscar Apfel. Mr. Whittaker's experience in the motion picture business has been long and varied and makes him a particularly valuable asset.

Alfredo Gondolfi, one of the best known and most capable camera men in the film industry, has also been secured to "turn the crank" for Mr. Apfel. Mr. Gondolfi has been in the motion picture game practically from its inception, having started with the Pathe Freres in Paris and working at various times with the Gaumont and Itala companies in Europe before coming to the United States to assume the position of head camera-man for the Pathe Freres' American.

GARING OPENS PICTURE HOUSE.

C. N. Garing of Greenville, S. C. will open in the early part of April a 450-seat moving picture theater in that city. "The Garing" will be the name of the new house, and the plans indicate that it will be a structure of which Greenville will be proud. Two Power's projection machines will be a part of the up-to-date equipment to be found in the house.

TWO FAMOUS PLAYER PRODUCTIONS RUNNING.

The Famous Players folk are crowing over the fact that two productions from their studios appeared simultaneously on Broadway during the week of March 22. John Barrymore appeared in "Are You a Mason" at the Strand, and Marguerite Clark in "Gretna Green" at the Broadway Theater. Both pictures drew exceedingly well.

KIRKWOOD COMES EAST.

James Kirkwood, who has been directing Mary Pickford for the Famous Players at the Los Angeles Studio, is on his way to New York where he will direct a new Famous Players company with Hazel Dawn playing leads. Allan Dwan takes Kirkwood's place in the Mary Pickford company.

PRINCESS THEATER IS OPENED.

The new Princess theater has recently been opened at Orange, Tex., with H. R. Kitterman as manager. The new house has its own power plant, and uses two Power's 6a projectors. The seating capacity is 300.

ATWATER SUCCEEDS ROBIN.

J. E. Robin has resigned his position as sales manager for the Precision Machine Company. He has not yet announced his plans for the future. L. W. Atwater has been appointed sales manager to succeed Mr. Robin.

PACIFIC FEATURE FILM CORPORATION.

The Pacific Feature Film Corporation has succeeded the Alco Film Corporation of California, and will handle past productions of the Alco, and the future productions of the Metro Picture Corporation.

The President of this concern is Mr. Sol L. Lesser.

Changes at the Vitagraph Theater.

"The Breath of Araby" Succeeds "The Juggernaut" As the Feature.—Other Good Pictures.

A MODERN drama in four parts, whose scenes are laid in the atmosphere of aristocratic France, pervaded by the mysticism of the Orient, entitled "The Breath of Araby," was the feature of a varied bill at the Vitagraph Theater, New York City, commencing Sunday, March 28th. Charles L. Gaskill, the author and producer, succeeded in injecting touches of absorbing realism in the pictured drama and dressed his story in magnificent settings, some rich in Oriental workmanship, others exceptional interiors that are characteristically French.

Helen Gardner, as Mlle. Clothilde, daughter of an aristocrat and a decided flirt, dominates the story that tells in graphic sequence of her endeavor to attract an American, even resorting to the supposed potency of a love charm, a mystic drop of liquid distilled a thousand years ago. In "The Breath of Araby" Miss Gardner is given an opportunity to display her powers of emotional expression and succeeds in portraying convincingly one of the most trying characters an actress is called upon to assume. Her supporting company includes L. Rogers Lytton, Paul Scardon, Templer Saxe and J. Herbert Frank.

Five thousand feet of exceptional comedy will precede the feature, introducing in the principal characters twenty-four of the Vitagraph's recognized comedians. Of more than passing interest is the announcement of the showing of Number 4 of the Famous Jarr Family Series, "Mr. Jarr Takes a Night Off," in which Rose Tapley as Mrs. Jarr accuses Harry Davenport, as Mr. Jarr, of leading a double life because he attended a ball given for the benefit of the "Human Uniques." "Easy Money," a story of two crooks, an actress, a bundle of stage money, an inquisitive youngster and a surprise featuring Dorothy Kelly, James Morrison and Bobby Connelly; "They Loved Him So," a story of three old maids whose dream of love is shattered at seeing their hero scrubbing away at a washtub under threat of a club in his wife's hands, with Flora Finch, Kate Price and Jay Dwiggins in the principal parts, and "The Timid Mr. Tootles," a two-part feature comedy, in which Sidney Drew is seen in the evolution of a timid man, which completes an attractive program.

Menger and Ring.

Makers of Lobby Display Frames Report Material Increase of Business.

Arnold Kornicker, traveling representative for Menger & Ring, picture frame manufacturers with factory and offices at Nos. 304-306 West Forty-second Street, New York City, left the home office this week on an extended tour of New York State and Canada in the interest of the firm. Mr. Kornicker expects to call upon motion picture exhibitors in the territory which he covers and Menger & Ring will forward to him en route any requests for a visit which may be sent to the New York office.

The development of the Menger & Ring business during the past couple of years is of interest in showing the growth of the motion picture industry and the advanced methods which are being used in advertising it. Menger & Ring have been making picture frames for all ordinary purposes for many years, their trade coming from the hundreds of art and stationery stores throughout New York City and vicinity, where orders for framing are taken. A year or more ago they observed that picture frames for the display of photos in theater lobbies were being extensively used in motion picture trade and began making a bid for this class of business. To-day this motion picture theater business surpasses in volume the business of all other classes which they are doing and had been doing for a long time, and it may be observed that the volume of regular commercial framing business has not fallen off to any considerable extent.

Approximately forty men are employed in the Menger & Ring plant in New York City and the conduct of the business necessitates the use of three floors in the large building occupied. Frames turned out by the firm are finished on the premises, down to the painting and lettering.

Mr. Leo. Levison of the Pittsburgh branch of the World Film Corporation has obtained the services of Lester W. Adler of New York City, who will represent the Pittsburgh office of the World Film Corporation on the road. Adler is unquestionably one of the most congenial chaps that one would care to meet and having been associated with Levison a number of years on the road is guarantee sufficient that he will "bring home the bacon."

Building Big Effects

Universal Company Revolts Against Petty Graft and Builds Its Own Castles and Houses at Universal City.

In the early days of motion pictures it was possible to take pictures of fine residences, public buildings and modest homes when needed for backgrounds of picture scenes for the trouble of asking. But after the public got the idea that there were millions of dollars made in the motion picture business it began to demand a share in the way of payment for the privilege of using private property for picture scenes.

Scene from "The Butler's Busted Romance" (Universal) Showing Residence Exterior Constructed Especially for that Picture by the Company's Workmen.

Five and ten dollars and even larger sums were demanded until the demands became out of all proportion to the service rendered.

It was to avoid the necessity of making these payments that the Universal Film Company decided to equip itself with means for constructing any sort of building its stories called for. Accordingly several carloads of marble blocks have been delivered at Universal City, Los Angeles, and the company can now erect anything from a mediaeval castle to a modern millionaire's palace. With other material at hand the more humble home of the worker or the bungalow of the nearly rich may be constructed at short notice.

The accompanying illustration from a scene in "The Butler's Busted Romance" shows an imposing residence constructed especially for that picture by the Universal workmen.

KLEINE ISSUES BEAUTIFUL POSTERS OF IRENE FENWICK.

What are declared to be two of the finest samples of lithography ever made, are the one and three-sheet portrait lithographs of Miss Irene Fenwick, issued by George Kleine. Miss Fenwick, who has recently signed a contract with George Kleine covering a term of years, and her exclusive film services, has just completed her work as "Hetty" in the James Forbes comedy, "The Commuters," at the Kleine Studio, New York City. The lithographs will be ready for distribution with the release of "The Commuters." It is the work of H. C. Miner Lithographing Company of New York.

HETTY GRAY BAKER JOINS RELIANCE AND MAJESTIC-MUTUAL.

A recent addition to the Reliance and Majestic-Mutual Scenario Bureau is Hetty Gray Baker, the first woman Law Librarian of Connecticut, scenario writer and former Bosworth editor.

Manufacturers' Advance Notes

"PATSY MARRIED AND SETTLED." (Lubin).

In this the last number of the Patsy Bolivar series everything is springtime and sunshine. Four years have passed since his marriage to Jane; they have first a beautiful pair of twins and later triplets. Patsy does not know if this is good luck or bad. However, he is the owner of a prosperous berry farm and is altogether well-to-do and satisfied. On

Scene from "Patsy, Married and Settled" (Lubin).

the other hand Sykesy has nothing but troubles, he is near being evicted for non-payment of rent and has to seek employment. Patsy in his happiness forgets the past wrongs he has suffered and returning good for evil gives Sykesy a job picking berries. Many who have been watching the series will regret that the tale is finished, but all will be glad that Patsy Bolivar comes out all right and bids fair to have a long and happy life with the ever faithful Jane.

Clay M. Greene is to be complimented on a very successful series and Clarence Jay Elmer certainly was a real Patsy.

"THE TURN OF THE WHEEL," (Essanay.)

The manipulations of the "wild cat" speculators are portrayed in this thrilling two reel drama, released April 13. The leading character, which part is played by Richard C. Travers, is the moving spirit in a large mining corporation,

Scene from "The Turn of the Wheel" (Essanay).

which needs an ore road in order to compete successfully with its rivals. A speculator discovers this fact and tries to get a controlling interest in the stock in order to hold up the company. He manages to do this through granting a heavy loan on some stock which a frivolous society woman has taken him to get money to pay her debts. The mine executive catches his secretary, a cat's-paw of the speculator, trying to rob his safe, and learns of the plot from him. He is thus enabled to redeem the stock in time to save the society woman from disgrace and his corporation from a "hold-up."

"AEROPLANE BUILDING" (Vero).

The building of an aeroplane from the putting together of the first skeleton to the insertion of the propeller, is visualized in this picture. One is struck by the ease and rapidity with which the work is done, but though the work is done swiftly it is easy to follow every stage of the progress and the interest in indeed well sustained.

"STATION CONTENT," (Reliance.)

Wallace Reid and Catherine Henry are featured in "Station Content," a two-reel Reliance drama produced by F. A. Kelsey for the Mutual program. "Station Content" is so called because of the agent, Jim Manning's happy life. Other employees chip in and buy Manning's little girl a doll, but the child breaks it and it is left in the station. When the child dies Mrs. Manning learns telegraphy and goes to the station with her husband.

Several years later Manning has risen to be general man-

Scene from "Station Content." (Reliance).

ager and in their handsome city home Mrs. Manning feels lonely and neglected. While her husband is away on a business trip she decides to leave for good. and, at the end of a series of mishaps, drives across country and stops at Station Content on account of a storm. There she finds the broken doll. That revives old memories, and just for fun she "cuts in" on the telegraph instrument, finds a bridge has washed out and that the train bearing her husband will probably plunge to the river.

She runs out and flags the train. Circumstances combine to make Manning realize his neglect, and reform.

MONTERAL DISTRIBUTORS FOR GREAT NORTHERN.

The Allied Features, Inc., 201 New Birk's Bldg., of Montreal, Canada, renters of high-grade features, have secured the distribution rights to the productions of the Great Northern Film Company, 110 West 40th Street. The following are the first three features to be released by "The Allied:" "The Fight for Fortune," "A Deal With the Devil," "John Redmond, the Evangelist." The latter is a magnificent four reel production featuring the world's most popular dramatic photoplay actor, Valdemar Psilander, and the favorite of two continents, Miss Elsa Frolich.

"SNOBS" WITH VICTOR MOORE.

For the first anniversary week at the Strand Theater it has been definitely decided that the offering shall be Jesse L. Lasky's picturization of "Snobs," in which Victor Moore makes his photodramatic debut. This production will consequently open its week's engagement at the Strand on April 11 and will be regularly released on Monday, April 12.

Scene from "Snobs" (Lasky).

"Snobs" is a picture version of the comedy of the same name by George Bronson-Howard, which ran for a full season without interruption in New York City and which is generally conceded to be the most humorous comedy satire ever produced in this country. Mr. Moore has been widely known as a Broadway star, especially in George M. Cohan productions, and he brings to the screen the same buoyant spirit and rollicking personality which made him a favorite on the legitimate stage.

In "Snobs," Victor Moore plays the role of a poor young milkman who suddenly finds himself the heir of the title of an English Duke with some twenty millions of real money at his disposal. Disney—that is the name of the milkman—naturally sets out to "blow himself" to wonderful clothes, wonderful cigars and most expensive hotel quarters and everything else in his opinion suitable for a noble of high degree with much cash on hand. The transformation of milkman into Duke is highly edifying, and is made by Mr. Moore almost indescribably comical. It is not long, however, before the Duke learns that the very people who seem to fawn upon him mock him behind his back. He becomes bitter and wishes to renounce both title and wealth, being finally restrained only by the one sincere society girl whom he met before the arrival of his good fortune and with whom he has ever since been in love.

In addition to Mr. Moore the cast includes Anita King, Constance Johnson, Ernest Joy and other widely known favorite artists.

"LORNA DOONE."

An Adaptation of R. D. Blackmore's English Novel in the Two-Reel Biograph.

Biograph has added to its long list of adaptations of famous books and novels in the two-reel Biographs; this time it being none less than "Lorna Doone," the old English romance by R. D. Blackmore, to be released April 13.

This novel furnishes a wealth of material for three or four reels of film, and when produced as only Biograph knows how the result is a two-part production that is destined to live as long, proportionately, as the novel from which it has been adapted.

It is more than a passing pleasure to see portrayed on the screen a novel that one has read years ago and, along with the millions of other readers, welcomed an opportunity to see, in physical action, the many encounters that were caused by the enmity that existed between John Ridd and Carver Doone. And it is no less pleasing to know that this always welcome story has been produced by an organization who believe in producing a picture down to the material of the story, rather than up to a specific footage.

This two-part drama has been reviewed in length on page 1943 of last week's Moving Picture World.

"JOHN REDMOND," THE EVANGELIST" (Great Northern).

The theme of this production makes a poignant appeal to the heart and engages the mind as few stories do. It has been interpreted with unerring touch by Valdemar Psilander, who is recognized as Europe's greatest and most popular screen actor, and who in this production plays the part of John Redmond, the evangelist.

After having lost his parents, who died from grief over their son's unjust sentence to prison, John obtains his release and devotes his time to the uplift and betterment of mankind.

While preaching to a crowd one day he himself is accused of having served a sentence. The leader of a gang and his followers proceed to a saloon where they plan an act of burglary. John happens into the same place and distributes tracts; amid mockery and ridicule he departs. One of the gangsters having been chosen to commit the burglary, refuses to do so, and announces his intention of leading an honest life. He appeals to John for moral aid and, with the object of having it serve as a warning, the evangelist tells him his story: How in a quarrel one evening his sweetheart was killed by the bullet of a rival suitor, which was meant for him, and for which accident he was sentenced to a life imprisonment. Through the intervention of the prison chaplain, however, the case was retried, his innocence was proven and he was set free. His first way was to his ill mother, who, shortly after his return, died in his arms.

Nellie, the reformed gangster's sweetheart, rejoices over his reformation, and the evangelist continues his life's vocation.

The Great Northern studio is noted for its fortunate handling of emotional heart-touching situations such as is this. John Redmond makes a strong popular appeal.

"THE GENTLEMAN BURGLAR" (Selig).

"The Gentleman Burglar" is a Selig drama in two reels, to be released Monday, April 5th. A strong cast of Selig players including Wm. Stowell, Lillian Marshall, Edwin Wallock, Lillian Hayward, Marion Warner and others, carry to a successful conclusion a most unusual and exciting pictureplay drama.

Broadway Jim, a gentleman burglar, and Jim Draper, a society leader, bear a startling resemblance to each other. Irma Horne is on the trail of Broadway Jim. Broadway finds a photograph of young Draper in the society columns and reads that Draper is to attend the Trevaine reception where the famous Armanti heirlooms are to be exhibited, and he decides to pose as Draper and make way with the jewels.

He overpowers Draper, is admitted to the reception and is welcomed there as the society man. Irma Horne and John Dixon, posing as maid and butler, guard the heirlooms. When the jewels are shown, Broadway Jim switches off the lights and makes an attempt to secure them, but is prevented from so doing by Irma and Dixon. He is placed

Scene from "The Gentleman Burglar" (Selig).

under arrest, and the guests are appalled at what they believe to be Draper's kleptomania, but are utterly dumbfounded when the real Draper, who has recovered consciousness in a hospital, puts in an appearance. Irma and Draper are attracted to each other and their friendship ripens into love.

"THE ARTIST'S WIFE" (Majestic.)

The Majestic-Mutual one reel drama, "The Artist's Wife," concerned chiefly with the artistic temperament and woman's devotion. Adair, an artist, has a lovely model, charmingly embodied by Miriam Cooper, named Jean, with whom he is in love. Called in to paint a beautiful society girl, he becomes infatuated and eventually engaged to her. Jean

Scene from "The Artist's Wife" (Majestic).

grieves, and Adair's friend, George, tries to dissuade him from deserting his little sweetheart.

A suitor for the hand of the society girl meanwhile becomes infuriated at being put aside, and, wildly jealous, goes to Adair's studio and shoots at him. Jean throws herself between the two and intercepts the shot. It lames her for life, but Adair marries her and becomes her constant and devoted attendant.

"THE WHITE MASK" (Lubin).

This romance written by Clay M. Greene, is an unusual offering and will doubtless create a furore among the lovers of the intensely dramatic. The early scenes are laid at the Belgian court of King Leopold. Yvonne, Duchess of Granville, is the sensation of the hour, when her husband dies and leaves her penniless. She disappears from society and determined to give her son every advantage, she becomes a professional dancer, and to disguise her identity, wears a white mask. Her secret, however, is discovered, she goes to America, becomes rich, and under an assumed name is engaged to a millionaire named Emerson. Then comes a Nemesis, an old lover named Nordoff, who, failing to blackmail her, betrays her secret and Emerson forsakes her. Yvonne's son, Victor and Emerson meet; there is an altercation, and the latter is killed. Yvonne takes the crime upon herself but

Scene from "The White Mask" (Lubin).

when the court pronounces her guilty, Victor declares that he did the killing. Yvonne dies in the courtroom. Victor is arrested but eventually released to enjoy a sad happiness in the love of a faithful fiancee. Lilie Leslie gives a wonderful conception of the unfortunate dancer and the production is admirably directed by Col. Joseph Smiley.

"WINDOWPHANIE" FOR PICTURE THEATERS.

One of the most unique and inexpensive ways of decorating a front is by means of the fabric called "Windowphanie," which is now being used by a number of theaters. This modern glass decoration is a thin, translucent material in a variety of beautiful color designs, equaling the effect of regular stained glass, and costing about one-tenth and even less than the solid glass. Anyone can put the material on in a few moments. It is of great durability, and impervious to the inclemencies of the weather.

Owners of moving picture theaters will do well to get in touch with the Windowphanie people, at 19 East 14th street, New York City, and ask for estimates.

"THE RETURN OF MAURICE DONNELLY."

A preachment against capital punishment is the theme of "The Return of Maurice Donnelly," a Vitagraph three-part Broadway Star Feature picture just completed by Director William Humphrey. Mr. Humphrey, to give added realism to an interesting story by William Addison Lathrop, was in continual consultation with scientists and electrical experts, so as to be absolutely correct in every technical detail. Maurice Donnelly is brought back to life after having been electrocuted, his resuscitation being accomplished by means of electricity. Leo Delaney portrayed Maurice Donnelly and to further the cause of science to illustrate the way scientists are now experimenting to again excite the nerve centers of electrically executed persons, allowed a current of two million volts of static electricity to pass through his body, the course of the current being traced by violet ray tubes and electrodes passed over his chest. When the mention of two million volts was first broached Mr. Delaney absolutely refused to even think of lending himself to such a

Scene from "The Return of Maurice Donnelly" (Vitagraph).

test, but on being told that he would not even feel the current and that static electricity was the unknown force that will, in future genefations, revolutionize the accepted axioms of present day scientific theories in regard to organic life, he readily agreed to the experiment. Leah Baird, Anders Randolpf, Mary Maurice, Denton Vane and Garry McGarry assisted Mr. Delaney in the enactment of the picture.

"TECHNIQUE OF ALPINE CLIMBING" (Vero).

In this picture are shown the hardships and difficulties of Alpine climbing and the most modern methods now in use of overcoming such hardships and difficulties. The pictures were taken in the Northern Tyrol and there is no question that both the camera man and the climbers embark in a hazardous undertaking. The pictures show how a party of climbers reach a point within three hundred feet of the top of a steep mountain. Up to this point no special aids are needed, but in order to climb up the steep sides which now present themselves, ropes and hooks, hammers, sticks and rings are called into requisition, and through narrow gorges on precipitous walls the ascent proceeds. Several times the pictures show the daring climber suspended in mid-air with an abyss yawning below. The descent is scarcely less interesting though less dangerous.

A. K. Greenland, formerly with the Billboard, has become the publicity and sales manager for the Colonial Motion Picture Corporation.

Pictures in Ward Halls

The Mormon Church's Ward Amusement Halls Are Considering the Advantages of Pictures—May Install Apparatus and Hold Shows—Halls Are Part of Church's Social Activity and a Try-Out of Films in One or Two of Them Has Proved Popular.

By H. W. Pickering, Salt Lake Correspondent of Moving Picture World.

CONSIDERABLE interest is being taken in Salt Lake in the proposition of motion pictures for the ward amusement halls of the "Mormon" church and several of the newer halls have installed fireproof projection booths and own their own machines.

The amusement halls of the various wards are built in connection with or on the same premises as the chapels, in which services are held. The larger halls have fully equipped stages and many of them are provided with chairs enough to accommodate a large audience. The halls are also used frequently for dancing parties.

Recently one or two of the ward organizations experimented with moving pictures as a part of their entertainment program. The innovation was an instant success and led to the serious consideration of building the booths and installing first class projection apparatus.

George E. Carpenter, of the Noble Feature Film Company, is credited with having given a big boost to the proposition when he took part as end man in an amateur minstrel show given in Le Grande ward amusement hall. "Carp" was a hit in blackface, but got the biggest hand of the evening when he put on his moving pictures.

PROGRAMS IN SALT LAKE CITY.

Manager Harry A. Simms, of the American theater, with the permission of Louis Marcus, president of the Notable Feature Film Company, has just completed arrangements for Paramount pictures at that house and its sister theater, the Liberty. This means the transference of the Paramount pictures from the Broadway theater, which has had the exclusive showing of the films since the organization of the Notable concern in this city.

The addition of the Paramount productions to the American and Liberty programs means a formidable drawing card for the two big Salt Lake picture houses. Already the World, Fox and other feature concerns are showing at the American, and under the new arrangement every day will have its booking of feature pictures. In addition to the attractions of the World, Paramount, Fox, etc., Manager Simms has contracted for a greater number of General Film productions.

The programs of both the American and Liberty will be evenly balanced with an equal allotment of films, and the plan is to avoid duplication at the two houses.

UTAH SHORTER ITEMS.

A clever program is being issued by the Johnston theater, in Tooele, Utah. The program is in the form of a miniature newspaper, and in addition to the stories of the pictures and forthcoming releases, contains tabloid versions of big news stories from the Salt Lake papers.

The Universal's submarine pictures, taken as a part of the Williamson expedition drew large audiences at the Salt Lake theater last week.

"The Black Box" opened its Salt Lake engagement last week at the Rex theater. Manager Hall was gratified at the great interest taken in the big mystery serial and anticipates record audiences.

To keep pace with popular fads and fancies a Rand theater in Salt Lake has been christened the "Jitney."

Frank R. Roberson, with his travelogues, appeared last week at the Liberty theater under auspices of a local newspaper, and gave his illustrated lectures on Germany and other countries at war to large audiences. This was the second appearance of Roberson in Salt Lake.

KANSAS RURAL EXHIBITORS.

Business Hurt by Heavy Going on Roads in Farming Country.

Special to Moving Picture World from Kansas City News Service.

THE theaters in the Kansas territory, especially in the farming districts, have not been drawing the patronage that they would like to have, but most of the exhibitors take into consideration that the roads have for the most part been almost impassible. Wet snows and heavy rains have been falling all through the territory. The farmers cannot come to town and in many places the rural mail carriers have had to postpone deliveries two and three days at a time. The exhibitors believe that they have done excellently well considering these conditions, and they are still booking the best pictures for their shows. It will only be a short while until the roads begin to dry up.

FARMERS' SHOWS SATURDAYS.

The free show idea has penetrated to Burlington, Kas., and the merchants there have been making arrangements with the moving picture theaters to give a free show to the visiting farmers every Saturday. Pictures of particular interest to the farmer will be shown and the merchants are going to distribute free tickets.

NEW THEATER FOR WICHITA.

L. S. Naftzger, banker and bond dealer; S. B. Amidon, banker and lawyer; L. M. Miller, part owner and manager of the Princess theater, and C. C. McCollister, owner and manager of the Star theater, all of Wichita, Kas., are said to be behind the forces that have formed a corporation with a capital of $75,000 to erect and operate a new moving picture theater with a 75 foot frontage on East Douglas street. It is said that all the stock has been subscribed and the project is well under way. The company also has options on two other properties on Douglas street. It has been rumored for some time that a magnificent moving picture theater would soon be built in Wichita, but this is the first time that it has been made public.

SHORTER KANSAS ITEMS.

Miss Hattie Dumm, a Burlington, Kas., girl, and daughter of Jose Dumm, of that city, has been scoring big successes as a moving picture actress. The New York dramatic critics have accorded her marked attention in her new work. She formerly was with the "Merry Widow" company.

The Rex theater, at Bellville, Kas., gave its patrons a rare treat last week. A man appeared on the streets with a large kodak and took snap shots of the various business men and residents of the town as they were coming and going on the streets. The pictures were shown on the screen at the Rex theater later.

The Bowersock theater, at Lawrence, Kas., was opened last week as the new home of the Paramount pictures.

Burt Sheppard, who was one time chief of Lord Kitchener's scouts and saw remarkable service in the Boer War, lectured between pictures at the Princess theater at Wichita, Kas., last week. Mr. Sheppard has had many narrow escapes and his experience in the army maneuvers has been a varied one. He was born in the bush country of Australia and was reared a cowboy.

Grosvenor Seward, manager of the New Rex theater, at Hutchinson, Kas., had as his guests the teachers and the children in the public schools of the grades that are now studying the poem of Paul Revere's Ride at a show recently when that picture was produced there.

PITTSBURGH SCREEN CLUB EXPECTS CHARTER SOON

Officers of Club Testify as to Purposes of Organization—Hope to Have Rooms Soon.

Special to Moving Picture World from Pittsburgh News Service.

THE Pittsburgh Screen Club is composed of plenty of ambition and enthusiasm and is developing very rapidly, and indications are that headquarters will be secured in the very near future. The officers were recently called together in Attorney Stein's office where testimony was given before a court official as to the objects of the organization. A charter has not yet been granted, but a decision is expected at any time now. After the charter is secured it is expected that every one will get busy and use all of their efforts to boost the organization in every way.

PICTURES OF THE HOLY LAND.

An overflowing crowd attended the Palestine moving picture benefit and musical of the Zionist Council of Pittsburgh, at the Schenley theater, last Monday night. The pictures which were shown comprised six reels of 160 scenes in and about the Holy Land. Rev. J. Leonard Levy of Rodef Shalom Temple lectured on the religious and historic values of the scenes shown on the screen. Dr. Levy made a pilgrimage to the Holy Land several years ago and is thoroughly familiar with the country and its life.

KRITERION IN PITTSBURGH.

With Max W. Herring as manager, the Kriterion Film Service of Pittsburgh, is one of the latest additions to the list of film concerns in this city. A temporary office is located at No. 1 Delray street, but will move to 404 Ferry street May 1st. An application has been made for a State charter and Manager Herring has been advised from Harrisburg that it has been granted.

COMMERCIAL FILM EXCHANGE.

The Commercial Film Exchange started in business at 111 Fourth avenue, Pittsburgh, Pa., last week. William C. Pearce, formerly owner of the Knoxville Family theater, and for the past nine months in the film business in New York, is the manager.

PITTSBURGH BRIEFS.

One of the most popular of the local men in "filmdom" is John P. Donovan. He has just been appointed general manager for the Rowland and Clark interests. Mr. Donovan entered the screen game in its infancy and after managing numerous theaters in this city was appointed manager of the Regent in East Liberty. Messrs. Clark and Rowland have now put him in full charge of their business. Mr. Donovan has a personality that has gained him hosts of friends.

The dramatization of Jack London's latest story, "In the Valley of the Moon," was shown in moving pictures last Sunday afternoon in the Lyceum theater by the Pittsburgh Socialist Educational League. Lately there has been no attempt to put a stop to Sunday showing of moving pictures in this theater by the Pittsburgh police.

Jerome Casper will succeed John P. Donovan as manager of the Regent theater in East Liberty, Pittsburgh. Casper is well known in local theatrical circles

Censors and Serials

Ontario Board of Censors Has Determined to Pass on No Serial Picture Hereafter Until the Exchanges Are Ready to Put It All on the Screen for Them at One Sitting—An Installment of a Current Offering Displeased and This Is Said to Be Reason for Ruling.

By David K. Billings, Toronto Correspondent of Moving Picture World.

ONE of the most radical decisions made by the Ontario Board of Censors came last week in the form of a letter from Chairman Armstrong which means that the release date of all serials in Ontario after this will be held up a good many weeks. The letter, which has been sent to all the exchanges, reads:

"I beg to advise that the censoring of serial stories by this board has been very unsatisfactory in the past owing to the fact that we get only a small instalment of a story to deal with at one time.

"You are therefore notified that this board will not censor any instalment of any serial in future, and if your exchange wishes to buy serials you are requested to submit the entire story at one time, otherwise the board will not deal with the films at all."

The immediate cause of the notification by the board was the inconvenience caused to exhibitors by the condemning of the seventh instalment of "Runaway June." In the case of the "Black Box," which is to be released next week, the board consented to review the scenario, as the release date had been extensively advertised, but in future it will not be possible to release any serial until the entire picture has been censored.

TORONTO BRIEF ITEMS.

The principal event of the week in Toronto is the remarkable improvement in business noticeable at nearly all the theaters. This is apparent not only in the theaters, but also around the exchanges, where renewed activity is waking the managers from their stagnant habits, caused by lack of work.

A special exhibition of the temperance film, "John Barleycorn," was given in Loew's Winter Garden last week before the members and delegates of the Dominion Alliance, the largest temperance league in Canada, which was holding its annual convention in the city. Over 800 people saw the exhibition, which was given at 8:30 in the morning, and listened to Carl Pierce, representing Bosworth's, who spoke of the advantages of the film as a campaigning feature.

"Damon and Pythias" at the Grand theater broke all attendance records for a single feature at that theater, which has shown several big pictures this season during dark weeks.

The World Film Corporation and the Canadian Universal Film Company are both looking for larger quarters on account of the increased business, especially developed in the country districts.

SUNDAY SHOWS AND CLEVELAND CHARITIES

President of Associated Charities Fears to Countenance Sabbath Exhibitions.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

JOHN R. HERNDON, president of the Cleveland Associated Charities, of Cleveland, Tenn., has taken exception to certain articles attributed to the association and to himself in connection with accepting the proceeds of the Sunday show which was recently given at Cleveland in an effort to raise money for the unemployed. In writing to the editor of one of the Chattanooga papers Mr. Herndon said: "Your Cleveland correspondent, writing about the Sunday pictures held in Cleveland said: 'It is understood that the president of the associated charities notified the treasurer not to receive the funds; that the board did not approve of that method of raising funds for charitable purposes, and that the treasurer would take charge of the money and devote it to cases of emergency, but not under the auspices of the association.'" Mr. Herndon then says that the quotation does not do him justice, as he did not notify the treasurer not to receive the funds, but asked him to hold the amount until the executive committee could pass on the matter. He did not declare he was opposed to the plan, as the board had not met and had not been canvassed privately. It was suggested that the gentlemen who undertook the Sunday shows might retain the money and disburse it as they thought best. Mr. Herndon further stated that the executive committee would probably hold a meeting shortly and would take a definite action on the matter, either receiving funds or returning them to the donors. In discussing the matter Mr. Herndon said: "The question involved is not so much the pictures which were shown on Sunday as it was the precedent which had been established. There is no intention of charging that the gentlemen who were responsible for this Sunday show are trying to drive in a wedge whereby they will operate regular Sunday shows. However, some of us feel that it will be a precedent nevertheless, which will lead to other pictures which are less appropriate for the Sabbath."

D. L. WILLIAMSON RECOVERING.

Daniel L. Williamson, wealthy manager of two motion picture houses at Jackson, Tenn., who was struck over the head with an iron bar by negro footpads on March 4, is now out of danger, according to a statement made by Dr. J. L. Cook, at the infirmary. Mr. Williamson is getting along nicely and expects to be out in a few days. The hold-up occurred shortly after he had closed up one of the theaters for the night and was leaving for home.

NEW LILLIAN AT CLARKSVILLE.

At Clarksville, Tenn., work was begun on March 8 preparatory to rebuilding the Lillian theater, destroyed by fire on December 30. A good deal of debris from the fire had to be removed before excavation could be started. The architects for the new house are Joseph & Joseph, of Louisville, Ky., who have built about thirty high class motion picture houses in Louisville and various cities through the South. The new theater will cost in the neighborhood of $20,000. The bulk of the stock is owned by the Colonial Amusement Company, of Nashville, Tenn., but a part of it has been sold to the Clarksville investors, who took small blocks of a few shares at $10 a share.

CINCINNATI SHORT ITEMS.

Mrs. R. A. Waters, of Lenoir City, Tenn., recently purchased a complete moving picture outfit to be installed in a new house which will have a seating capacity of about 300 persons.

The Alabama Theater Company, of Alabama City, Tenn., is making arrangements to open a new theater which will have seating capacity for about 500 people.

T. A. Anderson, of Monterey, Tenn., is making arrangements to open a moving picture theater which will seat about 250 persons. The work is well under way and the theater will probably open the latter part of this month.

J. B. Abrams, of Athens, Tenn., is another exhibitor who has just joined the ranks. Mr. Abrams is preparing to open a theater which will be able to accommodate about three hundred persons.

B. Lowenstein & Brothers, of Memphis, Tenn., recently tendered a special moving picture matinee in the cafe, admission which was limited to women. The films showed the actual fitting of Gossard corsets. A pretty story entitled "How Marjorie Won a Career" is woven into the pictures. They were shown for two days between the hours of 3 and 5 o'clock. Admission was free.

A special moving picture performance was recently given at the Princess theater at Nashville in an attempt to raise funds for the benefit of the unemployed. The Nashville Rotary Club and other local organizations helped to boost the sale of the tickets which could be procured at several cigar stands and other stores besides at the box office. The resulting funds were turned over to the woman's auxiliary of the Workingmen's Relief and Loan Fund Bureau.

H. Jones, representative of the Maxwell Company, manufacturers of the Maxwell automobile, recently rented the Palace theater of Jellico, Tenn., in order to show in pictures the construction of the car.

A moving picture play showing the boy scout organization of Chattanooga, Tenn., is to be produced through the efforts of the Chattanooga Council of Boy Scouts and the Chattanooga Motion Picture Company. The film will be 1,000 feet in length. The scenario was written by Miss A. Marie McPherson, who took part in a contest, the prize for which was $25.

SOUTHWESTERN NOTES.

By Midwest Special Service to Moving Picture World.

A FINE of "not more than $100" or three months' imprisonment is provided for "any person who wears any hat, cap, bonnet or other headwear or headgear at any theater moving picture show or other place of amusement in Muskogee, Okla.," is a measure offered to the city council for passage. It was entitled a "public peace" ordinance.

Roswell, N. M., city officials have been considering the passage of an ordinance forbidding Sunday picture shows. Penalties contemplated are $5 to $10 fine or five to ten days' imprisonment for each day's offense and revocation of license.

Manager James Xalis, of the Lyric, at Douglas, Ariz., gave a unique show recently for William Fairall, of that city, who witnessed by private film the golden wedding celebration of his parents at Danville, Ill. He could not attend the fete. His brother, H. D. Fairall, the camera man of Des Moines, Ia., filmed the festivities and a copy was sent to the Arizona man.

J. S. Bonner and E. C. Keck, of Plainview, Tex., who purchased the Pastime, at Roswell, New Mexico, planned to expend $2,000 for improvements, which included remodeling the front and installing new chairs.

The Isis, at North Fort Worth, Tex., features the Rosebud Harmony Four in addition to its photoplay programs on Saturday nights.

"Tillie's Punctured Romance" did so well at the Empire, in San Antonio, Tex., that it was held over for another day in that city and switched to the Wigwam No. 2.

The city of Austin celebrates its diamond jubilee April 26-May 1. Arrangements have been made to have the pageant features filmed.

Manager Will Meyer, of the Queen, at Brenham, Tex., has installed a new electric piano.

The Queen theater, at Brownwood, Tex., was destroyed by fire.

The Odd Fellows lodge, at Lehigh, Okla., has been making arrangements to erect a combined lodge hall and theater building. Lawrence Fenoglio is secretary.

Alfred Rabogliatti has opened the International theater at 634 North Broad street, Globe, Ariz.

W. J. Wright has leased a site at 10th street and Avenue F, in Douglas, Ariz., for the construction of a moving picture theater.

Tex., when it showed "C. O. D.," all children accompanied by an adult. This house also catered to the children on the return of "Arizona," and every juvenile patron of the Saturday matinee was given a present.

The old Princess Airdome, at Fifth and Main streets, in Little Rock, Ark., has been sold and razed.

The New Queen theater, at Fort Worth, co-operated with the boy scouts of that city, putting on their film and having them sell tickets and share in the proceeds.

The Lyric, at Douglas, Ariz, is being remodeled.

J. C. Clemmons has purchased the Crystal theater, at Pearl and Fanning streets, in Denton, Tex.

The Price Symphony Orchestra of fifteen pieces furnished the music for "The Kreutzer Sonata" at the Palace, in Little Rock, Ark.

Manager Tom Frick of the Rex, 2211 Market street, Galveston, Tex., has let the contract for $4,000 worth of improvements, including removal of the screen to the entrance end of the building.

Frank Barr, who operates the Lyric, at Fayetteville, Ark., has opened another show at Huntsville, Ark.

Feeney & Govreau have sold the Grand theater, at Bartlesville, Okla., to J. G. Swanson, of Montgomery, Ala.

The Jefferson theater, of Dallas, Tex., has been incorporated with capital stock of $25,000. The incorporators are Owen Hughes, W. E. Weatherford and Andrew O'Rourke.

The Odeon theater, at Bartlesville, Okla., has been sold to the Yale Theater Company, of Muskogee, Okla.

J. L. Moore, of Chicago, bought the Cozy theater, at Newkirk, Okla., from L. C. Whitehair.

R. E. Jennes and Carl Hughes have purchased the Lyric theater, in Sapulpa, Okla., from Walter Sornberger.

IN LOUISVILLE.

Lewis Berg, proprietor of the Great Southern Film Exchange, has closed the establishment and taken out a road show which he will take through Missouri and Arkansas.

Work has been started on an old market house at Twenty-sixth and Portland avenue in Louisville, which will be remodeled and converted into a moving picture house.

The Owl Feature Film Company has sold moving picture machines and other equipment to a number of small houses now opening in various sections of the South. Among these sales were J. B. Morbrey, of Sellersburg, Ind.; W. W. White, of Jefferson City, Ind.; George Baker, of Toecane, N. C.; R. A. Caldwell, of South Hills, Va., who is operating a string of small houses at South Hill, Blackstone, Lawrenceville, Clarksville, Burkesville, and Victoria, Va., and W. E. Dye, of Hundred, Va., who is opening houses at Hundred and Hazard, Va. Practically every sale covered a machine as well as booths, etc.

The Gem Theater Company of Maysville, Ky., has made arrangements whereby a motion picture theater will be opened at Dover, Ky. The new theater will only play one night a week for the time being, as the town is not large enough to support a regular house. The company is also preparing to start a chain of one night stands through the small towns of Eastern Kentucky.

A cooperative movement has been started at Hopkinsville, whereby a new theater will probably be started shortly. It has been stated that one-half of the money needed has been subscribed.

A new electric light plant has been completed at the Lyric theater, of Jackson, Ky., and the proprietors have started afternoon as well as night shows.

J. E. Powell, of Lewisburg, Ky., closed the Opera House, and shipped his moving picture equipment to Owensboro, Ky., when he became connected with the old Nickelodeon theater.

Making Pictures Valuable

Louisville's Censorship Board for Children's Films That Are Shown at Special Hours in Theaters Is Tackling Problem of Getting Most Out of Pictures—Four Valuable Committees and What They Are Doing—A Commendable Undertaking.

By G. D. Crain, Louisville Correspondent of Moving Picture World.

THE Louisville Censorship Board of Motion Pictures for Children recently met at the assembly room of the Louisville Free Public Library, and adopted a constitution as well as a set of by-laws. The object of the censorship board, according to the constitution, is to see that only such films as are suitable for children shall be shown by moving picture houses during hours set apart by them for featuring children's performances and also to secure cooperation of the manufacturers of scenarios in providing suitable films for children's performances. It is further provided that the board shall work through four standing committees, Scenario, Library, Publicity and Parent-Teacher. The purpose of the Scenario Committee is to arouse local interest in scenario writing, to read all scenarios presented to the board and to indorse or reject them. The manuscripts which are endorsed will be sent to J. J. Murdock, executive manager of the Keith circuit, who will make an effort to have them produced. The Library Committee will stimulate interest among children by acquainting them with the stories of the films to be shown in the moving picture approved by the board. The Parent-Teacher Committee is to secure appointment of special moving picture committees in the various Parent-Teacher Associations of the city. These committees will make the effort to interest parents and teachers in the movement, as well as to provide means for those children to see the shows who could not otherwise do so. Miss Annie S. Waters, principal of the Kentucky Home School, was elected temporary vice-president, to serve until the regular election in May. Mrs. Fred Levy presided at the meeting. Mrs. Emil Tachau was elected corresponding secretary. A letter was read from the Alumni Club of the Horace Mann school, offering to cooperate with the board and describing a similar effort which is being made in New York City to promote moving pictures for children. Many other letters from clubs in all parts of the country have been received by the board during the past month, asking information as to steps to be taken to organize children's motion picture shows.

THEATERS AND UNION PIANISTS.

Union musicians in five motion picture houses of Louisville went out on strike as the result of a new wage scale which became effective on March 14. An agreement, made two or three years ago, between the musicians and the Louisville Photo Play Association, expired at that time, and the Norman, Ideal, West Broadway, Preston and Highland theaters refused to re-engage the men at the new scale. Nine men in all were affected. Two of these men were employed by the Norman, two at the Preston, three at the Ideal and one at each of the other houses. The managers of three of the houses explained that there had been considerable depression throughout the whole country this winter in the moving picture business, and for this reason they could not afford to accept the new scale. The old scale prescribed a salary of $12 a week for a pianist and where three or more players were employed a leader had to be employed, who received $15 a week. The new scale demands $18 a week for the leader. Small houses employing but one musician, usually a pianist, must recognize the player as a leader at a salary of $18. Representatives of the union musicians stated that the new scale was agreed upon as a compromise following a dispute two years ago and that it is not a "new scale" at all, inasmuch as its provisions were accepted more than two years ago.

LENT HARDLY AFFECTS SHOWS.

Strange as it may seem, the Lenten season is not affecting the moving picture business to any great extent in Louisville. In some cases the legitimate show houses have reduced prices during the Lenten season in order to play to good crowds, as a great many people will not attend regular shows during the period. However, it has been noted that many people who will not attend theatrical productions will go to the motion picture house, which they do not consider in the same light. The effect on business in the down town district has been better if anything. It is stated, however, that some of the outskirt or suburban houses, which are located in districts near one or more large Episcopalian or Catholic churches, have been hit rather hard for the time being.

REAL ESTATE NEAR SHOWS.

Real estate dealers of Louisville in some instances have noted that prospective purchasers of property are taking a good deal more interest in the distance to the nearest motion picture house than they formerly showed in the location of churches, schools, etc. One real estate man recently stated that it was no uncommon thing to have a purchaser ask where the nearest picture house was located and then complain of the distance.

MINING COMPANY SHOWS FILM.

The Walton Coal Company of Walton, Ky., has followed the lead of several other big mining concerns in isolated sections of the State by purchasing a complete moving picture outfit which will be installed at once in a building which the company recently put up for the purpose.

LOUISVILLE BRIEFS.

The big multiple reel production, "Rule G," of the Blazon Film Company, made a tremendous hit when shown at the Majestic theater of Louisville.

Madame Olga Petrova, movie star in the Alco production of "The Tigress," Milton Royle's big play, appeared in person at the Keith theater of Louisville, at the same time that the pictures were on exhibit at the Novelty theater.

William Farnum and Kathleen Williams were recently seen in "The Spoilers" at the Mary Anderson theater. This was the third and probably the last time that the popular photoplay will be shown at the house. The masterpiece drew big crowds at every performance during all three engaments.

A motion picture house for negroes will be installed on the first floor of the new six-story building, now being erected in Louisville for the Colored Knights of Pythias. When completed the show house will be one of the leading colored theaters of the entire South. The entire building will cost about $150,000 and it is stated that the theater will not be a portion of the building to be neglected.

J. B. Winters, of Underwood, Ind., owner of King's Shows, was recently in Louisville, where he purchased a number of song slides and eighteen reels of film from the Owl Feature Film Company.

Ohio Censorship Struggles

All Moving Picture Interests in Cleveland Are Taking Concerted Action on the State's Unsatisfactory Laws Dealing with Moving Pictures and Theaters—Legislature to Have Line-Up on Question—Notes on the Work of the Censor Board.

By J. D. Raridan, Ohio Correspondent of Moving Picture World.

THE concerted action of all moving picture interests in Cleveland, taken and contemplated at two recent meetings, exerts new strength in the campaign against legalized criticism of screen plays.

The Moving Picture Exhibitors' League, at its weekly meeting, practically decided to use the screens of its members in a movement to educate the public to what is termed the iniquities of legalized censorship. At the same time the Film Credit Association, an organization composed of film renters and exchanges, wedged into the situation with the proposal that each of its members personally solicit the assistance of business men as a forceful means of approaching the legislature.

Two measures now confront the legislature—a bill introduced by Senator Louis E. Myer for abolition of the State Board and rejection of all censorship except the National Board, and the proposal of the Federated Church of Cleveland for establishment of local boards in Ohio cities, co-operative in action.

With this complicated situation the film interests have come to the conclusion that now is the proper time for enlightenment of theatergoers and for an expression of their own minds in the State Legislature.

"Cut-outs" which the film exchanges and exhibitors term ridiculous, and rejection of entire reels which previously had passed the National Board will be used as evidence of inefficiency and over-zealousness on the part of the State Board.

C. M. Christensen, manager of the Mutual Film Corporation's Cleveland exchange, at both meetings, read a copy of a letter he sent Mrs. Maude Murray Miller, member of the State Board, regarding confiscation of deleted film. He issued a warning that all "cut-outs" must be returned to the headquarters of his company. Mr. Christenson expressed the feeling that discrimination is exercised against Mutual films.

"Sixty-six out of the first eighty-eight films rejected by the State Board were Mutual releases," he declared. "Nine out of every ten of our productions are slashed and deleted until the plot of the story is absolutely lost. Delays in reviewing force changes in booking dates continually. Even when they are passed upon they are sped through in such a manner as to cause wear and tear on the film equal to six weeks of ordinary projection in a theater."

Disaffection concerning the censorship problem has arisen between the Federated Churches and the Cleveland Chamber of Commerce in view of the chamber's stand against the former orginization's proposal for local criticising boards. Kenneth Sturges, secretary of the Chamber's recreation committee, declared that body was opposed to both the bill of Senator Myers and the measure fostered by the Federated Churches.

MAYOR BAKER ON PICTURES.

Moving pictures, as an educational agency, were given first place over colleges and other institutions of learning by Mayor N. D. Baker in a recent address at The Temple, Cleveland, "If I were given my choice between pictures and a college," he said, "I would choose pictures for pure educational value. Pictures have a power for education that is in its infancy in development." The Mayor did not, however, give entire support to film productions as encountered now. He branded them too sensational.

OHIO BRIEFS.

John F. Harley, representing Henry W. Savage, made arrangements in Cleveland for a showing of the nine-reel production "Uncle Sam at Work," in Engineers' Hall. The film follows the book of Frederick J. Haskins, "The American Government," depicting the work of the various divisions of government.

The Miles theater, East Ninth street, was the first Cleveland theater to secure a booking on the Billy Sunday pictures. The films were projected as an added attraction to the vaudeville bill throughout the past week.

J. C. Graham, president of the United Film Service, came to Cleveland recently to pay a business call on W. M. Williams, manager of the Cleveland exchange. Mr. Graham and Mr. Williams went to Cincinnati to look over the film situation in southern Ohio and Kentucky. The newly elected president of the United expressed himself as extremely pleased with the progress Mr. Williams is making with the service in this territory.

The American Feature Film Company, Cleveland, formerly controlled by N. F. Evans, with branch offices in Toledo and Cincinnati, has sold a large interest to Fred G. Schramm. Mr. Schramm will take over the management on his return from New York, where he is looking up new productions.

R. J. Greenwald, formerly operating as the Exclusive Feature Service, Cleveland, has taken over the Kriterion territory for the distribution of that corporation's productions. He is maintaining offices in the Columbia Building.

The many requests made to the management of the Duchess theater, Cleveland, influenced the return engagement of "The Spoilers," featuring William Farnum.

The Rex theater, Oberlin, has been sold to Ira West, the second change of management in the past three months. Mr. West plans to make a number of changes which include adoption of feature program.

The Royal theater, Galion, has inaugurated a popularity contest which is proving a highly satisfactory publicity "stunt." Seven candidates are hard at work, running neck-and-neck for the prize which the theater management offers.

JOPLIN, MO., REQUIRES CENSORED SUNDAY SHOWS

Mayor McIndoe Says Only Highest Class Films Can Be Used on Sabbath.

Special to Moving Picture World from Kansas City News Service.

MAYOR HUGH McINDOE, of Joplin, Mo., has made the announcement that henceforth all scenes depicting drunkenness, suicides and crimes are to be barred from motion pictures shown there on Sundays. "It is not the intention of the city," explained the mayor, "to deal harshly with the theater owner. We shall not try to dictate what sort of pictures they shall show. If they want to run sacred pictures, all right, but our idea is not to compel them to do that. All we will do is to put a stop to the showing of pictures of the kinds that I have described." "The Night Out," which is said to be a picture that was condemned by the National Board of Censorship, was barred by the mayor and police and the theater that was to have run it on Sunday.

FREE SHOWS ATTRACT BUYERS.

Harrisonville, Mo., has grown several thousand dollars richer since the merchants have geen giving free moving picture shows every Saturday. The farmers have been coming into town whether the weather was bad or good and purchasing enough necessities to see the pictures free.

In the same city "The Dawn of Plenty," illustrated show and lecture, was obtained by the National Bank from the International Harvester Company, and invitations were sent by mail to the farming patrons and friends of the bank. The bank drew large crowds to the city to witness the pictures that would help the farmers in their work and at the same time amuse and entertain them. The merchants of the city began to think on this matter and they decided to give free entertainments every Saturday. The stores give away the tickets and many teams line the hitching racks every Saturday now and not a merchant in town has been complaining of hard times. These shows are ideal for country towns and many film companies have made pictures of farming life with good stories built about it that interest the country people more than any other kind of pictures do. The merchants have realized this and they have been booking orders for various films that are sure to entertain and educate their patrons.

THE 12TH STREET THEATER.

In a recent issue of the Moving Picture World it was stated that E. E. Richards was manager of the Twelfth Street theater. This was in error. A. W. Durrin is manager of the Twelfth Street theater, which is owned by the Standard Amusement Company. Mr. Durrin has departed from the ranks of the five-cent theaters and changed the program of his house to features and the admission to ten cents. He did this in face of the fact that Twelfth street is a thoroughfare lined with five-cent theaters and the owners all say that it is impossible to operate a ten-cent house on that street. Mr. Durrin turned on the 12,580 watts of new nitrogen electric lights that have recently been installed in the artistic canopy and showed what could be done on Twelfth street. His house has been well filled at every performance. The fatures that he has been running at his theater are usually the ones that have appeared at the Willis Wood the preceding week. If the features are very good. Mr. Durrin runs them all week, which is something that no theater except the Willis Wood has dared to try in Kansas City. The plan has worked well and it is now the policy of the theater to operate in this manner hereafter. If the pictures are not very good they are run three or four days and then another feature is substituted.

MISSOURI ITEMS.

The Royal theater at Kansas City gave a benefit performance for the unemployed in Kansas City last week. The film "Rule G" was shown. The women of Kansas City who did the marvelous thing of establishing a complete factory for the making of any kind of textile clothing within four days for unemployed women of Kansas City had the theater for the day and the ten performances netted them much more than $500. The tickets to the show were sold for ten cents each, but anyone could pay any amount for the tickets and many did. The women that have been aiding the unemployed of Kansas City in this way do not have to call on charity in this work, but have made it self supporting.

Harry Arnote, of Liberty, Mo., has bought the Electric moving picture theater from Roy Hayes. He immediately took charge and reduced the price of admission except on special occasions, when he will revert to the old five and ten-cent scale. He is now operating the shows for five cents admission. Roy Hayes will probably

travel for a moving picture film company, but will maintain him home at Liberty, Mo. Mr. Arnote has taken an option on the Airdome and will probably purchase that later in the year.

Gus Bennert, proprietor of several moving picture houses at Springfield, Mo., has closed the Diemer theater there. He said that the theater had never been a money-maker and that it was not intended as such when it was opened. He declared that the theater had served its purpose and hinted that it was started as opposition to some other theatrical proposition. It was reported that the People's theater had also closed, but Mr. Bennert said that this is not true and that he has no intention of closing it.

One of the biggest moving picture theater transactions in Missouri took place last week. O. B. Wilson, of Columbia, Mo., has sold the Broadway Odeon and the Annex moving picture houses to W. B. Gage. Mr. Gage has been employed for some time at the Western Union telegraph office there and he will continue shows at the two theaters without interruption. Mr. Wilson is going to the Panama-Pacific Exposition to operate a moving picture show in the Missouri state building.

Grubel Brothers, a theatrical syndicate of Kansas City, Kan., obtained a lease on the Kirby arcade at Springfield, Mo., and will open a moving picture theater there. They have also taken the lease of W. A. Rathbun, who owns a pool hall in the Kirby building. The Grubel Brothers have been considering increasing their string of theaters in Missouri by purchasing ground for the erection of new houses at Springfield, but they later decided to lease the ground.

IN CALIFORNIA.

H. H. Brix is having plans prepared for the remodeling of three buildings on J street, Fresno, Cal., into a moving picture house, the work to cost about $20,000.

The Alhambra Motion Picture Company has been incorporated at Los Angeles, Cal., with a capital stock of $350,000 by A. M. and Agnes C. Kennedy, of Los Angeles, and John W. Eginton, Jr., of Santa Barbara. The Alhambra Film Manufacturing Company has also been incorporated there with a capital stock of $250,000 by A. M. and Agnes C. Kennedy, of Los Angeles, and Elmer J. Boeseke, of Santa Barbara. Still another incorporation in the southern city is that of the C. K. Film Company, with a capital stock of $250,000, the incorporators being the same as those of the Alhambra Motion Picture Company.

A. C. Pillsbury, a photographer of San Francisco, has gone into the Yosemite Valley to take seven reels of pictures featuring Indian legends.

The new theater of Turner & Dahnken at Watsonville, Cal., is rapidly assuming form and will be opened about the first of May.

The Unique theater, at Santa Cruz, Cal., has installed a new Powers Cameragraph No. 6A, as has also Grogg's theater, at Bakersfield, Cal.

Charles W. Parker is preparing to open a moving picture house at Butte City, Cal.

Fred Frisk has taken over John's theater, at Elmhurst, Cal., and has renovated the house throughout, installing new seats and projection equipment from the Independent Film Exchange of San Francisco.

W. Brandts-Buys has taken over the Castle theater, at Newcastle, Cal., and is installing considerable new equipment.

The Tokay theater, at Stockton, Cal., is being remodeled and renovated.

A new theater is being erected at Manteca, Cal., by J. J. Rawleigh, H. S. Erstad and J. L. Delmege.

Mr. Rork, of Mojave, Cal., is to give a moving picture entertainment at Tehacapi, Cal., one night each week.

F. O. Adler has purchased the Grand theater, at Redlands, Cal.

M. Para, of Bakersfield, Cal., spent a week in San Francisco.

School Films Measure

California Senate Considering Bill That Provides for Use of Pictures in State Schools—Board of Education to Open Bureau to Provide Equipment, Films, Extra Slides and Everything Needed at Lowest Prices—Will Make Marked Advance in Educational Efficiency.

By T. A. Church, San Francisco Correspon dent of Moving Picture World.

THE use of moving pictures and photography in education in all the schools of California is provided in Senate Bill No. 936, which has just been introduced into the Legislature by Senator Carr, and which has the endorsement of the State Board of Education. This measure provides for a bureau of visual education under the direction of the State Board, which shall procure in any manner necessary films, slides and photographs suitable for promoting education, which shall be loaned to the various schools of the state as needed, and to other institutions when not in use in schools, except that slides and films shall not be used for commercial purposes.

The State Board is to act as purchasing agent for securing at cost to the various schools of the state such moving picture equipment as they may desire to acquire. A complete catalog will be published showing the list of films, slides and similar material on hand, as well as such as can be rented or borrowed for school use. The bureau will provide all necessary help and information to the schools of the state for the use of visual education in their work. It is planned to make arrangements whereby schools in remote country districts may make use of moving pictures the same as schools located in the large cities. The outlook is that the measure will be passed by both houses of the Legislature without opposition.

CLUB SECURES QUARTERS.

A meeting of the Board of Directors of the Screen Club of San Francisco was held on the evening of March 8, and the committee on club rooms announced that suitable quarters had been found in the Tivoli Theater Building. This announcement was received with much satisfaction and the president and secretary were authorized to sign a lease immediately for a period of two years. N. K. Herzog, who has acted as secretary of the organization since its inception, presented his resignation to the Board of Directors, and this was accepted. Ralph Marks, secretary of the Exhibitors' League of San Francisco, was appointed to fill the unexpired term and assumed his duties at once. Leon Boreis, manager of the local branch of the General Film Company, was elected to the directorate to succeed N. K. Herzog. Work will be commenced at once on the fitting up of the permanent quarters of the organization, and within a few weeks the club rooms should be in a complete form.

THEATERS DIVIDE SERVICE.

Arrangements have been concluded whereby Paramount service will be featured by both the Tivoli theater and Grauman's Imperial, instead of at the latter house exclusively, as has been the case in the past. This arrangement also carries with it a change in policy that is expected to be of material advantage and one that will probably be appreciated by the public. Instead of featuring double bills, as has been the rule of late, one feature only of five or six reels will be shown, the balance of the program of seven reels to be filled out with a comedy, or other short subjects. The regular Monday release will be taken by Grauman's Imperial and the following one by the Tivoli. Uniform prices of 10 and 20 cents will prevail at both houses.

MUTUAL ADDS TO FACILITIES.

The Pacific Mutual Film Corporation is remodeling its offices on Turk street to secure more room, the changes being made necessary by the steady increase in business. During the past year the office space has been more than doubled, but in spite of the improvements available room is at a premium. Manager J. R. Crone has recently added several men to the travelling staff and to the office force, and has promoted Mr. Stout to the position of assistant. This branch is now enjoying the heaviest volume of business in its history.

QUARANTINE RAISED BY PROTEST.

The quarantine that has been maintained in certain sections of San Francisco for some time owing to an epidemic of diphtheria, has been lifted by the authorities at the urgent request of moving picture exhibitors. The quarantine was first placed into effect in the North Beach section, and children under the age of fourteen years were not allowed to attend public places of amusement. Later the quarantine was extended to the downtown district and this brought forth vigorous protests from the owners of large houses, with the result that it was lifted from the entire city.

OTHER SAN FRANCISCO NOTES.

M. E. Cory, of the Sunset Motion Picture Company, is planning to make another business trip to New York at an early date.

The National Cash Register Company has fitted up a neat moving picture theater in the Palace of Liberal Arts at the Exposition and is showing Kinemacolor pictures. An automatic dissolving view apparatus for showing slides is proving of special interest to moving picture men.

The Southern California counties have fitted up a moving picture theater in the California Building at the Exposition under the direction of Charles Wilson. A Powers Cameragraph No. 6A forms a portion of the equipment.

The Palace, at Union and Gough streets, has changed hands and is now being conducted by a Mr. Kennedy. This house is located but a short distance from the Exposition grounds.

The Wigwam theater, Twenty-second and Mission streets, has been making some changes of late in the operating room, and has installed a new Motiograph projection machine.

The American theater, opened by Edwin James, of Portland, Ore., has been equipped with Simplex machines by G. A. Metcalfe.

C. A. Du Bosch, representing Hugo Reisinger, of New York, is visiting the local trade in the interests of the carbon line of this importer.

G. A. Metcalfe has installed a Westinghouse motor-generator set in his Eddy street quarters, connected to Baird and Simplex machines to enable operators to become familiar with the equipment.

The All Star Feature Distributors, Inc., has placed three advance men on the road to handle the advertising on "The Spoilers," "The Christian" and "Cabiria."

Charles Klopot, formerly manager of the Golden Gate Film Exchange, at Los Angeles, and later in Oregon with "The Spoilers," is making a stay in San Francisco enjoying the Exposition.

Mike Zar, recently with the Berkeley theater, at Berkeley, Cal., is now with the Turner & Dahnken Circuit.

The Portola theater has enjoyed such a splendid run on the "Hypocrites" that this attraction has been booked for a second week.

Exhibitors and the Law

Pennsylvania State Department of Labor and Industry Commends Attitude of the Average Exhibitor Towards Its Work—Department Supervises Theaters Outside the Larger Cities—Building Code Strictly Enforced and New Theater Plans Closely Scrutinized.

Special to Moving Picture World by Pittsburgh News Service.

IT has been estimated that fully three-fourths of a million men, women and children gather nightly in amusement places in Pennsylvania. The Department of Labor and Industry has jurisdiction over all these places of amusement, except those which are located within cities of the first and second classes. The necessity of seeing that the lives of this vast number of people who nightly throng theaters are safeguarded is, therefore, apparent to every fair-minded person, the more so as two-thirds of the audiences in these places are composed of women and children. Also large percentage of them are strangers to the building, and ignorant or indifferent as to the means of egress, except through the door by which they entered. They have a feeling of security that all exits are open and that there would be nothing to impede their escape from the theater in case of an accident. The department is accordingly doing all in its power to see that conditions in these places of amusement are such as to warrant this feeling of security.

During the past year a large percentage of theaters were thoroughly inspected. If unsafe conditions were found, instructions were given to the management to correct these defects. In practically all cases the owners of the buildings wanted their theaters in the best condition. With scarcely an exception they gave the inspectors of the Department of Labor and Industry their fullest cooperation in whatever improvements were suggested. The proprietors, knowing all the exits from their house, were naturally apt to underestimate the possibility of danger to patrons who did not know these so well until the inspectors called it to their attention. The department is gratified to find this willingness on the part of exhibitors, which is not astonishing when one considers the responsible and intelligent men behind the picture houses today.

The number of this class of amusement houses in the state is increasing at the rate of about one a day. As the plans for these establishments are submitted to the department for approval they are carefully examined. Proper seating arrangement, adequate exit facilities, proper width of aisles and passageways, standard installation of moving picture machine booths and adequate fire protection—all of these particulars are given careful attention.

MADISON MAY HAVE CENSOR.

Motion picture theater men in the town of Madison, N. J., will probably be subject to an informal censorship of moving pictures according to the discussion on the subject which was recently held in the home of Arthur Herrington, president of the Board of Public Improvement. The educational committee, of which Professor Edwin Lee Earp of Drew Theological Seminary is chairman, on motion of Stark B. Ferris was ordered to make an investigation of picture theaters. It is thought that there will be no permanent official action, but the committee, it is understood, will consult frequently with the management of picture houses.

REEL SHOWS BILLY SUNDAY.

Billy Sunday, the great evangelist, who is holding a series of meetings in this city, was recently seen at the Boyer Orpheum, of Chambersburg, Pa., in moving pictures. This afforded many people who had wished very much to see Mr. Sunday, and who did not have the opportunity to go to Philadelphia, the chance to see him, exactly in his action, all his gestures and little mannerisms, just as he uses them in his sermons. There are about 1,000 feet of film to the picture, and it held the attention of the people throughout the entire exhibit.

BOOKING ORGANIZATION ELECTS.

Announcement was recently made of the organization of the Exhibitors' Booking Offices, Incorporated. The new company will conduct a co-operative moving picture booking business. Some of the leading moving picture theaters in the city are interested in the new project. The following officers were elected at a meeting of the company held at 1330 Vine street: President, Samuel Wheeler; vice-president, William T. Delmat; treasurer, William J. Walsh, and secretary, J. Emanuel.

ARCADIA SOON TO OPEN.

The list of Philadelphia's attractive photoplay houses will shortly be augmented by the Arcadia theater. The new entertainment house is now in course of erection on the north side of Chestnut street, east of 16th, and it expected that it will be completed prior to the ending of the month. It will be beautiful architecturally, fireproof and safe from a building aspect. Due to the fact of its central location it it expected that the new theater will be very popular with a particular clientele. Announcement of the exact date of opening of the theater will be made shortly, and at the same time the policy to be followed will be announced.

PHILADELPHIA BRIEFS.

Charles C. Hildinger, manager of several moving picture theaters at Trenton, N. J., recently offered an award of $25 for the arrest and conviction of the person who exploded a chemical that was so offensive that it drove 200 persons from one of his theaters. He also asked that the police find the person for violating the malicious mischief act. Detectives were assigned to the case and they will endeavor to discover the guilty party by investigating the sale of such material.

A thief who recently entered the home of William Metxel, treasurer of the William Penn theater, Preston and Lancaster avenues, West Philadelphia, overlooked $5,000 worth of silverware and took only $250 worth of jewelry which was lying loose upon a dresser.

A moving picture theater of the most modern type of construction has been opened at Front street and Alleghany avenue. J. Ridgeway, manager of this new establishment, announces that he purchased the majority of his equipment from the Calehuff Supply Company, which equipment includes two No. 6A machines.

TWO NEW ST. LOUIS EXCHANGES.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

THE St. Louis Film Service Incorporation has opened an exchange at 3217 Locust street, just across from the Pathe Exchange. The new offices are very complete, and are specially designed for the rapid and accurate handling of films. The building, which is one story high, to comply with the insurance rules regulating moving picture exchanges, covers 2,200 feet of space, and is first-class and modern in all respects. There is a fine wide reception lobby, that leads past the reception room and office to the booking and shipping rooms, bright and comfortable rooms for the clerks and office force, a private office for the manager, Mr. Cotter, complete poster and advertising department and film vaults large enough to hold the stock on hand at all times. J. W. Cotter, who is manager of the exchange, is an old timer in the moving picture business. He was formerly connected with the Universal Company, here and at Kansas City, and opened the first Universal Exchange in St. Louis. The new service is supplying a program of 21 reels a week and seems to be making headway. A special showing of the subjects released was shown at the Princess theater recently to a large gathering of exhibitors.

WORLD FILM EXCHANGE OPENS.

The new St. Louis exchange of the World Film Corporation is to serve as a pattern for all other exchanges of the corporation.

The St. Louis office, which is located at 3626 Olive street, in the heart of Film Row, has 2,700 feet of floor space, and is divided into three offices and a wide lobby or reception hall. The reception lobby extends thirty feet toward the center of the building and ends at the counter that separates the shipping room, which occupies the entire width of the building from the rest of the offices. The first room of the suite is Manager White's private office; after that comes the cashier's and bookkeepers' offices, with windows for the transaction of business with the public opening into the lobby. The methods of office procedure, management, and accounting, manner of handling films, paper and publicity, and all of the innumerable details demanded by the modern motion picture exchange have been systematized and worked out by R. L. White, manager of the exchange, and W. R. Scates, division manager of the World Film Corporation, to such a degree of perfection that the executives of the Corporation have decided to adopt the St. Louis system as a pattern and model for all of its other exchanges.

ST. LOUIS SHORTER NOTES.

Fred A. Keller, manager of the Mutual Film Corporation, at 13th and Pine streets, announces a special feature department, which will handle the big Mutual features. The first release under the new plan will be "The Quest," an American Film Mfg. Co. subject, which will be released March 22. This will be followed by the "Lost House," a Majestic; "The Outcast," a Reliance, and "The Devil," released by the New York Motion Picture Company. Special advertising and special paper of all kinds will be devoted to these features under the new plan of distribution.

J. Sweeney, formerly manager of the Novelty theater, at Grand and Easton avenues, is now city salesman for the Kriterion Film Service.

The Shenandoah theater, at Broadway and Shenandoah avenue, gave a special school children's matinee recently that proved very popular.

G. Wagner, secretary of the Swanson-Crawford Film Exchange, at 14 N. 9th street, has assumed management of the exchange since Sam Werner has been in charge of the United Program's offices, at 3628 Olive street.

The new theater that is being built by D. T. Williams and wife, at 3520 North Newstead avenue, will be ready for its initial bill by the first of April. The new house will seat a thousand patrons, and will have all the up-to-date features and improvemenuts of a modern theater. Mr. Williams is also building an airdome that will be used when the weather gets too warm for the house.

A new theater and airdome is being planned for early erection at Sixth and Hickory street.

through his connection with the Gus Sun booking agency.

Manager McAleer of the Picture Playhouse Film Company, Pittsburgh, expects to receive his European war pictures March 29, and he says he is booking the big feature solid from that date.

Gamble Brothers of Altoona, Pa., owners of the Gamble and Family theaters, Altoona and the Gamble theater, Huntingdon, Pa., recently put a Wurlitzer theater orchestra, style "R" duplex in their Gamble theater in Altoona.

David Mintz, of the Gem theater, East Liberty, Pittsburgh, Pa., recently bought a Wurlitzer orchestra piano from the W. F. Frederick Piano Company and he is very well satisfied with the instrument.

Since Francis A. Mackert took charge of the Cameraphone theater in Sharpsburg, near Pittsburgh, Pa., business has began to boom and this has encouraged the owners to make some extensive alterations and improvements. Work on a new front has already been started and the other work will be done about the first of May. The improvements will cost about $3,000.

Leo F. Levison, manager of the Pittsburgh office of the World Film Corporation, has signed up Lewis W. Adler of New York City as roadman for his company.

The jumps of the theatrical profession are not longer than those of moving picture people. Douglas H. Berg, the personal representative of George Kleine, who was in the city for a few days recently, made the announcement that his next stop was San Francisco, after leaving Pittsburgh.

Dave Kline, who has been road man for the Pittsburgh branch of the World Film Corporation for the past few months has been appointed manager of the special feature department of the Mutual Film Corporation at Detroit, Mich. He left Pittsburgh last week and he takes with him the best wishes of a host of friends.

Mr. Schuchman, of the Film Exchange at 212 Fourth avenue, Pittsburgh, Pa., has gone out of business, selling his stock of films to a well known Pittsburgh exchange man, received a check therefor, and deposited in the German National Bank, which failed the next day. Hard luck, Schuchman!

Messrs. King & Higgins recently took over the Lyric theater, in Fayette City, Pa., and will run pictures thereafter This house formerly ran pictures three days a week. Mr. King was formerly manager of the Star theater in Charleroi, Pa.

N. W. Traggesser, proprietor of the Grand theater in Ambridge, Pa., proposes to begin the erection of a fine new theater. The new building will be in the business district on Merchant street, and will be modern in every respect. It will contain 1,000 seats with a horseshoe balcony and two tiers of private boxes on each side of the stage. Work on the new building will begin early in the spring.

J. N. Sapper, 335 West Eighth street, Erie, Pa., contemplates building a one-story brick theater building from private plans. It is not certain when bids will be taken.

The Majestic theater on Washington street, New Castle, Pa., for some years past owned by Arthur Davis, has been sold to Fred Harlan and W. Trouby.

IN ILLINOIS.

Bodkin & Keane have taken over the Evanston theater at Evanston and will operate it as a Hippodrome vaudeville and picture show.

James Kocas has sold his shown at Victoria to Galesburg parties and will devote his time to his show at Wyanet.

H. M. Elwell and others in Macomb are interested in a new opera house project. They were recently at Galesburg getting pointers.

The Vogue at Lincoln has changed its prices to five cents for matinees, except feature days, and five and ten cents for evenings.

A Cutting of Throats

Harrisburg, Illinois, Exhibitors Are Trying to Make Their Patrons Rich While the Money Lasts—Hot-Headed Retaliation to Unfair Competition Brings About a Pretty State of Affairs—Report Excites Sympathy Rather Than Admiration.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

ALMOST deplorable state of affairs has come about in Harrisburg, Ill. The Grand theater, unable to draw with its regular program in a legitimate way through proper presentation, policy and intelligent advertising, commenced to give away real American money—$75 every week—$25 three nights a week, on "lucky number" tickets as an inducement for the public to patronize their show.

The owners of the Orpheum, Star and Colonial, three other houses in the city, did not pay much attention to this cut-throat competition for a while, continuing with their established programmes in the hope that they would still be able to hold the patronage of the real photoplay lovers of the town, even at such tremendous odds. But it seems they have come to the conclusion that there are few patrons who really want good pictures, or at least that Harrisburg lacks enough to make good offerings a paying proposition while an exciting competition is going on. They, too, it seems, have now fallen from grace and have started a money distribution. At this distance it does not look like a cold-headed move on their part. We can at least sympathize with their exasperation, if not with their cutting—it got the better of their common sense. The pictures need not be mentioned—they don't seem to count in Harrisburg just now, but the Orpheum is giving away $300 every week while the money lasts.

This advertisement has been appearing in the Harrisburg papers every night in a two inch by six column space, the same as the Grand used.

"$300 in cash every week starting Monday, March 8th, at the Orpheum. $50 every night. Tickets will be given at Orpheum, Colonial and Star. If you are at either of the theaters when your name is called you will be notified by 'phone to come to the Orpheum. $50 every night at 7:15 whether you attend the Orpheum, Colonial or Star."

It happens that the Orpheum has been a good customer of the World Film Company. Now these features are, of course, no longer shown there and this has got W. R. Seates, central division manager of the World Film, with offices in Chicago, indignant enough to be willing to attempt to break up the Harrisburg scrap. He says that he'll spend a week there, if need be, to get the Orpheum back on his service list.

It is, indeed, a story that makes every one who hears about it indignant. The business must be profitable if people will go to such lengths to get control of it in a single city. Looked at with the eyes of cold philosophy, and as a specimen of how human brains sometimes work, it is as interesting as some rare plant.

CENSOR WOMEN WANT POWER.

Claiming that they are only figureheads without power to act the four women censors of Elgin, Ill., of the new appointed board, want an ordinance passed investing them with authority. The censors are Mrs. W. H. West, chairman; Mrs. A. W. Craven, Mrs. W. L. Goble and Mrs. George B. Watts. As the matter stands the censors are only permitted to view pictures and do what they can in raising the standard of pictures shown in Elgin houses by moral suasion. The progress made, so far as this method goes, is entirely unsatisfactory to the censors. They want authority to prevent the exhibition of films that do not meet with their judgment. And this is not all that the assiduous censors want to censor. They are bent upon having all phases of the motion picture situation in Elgin without flaw. They are now diligently poring over that part of the building ordinance relating to theaters and jotting down notes for amendments. Ventilation and sanitary appliances will come in for severe measures.

The present board of censors is the result of an agitation by a number of organizations of women started a year or so ago. They laid their case before the mayor, who told the women to pick out a committee to act as censors. They complied and the censors mentioned above were appointed by the mayor, but without power.

SUNDAY PETITION FAILS.

Gailsburg Will Not Vote on Sabbath Shows—City May Show Its Own Pictures.

The Galesburg petition lacked 604 legal signatures and the Sunday moving picture show question will not go on the ballot at the spring election.

Rumors that an attempt would be made to open the picture houses on Sunday were followed by threats of drastic ordinances. Manager R. C. Schroeder of the Colonial offered the use of his theater for any mass meeting if the church people wanted to protest against the Sunday operation of shows. The Galesburg Mail points out that there certainly is a serious issue of Sunday recreation for the poor and suggests that moving pictures, among other things, be given in the new Coliseum which the city is to erect this summer.

NO RACE FEELING WANTED.

Some recent remarkable features just released are not going to "get by" in Illinois if a bill introduced into the lower house of the Illinois Legislature passes. It provides a fine of $200 to $1,000 for exhibiting pictures or plays tending to incite race riots. But who will be a just censor of such plays in pictures?

WORK ON THEATER STOPPED.

Building Commissioner Offlighter in Springfield ordered remodelling work stopped on Joseph Hand's picture house at Ninth and North Grand avenues because it did not conform to the code. The code showed only the misprint "Springfield's public shall be built of brick" instead of "all moving picture houses shall be built of brick," and the City Commissioners decided to visit the house themselves.

SHORTER ILLINOIS NOTES.

A film fire at the Family theater in Spring Valley caused loss of $750. None was injured.

The Apollo at Princeton has been experimenting with Saturday matinees planned for the visitors from out-of-town.

The Morrison Company of East St. Louis has been incorporated with capital stock of $2,000 to do a general amusement business. The incorporators are George H. Morrison, C. Gus Hugh and Charles Fairchild.

The Cort at Monmouth has become a popular price house, charging five cents every day and Saturday. Feature days, five or six reels, will be given for ten cents.

James McGavock is rebuilding the Coliseum at Chicago Heights.

Smallpox has gone from Erie and picture shows have reopened.

The redecorated and remodeled Orpheum at Elgin has been opened. Paramount pictures have been added to the program.

"Country Store" Ads

Post Office Department in Washington, D. C., Takes Cognizance of Advertisements of "Country Store" Scheme and Admonishes Newspapers to Refuse Such on Score of Their Being Like Lotteries—Schemes of This Kind Have Not Been Countenanced by Best Exhibitors.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

NEWSPAPERS throughout the country have been advised to refuse to accept advertising matter having a bearing on so-called country stores which have been operated quite extensively by motion picture theaters, as well as the legitimate houses, because of the fact that they closely resemble lotteries, which latter are barred from the mails. The Washington correspondent, when informed that the local papers had refused to accept the advertisements of a local theater in which the country store was featured, made inquiries of the Post Office Department concerning the matter. The officials queried declined to declare all country store schemes to be in the nature of lotteries, although they could not cite an instance where "chance" was not involved, but stated that their attention had been called to the country store matter on numerous occasions by postmasters and in each instance they had informed them that matters pertaining thereto should not be admitted to the United States mails.

The action of the Post Office Department in taking such a stand is particularly gratifying to those of the exhibitors who are endeavoring to conduct their business strictly upon merit. The more experienced among them have never countenanced the division of profit through the utilization of any such schemes and several who have tried the country store features, possibly in order to meet competition or to stimulate business, declare that the results are far from satisfactory. This is particularly true of the smaller houses which are placed at a disadvantage through limited seating capacity. Where prizes were offered on one night each week, it was found that at that time that a good business would be enjoyed, whereas on other nights there would be but the usual attendance, or possibly less if the neighborhood was one where the people were not accustomed to make many visits to the motion picture house in the one week. At one theater where the country store was operated each week day it was found that it soon grew monotonous to the patrons of the house and it was discontinued following the action of the Post Office officials. In all cases it was found that the country store failed to attract the better class of people.

EXPRESS COMPANIES PETITION TO RAISE RATES

Commerce Commission Requirements for Service Have Destroyed Profits

Exhibitors and exchangemen are facing a higher cost in the expressing of films for the various express companies have filed a petition with the Interstate Commerce Commission asking for a rehearing of the express rate case as a result of which the present tariffs were placed in force last year. The several companies state that under the present rates they have suffered a deficit of nearly three million dollars during the ten months commencing February 1, 1914, although they have done their utmost to make these rates a success.

The companies were put to the necessity of meeting an unavoidable increase in many of the elements of cost due to improved service instituted under the orders and the suggestions of the Interstate Commerce Commission. During this period, they declare, their business has substantially increased, but notwithstanding this and the economies practiced, the gross revenues have not been and will not be sufficient to enable them to continue their present standard of service, which service cannot be impaired without serious injury to the shipping public. Under the plan proposed by the companies, that of a readjustment of the elements composing the rate structure, the gross revenues of the companies will be increased 3½ per cent. The companies interested in this proceeding are the Adams Express Company, the American Express Company, the Southern Express Company and Wells Fargo & Company.

WASHINGTON BRIEFS.

It is reported that J. F. Thomas contemplates the reopening of the Regent Theatre in Richmond, Va., which place has been closed for several months.

Fred C. Wright, of the Colonial theater, Hagertown, Md.; Mr. Gebhardt, of the Clover theater, Baltimore, Md.; N. J. Hoerrmann, of the Palace theater, Petersburg, Va., and Edward Rossiter of the Crescent theater, in Baltimore, were among the many visitors seen in the local exchanges during the week.

Herbert M. Osborn, manager of the Washington office of Pathe & Company, Inc., has opened a branch at 28 West Lexington street, Baltimore, Md., with Harry E. Reddish, formerly of the Electric Theater Supply Company, in charge.

H. Clay Evans, of the firm of Evans Bros., operating the San Toy theater and the Opera House in Lonaconing, Md., was here last week and contracted for weekly service with the Pathe Company and for the Exploits of Elaine.

C. O. Moss, who operates the Charlotte, N. C. branch of the Washington office of the United Film Service Company, was a visitor. Mr. Moss reports that business is improving in the south.

J. E. Simpson has opened the Broadway theater in Charlotte, N. C. This is a very attractive house with marble front and an elaborately decorated interior with a seating capacity of about 600. Music is furnished by a six-piece orchestra and an admission charge of 10 cents is asked.

The Piedmont Amusement Company has opened the Broadway theater, in Danville, Va., with P. V. Phillips, formerly manager of the Paris theater owned by the same company in Durham, N. C., in charge. This house has a seating capacity of five hundred, is equipped with a four-piece orchestra, and is a ten-cent house.

It is reported that W. A. Sells has taken over the Park theater in Raleigh, N. C.

Ottawa Holmes has opened up Fairyland, which has been closed for some time.

The Columbia Amusement Company, of which Julian and Fulton Brylawski and Alan J. Bachrach are the members, has relinquished its lease to the Casino theater, Seventh and F streets, Northwest, and the house will be operated by its owners, the Mayer Amusement Company. This house runs both vaudeville and pictures.

A. Parish, of the Virginia theater, Richmond, Va., stopped over in this city on his way to New York, booking quite a number of features.

P. S. Geras also visited Washington from Charlottesville, booking reatures for the Victoria theater at that place.

A. C. Cunningham, representing the Atlas Film Company, of St. Louis, Mo. is in town.

A. N. Waters, who for the past year has been manager of the Apollo theater, on H. street, near Seventh street, Northeast, has accepted a similar position at the Paramount theater, in Roanoke, Va. During his stay in Washington has made many friends and all are sorry to see him go. The Paramount theater is a larger one than the Apollo and does not operate a Sunday show.

Mr. Waters is succeeded by Harry M. Moorehead who has been operating the Royal theater and later the Holliday street theater (stock) in Baltimore, Md. Previous to that time he was manager of the Grand and other theaters conducted by Pierce & Scheck in that city.

The National City Feature Film Service, in the Bank of Commerce and Savings Company, of which Alex G. Irvine is the manager, is about to undergo a change of name and will herafter be known as Irvine's Feature Film Company. W. H. Irvine, formerly with the World's Special Film Corporation, is now connected with the concern as vice president and general manager. This concern is now looking for larger quarters.

W. H. Irvine reports that he will have two large houses in this territory during the summer months and is desirous of obtaining large features of the type that can be run for a week or more.

The Lyric theater, in Petersburg, Va., is running vaudeville and pictures.

The Treble-Clef Musical Movies, is the name of a new company with offices at 414 Ninth street, Northwest, formed to handle the Treble-Clef productions in this territory. Nicholas Weems, formerly of Baltimore, Md., will act as district manager.

Edward Cowan of the Precision Machine Company, of New York, is here on a booster campaign which has as its aim the placing of a Simplex projector in every theater in the territory.

J. K. Burger, comptroller of exchanges of the Pathe Company, spent several days at the branch here.

Sidney B. Lust, of the United Film Service Company, spent several days in New York during the week.

INDIANA NEWS LETTER.

Special to M. P. W. from Indiana Trade News Service.

CLIFFORD COLE, proprietor of the Orpheum theater, Elkart, was arrested recently for operating his theater on Sunday. The charges were preferred by Chief of Police Roth. The case will be a test and will be vigorously presented to determine whether that city can have Sunday amusement places as are in evidence in South Bend and Mishawaka, a short distance from here, and other cities in the state. The popularity of the open theater on Sunday was shown, recently, when more than 2,500 paid admissions were recorded on that day. The prosecution will be aided by the Law and Order League of Elkart, which has retained attorneys to assist the prosecutor. The defendants have engaged Robert E. Proctor, Perry L. Turner and Ira H. Couch, Elkhart attorneys, and three attorneys of South Bend to fight the case.

Clarence C. Johnson has made arrangements with the management of the Majestic theater in Sullivan to take moving pictures of institutions of general interest in that city. The pictures will be used in Johnson's educational productions throughout the country. He recently filmed a wonderful picture of the foot and mouth disease, showing the killing of over 400 head of cattle. It is the only motion picture of its kind in the United States.

The Switow Dream theater was closed for a few days while repairs were being made to strengthen the roof. Manager Walker is enthusiastic over the prospect of the owners fitting up a roof garden and showing the pictures there during the hot days of the summer. He believes it would be a winner.

Mr. A. L. New, Greenfield, has been receiving contracts for the erection of his new theater building in the rear of his magnificent block on Main street. It is to be fire-proof in every particular, with several exits, and will seat, very comfortably, 850 on the ground floor.

Bingham, Crose and Cohen, who have been interested in popular-priced vaudeville in Indianapolis for many years, have

announced that they have leased the Colonial theater in that city and expect to open it about April 4. Popular vaudeville, with bookings from the National Vaudeville Association, and moving pictures will be the features. The theater will be equipped with new scenery.

Walter Helft, Gary's first moving picture operator, who had his crippled leg amputated recently, is to be the recipient of the proceeds of a benefit to be given at the Orpheum theater in that city. Members of the local Motion Picture Operators Union are promoting the affair. Helft ran off the first movie that was ever seen on the sand dunes. The proceeds of the benefit will be used to buy Helft an artificial leg and pay his hospital bill.

Leopold Dreyfuss, a wealthy meat packer of Lafayette, announced that he would build a new theater in that city that will cost $100,000. Since the destruction of the Dreyfuss theater last March Lafayette has had no legitimate theater. Dreyfuss suffered a loss of $60,000 in the fire.

The management of the Colonial theater at Ft. Wayne is planning to remodel the building occupied by the picture playhouse at Calhoun and Washington streets, and when completed will be one of the finest and most up-to-date moving picture houses in the state.

The new Star moving picture house has been opened in Avilla by Miss Gertrude Gappinger.

W. R. Beck has sold the Fountain theater at Terre Haute to Peter K. Myers of Mansfield, Ohio.

The Princess theater at Elkart has been sold to Dan Coscarelly and John Mariel. The show house will be run under the name of the Hippodrome. Mr. Mariel, who will mangae the house has secured the most up-to-date equipment and only high-class pictures will be shown.

Louis Burk, manager of the Younger Bros. Moving Picture and Concert Company, was in Seymour, recently, looking after printing and other matters preparatory to their opening show which will be given about April 1 in the southern part of Indiana.

The Southern Amusement Company has been incorporated at Indianapolis with $2,000 capital to operate theaters. The directors are E. E. Cunningham, R. K. Cunningham and H. H. Winkler.

DETROIT ITEMS.

A. W. Blankmeyer, manager of the Grand Circus theater, is about to let contract for some very extensive alterations to his building that will cost considerably over $5,000.

H. W. Irons, formerly at the Washington theater, Detroit, and recently with the William Penn in Pittsburgh, has returned to Detroit.

John P. Church has been appointed manager of the Virginia Park theater.

Fred Davie, formerly conected with the Wolverine Feature Film Co., has become associated with the Detroit office of the Metro Film Corporation, and will temporarily be placed in charge of the Montreal office which is to be opened by April 1st.

The Saginaw Hippodrome Amusement Company, which proposes to erect a $100,000 playhouse in Saginaw, Mich., has moved its offices to the Dime Bank building, Detroit.

Manager Smith of the New Empire is getting ready to install new curtains and draperies throughout his theater, giving it a cooler appearance for the coming spring and summer.

DIX THEATER CO. TO BUILD.

A new high-class motion picture house will be erected on the southeast corner of Ferdinand and Dix avenue by the Dix Theater Co., recently incorporated, for $75,000. The principal stockholders are Frederick Schneider, Joseph N. Schneider and John S. Affeld. Plans which are not yet completed call for a brick structure to cost $75,000. It will seat 1,500 people, and will be one of the prettiest of the outlying theaters in Detroit. The work of construction will begin sometime in April.

Michigan Theaters Corp.

Leading Managers of State Affiliate to Buy Features—Brings Exhibitor and Producer Nearer and Cuts Middlemen's Profits—Practice of "Bidding" for Price by Exchange Men Cause of Movement—Will Affect Business Methods.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

THE leading owners and managers of moving picture theaters in all sections of Michigan have incorporated an association known as the Michigan Theaters Corporation. The object of the association is to rent feature films direct from the producer, thus eliminating the commissions of the film exchanges and distributing companies. Exhibitors will get their features for less money and may save at least 50 per cent. by the new arrangement.

The officers are: A. W. Blankmeyer, Grand Circus theater, president and general manager; A. Arthur Caille, Majestic and Maxine theaters, vice-president; A. Warren, Wyandotte theater, secretary and treasurer. Board of Directors: August Kleist, Pontiac; Henry J. Guthard, Detroit; Arthur Caille, Detroit; William Klatt, Detroit; A. W. Warren, Detroit, and A. Stocker, Detroit. Temporary offices will be at the Grand Circus theater, Detroit. The corporation held its first regular meeting on March 16 and outlined its future plans.

To a representative of the Moving Picture World, President Blankmeyer said: "We are combining to protect ourselves and to do away with the practice of bidding for features, an evil that is becoming very prevalent. Not alone this, for we have found more than one exchange who will promise to give an exhibitor a feature at a stated price, and then sell it to his competitor with the excuse that he could get more money for it.

"In this Michigan Theaters Corporation we will have 100 members by April 1st. They will consist of exhibitors who run high-class features only. What these exhibitors will want are the best features obtainable. The producer will sell his feature to us for a certain amount of money, for which we are in a position to pay cash. For instance, on the basis of a feature costing $1,000, the corporation would send it to members only at these prices: $50 for first run, $40 for second, for the next thirty days $20 per day, next 20 days at $15 per day, next 30 days at $7.50 per day, which includes paper, advertising matter, etc. Our corporation has established a credit with a Detroit bank for $10,000, so that we have the best of financial backing. Each exhibitor will be issued a franchise, which he can cancel by giving four weeks' notice. The exhibitors who belong are all located in territories that do not conflict, so that there can never be any trouble on that score. No exhibitor can buy more than five shares of stock, which have a par value of $10 each. Should the corporation make any profit, it will be turned over to the exhibitor, who will receive a credit on his future service.

"We believe our plan will ultimately result in a national organization of exhibitors, divided into various classes in the different states for the purpose of doing business direct with the producer. Competition is getting so keen, and the price of features is becoming so high, due entirely to the practice of bidding, that in my opinion, the moving picture industry faces a crisis unless there is something done quick. The exhibitor to-day is at the mercy of the exchange man. The exhibitor and the producer are too far apart. They should become closer related. Many exhibitors will have to quit the business unless they are better protected and can get their features for less money. They cannot stand the present pace.

MAJESTIC READY TO OPEN.

Detroit's largest and finest photoplay house, the Majestic, located at Woodward avenue and Willis street, will open Thursday, April 1st, according to an offcial announcement made by the management. The scaffolding is down, the seats are being laid, and the various contractors have given their assurance that they will be all through in time for the opening date. The tentative policy is to change photoplays four times a week. The Majestic will be under the management of M. W. McGee, formerly of New York, and a man who has many years of experience in the moving picture business. A. Arthur Caille is president of the company.

EXHIBITOR M. W. McGEE.

M. W. McGee, manager of the new Majestic theater, Detroit, Mich., which opens about April 1st. Mr. McGee was formerly located in the east, and is a member of the New York Screen Club. The Majestic will be the largest moving picture theater in Michigan. It will accommodate approximately 2,000 persons on one floor, and will be one of the most beautiful playhouses in the United States. The Majestic is located at Woodward avenue and Willis street, about a mile from the center of the city. It is operated by the Majestic Theater Company, of which A. Arthur Caille is president.

M. W. McGee.

DREW TO HAVE NEW THEATER.

Frank Drew, manager of the Avenue theater, announces that he has closed a deal whereby he takes a 30-year lease of the building to be erected at 250-254 Woodward avenue, Detroit, the annual rental being about $25,000. The proposed theater will be known as the Drury Lane and will have seating capacity for 600 people. Moving pictures will be shown exclusively at ten cents. The building will be so constructed as to have a lobby 20 feet wide and 40 feet deep, with entrance on Woodward avenue. In the rear will be the amphitheater, 60 by 62½ feet in size. A $10,000 pipe organ will be installed, and in addition there will be an orchestra. Work on the structure will start April 1st, and will be completed by November 1st. It will be the second large theater to be erected on Woodward avenue, between the Campus and Grand Circus Park.

George W. Trendle, of the John H. Kunsky Enterprises, is expected back from his southern trip early in April.

Against Censorship Bill

Massachusetts Joint Legislative Committee on Mercantile Affairs Reports as Unfavorable Both Bates Bill for State Censoring of Film and "Twenty-Minute Bill"—Society for Prevention of Cruelty to Children Favored Censor Bill.

By Edwin H. McCloskey, Boston Correspondent of Moving Picture World.

THE joint legislative committee on Mercantile Affairs has reported as unfavorable that bill which provided for the censorship of all moving picture films by the State Board of Labor and Industries.

This bill was presented to the Massachusetts Senate by Senator Bates of Dorchester at the petition of Carl C. Carstens, special agent of the Massachusetts Society for the Prevention of Cruelty to Children. It provided that all films be reviewed and licensed by the State Board of Labor and Industries.

A public hearing was given to the bill at the State House a month ago. About three hundred women appeared in favor of the bill. These women represented various women's clubs throughout the state and pleaded with the board to report the bill favorably. They contended that all crime should be eliminated from a film, as such pictures made a great impression on the younger generation and incited them to practice what they saw depicted on the screen. Representatives of Mayor Curley of Boston appeared before the Committee and argued against the passage of the bill, stating that there have been no crime-inciting or immoral films exhibited, as far as he knew.

The legislative committee has also reported that the so called "Twenty Minute Bill" is unfavorable. This bill, which provides for an intermission of five minutes after a film has been on the screen for twenty minutes, was repealed from the statute books last year.

WEST MEDFORD WOMEN WILL CENSOR FILM

Pictures Are to Be Admitted; But Women's Club Will Supervise Them.

The moving picture war in West Medford, Mass., which caused a division in the women's societies of that town, is over, but any films shown there will be subject to the strictest censorship. William Cliggott was the petitioner for the theater license. At the request of Mayor Haines, the West Medford Women's Club held a meeting last week and a committee was appointed to act as censors for all films, which are to be shown in the city. Mrs. Sarah Connell, president of the club, is chairman of this committee. Associated with her are Mrs. Clara Runney, Mrs. Jennie Kelsey, Mrs. Lila Woods and Mrs. Gertrude Wilkins. Mrs. Connell has stated that only the best and highest variety of films would be passed by her board and declares that the petitioner for the license has assured her that only the most conservative pictures would be offered.

PICTURES KNOCK AT BROOKLINE'S DOORS

Aristocratic City Has No Regular Shows as Yet; But May Admit Them.

Brookline, New England's richest town, is again confronted with the problem of granting a license for a moving picture theater. The only license held in the town, at the present time, is that granted to the Brookline Friendly Society, which gives shows Fridays and Saturdays. This is not a commercial proposition and according to the terms of the license the revenue received from the shows must not exceed the expenses. If such a thing should happen, they are to reduce the price of admission.

Two petitions for new houses have been presented to the selectmen. John A. Curtin, who is now a member of the school committee, has petitioned in behalf of clients unknown to the selectmen for permission to build a playhouse, which will seat 1200 person and to cost $200,000. The other petitioner was A. J. Hayman, a real estate dealer.

If a public hearing on the petitions is granted, it is expected that there will be a repetition of scenes enacted a year ago at the hearing on a petition for a picture house on Washington street, near Brookline avenue, when prominent citizens, including many clergymen, appeared against the proposal and the petitioners were given leave to withdraw.

FIVE NEW THEATERS.

This Year to See Addition of Important Picture Houses in Boston.

Five new moving picture theaters, the total value of which will exceed one million dollars are to be erected in and around Boston, in the near future.

A $200,000 house is to be erected by the newly incorporated $7,000,000 company, the Olympia Theatres, Inc., in Central Square, Cambridge, Mass. This house will be the largest in the University City with a seating capacity of 2500. Operations will begin during the second week of April. This house will face the busiest portion of Central Square and the lobby entrance will be almost directly at the entrance to the Cambridge subway. The building will extend a distance of over 300 feet. It will have but one floor and one balcony. The building will be fireproof and have every modern convenience.

The ground has already been broken for the new Fenway theater, a $300,000 picture and vaudeville house to be erected at the corner of Boylston street and Massachusetts avenue, Boston. An improved heating and ventilating system will be installed. A $25,000 organ is one of the features planned. The opening will take place shortly after Labor Day. The new building is to contain two large bowling alleys in the basement and two stores on either side of the main entrance to the theater. The structure was designed by Thomas Lamb of New York.

The Loew interests are planning the erection of a $400,000 house on the site of their Orpheum theater, Boston. Work will be started on this project in the near future. The Orpheum property, which is situated on Washington street, through to Hamilton place, is owned by Harvard College. It was formerly the Old Music Hall, and since then it has been known by various names. The Loew interests have obtained a new forty year lease on the property. The plans for the new structure are now in the hands of the architect.

A theater, which will seat 1200 persons, is to be built in Hyde Square, Boston, at a cost of $100,000. Plans are being prepared by G. Henri Desmond, a prominent Boston architect.

The city of Revere is to have a new theater, which will be erected at the corner of Broadway and the Revere Beach boulevard. It will cost $75,000.

NEW FENWAY THEATER.

The ground has been broken for the new Fenway theater, a $300,000 moving picture and vaudeville house, to be erected at the corner of Boylston street and Massachusetts avenue, Back Bay, Boston. The house will be equipped with every modern improvement and convenience. An improved heating and ventilating system will be installed. There will be a retiring room for ladies with a matron in attendance. A lounging and smoking room for men and a $25,000 organ will be among the features planned. The opening will take place shortly after Labor Day. The new building is to contain two large bowling alleys in the basement; two stores on either side of the main entrance to the theater on the ground floor. The house will be absolutely first class and fireproof in construction. The front will be of terra cotta. The structure was designed by Thomas Lamb of New York. There will be a large orchestra pit, seating twelve musicians and sixteen exits have been provided.

E. H. HORSTMANN IN BERMUDA.

President Ernest H. Horstmann of the Massachusetts Motion Picture Exhibitors' League has left for a short vacation at Bermuda. The vacation is well deserved, as Mr. Horstmann has been one of the busiest men in New England for the past seven months working over the incorporation of the Olympia Theaters, Inc., of which he is clerk, besides fighting several bills in the legislature, which have been adverse to the moving picture industry.

BOSTON SHORT ITEMS.

Mrs. Thomas McEvoy has reopened the Olympic theater, Leominster, with United Film Service.

Harry F. Campbell, New England manager for the Fox Film Corporation, was hurried to the Commonwealth Hospital, Boston, last week, where he was operated upon for appendicitis. On the second day of following the operation, Mr. Campbell was the recipient of a large bouquet of flowers from the members of the Massachusetts Motion Picture Exhibitors' League. During Mr. Campbell's absence, the Fox interests are in the hands of Abraham Carlos.

Correcting an error in this column last week, we will state that the Boston branch of Picture Playhouse Film Co. is managed by Herman L. Craig, not Norman L. Craig.

William Halley, formerly with the Eastern Feature Film Company, but now associated with B. O. Wetmore, of Boston, opened a film exchange called the Union Film Exchange, in White's Opera House block, at Concord, N. H. The fire officials compelled them to close on account of the great fire risk. They opened in three other buildings and met a similar fate. It is now their intention to establish their exchange at Manchester, N. H.

Manager C. W. Ripley of the Colonial theater, Brockton, Mass., announces that he is doing a remarkable business using first-run United Film Service, with three changes a week, with seven reels to a change.

L. E. Badger has purchased the Lion theater, Springfield, Mass., and has renamed it the Majestic.

Plans are afoot for the construction of a moving picture theater at Nos. 542-544-546 Main street, Worcester.

J. Pilver, proprietor of the St. Johnsbury theater at St. Johnsbury, Vt., is having his popular little playhouse thoroughly renovated and remodeled.

On April 5, the Dreamland on Washington street, Boston, will be compelled to close its doors. This theater is one of the oldest exclusive picture theaters in the city. The owners of the land and the building have decided to raze the structure to make room for a modern business block. Herman Sivovolos, who has been the manager of the house for the past five years, has resigned from his position and is now affiliated with the American Feature Company as a roadman.

The State of Massachusetts has purchased a moving picture machine, which is to be used at the State Hospital at Foxboro. It is planned to entertain the inmates of the institution.

The Loew Boston Theaters Company has been incorporated under the laws of Massachusetts, with a capital stock of 6,000 shares, valued at $100 par. The directors are Marcus Loew of New York, president; Laurence D. Beggs of Philadelphia, treasurer; Maurice Douglas Flattery of Brookline, Mass., clerk; Leon S. Westcoat of Philadelphia and David Bernstein of New York City.

MAINE NEWS LETTER.

By John P. Flanagan, Maine Correspondent of Moving Picture World.

Manager A. L. Ehrgott of the Bangor branch of the General Film Company, has gratuitously furnished to the Aroostook County Tuberculosis Association educational films to be used in the society's fight against tuberculosis throughout Aroostook county. These films are two recent Edison releases, "Cost of Human Lives" and "The Temple of Molock."

Adalard Fournier has opened a theater at Jackman, Maine, and will use Universal service.

Among the moving picture representatives in Bangor during the past week were N. Ross of the Paramount service, Boston, and Walter Nelson of the Mutual Special Feature department, also of Boston.

Manager Edward Farrell of the Boston office of the General Film Company was a recent visitor in Bangor.

Paul P. Peakes, proprietor of the Chic theater at Milo, using General Film service, was a visitor to Bangor recently and reports fair business.

John Smith, proprietor of the Bon Ton theater at Mattawamkeag, was in Bangor during the week on business.

Proprietor Stephen Bogrett, of the Bijou theater, Bangor, has been in New York City on business during the week.

"The Black Box" opens at the Palace theater, Bangor and the other theaters on the Maine Universal circuit in the week beginning March 21st.

Proprietor John J. Hone, of the Presque Isle Opera house, who was in Bangor during the week, states that he is up against a unique proposition in the censorship line in his home town.

David F. Perkins and Louis Albion, actor-playrights of Portland, Maine, and Hamilton Osborne of Newark, N. J., author of the famous novel, "The Running Fight," have sold their joint moving picture interests in the play of the same name to the Famous Players Film Co. for a considerable sum, the contract having just been closed.

Bangor motion picture theaters are considering raising prices to at least ten cents for admission in the evening, and possibly in the afternoon. There are three theaters in Bangor devoted exclusively to moving pictures, the Park, Palace and Graphic. The Park theater admission price is five cents afternoons and ten cents in the evening. The Palace and Graphic are both five cent theaters, and, while in the past there has never been any agreement between managers of local houses regarding prices, it is now felt that the time has come when the public will be willing to pay ten cents for night admissions, at the lowest.

Bangor has witnessed fierce competition in the motion picture business during the years since it first became popular here, and the theaters have not always proved to be highly profitable. The feeling among the managers is that it is high time that a reasonable admission be paid for the high-class entertainment provided in Bangor theaters. The local houses give shows that bring from 15 cents to a quarter in other cities, and they feel that they should apply business principles to the box office.

Greely's theater, at Portland, has found that its patrons favor five subjects in six reels, a policy that provides the best entertainment the theater has offered for a long time. Most of the films are comedies.

The Committee on Mercantile Affairs and Insurance of the Maine Legislature has reported "ought to pass" on the act relative to the use of the cinematograph, which was reported in last week's issue of the Moving Picture World.

It is rumored that at Calais out of town parties are negotiating for the purchase of property on Main street, adjoining the Government Building lot, on which it was proposed to erect a modern motion picture theater.

Manager Greely, of the motion picture house of that name, in Portland, is the only picture man in the Maine legislature. Mr. Greely did not have a theater in which to stage the production, but it was Greely's show in the Maine House of Representatives on a morning last week just the same. He was the leader in the only two fights of the morning session. He won in one, and fell down in the other. In both cases he put up the stubbornest kind of a scrap. He talked in favor of an amendment to refer the whole matter of dividing the town of Bristol, and won it. The second scrap was on a woman's reformatory, in which he lost out. Mr. Greely is one of the popular men in the legislature.

EFFECT OF PICTURES ON SCHOOL CHILDREN

Cincinnati School Authorities to Keep Records of Work of Students Who Have Seen Films.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

WHILE the high educational value of films of certain kinds, designed especially with reference to their instructive possibilities, is generally admitted by school and church authorities, there has been some doubt as to the effect upon the minds of children of the ordinary run of films, such as are shown at the average picture show; and it is for the purpose of obtaining some accurate data on this point that an experiment of considerable interest is being conducted by the principal and teachers of the Vine Street school, in Cincinnati. Every morning each teacher ascertains from the children which of them attended a picture show the evening before, and a record is made of this information, which is compared with the work done by the children during the day. It has been found that nearly 50 per cent. of the children attend the picture shows, and as the city school authorities are encouraging the investigation, "there is no doubt that the studies of the children are affected by their attendance upon moving picture shows," said Superintendent Condon, in this connection. "Pictures of the right kind are stimulating, while others are harmful. Some plan must be worked out for taking advantage of the children's interest in pictures to have them see only the right kind, and the co-operation of the owners and managers of the theaters will, of course have to be secured for this purpose."

Such records will have very little real value. If a child ate too much ice cream after the show it might be billious and sleepy next day. Many other considerations enter into the effect of any one picture on a child's mind. There are many kinds of food and many kinds of pictures.

TWO BIG HOUSES ADOPT FILMS.

One of the most important defections from the so-called "legitimate" theatrical field to the moving picture department which has occurred recently was announced last week by the management of the Anderson & Ziegler Co., operating three large Ohio houses and one in Indianapolis, at least two of these four will shortly be turned into film theaters. One of these, the Columbus Lyceum, is already running pictures, and it is announced that the new policy will be inaugurated at the Dayton Lyceum this week and at the Indianapolis Lyceum on March 25. The Walnut Street theater, in Cincinnati, which has always done a big business as a member of the Stair & Havlin circuit, will probably continue showing the attractions of that organization until summer, when, as last year, it will devote itself to feature pictures. Clay E. Brehm, Cincinnati manager for the World Film Corporation, has closed a contract with the Anderson & Ziegler Co. for exclusive feature film service, three features a week, a piece of business of extremely desirable proportions.

WILL OPEN PROJECTION ROOM.

The Cincinnati Theater Supply Co., which recently leased new quarters at 123 and 125 Opera place, a location of decidedly show business atmosphere by reason of the proximity of the theaters and of other film exchanges and moving-picture interests, is planning to equip as an important part of its new plant a handsome and complete projection parlor, where exhibitors can see the pictures under exhibition conditions before booking them. The company has been at 29 Opera place for some time. The new lease is for five years, at an annual rental of $4,000.

PATHE WEEKLY HELPS MAN FIND HIS WIFE.

Frank Stears, clerk at the Hotel Munro, saw the film at a local house, and thought he recognized in one of a group of Red Cross nurses, taken on a steamer en route for the war, the wife of one of his guests, Allan A. Campbell. He told Mr. Campbell, who went to the theater, only to find that the picture had been routed out of town. It came back, however, and at the Pathe office a special performance was staged for Campbell's benefit. The film was run over and over again before him, and he identified, without question, a woman prominently shown in the foreground in one scene as his wife, from whom he has been separated for some months.

CINCINNATI BRIEFS.

It is understood that Jackson's Family theater, in St. Bernard, a Cincinnati suburb, is to be considerably enlarged during the summer, to be ready with its greater seating capacity in ample time for the opening of the fall season. The case of the additional seats and other improvements for which plans have been prepared is estimated at about $5,000.

Manager C. C. Hite, of the Mutual, is rather proud of the large audience of exhibitors which turned out for a special performance which he announced recently to be held at the Royal, at which "The Quest" was the film shown. No less than forty-five local exhibitors attended the exhibit of the picture as guests of the Mutual, which, according to Mr. Hite, exceeds former records by over thirty.

L. W. Foster, of the Arcade Theater, one of the popular houses of Avondale, is trying a venture into the film business on the brokerage basis, which is somewhat new in Cincinnati. He has obtained quarters for the enterprise in the same building as that occupied by the World, at 17 E. Sixth street, with E. F. Lemping as manager.

Charles G. Williams, of Coshocton, O., recently appointed as a member of the State Board of Censors to succeed Harry E. Vestal, who tendered his resignation, has brought cheer to the hearts of exhibitors and film men by his announcement that his point of view in censoring films will be, as nearly as possible that of the average man and woman, and that he will cut out, therefore, only such scenes as he believes would really injure morals. B. B. Buckley, a Dayton lawyer, is said to have refused the position, giving business reasons therefor, as the place does not pay a large salary—only $1,500 a year.

Manager Camplin of the Alhambra theater, of Springfield, O., has inaugurated an innovation which is becoming extremely popular, in the shape of a play room for small children, equipped with a sand pile, blocks, bubble-blowers, etc., in charge of a competent maid. Mothers may thus leave their children in good hands while attending the matinee or shopping, and the result means great good will for the Alhambra.

Licensing Operators

Buffalo Board of Aldermen Are Discussing Methods of Examining and Giving Licenses to Picture Operators—It Has Been Proposed to Give Full Licenses to Any Operator Who Has Filled the Job in Any One House for Six Months Consecutively.

By Billy Bison, Buffalo Correspondent of Moving Picture World 229 Oxford Ave., Buffalo. N. Y.

ARGUMENTS for and against the proposed licensing of moving picture operators in Buffalo were recently heard at a meeting of the Aldermanic ordinance committee of that city. The plan provides for the appointment of a board of examiners to determine the fitness of the operators. According to the proposed ordinance the operator must be 21 years old. William A. Bean spoke against the proposition. He said that such an ordinance would not be sustained by the courts. He said in part: "All danger from fire has been eliminated by the installation of non-explosive and non-combustible films and the fireproofing of booths. The Scientific American says the best moving picture theater city in the country is in Buffalo. The houses here are safely built and commodious for patrons." Mr. Bean said fifty-eight theaters in Buffalo would find it unprofitable to pay a higher rate of wages to operators. William J. Evans, attorney for the operators, offered an amendment that any man continuously employed for six months in any one house be given a license upon payment of the fee. Attorney Percy S. Landsdown and others spoke against the ordinance. Among those who spoke in favor of the plan were A. A. Geddes, F. C. Taylor, Albert Ryan and Charles Riehl.

NO NEW YORK SUNDAY LAW.

City Attorney S. H. Millener of Tonawanda, N. Y., says he has been unable to find a law prohibiting moving picture shows on Sunday in New York State. Mayor Cordes of Tonawanda has therefore decided to permit Sunday shows. This is the outcome of a movement begun by the churches of that city to have theaters closed there on Sunday. Petitions had been served on the Mayor, requesting him to see that the Sunday closing law be enforced.

NOT COMPETENT TO CENSOR.

L. C. Sherman of Schenectady, writing to an Albion, N. Y., newspaper, says police forces would not be satisfactory as censors of moving pictures. He says police officers in general are not competent critics and that they have enough to attend to with their regular duties.

SYRACUSE OPERATOR'S RATES.

The moving picture operators of Syracuse, N. Y., have asked the exhibitors of that city to sign an agreement which contains these and other features:

Houses running night only from 6:30 to 11 p.m. are to employ one operator at $15 a week for six days. Matinees are to be paid for at the rate of fifty cents an hour or a fraction thereof. Sunday work is to be paid for at the rate of $1 an hour. Houses running from 2 to 11 p. m. are to employ one operator at $20 a week of six days. He is also to get $1 an hour on Sundays. Houses opening before 2 p. m. must employ two operators to work a split shift, or, in other words, six hours. The head operator is to be paid $20 and the second man $18 for a week of six days and on Sunday they are to receive $1 an hour. All extra or relief operators are to be paid 50 cents an hour or a fraction thereof.

ON STATE CENSORING.

The Buffalo Enquirer has made this comment: "The movement to create a State board of censors has not succeeded yet, but it probably will. Any movement which would create several new jobs and might lead to more is likely to win in time in the State of New York." The writer then pays a tribute to the censorship devised by the People's Institute of New York.

NEW YORK STATE BRIEFS.

Chief of Police Hyatt of Albany, N. Y., has warned exhibitors of that city that children under age, unaccompanied by parents or guardians, must not enter the theaters.

A report from Oswego, N. Y., says that C. H. Eddy of the United Film Syndicate has been making preliminary plans to arrange a feature film around the various scenes in that city.

R. P. McMindes will open the Hippodrome moving picture theater at Painted Post, N. Y.

E. Otto Davis has bought the Orpheum vaudeville and moving picture theater at Butler, Pa.

Fire recently damaged the Elite moving picture theater of Kenmore, N. Y.

The Gem, a small moving picture theater of Ogdensburg, N. Y., has been closed permanently. The house was formerly the Bijou.

Burt C. Ohmann has accepted plans for the moving picture theater which he will build at the rear of the Press building in Lyons, N. Y. The theater will be of hollow tile and steel and will seat 800.

H. L. Clark has taken charge of the City moving picture theater at Ellwood City, Pa.

The Buffalo News recently printed a story that moving pictures taken at the battle fronts are being collected and shown before generals and staff officers of the Austrian and Hungarian armies.

W. H. Faville is considering plans to erect a $4,000 three-story building in Dolgeville, N. Y. A theater on the ground floor would seat 800 persons. Architect Berg of Utica, N. Y., has prepared tentative plans for the house.

N. R. Lockwood is seeking permission to run moving picture shows in Music hall controlled by the authorities of Norwood, N. Y.

As the Appellate Division of the Supreme Court has endorsed moving pictures in Yonkers on Sunday, theaters are open there on that day. The decision was the outcome of a test case carried to this court by several exhibitors.

NEBRASKA NEWS LETTER.

By Midwest Special Moving Picture World News Service.

The State of Nebraska and exhibitors probably will cooperate in showing educational pictures after next fall.

Dr. G. E. Condra of the conservation commission is working on a plan to rent films of local or State interest to the theaters. This has been done in a small way, but nothing on a broad plan has been attempted. School children in the cities where the films were booked would be interested and the local exhibitor, it is believed, would receive additional patronage.

The Elite No. 2 theater in Omaha gave a special boys' show for Probation Officer Miller and a number of boys who had good records with the local authorities.

E. V. Cramer will operate as a ten-cent house the Empress at Alliance which he purchased from Harry DuBuque.

Frank Johnson of Louisville has discontinued his restaurant business and will operate a moving picture show in connection with his ice cream and confectionery store.

J. C. Schulenberg has bought the moving picture show at Shubert from T. Hill.

JACKSONVILLE NEWS LETTER.

By Leon Louiso, Jacksonville Correspondent of Moving Picture World.

"Tillie's Punctured Romance" was shown here on March 17 and 18 at the Imperial theater, managed by N. W. Ramond. The picture was brought to the theater by Lawrence H. Smith, said to represent the Chattanooga Film Exchange.

Now the Southern Amusement and Investment Company, which is interested in some of the local theaters, has booked the same picture from the Bery Levey Circuit, Inc., of Los Angeles and were expecting to show it early in April. When Mr. Silverman, manager of the Southern States' territory of that company, learned of the exhibition of it at the Imperial he called Mr. Ramond on the telephone and explained the situation to him, this occuring on March 17, so Mr. Silverman claimed. He then communicated with attorneys here and they filed an injunction against Mr. Ramond, Mr. Smith and Arthur S. Dickinson (Chattanooga Film Exchange) on March 18 in the Circuit Court. A temporary restraining order was allowed from 11 to 3 p. m. The case was heard at noon, and Judge Gibbs, finding that the complainants had no correspondence from the makers of the film, dismissed the case at 1:30. Later in the afternoon the attorneys for the Levey interests received a wire stating that the Keystone Company had made no contracts with any other company but the Levey circuit for territory including Florida. The local attorney then filed bond and replevined the film. When the officer went to the theater at 6:20 the film and Mr. Smith were gone. What had become of Mr. Smith and "Tillie's Romance" nobody told and now it will be up to the courts to find out the answer. The Levey representative claims that his company has exclusive right for the state of Florida, as well as other southern states.

At the Savoy crowds stood outside waiting to see Chaplin in a Keystone picture there. The Prince theater lobby was thronged all evening, waiting to get in to see "A Fool There Was." The Republic, with "In the Land of the Head Hunters," kept many people waiting to gain admittance. The Grand, with a General Film program, had big crowds and many were kept waiting for room to get in. The tourists are filling up the city, many of them on their way back from farther down the state have stopped over in Jacksonville for a few days before taking their way homeward.

The Florida Motion Picture Co., Inc., with offices at 328-329 St. James Bldg., recently organized by Mr. G. Harry Hamilton and Mr. Fred Helder. The company is being backed by some local capital at the present. Four and five-reel pictures will be produced at first. It is the intention of the management to put on four and five-reel subjects, taken from stage productions. One of the first pictures is to be "The Harbor of the Sun." Another is to be "Children of the Big City," taken from stage production, "Juno Bassetti."

STUDIO NOTES.

Mr. Guy Coombs, who has been playing the leads for Director Kenean Buel's company, has been appointed to direct Civil War pictures for the Kalem Company here. Mr. Coombs has had a great deal of experience in war pictures, having worked in most of the Kalem war pictures of previous years' production. Preparations have been in progress the last few days getting the wardrobe, arsenal, equipment, etc., ready. Some scenes have been taken and in a few days war will be on in earnest at the Kalem studios.

Miss Fania Marinoff, who is here for the two-reel picture, "The Private Secretary," being taken under the direction of Director Kenean Buel, will finish in a few days. In the story of the picture Miss Marinoff's character is shipwrecked and eventually saved. It is a coincidence that Miss Marinoff, when six years of age, was shipwrecked and was later saved from the waters.

WITH NEW ORLEANS THEATERS.

The "Istrione," Jackson, Miss., is making its bookings with one eye on the calendar, by which it is noted that this is Lent. No attempt is made to give a religious trend to the program, but greater care is being exercised with a view to eliminating anything that could be considered in any way irreligious or improper to the season.

The "Majestic," Jackson, Miss., has elected to play to the tired folks, with particular reference to the poor business man. The management guarantees that the blues will fade away entirely after being subjected to the magic of the Majestic screen. "The Walls of Jericho" is a recent booking.

The "Majestic," Clarksdale, Miss., has just shown the last episode of "The Million Dollar Mystery" and will shortly book another big serial. "The Master Key" is still running. Altogether Clarksdale, like a number of other small towns, seems to be especially strong for the serials, there being less likelihood of missing an episode in a small town and consequent more sustained interest.

L. Nobile, owner of the "Pictureland" at Garyville, La., and the "Victory" at Lutcher, La., recently booked a number of big World Film Corporation productions. M. D. Barefield, owner of the "Happy Thought," Hollandale, Miss., is also a new addition to the World ranks.

Sugar's theater, Monroe, La., in addition to its popularity contest recently noted as boosting the box office receipts, has inaugurated "merchants' matinees." Tickets to these performances are given away by the several merchants who are doing the paying. These tickets are good as votes in the popularity contest so Sugar gets them going and coming.

B. R. Hadfield, special representative of "Runaway June," reports big and growing bookings for the feature in the Southern territory.

Messrs. Barr and Bourgeois, traveling representatives for the World Film Corporation out of New Orleans, are sending in enthusiastic reports of business conditions throughout the territory.

"The Black Box," Universal, has opened at Fichtenberg's Alamo, drawing big from the start. The publicity has been good, the name of Oppenheim, the author of the play, being featured largely.

Pearce's "Trianon," New Orleans, has a beautiful ceiling; it was noted recently by several hundred Orleanians standing in line waiting their turn to get inside for a Sunday night performance, the feature of which was "The Master Mummer."

The Moving Picture World's New Orleans correspondent has changed its name from Southern Newspaper Bureau to Trades Press of New Orleans.

The Lyceum, Monroe, La., is putting across some good features. Recent bookings shown are "All Aboard," "The Love of Women" and "Stars Their Courses Change," the latter featuring Francis X. Bushman.

The "Bijou," Laurel, Miss., recently showed "The Master Mind," Jessey L. Laskey play released through Paramount, to big houses. A number of shorter pictures were shown in connection with the feature making an excellent program.

The "Arcade," Lake Charles, La., recently showed "Tillie's Punctured Romance" to big houses.

The "Dreamland," Lake Charles, La., has just begun "The Master Key," showing the first episode to big houses that promise to hold up throughout the serial.

W. H. Gueringer, New Orleans manager of the Fichtenberg interests, was laid up some days with la grippe but is soon to be on the job again.

William Morgan Hannon, scenario editor of the Coquille Film Co., New Orleans, was recently operated on for appendicitis. He is convalescing and will soon be back on the job.

N. L. Knight has purchased the "Peoples," Baton Rouge, La., from E. P. Bradley. The house was recently put in first class shape. The house seats 300.

Theaters in New Orleans

Interesting Analysis of Business Conditions in the Picture House Field of Southern Metropolis—City Has Only 175,000 Whites—Many Suburban Houses—Effect on Prices—Marked Difference in Site Values on Canal Street and on Secondary Streets.

Special to Moving Picture World, from Trades Press, New Orleans.

NEW ORLEANS exhibitors were not pleased with the remarks on the exhibition business of the Southern city made by C. W. Seelye, director general of sales for the World Film Corporation, in a recent article. Mr. Seelye was quoted as saying, in effect, though more forcefully, that New Orleans exhibitors were away behind the procession and that the big houses on Canal street were not up to the standard of other cities of its size, also that they were at fault in not charging higher prices and doing more advertising.

That the allegations made by Mr. Seelye are in a large part correct was not denied but, according to New Orleans exhibitors, he only half stated the case and therefore gave a false impression, indicated that the situation was due to lack of push on the part of the exhibitors rather than to the special difficulties which it is thought, since he did not state them, that he was not aware of. The phrasing of the interview was startling in its bluntness and to this is charged much of the displeasure aroused.

J. E. Pearce, Southern manager for the Pearce interests, said, while not denying that Mr. Seelye might speak as an efficiency expert, that Mr. Seelye could not have made the statements attributed to him if he had known more of what he was talking about. Not only did Mr. Pearce question Mr. Seelye's authority on such matters in general; he said that special conditions existed in New Orleans of which Mr. Seelye could not have made himself aware in view of his statement, and that Mr. Seelye's comparatively recent entrance into the picture game was against the attachment of much weight to his remarks in the premises.

Mr. Pearce has been in the exhibition business for a number of years, being a member of the house that operates a number of theaters in a number of cities, and speaks, presumably, with some authority. He pointed out that New Orleans despite its paper population has only about 175,000 white people, or moving picture patrons, in it. As to the assertion that New Orleans' Canal street houses are not up to the standard of houses on the similar thoroughfares of other cities he noted that the opinion of a number of well traveled picture people, including himself, was to the contrary.

It is thought, however, that Mr. Seelye could not have meant to make the unqualified statement that he did with reference to the "Plaza" (Fichtenberg) and the "Trianon" and "Tudor" (Pearce), as these houses are representative of the latest and best in exhibition houses. There are, however, a number of cheaper—and cheap-looking—houses on Canal street further away from the center of town whose modernity might be questioned. These houses though would not ordinarily be included in an estimate of Canal street, as they are past Baronne street, beyond which Canal street is not so great a thoroughfare.

There are a number of good picture houses off Canal street, but that was one of the things that Mr. Seelye was objecting to, that there were not more good houses on Canal street. Mr. Pearce noted in this connection that Canal street property is dearer than property on less important streets, dearer by much more than is similar property on the main thoroughfares of other cities with reference to property on secondary streets.

Mr. Pearce expressed himself as being of the opinion that New Orleans gets the higher prices on proper occasion, not higher prices for the house but higher prices for the pictures when the pictures are of unquestionably superior quality. His contradiction of Mr. Seelye on this point was not full; he is of the opinion that there is a special reason for the impracticability of every day high prices in New Orleans.

G. J. Dureau, Jr., acting in charge of the Fichtenberg interests in New Orleans, suggested the greater number of suburban houses in New Orleans as a reason for the difficulty of getting the higher prices in New Orleans every day. There are nearly a hundred of these houses and they cover the residential section rather thoroughly, and a great part of the picture fandom of New Orleans goes to these houses in preference to the Canal street or downtown houses. This is probably true to a greater extent in New Orleans than in most other cities, there being more neighborhood life in New Orleans, each neighborhood being self-sufficient to a larger extent than in most other large cities. These houses of course do not charge the higher prices and owing to their peculiar position as neighborhood centers are strong competitors.

Mr. Seelye was in town for a few days only and has not been heard from directly at New Orleans since the publication of the interview, but it is learned indirectly that he is disposed to stick to his guns, or at any rate to maintain the general correctness of his observations with possible amendments of their seeming harshness and certain qualifications. That Mr. Seelye desired to offend the New Orleans exhibitors is considered unlikely, though he certainly has done it. It would seem that he would have foreseen the effect of his remarks, but he apparently didn't, which leaves one nothing to believe but that he meant something less offensive than is set forth in the interview.

THE NEW 3,500 SEAT HOUSE.

The Pearce interests, as intimated in the World of March 27, are back of the plan to build an immense picture theater in New Orleans, with a rumored capacity of 3,500 seats, and on Canal street. J. E. Pearce, Southern manager for the Pearce interests, stated this last week in commenting on the World's story. He would not go into the proposition in detail, contenting himself with saying that it was coming; he would not put a date.

The Pearce interests have had this plan under way for some time, it was learned. The first intimation of the plan came through the announcement that C. R. Seelye, director general of sales for the World Film Corporation, had made a report to his New York office on the practicability of such a venture. Whether the plan originated with Mr. Seelye's office or with the Pearce interests was not learned, but the Pearces will pay the bill.

GULF STATE BRIEFS.

Pearce's "Trianon," which was noted some weeks ago by the World as about to put in an organ, has contracted with M. P. Moller of Hagerstown, Md., for the instrument. It will cost $9,000. It is now under construction and will be installed as soon as possible.

"The Champion," Keystone films, had an eight-day run in Pearce's downtown theaters in New Orleans, setting a new record for a picture.

"The Price He Paid," United Program, has broken all house records at Fichtenberg's "Dreamworld." It is booked for three weeks solid according to announcement by the New Orleans office of the United Program.

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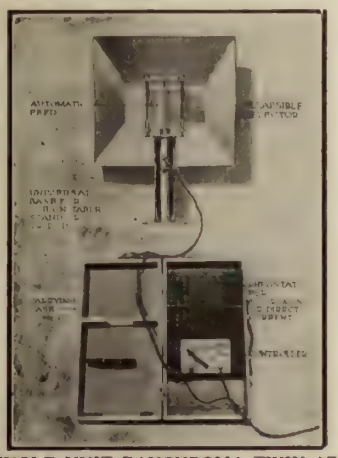

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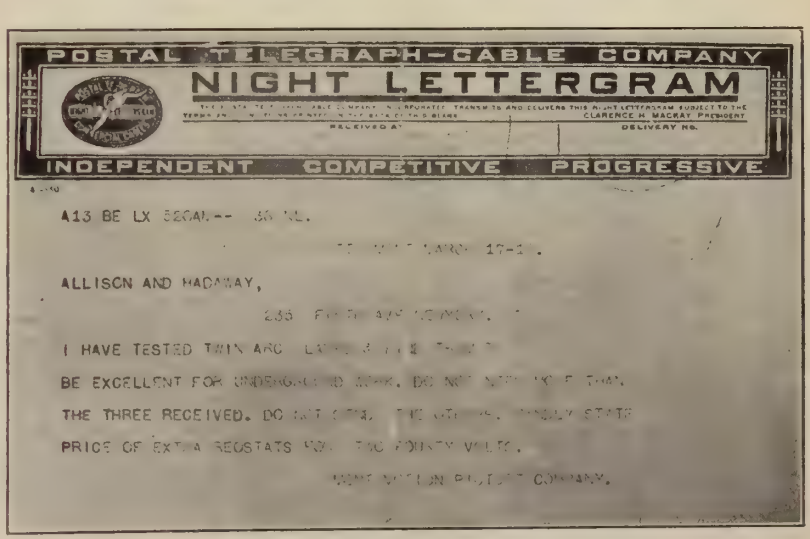

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Calendar of Daily Program Releases

Releases for Weeks Ending April 3, and April 10

(For Extended Table of Current Releases See Pages 150, 152, 154.)

General Film Company
Current Releases

MONDAY, MARCH 29, 1915.

BIOGRAPH—The Sister's Solace (Drama).
EDISON—Killed Against Orders (Special—Three parts—Drama).
ESSANAY—Curiosity (Comedy).
KALEM—Poison (Special—Two parts—Drama).
LUBIN—Patsy Bolivar Series No. 14, "Patsy Married and Settled" (Comedy).
SELIG—Ma's Girls (Special—Two parts—Western—Drama).
SELIG—Hearst-Selig News Pictorial No. 25, 1915 (News).
VITAGRAPH—Cutey Becomes a Landlord (Comedy).

TUESDAY, MARCH 30, 1915.

BIOGRAPH—The Americano (Special—Two parts—Drama).
EDISON—Music in Flats (Comedy).
ESSANAY—The Man in Motley (Comedy—Drama).
KALEM—Ham In the Harem (Comedy).
LUBIN—Monkey Business (Comedy).
SELIG—The Legal Light (Western—Comedy).
VITAGRAPH—The Enemies (Broadway Star Feature—Special—Three parts—Drama).

WEDNESDAY, MARCH 31, 1915.

EDISON—A Lucky Loser (Comedy).
ESSANAY—The Fable of "The Demand That Must Be Supplied" (Comedy).
KALEM—The Writing on the Wall (Episode No. 10 of "The Girl Detective" Series—Drama).
LUBIN—The Unmarried Husband (Special—Two parts—Drama).
SELIG—Ashes of Gold (Drama).
VITAGRAPH—A Fortune Hunter (Comedy).

THURSDAY, APRIL 1, 1915.

BIOGRAPH—Just a Lark (Comedy—Drama).
ESSANAY—A Coat Tale (Western—Comedy).
ESSANAY—A Jitney Elopement (Special—Two parts—Comedy)
LUBIN—The White Mask (Special—Three parts—Drama).
MINA—Moonshines (Comedy).
SELIG—Hearst-Selig News Pictorial No. 26, 1915 (News).
VITAGRAPH—The Heart of Jim Brice (Drama).

FRIDAY, APRIL 2, 1915.

BIOGRAPH—The Sheriff's Dilemma (Drama).
EDISON—The Boston Tea Party (Special—Two parts—Drama).
ESSANAY—Countess Veschi's Jewels (Special—Two parts—Drama).
KALEM—The Siren's Reign (Special—Three parts—Drama).
LUBIN—In the Background (Drama).
SELIG—Two Women and One Hat (Comedy).
VITAGRAPH—When Dumbleigh Saw the Joke (Comedy).

SATURDAY, APRIL 3, 1915.

BIOGRAPH—Destiny Decides (Drama).
EDISON—When Gratitude Is Love (Drama).
ESSANAY—Ingomar of the Hills (Western Drama).
KALEM—A Life in the Balance (Episode No. 21 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Mother of Pearl (Comedy).
SELIG—A Night in the Jungle (Jungle Zoo—Drama).
VITAGRAPH—Janet of the Chorus (Special—Two parts—Drama).

General Film Company
Advance Releases

MONDAY, APRIL 5, 1915.

BIOGRAPH—The End of the Play (Comedy—Drama).
EDISON—Won Through Merit (Drama).
ESSANAY—The Other Woman's Picture (Drama).
KALEM—The Second Commandment (Special—Three parts—Drama).
LUBIN—Road o' Strife Series (Episode No. 1 "The House of Secrets" (Drama).
SELIG—The Gentleman Burglar (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 27, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 4, "Mr. Jarr Takes a Night Off (Comedy).

TUESDAY, APRIL 6, 1915.

BIOGRAPH—The Bridge Across (Special—Two parts—Drama).
EDISON—A Clean Sweep (Comedy).
ESSANAY—The Lady of the Snows (Special—Three parts—Drama).
KALEM—"Ham's" Harrowing Duel (Comedy).
LUBIN—Capturing the Cook (Comedy).
SELIG—Getting a Start in Life (Western—Comedy).
VITAGRAPH—The Timid Mr. Tootles (Special—Two parts—Comedy).

WEDNESDAY, APRIL 7, 1915.

EDISON—Snap Shots (Comedy).
ESSANAY—The Fable of "The Busy Man and the Idle Woman" (Comedy).
KALEM—The Thumbprints On the Safe (Episode No. 11 of "The Girl Detective" Series—Special—Two parts—Drama).
LUBIN—The Cipher Key (Special—Three parts—Drama).
SELIG—Aunt Mary (Drama).
VITAGRAPH—Easy Money (Comedy).

THURSDAY, APRIL 8, 1915.

BIOGRAPH—The Vindication (Drama).
ESSANAY—Sophie's Fighting Spirit (Western—Comedy).
LUBIN—Mr. Carlson of Arizona (Special—Two parts—Drama).
MINA—A Barber-ous Affair (Comedy).
SELIG—Hearst-Selig News Pictorial No. 28, 1915 (News).
VITAGRAPH—Her Gethsemane (Drama).

FRIDAY, APRIL 9, 1915.

BIOGRAPH—The Miser's Legacy (Drama).
EDISON—The Stoning (Special—Three parts—Drama).
ESSANAY—An Opal Ring (Special—Two parts—Drama).
KALEM—He Was a Traveling Man (Comedy).
LUBIN—The Stroke of Fate (Drama).
SELIG—Man Overboard (Farce—Comedy).
VITAGRAPH—They Loved Him So (Farce—Comedy).

SATURDAY, APRIL 10, 1915.

BIOGRAPH—The Brooding Heart (Drama).
EDISON—An Unpaid Ransom (Drama).
ESSANAY—Andy of the Royal Mounted (Western—Drama).
KALEM—The Girl On the Trestle (Episode No. 22 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—He Couldn't Explain (Comedy).
—Clothes Count (Comedy).
SELIG—Selig Jungle—Zoo (Animal Circus).
VITAGRAPH—The Return of Maurice Donnelly (Broadway Star Feature—Special—Three parts—Drama).

United Film Service

MONDAY, MARCH 22, 1915.

IDEAL—Their Delayed Honeymoon (Two parts—Comedy-Drama).

TUESDAY, MARCH 23, 1915.

PREMIER—The Deputy's Reward (Drama).
SUPERBA—Target Practice (Comedy).
—Such a Picnic (Comedy).

WEDNESDAY, MARCH 24, 1915.

GRANDIN—Affinities (Two parts—Comedy-Drama).

THURSDAY, MARCH 25, 1915.

LUNA—Wheeled into Matrimony (Comedy).
STARLIGHT—Ach Louie (Comedy).

FRIDAY, MARCH 26, 1915.

EMPRESS—A Double Deception (Comedy).

SATURDAY, MARCH 27, 1915.

LARIAT—The White Trail (Two parts—Drama).

United Film Service

SUNDAY, MARCH 28, 1915.

JUPITER—Her Phoney Lovers (Comedy).

MONDAY, MARCH 29, 1915.

IDEAL—His Own Accuser (Two parts—Drama).

TUESDAY, MARCH 30, 1915.

PREMIER—The Girl and the Butterfly (Drama).
SUPERBA—The Ticket of Leave Man (Comedy).

WEDNESDAY, MARCH 31, 1915.

EMPRESS—The Rain of Death (Two parts—Drama)

THURSDAY, APRIL 1, 1915.

LUNA—A Woman's Way (Comedy).
STARLIGHT—Oh! You Popp! (Comedy).

FRIDAY, APRIL 2, 1915.

EMPRESS—Crossed Wires (Comedy).

SATURDAY, APRIL 3, 1915.

REGENT—Victims of Satan (Two parts—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending April 3 and April 10

(For Extended Table of Current Releases See Pages 150, 152, 154.)

UNIVERSAL FILM MFG. CO.

SUNDAY, MARCH 28, 1915.

LAEMMLE—The Bay of Seven Isles (Drama)
L-KO—A Change in Lovers (Comedy).
REX—The Desert Breed (Two parts—Western—Drama)

MONDAY, MARCH 29, 1915.

IMP—The Supreme Impulse (Comedy—Drama).
JOKER—Around the World in Ten Minutes (Animated Cartoon).
—Swedish National Park of Lapland (Educational)
VICTOR—Playing with Fire (Two parts—Society—Drama)

TUESDAY, MARCH 30, 1915.

BIG "U"—The Love of Mary West (Drama).
GOLD SEAL—The Duchess (Three parts—Drama)
NESTOR—In a Jackpot (Comedy).

WEDNESDAY, MARCH 31, 1915.

ANIMATED WEEKLY—Number 101 (News).
LAEMMLE—His Last Trick (Drama).
L-KO—Hearts and Flames (Two parts—Comedy).

THURSDAY, APRIL 1, 1915.

BIG "U"—The Cameo Ring (Two parts—Domestic—Drama).
REX—The Maid of the Mist (Drama)
STERLING—Olive's Hero (Juvenile—Comedy).
—Swan Life (Educational).

FRIDAY, APRIL 2, 1915.

IMP—The City of Terrible Night (Two parts—Melodrama).
NESTOR—His Only Pants (Comedy).
VICTOR—The Law of Love (Drama).

SATURDAY, APRIL 3, 1915.

BISON—The Oaklawn Handicap (Two parts—Racetrack—Drama).
JOKER—Love, Fireworks and the Janitor (Comedy).
POWERS—Love o' the Parents (Drama).

SUNDAY, APRIL 4, 1915.

LAEMMLE—The Punch (Drama)
L-KO—No Release this Week
REX—A Lesson From the Far East (Two parts—Human Interest—Drama).

MONDAY, APRIL 5, 1915.

IMP—The Story the Clock Told (Drama).
JOKER—Wedding Bells Shall Ring (Comedy).
—In the Land of the Mikado With Homer Croy (Educational).
VICTOR—The Guardians of the Flocks (Two parts—Western—Drama).

TUESDAY, APRIL 6, 1915.

BIG "U"—Putting One Over (Drama)
GOLD SEAL—The Mysterious Contragrav (Two parts—Mystery—Drama)
NESTOR—Eddie's Little Nightmare (Comedy).

WEDNESDAY, APRIL 7, 1915.

ANIMATED WEEKLY—Number 102 (News).
LAEMMLE—His Captive (Two parts—Drama)
L-KO—The Fatal Note (Comedy)

THURSDAY, APRIL 8, 1915.

BIG "U"—The Heart Breaker (Two parts—Comedy—Drama)
REX—The Claws of the Emperor (Drama)
STERLING—The Butler's Busted Romance (Comedy).

FRIDAY, APRIL 9, 1915.

IMP—The Broken Toy (Two parts—Heart Interest—Drama)
NESTOR—The Baby's Fault (Comedy).
VICTOR—The Rustle of a Skirt (Comedy-Drama).

SATURDAY, APRIL 10, 1915.

BISON—And They Called Him Hero (Two parts—Civil War—Drama).
JOKER—Fares, Please! (Comedy).
POWERS—The Law of the Open (Drama)

MUTUAL FILM CORPORATION.

SUNDAY, MARCH 28, 1915.

KOMIC—Mixed Values (Comedy).
MAJESTIC—The Old Chemist (Two parts—Drama).
THANHOUSER—The Spirit of Uplift (Drama).

MONDAY, MARCH 29, 1915.

AMERICAN—In the Sunlight (Two parts—Drama).
KEYSTONE—Gussie's Day of Rest (Two parts—Comedy).
RELIANCE—The Jewelled Dagger of Fate (Drama)

TUESDAY, MARCH 30, 1915.

BEAUTY—The First Stone (Drama).
MAJESTIC—An Image of the Past (Drama)
THANHOUSER—The Magnet of Destruction (Two parts—Drama).

WEDNESDAY, MARCH 31, 1915.

AMERICAN—Reformation (Drama).
BRONCHO—Sonny Among the Cannibals (Two parts—Comedy).
RELIANCE—The Primitive Spirit (Drama).

THURSDAY, APRIL 1, 1915.

DOMINO—The Faker (Two parts—Drama)
KEYSTONE—Title not yet announced
MUTUAL WEEKLY—Number 13, 1915 (News).

FRIDAY, APRIL 2, 1915.

KAY-BEE—The Spirit of the Red (Two parts—Drama).
MAJESTIC—The Artist's Wife (Drama).
PRINCESS—The Schemers (Comedy—Drama)

SATURDAY, APRIL 3, 1915.

KEYSTONE—Title not yet announced
RELIANCE—Sympathy Sal (Two parts—Western—Drama).
ROYAL—A Corner in Babies (Comedy)

SUNDAY, APRIL 4, 1915.

KOMIC—Ethel's Deadly Alarm Clock (No. 20 of the "Bill" Series—Comedy).
MAJESTIC—Jenter Jim (Two parts—Drama)
THANHOUSER—The Life Worth While (Drama)

MONDAY, APRIL 5, 1915.

AMERICAN—His Brother's Debt (Two parts—Drama)
KEYSTONE—Not Yet Announced
RELIANCE—The Winning Hand (Drama).

TUESDAY, APRIL 6, 1915.

BEAUTY—Two Gone Over (Comedy—Drama)
MAJESTIC—The Little Mother (Drama).
THANHOUSER—The Cycle of Hatred (Two parts—Drama).

WEDNESDAY, APRIL 7, 1915.

AMERICAN—A Touch of Love (Drama)
BRONCHO—Molly of the Mountains (Two parts—Melodrama).
RELIANCE—The Indian Changeling (Drama)

THURSDAY, APRIL 8, 1915.

DOMINO—The Winged Messenger (Two parts—Drama).
KEYSTONE—Not Yet Announced
MUTUAL WEEKLY—Number 14, 1915 (News)

FRIDAY, APRIL 9, 1915.

AMERICAN—The Problem. (Drama)
KAY-BEE—The Roughneck (Two parts—Drama).
PRINCESS—The Reformation of Peter and Paul (Comedy)

SATURDAY, APRIL 10, 1915.

KEYSTONE—Not Yet Announced
RELIANCE—Station Content (Two parts—Drama).
ROYAL—Strangers By Request (Comedy)

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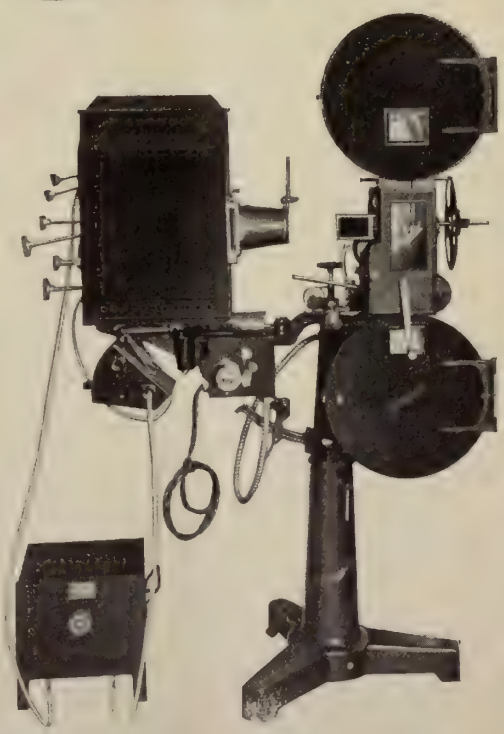

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Stories of the Films

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VITAGRAPH.

THE HEART OF JIM BRICE (April 1).—Jovial and big-hearted, Jim Brice, of the Howard Detective Agency, is sent to trap bribe-takers in a nearby city. Bidding his wife and three children good-bye, he departs and on reaching the city poses as a writer on Civic Reform. He makes the acquaintance of Commissioner Hazard of the Utilities Commission, who is being urged by his unscrupulous colleagues to accept a bribe from the waterworks company in return for a franchise which will freeze out all rival companies. On the verge of ruin through his wife's extravagance, Hazard finally succumbs and promises to sign the franchise. The Commissioner, taken by Brice's genial manner, invites him home to dinner. Brice and Danny, the Commissioner's son, become great friends and the detective manages to save Danny's father if possible. He manages to obtain a glimpse of a note sent to Hazard appointing time and place for the bribe transaction. He and Hazard then go to the club, where Jim encourages him to drink heavily. Hazard falls asleep, thereby missing his appointment. At midnight, Brice wakes him up and takes him to lonely Danny. Upon their arrival at Hazard's home, Brice shows the Commissioner an extra he had purchased, containing news of the arrest of the bribe conspirators, adding that Commissioner Hazard—despite rumors—was not in the deal. After learning how he had saved him, the Commissioner, overcome with gratitude at his narrow escape, shakes the detective's hand warmly. Mrs. Hazard, at a bridge party, hears gossip of the arrests of high officials, and frightened, hurries home. There she learns the whole truth, and thoroughly repentant, promises to give up her extravagant ways and devote her time to Danny and her husband. Brice takes leave of the happy family with the pleasing thought that he had saved and reunited them.

WHEN DUMBLEIGH SAW THE JOKE (April 2).—One of the boys tells a joke in the office and Dumbleigh, not understanding it, sits there like a bonehead. It is evidently an extremely funny joke for everyone bursts into convulsions when they hear it, so Dumbleigh grieves and broods over his inability to see the point and partake of the merriment. His gloom is deepened when he received word that his best friend, Wood N. Head, has just died. As he sits among the mourners at the funeral services, a great light suddenly bursts upon Dumbleigh. He sees the joke, and bursts into a roar of laughter. The other mourners are shocked and highly indignant, but poor Dumbleigh cannot now stop laughing and the men are about to seize him, when, to everyone's horror, Dumbleigh sneaks up to the corpse and tells his departed friend the joke. Galvanized into life by the witticism, the late departed comes to life and lets out a howl of mirth, in which the mourners, after hearing the joke, boisterously join. When the corpse jumps out of his resting place, however, everyone dashes for the door. Dumbleigh goes too, still laughing, and his ridiculous antics attract such a crowd, a policeman arrests him for obstructing traffic. On the way to the station house Dumbleigh tells the officer the joke. He sees the humor of it, but walks Dumbleigh right along just the same. Arraigned in court, the magistrate himself cannot help chuckling at the mirth of those around him, so he asks Dumbleigh to tell him the joke; when the latter leans over to whisper in the magistrate's ear, the poor fellow finds to his horror, that he has forgotten it! The official gets angry and sends Dumbleigh to a cell to ruminate until he can recall the joke, with the understanding that he is to stay there until he does.

JANET OF THE CHORUS (Special—Two Parts—April 3).—On visiting Barry, his penniless nephew, Uncle John, millionaire woman-hater, finds him in dire straits. He asks him to come and live in his apartments while he is abroad and promises Harry a substantial income as long as he remains single. Barry feels he is in "pretty soft." Becoming deeply interested in Janet, the dainty chorus leader at the Folies, he secures an introduction to her and his twentieth-century Lochinvar methods wins her heart completely. They are married and Barry takes her to Uncle John's apartment to live. Several days later Uncle John wires that he is returning on account of the war in Europe. Barry is panic-stricken, but Janet laughingly tells him to intrdouce her as the housekeeper, Mrs. Jenkins' little niece, and dresses up as a child. The young husband is rather doubtful, but decides to take a chance. Uncle is unsuspecting on his arrival, and all goes well, although very amusing complications occur, because of his treating Janet as a child and bringing her presents of roller skates, dolls, etc. Uncle becomes quite attached to "little Janet" and Barry nearly has a fit when he sees her kiss Uncle good-night several times. Uncle later tells Barry he has decided to adopt Janet and take her traveling with him. After Uncle has gone and Barry recovered from the shock somewhat, Janet appears and they decide to take a walk somewhere to think over what is best to do. She changes into long clothes, and just as they are starting out, Uncle comes up the stairs. He has forgotten something and returned unexpectedly! All are speechless for a moment, then Janet prevents a row by contritely explaining matters, and asks the old gentleman sadly but coquettishly if he wants the dolls and skates back? Uncle cannot keep from smiling and with an affectionate arm about Janet and his nephew says, "Let's have dinner."

THE JARR SERIES (Episode No. 4—"Mr. Jarr Takes a Night Off"—April 5).—Mr. Jarr is stuck by Fritz, the shipping clerk in the office where they work, for two tickets for the ball to be given as a benefit for the Human Uniques, side-show freaks, put out of business by the hard time and moving pictures. Fritz's sister, Fatima, the professionally fat lady, is the head of the movement. Mrs. Jarr happens to find the tickets in her husband's pockets that night, and at once decides he is leading a double life. A quarrel results, but Jarr goes to the ball just the same, taking with him Dinkston, the Harlem poet. Jarr dances with the Circassian beauty, and Dinkston with the fair Fatima, causing great jealousy on the part of Malachi Hogan, a scrappy little Irishman, who is in love with Fatima. Mrs. Jarr, worried over her husband's "night off," leaves the children in charge of Claude, the fireman (Gertrude, the servant girl's beau) and sallies forth to watch Mr. Jarr. As she arrives at the ball, Fatima and Malachi have a row, she trips and falls to the floor, smashing a big hole in it. She crashes through, with Malachi, onto the heads of a bunch of gunmen who are holding a ball on the floor below. A terrific riot and shooting fray follows, the police reserves are called out and everyone arrested. In the interim, Claude, the fireman, seeing flames shooting out from the building, feels it is his call to duty, and after thoroughly drenching the Jarr children, to render them "fireproof," rushes out. The grouchy Magistrate in the night court sentences all the revellers to sixty days in jail, including Mr. and Mrs. Jarr, but Jarr has sufficient presence of mind to telephone Gus, the saloonkeeper, who is a powerful politician, and he has everybody turned loose with an apology. The Jarrs return home to their wet and wailing offspring, with a determination to stop the nights out.

THE TIMID MR. TOOTLES (Special—Two Parts—April 6).—At the office where Mr. Tootles is employed, the clerks make him the butt of all their jokes, and even the boss himself joins in the merriment at Tootles' expense. The mere presence of a woman plunges him into the most ridiculous embarrassment, and with the exception of Maria, the slavey at his boarding house, he is afraid of them all. One day, however, an adventure comes into his life. A lady in a limousine nearly runs over a child, who is rescued by Tootles. The lady thanks him and invites him into the car, insisting on bringing him to his destination. It happens that when the lady alights at a store, Tootles' fellow-clerks strolling by, see their much abused friend apparently enjoying the height of luxury. They are hardly able to believe it, but when the stylish lady comes out of the store and enters the car with him, they simply stare open-mouthed. Next day at the office he is surrounded and questioned eagerly, but Tootles has gained wisdom, and nonchalantly tells them "just a lady friend of mine." From that time on everyone speaks to him respectfully, and the boss calls him "a sly devil." To continue the affair, Tootles ostentatiously buys candy and flowers galore, pretending they are for his "lady friend." Things might have continued indefinitely but for the fact that it is revealed his "lady friend" is the boss's wife! The boss seizes a gun and Tootles nearly meets instant death. He manages to protest his innocence and the boss finally permits him to bring before him the woman to whom Tootles did send the candy and flowers. The poor fellow desperately fetches Maria to the office, after she has "dolled up," where Tootles' "explanation" bring forth an apology from the boss, while Tootles takes Maria in his arms.

EASY MONEY (April 7).—Immediately after receiving a telegram advising her of a most pleasing engagement open for her in the West, Mrs. Sterling, an actress, packs up hurriedly to catch the Western Limited. She cashes a $500 check and stuffs the bills into her silver mesh bag, laughing at the warnings of her maid not to carry it so loosely. Sam Decker and Jack Hilton, two crooks, board the same train and take seats not far from Mrs. Sterling. By chance she meets an old acquaintance on the train, Mowbray, a former stage manager, who proudly exhibits a huge roll of crisp, new twenty-dollar gold certificates—all cleverly executed stage money. Bobby eyes the bills with much interest, and when his mother and Mowbray step out onto the observation platform, the youngster decides the old bills in his mother's bag are too shabby, so he changes them for the bright new stage money. The real money he places in the traveling sponge bag. A little later, the two crooks catch a glimpse of the big roll of bills and that night, in the sleeper, they manage, unnoticed, to abstract it from underneath Mrs. Sterling's pillow. The thieves make a clear getaway, and the colored porter is accused of the theft. Bobby then penitently confesses the substitution of the money, and after the porter's feelings are soothed by the presentation of a *genuine* yellowback, all enjoy a hearty laugh. Meanwhile the two crooks celebrate their "easy money" adventure by partaking of a big dinner at a swell cafe. The waiter presents his bill, and they pay him with one of the counterfeit bills. The cashier notices the imitation at once and a detective is sent for. The two crooks don't know what to make of it when they are arrested for passing counterfeit money, until they find the balance of their roll is also "phony." Then Hilton and Decker collapse utterly, and upon being recognized as well-known crooks, are led off to jail, and a long sentence.

HER GETHSEMANE (April 8).—Stunned by grief at the loss of his mother, Howard Stanton goes to pieces, and as a consequence, his work suffers. Marguerite Clayton, a friend off his mother's, realizes that the young man is ruining his life because of his inability to throw off his grief. She pleads with him to brace up and make the success of his life which his mother would wish him to, were she still living. Filled with renewed courage, he resolves to follow her advice. Backed by her gracious friendship and mother-like sympathy, Howard's efforts eventually gain him the junior partnership in his firm. He tells Marguerite the glad news, and it is then brought home to him how much the girl means to him. He asks her to marry him, but Marguerite, while loving him deeply, gently reminds Howard that she is several years his senior. He waves her objections aside, but her final decision is that if he has tired of her at the end of five years, when she will be what the world calls an "old woman," she will simply drop out of his life. He laughs at the thought, they are married, and for four years

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they find perfect happiness. Then Marguerite's niece, Janet, arrives on a visit and Howard's unconscious admiration for the girl's youth, awakens a fear in Marguerite's heart. Shortly afterwards, she notices Janet and Howard appear to have secrets, and when she finds an ambiguous note in the waste basket, becomes convinced that Howard and Janet have fallen in love. She quietly prepares to leave, and on the way out, meets her husband and the girl. After a heart-breaking moment of general misunderstanding, Janet brings in a young man and introduces him as her college boy husband, her marriage to whom she had feared to tell Marguerite.

THEY LOVED HIM SO (April 9).—To secure a living model for her painting of "Samson," Miss Prism, an eccentric old maid artist, advertises for one, and among those who apply is a brawny longshoreman, Mike McCarty. He proves to be Miss Prism's ideal model and she engages him at once. Mike's wife is quite proud on learning that he has been picked to pose for the model, but he tells Miss Prism nothing of his wife or family. As the painting progresses, Miss Prism and two of her maiden lady friends conceive a romantic attachment for the burly fellow and after much hero worship, the ladies one day send him home with flowers in his buttonhole. Mrs. McCarty sees these, also some traces of facepowder on his sleeve, and after seeing a mental vision of her husband posing surrounded by a bevy of "chickens," she determines to make a personal investigation. On the last day of work on the painting, Mrs. McCarty presents herself at Miss Prism's studio in fighting trim. The old maids take refuge behind their hero, but when he beholds his wife's angry countenance, conditions are quickly reversed, and he takes refuge behind the old maids. Mrs. McCarty wades in and, although the hero-worshippers valiantly endeavor to protect their idol, they are a sorry-looking group when she gets through with them. Mike dives through the nearest window, and the old maids, on learning that their assailant is Mike's wife, become greatly enraged and join Mrs. McCarty in a thrilling chase after Mike. The women corner him in his home, and his wife has to turn to and defend him from the other women. She tells them she will "attend to him," and at the end of a wash-stick forces him to give the ladies an exhibition of his skill at the washtub. Their dreams of love shattered at seeing their gallant hero scrubbing away at the tub, the women faint in Mrs. McCarty's arms.

THE RETURN OF MAURICE DONNELLY (Broadway Star Feature—Three parts—Special—April 10).—Maurice Donnelly, a one-time reputable lawyer, but now "night-hawk" chauffeur and associate of crooks, is dared by "The Rat," a gang leader, to make forcible entry into a private house. He takes the dare, and it proves to be the home of Edith Dent, a fellow student at the law school he attended. He holds her up and his mask becoming disarranged, mutual recognition follows. She is shocked and induces him to resolve on reformation. "The Rat," on learning this, remonstrates with him; they quarrel and Donnelly knocks him down. "The Rat" and his gang then determine to get square with the "quitter" and plan to "frame-up" something on him. They lure Donnelly to a saloon, where a policeman is mysteriously murdered and the crime fastened on Donnelly. Edith Dent, believing the man is innocent, volunteers to act as his counsel. She proves a master at technicalities of the law and puts up a good fight for her client, but eventually loses out through the perjured testimony of the gangsters. Donnelly is sentenced to die in the electric chair and is sent to the death-house. Appeal is then made to the Governor for clemency, but in vain, and after a touching farewell with his mother and Edith, Donnelly passes through the "little green door" to the death-chair. Awaiting in agony to identify the body of her client, Edith remembers reading of a scientist's successful resuscitation of dead animals, and his desire to try the experiment on the human body. She communicates with him, secures his consent, and by special permission, the prison physician delivers the body to the Donnelly home without performing an autopsy. The experiment is performed, it is successful, and Donnelly revived, goes with the police and Edith, to Shanahan's that night, where Donnelly appears before the gangsters in the flesh, paralyzing them with fright and astonishment. "The Rat" hysterically confesses, which eventually leads to a very happy sequel.

ESSANAY.

IN THE PARK (Charles Chaplin Comedy—March 18).—Chaplin takes entirely too much interest in a "spooning" couple on a park bench and is thrown off for his inquisitiveness. He flees and is knocked over by a projecting limb of a tree and falls into a baby buggy, thereupon the nurse maid proceeds to give him a pummelling.

In his flight he runs into a tramp who has "lifted" the pocketbook of the girl "spooner." The tramp picks Chaplin's pocket of some bologny sausage, but while he does it Chaplin extracts the pocketbook from the tramp's pocket with his cane. A giant happens along and the three fight for the spoils.

Bricks are thrown and both the giant and the tramp are "knocked out." Both "spooners" also are struck by the flying bricks and "laid out cold." When they wake up the girl finds her pocketbook gone and accuses her sweetheart. She then jilts him. He goes to the river to commit suicide, but has not the courage to jump in.

Chaplin finds him and after taking the man's watch and money helps him carry out his wish to die by kicking him into the river. The rest of the party find a policeman and pursue Chaplin to the water's edge. The policeman tries to arrest Chaplin. A fierce battle ensues, in which Chaplin hurls them all into the water.

A COAT TALE (April 1).—The wife falls in love with a coat that an itinerent peddler shows her, but her husband fumes when he hears that it is worth $100. He not only refuses to buy it, but he throws the peddler out of the house. Later, stung by remorse, he buys a coat for $6.95 and sends it to his wife with a $100 bill tucked in one of the pockets. She is delighted with it until she learns that her neighbor across the hall has one for $6.95 just like it. Then she throws it out of the window. A negro street cleaner picks it up and brings it home to his wife. When the husband comes home he finds his wife in tears. She tells him that she has thrown the coat out of the window. He tells her about the $100 and both start in search of it. He accosts every woman he sees and at last is arrested. His wife, meanwhile, finds the colored woman and starts a fight with her. She is brought to the station. There she learns that her husband must either pay $100 fine or go to jail for 100 days. But he finds the bill in the coat pocket and they leave the station arm in arm.

THE OTHER WOMAN'S PICTURE (April 5).—Will Strickland, adored of his wife, Dora, is swept off his feet by his passion for Helena Raymond, the other woman. He struggles against his lawless affection, but the frailty of his will bends before the storm. He falls. Helena gives him a picture of herself and Strickland substitutes it for the picture of his wife in a locket that is one of the love tokens between them. Griscom, a mutual friend of the Stricklands, tried to save Strickland from the inevitable consequences and meanwhile hides her husband's duplicity from Dora. But the fates intervene. Will is called to Brazil and there he is killed by a jealous man when he flirts with his sweetheart. Griscom, who had accompanied him to Brazil, gathers up Will's effects and takes them home. Among the effects is the locket with Helena's picture. This Griscom hides from Dora. But Dora asks for it. She knows the dearest possession. Griscom reluctantly gives it to her and her ideal of her husband is shattered. Griscom comforts her with love shining in his eyes.

THE LADY OF THE SNOWS (Special—Three Parts—April 6).—Charlton Trevelyan, an English society man, declares his love for Helen Mason, a calculating girl of his set. She rejects him and accepts the Hon. Travers Langdon, a member of the Canadian parliament. In a newspaper appears a story to the effect that Patricia Sutherland, a Canadian girl, has been left a fortune on condition that she marry Trevelyan. Trevelyan, embittered by Helen's treatment, determines to marry the heiress and leaves for Canada. He arrives at the home of Archbishop Hillaire du Bertrand, Patricia's uncle. The archbishop procures him a position on the Royal Northwest mounted police.

He wins recognition by closing Pete's gambling place. Pete plans to wreck a train in his territory so that Trevelyan will be disgraced. The attempt is foiled by Gloria Templeton, secret agent and authority on Indian affairs, who is known to the Indians as The Lady of the Snows. Later, Helen learning of the strange will and Trevelyan's intention to marry the heiress, breaks with her husband and comes to him. In the wilderness, close to the hut of the Lady of the Snows, he refuses her love. He loves Gloria Templeton. Both he and Helen are lost in a blizzard and get shelter in Miss Templeton's cabin. Helen, learning of Trevelyan's love for this woman, maliciously asks him about his approaching marriage to Patricia Sutherland. Gloria shows her disgust for him.

Trevelyan writes to Gloria that he will refuse to marry Miss Sutherland. Helen goes to the archbishop to tell him that Trevelyan is in love with a woman other than his niece. The prelate sends for Miss Sutherland. When she comes down, Helen sees Gloria Templeton. Trevelyan, coming to the house at the archbishop's invitation, learns that Gloria Templeton is Patricia Sutherland. She creeps into his arms.

THE FABLE OF THE BUSY MAN AND THE IDLE WOMAN (April 7).—The hard-working business fellow goes to his daily toil, leaving his wife behind. At 9.30 the poor slave is grinding away. He answers a couple of letters and stocks up on food for the afternoon and decides he has done enough work for a day. He then goes to the club and recuperates, coming home in a taxi. A business man is too tired to walk. But wifey! She goes for a walk for her figure's sake, returns home, fires the cook, hires another K. M. She tries on a new frock, attends a remnant sale and captures a bargain. Meets a friend, goes window shopping and makes mind purchases to the extet of $8,000. At noon she attends a meeting of the Suffrage League and she and other girls of her age partake of macaroons and cocoa until they become almost disorderly. The afternoon is spent just as languidly and that night when Hubby comes home, she wants him to go to a dance. But Hubby tells her that he has worked all day and she has done nothing. Can you beat it? Moral—Woman is the weaker vessel.

SOPHIE'S FIGHTING SPIRIT (April 8).—The other woman finds she is out of vinegar and, as her husband is too deeply interested in a book on New Thought, she goes to a neighbor's to borrow some. Sophie, the neighbor, runs out of vinegar at the same time and, her husband, in explaining it, gets too much interested in the other woman. Sophie takes him by the ear and sets him on a chair in the house. Shortly after, she suffers an attack of cholera morbus. Her husband runs for a doctor and the other woman's husband just passing the house, is pressed into service. He tries the New Thought on her, but it doesn't work. The doctor gives her arnica instead of internal medicine. Meanwhile the other woman sees her husband's vinegar jug outside the house and starts hammering down the door. When Sophie takes the arnica she pitches into the other woman and the two have a rough and tumble fight. Finally while the women are resting, they see their husbands on the roof laughing at them. They knock them off with stones and forgive each other.

ANDY OF THE ROYAL MOUNTED (April 10).—Andy of the Royal Mounted and another trooper are both in love with a little school teacher, who shows the light of knowledge to the children of the settlers in a tiny Canadian hamlet. The school teacher favors Andy's suit and the other trooper is correspondingly despondent. He loses gracefully because Andy is his best friend, but his trouble preys on him. He goes into a saloon, gets drunk and is caught by his colonel and discharged from the service. Later, he shoots a gambler in a brawl and while making his getaway, rescues the school teacher from death when her horse runs away. Andy comes upon him administering to her and starts to take him back despite her pleading. But she holds a gun on him while the ex-trooper escapes into the states. Andy forgives her and they embrace.

AN OPAL RING (Special—Two Parts—April 9).—Gerald Livingstone is admiring an opal ring in his library when his friend Jimmie Rogers comes in and taunts him with his love for jewels. Livingstone bets Jimmie that the first pretty woman he sees will kiss him in return for the ring. The two stroll out and in the shopping district see a beautiful woman just

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entering a taxicab. She is Miss Proctor for whom at the moment when Livingstone sees her, her uncle is providing an escort of one of the best detectives in the city. Livingstone follows her mindful of his bet. He is taken for the detective at the apartments of the duke and given charge of Miss Proctor. He saves her from the attack of five foreign sinister looking ruffians and is wounded in the fight. Next morning he is decorated with the cross of St. Petros for bravery. That morning he is sent for by the duke and is left alone with Miss Proctor. She thanks him with a kiss, he gives her the ring and comes back to his apartment. He denies to Jimmie that he has won his bet and Jimmie tells him that the woman he rescued is Carlotta Marie Victoria, queen of Campania, a Balkan state, and Livingstone knows he has loved and is loved by a wearer of the purple.

EDISON.

WON THROUGH MERIT (April 5).—Far away in the small town of Lincln, Michigan, is a young man named John Corbin, whose ambition never seems to effervesce, although so strongly charged with desire and avidity that it always seems about to run over and fade into memories as has the ambition of many another. John controlled it and when the opportunity presented itself in the form of an examination for a position as stenographer at Washington, he was able to grasp it, wrestle with it and conquer it. In Washington, John meets George Merrill, an old friend, who has a civil service position. As he is crossing the street, John has a chance to rescue a girl from almost certain death in front of an approaching automobile. Plans are made for a sightseeing trip and George takes John around to the house of a friend, who, he says will accompany them on the trip. The friend turns out to be Helen Morse, whom John rescued from in front of the machine. They go sightseeing and the principal buildings in the National Capital are viewed.

After a year John has become a promising law student, and Helen, who is in the same department with him, helps him in his work. A year later he is advanced. John loves Helen, but is reluctant to assert himself because he misconstrues George's attentions to her. When George returns from a trip West and tells him he is to be married soon to a Western girl, John loses no time in getting to Helen's house where they come to an understanding.

A CLEAN SWEEP (April 6).—Because of his lack of confidence in Pete Range, whose occupation was taking down and removing stoves, Waddy Fixit started to do the work himself. A short time previous, Artie Jason, who had been directed to the Fixit home by one of Cupid's arrows, arrived and in order to hide her wooer from her father, Tillie hastily opened the fireboard in back of the stove and thrust Artie into the chimney. Artie was sitting there dreaming of twentieth century Santa Clauses and the time they must have getting down the chimney, when Tillie's father entered and started to take down the stove.

Simultaneously, Bill Black, a chimney sweep, started to remove the soot and dirt from the long chimney. In a short time, Artie becomes unrecognizable, besmeared as he is with soot. In the room a few feet away is Tillie's father himself covered with soot. There is chaos in the room. Everything has taken on a dark tint and Mrs. Fixit is furious. The chimney-sweep continues to drop sundry things down the shaft with the result that uncomfortable Artie begins to think the place a veritable Hades. A long string is dropped down, lighted at the lower end for the purpose of lighting up the shaft. Bill Black decides that the chimney is clogged and gets permission from Mr. Fixit to blow it out with gun powder. Just as Tillie's father has succeeded in pulling the stove over upon himself, the charge in the chimney goes off and Artie lands in the room, covered with soot. Tillie's father is pinned beneath the stove and, taking advantage of this, Artie works it so he gets the father's consent to marry Tillie. The minister takes one look at Artie and tells him there can be no marriage of a white girl with a negro.

Mrs. Fixit then rushes her husband, Artie and the chimneylsweep into the bath-tub and scrubs them. She then hangs them on the line to dry, later taking them in as she would articles of clothing, Artie is then allowed to marry Tillie, while the others, as clean and as white as so many lilies, look on.

SNAP SHOTS (April 7).—Meersham Bowles looks with unveiled admiration upon a photograph of a pretty girl. He makes overtures to the photographer for the purchase of his studio, but can come to no agreement. He goes home and smokes that 100-horsepower pipe and soon he is speeding through space. He buys the gallery and hardly has he taken possesion, when a bevy of well dressed ladies enter. They remove their veils and their faces are seen to be mistakes. A man attired in a sand paper collar and the remainder of a "tough guy's" make-up enters, leading a ferocious bull dog. The animal takes a dislike to Bowles and chases him about the studio.

An army general enters and poses himself after Bowles has indicated that he is too busy. Bowles develops the negative and the general's picture is all foot. A baby, an overgrown one, enters with its mother. Baby falls downstairs, crawls along the street and then climbs a telegraph pole. Bowles photographs baby on top of the pole, just before they are precipitated to the pavement. They get up and return to the gallery. But no pretty girls. Bowles is still in hopes they will show up. He goes into the dark room to develop the negative and baby decides to dismantle the studio. Portraits are pulled down and things are confused generally. Mother and baby refuse the picture as there is nothing but a blur of heads. An agent sells Bowles some explosive developer anl Bowles starts to use it. A fat man arrives and complains that his photograph does not suit. Bowles poses him again, this time gratis, and when he pinches the bulb, the camera explodes. He seeks safety in the dark room, where the fat man attacks him. There is another explosion and both are lifted into the air. They land on the pinnacle of a church steeple as Bowles' pipe goes out.

THE STONING (An Adaptation of the Story by James Oppenheim—Special—Three Parts—April 9).—Ruth Fenton, the idol of her parents, is acquainted with Alec Peters, a brakeman on the train which conveys her to school in the adjoining village every morning. When she is graduated from school, Alec sends her a note inviting her for a walk some evening, as he has been put on a new run with a two hour layover in her village. Unsuspectingly, she meets him after choir rehearsal. Mr. Fenton admonishes her bitterly for keeping company with Alec, who, he says, is no good. In his ultimatum to Ruth he tells her she may never darken his door again if she is caught with Alec. She meets him and he persuades her to go away with him. In the city they register at a hotel as man and wife and Ruth thinks it great fun. Very soon Alec begins to maltreat her, with the result that she leaves him. Unable to get work, she ends up in a cheap house and lives there under awful conditions. In the meantime Ruth's parents are failing, and the doctor states that the return of Ruth is the only thing that will save Mrs. Fenton. The minister of the place determines to get her and after tracing Alec and eventually locating Ruth, brings her back. The change in Mrs. Fenton is remarkable.

Ruth is prevailed upon to take her old place in the choir on Sunday and when she takes her seat the girls arise and walk out, as does a share of the congregation. The minister preaches a strong sermon, using as his text, "Judge Not." Ruth is discouraged and remorseful when she sits down and thinks over the events which have occurred so rapidly, and the next morning her body is found in the lake. At the funeral the minister brands the hard-shelled congregation as murderers.

AN UNPAID RANSOM (Adapted from the Story "The Under Secretary" by Scott Campbell—April 10).—Unable to go to the pier to meet his daughter, Helen, who is expected on the Brazilian from Europe, the Hon. John Dearborn dispatches his secretary to meet her. When he arrives at the pier, he is informed by the Kandalls, who accompanied Helen on her trans-Atlantic voyage that a man with a Van Dyke beard, who represented himself as Mr. Dearborn's new secretary, had approached the party a few minutes before, introduced himself and departed with Helen. He appeared in a great hurry and said he would return later to attend to the baggage. The secretary returns to Mr. Dearborn, and as he is about to enter the house, a boy hands him a letter, sent by a gang of kidnappers. The letter states that the gang has Helen and will release her upon the payment of $10,000 by her father. After a consultation, it is deemed advisable not to inform Mr. Dearborn of the letter. The secretary immediately goes to Steven Banks, Helen's fiance, and gives him the facts. Banks decides to find Helen unassisted if possible, and starts out by questioning the chauffeurs near the pier where the Brazilian docked.

Eventually he finds Connelly, a frank, unsuspecting Irishman, who tells him that he had a passenger with a Van Dyke beard that morning. Connelly tells Banks that the stranger sent him into a store for cigars and when he came out the curtains of the car were down, the stranger complaining that the light hurt his eyes. Arriving at an address in Thirteenth street the stranger directed Connelly to go upstairs for a trunk. After a futile search, Connelly returned to the sidewalk, and was told by the stranger that he had made a mistake, as an expressman took the trunk away that very morning. Then the stranger walked into the house and Connelly was dismissed.

After listening to his story, Banks arranges with Connelly to change clothes. Disguised as a chauffeur, Banks goes to the Thirteenth street address and goes up to the same floor as Connelly had in the morning under the pretext that

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he has lost a baggage check. As he is looking a man with a Van Dyke beard enters, and accuses him of being a spy. There is a fight, during which Banks fires several shots. The police enter just as Banks is being overpowered by the gang of kidnappers. Banks then breaks down the door of the room where Helen is a prisoner, and soon the girl is with her father, who is entirely ignorant of the attempt at blackmail.

WHEN GRATITUDE IS LOVE (April 3).—Jack Howard is somewhat disappointed upon receiving a telegram from Millicent Olney, his sweetheart, to the effect that she cannot be at the station to see him off when he leaves for the Catskills to regain his health. In the mountains, he rescues Maud Clark from a perilous position on an icy slope, after she has been thrown from her horse and injured. Maud's father suggests that Jack go to one of his lumber camps and live in the open, prescribing an open air diet in lieu of medicine. Jack arrives at the camp and by his performances as a wrestler wins the admiration of all of the rough lumbermen, save Thibeau, the champion of the camp, who meets defeat in the sawdust pit at the hands of Jack. Thibeau's revengeful appetite is appeased later when he and Jack are cutting down trees together. When Jack is down, Thibeau swings his axe and cuts Jack's foot. His tight legging saves his life. Jack is taken to Maud's home and Maud, realizing his dangerous condition, jumps upon her horse and rides cross country to the doctor. Thibeau enters the Clark home at night as Jack is in bed and attacks him, but Maud arrives upon the scene just in time and after she has stunned the intruder with a heavy boot, calls for assistance and her father overcomes Thibeau. Jack continues to convalesce and upon receipt of a letter from Millicent that her engagement to Count Vignoma will be formally announced soon, he realizes that he owes Maud a debt of gratitude. She has owed him one for some time and they both pay their debts without any further discussion.

KALEM.

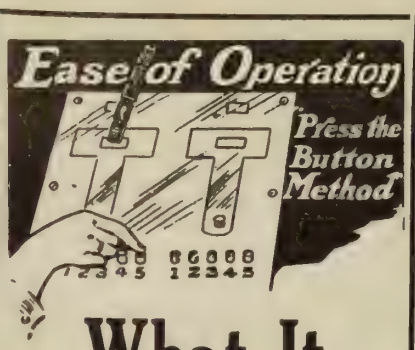
THE SIREN'S REIGN (Special—Three Parts—April 2).—Upon her brother's death, Marguerite takes his place as a member of the firm. She secretly loves Blake, her partner. The latter meets Grace, a soubrette. Blinded by her beauty, Blake makes her his wife. Two years later finds Blake, Morrison & Co., in financial difficulties as the result of Grace's extravagance. Hardy, a faithful employee, endeavors to warn Blake, but is prevented by Marguerite. Grace becomes weary of her married life. She even regards her baby with aversion. Blake's love for her makes him unable to realize his wife's true character. Marguerite calls upon the woman in an effort to make her realize what her extravagance has caused. Grace, however, coarsely reviles Marguerite and orders her from the house.

Shortly afterwards, Grace departs for New York where she is to visit relatives. Business takes her husband to that city. He makes the stunning discovery that Grace has returned to the stage. Later, Blake sees her in a famous cafe, in the company of a man of notorious reputation. Maddened, Blake appears before his wife and orders her to return home. The woman spurns him scornfully. Late that night, Blake forces his way into Grace's apartment. Mocked again by the heartless woman, the husband becomes insane. He throttles her. An hour later finds Blake on his way home. Upon his arrival he arranges his affairs. Although Marguerite has not been informed of her partner's return, she is filled with a peculiar sense of fear.

She gets Blake's butler on the 'phone. Even as she talks to him [illegible] hears a sudden report. The [illegible] receiver and rushes to Blake's [illegible] finds the man on the floor, a bullet in his breast. Marguerite hastens to the house. She arrives just as Blake is dying. It is then the man learns of her love for him. Placing his child in Marguerite's arms, he begs her to care for it.

A LIFE IN THE BALANCE (Episode No. 22 of the "Hazards of Helen" railroad series—April 3).—Owing to the steep grade at Lone Point, King attempts to tighten the brake of the freight car which is sidetracked at that station. The brake chain snaps and the car commences to roll down hill. King promptly loses his head. Instead of jumping to the ground, he clings to the brake wheel in terror. Helen, who has witnessed the accident, vainly shouts out to King, ordering him to jump.

The girl telegrapher knows that the steep grade will cause the runaway to travel at terrific speed by the time it reaches Elbow Curve. This would mean derailment of the car and death or injury to the man on top of it. Spurred into action by the thought of King's peril, Helen seizes a coil of rope, mounts her broncho and dashes across country.



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Helen's destination is Reed's Gully, through which the freight car must pass before it reaches Elbow Curve. She reaches the spot a few minutes before the runaway appears. Hastily making the rope fast to trees on opposite sides of the gully, Helen swings out hand over hand until she is above the center of the track. The freight car appears. King, still clinging to the useless brake wheel, sees Helen and understands what she intends doing. The man stands upright. Just as the runaway dashes beneath, the brave girl seizes King with her free hand. The rope's rebound aids Helen in her supreme effort to raise King. The man grasps the line and follows his rescuer back to safety.

THE SECOND COMMANDMENT (Special—Three Parts—April 5).—Deserting his wife and daughter, Richard Stevens flees with Mirza, the wife of a sunworshiper. The latter had been killed by Mirza while fighting a duel with Richard. A year later, Richard's wife dies, after entrusting her daughter to the care of a friend. At the same time, a son is born to Mirza. Seventy years pass. Warren Stevens, the grandson of Richard and Mirza, meets Helen Royce, the granddaughter of Richard and Alice. Helen is intensely religious, while Warren is the leader of a cult of image worshipers. While Warren's followers meet in his room at the hotel, he leaves by a window and robs their rooms of valuables.

Warren falls in love with Helen. She refuses him because of his religion. Before renouncing it for Helen's sake, Warren is tempted to commit one more robbery. Fate causes him to enter the girl's room. Thus Helen becomes aware of Richard's character. Shortly afterward, Helen's father dies in spite of the best of medical attention. The girl becomes interested in Clinton, a Christian Scientist. A paralytic stroke leaves Helen helpless. Burglars enter her apartment. In her extremity, the invalid concentrates her mind in prayer. Suddenly Helen's strength returns. She confronts the burglars, capturing one of them. He proves to be Warren. Again Helen allows him to go, but Warren is captured by the police shortly afterward. Her heart filled with gratitude toward the man who taught her the efficacy of prayer, Helen weds Clinton.

HAM'S HARROWING DUEL (April 6).—A grapefruit which Evelina heaves at her husband, sails through the window and hits Ham, who is arguing with Bud. Ham drops unconscious. While Evelina's husband flees for his life, the woman discovers the result of her marksmanship. She orders Ham brought into the house. Bud tries to follow, but the door is slammed in his face. He peers through the window and sees his pal being treated like a prince by Evelina, who is endeavoring to make amends for her carelessness. In vain does Bud pantomime a request to Ham for some of the edibles the latter is demolishing.

An idea strikes Evelina. She gives Ham $100 upon condition that he help make her husband jealous. Bud sees the money passed and makes up his mind to get it. Hastening to a costumer's, he disguises as an anarchist. When Tom, Evelina's husband, returns home, he finds Ham singing in the parlor. Before he can mop up the place with the intruder, Bud enters with a revolver in each hand. Taking the money from Ham, he orders his pal and Tom to stand on their heads. But warns the men that whenever they hear him coming, they are to repeat the performance.

When Bud departs, Tom learns of his wife's scheme. Giving Ham another hundred, he induces him to fight a mock duel. Evelina comes upon the two just as Ham apparently kills her husband. To the "dead" man's intense satisfaction, she throws herself over his body and begs him to come to life. Bud returns at this moment. Ham and the "dead" man frantically endeavor to stand on their heads. Evelina, upon seeing how she has been fooled, goes after Tom with a vengeance. At the same time, Ham discovers the anarchist's identity. While Evelina settles accounts with her poor husband, Ham gives Bud the chase of his life.

THE THUMB PRINTS ON THE SAFE (Special—Two Parts—Episode No. 11).—Did Merriman steal his own rubies while walking in his sleep? Although the thumb-prints on the safe tend to bear out this theory, Jean, the Girl Detective, suspects crooked work. She is informed that Breslow, well known to the police, had been found paralyzed near the Merriman mansion and taken to the hospital. Jean discovers that Breslow is suffering from a temporary shock and that his recovery is but a matter of days. She learns that Denton, Merriman's trusted servant, is a photographic expert. To the gem collector's surprise, she boldly confronts Denton and charges him with the crime.

The Girl Detective then reveals what she has ascertained as the result of her work on the case. His cupidity aroused by the wonderful

(Continued on page 118.)

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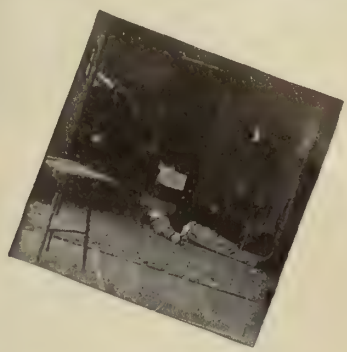

"The Outcast"

by

Thomas Nelson Page

A girl of the slums, of unknown antecedents, is accused of murder and is brought before a judge known for his relentlessness. At the trial, evidence is brought forward tending to show the irresponsibility of the girl. A locket containing the picture of the girl's mother is introduced by her attorney. The picture is shown to the judge who recognizes it and faints during the trial.

The judge proves to be the father of the girl and resigns from the bench to devote the remainder of his life to the care of his daughter.

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(Continued from page 113.)

Merriman gems, Denton had stolen them. By a clever photographic process, the servant duplicated his master's thumb-prints on rubber and transferred them to the safe. Denton had arranged to dispose of the stolen gems through Breslow. The latter was waiting ouside the house. A moment after he had given the rubies to his accomplice. Denton's avarice overcame him and he decided to play the game alone. To this end, he attacked Breslow. In falling, the latter injured his spine. Breslow, in revenge, had confessed to Jean. Thus cornered, Denton admits his guilt and is led away under arrest.

HE WAS A TRAVELING MAN (April 9).—The inquisitiveness of the employees and guests of the little country hotel causes Jim Flip, hosiery salesman, to make up his mind to teach them a lesson. When Marietta, an old maid, displays her hosiery in going upstairs, she innocently gives Jim an idea. Charlie Jones, one of the bell boys, peers into Jim's room via the keyhole. He sees a pair of legs sticking out of the hosiery salesman's sample trunk. A slight jar causes the legs to move.

The hose on the legs is similar to that worn by Marietta. Charlie promptly speeds down to the hotel clerk and declares that Jim had slain the old maid and was hiding her body in his sample trunk. The clerk takes a peek to satisfy himself and then summons the entire village police force. His alarm also brings out the fire department. With considerable trepidation, the men approach Jim's room. They finally muster up sufficient courage to smash the door. They come just in time to see the salesman reach into his trunk and pull out a pair of leg dummies such as are used for the purpose of displaying stockings in show windows. With one accord, the intruders turn upon the clerk and the bellboy and kick them from the room.

THE GIRL ON THE TRESTLE (Episode No. 23 of the "Hazards of Helen" Railroad Series—April 10).—While on his way to the mining camp with a wagon load of powder, Bill Roody finds that a landslide has blocked the road. The man is compelled to make a wide detour. On the way, his horses become frightened and bolt. Bill is jolted from the vehicle. Just as the wagon passes under the Jero trestle, the powder explodes and destroys the structure. All that remains standing is a single rail to which a few ties cling. The rest of the wooden trestle is set afire by the explosion.

Bill hastens back to Lone Point and reports the accident to Helen. Knowing that the passenger train is due shortly, the operator wires to the next station. Her message comes too late, the train has already pulled out. Realizing that a sharp curve would hide the damaged trestle from the engineer's view, Helen climbs aboard a freight car standing on the siding, loosens the brake and allows the car to run down the steep grade. Approaching the ruined structure, Helen applies the brake and leaps to the ground.

Without an instant's pause, the brave girl makes her way, foot by foot, through the smoke, across the shaking band of steel. Arriving on the opposite side of the chasm, Helen dashes down the track until she can see the approaching train. She flags it in time.

BIOGRAPH.

THE SISTER'S SOLACE (March 29).—The day set for the wedding arrived, and upstairs, in the dead girl's silent room, her twin sister sat brooding, as women will, over the bridal robes which Rose would never wear. The hour approached; the crisis was at hand; they felt that her disconsolate lover could never live through it, and out of their despair a wild hope was born. Quickly the girl, so remarkably like Rose in face and figure, put on the wedding dress; and to the wild-eyed mourner there appeared a vision of his lost love. With a cry, he fainted; when he regained consciousness, Rose was sitting by his bedside, tenderest of nurses. In time he recovered health and found happiness awaiting him.

THE AMERICANO (Special—Two Parts—March 30).—Isabella De Ortega rides over to the mission for her music lesson. While she is there, pirates attack the mission and loot its treasures. The monks hide her in the tower, but she is discovered by the ruffian crew and in grave peril until the Americano, leader of the pirate band, rescues her at his own risk. For this service his life is spared when the soldiers, under command of Isabella's father, arrive and, capturing some and killing others, drive off the pirates. The Americano has a genius for organization; he restores the mission. After saving Isabella's life a second time, he asks her hand in marriage, but is haughtily refused by her father. The pirates return to avenge their defeat by looting the hacienda de Ortega on the day of the fiesta. Again it is the Americano who routs them, after rescuing Isabella from their clutches; and this time Ortega consents to the marriage of his daughter and the once despised Yankee, who commands the hidalgo's admiration by his rare proficiency in the arts of peace and war. "The Americano" has become a title of honor.

JUST A LARK (April 1).—Society bores Lucille, and she seeks diversion. Seeing a prairie schooner advertised for sale, she buys it and, with her maid, attempts "the simple life" in the country. Her first thought of the risks involved comes when she sees a placard announcing the escape of a convict. Don Herrick, an artist, is hunting in the vicinity, and she mistakes him for Baldy Jack. He quickly disarms her of father's pistol and establishes himself as a reputable citizen. Soon afterward, he is held up by the convict and forced to change clothes with him. Lucille hides him from the posse. He is discovered, however, and captured after a chase. Baldy Jack seizes his chance to make off with the wagon, but is caught. The lark ends with Lucille declaring Don her prisoner for life.

THE SHERIFF'S DILEMMA (April 2).—Dismissed from the church because of his seemingly undue intimacy with the school teacher, the young minister becomes an evangelist and, after an incident in which he thrashes the drunken sheriff, is appointed sheriff by the mayor. In the girl's home he sees a picture of her father, whom he recognizes as identical with that on a circular calling for the arrest of Idaho Mac, a notorious desperado. He promises the girl that he will never use his gun against her father, but sends his deputy, the ex-sheriff, to apprehend Idaho Mac at the border. The bandit, badly wounded by the deputy's bullets, reaches his daughter's house, and she thinks the sheriff false to his word. But all is cleared up, and the parson-sheriff is reinstated by his congregation.

DESTINY DECIDES (April 3).—The boy meets the girl unconventionally and in time wishes to marry her. Before consenting, she tells him of her terrible experience with one who, winning her love, soon tired of her and cast her off with the brutal words: "You are not my wife—our marriage was a sham." The boy will not permit her past to mar his future, and they are married. Her first husband reads of the marriage and, seeking her out, asserts that she is really his wife. Terrified, the girl confesses the situation to the man she loves, and he vows vengeance on the blackmailer. But fate is before him. The scoundrel is caught cheating at cards and killed by a halfbreed. When the boy, bent on vengeance, enters the room, he sees his prospective victim dead. Instinctively he stoops to examine the body and the pistol. So discovered, he is arrested as the slayer; but the ultimate capture of the halfbreed establishes his innocence.

LUBIN.

ROAD O' STRIFE (Episode No. 1—"The House of Secrets"—April 5).—In the little village of Elmhurst is a lonely house with shuttered windows, the home of a suspicious recluse known as Professor Gershom, who is considered more than half mad. No one has ever guessed the secret of the old house—that within its walls a beautiful girl has grown from childhood to womanhood without ever speaking to a human being except her strange guardian. Alene is in heart a child, but she is deeply learned in all things that a really great scientist has been able to teach her. Gershom, however, is vaguely conscious that about her there is something incomplete and imperfect. Alene herself is unaware that the restlessness which prevents her finding interest in the life she has heretofore led is due to the stirring of the primal instinct to seek a mate. Something seems calling her out into the world, and, unquestioning, she answers the call, stealing from the old house while Gershom sleeps.

Fate wills that Robert Dane shall be the first man Alene shall meet. Though neither is aware, a flame of love is instantly kindled. Alene, with the simplicity of perfect purity, demands that Dane take her to live in his house, and is heartbroken when he conducts her instead to her own home. Dane is himself miserable, for he thinks this wonderful little person must be demented, and that it is for this reason that she has been hidden from the world. Sadly Alene enters the old house, to find a scene of horror. Stretched upon the floor, with the blood matting his hair, is Professor Gershom and upon the edge of a curtain is a human hand, the figure itself being concealed by the drapery. In the fascination of terror Alene draws near enough to the mysterious hand to observe that it wears a peculiar ring, and then flees from the place. Alene finds Dane and induces him to return with her to the house, they being accompanied by Dr. Duncan, a kindly old village practitioner and friend of Dane. They find the old house empty—the body of Gershom has disappeared, and there is no one behind the curtain.

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Chicago

Dr. Duncan takes Alene to his home, though she declares that she would prefer to go with Dane, and she is tenderly cared for by the doctor's old wife. Dr. Duncan and his wife also think the poor child demented, but hope time and kindness may cure the ill. As to her identity they have no clue and can only surmise her relationship to Gershom. Alone in his study Dane is dreaming of Alene.

CAPTURING THE COOK (April 6).—George Carter on his way to visit his sister, Mrs. Smith, rescues Mabel Dinsmore from the attentions of a fat "gink." Mabel, finding they alight at the same station, insists that they part as strangers. Mabel takes a hack to her sister's, Mrs. Brown, next door to Mrs. Smith, and George, afoot, gets there later and finds that Mrs. Smith's girl has left and that she has a dinner party that evening. George volunteers to cook for her and finds the task beyond his powers. The Browns and other guests are wondering at the delayed dinner and Mrs. Smith is hysterical. Mabel, left alone by the Browns, hangs a few handkerchiefs on the line in the backyard, and is taken for the maid by George, who frantically requests her to come and cook. Mabel takes him for a chef and a crazy one. Frightened she humors him by coming to help. Explanations satisfy all but Mabel, who will not speak to George.

The guests help serve the dinner and George accepts Mrs. Brown's invitation to call again, but Mabel will not see him. Mrs. Brown detects signs of interest, however, and next morning leaves Mabel in the kitchen making a cake. She leaves the front door open and calls on Mrs. Smith, and conveys a hint to dense George, who hastens to the Brown kitchen, but is coolly received by Mabel until he falls over the coal scuttle. This provokes first mirth. Then George pretends to have seriously injured his right foot. Mabel goes for bandages and upon her return finds him in a different position and claiming his left foot as the injured one. She attempts to bandage it and is captured. Finally she yields and they go to a clinch. They break away as Browns and Mrs. Smith enter. Mabel is indignant when Brown discovers flour on George, but again consents to clinch as the women lead the protesting Brown away.

THE CIPHER KEY (Special—Three Parts—April 7).—As the representative of an American ship building corporation, John Burton is sent to South America with a bid. The officials of a South American ship building concern try to prevent the Americans from securing the contract. The officials of the South American concern believe that if they can secure a copy of the American's bid they can underbid. Mendez and his ally, Talmac, follow Burton on board ship and secure the stateroom next to the one he occupies. A hole bored through the partition enables him to see Burton place the papers in his traveling bag. Later, however, Burton places them in his pocket. When Talmac searches Burton's stateroom the papers are not found. Together, that night, they tackle Burton on the deck and after knocking him down secure the papers but not the key to the cipher in which they are written. The key is on a slip of paper inserted in the barrel of his revolver. Fearing they have killed Burton they throw his body overboard. The shock of the water revives Burton and he swims until rescued by another vessel.

Mendez is furious at finding the papers in cipher, and a further search of Burton's effects fails to bring forth the key. He and Talmac report their failure to the South American ship building officials, who also fail in deciphering the plans. Burton, meanwhile, reaches South America and later is seen and followed by Mendez. He is attacked in his room and searched but nothing is found but an invitation to the Embassy Ball which the American Ambassador has given him. This was at his request so that he could meet Angelica Sorenko. Talmac left Burton his revolver and in that way passed by his one chance of getting what he wanted. Mendez prevails upon Angelica, whom he loves, to help him secure the key. At the ball Angelica and Burton meet. She plays her game and gets him to escort her home. Mendez and Talmac with the aeroplane, station themselves near the house to get away at once if she secures a translation of the plans which have been intrusted to her. Burton makes love to Angelica and she makes her love the price of the cipher key. He seizes her and passionately kisses her. She scathingly rebukes him. Ashamed and seeing nothing but failure facing him, he hands her his revolver and tells her to shoot him.

She tests his nerve and finds it unfailing. Her interest in Burton turns to love and giving him the papers begs him to escape. Mendez, jealous and impatient, has come to the house and is watching through the window. Burton compels Angelica to consent to escape with him. He gives her both papers and key to send to the Navy Department if he is killed. Mendez tries but fails to prevent their leaving. They escape in his auto and are followed by Mendez and Talmac in an aeroplane. A running fight through the country and down the coast follows Angelica does the shooting while Burton drives the car. Mendez, shot from his seat in the aeroplane, falls to the ground, dying. Talmac takes his seat at great peril and continues the chase. The auto breaks down and Burton seizes a fast motorboat. Talmac wheels about to follow but a bullet strikes the engine and an explosion follows in which the machine dashes to the ground. Out of the wreckage crawls Talmac and in another motorboat continues the chase. His ammunition gives out and a well directed bullet from Burton's revolver sends him to his death. Burton and Angelica reach the Navy Department in time to get the secret bid in, and later with a congratulation cablegram from his firm secures a double reward.

MR. CARLSON OF ARIZONA (Special—Two Parts—April 8).—Mr. Carlson of Arizona came to New York with some money and much to learn about Wall Street, and its "bulls" and "bears." He entered into the narrow street of gold without fear and made many of the "wise" ones snort with rage. But one day this engineer from the West peeved a "great" man with many millions more than he could control. The result was inevitable; the "big fellows" relieved the young engineer of his money, and of all the many friends he had there remained none. One, who had never spoken, came forward with sincere and earnest words, begging him to return to his home in Arizona. A western friend, learning of his calamity, offered him a position as engineer in his construction camp out where the boy belonged. The boy subconsciously following the dictates of his former stenographer returns to his home. After many lonesome periods, the face of his former helper appears before him and in her eyes he reads her secret.

He returns East in search of this little helper, not knowing the West was also her home. He goes back dejectedly to his toils and tasks after his search in the East has been in vain, only to run upon by accident that which he had been searching for, she to whom he had been most cruel by his indifference. While out riding Agnes hears the click of the keys of a typewriter in an isolated desert adobe shack. Inquisitive as to who the operator might be, she learns that it is her old employer and the man whom she loves and in his absent hours she stealthily does his work for him. Finally he recognizes the many artful tricks and touches of "her," whom he has learned to appreciate. Later(two detectives, who had been sent upon his trail by men of the East (who feared him), secured their just deserts, and Mr. Carlson of Arizona is relieved from a very unpleasant situation through the love and bravery of his little helper, and he asks her to return as his stenographer, to which she shakes her head. Then he speaks two words, with a smile—"MY WIFE"—she nods—and he, who is handcuffed, asks her to unlock them. She does so and he in turn embraces her, putting one handcuff upon her wrist.

STROKE OF FATE (April 9).—Professor Fain, a wealthy scientist, has a secretary, Richard Dare, who falls in love with Dorothy Blake, the professor's ward. It is the professor's desire, however, that she marry his nephew, Morris Fain. Dorothy is not indifferent to Richard, but cares nothing for Morris. Richard is about to propose when he learns that the professor has planned to make Dorothy and Morris his heirs if they marry. Richard decides that he cannot ask Dorothy to forego the luxury of wealth, and refrains from speaking.

Morris, who has been leading a wild life, visits his uncle at night and asks for funds. The amount which he receives is not a drop in the bucket of his debts, and, leaving, he stops outside the door. The professor leaves the room, and Morris returns and takes more money. The old man detects him in the act, and in a struggle, the professor is knocked unconscious. Morris flees and conceals himself to avoid Richard, who is coming. Richard enters the study and finds the professor on the floor. Dorothy appears and, finding Richard and the scientist, she screams. Morris rushes in and accuses Richard. The professor recovers but is paralyzed, unable to speak or move. Richard is sentenced to prison, and when Dorothy learns from a paper which Morris finds that it was the desire of her uncle that they marry, she agrees to the marriage with Morris.

The doctor finds that the professor has made some improvement, but does not tell Morris for fear of raising false hope of the professor's recovery. He tells Morris, however, that the old man must be kept quiet, and that a shock might kill him. The wedding day approaches, and Morris, believing that the shock of seeing the ceremony might cause the death of his uncle and thus remove all danger of detection, has the old man placed where he can see the wedding. During the ceremony, the old man struggles to regain the power of speech, and succeeds just in time to prevent the completion of the marriage. The professor's denunciation of Morris results in the latter's conviction and Richard's release, and the old scientist bestows his blessing upon his secretary and his ward.

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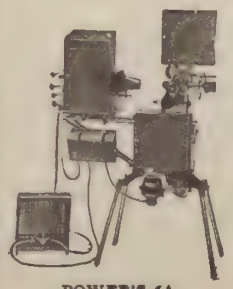

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CLOTHES COUNT (April 10).—Jack Belding is engaged to Amy Manners. His father, who lives in a distant city, has never seen her. He visits his son who is about to take him to see Amy, but business intervenes and he tells Jack to go and attend to the shop, and that he will find his way to Amy's alone. He catches her washing her hair in anticipation of his visit and when he hustles back to the office, he and Jack quarrel about her looks. Jack hustles off to see what was the matter and the old man starts for home. Jack arranges to bring his father to lunch at Amy's, and father decides to have one more try. The cook quits at the sudden notice of lunch and Amy puts on the apron. Father's second look at his daughter-in-law is worse than the first. Amy, desperate, collars him, drags him into the house and ties him to a chair. Then she telephones Jack and hustles up lunch. Father is just about to leave when she comes in, in her proper person and father decides that Jack was right after all.

HE COULDN'T EXPLAIN (April 10).—Mary Jinks starts to visit her mother in the country, and her better half, Jonathan, drops a line to his friend Jones explaining the circumstances and inviting him to come over and have a good time that evening. It is a very informal note and while signed it is not addressed to Jones. The note miscarries and is found by Cora Lusk, a resourceful lady burglar. Her husband assists her in tracing Jinks address and straightway Cora conceives the idea of eloping with the family plate. Jinks, not getting any response from Jones, falls asleep and Mary having missed the train that would take her to mama comes back and quietly enters the house. She thinks she hears strange noises downstairs, and sends her sleepy husband down to find out the cause; then she listens, hears sounds of kissing and goes to investigate. She finds Jinks in Cora's embrace and Cora presents a note that might have been written to her, and declares she is there by Jinks invitation. Naturally she gets fired out of the house and Jinks gets a pair of black eyes. A message from the police station, however, sets matters straight and Mary is so sorry for Jinks' appearance she forgets to be sore because he was glad she went away.

MINA.

THE AMATEUR NURSE (April 15).—Polly, the nurse, is very absent minded and at times even forgets to take the baby out walking. On this particular morning Polly is in a great hurry to get downtown to attend a bargain sale, and the cook is forced to impress upon her mind the necessity of giving the baby fresh air several times before she takes the hint.

Harry, the town sport, is also out taking the air and on his way downtown, meets a very pretty young lady, who is bound for the sale. Harry accompanies her to the store and promises to wait until she comes out. Polly arrives with the baby and upon discovering Harry, asks him to look after the young one until she returns. The baby starts to cry and Harry picks it up to comfort it; suddenly out comes the young lady, but, when she sees him with the baby in his arms, she will have nothing more to do with him. Off she goes in a fury while Harry, carrying the baby, follows vainly trying to explain.

As the baby will not stop its crying Harry, thinking it is hungry, goes to a lunch room and orders steak, but, strange to say, the desired result are not forthcoming. Harry in despair, borrows a nursing bottle and immediately all is serene; greatly relieved he finds a quiet spot and falls asleep. Polly in the meantime reaches home and the cook misses the baby—much running—much excitement—and many policemen follow. Harry is at last discovered dreaming that he is taking care of five small babies. His dreams are brought to a sudden close; but everyone is satisfied, even the young lady, and she and Harry are again united.

George Kleine.

THE WOMAN WHO DARED (Five Parts).—Count Bertrand is an army officer who enjoys the utmost confidence of the military leaders of his country but who nevertheless finds time to devote himself also to the interests of several charitable institutions. He and his wife are always among the first to offer their services when some charity fete is planned, and both being splendid riders, are chosen to take charge of a pretentious society circus designed to raise money for an orphanage. In order to stage the production in professional style, they hire Ivanoff, a circus manager, to assist them. Ivanoff gladly accepts their offer of the commission, not only because of the liberal payment promised, but also because of the fact that he is in reality a spy in the pay of a neighboring power and thinks that through association with the count, he will be able to gain possession of some valuable government secrets. He bides his time and finally, by drugging the count, succeeds in getting into his own hands some maneuvre plans which had been entrusted to Bertrand. These he delivers to the prime minister of the hostile power, and Bertrand is arrested on a charge of having sold the information to the enemy. He is convicted on circumstantial evidence and sentenced to twelve years in prison.

Countess Bertrand is prostrated by her husbands's disgrace, but confident of his innocence, sets herself to find evidence which will set him free. Certain clews lead her to suspect that Ivanoff is the real thief of the plans. To find him is in itself a difficult task, for he has disappeared and left no inkling of his whereabouts behind him. Finally the countess hits upon a plan. She will disguise herself, join a circus and seek for Ivanoff among the haunts of circus people. This she does, and it is not long before the famous "Lady of the Mask," a suburb equestrienne who never allows her features to be seen, even by her colleagues, is one of the best known performers in the circus world. The masked rider, of course, is none other than the countess herself. The time the circus with which she is connected plays a long engagement in the hippodrome at the capitol of Rugaria, the country which Ivanoff serves. Alexis, the countess' servant, locates Ivanoff's divorced wife, Nadia, and from her they learn that the spy is in the city, living luxuriously on a large sum of money paid him for the stolen plans, and several days later they see him occupying a box at the hippodrome.

Ivanoff is struck with the grace of the masked rider and asks for an introduction, which is granted. The countess, never taking off her mask, leads him on until he invites her to take dinner in his rooms. She accepts, and as they are dining suddenly removes her mask and covers him with a revolver. She forces him to give her the plans and his correspondence with the Rugarian officials and is delighted to find that the papers prove conclusively her husband's innocence. Still covering Ivanoff with the pistol, she makes her escape from the house. In her haste she drops one of the documents, but Alexis, the servant, whom she has left on guard at the door, picks it up and jams it into his pocket.

Now that she has the precious proofs, the countess loses no time in leaving the Rugarian capital. Ivanhoff, however, has not lost his presence of mind and succeeds in getting a warrant for her arrest. He charters a high-powered motor car and starts for the border at top speed. There is an exciting race between his machine and the train which bears the countess. The auto wins, and when the daring woman reaches the frontier, Ivanoff and a squad of military police are waiting for her at the border station. The papers are taken from her and she is hustled across the border into her own country. She returns heartbroken to her home. Several days later, Alexis, who has follower on another train, arrives and gives her the paper which she dropped in fleeing from Ivanoff's house. It proves to be a letter from the prime minister of Rugaria to the spy and conclusively proves the innocence of the count. This letter, turned over to the military authorities, wins a pardon for Bertrand and brings back happiness to the woman who dared.

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THE GUARDIAN OF THE FLOCK (Two Parts—April 5).—Tony Tafoya is a pastor de cabras—a goat-herd in the employ of Senor Padrone del Pastores. One day—it being a Saint's festival he journeys to Santa Fe on his pack burro and at the church service there kneels by chance by Rosaria. After the service, led on by her flirting, he follows her to her casa; and that night, by appointment, sings to her upon his guitar beneath her window. One evening, as he is jogging on his little pack burro into Santa Fe, he comes upon Rosaria, and another, McKnight. He sees Rosaria permit the American to kiss her lips, while she fastens her rosary and crucifix, with little star pendant, about his throat as a charm, but does not hear McKnight vow to never again take human life at her request, nor see him, in ratification of the pledge, throw his gun into the nearby stream.

Tony enters Pasquale's taberna, the Fonda, where he proceeds to drink so madly that even Pasquale feels called upon to interfere. In the midst of this McKnight enters, inviting those in the barroom to drink with him, as he is that night betrothed. About his open shirted throat is a rosary, with crucifix attached, and tiny filigree star pendant. At sight of this Tony hurls his bottle of aguardiente against the bar counter, and confronts McKnight. McKnight invites him to drink in honor of the occasion; but for answer Tony reaches up and tears off the rosary about the other's throat. The little star pendant, only, comes away in his fingers. McKnight starts to reach back for his gun to avenge the insult, when he suddenly recollects that he has thrown it away at Rosaria's bidding.

A year elapses, and Tony is again sitting among his goats; this time brooding over a little filigree star pendant which he keeps ever with him. He has made a vow to some day load this into the barrel of his .45 and shoot it into McKnight's heart. Suddenly there is a commotion among his flock and Tony observes that a wolf has broken among them. He shoots the wolf, and picks up a wounded yearling. Bandages and water are a requisite, and Tony glances about him for sign of human habitation. For the first time in long months he looks again into the star of the evening; and there, again, grows for him the picture of Rosaria, imaged as a madonna. Unconsciously he follows the star with his flock and the wounded yearling, until he notes that is shines directly over a 'dobe hut. He enters; the hut is empty within. On the stove is a simmering coffee pot, and beneath the window is a wooden packing box.

Tony tends his wounded yearling, then pours himself a cup of black coffee. As he takes stock of his surroundings his eyes is caught by an empty gun holster that hangs against the wall. He examines this closer, and perceives its owner's initials burn into the leather flat—"B. McK." Tony replaces the scabbard, and draws his gun, stuffing down the barrel thereof the little star pendant wrapped in a cigarette paper.

As dusk falls a prowling wolf passes the window, attracting Tony's attention. He crosses to the window to peer without, and perceives something flutter in the wooden packing-box. Peering within, he sees a small babe. About the babe's throat is a woman's rosary and crucifix. Tony notes that at the end of the crucifix is an empty hook for a pendant. He remains, gun in hand, guarding the babe and the crucifix.

Once more the 'dobe hut is empty. Night has fallen as Rosaria followed by McKnight, enters. She lays her fingers on her lips and tiptoes over to the packing-box, McKnight following. Together they kneel there. Suddenly Rosaria exclaims:

"See, beloved! an angel hath guarded our child."

McKnight starts to laugh incredulously—then stares as Rosaria holds the crucifix up to his inspection. Pendant from its empty hook is a little star of Bethlehem.

Through the window, afar on the moonlit desert, a lone goat-herd is standing among his flock.

THE RUSTLE OF A SKIRT (April 9).—Hal Farrel, a clean-minded young man, is keeping bachelor apartments with Dick Carew, who "loves the ladies." Farrel is a misogyunstic. Carey has a sister, Marietta, a lovable hoyden of a girl who is an unconscious flirt just because she is so full of life. One day Marietta calls at the office of Peabody & Company, where the two young men are employed. Upon being shown to her brother she asks him who the fine young man is in the outer office. Carew tells her that it is his woman-hating pal. Marietta determines to interest him. Since Carew believes his pal is a hardened old cynic he doesn't hesitate to make a wager with his sister of a fur coat that she will interest him. When Carew with set face appears he answers Farrel's query of "Who is she?" by saying, "'Naughty Mable,' the burlesque queen."

That night, when Carew dresses up for another wild night, he asks Farrel to accompany him, so he may see "Naughty Mable." Farrell replies that no woman can fascinate him. After Carew has gone, Farrel examines some photographs of himself that he has recently had taken, five in all, and then pens a letter.

At a secluded corner of a street a cab stands waiting. Suddenly Dick Carew appears and is instantly joined by a woman muffled in sable furs and a black mask. The two, after a hasty conversation and the exchange of something bulky, get into the cab. Farrel meanwhile finishes his letter and departs to the corner mail box to post it. When he returns home, to his surprise he finds a horse and cab tied to his hitching post. He is even more greatly surprised when he sees a light burning in his room above the street. Farrel lets himself into the house and goes up the stairs, only to find his room dark. Farrel enters his room, turns on the lights and finds one of his photographs missing and all the drawers of the dresser standing open. He decides that his pal has returned and is playing some joke, so he starts across the hall to Jack's bedroom. He listens at the door, then recoils in surprise upon finding a dainty rhinestone barretta upon the floor of the hall.

Determined to solve the mystery, Farrel pushes open the door and rushes into the dark room and turns on the lights to find himself looking into the barrel of a revolver in the hands of a woman, attired in a tight fitting evening gown of black velvet and a sable mask to match, while on one of the chairs hangs an elegant sable fur piece. The midnight visitor speaks not a word but forces him back into his room where she cooly demands the keys to his employer's office and makes him hand them over. He is struck by her loveliness and begs her to remove her mask, but she refuses. The time quickly passes in jolly repartee. Then she leaves. For just an instant she leans near him and in the madness of the moment he clasps her to him and kisses her lips through the little slit in the black domino. Farrel

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Criterion Film Co., 1309 Vine Street, Philadelphia, Pa. Phone: Walnut 324.

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hurries to the window to see the woman climb into the waiting cab and vanish.

Following that midnight visit, Farrel has no peace of mind left and actually begins to look thin and wan, especially when he receives a taunting letter from the masked woman daring him to find her and offering him the right to kiss her without ceremony should he find her. Strange to say, the Peabody Company failed to receive a visit from burglars and Farrel makes the discovery that the girl left the keys she took from him on the staircase. Here Carew decides to play his inning. Meeting his sister at a secluded spot he is forced to listen to her taunts regarding her ability. When he offers to bring Farrel to her, she defuses to listen to such a thing. It is then that Carew has a bold scheme. That night he invites Farrel to accompany him to his home in another city to spend the week end. Farrel accepts.

Farrel and Carew arrive at the latter's home unknown to Marietta, who has been away all day. That evening, Marietta is reading in the library with her back to the door when Carew slyly leads Farrel before the door and, feigning some excuse, withdraws. Farrel quickly sizes up the library and with it the girl whose back is facing him and recoils in wonder for in the girl's wonderful hair reposes the rhinestone barretta, easily recognizable because of its oddity. He starts toward her and forces her to turn round. He kisses her, and she resists only for the moment then lies quite willingly in his arms.

IMP.

THE STORY THE CLOCK TOLD (April 5).—John Vernon, sitting before the fire, glances at the old clock and realizes that at the hour of twelve, sixty minutes, hence, her sixtieth birthday will have ended. On the clock's dial with its twelve numerals in her musings she sees in epitome the three score years of her unsuccessful life, each of the hour periods representing a span of five years.

Through the vista of time her muse wanders, showing the disappointment of her parents because she was not a boy, adopted to become a playmate for her; their happy hours at play; their school days and the later years of their teens when came the first sweet dawn of love.

Her lined face forms rivulets for her tears as she reviews how sternly her father had forbidden their love; how her sweetheart had been sent away; how another man had been forced upon her and how, to avoid this loveless marriage, she had run away into the world of a thousand sorrows.

She reviews the incidents of her life on the stage; of traps laid to lure her to the path forbidden.

She reviews the after years of her work as nurse in hospitals, to which service she had gone, disgusted with the sham and false glitter of the footlights; how her hands had soothed the sick and had eased the fleeting moments of the dying; how on a cot of pain she had found her own father—alone with his pain.

Back from the journey of years, Janet glances at the old clock. It had stopped at one minute before the midnight moment. Her old limbs tremble, as she hobbles to the clock and tries to wind it. Her strength fails. Feebly she pushes the pendulum, and the clock's hand moves to the hour of twelve and stops. She sinks to the floor and dies as the clock strikes twelve.

THE BROKEN TOY (Two Parts—April 9).—Adele breaks her doll and brings it to Merle, her mother, to mend. While Merle is doing this, little Adele dances in the street with the rest of the children. Merle, recalling old memories, goes to a trunk and picks out a ballet dress. Old picture falls out. As she looks at this, she cannot restrain the sobs. She bows on the edge of the trunk and the scene fades.

At the feast of a rich couple, Merle, the ballet girl, is to dance. After the dance, the little ballet girl is tired and sits down on a divan in an adjoining room. The fiancee, Ralph Hilton, talks to her. Confidentially, she tells him the story of her life. Her parents were circus people and both died when she was young. A middle-aged clown took the child and taught her to become a ballet dancer; they were happy till he died. She was forced to dance for a living.

The fiancee goes to look for Ralph, and seeing him with the ballet girl, quarrels with him. Next day she returns his ring. Ralph becomes interested in Merle and becomes a steady caller. Later they are married and he takes her to his beautiful home and she soon realizes with sadness that she is a Millionaire's Toy, dancing for him when it is his whim. One day Merle falls and breaks her ankle. She will never be able to dance again and thinking that is all the attraction she has for Ralph, she leaves him without clue as to her whereabouts. Then came baby Adele, and the hard fight to keep starvation away.

With a start Merle awakes. Adele is beside her, delighted with the dress which she wants to

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goes to his wife and she is persuaded to allow him to go West planning to follow him as soon as Clark has made enough money to pay her passage. Clark rides the rails and finally arrives at the Bar Z Ranch. He secures work at the Bar Z Ranch and is led to gamble with Flores, one of the cattle men.

Dick Granger, the foreman, sees this disposition on the part of the new arrival, and endeavors to give him warning. Clark sends money to his wife and she sets out for the West. Meanwhile, Clark has been unable to free himself from the ever present temptation and continues his connection with Flores. Picturing the dejected misery of his family in the city shack, their home, Clark is unable to resist any opportunity to better their condition. Flores finally inveigles him into joining a gang of cattle rustlers. The cowboys of the Bar Z Ranch determine to end cattle rustling in their district and set out to capture the desperadoes, finding them in the act of branding the stolen cattle. Flores makes his escape, but Clark is taken prisoner.

According to the law of the open, a cattle thief must hang, and Clark is forced to meet his fate. Granger finds a letter in the coat of the dead man, which he has received from his wife, telling him what happiness the money brought her and that she is departing to meet him in the West. Granger realizes the little widow must even then be at the station. Hastily the men destroy all evidence of the tragedy except the newly made grave. Granger meets the little widow and breaks the truth to her, without telling her the cause of her husband's death. They lead her to the side of the grave, and silently she kneels. Granger realizes her dire straits and to help her, he and the boys make up a collection for her relief.

JOKER.

WEDDING BELLS SHALL RING (April 5).—The maid and the cop are sweethearts. They would marry, but seven dollars is all they can rake up between them. This amount is altogether too small to marry on, especially in these days with the high cost of living. Now, Mrs. Richsnob, the maid's employer, catches the pair together. She promptly sends the cop about his business and abuses the heart-broken maid. The latter becomes mighty sore and indignant. In a moment of vindictiveness the angry little maid mails Mrs. Richsnob's photograph to a matrimonial agency with an inscription inviting the attentions of all men with marriageable intentions.

The maid's scheme for revenge works to perfection. Gallant men folk crowd the fashionable home of the Richsnobs, laying their hearts at the feet of the gasping and shocked mistress. The maid views the coming of the men and the subsequent distress of her haughty employer with profound glee. Mr. Richsnob returns home. He furiously attacks the crowd of matrimonial applicants.

But he, himself, is taken for one of their number and is forcibly ousted. The distress of Mrs. Richsnob becomes extreme. Then her hubby returns with the maid's sweetheart, the cop. The maid manages to get the cop aside. She whispers her scheme. The cop is quick to recognize opportunity when it comes. "It will cost you just $500.00 to clean 'em out." Richsnob balks. But just then he gets a glimpse of his wife's awful position. He wilts and hands the cop the money. Then the latter gets busy. Later the maid and her gallant cop are left free to continue their courtship without interruption.

FARES, PLEASE! (April 10).—Ernie is in love with pretty Tillie. But Tillie, who is of a romantic disposition, spurns his love for that of Eddie, the street car conductor. She refuses a pretty engagement ring from Ernie, to accept a book of rides from Eddie, who wears brass buttons. Ernie, not without hope, plans revenge. Finding a bargain in an automobile, he purchases it, also some swell chauffeur clothes and, going around to see Tillie, makes quite a hit with her. He has another brilliant idea and that is to run his automobile as a passenger-carrying vehicle in competition with Eddie's street car.

Tillie now spurns Eddie for Ernie and Eddie finds that his street car business is sadly falling off, for Eornie with his "jitney" 'bus precedes him along the line and "snipes" all the would-be street car passengers. Eddie disheartened, is about ready to give up, but decides on some kind of revenge. He sprinkles tacks along the road on which his car runs with the idea of letting the air out of the auto tires of his rival. In a lonely place and quite disheartened, Eddie is held up by a bandit but Eddie only laughs and points to the cash register, which is empty. The bandit is offering his sympathies when Ernie's car pulls in sight. The tacks work effectively and Ernie, finding every tire punctured, sees all his passengers desert him for the street car, Tillie with the rest of them.

Then the bandit gets in his work to Eddie's dismay, and runs off with the street car, the passenger's money and the fair Tillie. Eddie and Ernie decide to be friends and after fixing up the tires set off in pursuit of the street car, but they are too late. The bandit, Mr. Swag, leaves a note to Eddie and Ernie telling them that Tillie has promised to reform him and that they will soon be married. The bandit, to avoid further pursuit, has thrown away the controller and so it is up to Ernie to pull his friend's car home with him.

REX.

SIX MONTHS TO LIVE (March 25).—A synopsis of this picture was published on page 427 of January 16th issue. It was originally scheduled for release on January 21, but was postponed until the date given above.

IN THE CLUTCH OF THE EMPEROR (April 8).—Hal Gordon, owner of the Rovania-American steamship line, is presented with a chest of gold dinner service by the Emperor of Rovania on board the Rovania steamer, "Emperor" bound for America. Hiding in the steerage is Vera, a revolutionist escaping from Rovania. Hal, while walking in the steerage finds a book in which he discovers a curious looking piece of paper which bears but a number and several little holes. The paper falls on the page of the book which corresponds to the number on the paper. He sees the following words appear through the holes of the paper, "the man you—fear—is—on—board."

Presently Vera comes looking for the book. The two become interested in each other. As Hal is speaking to her, Count Vorn, ambassador of Rovania, gets a wireless message that Vera is hiding in the steerage and demands she be arrested. Vorn sees and recognizes Vera as a dangerous revolutionist. Before he can arrest her she dodges into the steerage again. Vorn tells Hal he is going to arrest Vera. Hal secretly determines he shall not. He slips to Vera and gives her the key to his cabin. That night, when Vorn tries to arrest her, a cloaked figure jumps out at him and strikes him down, while a girl slips past and hides in Hal's cabin.

Vorn suspects the girl is in Hal's cabin and watches it closely. Hal sends a wireless for his yacht. It arrives and he plans to get the girl out unnoticed. He remembers the cipher the girl used. He gets a copy of the book she used as a key to the cipher and cuts little holes in it. He writes the number of the page she is to look up and slips the paper in the book. When the yacht arrives he asks Vorn to put the book on the window sill of his cabin. Vorn does so. Vera, inside the cabin, steals the paper and, guessing it to be a cipher, reads the following "when six bells strike—hide—in the gold dinner service chest."

At six bells Hal, Vorn and several sailors enter the cabin. Vorn looks about for the girl but does not see her. Hal has his bags and the chest taken out by the sailors. As it passes out Vorn salutes, as is proper at the exit of a gift of his emperor. Half an hour later, the chest, supposed to contain an imperial gift, opens and a fair sweet revolutionist against that very emperor steps out and is cordially received by the handsome ship owner.

THE GRIND (Three Parts—April 11).—Jean Chesney, from childhood, acted as a little mother to her sisters and brothers while their mother earned a scanty living at the wash-tubs. Death claimed all but Jean and two younger sisters. Rita secures a position as stenographer while Lilly, the youngest, clerks at the ribbon counter in a department store. Jean is an extra girl at one of theaters; her work leaves the two younger girls alone in the evenings and it is during these hours that Rita confides to Lilly that her employer, Henry Leslie, has made advances to her. Both girls are thrilled at the romantic turn of affairs, never dreaming of serious consequences. Jean attracts the attention of Henry Leslie's son, Bob, on one of his visits behind the scenes of the theater. Under the influence of liquor he forces his attention

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upon Jean and she slaps his face. This does not daunt him, for he believes all girls can be won with a few flowers. Jean's perversity has only added fuel to the flame. Jean scorns his gifts and flowers.

About this time the hardships of the department store grind tells on Lilly. One day she faints in the store, is taken home and does not return to work again. Rita continues her flirtation with her employer, Leslie, and finally an automobile trip to his country home is planned. Rita is innocently delighted over the trip, for Leslie, in a fatherly way, has made many promises of all he will do for the sisters, especially Lilly, whom Rita idolizes. Rita tells Lilly of the proposed trip. Learning of Lilly's poor health and Jean's struggle to keep her sisters strong, both physically and morally, the kindly actors make up a purse and present it to Jean.

At last the eventful day of Rita's trip to the country arrives. She goes to work as usual. Jean has a matinee, but makes Lilly comfortable for the few hours she must be absent. Bob Leslie's usual gift of flowers awaits her. Angered by his persistency, she tosses the violets out of the box. The girls sharing her room decorate themselves with Bob's offering of love. Seeing them thus adorned, Bob realizes that at last he has met the exceptional girl. His admiration deepens into something better and stronger. He is hastily summoned home. His mother has had a serious heart attack. His father must be reached at once but various 'phone calls fail to locate him. Bob goes out to find him.

Jean is surprised when she fails to find Rita at home. She questions Lilly, who at first evades her queries, but finally enlightens Jean as to Rita's plans for the afternoon. Jean, realizing Leslie's true object, hastily dons hat and coat and determines to find Rita and save her, if possible. Meanwhile, failing to find his father at his business or the clubs, Bob decides he must have gone down to the country. He starts for their country home.

Leslie's manner remained paternal until after supper was served and Rita began to ask if they had not better start homeward. Then Leslie's true motive becomes apparent, for, inflamed with wine, he does not mince matters. Poor Rita is disillusioned. She struggles pitifully to protect herself. Her strength at last fails her and as she shrinks from his approach, the door swings open and Jean comes down between them.

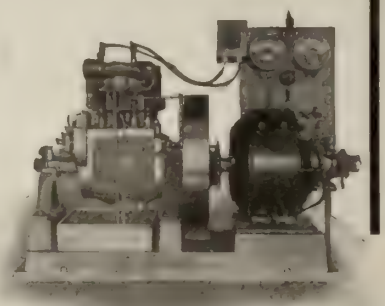
He laughs at her tirade and declares she is even more charming than her sister. Bob enters at this moment and is dumbfounded to find his father in the company of the two girls. He glances from Jean to the supper table with its overturned wine glasses and his ideal is suddenly smashed. Bob tells his father his serious news, which sobers Leslie, and they hurriedly leave. On their arrival at home they hear that Mrs. Leslie has passed away. Rita finds it difficult to obtain another position, so now Jean's earnings supply their needs.

Bob Leslie, heartbroken at his mother's sudden death, drinks heavily to drown his sorrow. One night when in a drunken stupor he hails a taxi. The chauffeur and his confederate, a crook, taking advantage of Bob's condition, beat and rob him. Driving down a narrow dark street, they drag him while he is in an unconscious condition to a doorway and then hurry away. Jean, returning from the theater, stumbles over the body on entering her home. With Rita's assistance they help him up-stairs. When the blood and dirt is washed from his face, Jean recognizes Bob. For a moment, recalling his father's conduct towards Rita, she decides to turn him out, but her better nature conquers and she lets him remain.

The next day he is sufficiently recovered to return home but he lingers in hopes of seeing Jean who since his return to consciousness has remained aloof. He questions Rita and the girl, attracted to him, tells him bitterly of the hard struggle a girl has in a big city—her experience as an example. He is overjoyed on learning the part Jean played on that terrible night and that she is the good girl he at first thought her. He pours out his heart to Rita, telling her of his love for Jean.

Jean's sudden entrance puts an end to their exchange of confidence. Rita beats a hasty retreat. Bob beseeches Jean to forgive his rudeness to her and to overlook his father's treatment of Rita. At last he gains a smile from her and her hand is held out in token of forgiveness.

What's the Use?



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UNIVERSAL.

ANIMATED WEEKLY NO. 159 (March 24)—Off to Panama Canal. 29th infantry leaves for three years' service in the Canal Zone—City Hall, New York City. Subtitles: All aboard Farewell tune: "The Girl I Left Behind Me."

Fire Destroys Moulin Rouge—Celebrated French theater is totally burned—Paris, France.

The Late Mrs. John D. Rockefeller—The only moving picture made of Mr. and Mrs. Rockefeller upon their visit to Cleveland, Ohio. Subtitle: Archibald tomb, where she was laid to rest—Pontiac Hills, N. Y.

England's Favorite Sport—Fox hunting has suffered greatly through war, and soldiers with but a few days' leave snatch off a little time to hunt—London, England.

The Wearing of the Green—Cardinal Farley, Mayor Mitchel and other prominent men review vast parade of the loyal sons of Erin in honor of their patron saint—New York City.

Navy's Queen Launched—U. S. S. "Pennsylvania," largest super-dreadnought in the world, with tonnage of 31,000, to cost $14,000,000 when completed, is launched at Newport News, Va. Subtitles: President's yacht "Mayflower." The Governor of Pennsylvania's choice for sponsor—Miss Elizabeth Kolb (on the right) and Secretary Daniels. Commander Thierichens of the German cruiser "Prinz Eitel Friedrich" witnesses launching. Launched with the prayer that it may be a terror to those who do evil and a defense to those who do well.

Second Canadian Contingent—Soldiers of the 38th Royal Ottawa regiment are presented with swagger sticks—Ottawa, Canada. Subtitle: Miss Claire Rochester, the donor, wearing Belgian Relief Fund cap.

ST. DAVID'S DAY—The Right Hon. Lloyd George inspects Welsh brigade at Llandudno, North Wales.

Germany's Great Commander—Field Marshall von Hindenburg, commander of the Eastern armies, and his bodyguard in Northern Poland.

Cartoons by the world famous caricaturist, Hy. Mayer, of Puck.

GOLD SEAL.

THE MYSTERIOUS CONTRAGRAV (Two Parts—April 6).—Coxheim, an inventor of renown, and master of negative electricity, after many years of hard labor and deep study, succeeds in inventing an electrical device that resists gravitation. His son, Willard, and daughter, Laline, both expert aviators, have rendered their father valuable assistance in perfecting his invention, through their knowledge of air currents. Laline suggests to her father that it be called the contragrav—that is, contrary to gravitation. Among the invited guests at the demonstration for government officials is a person named Laloud, who, unknown to the officials and the inventor, increases his income by selling government secrets to the highest bidder. Laloud visits the agent of a foreign government and, for a consideration, informs him of the existence of the contragrav.

Realizing the possibilities and value of such a device, the foreign agent loses no time in laying plans to obtain possession of the contragrav. Conferring with his confederate, it is decided to have Olga Belgram obtain the device. She contrives to get into the inventor's home by sending her machine over an embankment into the water below and by deftly leaping from the machine just as it is about to plunge over the precipice. Fortunately, she lands right at the feet of Laline, who, thinking her seriously injured, takes her into her mother's house. Olga's clever ruse enables her to ascertain the hiding place of the coveted invention more quickly and easily than she had hoped. She assures Laline that she feels no ill effects from her fall, and not long thereafter reaches the foreign agent's office with the desired information. Equipped with this information, the agent's confederates manage to steal the contragrav. With the prized invention in their possession, they hurry to a suburban villa to study its construction and duplicate it if possible.

Upon discovering the theft, not wishing to make known to the public the loss of so valuable an invention, Coxheim engages private detectives. Upon questioning the inventor and his household, the detectives learn of Olga's visit. Laline, feeling that she is partly responsible for the disappearance of the invention, deter-

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mines to do all she can to restore it to her father. By adroit maneuvering, she learns of Olga's visit to the suburban villa, and with her brother makes a flight in their aeroplane. They land almost at the door of the villa, uttering as an excuse that they have run out of gas. A servant admits them to the house, where they meet Olga. Believing Olga and the servant are alone in the house, Laline straightway accuses her of the theft of the contragrav and demands to know its whereabouts. Olga presses a button, which summons the aid of the servant and a confederate. A fight ensues in which Willard and his sister overpower Olga and her confederates, secure the contragrav and succeed in reaching their aeroplane.

Just as they begin to make their flight, Olga's confederate, also an aviator, hastens to his machine, places some bombs in it and starts after Willard and Laline. A lively chase through the air ensues. Realizing that he is being overtaken, Willard advises his sister to buckle on the contragrav and jump from the aeroplane, which she does and by manipulating the different currents of negative electricity, she floats through the air, landing safely on a hilltop. The foreigner pursues Willard, and just as he sails immediately over him, he drops a bomb which explodes near Willard's machine, completely destroying it, and killing Willard.

Laline succeeds in reaching her home with the contragrav, and hurriedly explains her experiences to the detectives, who return with her to the villa. The villa is almost completely destroyed before Olga and her confederate are overpowered and made to suffer for their crime.

STERLING.

THE BUTLER'S BUSTED ROMANCE (April 8).—Jiggs is informed that he will win a large fortune if he marries a certain girl, the choice of a dead relative, whom he has never seen. He is called away on business, however, and carelessly leaves the letter lying on a table. Even while he is on the way to the station to answer a business call, a wire arrives, stating the young lady is on her way. The butler, finding the "fortune" letter, also gets the telegram, and decides to impersonate his master, and cop the heiress.

The young lady arrives and the butler gets busy at once. He has figured without reckoning, however, for the cook, a lady of proportions, is deeply in love with him, and she promises to interfere with his love making. He dumps her into the coal bin with little ceremony. The chauffeur, finding the note, also gets "wise," and attempts to get the heiress for himself.

A terrible mixup follows when the cook frees herself from the coal bin and proceeds to vent her wrath on the chauffeur, the butler and the wealthy young lady, as well. After various desperate combats, Jiggs arrives in time to save his affianced bride from a very embarrassing situation, and to kick his three faithless servants out into the cold world, where they land in a still colder water fountain, their ardor sadly dampened, and their longing for an heiress completely drowned.

BISON.

AND THEY CALLED HIM HERO (Two Parts—April 10).—Jim, Joe and Pat are all in love with Betty. Joe and Pat enlist in the Union army and leave for the front. Betty promises to give her answer to the three lovers at the end of the war. At the front Pat is given a message to carry through the Confederate lines. In doing so he meets Joe and falls before him in an exhausted condition. Joe, thinking Pat is dead, delivers the message and takes credit for the deed. Pat, upon recovering, is captured by the Confederates and put in Libby prison.

After the war he returns north and finds the girl is married to Jim. Joe is hailed as a hero, while Pat comes home in disgrace. Disgusted with life, he becomes a hermit. Years later across the road from the old shack where Pat lives, a large mansion is built. Jim and his wife move into this home. One evening a tramp appears along the roadway and meets Pat, who recognizes him as his old friend Joe, who had betrayed him in the war. Pat forgives and forgets and takes him into his home. Meanwhile Betty is taken very ill and while her husband is away, a servant comes over to the shack and asks help. Pat and Joe go to the mansion, where Betty recognizes them, just before she dies.

The story ends with Jim, lonely in the big mansion, going across the shack where Pat and Joe are playing checkers. The three friends are reunited as the scene fades.

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BIG "U."

PUTTING ONE OVER (April 6).—The story opens with "Bad Louis," the gunman, standing over the dead body of Dave Herton, a theatrical manager, whom he has just shot. Hanson from police headquarters and several policemen hear the shot and hurry to the scene. Louis stands motionless and two gunmen, Pete and Red rush past and take his gun. When Hanson comes up he finds Louis but no gun. They find no trace of the gun and are forced to let Louis go. Hanson sends a man to trail him. Discovering Herton's identity, trails him also. Pete and Red return to the room, leave Louis' gun and exit. They look furtively at the baby. Louis, realizing he is shadowed, doubles his tracks and loses his trailer, but Hanson picks him up and follows him to the tenement room which he enters by the fire escape.

Louis returning finds his gun, hidden by Red and Pete. As he stands looking at it, Hanson enters and jumps him. The two struggle and Hanson puts the handcuffs on him. He turns and sees the baby lying on the bed and asks Louis whose it is. Louis smiles and says, "that's Mamie's kid, she was my wife." Hanson asks about it and Louis starts to tell. The scene changes once more he and Mamie are young sweethearts. Louis takes her to an East Side racket. The manager of the dance hall cabaret sees her and offers her a position. With Louis' consent, she takes it. While she is singing and dancing, Dave Herton sees her and realizes her possibilities. A year later she is the hit of New York, but in spite of that she does not forget Louis.

For one year he loses sight of her. One day he meets her on the street, wan and fatigued. He questions her and takes her home. She tells him she is about to become a mother and the father is Dave Herton, who discharged her. Louis' first thought is to kill Herton, but Mamie stops him. Louis marries her and gives the child a father. When the baby was born, Mamie died and left the child in Louis' care. The man's story ends and Hanson, overcome says he will let him go. He undoes the handcuffs and starts to leave. The police enter with Red and Pete. Louis sees them and makes a break for the window, but they stop him. The police say Red and Pete have confessed that Louis killed Herton and robbed him. Hanson turns on Louis, who laughs, because he fooled the Inspector. Red's wife enters at that moment and snatches up her child. Hanson rushes Louis angrily off to jail.

THE HEART BREAKER (Two Parts—April 8).—At the opening of the Bleeding Heart Seminary, Phyllis, a natural hoyden, is brought before the Amazonian matron, Mrs. Saxe, by her spinster aunt, who tells the matron that Phyllis is almost incorrigible and needs correction. Phyllis confides in the other school girls and learns that they are all inclined to be frolicsome if given the chance. She is chosen at once as their leader. The head professor of the Bleeding Heart Seminary, Silas Sniffles, and Mrs. Saxe are smitten on each other.

Now Phyllis meets Sniffles for the first time and strange to say, her vivaciousness and smile makes the old codger's heart flutter strangely

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He compliments her quite highly upon her class work. That night Phylis, who has stolen the master key from Mrs. Saxe's desk, at a late hour unlocks all the doors to the girls' room and the crowd silently steal to the dormitory pantry and thence to Phylis' room, where they proceed to have a jolly feed. Finally they hear the matron coming. Quick as a flash, the evidence is swept together and the girls hide under the bed. Phyllis feigns sleep. The irate matron, having heard suspicious sounds, enters Phylis' room, but is surprised to find everything quiet and Phylis fast asleep.

Next morning, Tilly Francis, a book worm and teacher's pet, hears whispers of the night's frolic and tattles to Mrs. Saxe who locks all of the offenders in their rooms. Sniffles misses Phylis from the class and inquires of Mrs. Saxe who recites to him the terrible actions of the young hoyden, but this only increases the old codger's heart palpitation and he suggests a milder punishment, which causes an argument and quarrel. Sniffles thinks it a good chance to break off his attentions to Mrs. Saxe. Mrs. Saxe relents at this turn of affairs and releases the culprits.

That day in class Sniffles discovers that Phylis is reading Robert W. Chamber's "The Common Law," behind her regular manual of instruction and takes it away from her, ordering her to remain after class. After the pupils are dismissed, Sniffles alone with Phylis, urges her to be good. Phylis pats him on the head and entices him with girlish fervor which drives the old codger nearly wild. Just as he tries to kiss her the door opens and in steps Mrs. Saxe. Noting the expression of innocence that Phylis adopts, she suspects Sniffles of improper conduct. Ordering Sniffles to go, Mrs. Saxe turns upon Sniffles and gives him a terrible tongue lashing. Once out of Mrs. Saxe's sight, Phylis calls the girls together and they plan revenge upon Tilly Francis. That night they stealthily break into her room and proceed to paint her face and sprinkle her with cold water. Then before the matron appears all scurry to their rooms and the matron, descending upon poor Tilly, hears her story but cannot believe it since all the doors to the girls' rooms are locked She thinks the girl is mentally unbalanced and urges her to give up school for a while.

The following day Phylis, who is in Sniffles' class, pulls up her dress, exposing her knee. This gets the old teacher so excited that the session ends in a furore. On the pretext of giving Phylis another "talking to" Sniffles keeps her in after the school hour. Phylis, however, has apprised the other girls of the teacher's action and tells them to have the matron appear at the psychological moment—when she is showing Sniffles a hole in her stocking a little above the ankle. The teacher expresses sorrow and offers to buy a pair of silk hose, if she will keep quiet. The girls having been instructed by Phylis, tell Mrs. Saxe of the scandalous proceeding. Being in love with Sniffles she is enraged to think that a young snip can distract his attentions from her. The only thing to do is to have her taken from the seminary, so a letter is penned to the spinster aunt telling her that nothing can be done with Phylis. That afternoon Sniffles makes his way cautiously to the village store where he purchases a pair of silk hose for Phylis.

Phylis' aunt arrives and storms into the seminary to learn of her niece's conduct. Mrs. Saxe determines to show the aunt for herself, so a close watch is kept upon Phyllis and Sniffles who appears to be elated over something. After class Phylis is told to remain and excited Mrs. Saxe and the aunt watch from without to see Sniffles present Phylis with a present. They are shocked still more when Phylis throws a kiss at him and darts out of the room.

Phylis is quickly apprehended by Mrs. Saxe and led into the office where before her aunt, the matron unwraps the package, revealing the silk hosiery. The unoffending Sniffles faces the awful accusation and then wilts weakly. However, Sniffles has support for when auntie accuses the worthy scholar for trying to ruin the morals of her niece, Mrs. Saxe defends him hotly and declares that it was quite the reverse; that Phylis was undermining the great man's principles. A hat argument takes place and a general free-for-all in which auntie and Phylis escape. Auntie solemnly promises Phylis with tears in her eyes that she will never again try to send her to school to discipline her and Phylis winks slyly. Back in the seminary, poor Sniffles, his budding romance ruined, is forced to accept the amorous embraces of Mrs. Saxe, for upon her depends his position.

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THANHOUSER.

THE CYCLE OF HATRED (Two Parts—April 6).—Olive Tracy, a rich young, and beautiful widow, has a little daughter, Helen, who is very fond of their neighbor, Persis King, a lovable and charming young girl, who is a writer. Mrs. Tracy does not care for the young writer, and dislikes very much her little daughter's love for the young girl. Dr. Morrison, a young physician, is very much in love with Persis King, and this is another reason why Mrs. Tracy does not like the young girl.

Olive Tracy declares she is deeply in love with the young physician, and employs every little trick and coquetry to try and win him. He, in turn, has centered all his time and attention upon the lovely Persis; and when they announce their engagement, Mrs. Tracy vows vengeance. She pretends to be sick one day, and phones for Dr. Morrison, who gives her a prescription and tells her "to be careful how she uses it, as it is a deadly poison." This gives the widow an idea. She buys a bouquet of flowers and saturates them with the poison liquid, and has flowers sent to Persis's apartment. Little Helen, the widow's daughter, has gone over to Persis's apartment and when the flowers arrive she is the first one to smell them. While Persis is writing a note of thanks to Dr. Morrison, whom she believes has sent the beautiful roses (Mrs. Tracy having attached one of the physician's cards to the bouquet) little Helen becomes unconscious from the poison and falls back in the arm chair with the roses in her little arms.

Persis becomes alarmed and summons the maid and Helen's mother. Realizing what she has done, the widow cries out in anguish, and confesses. Persis phones for Dr. Morrison, who comes and restores Helen to health. Mrs. Tracy is very glad and penitent. She thanks the young people gladly and congratulates them upon their engagement.

A DOUBLE EXPOSURE (April 11).—Mrs. King receives an invitation from Mrs. Carter, an old schoolmate whom she hasn't seen for many years, to visit her and help take care of a house party she is giving in honor of her son, Jack, who is just home from college. She is unable to go, and her daughter, Hazel, who has never seen either Mrs. Carter or Jack, in a spirit of fun, decides to make up as her mother and go.

Finding that a gray wig is no inducement for a young man, she discards it at various times and gets herself into several ludicrous situations. She falls in love with Jack and Cupid finally wins.

RELIANCE.

THE JEWELLED DAGGER OF FATE (March 29).—Larry Fiske loves Marion Giles, daughter of old Martin Giles, who keeps the curiosity shop where Larry is employed. She is betrothed by her father, however, to Travers, a rich curio-hunter, who, in frequenting the shop, has become enamoured of her beauty. A poor Italian girl, sorely in need of money to clothe herself and feed her child, sells Martin Giles an antique dagger with a jewelled hilt. The bargain made, she is taken suddenly ill in the shop and Marion helps her back to the rooms behind the store where she and her father live. Larry has seen Marion greatly admiring the dagger and he buys it for her for a wedding present. He puts it on the table in the little parlor. Travers comes in, looking for his fiancee, and enters the parlor. Larry hears him utter a loud cry, and hurrying within, he finds the man gazing, horror-struck, upon the jewelled dagger. Remorse and fear cause him to confess to Larry the story of how he had wronged a girl in Italy who, on his attempting to leave her, had threatened his life, with this very dagger. Behind the curtains Marion has heard the confession. She and old Martin bring the repentant and terrified Travers to the bedside of the sick Italian girl and there exact from him a promise that he will marry her. The jewelled dagger of fate completes its mission by bringing together the hearts of Larry and Marion.

THE PRIMITIVE SPIRIT (March 31).—Although physically strong, Tom Fuller reflects the meekness of his mother, who has carefully sheltered him from contact with the world. He is taught that physical prowess is brutal. His father, a fighting Westerner, who has made a million in the mines, suffers an injury while defending his property, from which he later dies. Mrs. Fuller, never in accord with the rough life of the western mining camp, moves to the city with her son. The death of his father is constantly cited to the boy as a result of "roughness."

Later, Tom marries Mildred Duncan, who consents to the marriage for financial reasons, urged on by her parents. She has little respect and no love for her husband, because of his meekness and domination by his mother. She later becomes interested in Hugh Gates, whom she believes exemplifies her ideal. Gates improves his opportunities. Tom, learning of the affair, is about to interfere in a physical manner, when prevented by his mother, who urges that the better way would be to remove Mildred from the environment which permits contact with Gates. She suggests the seashore. Mildred, under protest, agrees. Tom, unknown to his mother, decides in favor of the forests as compared with the artificiality of society resorts. Gates, learning of their whereabouts, follows.

At their mountain camp, Mildred is petulant and desires to return to the city, but his father's spirit is strong within him and Tom heeds the call of the wild. The out-door life and lack of his mother domination, makes a man of him. During his absence Gates prevails upon Mildred to return to the city. Returning as they are about to leave, Tom orders Mildred to remain. She refuses. Gates sneeringly pushes Tom aside. Tom answers with a blow. They fight and Gates is severely whipped. Mildred, to whose wish Tom had heretofore always bowed, feels the iron grip without its velvet glove. She is ordered roughly into the canoe and Tom paddles away with her. That night, as he sits by their camp fire, a completely subdued Mildred slips from her blankets and puts her hand in his in token of submission.

SYMPATHY SAL (Two Parts—April 3).—Charley Latimer from the East wins the affections of Sympathy Sal, who keeps the eating house at the station, and is besieged by admirers. They plan to be married secretly by the circuit minister. Seth Shelby, who also loves Sal, determines to stop the wedding. He sends word to Latimer's father that his son is about to marry an eating house girl, and the proud old gentleman starts West by the next train. Nearing his destination he is taken ill, arriving at the station in an almost unconscious condition. He is put into a wagon and the driver told to take him to the nearest doctor. On the way the driver meets an acquaintance, who tells him that his passenger has smallpox. The two men unhitch the horse and escape, leaving Latimer, Sr., in the cart by the roadside. Just then Sal comes along on horseback on her way to be married. Though the fleeing men warn her, she cannot leave the helpless stranger. She gets him into a deserted shack nearby, where she is found by Latimer, Jr., who, seeing her with a strange man—for she and his father have their backs turned—shoots at his rival. He hits Sal. Charley Latimer nurses them both back to health. And Latimer, Sr., is entirely converted to his son's choice of a wife.

MAJESTIC.

THE OLD CHEMIST (Two Parts—March 28).—George Barker, a crabbed old chemist, has for his assistant Frank Barker, his nephew, who is in love with Leilla Wilson the daughter of fairly well-to-do parents. Frank has ideas which he thinks, if carried out, would cause some startling discoveries. His uncle will not listen to Frank.

Frank writes to a friend in the West, telling him his troubles, but the letter is never mailed, owing to the boy's failure to find a stamp. One morning, after a bitter quarrel between uncle and nephew, the old man discharges Frank, telling him to look elsewhere for a home. Frank, intending to go West, calls on Leilla to bid her goodbye.

The old chemist goes to work on an experiment in his laboratory. Having occasion to use a few grains of a very dangerous drug, and, having no means at hand to open the can which contains it, he goes to the pantry and uses the cook's can opener. He unknowingly spills some of the drug on the table. A short time later he is called to lunch by the servant, but, not being satisfied with what she has prepared, he goes to the pantry and makes himself a sandwich and carries away some of the poison on the bread.

Frank returns to the house and starts to pack up. Among his belongings are some chemist's tools. The old man eats a bite or two of the poisoned sandwich. The poison acts almost immediately, and, rising to his feet, he throws the sandwich from him, and, staggering into the library, falls to the floor. In his fall the old man strikes his head against a piece of furniture, causing an oval shaped bruise on the forehead. Frank is in the act of packing a mortar and pestle, when he hears the sound of the falling body. Still grasping the pestle, he hurries to the library, where he finds his uncle dead. The old servant enters and is horrified to find Frank bending over the body of his uncle.

The doctor who is called in grows suspicious and causes a detective to be put on the case. The headquarters man finds the incriminating letter written by Frank, and with close questioning he gets the old negro servant's story of the quarrel and also the situation when she entered the library. Coupling this evidence with the fact that the pestle fits the shape of the bruise on the dead man's forehead, Frank is speedily indicted for the murder of his uncle. Leilla, be-

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Look on page 1929 of the March 27th issue of The Moving Picture World. C. A. Rasor, Manager of Gem Theatre, Rushville, Indiana, in a letter to the Projection Department, says: "We are in trouble. Can you offer any suggestions? Screen is a gold fibre, and **is in bad shape.** We would like to coat it with some good emulsion to make it white so we could get a clearer picture."

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lieving that Frank is innocent, hires a scientific detective named Kemp to unravel the mystery. A few days before the day set for the trial, Kemp calls at the jail, where he finds Frank and his lawyer in consultation. Putting an officer in charge of Frank, he bids him accompany him to the district attorney's office.

Kemp tells the district attorney of the investigation he has made, how he discovered the partly eaten sandwich containing the poison, the can which was opened with a can opener on the pantry table, where several particles of the drug still remained among the bread crumbs. His last card is the result of an analysis of the contents of the victim's stomach, which disclosed the fact that the chemist was not murdered, but died from the effect of the poison left by his own carelessness on the table. Frank's innocence is proven, even to the satisfaction of the district attorney, and, to save the expense of a needless trial, he agrees to have the indictment returned. Leilla's parents realize that they have misjudged Frank and after his release they agree to their marriage.

AN IMAGE OF THE PAST (March 30).—Jessie Curtis elopes with Jack Dexter. Her wealthy father, in a fury, disinherits her. He repulses all his daughter's attempts at reconciliation, and ten years pass. Jack has been very ill, the family is penniless, and the three children, dressing themselves as a gypsy, an Indian and a sailor, with masks on their faces, go out to sing in the street. In this fashion they wander under the windows of their grandfather's house. The old man is having one of his almost unendurably lonely hours, filled with regretful dreams of Jessie. When he hears the children singing, he calls them in, listens to their story and promises that he will give them money for their sick father. Suddenly one of the youngsters rushed across the room to a portrait of Jessie painted by Dexter at her father's order from a photograph of her when she was seven years old. "Why is my sister's picture in your house" the small boy asks the old man, and snatches off the mask which covers little Jessie's face. The grandfather learns the truth. He returns with the children to the rescue of his daughter and her husband.

THE ARTIST'S WIFE (April 2).—Adare, an artist, has a lovely model, Jean, with whom he is in love. One day he is called in to paint the portrait of a society girl with whom he becomes infatuated and to whom he finally becomes engaged. The model grieves and Adare's friend, George, tries to dissuade him from marrying the rich girl and deserting his model sweetheart, but Adare will not listen.

A suitor for the hand of the society girl is infuriated at being put aside for another and goes to the artist's studio, and, wildly jealous, fires at the artist. But the little model, in hiding, gets between him and the shot and is wounded in the hip. The accident leaves her lame for life and the artist marries her instead of the society girl and remains a devoted attendant on his wife, who is forced to spend most of her time in a wheel chair.

DOCTOR JIM (Two Parts—April 4).—Dr. Jim Hilton gets involved with Dave Farley, the reckless son of Sheriff Farley, in a gun fight with Steve Boyle. Steve is shot, and Dr. Jim helps Dave get away with him to the hills. There is much conjecture in the town as to which man shot Boyle. Mary, the sheriff's daughter, helps Dr. Jim, with whom she is in love, to leave the vicinity. Later, her father, following the supposed murderer into the wilderness, uses Mary as a bait to catch Dr. Jim, by spreading the report that she is very ill at his camp. The girl worries so for the young doctor's safety that she actually develops a high fever, and her father, frightened for her safety goes out in earnest to hunt a physician. When he returns he finds Dr. Jim caring for Mary. Under the circumstances the sheriff shields the doctor from the vigilance committee. The next day he goes with him to his camp where they find Dave caring for Boyle, who is far from being a dead man.

THE LITTLE MOTHER (April 6).—Mr. and Mrs. Delmar, with their little daughter Mamie, live very happy, although in humble circumstances. The new baby arrives, but Mrs. Delmar dies in giving it birth. Mamie becomes a little mother to the baby. She does the housework and cooks her father's meals. Her father meets with an accident and is killed. Mamie and her baby brother are placed in the charge of the Orphans' Home.

A year passes and Mamie and her baby brother are still at the Orphans' Home. Mr. and Mrs. Calvert, well-to-do people, have lost their little baby by death. They adopt a child from the home, and unfortunately (as Mamie thinks) their choice falls on Mamie's brother. He is taken away in a fine automobile, and poor little Mamie's heart is broken.

Going to the matron's room, Mamie discovers the address of the Calvert's and follows on foot, steals the baby in its baby carriage during the absence of the servant. The police are asked to search for the child. Mamie and the child are found asleep under a tree and taken to the station house where Mr. and Mrs. Calvert are waiting. They are overjoyed at the recovery, and, hearing poor little Mamie's story, conclude their hearts are big enough for two children.

BEAUTY.

THE ONCE OVER (April 6).—Tom Brown's favorite expression is "the once over." He suggests to his room mate, Bob, that they go down town and give the girls "the once over." Bob is head over heels in love with a girl that Tom has never seen and refuses to go, saying that she would not flirt and that he is going to be true to her and besides he has a date with her for two o'clock. Tom goes down town alone and meets a girl named Nellie. She tells him she has a date with an old "stick in the mud" and asks him to go along and help her get rid of him. The "stick in the mud" turns out to be Bob. Tom is amused and tells Bob to give them the "once over" and beat it. Bob is broken up, tells Nellie he is going to commit suicide and starts away.

Nellie and Tom follow Bob through a park. Bob sees them and pretends to be about to jump into the lake. Tom and Nellie realize that Bob is bluffing and decide upon a plan. They push him into the lake and tell a policeman he is trying to commit suicide. The policeman locks Bob up. Tom and Nellie pass by the jail, see Bob looking through a grated window and inform him they have come down to give him "the once over." Tom and Nellie then decide on a hasty marriage. Tom leaves a note for Bob stating that he and Nellie are going to be married and inviting Bob to call and give them the "once over." After the wedding, Nellie takes Tom to her home, where Tom finds four small babies. Nellie explains that she forgot to tell him that she had been married before and had four children by her first husband. Tom nearly faints.

Meanwhile Bob is released from jail, finds Tom's note and decides on revenge. He gets a revolver and goes to find Tom. Arriving at the house he looks through a window and sees Tom with the four babies on his lap. Bob realizes that he has had a lucky escape. He puts the revolver back into his pocket, enters the house and announces that he has come to give Tom and the babies the "once over."

AMERICAN.

THE TOUCH OF LOVE (April 5).—Martha has constituted herself the camp mother, comforting and helping all the men and women in the camp impartially. She has a deeper feeling for Jim. Jim returns from a lucky strike the same day on which Fannie reaches camp. He sees Fannie at the dance hall and "falls" for her unconditionally and she is drawn to Jim. Martha hears of Fannie's conquest and seeks to save Jim from an entanglement with her, believing that she is unworthy of him. Jim tells her that Fannie would be better if someone really loved her.

Jim and Fannie go for a ride together. Fannie's horse runs away and she is thrown and injured. Jim takes her to Martha, who at first is tempted to let her die and so save Jim, but her loving kindness conquers and she nurses Fannie back to health. When Fannie regains consciousness she cries out in fear that her mother and child, whom she has been supporting will have no one to care for them. Martha hears the story of Fannie's unselfish effort to take care of her loved ones and learns the girl's true, loving nature, which changes Martha's attitude. She asks Jim if he is sure Fannie can make him happy; he assures Martha of his confidence in Fannie. Martha renounces her love for Jim and helps him and Fannie get away where they can be happy.

THE PROBLEM (April 9).—Fred Rees, an estimable young man of moderate wealth, proposes to and is accepted by Edith Shanlon, providing he can secure her mother's consent. Her mother informs Rees that she has sacrificed much to give her daughter an education and social position and that she should at least make

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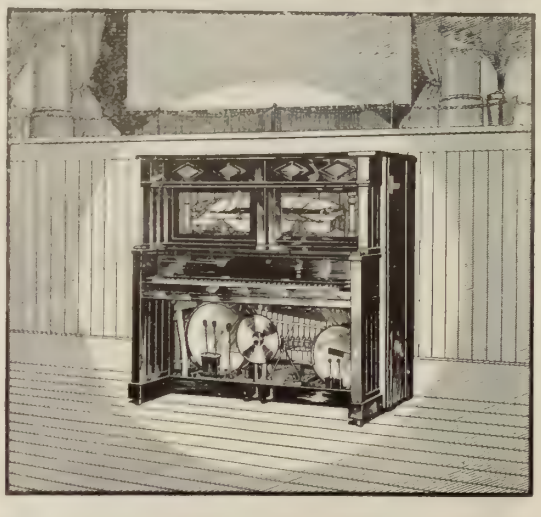

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a wealthy marriage in payment. After Rees' departure, Mrs. Shanlon, with her daughter's happiness foremost in her thoughts, falls into a dose and in a dream sees her daughter married to a wealthy man, Howard Grey. In the dream it is not long before Grey tires of his wife and spends most of his time with an affinity Leona.

Edith overhears him making an appointment to dine with Leona and persuades her mother to accompany her to the cafe. There they overhear Grey boasting that his wife was bought and paid for like the wine they are drinking, but the wine was the better purchase. Mrs. Shanlon realizes that the marriage has not been a success. Grey returns to his home drunk and attempts to embrace his wife, who shoots him. Awakening with a start, Mrs. Shanlon, is grateful that she has only been dreaming and when, at the sugestion of Edith's grandfather, she and her lover return to ask her mother to reconsider her former decision, the enlightened mother is only too willing to give her consent.

ROYAL.

A CORNER IN BABIES (April 3).—Mrs. Jones and Mrs. Brown each have twins. They meet one evening to prepare a paper for their Mothers' Club, and their husbands also convene to play cards in the opposite apartment. Two burglars enter the house. The women are warned by the cries of the twins. Rushing to the rescue, they are held up by the thieves, who then escape across the way over an ironing board, carrying the babies with them. They stuff the infants into the kitchen cupboard, but their cries penetrate to their fathers, who, in their turn, are held up by the crooks. The women follow their children over the ironing board. Policemen are called to the rescue by the yells of the twins. The burglars are arrested, and twins, fathers and mothers are reunited.

MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 12 (March 25).—Latest pictures from the seat of war. Subtitles: Middlesex Yeomanry Leaves for the Front; The Allies at the Front are Comforted with Hot Food; Bricks to Line the French Trenches are Transported on Barges; Convalescent Wounded are Surrounded with Luxuries; Ruins and Devastation Wrought by War.

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The Chicago White Sox in Sunny California Train for the 1915 Baseball Season.

Secretary of the Navy Daniels and Distinguished Party Officiate at Launching of the Dreadnought "Pennsylvania" at Newport News, Va. Subtitles: Miss Elizabeth Kolb, the Sponsor, and her Maids of Honor; Secretary Daniels returns to Washington on the "Mayflower;" Com. Thierichens of the Interned German Cruiser "Prinz Eitel Friedrich" is the Guest of the Navy Officials.

The Twenty-Ninth Infantry, U. S. A., Leaves New York for 3 Years' Service in Panama.

Russia is Buying Armored Cars in America.

Richest Oil-Producing Region, Owned by the Osage Indians, is Under Government Investigation. Some of the Witnesses Who Testified at Washington.

First Snow Storm in 25 Years Visits Semi-Tropical San Antonio, Tex.

BRONCHO.

SHORTY AMONG THE CANNIBALS (Two parts—March 31.)—Shorty, after reading "Robinson Crusoe" falls asleep and dreams of hair-raising adventures on a cannibal isle. He is about to meet his fate in the boiling pot and be served up for the cannibal king's supper, when he wakes—to find the underbrush around him on fire from a lighted cigarette he has dropped, and the cowboys rushing to his rescue with buckets of water.

MOLLY OF THE MOUNTAINS (Two Parts—April 7).—John Harlow, a railroad superintendent, is making a new cut in the Kentucky mountains. He comes in contact with Molly, the daughter of Jed Simms, a moonshiner. Molly falls in love with Harlow. He is already married, but is desirous of amusing himself with the innocent mountain girl. One day while making a survey, he comes to the secret still of Jed Simms, and only saves his life by convincing Simms that he is the engineer in charge of the railroad work and not a revenue officer. Simms allows him to depart.

Shortly afterward the girl, Molly, discovers that her intimacy with Harlow has been followed by results which make an immediate marriage necessary if she is to save her good name. Harlow, of course, cannot marry her and in order to avoid the rage of Jed Simms reveals his hiding place to the revenue officers. After an exciting scene, Simms escapes and takes refuge in the cabin of Harlow by accident. Harlow returns and is met by the revenue officers who make a search of his cabin but fail to discover Simms, who is in the chimney.

At this juncture Molly enters to present a final plea for marriage. Harlow treats her with brutal cynicism. Her father in the chimney overhears this, comes out and is only prevented from taking Harlow's life by the importunities of his daughter. Harlow makes a hurried exit from the cabin, only to be killed by the revenue officers who have seen Molly enter, they mistaking Harlow for Simms. Simms and his daughter escape and the old moonshiner makes for cover as the officers remove the lifeless form of John Harlow.

DOMINO.

THE FAKIR (Two Parts—April 1).—Dr Romaldo is a typical American fakir. He has a small troupe and is touring the country giving a musical entertainment and featuring hi-hypnotic marvel Mlle. Florine. The girl has been forced by circumstances to accept a position with the doctor. He exerts his evil influence over her and has her mentality completely in his power. Florine runs away from him. She loses her way in the woods and falls asleep by a pool. At daybreak a young society man, Thos. Waldron, returning home from a party, finds her asleep. He is touched by the girl's story, and takes her home to his mother who adopts her. Later he marries her and we see her mingling in the best society.

Dr. Romaldo deprived of his chief attraction, Florine, dons the garb of an East Indian Yogi and becomes a fad in society by reason of his bogus mysticism. He has disguised himself with whiskers and darkened his skin. He meets Florine at a society event and recognized her. She does not recognize him, however, but his eyes have a strange fascination for her although she cannot recall where she has seen them. Romaldo learns of her address and that she married a wealthy man. He desires to test his former power over her, and one night goes under her bedroom window. Sitting on a bench he mentally calls her to his presence and forces her to rob the family safe of its money and valuables. The butler sees his shadow in the garden, telephones his master who is at his club, and also the police. The police arrive first and see Florine passing the loot out to Romaldo. Romaldo is shot by the chief of police and Waldron is informed that Romaldo has a confederate in the house and that the chief of police can identify her. He identifies Florine as the accomplice of Romaldo. Tom Waldron realizes that Florine has committed this act under the hypnotic spell of Romaldo. He explains to the police and consoles the girl with the information that Romaldo is dead and henceforth he can never exert his evil influence over her again.

United Film Service

HIS OWN ACCUSER (Ideal—Two Parts March 29).—Heavily in debt and harassed by usurers, the only avenue open to Jean De Marsac, an adventurer, to recoup his finances is to marry Lucienne De Lembel, the daughter of a rich banker, who is in love with Claude Laurent, an ambitious young chemist. The banker gives a reception in his luxurious home at which Claude timidly asks for Lucienne's hand, basing his request on his new but promising successes. Not wishing to disappoint his daughter, the banker gives the young chemist one year to overcome his poverty. Of lowly extraction and having known days of comparative poverty, the banker would be happy to see his daughter climb the social ladder and gain entrance to aristocratic circles through a union with de Marsac, whose elegance and distinguished manner flatters his parvenu sense.

Claude Laurent and de Marsac meet at the office of Romeuf, the usurer. They have both come for the same purpose; to obtain a loan to keep them afloat for a while longer. The one wishes to continue his scientific researches to find in his mortar the marvelous formula which will bring him a fortune and happiness; the other wishes to escape the creditors who are swooping down on him on all sides until he shall be rescued by the wealthy marriage to which he aspires. Marsac learns that the next day his rival is to come to the usurer for his answer. Pushed to the wall the nobleman will not hesitate to become a criminal in order to accomplish his purpose. The next day the adventurer awaits his victim. Taking advantage of a moment when Claude is occupied with a moving picture on the screen of the cafe where they are sitting, Marsac adroitly gets his revolver from him. They both take up their way together. They get to the usurer's where a strange and mysterious drama takes place, an occurrence which finds its way into the newspapers and creates quite a sensation. Under the influence of a narcotic, Claude becomes insensible in the office of Romeuf. While the usurer is trying to revive the young man Marsac hides behind a screen, unobserved by him on the old man who [illegible] Everything accuses the

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young man—the bank notes were stolen on the old man's refusal to finance him, the weapon belongs to Claude, there is no possible doubt, and, notwithstanding his stout denials, the innocent young man is dragged off by the officers amid the menacing cries of the crowd. Lucienne Lembell, with despairing heart, tries to clear the mystery which surrounds him. Accompanied by De Marsac, she witnesses a picture show in which is seen the episode in the pawnshop. De Marsac, finding his treachery thus disclosed, tries to escape but lands in jail. Claude returns to Lucienne, whose admirable devotion and unshakable faith are at last rewarded, for the banker has abandoned forever his ambitions and decides that his daughter shall marry the brave man she loves.

THE RAIN OF DEATH (Two Parts—Empress—March 31).—Zembert, an international spy, is known as "101." She is commissioned to obtain secret information regarding a certain arsenal. Her hostess, Mrs. Trevor, gives a ball in her honor, and Zembert falls desperately in love with Captain Dent and her feelings are not unrequited. This is not the situation desired by her Government and number "82" is sent to watch her. The commanding officer of the arsenal is called to Washington. Captain Dent, officer next in rank, takes command of the Government property. Number "82" forces Zembert, under pain of heavy penalty to fulfill her mission. In fear of the Government she drugs Captain Dent and number "82" steals the key of the arsenal and rushes there to give the signal to a dirigible balloon, waiting for this moment.

Zembert, in a frenzy of remorse, finally succeeds in arousing her lover and confesses her deception. Captain Dent rushes to the arsenal in time to see "82" go up the stairs leading to the tower and locks him in; but he is too late to prevent the destruction of the Government property. There is a fight in mid-air between two dirigibles. Captain Dent, unable to stop the damage, watches the destruction of the property entrusted to his care. Zembert also watches the result of her scheming. Tearing up her government papers, she relinquishes her place in the spy system.

A WOMAN'S WAY (Luna—April 1).—On a sunny Saturday afternoon one autumn two clerks, Brown and Jones, decide to take advantage of the weather and the half-holiday by fishing. Mrs. Jones is cleaning house and catches cold. She considers it time to close up the Jones' store, but experiences no little difficulty in her efforts, so awaits her husband's home coming. Jones, seeing the disorder of the house, expects to be given a warm welcome and proceeds to avoid such a catastrophe by slipping up the back stairs to his room. He encounters his wife and is compelled to lend a hand. Jones makes a mess of things and is chased from the house and meets Brown. They are enjoying themselves immensely until the boat springs a leak. While bailing out the water they are thrown into the river. They are a distressed looking pair as they go shivering home. At his door Jones learns that he has lost his key; but the door is usually unlocked. Nevertheless, he does not gain entrance. He looks in the window and sees Mrs. Jones contentedly reading before a comfortably looking fire; but she will not heed his summons, so he decides to spend the night with Brown. On the way out he collides with a delapidated looking tramp and does not chase him, as he thinks a little scare will be good for his wife. The tramp climbs through the bedroom window and Mrs. Jones, hearing him, is prepared to meet her husband, but receives a severe shock. After going but a short distance, Jones feels sorry for his wife and climbs in the window. He tussles with the tramp while Mrs. Jones calls an officer. Jones is rewarded by having his rumpled feelings smoothed by his wife's loving hands before a glowing fire.

CROSSED WIRES (Empress—April 2).—A beautiful young telephone operator, in a spirit of mischief, crosses the wires and causes interesting complications. A cabman's horse refuses to move, so he telephones to a veterinary. An old man's wife has an attack of "Lazitus," so he telephones to medical doctor. A chauffeur has trouble with his car, so he phones to the garage. A business man needs a stenographer, so he telephones the employment office. A chef needs some poultry, so he phones the poultry dealer. Then the pretty little operator cuts in and crosses the wires. The cabman goes into a rage when he is told to "give her some chicken broth." The old man is told to "look at her feet and see how her shoes are." The chauffeur is told to "feel her pulse and give her a headache powder." The business man is told he will get a nice young spring chicken," while the chef hears too many conversations. Before too much damage is done, the manager of the telephone office appears in the operator's room and all wires are speedily adjusted.

VICTIMS OF SATAN (Regent—Two Parts—April 3).—The scion of a wealthy family, John Brestle, who is an inveterate gambler, finds himself in a disagreeable position, due to lack of funds. His father, Rev. H. Brestle, a charitable old gentleman, deposits an envelope containing money for a destitute family in his desk. This act is witnessed by the son, who, in a moment of weakness, steals the money and starts for the gambling den.

On the way he meets his sweetheart, Edna Chester, driving in her car and accompanies her for a short distance. Alighting from the machine, he drops a letter which contains the money and a tip on the races, which the girl finds. With the aid of a friend, she places a bet on the horse mentioned in the letter and fortunately this horse comes in first. Edna gives back the money to John, entreating him to return it and mend his ways. He proceeds to do so, thinking to get the money back to its place before it is missed; but arrives home just as father accuses the colored butler of the theft. He battles with his conscience and finally confesses all to his father.

Although firm in his effort to travel the narrow path, John cannot resist visiting the gambling den just once more. Unfortunately this once happened on a day when the place is raided. The young man is recognized by Edna's father, who is heading the raid, and is given a chance to escape. Later, a released convict seeks vengeance upon the girl's father, who had sent him to prison and a hideous crime is averted only by the quick action of the young man who arrives at the conclusion that the Road of Iniquity is rough. His many good qualities cause Edna to forget his past weakness and happiness prevails.

A MAN OF THE HILLS (Premier—April 4).—Frederick Church is a clerk in the employ of an express company and is secretly married to the manager's daughter. While the young folks are trying to make up their minds to tell their secret, a shortage is discovered in the manager's cash. The amount is $2,000, and the visiting inspector takes the manager's protestations of innocence with the proverbial grain of salt. Exposure and prosecution is hanging over the old man's head, when Fred determines to sacrifice himself to save the father of the woman he loves. He establishes his guilt by a precipitate flight and finally gains the comparative safety of a Nevada gold field.

After months of weary toil, Fred strikes a rich lead and finds himself a wealthy man, not only in gold, for he receives word that his wife had given birth to a boy. This message makes him oblivious of his own peril and soon he is speeding back to the old home. His arrival is coincident with a return visit from the inspector; the latter sees a small boy emerging from beneath the foundation of the building grasping a baseball which he has recovered, and also a package of bills which the youngster has discovered beneath the building. The eye of the inspector is quick to recognize the missing money, and he enters the office to find Fred and Lillian in each others arms with grandpa fondling the baby. The missing money is restored and its theft placed to the charge of the real thief, the dog of a customer, who, seeing the package of bills on the floor where they had fallen from the safe, carried them to a hiding place beneath the office.

World Film Corp.

THE DANCING BEETLE (World Comedy Stars Corp.).—Professor Woodby Bugg collects rare moths, beetles and other insects. A friend in Egypt captures a specimen called "The Dancing Beetle" and presents it to the professor. The insect's bite is painful, and the person bitten is compelled to dance against his will. The professor cherishes the beetle, but a careless housemaid allows it to escape.

Mrs. Montgomery, a wealthy woman, has received from abroad a pair of silk stockings upon which are embroidered gold beetles. The professor sees the lady's limb, but not her face, and catching a glimpse of the embroidered beetle on the lady's stocking while she has other ladies around her, causes some embarrassment to them and himself.

All the time the beetle is on his own back, and at last the insect bites him. He recovers the precious beetle but cannot stop dancing and when pursued by indignant husbands, and taken before a magistrate he still cannot stop, and finally has to be taken to the hospital.

THE ARRIVAL OF PERPETUA (Shubert—Five Parts).—Perpetua is a rich little girl, an orphan, with a guardian very much older than herself. This man is an absent-minded dreamer, unaware of his responsibility to Perpetua. The girl wants to live in her guardian's house, but instead goes to her father's half sister, Miss Majerdie, an angular spinster of 60, with a predilection for monkeys, parrots, cats and dogs.

Perpetua is not happy in this antique environment, so she runs away and forces herself upon her guardian, Thaddeus. He endures her for a time and finally ships her back to his sister's. The pretty girl is pursued by several suitors whose ardor cools when she is said to be not worth a cent. And here the moody guardian steps in. He has loved the girl but her wealth has prevented him from declaring his affection for her. But now that she is poor, he doesn't hesitate to offer himself.

HOUSEKEEPING UNDER COVER (World Comedy Stars Corp.).—The story relates how Mr. and Mrs. Gramercy and their young niece, Mabel, live in the fashionable Gorham Hotel. Their friends, Mrs. Richmand and her son, Frank, aged 25, also live in the hotel. They are wealthy, and the Gramercys are anxious to stand well with them, as Frank is in love with Mabel. The Gramercys, finding life in the hotel expensive, resolve to prepare breakfast in their apartment, so as to save two or three dollars a morning. They try to keep the idea secret, because it is against the rules of the hotel, and they do not wish the Richmans to know, fearing to appear cheap in their eyes.

They have trouble in concealing the cooking utensils from the curious maid, and explaining away the smell of food in their apartment Mr. Gramercy goes shopping and drops cereal on the floor of the hotel office. Mrs. Gramercy buys a tin of condensed cream and has holes punched in the top. As she carries it home, the cream leaks over her dress. She tells the Richmans it is face wash, but the cat eats it. They spoil the varnish on the table. They keep food on the window ledge. The birds steal the bread. The provisions fall from the ledge and smother pedestrians. Mrs. Gramercy's electric stove short circuits. The hotel takes fire and the fire department has to be called in. In the confusion, the Gramercys enter the Richman apartment and find them eating their own home-made breakfast From Mrs. Richman they

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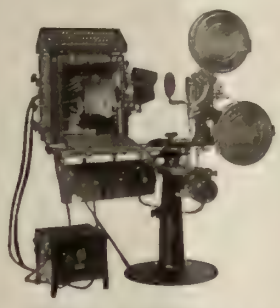

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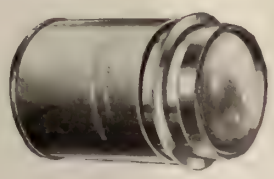

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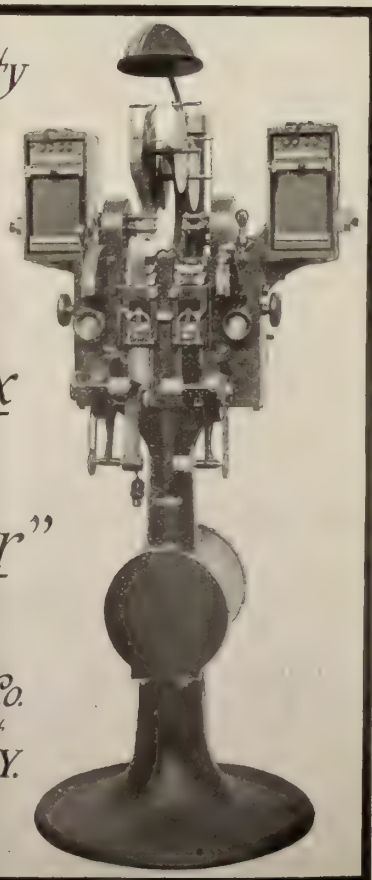

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learn the approved method of "Housekeeping Under Cover," and Frank and Mabel become engaged.

HEALTH BY THE YEAR (World Comedy Stars Corp.).—Mackenzie Finch thinks he is sick of many complaints but he is only an invalid in imagination. He quarrels with the doctors who tell him this, so he drives them from his home, until there is only one physician left in the town to attend him. This is David Harrison, who is in love with Finch's daughter, Maud.

Harrison is poor, so Finch will not allow his daughter to become engaged to him. But being in fear of death he summons Harrison to attend him. The young doctor tells Finch he will die, but that he can save him on condition that he (Finch) will agree to his (Harrison's) engagement to Maud.

A contract is made: if at the end of the year Finch is alive, he agrees to pay Harrison $500 and let Maud marry him. If either breaks the agreement he forfeits $1,000. Near the end of the year Finch, being well, tries to break his contract. Harrison discovers this and forces Finch to adopt disagreeable remedies under the terms of the contract. Finch is made so wretched that he unconditionally surrenders and the lovers are united.

THE FIGHT (Lederer—Five Parts).—Jane sets out to suppress drink, gambling and dance-hall viciousness by way of urging her candidacy as mayor. Like all zealots and would-be social reformers, she finds commercialized vice a hard proposition to defeat. Her enemies try to blacken her charatcer; ruin her bank and take her life; but virtue triumphs and vice is vanquished. At the end of the photoplay Jane is elected mayor and united to the man of her choice.

Mutual Masterpicture

THE DEVIL (New York Motion Picture Corp.—Five Parts).—Harry Lang, a celebrated young portrait painter, has as his model, Milli, his mistress. Society once connected his name with Isabella, but because of his poverty she married wealthy Alfred Zanden. To allay gossip, Zandan commissions Lang to paint his wife's bust portrait, and he takes Isabella to Lang's studio himself. The artist gets Milli out of the room and Zanden leaves. While Isabella is draping a shawl around her bosom, the devil appears. He explains he is Dr. Miller, who has saved Lang's life and fortune. Later at Isabella's reception, given to announce Lang's engagement to Elsa, her friend, the devil appears again. By a ruse he convinces Lang, Isabella will appear naked shortly save for her cloak. In a dramatic scene, Lang dares her to fling off the garment. She refuses, indignantly. When husband and guests enter she reveals herself, fully clad.

After their departure, Isabella starts to write Harry. The devil joins her, and she is persuaded by him to write Lang she will leave her husband and come to him the following day. The devil takes the letter, saying he will deliver it. Instigated by the devil, Milli tells Elsa of Harry's unfaithful nature, and they leave consoling each other. When Isabella appears she asks for her letter. The devil explains he forgot to deliver it and Lang and Isabella retire to the studio. The devil watches them love-making and bewails the paradise he can never regain till mortals who resist temptation place him there. We see him next in hell receiving Lang and Isabella, who beseech his mercy. "You had your chance," he tells them. "God alone can save you now."

Thanhouser Syndicate Corp.

THE $20,000,000 MYSTERY (Episode 10—Reels 37 and 38—"The Prisoner In the House").—After Zudora's thrilling rescue from the Island of Mystery we left Hunt and Baird pursuing the conspirators with the diamonds.

Down the bay sped the two motor boats, the one containing Tom Hunt and Jim Baird puffing noisily after the craft which held Gyp, Bill and Ike, the hirelings of the conspirators, who were rapidly outdistancing the pursuers. The Navesink highlands drew nearer, and there were times when the boat of the thieves would be completely lost in the maze of small craft. The sun had gone down, and with the deepening of the shadows upon the shore, it soon became impossible to distinguish the motorboat. Hunt was convinced that somewhere, on the small islands, near the Jersey shore, the conspirators were plotting to bury the treasure.

"You go back," said Jim Baird. "Storm may need you. I'll land here and lie low. There's sure to be something doing."

He was not mistaken. Lurking in the bushes near the shore, he soon saw lights moving a few yards inland. Then, to his astonishment, he distinctly recognized the voice of Bruce. The masculine head of the conspiracy had joined Mme. Du Val's mercenaries. A coup-d'etat was was about to be executed. Baird waited until he saw the men retreating to the other side of the island, doubtless to put off in their motor boat. He could not hear them take their departure, but getting impatient, he crept cautiously toward the shapeless mass around which a full half-hour previously, he had seen the lanterns and the dark shapes moving. He found himself on the threshold of a lonely hut. The moon lit the room. Baird dropped on his knees and peered through the broken flooring. Then he thrust in an arm.

The next moment he was flung backwards, a hand clamped over his mouth. Strong arms held him fast. And then they began to bind him. Dragged from the hut, he recognized in the moonlight Mme. Du Val's three desperadoes. Bruce was directing them.

They thrust Baird into the pilot house of an old boat on the shore, tied him in securely, and busied themselves about something under the wreck. The prisoner smelled kerosene and heard the scratching of a match. Then they scrambled down to the boat and pushed off, out into the bay.

Hunt had had his misgivings about leaving Baird on the island. As the conspirators were making their escape at the north end, he was noiselessly effecting a landing in the thicket, where he had left his companion. The first tongue of flame shooting up over the boat hulk led him to Baird's rescue. When they returned to the hut, however, they found that the conspirators had taken the bag of diamonds with them.

Mme. Du Val, meanwhile, has been eavesdropping. She heard John Storm read to Zudora a letter from Villier, to whom she, Mme. Du Val, had passed herself off as the defrauded heiress. Bold in her desperation, she invaded Storm's office in his absence, and not finding the letter there, took Captain Radcliffe to Mrs. Ramsay's. There they succeeded in getting Villier's document safely out of the house without their being discovered. Mme. Du Val was satisfied that Zudora again was in her power. Two days later Captain Radcliffe received from the hands of Bruce the rubber bag containing the diamonds.

Paramount

PRETTY MRS. SMITH (Oliver Morosco Photoplay Co. in association with Bosworth, Inc.—March 29).—To escape the dreary formality of her home life, Drucilla marries a missionary, Ferdinand Smith, and goes with him to Africa. Here her life proves anything but happy. Denied the pleasures enjoyed by most girls of her age, she endures her husband's cold severity as long as possible and then leaves him, returning to America, where she visits her old school friend, Letitia Proudfoot.

It is while attending a reception with Letitia that she meets the poet, Forrest Smith, whose attentions are welcome after the austerity of the frigid Ferdinand. A friendship springs up between them which soon ripens into love. On the news that Ferdinand has been lost at sea, she and the poet marry.

Love in a cottage is hardly more satisfactory to pretty Drucilla than life among the heathen. Forrest is not a good provider, and when she threatens a suit for non-support, he disappears, leaving a note of farewell pinned to his coat, which is found at the edge of the sea. Free again, Drucilla for the first time really falls in love, this time with Frank Smith, a wealthy club man, athletically inclined. Frank turns out to possess a very jealous nature. Drucilla puts up with his doubts and suspicions patiently, but before long a climax arrives which precipitates a suit for divorce. Drucilla welcomes this conclusion to her unhappy domestic affairs with relief and sets off with Letitia in search of repose.

Now it happens that Ferdinand was not lost at sea; and Forrest did not commit suicide, and each develops a desire to be reunited with his wife. Forthwith they set out in search of her, and eventually meet at the same hotel. Here also comes Frank, who, too, has undergone a change of heart.

Thus instead of finding repose, as she hoped, Drucilla is plunged deeper than ever into marital tribulations. Her tender heart prompts her to make up with Frank. But no sooner is this done than Forrest puts in an appearance and makes his claim. Drucilla cries "I am a bigamist!" but belated Ferdinand, entering the scene, answers, "No, you are a trigamist." Which one of the husbands will Drucilla take, and how will she evade the law? This is the question. The clever authors have so arranged that this will be a guess until the very last—and then it ends just right for everybody.

Apex Film Company

THE MAN WHO VANISHED (Four Parts).—Happiness reigns in the home of James Dell until Lieutenant Scott, one of Mrs. Dell's old admirers, comes to visit them. Mr. Dell watches, with growing jealousy, a close and deep friendship forming between Lieutenant Scott and his wife. On studying a photograph of himself taken several years back, he notices the remarkable resemblance to his butler, Robert Jones, and decides on a ruse to watch his wife. The next morning Mr. Dell's empty purse is found on a stack of hay, and signs of a desperate struggle are visible. The premises, upon being searched, show no trace of Mr. Dell's whereabouts. The butler is found hiding in the wardrobe adjoining the boudoir of Mrs. Dell, and upon being searched, a watch and fob belonging to Mr. Dell are brought to light. He is immediately placed under arrest on suspicion of having murdered Mr. Dell, but he tries to convince them that he is Mr. Dell, disguised. However, he is not given an opportunity to prove his true identity, and is removed to a sanitarium, pending examination as to his sanity.

In a little town some distance from the home of Mr. Dell, the real butler, Robert Jones, who has been sent away by Mr. Dell, in order that his plans might be carried out the more safely, reads an article in a newspaper pertaining to this strange case, and he immediately sets out for the mansion. Meanwhile, in the sanitarium, Mr. Dell, weary after long weeks of imprison-

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ment, longs to see his child. He escapes from the asylum and safely reaches his home. He climbs through a window into his little daughter's room and carries her away with him, but he is discovered and pursued.

In the meantime Robert Jones, on his way from the railroad station, is recognized and arrested as the murderer. Under escort, he is on his way to the mansion, when, at a turn in the road, he comes upon Mr. Dell, who has just been captured by his pursuers, and the mystery is revealed. Mr. Dell explains that owing to his own jealous nature, he decided to impersonate the butler in order to observe his wife's actions with Lieutenant Scott, and sent his butler away in order to carry out his plans more safely. Mrs. Dell, in return, shows her husband a letter from Lieutenant Scott, which shows that she loves her husband only.

Great Northern Film Co.

JOHN REDMOND, THE EVANGELIST (Four Parts).—After losing his parents, who died from grief over their son's unjust sentence to jail, John Redmond obtains his release and devotes his life to the uplift and betterment of mankind. After preaching to a crowd one day he is accused of having served a term in jail himself. The leader of a gang and his followers are planning an act of burglary in a saloon. John Redmond happens into the same place, but he is mocked and leaves.

One of the gangsters decides to lead an honest life and appeals to John for moral aid. The lay-preacher tells him his story: How in a quarrel one evening his sweetheart was killed by the bullet of a rival suitor, which was meant for him, and for which he was sentenced to jail. Through the intervention of this prison-chaplain, however, the case was retried, his innocence was proven and he was set free. His first way was to his ill mother who, shortly after his return, died in his arms.

Nellie, the reformed gangster's sweetheart, rejoices over his reformation, and the lay-preacher continues his life's vocation.

Cosmofotofilm Co.

"0-18," OR A MESSAGE FROM THE SKY.—Otto Bergmann and William Bergmann are (apparently) peaceful foreign merchants conducting a business as importing chemists in a strange land. Nevertheless they are important secret agents of their Government and very clever ones too. The story opens just as a great war is about to begin between their own country and that in which they are doing business. The two Bergmanns with their porter and chauffeur as their assistants are holding themselves ready to do whatever the heads of their spy system demand of them. They are, however, closely watched by their stenographer, who is really "Operative No. 0-18," an agent of the Secret Service. She is in constant communication with another Secret Service Agent a man.

The Bergmanns receive a "Message from the Sky" to the effect that a certain time on a certain day a troop train will pass over a particular railroad bridge. They are instructed to blow up this bridge just as the train crosses over it. The "stenographer" and the Secret Service man, by a clever ruse, have placed a Dictograph in the Bergmann's private office. She overhears them planning but is herself caught with the receiver of the Dictograph at her ear. They render her unconscious and after devising a way to get rid of the Secret Service man, who they discover waiting outside, they carry her out as though she had fainted and take her away in their motor car. They are followed by a motor cyclist, who is also a Secret Service man, who learns their plans and sets out in pursuit. Space makes it impossible to give in detail all the intensely exciting events that follow. The girl is saved in the nick of time and from the information she gives the Secret Service man arrives at the railroad bridge in time to save the troop train, the bomb actually exploding as it is thrown into the boat containing the spies.

Pathe Exchange, Inc.

PATHE NEWS NO. 20 (March 17).

NEW YORK CITY: Throng Sails on Liner as Ocean Traffic Halts.—Coming end of transatlantic sailings adds to passenger list of Steamship New York.

LUCERNE, SWITZERLAND: Sports, Not War, for Neutral Switzerland.—Winter pastimes are indulged in as usual despite chaotic conditions in Europe.

WASHINGTON, D. C.: Manacled to Bicycle, He's Riding to 'Frisco.—Francis de Lackeo pedals for $1,000 prize offered for freak trip to exposition.

CHICAGO, ILL.: They Are Making Baseball History.—"Big Four" of Chicago "Feds" ready to leave for spring training. 1.—(Left to right) Manager Joe Tinker, Mordecai Brown, Zwilling and Wilson.

BROOKLYN, N. Y.: Syrian Bishop Buried With Imposing Services.—5,000 take part in funeral of head of Syrian-Greek Orthodox Church.

More Venice Than Ever.—Italian city's few remaining streets inundated when Grand Canal overflows.

WASHINGTON, D. C.: Dr. Harvey Wiley and His 100 Per Cent. Baby.—Famous pure food champion and his youngest child pose especially for Pathe News.

ON THE SAN. AUSTRIA: As Czra's Troops Invaded Austria.—Scenes in Galicia, showing devastation wrought during Russian advance. 1.—A detachment of Russians. 2.—A bridge blown up by retreating Austrians. 3.—Ruins of a Galacian town.

CAMBRIDGE, ENGLAND: King George Reviews Troops on Way to War.—His Majesty makes critical inspection of army at famous university town. 1.—The master of Emanuel College is presented to His Majesty.

NAIROBI, BRITISH EAST AFRICA: King's Army Grows at Ends of Empire.—Recruits rally to colors in great numbers in far off Africa. 1.—A busy recruiting station. 2—The Governor Sir H. C. Belfield, inspects recruits in the veldt. 3.—Well-drilled black troops execute mimic charge.

ALDERSHOT, ENGLAND: Recruits Taught How to Construct Bridges.—Newest additions to British army get some practice in military engineering.

CARTOON BY BRAY: A New Method of Fighting Submarines.

PATHE NEWS NO. 21—1915—(March 24).—NEW YORK CITY—Col. Roosevelt, Elbert H. Gary and Mrs. James Speyer leave Judge Gary's Fifth Avenue home for an inspection of Mayor Mitchel's workshop for the poor. Subtitle—After inspecting Harlem workshop.

BROOKLYN, N. Y.—As Yankee ship, she's off for South America. American flag hoisted on Crofton Hall, once a British liner, by Miss Rose Norton.

WASHINGTON, D. C.—These Indians own rich oil lands. Members of Osage Tribe pictured after testifying in investigation by United States of leasing of their million acres.

ROME, ITALY.—Impressive funeral for noted statesman. Marquis Di San Guiliano, former prime minister, is borne to rest with military honors.

NEW YORK CITY—Giant bridge spans set in record time. 1,500 tons of steel are placed in Randall's Island structure in five hours.

NEW YORK CITY.—I. W. W. church-raider ends term behind bars. Frank Tannenbaum acclaimed by radicals as boat from penitentiary brings him to city.

NEWPORT NEWS, VA.—The German commerce raider Prinz Eitel Friedrich which sank eleven ships, including the American vessel William P. Frye, puts into this port, for repairs, carrying 300 prisoners. Subtitles—The crew of the Eitel Friedrich. One of the Eitel Friedrich's deadly 6-pound rapid fire guns. Captain Kiehne, of the William P. Fryer. Captain Kiehne's two small sons, glad to be home again.

ROME, ITALY.—Italy neutral, but in readiness for war. Her preparedness shown at review of new troops by King Victor. Subtitle—The King arrives.

COLONEL HEEZA LIAR AND THE TORPEDO.

PATHE NEWS NO. 22—1915 (March 31).—HUDSON, MASS.—"Big Brothers" of Elks watch tiny wards dance. "Hello Bills," active in philanthropic movement, are entertained by youngsters in their care.

ERWIN C. BAKER, who crossed continent on his motorcycle in 11½ days, experiences some difficulties in the Arizona desert.

QUEBEC, CANADA.—The first battalion of French-Canadians recruited in the Dominion leaves for war service in Europe.

NEW YORK CITY.—Prof. W. K. Chung, Chinese educator and political refugee, weds Mrs. Chung F. T. Fong in Chinese Presbyterian church.

SAN FRANCISCO, CAL.—Aero, Uninvited, enters auto race. Christofferson flying boat carries Pathe News man as he takes pictures of Exposition contest.

LINCOLN BEACHY, the daring aviator who plunged 2,000 feet to death at the Panama-Exposition, lands in biplane, craft he discarded for "Taube" that killed him.

WOBURN, MASS.—Boys drill with United States army rifles. Woburn High School cadets were first to get guns from War Department under new law. Subtitle—A mimic charge.

MONTREAL, QUE.—University battalion on long hike in snow. McGill students go through military maneuvers at St. Anne de Bellevue.

ROME, ITALY.—City inundated as Tiber overflows. The first views taken were around the Castel Sant' Angelo. Subtitles—In the Vatican City. The imposing dome of St. Peter's towers majestically above the rushing waters.

CARTOON.—Some feathers fly in Turkey. Turkey: "Stop shooting! That's enough! I'm cured!"

NEWPORT NEWS, VA.—Pennsylvania, biggest ship in navy, launched. Mammoth dreadnaught slips from ways viewed by distinguished throng. Subtitles—Miss Elizabeth Kolb, of Germantown, Pa., sponsor for the vessel. The Pennsylvania glides into the water.

MACHINES AND SUPPLIES

We Equip Motion Picture Theatres Completely

P T E

Everything for the Theatre Except Films and Posters

Send for Prices on the Power's, Simplex, Motiograph, Standard and Edison Machines

PICTURE THEATRE EQUIPMENT CO.

The Largest Motion Picture Supply House in America

19 W. 23rd St., WE REPAIR ALL MAKES MACHINES New York

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.

SITUATIONS WANTED.

OPERATOR Or manager, expert in projection, any machine or motor generator; electrician; own machine, good recommendation. Will accept any reasonable offer. Redniss, 14 East 135th St., N. Y. City.

WHO WANTS—Hustling manager. Mov. Pict. or vaudeville, not afraid work; knows business. Sober, reliable, anyone wanting manager wants me. Triflers don't answer this. James Miller, 18 Ashland St., Newark, N. J.

CAMERAMAN—Open for position. A-1 workman, experienced dark room developing negative and positive, also in printing positive film. V. B., c/o M. P. World, N. Y. City.

OPERATOR—Several years experience. Any machine, motor generator set, Wagoner controverter, mercury arc. Member I. A. T. S. E. Address or wire S. Holt, 519½ Laf. St., Waterloo, Ia. Liberty April 1st.

MOV. PICT. OPERATOR—Competent to do all electrical work and machine repairs. Several years experience; well recommended. I. Kresch, 910 Prospect Ave., N. Y. City. Tel. 1260 Melrose.

CAMERAMAN—With three year's experience in some of the leading studios. H. W., c/o M. P. World, Chicago, Ill.

DIRECTOR—At liberty after Apr. 1st. Has been producing large features. Address N. O. W., c/o M. P. World, N. Y. City

CAMERAMAN—Nine year's experience, first-class references Expert also in all laboratory work, also in toning. Will go anywhere. B. C., c/o M. P. World, N. Y. City

YOUNG MAN—Twenty-two, sober, ambitious. Possessing good education, reference A No. 1. Desirous entering business end manufacture or distributing of moving pictures. Four year's clerical experience, now employed. G. M. P., c/o M. P. World, N. Y. City.

HELP WANTED.

EXPERIENCED Negative cutters also positive assemblers wanted. Apply stating full particulars. S. F., c/o M. P. World, N. Y. City.

WANTED Experienced moving picture solicitors for New York, Brooklyn, Jersey City and Newark, for State Right Pictures, on liberal commission. Emby Corporation, 145 West 45th St., N. Y. City.

BUSINESS OPPORTUNITIES.

RARE OPPORTUNITY—For sale most modern motion picture theatre beautiful. Seating capacity with standing room 1500, located on the principal street in Syracuse, N. Y. Doing capacity business. Price $35,000, terms $15,000 cash, balance good security. Reason for selling owner leaving for South America. If you mean business apply Post Office, Box 389, Syracuse, N. Y. (No agents).

TO LET—Best place for open air or moving picture theatre; lots 107-109 Third Place, Brooklyn, Wm. Anker, 151 Hamilton St., Albany, N. Y.

SIX THOUSAND DOLLARS—Will handle fully equipped, up-to-date and most centrally located moving picture house in San Antonio. Rent about $600 monthly. Term lease. Best of reasons for selling. If you can't handle don't answer. No agents. Address 602 Gibbs Bldg., San Antonio, Texas.

WE DEAL—In picture theaters everywhere, United States and Canada. If you want to buy or sell, write us. Business confidential. Picture Theatre Clearing Ass'n., 12 Ryder St., Litchfield, Ill.

FOR SALE—Going film exchange, or will take in partner who can run it alone. Lock Box 691, Kalamazoo, Mich.

FOR SALE—Patent right of Unbreakable Stero slide. Money maker. Patent just allowed. Particulars. F. A. Lewis, Omaha, Neb.

A NEW YORK FILM COMPANY—Owning excellent money-making five-reel feature, with subject that is world wide, fine posters and photographs, desires representatives in every state to handle on percentage agreement; must furnish bond, references as to film business ability and financial standing; excellent opportunity for hustlers of the right sort. M. L. Ford, Room 504, 43 Cedar street, N. Y. City.

THEATERS WANTED.

PAYING THEATRE—Town not less than 7,500, prefer town with daily paper. No attention paid unless answer contains full information. H. C. Curtis, Jr., Alto Pass, Ill.

CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upward of one million dollars worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker. Established 1896. Offices 578-580 Ellicott Sq., Buffalo, N. Y.

WANTED—Mov. pict. show, straight pictures. Lease or buy. City 15,000 to 30,000 Ohio, Indiana preferred. Answer quick as we mean business. Give full particulars. Address W. R. Walker, 3600 Edwards Road, Cinn., Ohio.

PICTURE THEATER—In Ohio or Michigan must bear investigation and pass fire laws. Buckeye Motion Pict. Co., Wapakoneta, Ohio.

THEATERS FOR SALE OR RENT.

FOR SALE—Modern paying picture show; county seat 5,000; annual sales $12,500; two Powers' 6As complete, mirror screen, opera chairs, automatic slide changer, Wurlitzer Orchestra. Box 643, Wagoner, Okla.

MOVING PICTURE THEATER—Best location city 8,000. Seating 300, light plant in connection, open seven days week. Ten year lease; price $5,000. C. C. Haddox, Kenton, Ohio.

TO LEASE—Moving picture theater known as the Majestic; in the business section of the city; 700 seats, responsible parties only. Fitchburg Real Estate & Loan Co., Fitchburg, Mass.

ONE OF THE—Finest and most modern movies in Buffalo; equipped with the most modern scientific instruments to show the best pictures. This place is crowded night after night; profits will run better than five thousand per annum; will sacrifice for $5,500. Six other movies in various parts of the country. Lewis, 580 Ellicott Square, Buffalo, N. Y.

THEATER FOR SALE—In one of best towns on Pacific coast, population 20,000; concrete building, long lease, equipment first class, best house in city. Net profit for year ending February 1st averaged $500 per month. Price $9,000, cash $5,500 balance out of business. Don't wait, opportunity of lifetime. THEATER FOR SALE in county seat, state of Washington, population 7,000. One other theater in town. Net profits for one year ending February 24th $6,700 over all expenses. Theater and equipment first class, must be seen to be appreciated. $5,500 takes everything if sold this month, $6,500 after. Northwest Theater Exchange Co., 623 Joshua Green Bldg., Seattle, Wash.

STAR THEATRE—Wisconsin city of 1,500 population. Price $1,400 cash. Doing good business. Address Star, c/o M. P. World, N. Y. City.

WILL LEASE—Fully equipped moving picture theater established for last five years. Account of death. Seating 500, corner location. $200 per month and heat. City 400,000. Lease must be guaranteed. Wire quick. Open for investigation. Albert Engle, 1008 O'Brien Pl., Minneapolis, Minn.

EQUIPMENT WANTED.

SECOND-HAND—Electric economizer or compensarc for alternating current. State what you have in first letter, also price. Address Ruby Theater, Three Forks, Mont.

WANTED—To buy Ft. Wayne compensarcs, Model B Gas making outfits, Power's 6a and Simplex machines, Opera chairs. Olson Bros., Wichita, Kans.

EQUIPMENT FOR SALE.

SLIGHTLY USED CHOPPERS—Look like new, work like new and just as good as new choppers. Refinished, renickeled, chopping knives in perfect condition. Guaranteed and prices right. Security Manufacturing Co., 2 Warren Ave., West, Detroit, Mich.

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MELIES MANUFACTURING CO.—Offers Manufacturers film cleaner and polisher at half price. Write or 'phone. 326 Lexington Ave., N. Y. City.

MIRROR SCREEN—9½ ft. by 12 2-3 ft. A bargain. C. E. Adams, Lebanon, Ind.

MAKE YOUR DOLLAR DO ITS DUTY by dealing with The Wichita Film & Supply Co., Wichita, Kans., jobbers and dealers in best makes of picture machines, opera chairs, booths, brass frames, curtains, compensarcs, machine parts, accessories and everything pertaining to the equipment end. A number of used machines at bargain prices $50 up. 200 reels at $4 up. Write or wire today and save money.

BRASS POSTER FRAMES—For one, three and six sheets. Also brass easels, brass railings. Write for complete catalog. THE NEWMAN MFG. CO., Cincinnati, O., 104 4th Ave., N. Y.

WRITE OR WIRE—The Lears Theatre Supply Co., 509 Chestnut St., St. Louis, Mo., the largest exclusive theater equipment concern in the West, for seats, all leading makes of moving picture machines, operating booths, curtains and all other theater accessories. They always have some slightly used goods in stock for immediate shipment and sell them at bargain prices. Folding chairs, 40c. each up. Opera chairs, 60c. each up. Moving picture machines, $50 each up. Send them an exact list of your wants and see why they sell them all.

OPERA CHAIRS—Anti-trust prices always. Used chairs, 65c up. New, $1. Job of three hundred upholstered in good shape at $1.50 each. I can save you money on your outfit. Joseph Redington, Scranton, Pa.

BARGAINS—One Powers 6A, used, complete, $160; Powers No. 6, $135. In perfect condition, have been completely overhauled. Decided bargains. First come, first served. Simplex used by ourselves two weeks for demonstrating, same as new, price $195. Large stock of theater supplies, machines, etc. Plenty of Electra & Bio carbons. Write for catalog. Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.

FOR SALE CHEAP—Mirror screen, 11.4x8.6; Wurlitzer piano, style A, Flute. Princess Theater, Muscatine, Ia.

BRAND NEW—Silveroid screen, 12x16. Will sell at a bargain. Enclose stamp for sample. Box 369, Canton, Ohio.

CAMERAS FOR SALE.

FRENCH DE BRIE—Four magazines (round metal) 360ft. capacity. Trick normal and reverse crank, foot markers for three hundred feet and every individual exposure. Speed indicator punch and focusing tube, large view finder, Ziess f3-5 50MM lens. In perfect condition positively free from static or scratches. Price $275; Warwick tripod and tilt included. Most compact camera made. Excellent studio camera. Address Photographer, 117 15th St., Toledo, Ohio.

MOTION PICTURE CAMERAS for sale. Expert cameramen furnished. Motion Film Co., Box 532, Kansas City, Mo.

FILMS WANTED.

WANTED—To purchase feature films, new or second hand. Must be good condition and plenty of posters available; also would like to handle feature films on pront sharing basis, Florida, Georgia and Alabama. Best reference. Address W. C. Burgert, Tampa, Fla.

FEATURES—Wanted to buy 3, 4, 5 reel features, good condition, plenty paper, also commercials. Give full particulars and very lowest cash price. F. O. D., c/o M. P. World, N. Y. City

WE WANT—Good features for California, Arizona, Washington and Nevada. Will handle them on percentage basis. Best of references given if desired. Robert A. Hazel Amusement Co., Inc., Executive Offices, Palo Alto, Cal.

FILMS FOR SALE OR RENT.

3, 4, 5 AND 6 Reel features for sale, with original paper. Very low prices. Ask for our list. Consumers Film Service, 145 West 45th St., N. Y. City.

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COMMERCIAL—Single reels for sale Posters included. In good shape. Guaranteed. Send for list. Globe Film Exchange, Pantages Bldg., San Francisco, Cal.

FOR SALE—Thirty second-hand Keystone comedies $30 and up. Forty Foreign and American comedies $10 with and without paper. Also copy "Female Raffles" nearly new, with three sets new photos, $105. $2 deposit required. Mayer Silverman, 105 4th Ave., Pitts., Pa.

FILM FOR SALE—In good shape, posters included. Send for list. Lock Box 691, Kalamazoo, Mich.

FOR SALE—500 first-class single reels in A-1 condition, with or without posters; $5 up. Exchanges looking for A-1 commercials, get in touch with us at once. Also 2 and 3 reel comedies and dramas. Federal Feature Film Co., 220 West 42d St., N. Y City.

FILMS FOR SALE—100 reels good running condition with posters. Two dollars per reel. In one lot. Box 94, Charleston, W. Va.

MUSICAL INSTRUMENTS FOR SALE.

MARIMBAPHONE—Slightly used, will sell for $60 to quick buyer. Excellent instrument. Address W. Nero, Cedarburgh, Wis.

MISCELLANEOUS.

NEGATIVE DEVELOPED—And positive print 4c. Titles 5c. Perforated negative stock 3¼c. ft. Positive 3c. Buckeye Motion Picture Co., Wapakoneta, Ohio.

SLIDES.—Expert designing; beautiful coloring; unexcelled service; write for catalogue. Texarkana Slide Co. Texarkana, Ark., Tex.

EXPERT TYPING—Photoplays 30 cents per reel. Carbon 10 cents. Fred A. Pitz, Amana, Iowa.

EXHIBITORS—Double your present business. Send stamp for complete free plan. McPherson, 900 N. La Salle St., Chicago, Ill.

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DU PONT FABRIKOID DU PONT FABRIKOID DU PONT FABRIKOID

A Comfortable Seat

MAKES THE

Show Complete

AS owner or manager of a moving picture theatre, you know the importance of comfortable seating arrangements.

There is no seat so cozy, attractive and restful as the upholstered chair covered with

DU PONT FABRIKOID
REG. U. S. PAT. OFF.

CRAFTSMAN QUALITY

Such seats are inviting to patrons, a credit to good taste and a positive indication of the desire to have every detail of the theatre harmonize with the high character of the attractions featured.

This superior quality of artificial leather is extensively used in many of the leading theatres. It is far more durable than coated splits. It is made in a plain or embossed finish, in various colors and

IS WATERPROOF

thus making surface cleansing easy, quick and cheap—an item of cost to be kept at the lowest.

IF you are to renovate your seating accommodations, or increase the capacity of your theatre, or contemplate installing a reserve section requiring a better seat, we will be glad to send samples and quote prices.

ADDRESS DEPT. 463

DU PONT FABRIKOID CO.

Wilmington, Delaware

CANADIAN BRANCH
TORONTO, ONTARIO

Easy Money for Theatres

Extra Profits You Are Not Now Getting

$360.45 the First Month from Butter-Kist Corn Popper

You have the ideal crowd to buy—you should be getting the profits. Scores of motion picture theatres are now reaping a year-'round harvest of spot-cash sales from BUTTER-KIST Pop-Corn in addition to regular paid admissions.

Profits $25 to $60 weekly. One theatre took in $360.45 the first month. Smallest theatres selling $4 to $5 worth of BUTTER-KIST in the evenings alone. Remember that every dollar you take in is seventy cents profit.

BUTTER-KIST

Corn Popper

This famous money-maker requires only 26 in. x 32 in. of space. You have plenty of room for it in lobby, foyer or down near stage.

Runs itself and turns out 1 bag in 48 seconds—**$3.75 per hour!**

Pops and butters **automatically**—each morsel evenly. No watching, no work, no stock to carry, no muss. **Just take in the money!**

Superbly built of plate glass, with mahogany, oak or white enamel cabinet, metal parts of polished aluminum and nickel.

BUTTER-KIST Pop-Corn with Butter-Kist Prizes

"Everybody's" asking for famous BUTTER-KIST—the big, fluffy, white flakes—crisp, crackling and clean—evenly buttered and piping hot—untouched by hands. The finest, flavory, savory treat that ever tantalized a mortal's palate—**with a coaxing fragrance** that makes people hungry for BUTTER-KIST.

Every bag bears the valuable BUTTER-KIST trademark and Kiddies that thousands are saving and sending to us for handsome prizes. Brings people back to your theatre. Records show big increase in attendance.

Pay From Your Sales

A small payment down brings you the BUTTER-KIST Corn Popper with all privileges included. Then it pays for itself in short order. Let us show you.

"The Little Gold Mine" FREE

Handsome new book, "The Little Gold Mine," gives facts, figures, **proof of profits** and photographs. **Sent FREE.** Write for it at once—you lose $4 to $16 in sales every day you delay.

Holcomb & Hoke Mfg. Co.

1603 Van Buren Street, Indianapolis, Ind.

Complete List of Current Film Release Dates

(For Daily Calendar of Programme Releases see Pages 106 and 107.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH

March 25—The Love Transcendent (Drama).
March 26—A Stop Off In New Mexico (Comedy)
A Hot Foot Romance (Comedy).
March 27—A Foothill Problem (Drama).
March 29—The Sister's Solace (Drama).
March 30—The Americano (Special Two Part Drama).
April 1—Just a Lark (Comedy Drama).
April 2—The Sheriff's Dilemma (Drama)
April 3—Destiny Decides (Drama)
Apr. 5—The End of the Play (Comedy Drama).
Apr. 6—The Bridge Across (Special Two part Drama)
Apr. 8—The Vindication (Drama)
Apr. 9—The Miser's Legacy (Drama)
Apr. 10—The Brooding Heart (Drama)

EDISON.

March 29—Killed Against Orders (Special—Three Parts—Drama)
March 30—Music in Flats (Comedy).
March 31—A Lucky Loser (Comedy)
April 2—The Boston Tea Party (Special Two Parts—Drama)
April 3—When Gratitude Is Love (Drama).
Apr. 5—Won Through Merit (Drama)
Apr. 6—A Clean Sweep (Comedy)
Apr. 7—Snap Shots (Comedy).
Apr. 9—The Stoning (Special Three parts—Drama)
Apr. 10—An Unpaid Ransom (Drama)

ESSANAY

March 24—The Fable of the Struggle Between Personal Liberty and Wave Reform (Comedy).
March 25—Two Bold Bad Men (Western—Comedy)
March 26—The Great Silence (Special Three parts—Drama).
March 27—The Outlaw's Awakening (Western—Drama)
March 29—Curiosity (Comedy).
March 30—The Man in Motley (Drama).
March 31—The Fable of "The Demand That Must Be Supplied"—Comedy)
April 1—A Coal Talk (Western Comedy)
April 1—A Dimes Elopement (Special Two Part—Comedy)
April 2—Countess Vecchio's Jewels (Special—Two Parts—Drama).
April 3—Ingomar of the Hills (Drama)
Apr. 5—The Other Woman's Picture (Drama)
Apr. 6—The Lady of the Snows (Special—Three parts—Drama).
Apr. 7—The Fable of "The Busy Man and the Idle Woman"—Comedy)
Apr. 8—Sophie's Fighting Spirit (Western Comedy)
Apr. 9—An Opal Ring (Special Two part—Drama).
Apr. 10—Andy of the Royal Mounted (Western Drama)

KALEM.

March 24—The Diamond Broker (Episode No. 5 of the Girl Detective Series" Special Two parts (Drama).
March 26—The Tale of a Hat (Comedy).
March 27—The Girl at Lone Pond (Episode No. 20 of the Hazards of Helen Railroad series—Drama).
March 29—Peron (Special Two Parts—Dr.)
March 30—Ham in the Harem (Comedy).
April 1—The Girl on the Wire (Episode No. 10 of "The Girl Detective Series"—Drama).
April 2—The Cotton Bowl (Special—Three Parts—Drama).
April 3—A Life in the Balance (Episode No. 21 of the Hazards of Helen—Railroad Series—Drama)
Apr. 5—The Second Commandment (Special Three parts—Drama)
Apr. 6—"Ham's" Harrowing Duel (Comedy).
Apr. 7—The Thumbprint on the Safe (Episode No. 11 of The Girl Detective Series—Special Two parts—Drama).
Apr. 9—He Was a Traveling Man (Comedy)
No. 22 of the "Hazards of Helen" Railroad Series—Drama)
Apr. 10—The Girl on the Trestle (Episode No. 23 of the "Hazards of Helen" Railroad Series—Drama)

LUBIN.

March 27—It Happened On Wash Day (Comedy).
Si and the Acrobats (Comedy)
March 29—Patsy Bolivar Series No. 14 "Patsy Married and Settled (Comedy)
March 30—Monkey Business (Comedy)
March 31—The Unmarried Husband (Special—Two Parts—Drama)
April 1—The White Mask (Special—Three Parts—Drama)
April 2—In the Background (Drama)
April 3—Mother of Pearl (Comedy)
Apr. 5—Road O' Strife Serie Episode No. 1 "The House of Secrets"—(Drama)
Apr. 6—Capturing The Cook (Comedy)
Apr. 7—The Cipher Key (Special Three parts—Drama).
Apr. 8—Mr. Carlson of Arizona (Special—Two parts—Drama)
Apr. 9—The Stroke of Fate (Drama)
Apr. 10—He Couldn't Explain (Comedy)
Clothes Count (Comedy)

MINA.

March 25—A Tilled Trio (Comedy)
April 1—Moonshine (Comedy)
April 8—A Barber-ous Affair (Comedy)
Apr. 15—The Amateur Tramp (Comedy)

SELIG.

March 22—Hearst-Selig News Pictorial No. 24, 1915 (News)
March 23—The Outlaw's Bride (Drama).
March 24—Alice of the Lake (Drama)
March 25—Hearst-Selig News Pictorial No. 24, 1915 (News)
March 26—The Clam-Shell Suffragettes (Farce-Comedy)
March 27—Perils of the Jungle (Jungle—Zoo—Wild Animal Drama)
March 29—Miss Cute (Special Two Parts—Western Drama)
March 29—Hearst-Selig News Pictorial No. 25, 1915 (News)
March 30—The Local Light (Western Comedy)
March 31—Ashes of Gold (Drama)
April 1—Hearst-Selig News Pictorial No. 26, 1915 (News)
April 2—Two Women and One Hat (Comedy)
April 3—A Night in the Jungle (Jungle Zoo—Drama)
Apr. 5—The Gentleman Burglar (Special—Two parts—Drama)
Apr. 6—Hearst-Selig News Pictorial No. 27 1915 (News).
Apr. 6—Getting a Start in Life (Western—Comedy)
Apr. 7—[illegible] (Drama).
Apr. 8—[illegible] Pictorial No. 28, 1915 (News)
Apr. 9—[illegible] (Farce—Comedy)
Apr. 10—[illegible] Zoo (Animal)

VITAGRAPH

March 26—The Lady of Shalett (Comedy).
March 27—Lifting the Ban of Coventry (Broadway Star Feature—Special—Three parts—Military Drama)
March 29—Cutey Becomes a Landlord (Comedy).
March 30—The Enemies (Broadway Star Feature—Special Three Parts—Dr.)
March 31—A Fortune Hunter (Comedy).
April 1—The Heart of Jim Brice (Drama).
April 2—When Dumleigh Saw the Joke (Comedy).
April 3—Janet of the Chorus (Special Two Part—Drama)
Apr. 5—The Iris Family Series No. 4 Mr. Jarr Takes a Night Off (Comedy).
Apr. 6—The Timid Mr. Tootles (Special—Two parts—Comedy).
Apr. 7—Easy Money (Comedy).
Apr. 8—Her Gethsemane (Drama)
Apr. 9—They Loved Him so (Comedy)
Apr. 10—The Return of Maurice Donnelly (Broadway Star Feature—Special—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURE

Feb. 27—A Daughter's Strange Inheritance (Special—Three parts—Drama).
Mar. 2—The Silent Plea (Special Three parts—Drama).
March 13—The Radium Thieves (Special—Three parts Drama)
March 16—From Headquarters (Special—Three Parts—Drama).
March 27—Lifting the Ban of Coventry (Special—Three parts—Military Drama)
Apr. 10—The Return of Maurice Donnelly (Special Three parts—Drama)

ESSANAY.

Jan. 18—When Love and Honor Called (Dr.)
Feb 18—The Accounting (Three Parts—Drama)

KALEM.

December—The School for Scandal (Four Parts—Drama).

LUBIN

Dec.—The White Mask (Drama)
Dec.—The Valley of the Lost Hope (Drama)
Jan.—The District Attorney (Drama).
Feb.—The Evangelist (Drama).

SELIG.

January—A Texas Steer (Five Parts—Comedy)
January—The Crisis (Drama)
January—History of the World's Greatest War (Five Parts—Topical)

George Kleine

Jan. 18—Du Barry (Six parts—Drama).
Feb 15—Step Thief (Five Parts—Drama)
March 15—The Woman Who Dared (Five Parts Drama).
March 30—The Enemies (Special—Three Parts Drama).

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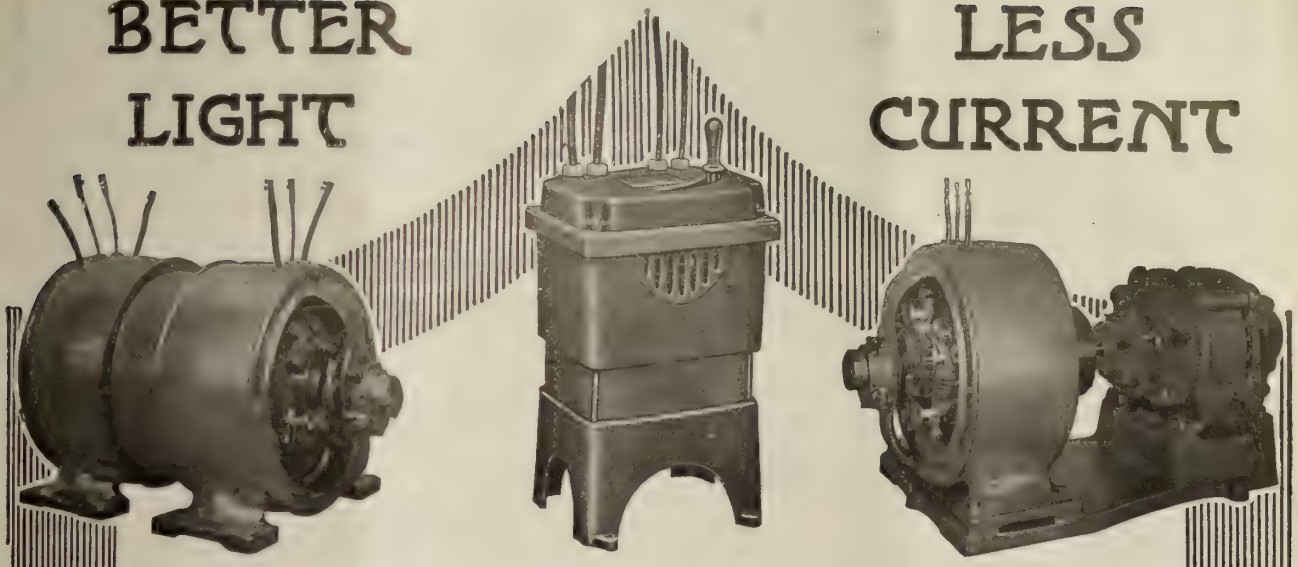

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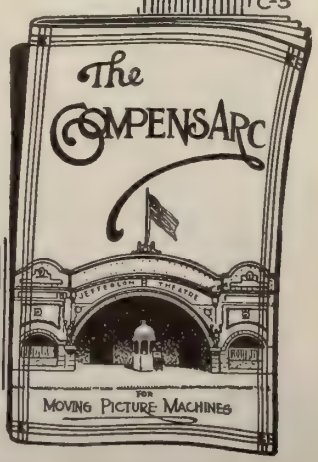

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Complete List of Current Film Release Dates

(For Daily Calendars of Program Releases See Pages 106-108.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Imp, Joker, Victor.
Tuesday—Big "U," Gold Seal, Nestor.
Wednesday—Animated Weekly, Laemmle, L-KO.
Thursday—Big "U," Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG "U."

March 30—The Love of Mary West (Drama).
April 1—The Cameo Ring (Two Parts—Domestic Drama).
Apr. 6—Putting One Over (Drama).
Apr. 8—The Heart Breaker (Two parts—Comedy—Drama).

BISON.

March 27—The Hidden City (Two Parts—British Sepoy—Drama).
April 3—The Oaklawn Handicap (Two Parts—Racetrack Drama).
Apr. 10—And They Called Him "Hero" (Two —parts—Civil War Drama).

GOLD SEAL.

March 23—The Human Menace (Two Parts—Modern—Drama).
March 30—The Duchess (Three Parts—Drama).
Apr. 6—The Mysterious Contragrav (Two parts —Mystery Drama).

IMP.

March 26—Uncle John (Two Parts—Human Interest—Drama).
March 29—The Supreme Impulse (Comedy-Dr).
April 2—The City of Terrible Night (Two Parts—Melodrama).
Apr. 5—The Story the Clock Told (Drama).
Apr. 9—The Broken Toy (Two parts—Drama).

JOKER.

March 27—Dixie's Day Off (Comedy).
March 29—Around the World in Ten Minutes (Animated—Cartoon).
—Swedish National Park of Lapland (Educational).
April 3—Love, Fireworks and the Janitor (Comedy).
Apr. 5—Wedding Bells Shall Ring (Comedy).
—In the Land of the Mikado With Homer Croy (Educational).
Apr 10—Fares, Please! (Comedy).

LAEMMLE.

April 4—The Pinch (Drama).
Apr. 7—His Captive (Two parts—Drama).
April 11—Life's Furrow (Drama).

L-KO.

March 24—No Release this week.
March 28—A Change in Lovers (Comedy).
March 31—Hearts and Flames (Two Parts—Comedy).
April 4—No Release this Week.
Apr. 7—The Fatal Note (Comedy).
Apr. 11—No Release this Date.

NESTOR.

April 2—His Only Pants (Comedy).
Apr. 6—Eddie's Little Nightmare (Comedy).
Apr. 9—The Baby's Fault (Comedy).

POWERS.

March 27—The Ace of Clubs (Drama).
April 3—Love o' the Parent (Drama).
Apr. 10—The Law of the Open (Drama).

REX.

March 25—Six Months to Live (Comedy—Drama).
March 28—The Desert Breed (Two Parts—Western Drama).
April 1—The Maid of the Mist (Drama).
April 4—A Lesson from the Far East (Two Parts—Human Interest—Drama).
Apr. 8—The Clutch of the Emperor (Drama).
April 11—The Grind (Three parts—Human Interest Drama).

STERLING.

March 25—Olive's Pet (Juvenile Comedy).
April 1—Olive's Hero (Juvenile Comedy).
—Swan Life (Educational).
Apr. 8—The Butler's Busted Romance (Comedy).

VICTOR.

March 22—Mary's Duke (Three Parts—Comedy Drama).
March 26—The Danger Line (Drama of the Hills).
March 29—Playing With Fire (Two Parts—Society Drama).
April 2—The Law of Love (Drama).
Apr. 5—The Guardians of the Flocks (Two parts—Western—Drama).
Apr. 9—The Rustle of a Skirt (Comedy—Drama).

UNIVERSAL SPECIAL RELEASE.

March 28—The Black Box (Episode 3, "The Pocket Wireless" (Two Parts—Drama).
April 4—The Black Box (Episode 4 "An Old Grudge") (Two Parts—Drama).
Apr. 11—The Black Box (Episode 5 "On the Rack" (Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Kay-Bee, Majestic or Thanhouser, Princess, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

March 24—In the Heart of the Woods (Drama)
March 29—In the Sunlight (Two Parts—Dr.).
March 31—Reformation (Drama).
Apr. 5—His Brother's Debt (Two parts—Drama).
Apr. 7—A Touch of Love (Drama).
Apr. 9—The Problem (Drama).

BEAUTY.

March 23—When the Fire Bell Rang (Comedy Drama).
March 30—The First Stone (Drama).
Apr. 6—The Once Over (Comedy—Drama).

BRONCHO.

April 28—The Renegade (Two Parts—Drama).
May 5—The Spark in the Embers (Two Parts—Drama).
May 12—His Affianced Wife (Two parts—Drama).

DOMINO.

April 22.—The Artist's Model (Two Parts—Drama).
April 29—The Power of the Street (Two Parts —Drama).
May 6—The Man From Nowhere (Two parts —Drama).

KAY-BEE.

April 9—The Roughneck (Two parts—Drama).
April 16.—The Taking of Luke McVane (Two Parts—Drama).
April 23—The Riddle of the Wooden Leg (Two Parts—Drama).
April 30—The Valley of Hate (Two Parts—Drama).
May 7—The Kite (Two Parts—Drama).

KEYSTONE.

March 13—Beating Hearts and Carpets (Com.).
March 15—Ambrose's Little Hatchet (Comedy).
Mar. 20—Fatty's Faithful Fido (Comedy).
Mar. 22—A One Night Stand (Comedy).
Mar. 25—Ambrose's Fury (Comedy).
Mar. 29—Fussle's Day of Rest (Two parts—Comedy).

KOMIC.

March 21—Ethel's Doggone Luck (No. 19 of the "Bill" Series) (Comedy).
March 28—Mixed Values (Comedy).
April 4—Ethel's Deadly Alarm Clock (No. 20 of the "Bill" Series—Comedy).
Apr. 11—By Fair Means or Fowl (Comedy).

MAJESTIC.

March 30—An Image of the Past (Drama).
April 2—The Artist's Wife (Drama).
April 4—Doctor Jim (Two Parts—Drama).
Apr. 6—The Little Mother (Drama).
April 11—The Fencing Master (Two parts—Drama).

PRINCESS.

March 26—The Skinflint (Drama).
April 2—The Schemers (Comedy-Drama).
Apr. 9—The Reformation of Peter and Paul (Comedy).

RELIANCE.

March 29—The Jewelled Dagger of Fate (Dr.).
March 31—The Primitive Spirit (Drama).
April 3—Sympathy Sal (Two Parts—Western Drama).
Apr. 5—The Winning Hand (Drama).
Apr. 7—The Indian Changeling (Drama).
Apr. 10—Station Content (Two parts—Drama).

ROYAL.

March 20—Doggone It (Comedy).
March 27—Journey's End (Comedy).
April 3—A Corner in Babies (Comedy).
Apr. 10—Burglars by Request (Comedy).

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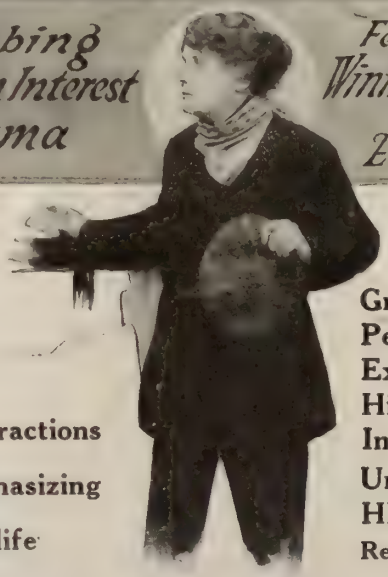

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AMERICAN "BEAUTY" FARCE, "THE ONCE OVER"
A rollicking comedy subject with a punch. Featuring **Virginia Kirtley.**
Under direction of **Frank Cooley.** **Release Tuesday, April 6th, 1915**

"FLYING A" SINGLE REEL FEATURES

"A Touch of Love"
Vivian Rich playing lead.
Release Wednesday, April 7th, 1915

"The Problem"
Winifred Greenwood playing lead.
Release Friday, April 9th, 1915

AMERICAN FILM MFG. CO.
CHICAGO

Complete List of Current Film Release Dates

(For Daily Calendars of Program Releases See Pages 106-108.)

THANHOUSER.

March 28—The Spirit of Uplift (Drama).
March 30—The Magnet of Destruction (Two Parts—Drama).
April 4—The Life Worth While (Drama).
Apr. 6 The Cycle of Hatred (Two parts—Drama).
Apr. 11—A Double Exposure (Comedy—Drama).

SERIAL PUBLICATION CORP.

March 17 Runaway June (Episide No. 10—"Trapped on the Liner") (Two Parts—Drama).
Mar. 24—Runaway June (Episode No. 11 "In The Clutch of the River Thieves" Two parts—Drama).

THANHOUSER SYNDICATE CORP.

March 15—The $20,000,000 Mystery (Episode No. 17, "The Island of Mystery" —Two Parts—Drama).
March 22—The $20,000,000 Mystery (Episode No. 18—"The Cipher Code"—Two Parts —Drama).
Mar. 29—The $20,000,000 Mystery (Episode No. 19 "The Prisoner In the Pilot House" (Two parts—Drama).

MUTUAL MASTERPICTURES.

March —The Quest (American—Five Parts—Drama).
March —The Lost House (Majestic—Four Parts—Drama).
April —The Devil (N. Y. M. P. Corp.—Five parts—Drama).
April —The Outcast (Reliance—Four parts—Drama).

United Film Service

RELEASE DAYS.

Monday—Ideal.
Tuesday—Luna, Premier Superba.
Wednesday—Grandin, or Premier.
Thursday—Luna, Starlight, Superba.
Friday—Empress or Lariat.
Saturday—Lariat or Regent.
Sunday—Jupiter or Starlight.

EMPRESS.

March 19—Courting Trouble (Comedy).
March 26—A Double Deception (Comedy).
March 31—The Rain of Death (Two Parts—Drama).
April 2—Crossed Wires (Comedy).

GRANDIN.

March 17—The Verdict (Two parts—Drama).
March 24—Affinities (Two parts—Comedy-Drama).

IDEAL

March 8—Convict's Conspiracy (Three parts—Drama).
March 15—Retrieving the Past (Two parts—Drama).
March 22—Their Delayed Honeymoon (Two parts—Comedy-Drama).
March 29—His Own Accuser (Two Parts—Dr.).

JUPITER.

March 28—Her Phoney Lovers (Comedy).

LARIAT.

March 12—The Greater Barrier (Two parts—Drama).
March 27—The White Trail (Two parts—Drama).

LUNA.

March 9—Hicksville's Diamond Mystery (Comedy).
March 18—With Daddy's Aid (Comedy).
—Ye Gods What a Cast (Comedy).
March 25—Wheeled Into Matrimony (Comedy).
April 1—A Woman's Way (Comedy).

PREMIER.

March 10—Strength of the Weak (Drama).
March 16—With a Girl at Stake (Drama).
March 23—The Deputy's Reward (Drama).
March 30—The Girl and the Butterfly (Drama).
April 4—Man of the Hills (Drama).

REGENT.

March 13—Her Lesson (Drama).
March 30—The House on "E" Street (Two Parts—Drama)
April 3—Victims of Satan (Two Parts—Dr.).

STARLIGHT.

March 14—A Mix-Up (Comedy).
March 18—I'm Crazy to Be Married (Comedy).
March 25—Ach Louie (Comedy).
April 1—Oh You Popp (Comedy).

SUPERBA.

March 11—A Novelty in Servants (Comedy).
March 16—Lady Audley's Secret (Comedy).
March 23—Target Practice (Comedy)
—Such a Picnic (Comedy).
March 30—Ticket of Leave Man (Comedy).

Kriterion Service

ALHAMBRA.

Mar. 8-13—The Bond of Friendship (Two parts—Drama).
Mar. 8-13—Syd's Busy Day (Comedy).
Mar. 15-20—Romance of an Actress (Two parts—Drama).
—Syd the Athlete (Comedy).
Mar. 22-27—Light Fingered Syd (Comedy).

C. K.

Mar. 8-13—Hotel De Hobo (Comedy).
Mar. 15-20—Steve's Steadfast Steed (Comedy).
Mar. 22-27—When You and I were Young (Comedy—Drama).

KRITERION.

Mar. 8-13—The Sorority Sister (Two parts—Comedy).
Mar. 15-20—When the Fiddler Came to Big Horn (Two parts—Drama).
Mar. 22-27—The Fisher Lass (Two parts—Drama).

MONTY.

Mar. 1-6—The Crumpled Letter (Two parts—Drama).
Mar. 8-13—Love's Vendetta (Two parts—Drama).
Mar. 15-20—Spanish Madonna (Two parts—Drama).
Mar. 22-27—The Stolen Invention (Two parts—Drama).

NOLEGE.

Mar. 1-6—Coronation of the Shah (Educational).
Mar. 8-13—Printing U. S. Stamps (Educational).
Mar. 15-20—Cigar Making (Educational).
Mar. 22-27—American Winter Sports (Educational).

PARAGON.

Mar. 1-6—Fate's Vengeance (Two parts—Drama).
Mar. 8-13—The Skein of Life (Two parts—Drama).
Mar. 15-20—A Voice From the Sea (Two parts—Drama).
Mar. 22-27—The Hawk and the Hermit (Two parts—Drama).

PUNCHINELLO

Mar. 1-6—Shadows (Comedy).
Mar. 8-13—A Terrible Tragedy (Comedy).
Mar. 15-20—Cy's Triumph (Comedy).
Mar. 22-27—An Amateur Burglar (Comedy).

PYRAMID.

Mar. 8-13—All on Account of a Sneeze (Comedy).
Mar. 15-20—Kriterion Komic Kartoons (Comedy).
Mar. 22-27—Kriterion Komic Kartoons (Comedy).

SANTA BARBARA.

Mar. 1-6—Resourceful Billy (Comedy).
—Back of the Shadows (Two parts—Drama).
Mar. 8-13—Billy's Scoop (Comedy).
—The Broken Glass (Two parts—Drama).
Mar. 15-20—Billy's Waterloo (Comedy).
—The Step Brothers (Two parts—Drama).
Mar. 22-27—Billy Convincing Father (Comedy).
Mar. 22-27—The Greater Power (Two parts—Drama).

THISTLE.

Mar. 1-6—Dirty Dan's Demise (Comedy).
Mar. 8-13—Cousin Fluffy (Comedy).
Mar. 15-20—A Devilish Dream (Comedy).
Mar. 22-27—Taming Father (Comedy).

TRUMP.

Mar. 1-6—In Raw Color (Two parts—Drama).
Mar. 8-13—Kidnapped (Two parts—Drama).
Mar. 15-20—Love's Triumph (Two parts—Drama).
Mar. 22-27—Broken Vows (Two parts—Drama).

ALLIANCE FILM CORP.

March —The Pageant of San Francisco (Pageant Five Parts—Drama).
March —The Lone Star Ranch (Climax Five Parts—Drama).

APEX.

March—The Man Who Vanished (Drama).

BROADWAY FILM CO.

March —The Bridge of Sighs (Four parts—Drama).

CITAGRAPH CO.

March —Life in a Western Penitentiary (Four Parts—Drama).

COSMOFOTOFILM CO.

March —O-18; or a Message from the Sky (London Film—Drama).

GREAT NORTHERN FILM CO.

March—A Deal with the Devil (Three Parts—Drama).

I. S. P. CO.

March —Was He a Coward (Four Parts—Drama).

KAISER FILM CO.

March—The Great Italian Earthquake (Two Parts—Topical).

LIFE PHOTO FILM CORP.

March —The Curious Conduct of Judge Legarde (Drama).
April —The Unbroken Road (Drama).

METRO PICTURES CORP.

March 29—Satan Sanderson (Rolfe—Drama).
April 5—Shadows of a Great City (Popular Players—Drama).
April 12—The Cowboy and the Lady (Rolfe—Drama).
April 19—The Heart of a Painted Woman (Popular Players—Drama).

NEUTRAL FILM CO.

March —The Last of Mafia (Five Parts—Drama).

LEWIS-WOLFF CO.

April —Billy Sunday, The Evangelist (Topical).

PARAMOUNT PICTURES CORP.

March 22—Are You a Mason? (Famous Players—Comedy).
March 25—My Lady Peggy (Famous Players—Comedy—Drama).
March 29—Pretty Mrs. Smith (Morosco—Comedy—Drama).
Apr. 1—The Unafraid (Lasky—Drama).
Apr. 5—Pretty Sister of Jose (Famous Players Five parts—Drama).
Apr. 12—The Captive (Lasky—Drama).
Apr. 15—The Tides of Barnegat (Famous Players—Four parts—Drama).

PATHE EXCHANGE, INC.

March —Ima Simp's Dream (Comedy).
March 17—Pathe News No. 22, 1915 (News).
March 22—Pathe News No. 23, 1915 (News).
March 22—The Exploits of Elaine (Episode 13, "The Devil Worshippers"—Two Parts—Drama).
April —The Bliss of Ignorance (Three parts—Drama).
April —The Police Dog (Third Episode)—Comedy—Cartoon).
April —The Gorges of the Tarn (Colored —Scenic).
April —The Praying Mantis (Educational).
April —The Treasure (Drama).

PHOTO DRAMA CO.

March —Pr-o-h-i-b-i-t-i-o-n (Drama)

SELECT FILM BOOKING AGENCY.

March —The Eternal City (Famous Players—Eight Parts—Drama).

TIFFANY MOTION PICTURE CORP.

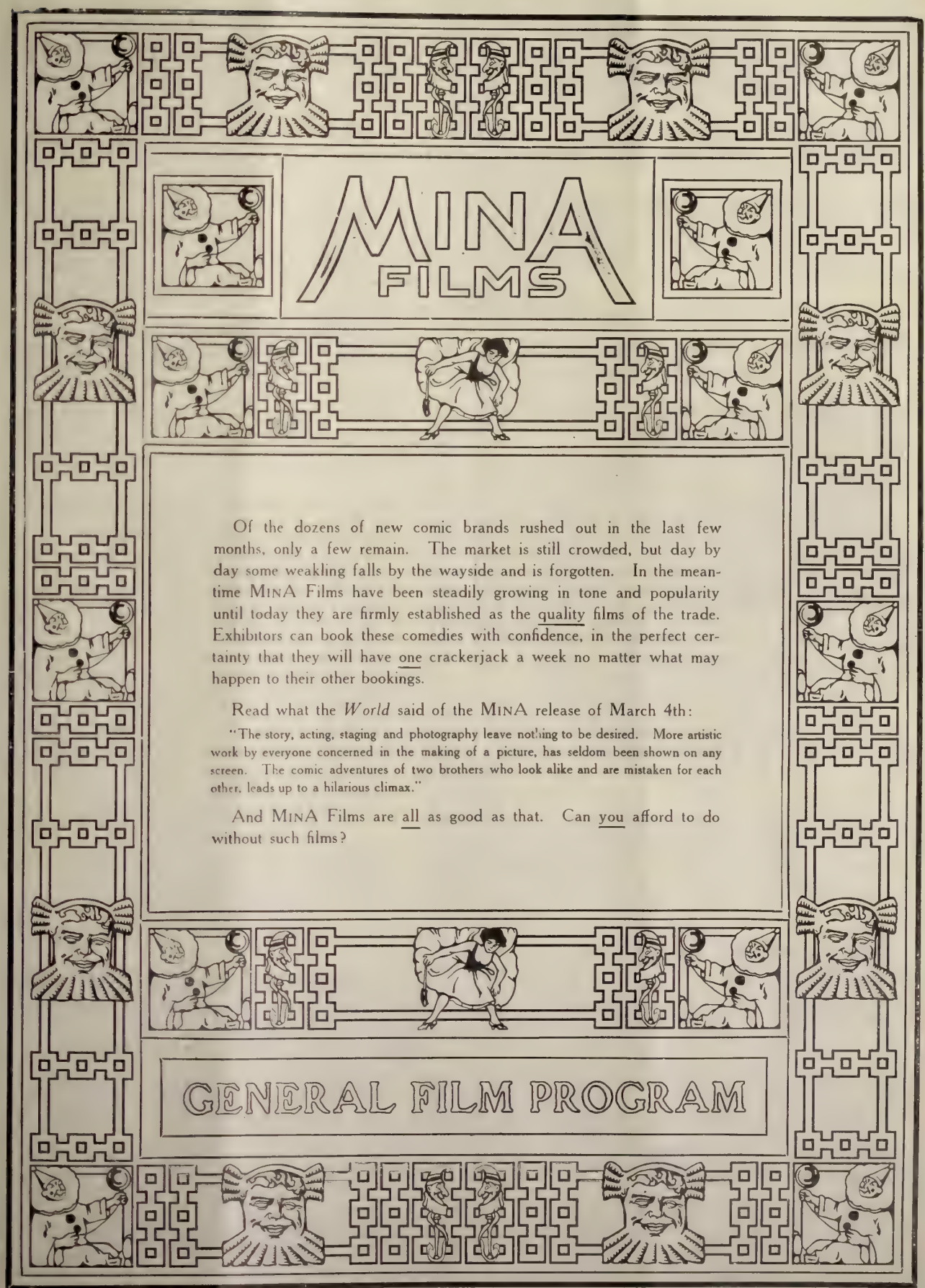
March —The Heart of Maryland (Six Parts —Drama).

WORLD FILM CORPORATION.

March 15—M'Liss (Shubert—Five Parts—(Drama).
March 22—What Happened to Jones (Brady—Five parts—Comedy).
Mar. 29—The Arrival of Perpetua (Shubert—Five parts—Drama).
Apr. 5—The Man Who Found Himself (Brady Five parts—Drama).
Apr. 12—Hearts In Exile (Shubert—Five parts —Drama).

WORLD COMEDY STAR FILM CORP.

March 15—The Dancing Beetle (Comedy).
Mar. 22—Hi Ch Ex the Year (Comedy)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Member of the M. P. M. O. Union, Local 306.

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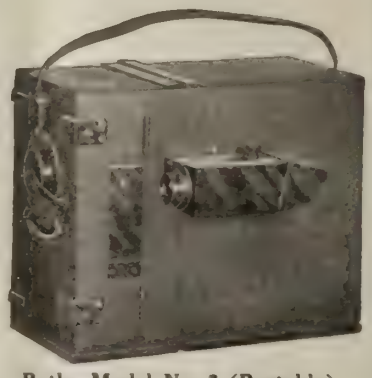

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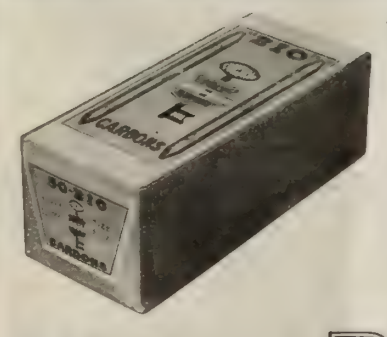

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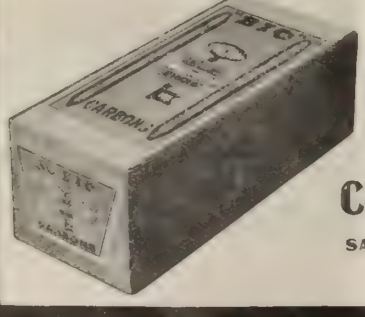

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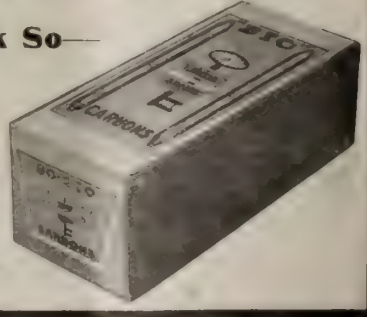

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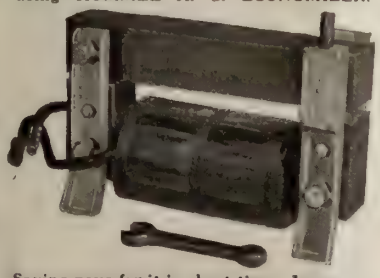

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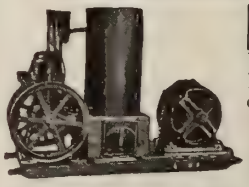

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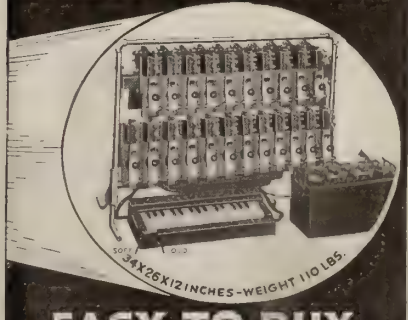

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Please Note My fees do not include envelopes or return postage. Send prepaid and self addressed return envelope and remit in New York exchange; not local checks. I reserve the right to return unread (with fee) any story or plot that does not warrant treatment. All scripts must be typewritten.

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Wild Animal Pictureplay in one reel. Jungle-Zoo beasts perform.
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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Beulah" (Balboa-Alliance).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

The DIE IS CAST

By Edwin Thanhouser

IT is done! My heart is glad—my judgment is confirmed!

I have told you of the material that the new Thanhouser releases will be made of, of the new inspiration, the high tone, the lofty ideal that will be put into them.

Well—all this time we have been hard at work, and two minutes before I sat down to write this I was in my projection room, looking at the first few of the new Thanhouser releases.

What I saw there made me rush back to my desk and get this off to you at once!

I can't be *conservative* now—I can't be **modest**! I feel like **SHOUTING** to you! They're great!—just positively and absolutely all that I want them to be! They're dozens of per cent. better than the best work I ever did before—and I don't need to repeat here what the name Thanhouser has meant to you in the past.

You are all men of business, men of enterprise, and many of you know what it is to have carried the spark of an ideal in your heart and mind for a long time—then to see it fanned into a flame from which, like Phoenix, the creature of your fancy arises!

That's where I stand now! I am satisfied, and you know that will mean satisfaction for **you**!

The new Thanhouser releases are ready, so be quick when I announce the release dates.

Edwin Thanhouser

OUR NEXT RELEASES

"THE CYCLE OF HATRED" (Two Reel Drama). Tuesday, April 6th.
"A DOUBLE EXPOSURE" (One Reel Comedy). Sunday, April 11th.
PRINCESS—"JUST KIDS" (One Reel Comedy). Friday, April 9th.

Distributed exclusively through the United States and Canada by the Mutual Film Corporation

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Thanhouser's newest serial. See representatives of Thanhouser Syndicate Corporation at any Mutual office in the United States and Canada.

All-star cast includes **James Cruze, Mary Elizabeth Forbes, Sidney Bracy, Marguerite Snow, Harry Benham, Frank Farrington.**

Controlled by Thanhouser Syndicate Corp., 71 West 23rd St., N. Y.

THANHOUSER FILM CORP.

New Rochelle, N. Y.

Producers of "The Million Dollar Mystery"

How to Make Money

by Lewis J. Selznick

No. 11

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

Ray Bagley of the Missoula Amusement Company is the manager of the Empress Theatre in Missoula.

Missoula sounds like one of the small 2 x 4 towns where nothing happens, but the fact that live exhibitors are not always found in New York City is proven by some of Mr. Bagley's stunts with World Film.

The Empress Theatre runs programs of two other feature companies, giving a day to each one. He runs World Film two days.

When Mr. Bagley saw Lew Fields in "Old Dutch," he decided that the picture was good enough for something unusual, and the result was that he introduced what he calls Midnight Matinee. He ran the film on Sunday morning between 12 and 1.20 in addition to the regular night performance.

His newspaper advertising based on suggestions of our pictures and ads. and and our complete publicity service, were the best possible examples of what can be done by a man who keeps his eyes open and is willing to accept expert help. The Midnight Matinee was a great hit, both financially and as a publicity stunt.

In addition to the newspaper advertising used, Mr. Bagley also uses 3-24 sheets for every World Film feature, in addition to his regular paper, and boosts his photo showing with a beautiful hand-colored gravure three days in advance of the performance.

In concluding his letter Mr. Bagley says the World Film is to be complimented upon the men in their employ. He says he has never corresponded with a more congenial and obliging group of managers. "You've got a great organization," says Mr. Bagley.

No other feature company has gone into the cost we have in producing adver-advertising aids for the exhibitor's use. For the men who will use them, no more effective method of publicity will be found. Ask our managers to outline to you the complete selling help and the advertising matter which is at your disposal.

A Tremendous 3rd WEEK

—The success of the 3rd Episode of the Black Box was so huge that if we were to tell you the actual facts you would hardly believe it possible.

In point of attendance practically all serial records were smashed from one end of the country to the other. In point of interest and fascinating action, the 3rd Episode of the Black Box was a knock-out.

We might call the insertion of this page ad in Moving Picture World money partially wasted, for it is now unnecessary to persuade exhibitors to book the Black Box; it's getting to be so that much care is necessary in arranging booking dates, so huge has been the number of requests for bookings all over America.

Which all goes to prove that Universal Serials are not dead, in fact, they are very much alive,—so much alive that where other serials have fallen sadly by the wayside, Universal Serials have won, are winning, and will continue to win.

The public want Universal Serials,—and the sooner All Exhibitors from one end of the country to the other realize that there's big money in Universal Serials, just so soon will Exhibitors begin to insure themselves 15 week attendance records continuously.

If you failed to book the Black Box, get busy and book it for your House immediately. Wire your nearest Exchange and in the meantime look out for a lot of hot air and bombastic claims of Feature Serial makers????. Hundreds of Exhibitors who have read and digested the immense quantities of "bull" in serial ads and who have fallen for that "bull," are now sadder and wiser men. Play safe. Hook up with the BIGGEST IN THE WORLD. The Universal. This practically guarantees your success if on your side you will only use the brains God gave you. When the Universal does it—it's huge. When the Universal says it—it's true. The big money is in sight for you. A copy of the huge Advertising Campaign book is free for the asking. Send for it today; then Book the Black Box for your House within the hour.

Universal Film Manufacturing Company

Carl Laemmle, President

1600 Broadway *"The largest film manufacturing concern in the universe"* **New York**

THE HALL-MARK OF CLEAN COMEDIES

Featuring

Lloyd V. Hamilton and Bud Duncan

In planning the "HAM" Series of Comedies, we determined to accomplish two things:

FIRST, to make them the funniest burlesques produced.
SECOND, to make them the CLEANEST burlesques produced.

How well we have succeeded is shown by the amazing popularity achieved by "HAM" Comedies in *less than eight months.*

"HAM'S" HARROWING DUEL

If YOU haven't shown any of these laugh-bringers, start with this one. We guarantee "HAM'S" adventures as aide to Cupid to make the grouchiest dyspeptic laugh. It will be

Released, Tuesday, April 6th

Every Tuesday is a "HAM" Comedy Day. Licensed Exhibitors receive these money-makers as part of their REGULAR Service. Arrange for "HAM" Comedies at the nearest Rental Exchange.

IMPORTANT

You can get 1 and 3-sheet, 4-color lithographs for all "HAM" comedies from the General Film Co., or A. B. C. Co., Cleveland, Ohio.

KALEM COMPANY

235-39 West 23rd Street **New York City, N. Y.**

COMING!

KATHERINE LA SALLE

Late leading lady with Edmund Breese in "THE MASTER MIND," with John Mason in "BIG JIM GARRITY," and Successor to Florence Reed in "THE YELLOW TICKET." In Kalem's production of Lawrence Marston's famous play,

AN INNOCENT SINNER

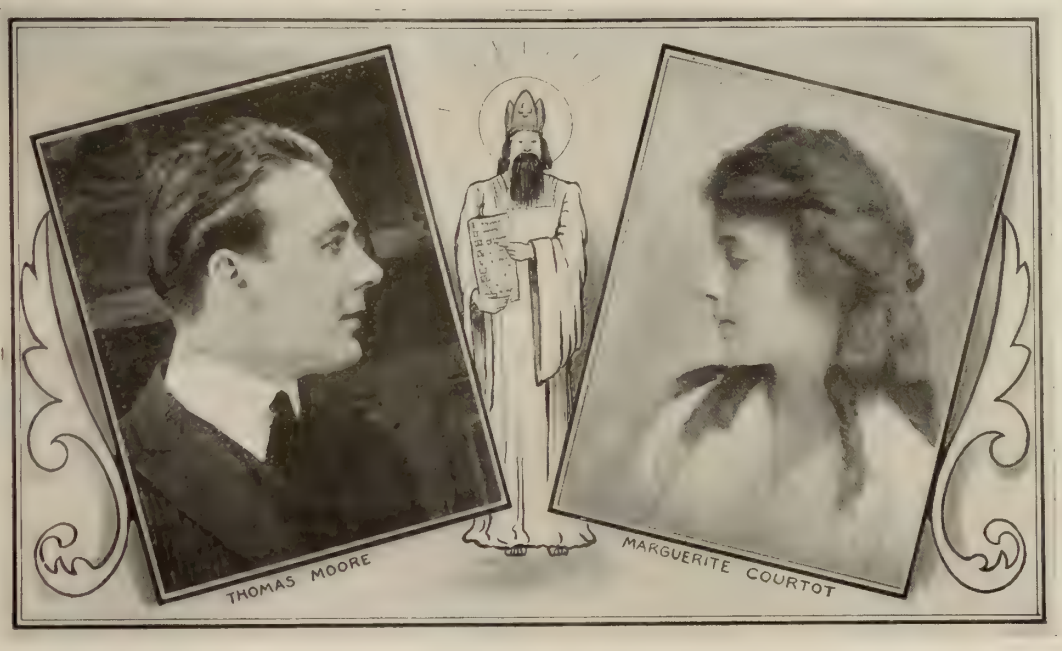
A Three-Act

"BROADWAY FAVORITES" FEATURE

(Released in General Film Company's Regular Service)

KALEM COMPANY

235-39 WEST TWENTY-THIRD STREET NEW YORK CITY, N. Y.



TOM MOORE
and
MARGUERITE COURTOT

IN THE THREE-ACT MODERN DRAMA

The Third Commandment

The Third of a series of Three-Act Dramas showing the application to present day conditions of the Ten Commandments

Released Through General Film Company's Regular Service

FRIDAY, APRIL 16th

"Thou shalt not take the name of the Lord thy God in vain"—this is the commandment which John Holly deliberately violates. His reason for swearing a man's life away, and the terrible punishment subsequently visited upon him. make this a story of unusual power. An all-star cast support Marguerite Courtot and Tom Moore. Licensed exhibitors can secure it as part of their Regular Service.

SPECIAL 1, 3 AND 6-SHEET, 4-COLOR LITHOGRAPHS

KALEM COMPANY

235-39 WEST TWENTY-THIRD STREET NEW YORK CITY, N. Y.

PARAMOUNT

DANIEL FROHMAN
Presents
DAVID BELASCO'S
Famous stage success,
"MAY BLOSSOM,"
with a
FAMOUS
PLAYERS CAST.

A sympathetic
photo-adaptation
of
DAVID BELASCO'S
great American
drama,
In
Motion Pictures
Released
April 15th.

Produced by the

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER, Technical Director
CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM

36
FAMOUS
FEATURES
A YEAR

PROGRAM

A Phenomenal Record Repeated!

In the last issue of the Moving Picture World, we called attention, with pardonable pride, to the fact that for the first time in the history of motion pictures, the two principal Broadway picture theatres, the Strand and the Broadway, during all of last week simultaneously presented our two current releases—John Barrymore, in "Are You a Mason?" and Marguerite Clark in "Gretna Green."

This unprecedented occasion immediately became the trade topic of the day, and the interest of the unusual situation is now further heightened by the fact that this phenomenal record has been repeated at the same theatres during the past week, the Strand Theatre presenting William Elliott in "When We Were Twenty-One," and the Broadway offering, "The Commanding Officer," with Alice Dovey. Further repeating last week's achievement, both these subjects have also scored distinct and individual hits.

Thus, New York City's two foremost photoplay theatres have for two solid weeks depended upon the Famous Players Film Company for their attractions.....

So Can Every Exhibitor in the Country!

FILM COMPANY

Executive Offices
213-229 WEST 26TH ST.
NEW YORK

SERVICE, LTD. CALGARY—MONTREAL—TORONTO

36 FAMOUS FEATURES A YEAR

JESSE L. LASKY

PRESENTS

RITA JOLIVET

IN A PICTURIZATION OF
ELEANOR M. INGRAM'S
EXTRAORDINARY ROMANCE

THE UNAFRAID

WITH HOUSE PETERS

RELEASED APRIL 1ST

UNITED STATES DISTRIBUTORS
PARAMOUNT PICTURES CORP'N

CANADIAN DISTRIBUTORS
FAMOUS PLAYERS FILM SERVICE LTD. MONTREAL, TORONTO, CALGARY

LASKY

JESSE L. LASKY

220 WEST 48TH STREET

JESSE L. LASKY Pres. SAMUEL GOLDFISH

THE NAME OF

JESSE L. LASKY

IS POSITIVELY ACCEPTED
AS THE SUPREME SYMBOL
OF ARTISTIC PROGRESS BY
CRITICS - EXHIBITORS - PUBLIC

LASKY PRODUCTIONS
ALWAYS PLEASE

LASKY

FEATURE PLAY CO.

NEW YORK CITY

Treas. and Gen. Mgr. CECIL B. DE MILLE Dir. Gen.

FRITZI SCHEFF

Highest Priced Star who has Appeared Upon the Screen

IN

PRETTY MRS. SMITH

Produced by

Oliver Morosco Photoplay Co.

in association with

Bosworth, Inc.

released through

Paramount Program

Paramount Program

Fritzi Scheff is another addition to the large number of world-famed stage favorites to come into motion picture work.

Everyone in your town knows about Fritzi Scheff—they will want to see her in this picture.

Have you arranged to show it? No? Write our nearest Exchange.

Paramount Program

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount Program

Paramount Program

A SERIES OF TWELVE SPLENDID THREE PART DRAMAS EACH DEALING WITH SOME VITAL QUESTION OF MODERN LIFE

WHO ? PAYS

EACH STORY IS DISTINCT AND COMPLETE IN ITSELF, EACH EMBODIES THE HIGHEST PHOTOPLAY ART AND EACH FEATURES

RUTH ROLAND
AND HENRY KING.

A WONDERFUL OPPORTUNITY FOR BUSINESS IS GIVEN BY THIS GREAT BALBOA PATHÉ SERIES.

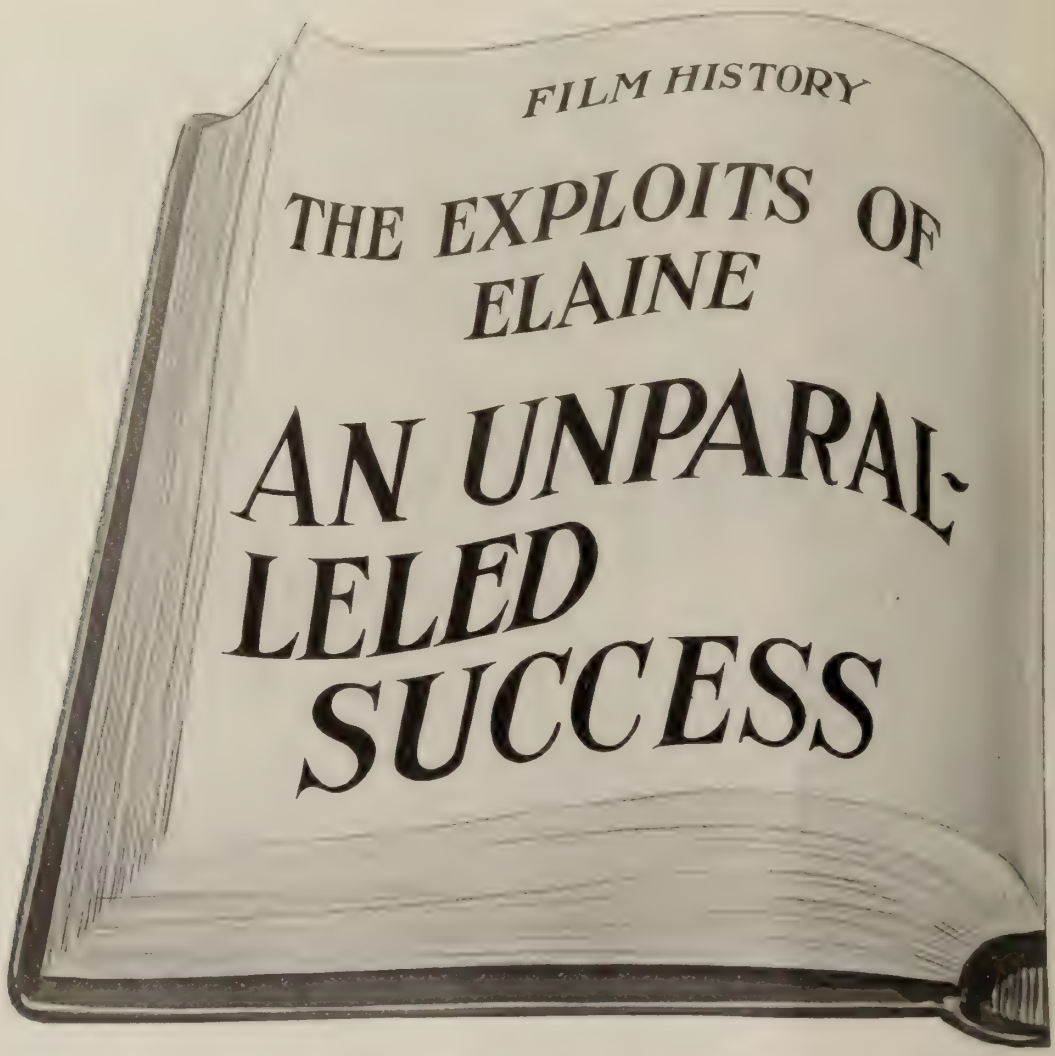
DATE OF FIRST RELEASE, APRIL 17.

THE PATHÉ EXCHANGE INC.

EXECUTIVE OFFICES

25 WEST 45TH ST. NEW YORK, N.Y.

THE SERIAL THAT'S



THE EXPLOIT

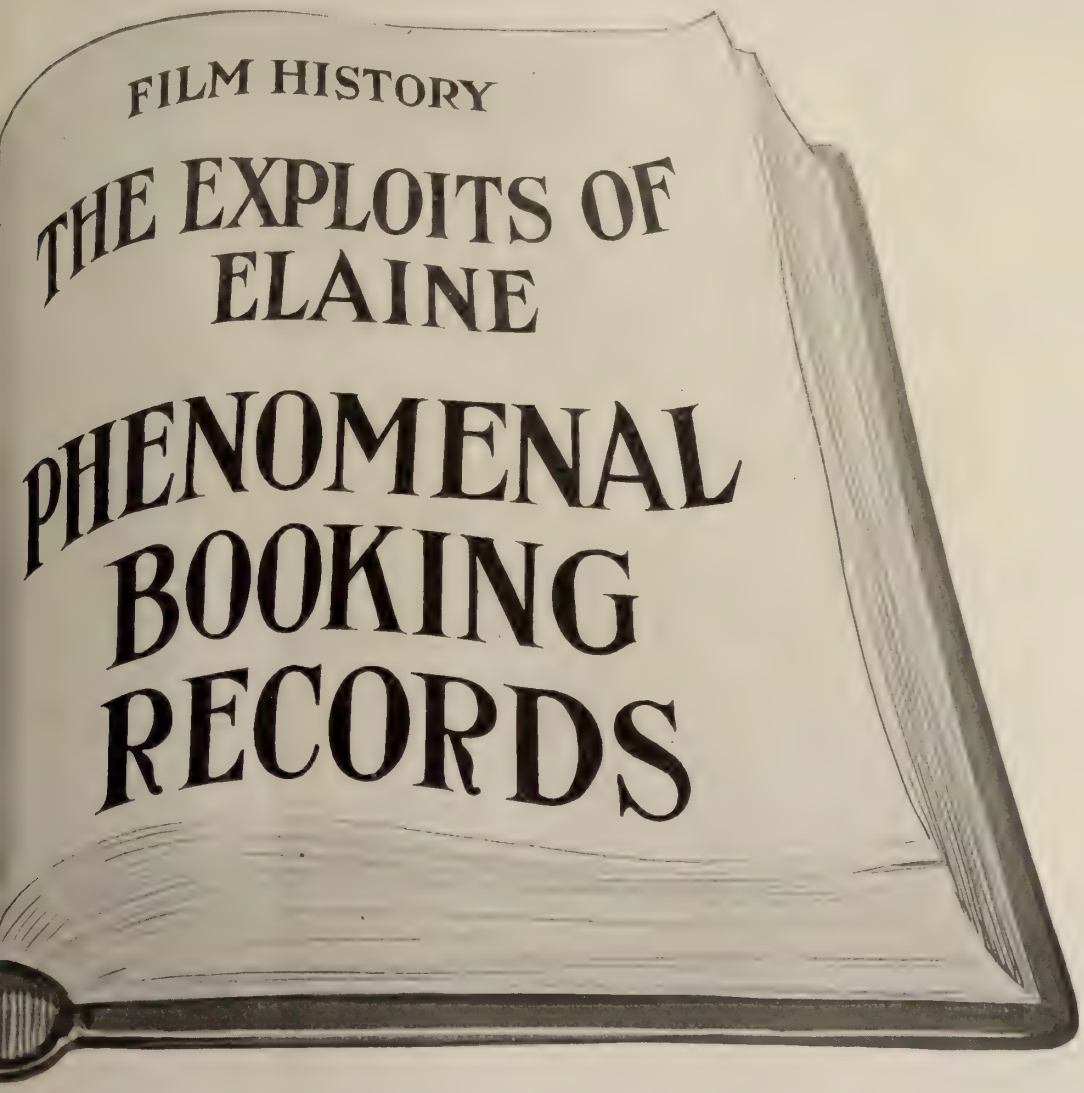
THE PATHE E

EXCHANGES IN

ATLANTA	61 Walton Street	LOS ANGELES	114 East 7th Street
DALLAS	202 Andrews Building	ST. LOUIS	3210 Locust Street
CHICAGO	5 South Wabash Avenue	SAN FRANCISCO	67 Turk Street
MINNEAPOLIS	109 Kasota Building	SYRACUSE	214 East Fayette Street
NEW YORK	115 East 23rd Street	PITTSBURGH	715 Liberty Avenue
BOSTON	3 Tremont Row	CINCINNATI	East 5th Street

Pathe Famous Feature Film Syndicate of Quebec, 313 Bleury St., Montreal, Canada

MADE FILM HISTORY



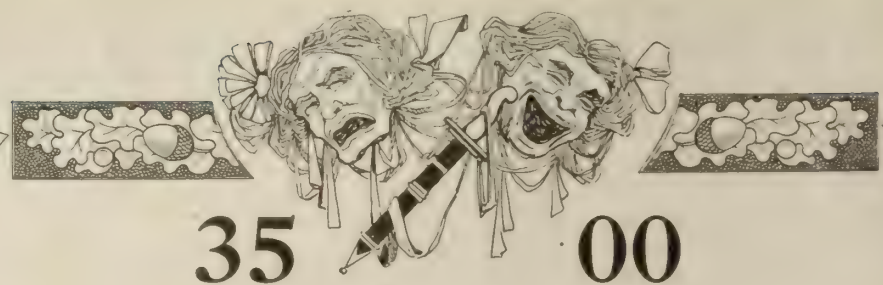
S OF ELAINE

XCHANGE, Inc.

OPERATION

CLEVELAND	622 Prospect Avenue, S. E.	KANSAS CITY	928 Main Street
PORTLAND	392 Burnside Street	DENVER	16th and Larimer Streets
PHILADELPHIA	1235 Vine Street	OMAHA	1312 Farnam Street
NEW ORLEANS	910 Gravier Street	SEATTLE	810 Third Avenue
WASHINGTON	7th and E Streets, N. W.	SALT LAKE CITY	68 South Main Street

Pathe Film Syndicate, Ltd., of Western Canada, 553 Granville St., Vancouver, B. C.



35 00

is the seating capacity of

Keith's National Theatre
Boston

This Is What They Write

United Film Service, Boston. 3/10/15.
209 Pleasant St., Boston, Mass.

Gentlemen—

Keith's National Theater has been using your single and double reel service since it came on the market and I have found it, both in scenario and photography, most excellent.

You are at perfect liberty to refer any prospective United exhibitor to me, and I will take pleasure in adding my recommendation. In conclusion, your courtesy and close attention to the smallest detail for our welfare has been all that we could desire, therefore, my heartiest best wishes

Yours very truly,

(Signed) NAT BURGESS,
Manager.

The New-Idea UNITED PROGRAM of one and two reel weekly releases is attracting the attention of live theatre managers all over the country.

Get in touch with

United Film Service

General Offices:
130 West 46th Street, New York City

DISTRIBUTING OFFICES IN ALL PARTS OF THE UNITED STATES AND CANADA

Runaway June

Free California Trip Contest

HUNDREDS of the best motion picture houses throughout the country are entering their patrons in this contest—the biggest business building idea in the history of the movies.

A PLAN to help you to build a great and steady neighborhood clientele—

A PLAN to put you in closer touch with your patrons—

A PLAN to center at your theatre the force of thousands upon thousands of dollars in national advertising in the Saturday Evening Post, Ladies' Home Journal and other women's magazines. Get in quick.

Write to

Serial Publication Corporation

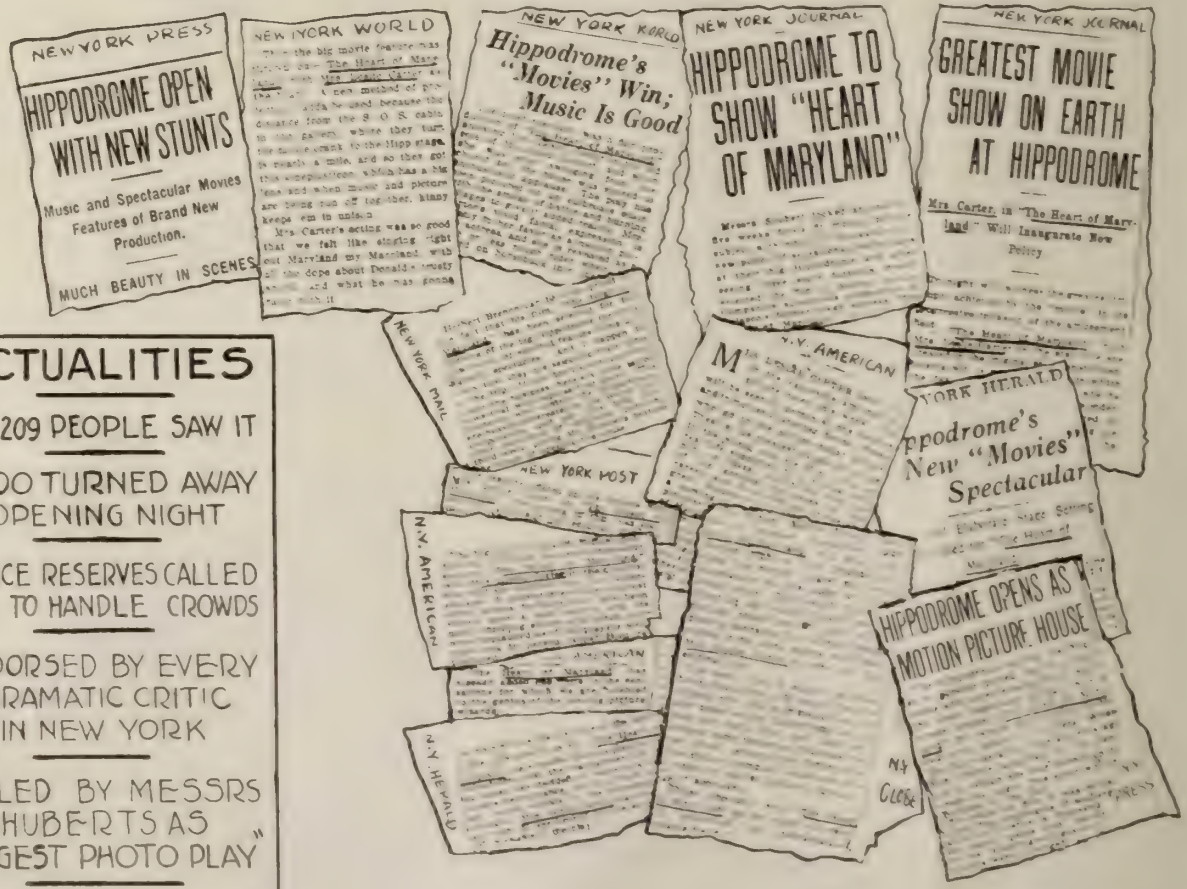
29 Union Square, New York

PRODUCED BY RELIANCE

DIRECTORS OF TIFFANY
ANNOUNCE THEMSELVES SATISFIED WITH THE
IN

MRS LESLIE CARTER

HERE IT IS IN BLACK AND WHITE NO TINTING
ALL POSITIVE NOT ONE NEGATIVE


NEW YORK PRESS
HIPPODROME OPEN WITH NEW STUNTS
Music and Spectacular Movies Features of Brand New Production.
MUCH BEAUTY IN SCENES
NEW YORK WORLD
NEW YORK HERALD
Hippodrome's "Movies" Win; Music Is Good
NEW YORK JOURNAL
HIPPODROME TO SHOW "HEART OF MARYLAND"
NEW YORK JOURNAL
GREATEST MOVIE SHOW ON EARTH AT HIPPODROME
Mrs. Carter in "The Heart of Maryland" Will Inaugurate New Policy
NEW YORK MAIL
N.Y. AMERICAN
NEW YORK HERALD
ppodrome's New "Movies" Spectacular
NEW YORK POST
N.Y. AMERICAN
HIPPODROME OPENS AS MOTION PICTURE HOUSE
N.Y. HERALD

ACTUALITIES

138,209 PEOPLE SAW IT

7500 TURNED AWAY OPENING NIGHT

POLICE RESERVES CALLED OUT TO HANDLE CROWDS

ENDORSED BY EVERY DRAMATIC CRITIC IN NEW YORK

BILLED BY MESSRS SHUBERTS AS "BIGGEST PHOTO PLAY"

RECEIVED GREATEST PUBLICITY OF ANY FEATURE EVER PRODUCED

TIFFANY FILMS

1465 BROADWAY

FILMS CORPORATION

COMPLETE SATISFACTION RENDERED BY

THE

HEART of MARYLAND

AT THE

NEW YORK

HIPPODROME

BY

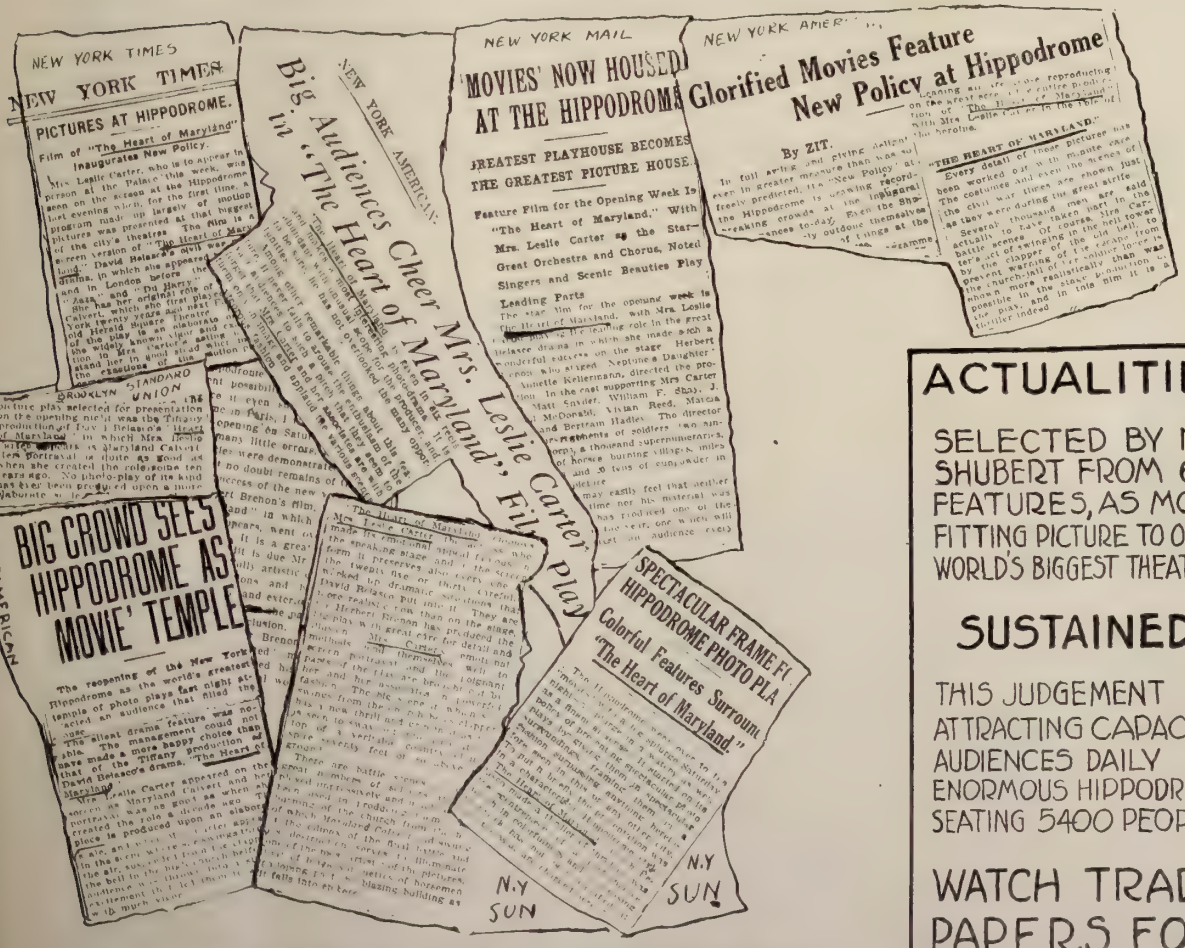
DAVID BELASCO

PICTURIZED BY

HERBERT BRENON

DIRECTOR OF

"NEPTUNE'S DAUGHTER"


NEW YORK TIMES
NEW YORK TIMES
PICTURES AT HIPPODROME.
Film of "The Heart of Maryland" Inaugurates New Policy.
NEW YORK AMERICAN
Big Audiences Cheer Mrs. Leslie Carter in "The Heart of Maryland", Film Play
NEW YORK MAIL
'MOVIES' NOW HOUSED AT THE HIPPODROME
GREATEST PLAYHOUSE BECOMES THE GREATEST PICTURE HOUSE.
Feature Film for the Opening Week Is "The Heart of Maryland," With Mrs. Leslie Carter as the Star—Great Orchestra and Chorus, Noted Singers and Scenic Beauties Play Leading Parts
NEW YORK AMER
Glorified Movies Feature New Policy at Hippodrome
By ZIT.
BROOKLYN STANDARD UNION
BIG CROWD SEES HIPPODROME AS MOVIE TEMPLE
SPECTACULAR FRAME FI HIPPODROME PHOTO PLA
Colorful Features Surroun "The Heart of Maryland"
N.Y SUN
N.Y SUN

ACTUALITIES

SELECTED BY MR. SHUBERT FROM 60 FEATURES, AS MOST FITTING PICTURE TO OPEN WORLD'S BIGGEST THEATRE

SUSTAINED

THIS JUDGEMENT BY ATTRACTING CAPACITY AUDIENCES DAILY TO ENORMOUS HIPPODROME SEATING 5400 PEOPLE

WATCH TRADE PAPERS FOR PARTICULARS OF RELEASE

CORPORATION

NEW YORK CITY

METRO PICTURES CORPORATION

DISTRIBUTING BRANCHES OF THE METRO SERVICE

NEW YORK METRO FILM SERVICE
110 W. 40TH STREET
N. Y. C.

PHILADELPHIA METRO FILM SERVICE
1331 VINE STREET
PHILA., PA.

PITTSBURG METRO FILM SERVICE
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PITTSBURG, PA.

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N. Y. C.

WASHINGTON METRO FILM SERVICE
9TH AND D STREETS
WASHINGTON, D.C.

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KANSAS CITY, MO.

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BRANCHES GIRDLING AMERICA
METRO PICTURES CORPORATION
1465 BROADWAY NEW YORK CITY

METRO PICTURES
CORPORATION

ANNOUNCES
THE POPULAR PLAYS AND PLAYERS
PRODUCTION OF

THE FAMOUS STAGE SUCCESS

The SHADOWS of a GREAT CITY

FIVE PARTS OF GRIPPING SCREEN PLAY WITH TWO POPULAR STAGE STARS

THOMAS JEFFERSON AND ADELAIDE THURSTON
IN THE LEADING ROLES.

RELEASED APRIL 5 ON THE METRO PROGRAM

BRANCHES GIRDLING AMERICA
METRO PICTURES CORPORATION
1465 BROADWAY NEW YORK CITY

138,209 ADMISSIONS ATTRACTED TO THE HIPPO

OUT OF ALL THE MULTITUDE OF FEATURE PICTURES ON THE MARKET – ALL OF WHICH WERE SHOWN TO MESSRS. SHUBERTS – INCLUDING THOSE IN WHICH THEY ARE PERSONALLY INTERESTED

MRS. LESLIE CARTER
IN
THE HEART OF MARYLAND

WAS SELECTED AS THE ONE BIG PICTURE – THE ONE FEATURE AMONG THE HUNDRED SEEN – POTENT AND POWERFUL ENOUGH TO INAUGURATE THE PHOTO PLAY POLICY AT THE NEW YORK

HIPPODROME
THE WORLD'S LARGEST PLAYHOUSE.

IF THE BUSINESS WARRANTED, MESSRS. SHUBERTS THOUGHT THEY WOULD CONTINUE THE HIPPODROME AS A MOTION PICTURE THEATRE

THE HEART of MARYLAND

ATTRACTED ONE HUNDRED AND THIRTY EIGHT THOUSAND, TWO HUNDRED AND NINE PAID ADMISSIONS IN NINE DAYS, THUS ESTABLISHING THE MAMMOTH THEATRE AS A PERMANENT PHOTO PLAY PALACE – PROVIDING THE FEATURES THAT FOLLOW MAINTAIN THE WONDERFUL PRECEDENT SET BY

THE HEART of MARYLAND

AFTER TWO DAYS OF TWICE-A-DAY "THE HEART OF MARYLAND" ATTRACTED SUCH GREAT MULTITUDES THAT THE POLICY WAS CHANGED TO CONTINUOUS.

TIFFANY FILMS
1465 BROADWAY

DROME IN NINE DAYS BY HEART of MARYLAND

ESTIMATED ATTENDANCE DURING WEEK OF MARCH 20-28

AT

STRAND THEATRE	(PICTURES)	52,000
BROADWAY THEATRE	(PICTURES)	27,000
NEW YORK THEATRE	(PICTURES)	14,700
KNICKERBOCKER	(MUSICAL)	8,000
LIBERTY THEATRE	(PICTURES)	9,500
HAMMERSTEIN'S	(VARIETY)	9,400
PALACE	(VARIETY)	10,100
		130,700

COMPUTED ATTENDANCE AT THE

HIPPODROME

DURING THE ENGAGEMENT OF

THE HEART of MARYLAND

FROM THE FIGURES SUBMITTED BY
MESSRS. SHUBERTS.

TOTAL
138,209

7,509 MORE PEOPLE ATTENDED THE HIPPODROME THAN THE SEVEN OTHER MOST POPULAR THEATRES AND MOTION PICTURE HOUSES IN NEW YORK.

CORPORATION
NEW YORK CITY

SHUBERT AND DYREDA FEATURES

WORLD FILM *Exclusive*

Lewis J. Selznick

CLARA KIMBALL YOUNG

In the greatest play in which she has yet appeared

"HEARTS IN EXILE"

By OWEN DAVIS, from the novel by JOHN OXENHAM

The New York Hippodrome offering week of April 5.

Hounded by the Russian Police, wedded to one man and in love with another is the story which centers around the tragic figure played by Clara Kimball Young. A wonderful story wonderfully pictured.

A SHUBERT FEATURE IN 5 ACTS

Picturized by JAMES YOUNG **Released April 12**

EXCHANGES AT

Boston, Buffalo, Chicago, Atlanta, Canada—Vancouver, Cleveland, Cincinnati, Detroit, Dallas, Toronto, Denver, Pittsburgh, Indianapolis, New Orleans, Winnipeg, St. Louis, Los Angeles, Philadelphia, Kansas City, Calgary, Seattle, Omaha, New York, Minneapolis, Montreal, San Francisco, Salt Lake City, Washington, St. John, N. B.

HOME OFFICE: 130 WEST 46th STREET, NEW YORK CITY

EDELMAN

CORPORATION
Rights to all
Vice Pres & Genl. Mgr.

Wm. A. BRADY
Picture Plays, Inc.
CALIFORNIA
MOTION PICTURE CORPORATION
FEATURES

JULIUS STEGER

in his famous play

"The Fifth Commandment"

in which he has starred for many seasons in the world's greatest theatres

In 5 Acts

Released April 19

BEATRIZ MICHELENA

In

"The Lily of Poverty Flat"

By Bret Harte

Produced by the

California Motion Picture Corporation

in 5 Acts

Released April 26

NOW READY!
RICHARD CARLE IN
"THE DANCING BEETLE"

NOW READY!
JEFF DE ANGELIS IN
"HEALTH BY THE YEAR"

Thomas A. Wise

beloved for his work in "A Gentleman from Mississippi" and "The Song of Songs," will appear next in *"The Magic Bottle,"* released ***April 5th.*** But don't wait for that: start with the Richard Carle release and **GET EVERY ONE!**

Exhibitors of the United States have realized the **VALUE** of **Comedy-Star** films. The ***Strand Theatre,*** New York, and ***The New York Hippodrome,*** both symbols of the best in motion picture exhibition, are using them. That proves conclusively that **Comedy-Star films ARE** desirable.

It means ***Triumph*** for the **World Comedy Stars Film Corporation.**

Get busy and arrange to run these single reel comedies, with Broadway headliners. That the biggest theatres in America are using them to draw crowds is mute evidence of their ***Patron Pulling Power.***

THEY ARE ALL DIAMOND MINES!!

NOW READY!
KATHRYN OSTERMAN IN
"HOUSEKEEPING UNDER COVER"

COMING APRIL 12th
RICHARD CARLE IN
"OPENED BY MISTAKE"

"Comedy Star Films Satisfy"

Ask Nearest World Film Exchange About Them

WORLD FILM CORPORATION

Lewis J. Selznick, Vice-President and General Manager

130 West 46th Street, New York, N. Y.

Majestic Motion Picture Co.

Two-part feature for release
SUNDAY, APRIL 11

"TEDDY" SAMPSON

The Fencing Master

Featuring "TEDDY" SAMPSON and THOMAS JEFFERSON. A fascinating picture with thrilling suspense that holds to the end.

MUTUAL PROGRAM

MUTUAL PROGRAM

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

AN IMAGE OF THE PAST (1 Reel Majestic) Release date Tuesday, March 30. An interesting story of a daughter's reconciliation with her father through the medium of her child. A picture of fair quality.

THE ARTIST'S WIFE (1 Reel Majestic). Release date Friday, April 2. The model's sacrifice reclaims the wavering love of her artist sweetheart. A picture with a thrill.

DOCTOR JIM (2 Reel Majestic). Release date Sunday, April 4. The kind-hearted Doctor Jim is misunderstood in the western community, but in the end wins the hand of the sheriff's daughter.

ETHEL'S DEADLY ALARM CLOCK (1 Reel Komic). Release date Sunday, April 4. One of the best of the "Bill" series in which a dynamite bomb and an alarm clock cause confusion and terror.

THE LITTLE MOTHER (1 Reel Majestic). Release date Tuesday, April 6. A very interesting child story telling how a little orphan girl at last finds a home with her baby sister.

THE FENCING MASTER (2 Reel Majestic). Release date Sunday, April 11. A well produced story of an old fencing master who regains the vigor of his youth, featuring delightful "Teddy" Sampson and lovable Thomas Jefferson.

BY FAIR MEANS OR FOWL (1 Reel Komic). Release date Sunday, April 11. A rural farce with Fay Tincher and Elmer Booth. Not quite up to Komic standard in story or production.

MAJESTIC MOTION PICTURE COMPANY

Studios: 4500 Sunset Blvd., Los Angeles, Cal.

Business Office: 29 Union Sq. W., New York City

Mutual Movies Make Time Fly

ABOVE ALL QUALITY

MUTUAL PROGRAM

A Startling Offer Open To *Your* Patrons!

TEN thousand dollars will be given to the man, woman or child sending in the most acceptable suggestion for a sequel to "The Diamond from the Sky." $10,000.00 was recently paid to Miss Ida Damon, a St. Louis stenographer, for the solution of "The Million Dollar Mystery." We follow this with the remarkable offer of Ten Thousand Dollars for a suggestion for a sequel to the newest—the most stupendous—photoplay ever presented—"The Diamond from the Sky."

"The Diamond from the Sky" is the $20,000.00 prize photoplay. It was selected as the best of the 19,846 scenarios submitted in the Chicago Tribune's $10,000.00 photoplay contest. The story will appear in 500 newspapers throughout the country. $10,000.00 was paid for the scenario—***and now*** $10,000.00 is offered for a sequel.

For a Suggestion!

A Picturized Romantic Novel in Chapters!

"THE DIAMOND FROM THE SKY" will be a picturized romantic novel. It will be presented in *feature chapters.* It will be enacted by an all-star cast of "Flying A" players. It is now being produced in the "Flying A" studios at Santa Barbara, California. Bookings are now being arranged by representatives of the North American Film Corporation at Mutual Exchanges throughout America.

First Release May 3rd—Book NOW!

The first chapter of this mammoth production will be released May 3rd. It will be in three reels. Thereafter, a two reel chapter will be released each week. It will be an independent release, and may be obtained regardless of the regular program being used.

EXHIBITORS: See our representative at the Mutual Exchange nearest you for full booking information or write us at once. Don't miss YOUR opportunity to secure this sensational attraction. *Act Now!*

THE FLYING A

Trade Mark Reg.

North American Film Corporation

John R. Freuler, Pres.
Executive Offices: 222 S. State St.
Chicago, Ill.

Representatives at every Mutual Exchange in America

NEW YORK

City and State

We Are Now Booking

METRO

PICTURES

For the above territory. Below are a few of Our Stars and Plays

ORRIN JOHNSON In SATAN SANDERSON

ADELAIDE THURSTON and THOMAS JEFFERSON
In THE SHADOWS OF A GREAT CITY

S. MILLER KENT
In THE COWBOY AND THE LADY

MME. OLGA PETROVA
In THE HEART OF A PAINTED WOMAN

VALLI VALLI In THE HIGH ROAD

EMILY STEVENS In "CORA"

EDMUND BREESE
In THE SHOOTING OF DAN McGREW

AND

MR. WILLIAM FAVERSHAM

Specials not on Metro Program

THE SPOILERS

THE HEART OF MARYLAND
With MRS. LESLIE CARTER

LES MISERABLES

TILLIE'S PUNCTURED ROMANCE

New York Metro Film Service

110 W. 40th St., New York City 35 Church St., Buffalo, N. Y.

I Will Sell

Perfectly Equipped, High Class Moving Picture Studio. Lease of Building to be Renewed by Purchaser

Most advantageous location in New York City. Equipment, scenery and props far above the average. Office furniture also for sale.

Outfit includes standard switchboard, wiring and complete electric lighting equipment of the best type.

Six thousand feet of floor space in building. Stage large and arranged with every modern convenience to facilitate moving picture production.

Studio and equipment to be sold wholly or in part ---is ready for immediate occupancy. An unprecedented opportunity to producer seeking ideal location and equipment.

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SCENE FROM "A DEADLY HATE"

SCENE FROM "THE STONING"

Marc MacDermott in a Double Role

in a remarkable portrayal of an honorable and a disreputable twin in

The Feature, "A DEADLY HATE"

Released Monday, April 12th—3000 feet.

No one but a player as finished an artist as Marc MacDermott is could play this sterling English melodrama with such convincing power—making real the illusion of a disreputable, murderous paralytic and an honorable twin brother. From a play which has never been seen on the American stage but is famous all through England and her world possessions. Marc MacDermott imparts to the two characters those lightning-like touches of characterizations that give us a play that holds. Supported by the new, beautiful leading woman, Margaret Prussing.

Viola Dana's Triumph in "The Stoning" Draws Unheard-of Words from Two Authorities

"The Stoning," the 3-act Feature released Friday, April 9th, moved **Mrs. Jeanie Noble Whaley,** a leading spirit of the National Board of Censorship, to write: "No human being could see 'The Stoning' without being deeply and lastingly impressed. The simplicity in telling the tragedy makes its tremendous power. **I don't remember ever having seen a story visualized which touched me so deeply.** The story is perfect. Murder can be done without hand or weapon, as is plainly shown."

Louis Reeves Harrison, the fearless critic, writes: "'The Stoning' is the best three reel feature of the year. 'The Stoning' is imbued with the spirit of sincerity and truth—it strikes root where the ordinary production is inane and impotent. Next to its noble theme, it is this actuality which counts most heavily. Director Brabin has joined the band of those who know the secret of convincing realism."

Margaret Prussing, Duncan McRae and Richard Tucker in "The Landing of the Pilgrims."

An attractive little love story, made famous by the great poet, Longfellow, is woven into this famous and romantically adventurous episode in American History. Taken on the very spot where the Pilgrims landed so many years ago. Released Saturday, April 17th—1000 feet.

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SCENE FROM "A WOMAN'S REVENGE"

SCENE FROM "HIS SAD AWAKENING"

Clever, Versatile Miriam Nesbitt

As the Girl Criminal in

The 2-act Drama "A WOMAN'S REVENGE"

By Mary Rider. Released Friday, April 16th—2000 feet.

Miriam Nesbitt is displaying new powers in her skilfully charactered girl criminal who battles with the craftiest yet who still has a woman's finest instincts welling up to do the unexpected and the good. Miss Nesbitt, with all her acts against the law, still preserves that something of her winsome personality which would win us no matter what role she essayed. This is a play of strong dramatic contrasts.

And here's Waddy and Arty In Such a Laughingness!—"His Sad Awakening."

"His Sad Awakening" will wake up more laughs than you'd ever think a theatre could contain when Waddy and Arty (Wadsworth and Housman) get to stirring 'em up with their slap stick. Arty in a new character—as a comedy old man—gives a new twist to his humorous pranks, with Waddy a simpering, love-sick lad. Waddy and Arty hand the laughs around so naturally—so heartily—that life is a joke during their screen visit. Hitch this team of pullers to your program—and laugh yourself—at the difference in receipts. Released Tuesday, April 13th—1000 feet.

William Fables as the Lady Cook, in "The Cook's Mistake."

Fables is no fable when it comes to pumping out the laughs as he pumps lead out of his guns in a laughable hunt for a faithless swain. If you're looking for zip in slapstick, take a look at this picture. Released Wednesday, April 14th—1000 feet.

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"ROAD O' STRIFE" No. 1
"The House of Secrets"
The very dramatic opening of the Serial pictures "Road O' Strife." A mystery drama.
Featuring **Crane Wilbur** and **Mary Charleson.**

Tuesday, April 6th
"Capturing the Cook"
A dainty comedy in which Cupid gets into the kitchen and does excellent work.
Featuring **Ethel Clayton** and **Joseph Kaufman.**

Wednesday, April 7th
"The Cipher Key"
Three Reel Drama
Vivid melodrama of conspiracy. An American envoy has some terrible adventures.
With **Earl Metcalfe** and **Kempton Greene.**

Thursday, April 8th
"Mr. Carlson of Arizona"
Two Reel Drama
Mr. Carlson with a grip sack full of money goes to New York to break Wall Street but finds it a hard game.
Featuring **Romaine Fielding.**

Friday, April 9th
"The Stroke of Fate"
Drama
A very excellent love story full of dramatic situations, an unusual powerful cast, including **Edgar Jones, Louise Huff** and **Joseph Kaufman.**

Saturday, April 10th
"He Couldn't Explain"
A roaring comedy of domestic mistakes.
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"Mr. Jarr Takes a Night Off"

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The fat lady, the Circassian, and other freaks make things very lively and exciting. Mrs. Jarr joins in. Altogether it is one night long to be remembered. ROSE TAPLEY, HARRY DAVENPORT and selected cast.

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Two-Part Comedy ...TUESDAY, APRIL 6

A lucky incident puts him wise and makes him bold. He turns the tables on his tormentors and scores victoriously. SIDNEY DREW, as Mr. Tootles, is a creator of laughs.

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It looked good and very easy to the crooks. They landed in jail and learned their mistake. Little Bobby tells how it all happened. DOROTHY KELLY, BOBBY CONNELLY, JAMES MORRISON, GEORGE COOPER and CHAS. WELLESLEY are the cast.

"Her Gethsemane"

Drama .....THURSDAY, APRIL 8

There's a difference in their ages, but that's all. The wife's imaginary troubles all disappear in the happy confirmation of their love. ANNE SCHAEFER in the lead.

"They Loved Him So"

Comedy .....FRIDAY, APRIL 9

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"The Return of Maurice Donnelly"

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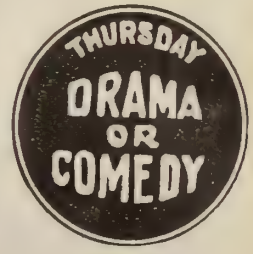

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Three-Part Domestic Drama. Broadway Star Feature .....Tuesday, April 13

"HIS PHANTOM SWEETHEART"
Comedy Drama .....Wednesday, April 14

"STRENGTH"
Drama .....Thursday, April 15

"THE LOVE WHIP"
Comedy .....Friday, April 16

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Two-Part Drama .....Saturday, April 17

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413

4-PART COMEDY
The Win(k)some Widow

4-PART MILITARY DRAMA
The Tangle

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The Locked Door

4-PART PSYCHIC DRAMA
Sylvia Gray

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FROM THE BOOK

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It is by the merest fraction of a second that Helen escapes being ground under the heels of a locomotive in this episode. Her dash down the drawbridge as it is rising is tremendously exciting.

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
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(*The Index for this issue will be found on page* 312.)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, April 10, 1915.

Facts and Comments

WE ARE still in the sign of the program. Exchanges still consider it the height of wisdom to "tie up" their exhibitors. At a distance the exhibitor often looks hopelessly "tied up," but at closer range we frequently discover that he is tied up just about as carelessly as the hero in the filmed melodrama. The hero, as a rule, works himself free about three minutes after the last villain has left the scene. The fetters of the program are just about as illusive. The "ironclad" contract on severe inspection turns out to be full of holes. The fact of the matter is that the exhibitor in the present condition of affairs is growing stronger all the time, and if he is willing to fight for it he can get what he wants and when he wants and how he wants it. No one need to worry about this growing independence of the exhibitor; we think it is about the most encouraging sign of the times and, indeed, we believe that it augurs well for the sound development of the industry as a whole.

* * *

A FRIEND and reader of THE MOVING PICTURE WORLD writes to us from a city in the Middle West enclosing samples of two small dodgers printed upon paper of fiery red. The dodgers are curiously reminiscent of by-gone days and interesting enough to be printed just as they have come to us. Here is the text verbatim:

TO THE PUBLIC:

If you wish to see a Real Western occurrance, taken from the lives of three of the most noted guerrillas in the U. S., showing how these noted men of the plains of Wyoming, Kansas, Texas and Missouri, after committing some unlawful acts were persued throughout the U. S. by all officials and by Robert Pinkerton that followed them into the mountains of Kentucky, where these men, Bill Anderson, Andy Ryan and Jack Kenedy had gone for safety. The picture shows that the Pinkertons found them there and surrounded the house, and all three fighting their way out.

We are also assured that Dr. Blank Blank "lectures on these pictures" and that he warns all "to stay away from the life of bad men and crime." Our friend says that the theater where these pictures are shown is doing very poor business, although generally speaking the business in that section of the country is good. Comment seems superfluous.

* * *

IN ADDITION to the ordinary "hazards" of censorship the European war has brought new prohibition in England to this effect: Films showing the movement or disposition of troops and other incidents calculated to afford information to the enemy are barred, likewise all films "having a tendency to disparage our Allies." No doubt Germany and Austria have passed similar rules, all of which it would seem to us ought to make American-made films especially acceptable to the European market at this time. The American-made picture is ideally neutral.

* * *

A VERY prominent exhibitor speaking to the writer remarked a few days ago that "comedy" was the bane of his existence. He meant to say that the selection of the right sort of comedy was his hardest and most delicate task. The trouble is in the lack of a happy medium between vulgar "comedies" on the one hand and "tiresome" comedy on the other. It is significant of the present state of the market that the exhibitor had to spend hours of his most valuable time to find what he could use; a clean and very laughable farce which, curiously enough, was of British make.

* * *

SPEAKING of comedies it is interesting to note what an English exhibitor has to say of American films with a comic theme. He praises the American "comic" saying "that some of them started wonderfully well with some new and original, if extravagant, ideas." Now, however, the exhibitor goes on to say, "imitators have come along and the competitors seem to be trying to outdo each other in vulgarity and coarseness of method." He asks this pointed question: "I wonder what type of audience some of these producers had in their minds' eye at the time. The type of film that passes muster in a 'slum' district is expected to appeal to a more fastidious audience elsewhere." We think our friend is just a trifle pessimistic. Real humor is universal and will make its appeal to any audience, while the spurious variety will be rejected by the poor and lowly just as surely as by the rich and mighty.

Delusions About Censorship

By W. Stephen Bush.

THE vast majority of motion picture producers are most anxious to avoid even the appearance of evil or of offence in their films. Most of them, it may be truthfully claimed, aim much higher than at a mere avoidance of what is or may be considered objectionable. They try not only to entertain but to stir the hearts and minds of their audiences in wholesome ways. Other things being equal, they give the preference to what is clean and uplifting. Taking a look at the history of motion pictures from the early days to this present moment we can easily trace a growing improvement both in art and in ethics.

Let us try to put ourselves in the position of an honest, conscientious producer, filled with a desire to make good, clean pictures and to contribute the best there is in him to the literature of the screen. He may perhaps be excused for saying to himself: "Why should I fear censorship? Censors may be necessary for the get-rich-quick man who has no legitimate stake in the industry. Indeed, we would like to see the censor wipe these fellows out. Censorship will never touch us."

We heartily wish we could agree with this view. Alas, such ideal censorship may be possible in Heaven amid the rustling of snow-white wings and the sound of golden harps; when we come down to earth, we find the censors lashing out in every direction and sparing nothing. We would like our optimistic friends who think they have "nothing to fear" from censorship to gaze upon the official reports of the censor boards of Pennsylvania and Ohio. Scanning the list of the wounded and the dead, we find every great name on the roster of producers well represented. We also find on examination that most of the films which were suppressed either in toto or in part would stand a very fine chance of passing a jury of twelve American citizens taken from different walks of life.

Ohio or, to be a little more definite, Mrs. Maude Murray Miller suppressed a splendid feature made by one of the most reputable producers in the business because she thought it had a tendency to "foster class hatred." Mind this well. The feature was not objected to on the ground of immorality or indecency. Even the mind of a Tartuffe could have detected nothing of the sort in this particular feature. The producer satirized a certain type of employer which is not unknown in our social life. We were introduced to a rich merchant who was most ungenerous and even penurious in the treatment of his help, trying to get their very best work for a mere pittance, which he himself felt was contemptible. This same man figured as a generous giver to all charities with a good publicity annex. The type is unlovely, but it exists, and it surely is a legitimate target for public criticism. Mrs. Miller thought otherwise, and the film was suppressed. Possibly Ohio is free from this undesirable kind of employer and the censor wanted to keep the people of the state in blissful ignorance. However that may be, the fact remains that the edict of one person banned that film from Ohio. In examining these reports of the various boards of censors, we find, too, that the pictures of certain producers or importers who had taken an active interest in the campaign against censorship find little favor in the eyes of the censors.

I seriously doubt whether there is a human being alive today capable of producing motion pictures which will please all the official and the unofficial and the self-appointed censors. Persistent attempts to please all the censors all the time would in a short time dash Reason from its throne. No producer, no matter how high his ambition and how clean his work may be, can escape the knife of the censor. The censor, too, may be perfectly honest in his work. He may really believe that he is doing the community a good service by suppressing or mutilating a certain picture. The fault lies not with individuals but with the system.

Censorship is not a new experiment in the history of mankind. It is, on the contrary, a very old experiment, and we are safe in saying that no experiment has been tried more thoroughly and has been more thoroughly discredited than this same censorship. I cannot now recollect any other experiment in the regulation of human affairs which looms up as a more monumental failure than censorship. It works harm, and it has never accomplished anything for the benefit of mankind. It is distinctly medieval, and we find it was the most effective weapon in the hands of the bigots and tyrants who were responsible for the religious persecutions that raged in Europe centuries ago. One has but to consult history to find that some of the most illustrious men and women in the annals of mankind were the victims of censorship, which is but another name for inquisition. The idea that the honest producer will escape the blighting influence of censorship is one of the saddest and most dangerous delusions.

The censorship of motion pictures strikes at all. You need not be guilty to feel its lash; it is enough if the censor thinks you are guilty. It is strange indeed that men of intelligence can seriously entertain the hope of escaping the vagaries of censorship. Is there a motion picture producer naive enough to believe that censors duly appointed by the state and regularly drawing their salaries will ever admit that the pictures are uniformly good and no longer need censorship? Even if the pictures were approved by the heavenly hosts, the state censor would want his salary just the same, and he would at least want to go through the motions of earning it. The censor is like the wolf in the fable: he will get his lamb no matter how sweet and well-behaved the dear little animal may be.

The duty of resisting the vicious principle and the oppressive practice of official censorship devolves upon all the branches of the industry, and no producer can shirk it though his scenario department were conducted by cherubim and seraphim and his directors warranted by Anthony Comstock or Saint Anthony himself. The attitude of indifference assumed by the decent, reputable producer toward censorship must be hostile, because he is just as much subject to its vagaries as the less reputable man in the producing business.

The great majority of people in this industry, both manufacturers and exhibitors, have too much respect for the business and for its permanency to disgrace it with unworthy or immoral films. This overwhelming majority in the industry itself should formulate plans for eliminating the low and vicious minority who, for a paltry few dollars, would bring disgrace on the art. The exhibitor against whom a conviction is obtained may lose his license and his theater and a fairly long term of imprisonment for some of our producers of filth would quickly rid the industry of many who should never have entered it. *The present Laws are more than sufficient.*

La Pleiade

By Louis Reeves Harrison.

AN EXPRESSION first applied to groups of poets, and later to clusters of genius, derived from the stars known as "Pleiades," themselves named from the mythological daughters of Atlas, what has "La Pleiade" to do with the production of moving pictures? That cynical smile of amusement in one corner of your mouth is as eloquent as anything you might have to say about the incongruity of associating clustering genius with moving pictures, but it is my inalienable privilege as a historian to accurately describe what has never occurred. To be an advance agent in this business requires more ability than to furnish such useful information as that which may be had for nothing in the hallways of all the theatrical office buildings grouped around Times Square. We critics have to hear the rich, reverberant arias of unsung operas, the sonorous splendor of oratorios not yet composed. There is a world to be created by this new art, so why prattle about it?

Pamphlets, handbills, artistic posters, flambuoyant posters, trade organs, daily papers, weekly periodicals, monthly magazines in countless thousands, running into the millions tell you how great are the plays now being shown on the screen. Agents, exchange men, publicity men and salesmen are shouting themselves hoarse on the subject. In this sirocco, this sandstorm of indiscriminate praise, a clear, cool glass of water from the well of artistry is sometimes refreshing. It is rare enough to be, almost as rare as truth. Let us attempt to get at genuine values in the photodrama and begin by discriminating between its composition and that of the printed novel, not forgetting their points of resemblance.

The novelist who sits down to write a story has a series of events, or a development of character, or a theme in mind which he must present in language to others. His native power, his imagination, counts, his observation counts, his training counts, his selective ability, all that makes up his equipment as an author. The plan is his and every stone in the structure. The artistic treatment is his and every interpreting word, phrase and sentence. He alone is responsible for logic, treatment, exposition, style. When he has rounded out his composition by revision, when the book is ready for printing, it is wholly the result of his genius and craftmanship. The completed production is his from start to finish, that of *one mind*.

"I see," smiles the gentle cynic. "You are now about to tell us that, in visualizing a story for *screen* presentation, we have a small group of bright stars, author, actor, camera man and director, uniting to make the completed product." Not exactly. I have known a fine scenario to be chopped to pieces before it emerged from the first hands laid upon it, and thereafter, during the course of its progress, nearly every man, woman and child in the studio had a hack at it. There was not cluster of genius at work in that case, but a Milky Way of mental incompetency and meddlesome mediocrity. No longer a scenario,—it was more like a sausage.

The natural triology in small screen plays is author, director and actor. In really great visualizations of the future there will probably be a harmony of effort on the part of many minds. The author of the screen version, even in an adaptation, plans the *whole structure*. General supervision then falls to the art director. A stage manager becomes active in control of the movement. The interpreter is concerned with revelation. To those four may well be added the camera man, and why leave out the scenic artist? Add to these the costumer and we have the wondrous seven, La Pleiade.

A candid survey of achievement in almost every great field of effort shows that our forward march has been as a *body*—social achievement makes possible that of the individual. In less complicated forms of effort, the individual may accomplish much alone, but the necessity of combination is gradually imposed upon him. Once rid of stupid egotism, a man takes his place in the ranks to contribute that portion of common effort for which he is best qualified—he pulls his pound. He finds that he can accomplish more to benefit himself by joining a crew that pulls together.

Harmony of interest does not, however, always mean a grouping of effort. The author, for instance, works best in silence and isolation. Whether he is using his own theme or that of some past performer, the author of a screen version is its architect. His imagination is the first creative factor. His complete plans must be materialized in a form of expression, but his scenario is only a soul. It must be given that treatment which makes it visible, a body in which its spirit becomes known.

It is quite probable that the handling of a company of actors will become specialized in big screen visualizations, that there will be a stage director and an art director to divide duties, one or the other, presumably the art director, to assume responsibility for the complete product. The actor may no longer be deeply concerned about movement, nor even about revelation, but rather that expression of personality, of thought, of feeling which is in a way *suppression*. The girl who sniffles in her sleeve or ducks her head in her arms on the table produces no such effect on the audience as is aroused by undemonstrative sorrow.

The camera man and the scenic artist, when they are students as well as craftsmen, may accomplish wonders in transporting the new art from waste places, those of false realism and mechanical imitation, to those perfect delineations of form in background which shall make an attractive appeal to the eye. The rhythm of movement is an aria which needs a chordal background and the costumer may aid greatly in a composition intended to ravish the sense of vision. While the story is going forward, with its power of arousing feeling and inspiring thought, the whole picture of each scene may well be a thing of beauty or of special significance. We shall at least get rid of the irrelevant.

This is not a dream, gentle cynic. I hope you will not be converted, like the newspapers, from thinly-veiled contempt for the "movies" to fulsome praise that is much more offensive. Better realize that all things are possible in the evolution of man's creative mind. Even now, some of the best examples of the period through which we are passing point to still finer artistic achievement and corresponding enthusiasm of public support. There is a marvelous growth going on before our eyes, and the capacity of our people to enjoy what is prepared for their entertainment and their inspiration is not limited. The public capacity to enjoy photodrama will long be greater than ours to create and develop, because the complex nature of production makes screen dramas of high merit exceedingly rare. Those ranking highest will not be the creations of any one mind, but of La Pleiade.

Theatrical Managers Defended.

Editor Moving Picture World, New York.

Dear Sir:—Under the heading: "No Surrender," W. Stephen Bush writes a very interesting article on the Censorship question in your issue of April 3. On the main points at issue everyone agrees; that we do not need censorship in any form and The World has consistently fought along these lines in an admirable manner. In justice, however, to those men who have taken up the fight at a time when other organizations seemed to be losing ground and state censorship laws were being enacted right and left, I believe Mr. Bush should fully inform himself before bitterly attacking "the Theatrical interests" and the United Managers' Protective Association.

The meeting of managers at the recent Hotel Astor conference was held for the purpose of receiving the report of a special committee on censorship. This committee was appointed at a previous meeting and consisted of Messrs. Kennedy, Aitken, Powers, Zukor and Brulatour, all of whom are directly identified with the production of motion pictures. These gentlemen had spent no little time in investigating censorship conditions and preparing their report. Mr. Marc Klaw and Lignon Johnson served as temporary chairman and secretary of the Hotel Astor meeting at the request of the members of the Association. Mr. Kennedy submitted the report of his committee and the same was unanimously approved. "The theatrical interests" had absolutely no voice in the matter. The "surrender of our principles," if any, was made by motion picture interests.

At a previous meeting, when the matter of appointing a special committee was taken up, Mr. Klaw addressed those present and urged them to stand up and fight for their rights. He pointed out the fact that the motion picture represented a greater power and exerted a stronger influence than any other form of amusement, the legitimate theater not excepted; that film manufacturers need not be mealy-mouthed about opposing censorship, as they were in a strictly legitimate business, and need make no excuses; that every industry, when it grew to successful proportions, became a target for legislation, therefore it was no wonder the motion picture was now being attacked by lawmakers. A prominent manufacturer expressed himself in favor of some sort of regulation to protect reputable film makers from the circulation of objectionable films by irresponsible producers in the event censorship were abolished.

Mr. Klaw strongly opposed any form of subterfuge or substitute and declared against censorship of any kind. He said that the legitimate theater had successfully fought censorship for thirty years, but it was no easy task. The picture interests must therefore organize properly and face the situation bravely without beating about the bush.

Mr. Johnson, counsel for the Association, has done a great deal of good work for the motion picture. He succeeded in marshalling together the labor interests identified with the theater and had the Smith-Hughes bill crippled twenty-four hours before even your Mr. Bush landed in Albany. He has attended every copyright hearing from those prior to the passage of the law of 1909 to date. He aided in the final draft of the original law and all its amendments. At the invitation of the Supreme Court he participated in the preparation of the rules of practice under the copyright act of the United States.

He is on the job every minute with an army of votes behind him in the men who are employed in the theater and kindred lines.

The United Managers' Protective Association recognizes the fact that united effort is needed to protect Amusement Interests. In the Association motion picture men are in the majority. They are fully competent to protect themselves from the "theatrical interests" which Mr. Bush fears will gobble up the film man.

Practically every theatrical man in the Managers' Association has capital invested in motion pictures and seeks to protect it.

The motion picture interests are wise to form such an alliance with men who can give them at this time the benefit of years of experience in fighting detrimental legislation.

In making its report at the Hotel Astor meeting, the censorship committee no doubt felt that state and municipal censorship was increasing so rapidly it would be very difficult to prevent forther enactments in other cities and states, and, in order to stem the wave now sweeping over the country, co-operation with the Federal Government, with a view to forming an intelligent, dignified and capable board of censors, in which the manufacturers would have a voice, was thought advisable.

Whether or not this course is a wise one remains to be seen. That the support of the trade press is needed to strengthen the work of the motion picture interests who have taken this decided stand for federal censorship is now apparent. As for the theatrical interests, we of the motion picture have copied and imitated their methods and ideas in operating our theaters and conducting our business since its inception and some of our most dignified and successful film makers are also theatrical men. Why condemn the big men of the theater, according to Mr. Bush, because Wm. A. Brady's press agent wrote a story aside from the facts, as many press agents do occasionally?

Publication of visionary statements has been going on for years.

Yours very truly,

HARRY R. RAVER,
Member Board of Governors.

While we gladly extend the courtesy of our columns to an old and valued friend like Mr. Harry Raver we must point out that his statement is entirely inconclusive and fails to make out a case against either the form or the substance of the article complained of. We cannot look upon the article as "a bitter attack" upon any individual or any interests. The article was based upon a report sent to the MOVING PICTURE WORLD by the authorized publicity men of the theatrical managers' association. How were we to know that the whole report was but a "canard?" We received it in good faith and commented upon it in good faith. Surely we have no desire to belittle the efforts of men who work against censorship. We welcome them as allies at all times. We do not hesitate to say that Mr. Johnson has done good work in the battle against censorship, though there is no doubt that he looks with disfavor upon a separate and distinct organization within the ranks of the motion picture industry.

We are glad to have Mr. Raver's assurance that the story upon which our article was based was the yarn of a press agent. We rejoice to know that Mr. Klaw "declared against censorship of any kind." We hope that the managers' protective association will hereafter exercise more care in the selection of their publicity men and that "the publication of visionary statements which has been going on for years" will no longer be permitted. As to Mr. Raver's statement that "Mr. Johnson had crippled the Smith-Hughes bill in Albany before Mr. Bush landed in Albany may we be allowed to point out that the Smith-Hughes bill has nothing whatever to do with Albany and that we feel tempted to ask for a bill of particulars on the rapid crippling process. Let us pull together in the holy war against censorship.

FRANK DANIELS WITH VITAGRAPH.

The inimitable Frank Daniels, of comic opera fame, was initiated into the mysteries of motion picture production and acting for the camera at the Vitagraph studios last week when he began work in the four-part comedy "My Uncle Bob," written expressly for the popular comedian by Paul West. The theme of "My Uncle Bob" is that of mistaken identity in which Mr. Daniels is seen as an escaped jailbird and in which he is given opportunity to "put over" in his own peculiar style the subtle mannerisms that have caused countless audiences to laugh. "My Uncle Bob" is being produced under the direction of Jay Williams

BALL OF THE ALLIED ARTS.

On Thursday evening, April 8th at the Hotel Astor, the Ball of the Allied Arts of Theater is to take place in behalf of the Actors' Fund of America. It is projected by the Players Club in their share in the series of events for this great professional charity.

The committee of The Players in charge consists of John Drew, Otis Skinner, Francis Wilson, Daniel Frohman, Albert Sterner, J. Carrington Yates and Joe H. Hunt. The tickets are placed at $5.00 each and no extras. There will be two large bands of music, and the entire lower floor of the Hotel Astor has been secured

El Paso the Ideal.

Great Picture Town, Says Blaisdell, Who Gets Royal Reception from Local Exhibitors.

By the Moving Picture World Staff Correspondent.

Los Angeles, California.

THERE were a couple of bad quarters of an hour getting out of San Antonio on a certain Tuesday morning. The train for El Paso left at 4:50 o'clock a. m.—an hour possessing more charms perhaps for a lark or for those who have been in close touch with one than for ordinary go-to-bed human beings. Arrangements had been carefully made for a cab to call at 4:10, that there might be no slip-up. The evening before I had been out with William J. Lytle. It was 9:30 when I said au revoir to escort back to the hotel the side partner, who seemed under the delusion that in Texas an unsophisticated husband needed her keenest guardianship.

Marine View in Juarez, Mexico. What appears to be water is really liquid mud.

Just between you and me, Lytle and I had it fixed that we'd go around a bit and look over the stockmen or such of them as might be in playful mood. There were several thousand in town and the big convention opened on the morrow. I didn't get back—absolutely nothing doing. There was a stern refusal to be left alone. Timid, you know. The following morning, when at 4:30 the cab had failed to arrive, the same timid woman stood for seven minutes on a dark side street in that near-border town while yours truly hunted for a machine to get us to the station. By good luck one was found. "Were you nervous while you were standing here alone?" "Oh, no!" Is there such a thing as timidity of convenience? And I missed the cattlemen.

It was an interesting journey over the great Texas plateau. The elevation increased from about 700 feet at San Antonio to the neighborhood of 5,000 feet east of El Paso. On each side of the track were mountains, near and far. As you look upon the thousands of unoccupied acres you realize the truth of the statement that the hundred millions of citizens of the United States could thrive within the borders of Texas. Practically in a straight line from east to west I traveled 928 miles in the big commonwealth!

Come now to El Paso. After taking off my hat to this hustling, bustling big little town on the border of Texas, New Mexico and old Mexico, I desire to extend apologies to H. D. Cassidy of the William H. Swanson Film Company and W. M. Richardson of the Consolidated Film & Supply Company. Very likely long before this they understand why the courtesies they so hospitably tendered were not taken advantage of. If they will forgive, promise is herewith made that other atonement will be offered if we catch them in New York.

El Paso seems to be from the exhibitor's viewpoint an ideal place. It is and always has been a ten-cent picture town—that is, for a minimum. The managers are in complete accord. There are nine theaters in this city of perhaps sixty thousand persons all told. The normal population is swelled by the great number of soldiers at Fort Bliss and also by several thousand refugees from troubled Mexico.

The Wigwam employs General Film and Paramount services, the latter two times a week, when 20 cents admission is charged. The Grecian is a Mutual house. The Unique uses Universal service and the Bijou shows General Film product. The Alhambra exhibits Pathe pictures and other features. The Lyric and Majestic combine vaudeville and pictures. Then there are three houses catering to Mexicans—the Hidalgo, the Eureka and the Alcazar.

Things began to look up for one Easterner when early that Wednesday morning he called on Will R. Winch of the Wigwam. It was by appointment made late the evening before, just after the train pulled in, when the stranger in town had presented to Mr. Winch a terse note signed with the initials of William J. Lytle of San Antonio. Mr. Winch finished up the details of opening his house for the day and then walked to the telephone and called up Mr. Lewis, of Lewis & Andreas, proprietors of the Grecian.

"You know," said Mr. Winch, as he waited for the call, "we had an exhibitor here once who bought an automobile and somehow his business did not prosper. Mr. Lewis has recently taken unto himself a car, and in order that no similar hoodoo may follow him he has served notice on his brother exhibitors that the car is always at their service."

Over the wire Mr. Winch outlined the situation to Mr. Lewis and was promptly told the car and its owner would be with him at 2 o'clock, as requested. In the meantime he suggested a trip across the Rio Grande to Juarez, the Mexican town which has figured so prominently in the news dispatches of the preceding months.

Such a place! Filth and mud were everywhere. We picked our way about as best we could. We entered the market place, where were exposed for sale many things presumably to eat. We walked around the gambling halls and watched the playing of the men who by their losings contribute, it is said, forty or fifty thousand dollars a month to the war chest of Villa. We tried to enter the famous jail—that is, Winch did—and, to my great relief, the two peon guardians at the door swelled with great but brief authority, refused permission and in ugly fashion waved us away. We saw one big fellow between two soldiers going in under arrest. His face bore no traces of cheerfulness. Incommunicado for seventy-two hours, without even an attorney, was in front of him.

We had a taste of a Mexican meal in a dingy building. We were shown into a little room—the same place, by the way, where Frank Marion of the Kalem company was once entertained by the same host. I sampled the drink they call tequilla, which seemed a cross between gin and brandy. 'Twas this stuff that prompted a Mexican on a famous occasion to mount his horse and announce he was going across the river to clean out the United States. He was picked up dead before he got very far. Really, I think the man was more to be pitied than blamed. After one swig of it I went through six courses of that Mexican meal, from onion soup to beans and coffee, and never flinched. The beans were excellent—always remembering, of course, the tequilla. The price of the six courses, Mr. Winch confided, was 15 cents.

I took a snap of a prominent corner in this town of disturbance and riddled walls. What seems to be water is mud—liquid mud, deep, clinging. There are those in the United States who think Uncle Sam should go across the Rio Grande and put the country over there in his pocket. If he does he'll soil his pocket, if we may judge by what is to be seen in Juarez.

In the afternoon Mr. Lewis took us on a ride about the town. We drove to Fort Bliss, five and a half miles out.

Left to Right—Exhibitor Lewis, Captain Dean (Fifteenth Cavalry) and Exhibitor Winch.

There we were entertained by Captain Warren Dean of Troop C of the Fifteenth Cavalry, who will be remembered by picturegoers of a couple of years ago as the commander of the troop of splendid cavalrymen whose skill was shown in an Edison release, the subject being photographed at Fort Myer, Va. Captain Dean has seen much picture-making, having been associated with Edgar Lewis, Romaine Fielding and Wilbert Melville. He was military adviser and

sometimes the dramatic producer in many Solax and later in Lubin subjects.

Captain Dean's home in the officers' row at the fort is a most comfortable place. On the walls of this bachelor habitation are weapons seemingly from all over the world. What a stage setting these walls of the big reception room would make! When the captain was asked for a photograph he admitted he had none. He was challenged to come out on the lawn between the houses and stand for one. Messrs. Winch and Lewis escorted him. With trepidation I prepared to take my first photograph for reproduction—if the fates would permit. To be sure, I did cut off the feet of my subjects, but allowance must be made for a greenhorn.

I rode back to town with the captain in his car. It was a remarkably interesting journey even aside from the entertaining host. The finely paved highway sloped down toward the snow-covered mountains on the Mexican side. A busy afternoon followed. When the feminine guest suggested that perhaps the men would prefer her elimination these Westerners refused to listen to the proposition and said that plans were under way to make the party an even one. That evening it was a jolly gathering that faced the eight covers at a circular table in the big restaurant of the town—and it was a corking dinner at which Mr. Winch presided as host. Present were Mrs. Winch, Mr. and Mrs. Lewis, Captain Dean, Mrs. Lewis, sister-in-law of our associate host, and yours trulies.

Later the party returned to the Wigwam, where were met Edgar E. Campbell, Mr. Winch's partner; V. B. Andreas, Mr. Lewis' partner in the Grecian; T. M. Hervey, of the Unique and the Bijou, and C. L. Le Veaux, of the City Sign Company.

There were seven passengers in Mr. Lewis' car when a start was made for the train. It was raining, but water could not dampen the spirits of that group, and the captain was right there with the film folks. As the train pulled out there was a parting honk that marked the ending of a day to be remembered. BLAISDELL.

Berst Returns From Coast.

Selig's General Manager Completes First Tour of Inspection. —New Activities Result.

J. A. BERST, vice president and general manager of the Selig Polyscope Company, has just completed his first official inspection of the three Selig studios on the Pacific Coast. As a result, Mr. Berst states that more features are to be made than in the past, and new stars are to be engaged. "Not only will we put out even more pretentious features than in the past, but Selig strength in all releases will be made greater. We are after more quality and will attain it. The remarkable facilities at hand at our Coast studios are astonishing. I had no conception of the beauty and completeness of the mission studio at Edendale, or the locations, equipment and splendid acreage of the Selig Jungle Zoo, which adjoins beautiful Eastlake Park. The western studio at Glendale is also very complete. With such studios and a country round about which seems created for motion picture purposes, we certainly will be able to advance our products in every way." No details of the plans of Mr. Selig and Mr. Berst for the immediate future were given, but indications are that the three Selig studios of the Selig Pacific colony are going to become unusually busy places henceforward.

The Chicago studios of the Selig Company are also very active. In the past few months some elaborate picture-plays have been produced there, among them being "A Texas Steer," "The Servant in the House," "Whom the Gods Would Destroy," "The Quarry," with 'The Millionaire Baby" in course of production. Other than these great multiple reel features there are ready for release "The Circular Staircase," "The Carpet from Bagdad," and "The Ne'er-Do-Well" is being carried to completion. In order to accommodate the constantly increasing business of the Selig Company, an addition to the Chicago plant is being rushed to completion. This structure will accommodate the developing and printing department, etc.

The Chicago stock company has been added to and such versatile stars as Harry Mestayer, John Charles, Miss Grace Darmond and others are assuming leading roles in Selig Spectacular Specials. Miss Irene Wallace, Harold Howard and other well known artists have been added to the Pacific Coast stock companies.

The million dollar Jungle Zoo, at Los Angeles, will be formally opened in the near future. A special train of Pullmans to be called "The Selig Movie Special," will carry motion picture exhibitors, newspapermen and other friends of the Selig Company to the Coast. William N. Selig, president of the Selig Company, expects to leave soon for Los Angeles where he will personally superintend the final artistic touches to be put on this beautiful institution, which is said to house the finest privately owned collection of wild animals in the world.

Colonel Selig put over another of his shrewd business moves when he engaged Mr. Berst and his assistant, Herbert C. Hoaghland, to help guide the destinies of the Selig Company. Mr. Selig needed rest and relaxation after years of ardous labor, which has resulted in building up the Selig Polyscope Company to one of the most important and artistic enterprises in the world, and he secured the best men in Filmland to aid him in future management.

New offices of the Selig Company will be opened in the Garland Building, Chicago, Ill., early in April. They will be commodious and convenient and much larger than the executive offices now occupied.

Billy Reeves with Lubin.

Famous Vaudeville Artist Now Under the Direction of Arthur D. Hotaling.

BILLY REEVES, widely known as "the original drunk," and one of the funniest comedy acrobats and pantomimists in the country, has joined the Lubin Company and is to be featured in a series of popular comedies under the direction of Arthur D. Hotaling at the Lubin Southern studio in Jacksonville, Fla. In the company that has gone South with Reeves are Billy Potter, Charles Griffiths, Johnnie Doyle, Mary Hartwell, Amy Forrest and Amy Webb. A number of other well-known comedians will join Hotaling's company later.

Reeves has been before the public as an acrobat and pantomimists for twenty-five years, receiving his training in England by being bound over to a master as a youngster and taught everything in the show line from dancing to acrobatic tumbling. When Reeves came to America several years

Billy Reeves and Arthur Hotaling.

ago he made the entire country laugh with his eccentric tumbling as a drunk in "A Night in an English Music Hall," and he will long be remembered for the famous boxing match he had with Harry Watson in the "Follies of 1908." Reeves also appeared in a number of other farces including "The Jail Birds," "The Smoking Club" and "Too Full for Words." He toured the country in vaudeville and then made a trip around the world playing in Honolulu, Australia, South Africa and on the continent. He was in Brussels when the war broke out and was forced to charter a special boat to get his scenery to England. Previous to his joining the Lubin players, Reeves was playing in the "Midnight Follies" in New York.

Reeves had never played before the camera previous to his coming to the Lubin studio, but his debut was a most successful one, although he had some difficulty at first in confining his eccentric and ludicrous acrobatic work within the cameras' area. It did not take him long, however, to get accustomed to working before the camera under Hotaling's direction and his first two comedies are even funnier than his sketches in vaudeville were. A number of comedies have been written especially for Reeves and these will be made at the Lubin Southern Studio.

ADELE LANE, STAR, JOINS UNIVERSAL RANKS.

Adele Lane is to play leads under the direction of "Mystery Director" Burton King.

Censor Fight at Harrisburg

Extended Hearing Given on the Bill to Repeal the Present Censorship Law—Meeting Largely Attended.

A FULL membership of the Pennsylvania house of representatives and crowded galleries attended the hearing at Harrisburg Tuesday night, March 30, on the bill to repeal the present censorship law in force in the Keystone state. The motion picture interests were represented by J. H. Buttner, of the Mutual Film Exchange, Philadelphia; George W. Bennethum, of the Universal Film Manufacturing Company; Gilbert W. Sahner, chairman of the film men's legislative committee; H. Shwalbe, of the Electric Theater Supply Company, Philadelphia; F. J. Herrington, Pittsburgh; Benn Zerr, president of the Pennsylvania Exhibitors' League, Reading; Frank A Gould, of Reading; Peter Megaro, of Harrisburg; Charles Segall, of Philadelphia. Jacob W. Binder represented the National Board of Censorship of New York, and W. Stephen Bush was present in behalf of the Moving Picture World. There were also a number of exhibitors of Harrisburg and other cities in attendance.

W. H. Wilson, a Philadelphia representative, and chairman of the judiciary committee, opened the proceedings by granting the privilege of the floor to Gilbert W. Sahner, of Pittsburg, chairman of the film men's legislative committee. Mr. Sahner, after a few preliminary remarks, introduced as the first speaker, Samuel F. Wheeler, of Philadelphia. Mr. Wheeler dwelled on the fact that the present law was amply sufficient to deal with objectionable pictures. He pointed out that the eliminations made by the censor were, as a rule, arbitrary and without reason, mentioning a few instances to the point. He called the attention of the house to the fact that short eliminations might often destroy both the artistic and the commercial value of the pictures. The next speaker was Fred J. Harrington, of Pittsburgh, who emphasized in a most eloquent manner the dangers of censorship to free institutions. He was followed by W. Stephen Bush, who pointed out that the experiment of censorship was an old one, that it had been tried out very thoroughly and that it had proven an absolute failure. The present law made no distinction whatever between the dramatic and the educational film, it gave no right of appeal. The speaker laid a good deal of stress on the fact that there never had been any honest, sound, well founded public demand for censorship in Pennsylvania, and he challenged the censor, or any friend of either the censor or the law, to produce proof of a genuine public demand. He elaborated the comparison between the picture and the press, saying that both were mediums of expression and entitled to the same treatment at the hands of the law. The idea of an American commonwealth taxing education and subjecting the educational picture to a previous inspection seemed preposterous and at variance with the genius of the American people. The speaker claimed that there was a very genuine and persistent public demand for the repeal of the law as shown by the recent mass-meeting of the people at the Forrest Theater in Philadelphia.

Only two persons appeared on behalf of the bill. One was a Charles Everly Carpenter, in the leather and oil business. He said he represented both himself and the Kensington manufacturers. The gist of his argument was that the film men had no right to object to censorship as long as he and the Kensington manufacturers did not object to factory inspection. He was a short, stout man, who quickly worked himself into moral frenzy. A lady, who professed suffragette leanings, followed him with a few remarks endorsing state censorship.

The speakers were followed by the showing of parts of "The Silent Plea" and a comedy, which the censor claimed his conscience would not allow him to approve. In the latter, a policeman is hit on the head by a rubber mallet and this, to the censor's mind, was an outrage upon lawful authority.

The legislators laughed boisterously while this alleged bad picture was being shown.

J. Louis Breitinger, the Censor in Chief, said he had various bits of film which would show how well justified the censorship law was. To this proposed one-sided proceeding the film men objected vigorously. They declared their willingness to show the alleged objectionable films in their entirety. They did not want their case to be judged on manufactured evidence. A lot of excitement followed when this decision of the film men was announced. The members of the Judiciary Committee insisted on seeing the "Cut outs," only and would not consider the proposition to show all of the alleged objectionable films. Mr. Wheeler and Mr. Bush appealed to the committee's sense of fairness, but in vain.

They then declared to the house and to the audience, which by that time were in a state of considerable excitement, that they would under no circumstances submit their case on a one-sided exhibition, whereupon the chairman of the committee declared the session closed.

Vitagraph Theater Program

Two Interesting Features, on the Schedule for the Week of April 4—Three Short Subjects.

TWO decidedly interesting pictures, diametrically opposite in theme and treatment, will constitute the feature part of the Vitagraph theater program for Easter Week, commencing Sunday, April 4th. Of special interest will be the appearance of Sidney Drew in a domestic drama, "Between the Two of Them," written by Shannon Fife and produced under the direction of Mr. Drew. "Between the Two of Them" is a drama of home life and although a radical departure from the kind of screen play in which Mr. Drew is recognized as paramount, his interpretation of a jealous, conceited husband will be a revelation. Supported by Mrs. Drew, Paul Scardon and Courtlandt Van Dusen, Mr. Drew will present one of the most virile, interesting and clean-cut dramatic screen stories yet seen at the Vitagraph theater.

Scene from "The Return of Maurice Donnelly" (Vitagraph).

The second feature, "The Return of Maurice Donnelly," is a powerful preachment against capital punishment and visualizes the story of a man who through circumstantial and perjured evidence, was sentenced, electrically executed and brought back to life. Leo Delaney is seen in the chief role, and, placing himself in the hands of an electrical expert and scientist allowed two million volts of static electricity to pass through his body. As this is the method advocates of resuscitation are working on, a visualization of the experiment is of attractive interest. "The Return of Maurice Donnelly" was written by William Addison Lathrop and produced by William Humphrey with a cast including Mr. Delaney, Leah Baird, Mary Maurice and others.

Of the shorter pictures "His Phanton Sweetheart" the story of a dream girl produced by Ralph W. Ince and presented by Anita Stewart and Earle Williams will attract the most attention although "Strength," a drama by the Western Vitagraph Company, in which a gold miner's quiet exhibition of strength disillusions a city man of his infatuation for the strong man's wife and the comedy, "The Love Whip," a story in which tangled threads of jeolousy are woven into a strong bond of love by two detectives, in which Lillian Walker will be seen in a congenial role, are characteristic Vitagraph pictures.

CABANNE PRODUCING "THE ABSENTEE."

The list of mob participants at the Reliance and Majestic Hollywood studio is increasing daily. They are being utilized in scenes in a number of forthcoming four-reel features from the Griffith studio, chiefly among them W. Christy Cabanne is producing an allegorical four-reel photoplay, "The Absentee," and in it are many scenes of dissatisfied strikers and a good-sized militia to keep them orderly. Jack O'Brien is putting on a picturized version of Richard Harding Davis' "Captain Macklin," and O'Brien in this production is staging a number of thrilling battle scenes. Between O'Brien and Cabanne and their mobs, the Mutual yard is much congested.

The Motion Picture Exhibitor

Ho For San Francisco

Golden Gate City Selected for the Annual Convention of the National League of Exhibitors. Big time Promised.

ACCORDING to a full page announcement on another page the annual convention of the Motion Picture Exhibitors' League of America will be held at San Francisco, Cal. This choice of convention cities was made after a careful canvass of the manufacturers and exhibitors of the country, who expressed the desire that the convention be held on the Coast in conjunction with the Panama-Pacific International Exposition. The date selected for the convention is July 13 to 16 inclusive.

President Marion S. Pearce, of the National League, reports that the vote was overwhelmingly in favor of San Francisco, a general expression of opinion being that if the exhibitors ever held a convention on the Coast now was the time to hold it there, especially because of the International Exposition being held in San Francisco this year.

It is now up to the exhibitors of the country to so arrange their affairs that they will be able to make the trip. Later announcement will be made of special transportation facilities and hotel accommodations for the convention week. These matters are in the hands of a committee of San Francisco exhibitors of which M. E. Cory, Second National Vice-president, is chairman.

Now, altogether: Who's going to San Francisco?

Washington Exhibitors Elect Officers

Interesting Discussion of Trade Subjects at Reorganization Meeting.

CARELESSNESS on the part of exhibitors in the handling of posters was severely condemned by a number of speakers at the meeting of the Exhibitors' League of the District of Columbia at which time the complete reorganization of the local association was effected.

The principle business of the meeting was the selection of officers for the ensuing year and as a result the following were elected: Harry M. Crandall, president; Joseph P. Morgan, first vice-president; Thomas Eastwood, second vice-president; Harry P. Moorehead, secretary; Robert H. Campbell, Jr., treasurer; C. J. Bedell, sergeant-at-arms, and Dr. William P. Herbst, Maurice Davis, Mrs. Mark A. Brame, Fulton Brylawski, and A. F. Fox, Jr., members of the board of directors.

The main topic of discussion was that relating to the increasing of admission prices and the charging by several of the local exchanges for paper. In speaking on this subject, Secretary Moorehead stated that it was his understanding that a large number of exhibitors located in the residential sections were considering increasing prices to ten cents for all performances, and that Harry Crandall, operating Crandall's theater, and Thomas Moore, operating the Garden, Strand and other theaters, were contemplating increasing the admission to the houses named to fifteen cents. "I think the moving picture business is in a deplorable condition," he said, "but I also think that it could be placed on a much higher plane by raising the prices of admission. If the exhibitors in the residential sections go to ten cents, the downtown houses will surely go to fifteen. It was my aim in Baltimore, where I was one of the first men to aid in the starting of the league there and was its first chairman, to get the exhibitors together on the ten cent proposition. I have heard it said that the Baltimore exhibitors work together better than the exhibitors in Washington do, but this I do not find, although I am not so familiar with the conditions here. I do know, however, that in Washington the exhibitors are very close together for immediately upon my assuming the management of the Apollo a number of Northeast exhibitors approached me with various propositions which they want to carry out in our neighborhod, all of which are good.

"As a new officer of this branch, I would like to have the exhibitors of Washington get together good and hard that we may make some money in 1915; raise our prices and put our houses and our pictures on a much better standard.

"There is one question that is bothering me to some extent, and this is, why should we pay the film exchanges for our posters? Do we not pay them for their films? Are pictures any good without posters; you cannot run the one without the other? Therefore, it is up to the exchanges when we buy their goods such as their films, to furnish us the necessary paper without cost to us. We should get together and show them that they should do so—they did it last year, then why not this year? Then again, the man who uses thirty-day run pictures wants the same quality of paper that is given the man using first-run pictures. In many cases the man who uses the thirty-day run gets paper that is in a deplorable condition, paper which he is ashamed to place in front of his house. If we must pay for paper, and I do not agree that we should, the price should be along a sliding scale. When we buy a suit of clothes we get a vest; with films we should get paper."

Mr. Crandall announced that he would select the members of the various committees for the year during the coming week and would notify them that they may begin work immediately.

Among those present were Harry M. Crandall, Joseph P. Morgan, Samuel Greenberg, Thomas Eastwood, Harry P. Moorehead, W. S. Wickham, William A. Marceron, Max Byron, Fulton Brylawski, Robert H. Campbell, Jr., C. J. Bedell, Mrs. Mark A. Brame, Miss Sadie P. Cohen, David Byron, Dr. William P. Herbst, Harry P. Tracy, Maurice Davis, Jacob Byron, A. F. Fox, Jr., James Wickham, G. C. Schultz, Norman Luchs, J. Young, W. H. Shippam, and Clarence L. Linz, representing the Moving Picture World.

FLORIDA STATE BRANCH TO HOLD CONVENVENTION APRIL 4, 5 and 6.

Moving Picture World, 17 Madison Avenue, New York City.

Gentlemen:—Enclosed you will find the invitation that was sent to all Exhibitors of this State which please publish in your magazine. We are holding a Convention April 4th, 5th and 6th at Palatka, and we are confident that this Convention will be the largest yet held in Florida and it will bring this League in class with the other Leagues throughout the country.

Thanking vou for past favors and hoping to see you or one of your representatives at the Convention, we are,

Yours very truly,

A. H. LA BELLE, Sec. & Treas.

OKLAHOMA CENSOR BILL DEAD.

The following telegram was received by the Moving Picture World on March 25:

"You are advised that House Bill 161 died in the hands of the Senate Judiciary Committee No. 2."
—JOE S. MORRIS.

Mr. Morris is secretary of the Oklahoma Senate and House! Bill 161 was a particularly vicious measure—the worst of its kind—calculated to impose a most rigorous censorship upon pictures and theaters.

CINEMA CAMERA CLUB ELECTION.

Two complete tickets were nominated to be voted on at the election of the Cinema Camera Club, West 46th street, New York, on April 5th. The ballot of the official nominating committee reads: For president, A. H. Moses, Jr.; 1st vice-president, Arthur Edeson; 2nd vice-president, A. Lloyd Lewis; treasurer, John Arnold; financial secretary, Philip E. Rosen; Corresponding secretary, Harry L. Keepers; recording secretary, Al Ansbacker; sergeant-at-arms, George W. Coudert; guide, Eugene Cugnet.

The opposition ticket reads: For president, Al Moses; 1st vice-president, Ed Waynard; 2nd vice-president, Lloyd Lewis; treasurer, John Arnold; financial secretary, Phil Rosen; corresponding secretary, Harry Keepers; recording secretary, Al Ansbacker; sergeant-at-arms, George Coudert; guide, Eugene Cugnet.

Bernstein Resigns

Universal's West Coast Manager Gives Up Position at Universal City—New Managerial Policy to be Tried.

FOLLOWING so closely upon the heels of the successful opening of Universal City, the big motion picture producing plant of the Universal Film Manufacturing Company near Los Angeles, Cal., the news that Isadore Bernstein had resigned his position of manager for that company on March 30, came as a distinct surprise. When the information was received at the office of the Moving Picture World, inquiry was made at once at the offices of the Universal Company, but beyond confirming the bare fact, nothing further was known at the company's headquarters.

Mr. Laemmle and Mr. Powers are at Universal City, and at their request George Magie, the general "trouble man" of the Universal, was instructed to proceed to Los Angeles at once to take charge until definite arrangements could be made in the way of securing a permanent manager of the plant.

In the meantime it has been announced that a new policy has been adopted for the management of the West Coast producing companies. Five managers have been appointed, who will look after the several companies of players as follows: Beverly Griffith is business manager for Christie, Lyons, Allen Curtis & Francis Ford; Stanley Twist for Degrasse, Giblyn and Turner; Don Meaney for Ayers, McRea and Bosworth; Marshall Stedman for Lloyd, MacQuarrie and Miss Gauntier, and Charles V. Henkel for Smalleys, Leonard, King and Lon Chaney.

"Judith of Bethulia" Increases in Popularity

Receipts from the Second Edition are Greater than Those from the First, Released a Year Ago.

BIOGRAPH'S "Judith of Bethulia" is making a remarkable record in this, the second year of its run. It was released in February, 1914, and if figures speak the truth, it is a more popular picture to-day than it was a year ago. There is no more significant example of the building power of a strong production.

When first released, the superior quality of "Judith of Bethulia" was admitted by all who saw it; but not a few exhibitors, unable to view the film, concluded from the title that it was a dry, Biblical subject and hesitated on that account. Gradually it became noised abroad that "Judith" was a genuinely popular attraction, strong in the human interest of the story as well as its scenic magnificence. Exhibitors who had been skeptical, decided to give the production a trial, and after the trial, a large percentage of them wanted to run the picture a second time; but they did not care to use a worn print.

The Biograph Company has on file more than 250 letters from exhibitors asking for a second, third, fourth and in one instance, a fifth booking of "Judith." Requests for fresh copies were so numerous that recently all of the old prints were called in and a second edition of 50 copies was substituted. The surprising result is that with the rental price cut in half, the receipts are greater now than they were a year ago. In addition to the 50 prints in America, 61 others are going the rounds of foreign countries, for the subtitles of "Judith" have been translated into the language of every country that supports a motion picture theater.

A striking illustration of the picture's ability to repeat was furnished during the past week when three exhibitors in the Bronx, two of them drawing from the same neighborhood, made it their feature attraction for the second time. At the Empire theater, on Westchester avenue, a handsome photoplay building seating 2,000, the film was preceded by appropriate music given by a boy choir, an unusual idea very well carried out. Another Bronx theater adopted the same plan on the following evening. From present indications, the second edition of "Judith of Bethulia" will be in demand for many months.

"FALSTAFF"—NEW THANHOUSER BRAND.

The Thanhouser Film Corporation, beginning Friday, April 16th, will inaugurate a new brand of single reel comedies. They will be released under the designation "Falstaff."

A single reel comedy bearing the Falstaff brand will be released every Friday in the Mutual program, and will replace the Princess dramas, formerly a Mutual Friday release. The Princess brand will be discontinued until further notice.

The name of the first Falstaff release is "The Actor and the Rube," a quaintly amusing farce with a distinctly clever and original turn to it. It will be followed on Friday, April 23d, by "The Handicap of Beauty."

UNIVERSAL TO START BEAUTY CONTEST.

Arrangements are being made with leading newspapers to conduct in conjunction with the Universal Film Mfg. Co. a nation-wide beauty contest whereby the most beautiful girl in each state will be chosen by popular vote, coupons being published in the papers for this purpose. The winners will be given a trip to Universal City, Cal., the home of the Universal Pacific coast studios, where they will be entertained for one week. They will also be offered side trips to the San Diego and Panama-Pacific Expositions at the Universal's expense. A committee of artists will select one from the number for a permanent position with a Universal company, and an opportunity to become a star.

The following newspapers already have agreed to conduct the beauty contest for the Universal: New York World, Boston Herald and Traveler, Oklahoma City (Okla.) Oklahoman, Minneapolis (Minn.) News, Phoenix (Ariz.) Gazette, Salt Lake City (Utah) Herald-Republican, Fort Smith (Ark.) Times-Record, Philadelphia (Pa.) Telegraph, Indianapolis (Ind.) Indiana Times, Cleveland (Ohio) Leader, Buffalo (N. Y). Enquirer, Wilmington (Del.) Star, Louisville (Ky.) Post, Washington (D. C.) Times, Baltimore (Md.) News, Seattle (Wash.) Times, Pittsburgh (Pa.) Press, Richmond (Va.) Journal, Vancouver (B. C.) Daily World, Atlanta (Ga.) Constitution, Providence (R. I.) Tribune and Cincinnati (Ohio) Post.

SUING ON LATHAM LOOP PATENT.

The Motion Picture Patents Company has begun suits under its Latham Loop patent against the Universal Film Manufacturing Company, the Universal Film Exchange of New York and the Prague Amusement Company, and also against the Greater New York Film Rental Company and the William Fox Amusement Company.

The Universal Film Exchange of New York handles motion pictures produced by the Universal Film Manufacturing Company, and the Prague Amusement Company is one of its customers. The William Fox Amusement Company is a customer of the Greater New York Film Rental Company.

The complaint in the first suit was filed on March 18 and in the suit against the Greater New York Film Rental Company on March 29. The suits are in the usual form for an injunction restraining the further infringement of the patent and for an accounting of profit and damages, and allege that the defendants in each suit have been jointly infringing the patent.

MURIEL OSTRICHE JOINS VITAGRAPH PLAYERS.

The newest addition to the forces of the Vitagraph Company is Miss Muriel Ostriche, who began work Monday, March 22. Miss Ostriche will be seen in a number of roles that are distinctly different from any work she has done previously. Her first appearance for the Vitagraph Company will be in a three reel feature.

Miss Ostriche recently was stricken blind while at work on a film, and for a time it was feared that she would never recover her sight, but she is now prepared for active work. She has made quite a reputation for daring, among her feats of bravery before the camera being a climb across a twenty-five foot chasm, three hundred feet in the air on a narrow strip of board. Miss Ostriche also spent twenty minutes in a cage with a tiger for a picture and she discribes it as one of her most harrowing experiences. The young lady has been before the public for three years.

THREE LASKY RELEASES IN APRIL.

The Jesse L. Lasky Feature Play Co. will release three feature productions of unusual importance during April. On the very first day of the month Rita Jolivet in "The Unafraid," with House Peters, will be shown to the public for the first time; on April 12 Blanche Sweet will make her second Lasky appearance in "The Captive"; and on April 22 Victor Moore will make his photodramatic debut under Lasky management in the picturization of "Snobs."

AMERICAN STUDIOS AGAIN EXPAND.

President S. S. Hutchinson of the American Film Manufacturing Company has closed a deal for the purchase of a plot of ground adjoining the present holdings of the American studios at Santa Barbara, California. The property covers a quarter block to the north of the studio and will be improved at once to meet the growing demands for increased facilities. By the purchase of this property the American Film Manufacturing Company has become the largest individual tax payer in the city.

Motion Pictures Interest Photographers

International Exposition of Photographic Arts at Grand Central Palace Gives Considerable Space to Kinematography.

THE exposition of photographic arts and industries which held forth at the Grand Central Palace, New York, from March 27 to April 3, gave quite some attention to kinematography. There were a number of dealers in motion picture cameras and projectors represented and the discussions of the members of the trade took some cognizance of pictures in motion. The attendance during the afternoon and evening of each day was good and much interest was shown in the displays.

Among the firms represented were noticed the following named concerns, who give some attention to motion picture matters: Bausch & Lomb Optical Company, Rochester, N. Y.; Cooper-Hewitt Electrical Company, New York; Ernemann Photo-Kino Works, New York; Berlin Anelin Works, New York; Simlax Photo Products Company, Morris Park, N. Y.; Allison & Hadaway, New York; Motion Picture Apparatus Company, New York; Ansco Company, Binghamton, N. Y.; Menger & Ring, New York; Pathescope, New York; Myers Camera & Instrument Company, New York, and the Herbert & Huesgen Company, New York.

SELIG'S SECOND ATHLETIC PICTURE.

The second release of the Selig Athletic series will be made Monday, April 12. Willie Ritchie, the lightweight boxing champion, will be shown in training and physical culture exercises. Baadr LeVilla, the trick bicycle rider, will be presented in feats of skill. William Demetral, the Greek wrestler, will meet William Berve, the Russian giant, in a match to a finish. The second release is even more interesting and instructive, if that were possible, than the first. The training demonstrations given by William Ritchie, in which his wonderful endurance and alertness are presented, is alone of great interest. There is nothing at all offensive in these motion pictures of the world's leading athletes. They convey a lesson and encourage interest in physical culture which means clean living.

NEW YORK HIPPODROME TAKES WORLD COMEDY STARS.

Phil Gleichman, president of the Comedy-Star, and S. J. Berman, manager of the New York office of the World Film Corporation, are more elated than ever over the results produced by the Comedy Star releases. Following swiftly upon the heels of the order from the Strand Theater to run the comedies came a contract from the New York Hippodrome, also calling for the output. Inasmuch as these theaters are the finest in the United States, it is a decided compliment to the worth of the Comedy-Star pictures. The Strand, a theater seating 3,300, had been running another well-known comedy brand, and it would have required a brand of exceptional merit to break in on them.

FAMOUS PLAYERS SECURE ASTOR THEATER.

It is authoritatively announced that by arrangement with Messrs. Cohan & Harris, the Famous Players Film Company will present at the Astor Theater, Broadway and Forty-fifth street, for an indefinite engagement, beginning April 12, its much discussed superb photo-spectacle, "The Eternal City," by Hall Caine, produced with Pauline Frederick in Italy and England under the direction of Edwin S. Porter and Hugh Ford. This arrangement was consummated through the Select Film Booking Agency, recently organized to distribute "The Eternal City" and a series of selected film attractions to follow to theaters equipped to present extraordinary motion picture offerings for long runs.

TRUSTEE FOR ALCO.

At a meeting of the creditors of the Alco Film Corporation of New York, held at the office of Stanley W. Dexter, referee in bankruptcy, 71 Broadway, New York, on March 25, Arthur Butler Graham was selected as trustee, with M. H. Goldsmith as attorney. It is believed that this arrangement will be for the best interests of the creditors.

NEW MUTUAL EXCHANGE.

On April 1, 1915, The Mutual Film Corporation opened a branch exchange at 420 Penn Avenue, Pittsburgh, Pa. The exchange is under the management of Sydney E. Abel. It will handle Mutual releases exclusively, beginning with the issues of April 1 and thereafter.

Viola Allen With Essanay

VIOLA ALLEN, the famous actress, after years of success on the legitimate stage, playing leading classical, Shakespearian and comedy roles, has decided to make her debut in photoplays. She has been engaged by Essanay at an enormous salary and soon will start the production of "The White Sister," the novel by F. Marion Crawford. The dramatization of the novel will be filmed by Essanay at the Chicago studios.

Viola Allen.

Viola Allen is declared by photoplay experts to be an excellent photographic subject, and with her beauty and genius in acting, there is no question but that she will make a phenomenal success in photoplay work. "The White Sister" will be one of Essanay's great multiple reel special features and bids fair to surpass any drama yet screened.

Miss Allen needs no introduction to the public, having had a long and successful stage career. She made her debut in Boston in "Esmeralda" at the age of fifteen. She played leading roles with Joseph Jefferson, Lawrence Barrett, Tommaso Salvini and William J. Florence. She starred in Hall Caine's "The Christian" and "The Eternal City." Later she took up Shakespearian plays, reviving the old English classics.

BROOKE WILL DIRECT COSTELLO.

An important announcement by the Vitagraph Company that will be of interest to moving picture patrons is the lately rejoined Maurice Costello-Van Dyke Brooke combination in which Mr. Costello will be seen in pictures directed by Mr. Brooke. Mr. Costello is giving up directing that he may devote all his time to the interpretation of characters. It is two years since these two gentlemen worked together in such Vitagraph successes as "My Old Dutch," "The Adventures of a Retired Army Colonel," "A Romance of Wall Street," "For the Honor of the Family," etc., and the experience gained during the two years in which they worked independently will add materially to the quality of their work in the forthcoming pictures.

HULSEY USES NOVEL AD.

E. H. Hulsey, that well known Texas exhibitor, who has fathered many unusual advertising schemes, was sponsor for one used recently in the exploitation of George Kleine's "The Woman Who Dared," as successful as it was original. The leading character in the story wears a black mask in most of her big scenes, so Mr. Hulsey found a splendid likeness in build and appearance, dressed her in a black evening gown with a black silk mask, rented an open carriage with a coachman and footman in full livery and announced a parade route in the newspapers. Black silk blankets on the horses were lettered in gold, "See the mysterious woman in the black mask at the Old Mill Theater." The idea was a genuine novelty in Dallas and proved a winner for Hulsey. The fact that horses and carriages are almost obsolete in the southwest made their use a sensation in itself.

WALKER WHITESIDE IN "THE MELTING POT."

Walker Whiteside, the famous Broadway star, has but recently been lured away from the footlights to play the leading role in "The Melting Pot," a new special feature, which is being produced at the Centaur Film Company, Bayonne, New Jersey, by the J. Cort Film Company. "The Melting Pot" met with great success some years ago at the Comedy Theater, New York City, where it played for one season, and with the help of Mr. Whiteside, who played the leading part, its picturization is expected to meet with the same universal popularity.

Progress of Bosworth--Morosco.

Recapitulation of the Accomplishments of This Enterprising Concern Since Its Organization.

THE activity displayed by Bosworth, Incorporated, of Los Angeles, since its formation some eighteen months ago, together with the unusual success of the individual releases of this concern since its first offering, has placed it among the prominent producers of this country today.

On August 8th, 1913, Bosworth, Inc., made its debut in the film world, selecting to produce as its maiden effort the red-blooded story of "The Sea Wolf," by Jack London, with whom a contract had been made giving the producers the sole film rights to all his books that had been published to date and all future works. The success of this picture when presented to the public is a matter of film history. It fully substantiated the policy of Bosworth, Inc., to present pictures with unusual faithfulness to detail and opened up a new era for the industry, as "The Sea Wolf" was the first feature play of seven reels to be produced up to that time in this country. After the initial release came in rapid succession "John Barleycorn," which has caused so much talk on account of the moral it depicts so truly and which has since been accepted by temperance societies all over the country and Canada as an important factor in furthering their fight against alcohol; "The Valley of the Moon," a story replete with beautiful scenes and stirring climaxes, through which runs a charming love story, and which is now being shown as part of Socialistic campaigns; "Marten Eden," a story of an inspiring writer's trials and tribulations during the period of the San Francisco earthquake.

Oliver Morosco.

The realistic manner in which Bosworth, Inc., presents its subjects is one of the chief reasons for its success and in the cases of these films, considerable traveling on the part of large companies at great expense was necessary in order to maintain this company's policy for realism.

The above features were released through the Progressive Motion Picture Co. on state rights and carried the producers up to the formation of the Paramount Pictures Corporation, composed of Bosworth, Inc., Famous Players and the Lasky Company.

"Odyssey of the North," the gripping story of "Naas of Akatan," was the first release on the Paramount Program and broke records for attendance in most theaters where it was shown. Its success was due to the continuance of the policy of "realism" and "types." Then followed "Burning Daylight," another Jack London subject of the frozen North; "Pursuit of the Phantom," a story of a poor artist and a rich man's pursuit of happiness and "The Country Mouse," a rural society drama in which love and politics are happily blended.

On August 1st, 1914, Lois Weber and Phillips Smalley, two of the most versatile and capable stars of the film world, joined the Bosworth forces. Their first production was "The Traitor" followed by the wonderful creation of "Hypocrites," which is at present creating a sensation throughout the country. Then came "False Colors" with Mr. and Mrs. Smalley, followed by "It's No Laughing Matter," a rural comedy featuring Maclyn Arbuckle, the Broadway star. "Buckshot John," by Charles Van Loan, and "Caprices of Kitty," presenting Elsie Janis in motion pictures for the first time, came next.

On November 9th, 1914, the Oliver Morosco Photoplay Co., was organized with Oliver Morosco, president; Frank A. Garbutt, vice-president, Melodile Garbutt, secretary, and Charles Eyton, treasurer, for the purpose of producing for the screen, in association with Bosworth, Inc., the successful plays of Mr. Morosco and his associates.

The latest release of Bosworth, Inc., is "Sunshine Molly," which broke all records for attendance at its opening showing at the Broadway theater, New York City. Some of the feature photoplays soon to be released are "Pretty Mrs. Smith," produced by the Oliver Morosco Photoplay Co., with vivacious Fritzi Scheff in the title role; "Captain Courtesy," a romantic story of California during the Mexican regime, with Dustin Farnum in the leading role; "Little Sunset," a Charlie Van Loan baseball story, and "Help Wanted," Jack Lait's play with an all-star cast headed by Lois Meredith and produced by the Oliver Morosco Photoplay Co.

The studio is located at 201 North Occidental Boulevard, in the heart of the Wiltshire residential section and is modern in every respect, being built of reinforced concrete with the main stage, 90 by 150 feet, covered with a glass roof; two tiers of dressing rooms facing the stage, etc., the laboratory is complete and up-to-date, absolutely fireproof and has a capacity of twenty thousand feet a day. Deeds were just passed whereby the concern doubles its ground space and building permits have been issued for additional store room, scene docks, paint frames, etc. A new stage measuring 60 by 90 is just being completed and work in connection with various new additions is rapidly progressing.

Among other important announcements given out by the Bosworth, Inc., offices recently is one involving the acquisition of Oscar Apfel, the well-known director to the producing staff. Mr. Apfel was formerly with Pathe, Reliance, Majestic and Edison and has been directly responsible for the success of such Lasky productions as "The Squaw Man," "Cameo Kirby," "The Ghost Breaker," "Master Mind" and others.

Mr. Morosco has just returned to the studio bringing with him several new contracts covering rights on plays and stars, on which work will be taken up immediately.

"Diamond From the Sky" Company.

Lottie Pickford Heads a Competent Cast of Principals—Director Jaccard in Charge.

DIRECTOR JACQUES JACCARD now has all his "Diamond from the Sky" company in harness. Lottie Pickford, sister of "Lovely Mary," was the last of the all-star cast to reach the "Flying A" studios at Santa Barbara and get into make up. It will be a matter of working day and night from now on and all the principals are anxious to have Director Jaccard set a hard schedule. He has. This latest of big continued photoplays, the scenario of which brought the lucky author $10,000, will have a tremendously strong cast. Playing opposite Miss Pickford will be Irving Cummings, than whom no actor on the screen is better or more favorably known.

Then there will be 'Big Bill" Russell, whose more polite name is William, Charlotte Burton, George Periolat, lately leading man to J. Warren Kerrigan, Eugenie Forde, Orra Humphrey, W. J. Tedmarsh and Lillian Buckingham. Director Jaccard's watchword is "Let's go" and it is echoed throughout the company with the result that no camera ever was turned on a more enthusiastic aggregation of players than the one which S. S. Hutchinson, president of the American Film Company, has put into this $20,000 prize picture novel.

In addition to the $10,000 for the scenario a similar amount will be awarded to the person who submits the best suggestion for a sequel to the present story. This picture will have its first release May 3.

FRED HOLDERMAN WITH UNITED.

General Manager J. C. Graham of the United Film Service has secured the services of W. F. Holderman, who has just taken up his duties as manager of the New York Distributing office of the United program.

Fred Holderman is a pioneer of the film business having been identified with different exchanges in Manhattan since the early days of motion picture history. For several years he was connected with the Twenty-third Street branch of the General Film Company dating back to the Actograph Company of 17th Street, which was finally absorbed by the General. Mr. Holderman was transferred to 23d Street as a necessary part of the Actograph equipment, and has been active in film circles from that address ever since. His friends in the world of filmdom are legion and are vieing with each other to wish him well in his new managerial capacity.

Jacques Spiegel, former manager of the United's New York Exchange, is perfecting plans to establish an exchange business of his own, about which he will have an interesting announcement to make in the near future.

"An Indian Diamond"

A New Frank Crane Production With an All-star Cast Including Robert Warwick, Barbara Tennant, Vivian Martin and William Roselle.

Frank Crane, the World Film producer, whose recent successes with Alice Brady in "As Ye Sow," and Lew Fields in "Old Dutch," and Robert Warwick in "The Man Who Found Himself," have placed him in the very front rank of motion picture directors with a sure grip of the dramatic possibilities of a theme that is handed him to state, is at work on "An Indian Diamond."

Frank Crane.

Frank is letting himself go for all he is worth on a congenial and inspiring script. He plans to make his production in all respects worthy of his author, and of World Film—for Crane is a loyal director as well as a capable one.

A free hand has been conceded to Crane in the vital manner of his cast for "An Indian Diamond," and he is taking full advantage of it. Robert Warwick, the handsome, virile, and gifted actor who has won fame in the World Film successes "The Man of the Hour"; "The Dollar Mark"; Alias Jimmy Valentine," and "The Man Who Found Himself," will be Crane's lead.

Vivian Martin.

Vivian Martin, the bewitching and piquant little beauty of "The Wishing Ring," "Old Dutch," and "The Arrival of Perpetua," is also cast. Miss Martin's grace, winsomeness and and ability have made her a tremendous screen favorite and she always delights the spectator's sense of sight in a picture.

Barbara Tennant, the heroine of innumerable Eclair and World Film successes, is also in the cast. Miss Tennant's style of beauty and acting forms an effective contrast to that of Miss Martin, and the two ladies will impart an unparalleled attraction to the film.

Robert Warwick.

William Roselle, an actor with a long list of stage successes to his name, is also cast in "An Indian Diamond."

The release date of "An Indian Diamond" will be announced in due course. Meantime, it is sufficient to feel assured that with such a striking combination of Wilkie Collins, Robert Warwick, Vivian Martin, Barbara Tennant and William Roselle, the popular Frank Crane will give us a picture that will please and enthral exhibitors and the public.

World Film policy in respect of its productions is a generous, nay, a lavish one. Directors are not stinted in money or time. "Go ahead and make the best pictures you can. We want the public to have the best that money and brains can produce. The best is none too good either for World Film or exhibitors."

World Film Promotes S. J. Berman

"THE fine Italian hand" of Lewis J. Selznick moves stealthily among the great organization of which he is the respected head. No sooner does a World Film worker make good and merit promotion, than Selznick's eye is on him, and at the right moment he is sent for and given increased responsibilities in a better job.

S. J. Berman.

Mr. Berman, in the few months that he managed the splendid New York Exchange on 46th street, has shown such intelligence, urbanity and administrative ability both in his office and among the exhibitors of his territory, that he has been given even a better chance to distinguish himself. He has been appointed Eastern district manager of the World Film Corporation.

World Film divides its territory into divisions: West, East, Central, South. Each district manager has jurisdiction over the branch offices of his territory. Thus Mr. Berman will control the offices at New York, Philadelphia, Boston, Buffalo, Pittsburgh and Washington.

Mr. Berman knows the film business intimately. Though young in years, he has held several responsible positions in filmdom. He has an agreeable personality and is animated by progressive ideas.

Mr. Berman's successor in the management of the New York exchange is Mr. Ben S. Cohen, whose film experience was chiefly gained in Kansas City and on the Pacific Coast. Berman is a hard man to follow, so Ben will have to "go some." But they know how to hustle up there on 46th street and how to make others hustle.

LIFE-PHOTO THROUGH PARAMOUNT.

As a result of the western trip made by Jesse J. Goldburg, secretary of the Life-Photo Film Corporation, the productions of Life Photo will be handled through Paramount exchanges. The number of feature pictures placed on the market will be increased from one to two a month beginning in May. According to present plans this schedule will hold until the first of next year when releases will be further multiplied to one a week.

MILDRED ADAMS WITH UNIVERSAL.

Mildred Adams, whose work on the legitimate stage has earned for her an enviable reputation as an actress, this week forsook the speaking stage to join the ranks of the screen actors at Universal City. Her first work under the Universal banner is with Frank Lloyd and his company of Laemmle players in the production of a one-reel society drama, entitled "The Turn."

GEORGE KLEINE TO PRODUCE "THE SPENDTHRIFT."

George Kleine announces that he has acquired the film rights to the drama "The Spendthrift" by Porter Emerson Browne. Work has been started with Irene Fenwick and Cyril Keightley in the principal roles.

WHARTONS BUY LLOYD DEMAREST STORIES.

Wharton, Inc., announce the purchase of the picture rights to the great Lloyd Demarest detective stories written by Fred Jackson. These stories they will probably begin to film sometime this summer.

CHICAGO LETTER

BY JAS. S. McQUADE

Chicago's Progress Shown in Pictures.

MOVING PICTURES produced by the Chicago plan commission, showing Chicago as it was, as it is now, and what it should be in the future, is creating great interest not only in this city, but throughout the country. The film has been fittingly called "A Tale of One City," and it has been planned to have it shown at the opening exhibition in the Illinois Building at the Panama-Pacific Exposition.

Arrangements were also made by which this reel of pictures will be shown during the current week at the Majestic Theater, Chicago's leading vaudeville house. The first presentation was given at the Majestic Monday evening, March 29, before a large and distinguished audience.

"Chicago is getting ready for her destiny—the world's greatest mercantile center," were the words shown on the screen before "A Tale of One City" was run off. The large audience was enthusiastic in cheering these words and the pictures. The fine civic mood of the audience found expression in "Hail Chicago," a civic song composed by Angus S. Hibbard. Mr. Hibbard led the singing, assisted by members of the Apollo Club.

The first stanza reads as follows:

Hail Chicago! Hail to thee,
City of our destiny,
While within thy gates we dwell
May we live to serve thee well, Chicago!

The story told by the pictures begins with views of Chicago in 1834. Following these, in strong contrast, was a view of State and Madison Streets at the present time, "the most crowded corner in the world."

Pictures of "assured improvements," which are now under way, as compared with present-day conditions, revealed even more striking contrasts.

State and city officials and representatives of all the principal clubs and civic organizations filled the theater.

"A Tale of One City" will be also booked throughout the city and country.

"The Birth of a Nation" Passed in Chicago.

"The Birth of a Nation" will be shown in Chicago without a single foot of film being cut out. Notwithstanding the widespread discussion over these films in New York, where some of the members of the National Board of Censors refused to give their sanction to the running of the pictures without certain excisions, Griffith's big photoplay will be shown in its entirety here.

Not even the Chicago Board of Censors were permitted to use their cutting implements in this instance. Mrs. Carter H. Harrison and Charles Fitzmorris, the mayor's secretary, passed on the films, and the secretary reported to Major Funkhouser that they should be shown in their entirety. This official indorsement by the mayor's secretary assured the presentation of the films in this city without mutilation.

It is said that "The Birth of a Nation" will open soon at the Illinois theater, where "Cabiria" had its big run, at $2 prices.

Leading "Sue" Contestants Show No Fear of Camera.

There has been a lull in the excitement of the "Sue" contest ever since Miss Dorothy Warshauer carried off that $200 diamond ring and the honor of impersonating the leading character in the "Sue" photoplay that will be produced by Essanay. But interest has again been awakened by the announcement that the winner of the contest and her nine nearest competitors were out at the Essanay plant Thursday morning, March 25, to meet Director Wallace Beery, who has been assigned the task of producing the "Sue" photoplay.

The girls were carefully coached on the mysteries and dangers of appearing before the stern eye of the camera, and taught that bashfulness, which forbids gazing at the eye from the front, was a virtue devoutly to be practiced, and also that self-consciousness was an abhorrent thing. Director Beery was so pleased with the aptness of the aspirants for screen fame that he fairly made them blush by his words of praise.

"I have never worked with girls who showed such adaptability," Mr. Beery said. "Miss Warshauer, especially, is quick and has never once looked at the camera. Most beginners, you know," Mr. Beery added, "insist upon looking directly into the camera, and spoil more films than we ordinarily use in a whole production."

The opening scenes will be taken in the office of the photoplay editor of the Herald, after which an exterior view of the Herald Building will be taken, with appropriate action on the part of the characters in the cast. The production will be finished the week ending Saturday, April 3, and the film will be released as soon after as possible, so that the many thousands who voted for the favorites will be able to see them on the screen without delay.

Orchestra Hall Leased for a Season of Moving Pictures.

The Strand Theater Company, the leading members of which are E. C. Divine, A. J. Pardridge and J. C. Interrieden, all prominent Chicago capitalists, have leased Orchestra Hall, this city, for a period of five months, in order to give Chicagoans a "grand opera season" in moving pictures. At least the announcement made concerning the enterprise claims that much.

The announcement also furnishes the information that continuous programs of exclusive Paramount service will be offered, and that a symphony orchestra of twenty-five pieces will furnish the accompanying music and play selections during the intervals of the presentations.

The stage of Orchestra Hall is being remodeled and beautified for the opening, which will take place on or about May 1. The prices for matinee exhibitions will be 25 and 10 cents, and for evenings 10 to 50 cents.

The managing director and secretary is Edward Q. Cordner, who has been identified with several New York amusement enterprises.

Essanay Players Off to the South.

Fifteen Essanay players left for the South last week to engage in the making of several special feature photoplays which require a Southern atmosphere. The scenes will be taken at the exact points which occur in the stories in order to create realism.

The first stop will be made at Chattanooga, Tenn., and the players will afterwards travel to other points in the South as the special scenes may require. This first company will return in about four weeks and another will be immediately sent from Chicago to the South. This system will be followed for several months, until all the features are finished.

Among those in the first company are Director E. H. Calvert, Byrant Washburn, Lillian Drew, Mabel Forrest, John Cossar, Grant Foreman, Eugene Acker, Bertram Bates, Betty Scott, May Skinner, Jack Meridith and Charles E. Ashley.

Chicago Film Brevities.

Invitations have been received at this office to attend the premier showing of "The Lady of the Snows" at the Keystone Theater, 3912 Sheridan Road, on Tuesday evening, April 6. This three-reel feature has been adapted from Mrs. Carter H. Harrison's novel of that name, and has been produced by Essanay. Mayor and Mrs. Carter H. Harrison and a party of friends will attend, and a notable gathering is expected by Charles J. Schaefer, proprietor of the handsome Keystone house.

* * *

Fritzi Scheff, in "Pretty Mrs. Smith" and "The Pageant of San Francisco," will be the screen attractions at the Ziegfeld for the current week.

* * *

Miss Jeannette Connell scored wide-spread publicity one day last week by averting a panic at the Bijou Theater, 304 S. Halsted Street, this city. A fire started in the rear of the house about noon Wednesday, March 24, and George Weinberg, manager, went before the curtain and quietly announced the fact to the patrons, whom he urged to make an orderly exit. The smoke was pouring into the theater, and those present became panic-stricken. Miss Connell, the pianist, seeing the danger, immediately began to play "Tipperary," and the crowd was quieted and made their exits without accident. Miss Connell was almost overcome by the smoke when the house was emptied, and had to be assisted to the open air.

* * *

I met George H. Hines, who is now running the Auditorium, South Bend, Ind., one day last week, and he fairly bubbled over with enthusiasm while relating the great success attending the reception given Miss Ruth Stonehouse at the Auditorium, Thursday, March 18. This popular Essanay actress was invited to attend on this occasion, the program presented including "The Wood Nymph," in which Miss Stonehouse plays the lead, and also George Ade's fable, "The Divine Spark That Had a Short Circuit," in which she also plays the leading role. The films showed the clever little actress in strong dramatic work, comedy and interpsichorean numbers. Over 6,000 people attended during

the day, and the freedom of the city was granted Miss Stonehouse. The local press club met her at the station and entertained her at a reception dinner at the Oliver Hotel. Miss Stonehouse made quite a hit by the neat little speeches she made while on the stage, and she was repeatedly encored.

* * *

J. T. May, formerly owner of the only moving picture theater in Ochoelata, Okla., paid us a call last week. When asked for the name of the theater he advised us it had none, and that the patrons referred to it simply as the "picture house." He stated that L. W. Brophy purchased the Odeon Theater, in Bartlesville, Okla., a short time ago, and is doing well. The Odeon seats 970 people. Mr. May hopes to remain in Chicago, where he intends either to secure a position as manager of a house or to buy a half interest in a house well located.

* * *

Luman C. Mann, moving picture lecturer, has entered on an engagement of about twelve weeks in Canada to lecture on the Williamsons' submarine pictures. Two weeks will be spent in Winnipeg at the Walker Theater, and after that the Grand Theater, Edmonton, Alberta; the Empire Theater, Calgary, and others will be visited.

* * *

An invitation exhibition of "The Eternal City" will be given at the Studebaker Theater, Thursday evening, April 1. This special invitation presentation will be given at the instance of Daniel Frohman, who has given much personal attention to the production of this great feature. It was produced under the direction of Edwin S. Porter, producing manager of the Famous Players Film Co. and of Hugh Ford, formerly stage director for the Liebler Co. A large and fashionable audience is assured and the occasion promises to be a very notable one in the moving picture life of the city. A souvenir program of the presentation will be given every one in attendance. The affair will be under the management of Messrs. Jones, Linick and Schaefer.

* * *

Salisbury's "Wild Life" moving pictures will be seen for the last time at the Studebaker on Wednesday night, March 31.

Mysterious Feature, Mysterious Part

HOBART HENLEY, Imp star, has been allotted the star part in an Imp feature that has just been started and the nature of which is not disclosed by the studio. Nor is the nature of Mr. Henley's part. It is the lengthiest Imp to ever be made, being one reel longer than Imp's famous "Traffic in Souls," and is expected to create a similar nationwide sensation, the tip states.

Mr. Henley was born in Louisville, Ky., where he first attended school. Later he moved to Cincinnati, O., where he completed his preparatory schooling, and then went to the University of Cincinnati. During his course at college he achieved considerable distinction as an athlete; incidentally, he was one of the football stars of the institution.

Hobart Henley.

However, during all this time the theatrical bee had been buzzing in Mr. Henley's ear, and when an opportunity for joining a traveling stock company presented itself he snapped it up. That was eight years ago. In the stock company he made rapid strides toward success, and a year later he was playing an important part in one of David Belasco's road shows. For five years after he played prominent roles in many legitimate successes.

It was two years ago that Mr. Henley first secured picture experience. It was with the Reliance Company. A few months later he joined the Imp, where he has since remained.

Lois Meredith in Lasky Feature.

MISS LOIS MEREDITH, the dainty Broadway dramatic favorite who made a sensational hit in "Help Wanted," has signed a contract for the role of the telephone operator in the Lasky-Belasco picturization of William V. De Mille's famous modern drama, "The Woman." The cast for this production is now of truly all-star calibre, including with Miss Meredith such noted artists as Theodore Roberts, Mabel Van Buren, and James Neill. Other players, in addition to these, are Ernest Joy, Raymond Hatton, Tom Forman, Helen Hill and Dr. Bietel.

Lois Meredith.

The very notable success of "The Woman" when first produced by David Belasco in New York City is still within recent memory, and by many people this has been held to be the most absolutely convincing and absorbing of the dramas on modern American topics ever offered by the wizard of the stage. The plot concerns a big political fight in Congress, and the efforts which the representatives of the predatory railroad interests make to discredit the reformer who is opposing them by involving his name with that of a woman. The heroine of the story is really the little telephone operator who refuses all bribes when asked to betray another of her sex. In the end, the trap that has been set for the reformer catches not him but the very political boss who has originated the idea, and thus justice is meted out appropriately.

MANY THRILLS IN LUBIN FEATURES.

Two of the costliest and most sensational reels of film ever made were shown at a private exhibition at the Lubin studio in Philadelphia this week. The reels consisted entirely of spectacular big punches that have been used in Lubin productions during the past few years and are the first two of a series that are to be made, not for release, but as a sort of catalog of spectacular climaxes which are to be kept on record at the Lubin laboratories at Betzwood, Pa.

Perhaps the biggest punch of the punches in the two reels is the wrecking of two trains which Lubin especially staged for one of his dramas. One sees the two trains smash together head on, but there is no opportunity for mental recovery, for right after it a big bridge is dynamited in a thousand different directions; then an automobile plunges into a river from a high cliff, followed by the burning of a steam yacht and its disappearance under the surface. In rapid order the thrills follow. Boats, trains, automobiles, buildings of all sorts and descriptions are burned, dynamited and wrecked. There are daring rescues, wild mob scenes, spectacular fights and daring stunts by Lubin players on the earth, in the air and on the sea, and when one hastily asks oneself what else could possibly be done for sensation, a mountain is blown up and a mining town is wiped out of existence.

BEAUTY COMPANY'S NEW STAR.

The assignment of Miss Neva Gerber as the new leading lady of the American Beauty Company has added a delightful character to this already talented company of players. Miss Gerber is a proficient actress with experience on both the screen and speaking stage, which qualifies her for important roles and her playing opposite Webster Campbell will form a very pleasing combination.

BEN GOETZ LEAVES CRYSTAL.

Ben Goetz has resigned his position as general manager of the Crystal Film Company, which resignation takes effect Saturday, April 3. He will take a short vacation and will announce his plans for the future shortly.

Doings at Los Angeles.

UNIVERSAL CITY is opened for good and every one there is busy. Mr. Horsley having arrived is looking over the ground for his new animal studio and other big and interesting happenings are in the air. The crowd of visitors who came on the Universal special brought much news and are taking much news away with them. Some want to remain here and live, while others wish the snow and blazing summer. The ever changing complement of the half hundred companies keep one busy maintaining a line on who is who and who's where. The past week has been exceptionally exciting, with many banquets and other affairs for the film people.

* * *

The Static Club did itself proud once more when it gave a wonderful banquet at a local cafe. Nearly every cameraman was there, as were many big directors and leading players. The dinner was a grand success and the club is to be complimented. Mr. Horsley was one of the honored guests.

* * *

James Kirkwood, who has been directing Mary Pickford at the F. P. studio, left for New York on the 24th to resume eastern producing. Allan Dwan is now directing the famous little star. We nearly had an election of Screen club officers, or could have held one, for President Kirkwood, Treasurer Blaisdell and several other well known Screeners were present.

* * *

George Melford and his Lasky players are in San Francisco getting scenes for "Stolen Goods," in which Blanche Sweet is starring. Eighteen people went up on the steamer.. K. McGaffey, publicity man for Lasky, also made the trip. They will be gone for a week or more. George has been doing some record shooting at the L. A. Gun Club meets at Venice, and last Sunday he nearly made a record score at the championship shoot.

* * *

Wray Physioc, directing Indian specials for the A. B., has returned from a trip to San Fernando valley, where he did some big desert scenes for a redskin picture. While on the edge of the little Sahara one of the men killed a big rattler while a scene was being made. It had 9 rattles and a button. The players were there four days.

* * *

Selig's zoo received the largest shipment of wild animals ever brought across. There were in the consignment of live freight 2 elephants, 2 camels, 2 snow leopards, 2 black tigers, 4 Bengal tigers, and a number of funny birds and miscellaneous animals. The Selig plant now has 18 Bengal tigers, the largest number owned by any single firm. There were enough animals to occupy two special cars for the transcontinental tour. It took 90 days for the trip from India, the voyage being made on a German ship which had to zigzag across the waters in order to miss encounters with alien ships of war.

* * *

Fred Kley of the Lasky firm, if asked how he likes the road to San Diego, will say, "It's fine, but one place. That is where the old road switches for Mexico." When on a half week vacation Mr. Kley motored to the southern city and en route he missed the right road and found himself on the way to old Mexico after several hours' running.

* * *

Wilfred Lucas and his Fiction Players are in Las Vegas, Nevada, getting scenes for the latest picture, "The Taming of the Red Butte Western." There are 25 people in the company and they will be gone for a week. The new F. P. studio at Melrose and Bronson avenues is fast nearing completion and the company will soon be moved in from the Rolfe studio, which they are now using through the courtesy of Mr. Rolfe.

* * *

Dave Kirkland, who directed for Sterling, and who more recently was with Keystone, has joined the L KO and Pathe Lehrman and is captain of a squad of players and is turning out comedies by the thousand feet.

* * *

Well, the record is going up. "The Clansman" has run eight weeks.

And we had not a cloudy day in March.

* * *

Rex De Rosselli kept a panic from starting at the opening of Universal City when he closed a cage door which had been opened by some green hand or by a wandering visitor. The cage contained leopards and one of the animals had made its exit when Mr. Roselli discovered the situation. The person who opened the cage had fled in terror.

* * *

Lillian Gish has forsaken the screen and is now living in San Francisco—but it is only a vacation, and she will be back in a few weeks to resume work at the Griffith-Mutual studios.

* * *

Jesse L. Lasky is due to arrive this week from New York. New stars will probably be brought west to appear in features during the summer. May Allison is now working at the American in Santa Barbara, having gone from the Lasky studio after finishing a picture there.

Mack Sennett and Ad Kessel have been busy the past week plucking stars from the Orpheum, and every show that comes to town is learning to fear the comedy film makers who make serious inroads on their stock of good actors.

Fay Tincher will now have a chance to work a new idea into one of her comedies, for a woman of this city has invented an electric manicuring machine which cuts, trims, polishes and perfumes the nails. It ought to be good for a laugh in a Mutual comedy.

* * *

Bids have been called for by the city government for pictures to be made of the entire system of training in the local schools. The films will be exhibited at the expositions and throughout the States. Outdoor work and play will be shown, as will the special instruction, swimming, fire drills, night school, cafeteria system, penny soup kitchens, musical organizations, science, domestic art, manual training, building, athletics, and in fact every branch of the educational system in vogue here. Every student is to be photographed, kiddies and kindergartens, and School Marms and Normal will be pictured. About a hundred thousand persons will be filmed for this big exhibit.

* * *

Paul Powell and his company of 20 players have gone north to Santa Barbara to get scenes for "The Nun," in which Dorothy Gish is featured. They will make scenes around the convent there and will be gone four days.

* * *

Eugene Pallette was the pleasing master of ceremonies at this week's good fellowship dinner at which a record breaking number of players were present. Gene is from the south; those who missed the feed missed something worth while.

* * *

The set-to between the local board of censors and J. A. Quinn, manager of Quinn's Superba Theater, which is now showing "Hypocrites," was brought before the courts today and Mr. Quinn given time in which to plead. The shoe pinch comes on the showing of a beautiful girl, nude, as "Truth." The "Evening Herald" had a front page story on the 24th devoted to the battle for the exhibition of this big film.

* * *

Miss Rea Martin, late of "Peg o' My Heart" company, has rejoined the Biograph and is an ingenue again and is appearing in "When Love Is Young" under the direction of Eddie Morrissey.

* * *

Wm. Wolbert and a company of Kalem players have ceased production at the Hollywood studio and are now at leisure. Chance Ward is still making "Ham" comedies here.

* * *

J. A. Berst, the new general manager and vice president of the Selig Company, while visiting the headquarters here said that the new Selig feature, "The Millionaire Baby," is to be one of the best ever made. He also sees a great improvement in the general run of pictures and says that there will be even a greater improvement in the near future.

* * *

The Progressive Motion Picture Company, in the Marsh Strong building, handling Paramount Pictures, report that a new departure has been made in the exhibition of features. At Quinn's Superba, where "Hypocrites" is having so strenuous a run, there are six shows a day, prices being 25, 35 and 50 cents. Three-quarters of the entire house is reserved. There are 700 seats, and no one can stumble in while the picture is being run and miss the beginning or have to wait to see the start. The present exhibition consists of the overture, a single reel scenic, the prologue to the feature, and then the four reels of big film. The new idea is working out well, according to Manager M. H. Lewis of the Progressive Co.

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Henry B. Walthall is now with the Mutual. It was stated some weeks ago on this page that Mr. Walthal would rejoin

Griffith, but at that time it was only a rumor, but very well founded. Since that time he actually signed up again and is now working at the old stand. He is being featured in Ibsen's "Ghosts," picturized by Russel E. Smith.

* * *

Bill Cavanaugh, the fat ex-policeman who was recruited to the Ince forces, has joined the L KO in Hollywood and is working in funnies again as the heavy copper.

* * *

Herbert Rawlinson, screening Sanford Quest, and his assistant, Anna Little, and the rest of the Black Box players are up by Oxnard doing some desert scenes for the latest installment of this wonderful serial.

* * *

Mildred Harris and Paul Willis are seen in a novel little play by Mary H. O'Connor at the Mutual. It is "The Matchmakers" and is a story of school life, a fire and rescue being brought into the picture. F. A. Kelsey is making the film.

* * *

Recent additions to the producing staff of the Santa Barbara Motion Picture Company, Kriterion release makers, are Miss Veronica Larkin, who was with King Baggot in Imp Pictures, and also with Lubin; Joe Massey, a great character man; Dorothy Browne, formerly of the Universal; Elsie Cort, who was also with the Universal; Robert Morris, late of Lubin; Edward J. Peil, also from Lubin; and Pete Morrison, who was a cowboy leader with the American, has swung across the gap to the Big K studios and is working with Bert Bracken.

* * *

Three big men have been added this week to the already large complement of the Ince forces. Henry Woodruff, H. B. Warner and Dustin Farnum have all been signed and will appear in multiple reel specials in the near future, with casts of well known actors supporting them.

* * *

Nick Cogley, formerly with Selig, is now operating a company for the Mutual at Hollywood. He is directing Charles Clary in a big feature. The two were with Selig together and are now again going over old times.

* * *

Reginald Barker, directing an Ince story this week, used 15 out of 40 babies that were submitted to him by anxious mothers to use in "The Reward," which features Bessie Barriscale. Imagine Barker's position when he had to choose with the mothers watching, each desiring her own lovedarling to be selected to play in the picture.

* * *

Jack O'Brien and his Mutual players are in San Diego getting new settings for scenes in "Captain Macklin" by Richard Harding Davis, and filmatized by Russel E. Smith.

* * *

David Horsley, who arrived last week, is busy on the field at his big lot which now contains the Bostock jungle and arena. The new studio is being constructed and it is to be a wonder, both in size and quality. One great innovation is the "pie" stage, as he calls the circular stage which contains 12 different sets. It is like a pie cut into a dozen portions. The entire list of interiors can be made in rotation without resetting the camera. The cameraman swings the machine around from set to set and shoots as fast as the director can run his people and animals through the scenes. He will release one single reel animal comedy and one three reel animal drama each week. The whole ground is 590 x 350 feet, with a studio space of 225 x 350 feet. There is room for six studio platforms in addition to the main circular stage. The Horsley diffusing system will be used.

* * *

Frank Beal, ex-Selig and American director, is here to work for the Features Ideal Eclair branch under the management of Robert Levy.

* * *

Before James Kirkwood left he was given a big farewell dinner by Mary Pickford and Al Kaufman, with W. E. Wing as roastmaster. It was a topsy-turvy affair and was uniquely unusual, everything being just the opposite as usually done. The diners filed in to a funeral dirge. Kirkwood was roasted. Guests were called on to talk, and they knocked Kirkwood, who was not allowed to eat, for his soup was hot hypo; fish, gelatinized soda, and other tasty dishes were faked for him. After each course, however, he got something to eat. At the conclusion he was presented with a fine jewel case in which rested his own gold watch, which he had been searching for for a week. Finally he was given a chance to talk and was given best wishes for his journey homeward. The affair was in the blue room of the athletic club and was one of the biggest dinners of the season, being attended by many prominent film people.

CLARKE IRVINE.

Jessie Stevens

WRITING of Jessie Stevens—fat, fair, and a favorite—is like writing of theatrical history, for on the stage she's been since she was plumped down, as a three months' old, some forty odd years ago. No, Jessie is a rara avis among actor folks in that she is very careless about telling her age. But that's only part of her effervescing good nature which has infected many a screen with heartiest of laughs.

Jessie—no one thinks of calling her "Mrs. Stevens"—came from a theatrical family, her father, George E. Stevens, in the early seventies, having several theaters throughout the east, run on the old stock system, where the star travelled about and was supported by the permanent stock company. One of these which she recalls with pleasure is J. H. Stoddard, who played in her father's theaters.

Jessie Stevens.

She played child parts innumerable, but perhaps "Topsy" in "Uncle Tom's Cabin" claimed her most. At ten years of age she was playing Marie's mother! But Jessie was "some" ten-year-old for size and weight. From 1876 to 1882 she played in that company in various parts. Her fall in weight was accompanied by her rise to stardom, for in 1884, registering but 120 pounds—on the scale—she toured throughout the middle west as star in repertoire with her own company. And the west has never forgotten Jessie, where she acquired a great following, even to this day.

She then appeared, till 1890, in various comedies and dramas, playing everything from Martha in "Faust" and the Duchess of York in "Richard the Third" to comedy characters, at one time playing with the late John Griffith.

Then followed engagements with Frohman's "Jane" company, the southern company playing "Mme. La Marquise," in the Schiller Comic Opera Company at Chicago, in stock all over the country, in J. H. Wallack's "Dairy Farm," and then in Hal Davis' vaudeville sketch, "Fall of '63," where her work as the black mammy is easily remembered.

Motion pictures first saw her in 1909, when she appeared with the Essanay. With a breath in vaudeville, she was again back, this time with Selig for one year, disappearing again to appear in vaudeville in "The Little Mother," when she joined the Edison stock company two years ago and is still there. In Edison films she has played comedy characters and dramatic roles, her motherly face and figure becoming known the country over.

POLLOCK BUILDING NEW THEATER.

Edward Pollock, of North Tarrytown, New York, has had plans drawn for a moving picture theater he is to build in that city. The plans call for a structure 40 by 120 feet, to be built of brick and concrete. The facade will be pretty in design and there will be eight exits. A stage with dimensions of 14 by 40 feet will be provided for. There will be 800 seats in the auditorium, 600 on the parquet floor and 200 in the balcony. The appointments and equipment will be on a par with those to be found in deserving and handsome picture theaters in bigger cities.

BURR McINTOSH FILM CORPORATION.

Burr McIntosh, expert photographer, actor and jack of all artistic trades, has organized the Burr McIntosh Film Corporation and will play the stellar role in "Colonel Carter of Cartersville," the first production of the new concern, inspired by F. Hopkinson Smith's novel. This and subsequent pictures will be handled by the World Film Corporation. Mr. McIntosh made his debut as a picture actor some little time ago in "In Mizzoura."

Real Stories From Reel Studios

By Thornton Fisher.

Well known phrases, number one: All right-one-two-three-action-camera!

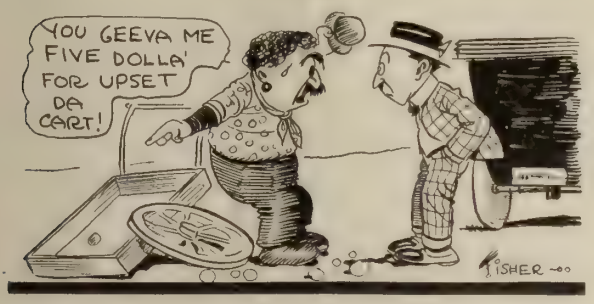
* * *

Ralph Ince, of the Vitagraph Company, directs most of the work of Anita Stewart and its some little job too—Anita being the sister of Mrs. Ince and you know Ralph's gotta stand in with the rest of the family.

* * *

A friend of mine, a moving picture star, rambled into a Broadway picture house a few days ago and saw himself on the screen, and so, apparently did a stout female in front of him, for he learned in the space of two minutes that he was the meanest cuss in the world and old Jesse James, the personification of perfection compared with him. The stout person glibly informed her friend that he was a brute even in real life. And here is a man with one of the happiest homes in the city. You'll have to guess who it is.

* * *



King Baggot told me this one. One of the Universal companies went to Fort Lee to make some pictures and used an auto to convey them to the location. When all was ready it was discovered that the car was in line of the camera and the director ordered it to be moved. The chauffeur in backing the machine struck and upset an Italian vender's push cart, whereupon the wildly gesticulating son of Italy demanded reimbursement for his loss. The director offered him a few dollars to lessen his stress, but the brown-skinned person refused what would readily have restocked his cart and insisted on being paid five dollars. He finally received the five spot and then the town authorities to whom he had complained of his loss fined him the five for peddling without a license.

* * *

One day a Lubin director, scouting around for a location, came upon a magnificent estate in the suburbs of Philadelphia and requested the use of it. Not only was it granted but the owner, a prosperous man, and his wife acted as host and hostess to the players when the company goes there to make pictures. Lunch is served to them and the men receive the owner's favorite cigars. Directors, kindly refrain from seeking information concerning this Utopian spot. We're awfully busy!

South African Letter

Motion Pictures and the Trade in South Africa.

SOUTH AFRICA is a large country, but it possesses a fair number of moving picture theaters located in the cities and towns possessing a population which desires healthy amusement.

But, first of all, there is the African Theatres Trust to be consulted. At one time four exchanges were in existence, all located in Johannesburg and Cape Town. In September of 1913 there was organized the African Films Trust, which was the amalgamation of the four exchanges. This company controls practically all films entering South Africa.

It has a contract with almost every theater in the country to use only its films. The buying offices are in London, where four men are employed for the sole purpose of viewing every picture on the market. These men are instructed to get what, in their opinion, are the best. Of course the exhibitors are not always satisfied with the selections. American pictures are the most favored.

Playing appropriate music to pictures is not practised to any great extent in any hall I have visited. Cape Town has one exception; that one is Fisher's Grand Theater. The music there is exquisite. Advertising is good in some sections, and bad in others. The particular mediums employed are billboards and newspapers. Nothing startling nor in any way of a novel character has yet been employed. Advertising is controlled exclusively by the trust, which works through the medium of the Argus Printing & Publishing Co. Local advertising is controlled by the district manager appointed by the trust.

People have a hazy notion of the names of the various actors, the producing companies, and their trade marks. Nothing is done to help patrons—no Reel Life, Mutual Girl Weekly or Universal Weekly, tabloid edition, is distributed. No paper will undertake to devote say a column or two weekly to motion picture news. Their cry, so far as Port Elizabeth and district is concerned, is "get me their ad and then I will listen to you." Censorship for the trust is carried on at Cape Town by a voluntary board. This board was formed in March, 1913. It consists of seventy members, thirty of whom are delegates appointed by religious, commercial, legal and philanthropic bodies. In April, 1913, Kalem's great picture "From Manger to Cross" arrived. When the administrator, Sir Frederick De Waal, heard it was to be shown (he had not previously seen the picture), he said that it must not be run, giving his reasons that it was a religious picture. When he was told there was no law under which he could prevent its exhibition he curtly replied: "There'll be one." In fourteen days he had pushed a bill through the provincial council giving him full power. This particular ordinance is known as "Provincial Council Ordinance No. 3 (Religions)." A film comes under the ordinance when:

(a) Christ is personified.
(b) It is not an accurate representative of Biblical truth.
(c) It is calculated to give offence to the religious convictions or feelings of any section of the people.

In spite of this, however, the film was shown privately in Johannesburg. Cine's "Quo Vadis?" was permitted to be shown, though it came under the second rule.

Practically all the films imported into South Africa are viewed by the committee. The following rules have been drafted, to test whether a film is objectionable or not:

(1) When the tendency of the film is to degrade or corrupt the morals of youth or to degrade white women in the eyes of colored men or natives.

(2) All films showing gruesome details or tending to teach the technique of crime, the administering of drugs, poisons, etc.

(3) Unmitigated sensationalism and malicious mischief.
(4) Infidelity or unfaithfulness of husband or wife.
(5) Wanton cruelty.
(6) Violent death scenes and executions.

Now and then complaints are made and Keystone Comedies are the particular ones falling under the ban. It seems that there is a goodly number of church people who cannot look at both sides of the question. The daily paper takes the question up, and that is about where it ends.

Of course we in South Africa have to consider the effect of the picture on the native and colored man's mind. Especially as we have a great number of moving picture theaters devoted exclusively to them.

There exists only one association, namely, "The Western Province Cinematograph Association."

From all this you can see that the trade in South Africa is still in its infancy; and, some day, it will rival that of your grand country. SYDNEY HAROLD CRAWFORD.

The Photoplay in China

Benjamin Brodsky, on His Sixth Return Trip to America, Tells of Improving Conditions.

By Hugh Hoffman.

EVERY year, for the past six years, there has come to America from far off China, a most interesting little man by the name of Ben Brodsky. He has just left New York on his way back to the flowery kingdom after one of his annual film buying trips. Mr. Brodsky is the president and general manager of the China Cinema Company, of Hong Kong.

The China Cinema Company is a new firm, but Brodsky's experiences extend back over a half dozen years devoted principally to the introduction of moving pictures into China. He has seen that country change from an absolute

Directors of the China Cinema Company.

monarchy to a republic. He has seen natives flee from the first motion picture they ever saw. He has also seen this fear change into confidence, to such an extent that he is now president of a Chinese film producing company employing Chinese actors and making films for the Chinese public.

There have been many changes in China since Mr. Brodsky went there as a tent showman. He had to hire his first audience to come and see the show. He had a Western picture, and when the cowboys came riding down the road shooting pistols every Chinaman in the audience departed from that tent as quickly as the God that presides over pigtails would let them, entirely forgetting the pay that was due them. Today he is managing a large firm composed of Chinese capitalists, which firm is now establishing a circuit of newly built, modern moving picture theaters in various parts of China.

Mr. Brodsky first went to China to open the Variety Film Exchange, as a branch of the San Francisco office. On one trip he organized film exchanges in Honolulu, Manila, Hong Kong, Shanghai, Canton, Vladivostok and Yokohama. To these exchanges others were added on later trips.

Through Almond Eyes.

When a Chinaman buys a ticket to go into the theater he wants to feel that he has bought something substantial. Paying over his money and getting a little "scrap of paper" doesn't agree with Mr. Chinaman's sense of proportion. He must receive something that looks like merchandise, and his intuition tells him that a little piece of cardboard is certainly not worth the money he has paid out. This is the reason why Brodsky's millions of tickets are still lying on a shelf. He had to go to a lumber yard and have the tickets sawed out of planks. So every Chinaman, when he goes to his picture theater at home, instead of a paper ticket gets a wooden paddle about eight inches long and three inches wide with Chinese hieroglyphics painted on both sides.

In six years' time Mr. Brodsky has learned what China requires in the way of photoplays and things pertaining thereto. His first great task was to get the Chinese to even look at a show at all. His next task was to buy the right kind of film for the Chinese audiences; the next was to secure theaters in which to show the films, and the next was to break down the indifference and prejudice of the Chinese capitalist. To know how well that has been done one has only to glance at the accompanying illustration.

Seated in the center, Mr. Brodsky is to be seen surrounded by the men who are the directors of the China Cinema Company. Everyone of them is a college bred man, and all but two of them have been through English or American colleges. Some of them speak better English than native Americans. They are all men of means, and a few of them are very wealthy. It is encouraging to know that the film business in China has fallen into the best possible hands, for these men represent the progressive spirit and high principles of the better class of Chinese.

It is the intention of the China Cinema Company to produce Chinese subjects exclusively, but these subjects will be so treated that they will be understandable in all parts of the world. Chinese stories in the skillful hands of natives who have the broad cosmopolitan experience will be interpreted in such a way that the other races will understand them and will appreciate the full beauty of the Chinese muses. The directors of the China Cinema Company realize that China has suffered by being misunderstood, and it is their desire to bring their race closer to the other races of the world. They have a firm conviction that they can interpret the Mongolian mind through motion pictures so that all the world will understand the Chinese people, and that the psychological barriers that have existed for so many hundreds of years between East and West may be eliminated.

Thus will be seen the greatly improved conditions for motion pictures that Mr. Brodsky has brought about in China by hard work under conditions of living that would have been the death of a less hardy man. Even this year the improvement over his results of a year ago are truly remarkable. The business is well started in China, although nothing could have started it on such a high plane except a reputable set of men as appear in the illustration. As yet, in the interior of China the natives are still a little shy of moving pictures, but with these well established business men to push it through a big circuit of theaters throughout the country is bound to be the result and the great Chinese field will be opened in a systematic way.

With the Chinese market added to the European market, this promises larger sales for producers of all countries, but particularly for American film makers, for, as Mr. Brodsky says, the American film is the big favorite in China.

Gleichman's New Enterprise

World Comedy Star Productions to Be Released Through World Film Corporation.

Phil. Gleichman's company, the World Comedy Stars Film Corporation, formed to release one comedy a week with prominent stage celebrities of the calibre of Lew Fields, Richard Carle, Tom Wise, Lulu Glaser, appearing in specially written stories, has arranged its release schedule. These comedies will go out on the World Film Program and the release dates may shortly be expected.

Phil. Gleichman, President of the World Comedy Stars, Surrounded by His Staff.

Report speaks well of the World Comedy Stars' comedies that have so far been made by Phil. Gleichman's director, Ed. Lawrence. It is the intention of Mr. Gleichman in course of time to make multiple reel comedies. Meanwhile, the World Film Corporation feels that in adding these comedies, with the attraction of these great Broadway names, to their program they are materially aiding the exhibitor to secure increased patronage from the public.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

IN COMMENTING upon the exhibition of a picture so offensive that two women left the theater with their children, a writer asks why some public spirited citizen does not take legal steps against such films. There should be no occasion for a public appeal of that kind. If the censor fanatics were as sincere in their work for the maintenance of morality and decency as they pretend to be, such films would not be on the market. Inactivity on their part in this direction is easily accounted for. They will not surrender for an instant their work of persecution to take up that of necessity; most of the aggressive fanatics do not visit picture houses and know nothing of the pictures, save what is told them, and, none the less true, is the fact that if they appealed to the authorities to enforce the police regulations against such films their co-persecutors, the professional agitators and reformers, would be deprived of their jobs. A brief and sincere campaign in the right direction would leave absolutely no work for the censors. Instead of doing this these people spend all their time, energy and money in making victims of more than ninety-five per cent. of the moving picture people for the offensive action of the remaining meagre percentage.

* * *

An exhibitor in conversing with one of the so-called reformers who was trying to justify the censorship agitation asked him why he had not taken steps to prohibit the production of a certain film, or against the offending exhibitor. The reformer replied that the people pay taxes for the employment of officials to do that work. The reformer admitted that he had not even taken the trouble to lodge a complaint with the officials. He also admitted that he had never seen an offensive film run in the house of the exhibitor with whom he was conversing. "Then," the exhibitor exclaimed, "by what code of justice or common sense do you justify your warfare upon me for offenses committed by another through your own inactivity. You have the law in your own hands but fail to use it. We have officials who are paid for the work. We also have officials for the prosecution of criminals, but we cannot expect them to act when they are not cognizant of the facts." To this the reformer answered that officials, as a rule, are prejudiced against the reform element and unusually strong evidence is required to secure conviction. "Bah!" continued the exhibitor, "the trouble with you people is that most of the time you create a tumult on hearsay evidence and most of the rest of the time you depend upon the reports of irresponsible people in your employ as spies. If you did more individual work and less preaching you might accomplish something worth while, as it is you are simply the retainers of a band of professional agitators who cannot be brought to reason because they fear to lose the graft. You are continually pounding the motion picture people for the sake, as you say, of protecting the morals of the young. If a child under sixteen years old accidentally gets by the ticket seller at a motion picture house you have the seller or the manager locked up in a jiffy. How many spotters have you people got located at the gallery box offices of the burlesque houses? Do you have them posted at the numerous dance halls and so-called dancing schools? Occasionally, when some parent makes complaint, you people come forward with your arms raised in expression of horror and help in the prosecution, but there is no court record in this city for the past two years that will show a case where you have taken the initiative. You are too busy pounding the motion picture people. It isn't censorship you people want. Your contention for it is merely one of your subterfuges towards crushing the motion picture business if it can possibly be accomplished."

* * *

Subsequent to this encounter with the reform representative the exhibitor said all this reform movement against the motion picture houses has been wrong from the start. "It has cost me a lot of money to stay in the business on account of the continual nagging of these people. I know what I am talking about when I say that before the picture business commenced to spread as it has throughout the country churches, chautauquas, Y. M. C. A. and kindred associations were deriving considerable revenue towards covering their expenses from moving picture exhibitions. As the regular picture houses multiplied in number the drawing power of the pictures at the other places diminished until to-day it has almost become extinct. The so-called reformers saw this coming years ago. Did they open the attack by complaining of immoral pictures? That idea never struck them. They dug into the fire, building and health laws and when those laws were not sufficiently effective they provided amendments for ammunition against the picture houses. Such laws had the full endorsement of the public and such exhibitors as could afford the changes and improvements required readily complied with them. But many an exhibitor was driven to the wall and this encouraged the conspirators to believe that the best part, if not all, the business would eventually be crushed. After exhausing all the advantages that could be afforded by all the laws they could unearth and finding that they were unable to put the regular exhibitors out of business, these so-called reformers suddenly discovered that immoral pictures were being thrown upon the screen. The first complaint of this nature was that mutes who had been trained in the lip method of conversation had discovered that in the production of the pictures some of the players had used offensive language. Singularly enough this discovery was made simultaneously in various parts of the country. The manufacturers quickly disposed of these complaints by admonishing the players, although at that time they were in doubt as to the plausibility of the complaints. During all this time the country was flooded by pictures of foreign manufacture that, from a moral standpoint, were worse than any pictures shown today, even by the few offenders who are in a great measure responsible for the present consorship agitation by persistently ignoring all censorship."

* * *

"The so-called reformer will tell you to-day," continued the exhibitor, "that inactivity from the moral standpoint of view in the earlier days is accounted for by the fact that in those days the picture houses were not as numerous and consequently the patronage was correspondingly less. But in those days the evil was there. The children were the first patrons. Their enthusiasm over the pictures led the adults to what was at that time looked upon as places of childish amusement. The majority of the picture places were 'dumps,' and yet it was not until the regular motion picture business assumed irresistible proportions and they had exhausted all other resources to stem the tide that the so-called reformers opened the campaign of immorality—the nucleus of the censorship bugbear. Realizing that the elimination of anything tending to impair the morals of the patrons was essential to the continued success of the business the manufacturers voluntarily established a system of censorship. They met the issue squarely and effectively. This appeased the agitators for a time and, assuming a conciliatory attitude, they suggested that a more educational standard be adopted by the picture makers. To this the manufacturers acceded and many of them went to considerable expense in that direction, relying to some extent upon the patronage of those who suggested the subjects. It was not long before the manufacturers realized what the wily agitators had no doubt foreseen. The demand for educational subjects was so limited that a continuance of their production as at first undertaken would eat up the profits made on the regular subjects, consequently it became necessary to curtail the making of strictly educational subjects and leave the field to specialists. This action led to a renewal of the hostilities. The so-called reformers saw the suicide plan had failed and retaliated by charging that the manufacturers had no desire to keep their productions within the bounds of decency, therefore official censorship should be invoked."

* * *

A manufacturer shown the statement made by the quoted exhibitor said, "Well, he hits the historical end of the subject about as close to the truth as I could. Manufacturers and exhibitors have been conceding anything and everything to these people right along, but nothing seems to satisfy them. There is a limit to everything and I think these reformers have about reached their limit. We are unalterably opposed to official censorship as they want it because censorship as well as other things has a limit which must be respected in justice to us. Local boards have multiplied like mushrooms. State boards are also multiplying. On top of these they want a Federal board. They never will be satisfied until they so overload the manufacturers with license fees that the business will become unprofitable. They never will become reconciled to the motion picture industry, no matter how much is conceded them. Take Cincinnati, for instance. The producers of a film are put to the expense of a contest because the Mayor of the city withholds his

approval of it notwithstanding the State Board of Censors passed the subject. Local censorships conflicting with the State Board established by the reformers with the manufacturers and exhibitors paying the piper is a puzzling state of affairs, aside from a condition of injustice. The manufacturers have once more stepped to the front. For the purpose of endeavoring to solve the censorship problem satisfactorily to all concerned, they will accede to a Federal Commission. This move cannot be brushed aside easily, or reasonably. I look upon it as a move that must be effective, or so impress public opinion that the motion picture people will be enabled to demand and get that justice which springs from true reform."

BRITISH NOTES.

ONE of the leading English theatrical papers is making a special effort to stigmatise a certain type of American film. Someone who is obscurely referred to as "a producer from the other side," is quoted as having stated that there are manufacturers in the States who refuse to pay more than $5 a reel for manuscript. The result of this, it is alleged, is that the drama of the camera has suffered and is still suffering from the cheap film issued mostly by American firms. Since the early growth of film production and circulation into a separate industry detached from the ordinary stage, relationship between the spoken and the silent drama has been most amicable. Great actors and authors have each bestowed unqualified praise and approval of the work being accomplished by the moving picture, but these are rarely, if ever, countenanced in the theatrical press.

* * *

The present war has been responsible for a number of pictures illustrating operations upon land or sea, but none more thrilling have been obtained than a short series just to hand showing the Falkland Islands engagement. The films are being featured in London at the Scala Theater and were taken from the deck of the "Invincible." With remarkable clearness of detail the British squadron is shown leaving Port Stanley and encountering the enemy's ships near the Cape sometime later.

* * *

Writing of ships reminds me that Mr. Williamson has formed a company called the Williamson Submarine Film Company for joint purposes as submarine film makers and marine salvage contractors. Surely an unusual combination. "In the bed of the ocean," says Mr. Williamson, "there is more gold than few people would ever dream of, and we think we have a method of recovering some of it by employing moving picture films to locate its situation."

* * *

The proprietor of the Topical Film Agency was fined heavily in London last week under the new emergency laws for storing a large quantity of film without the permission of the Chief Constable. This is the first case of its kind under the Defense of the Realm regulations.

* * *

A new printing and duplicating plant for the American Film Company is rapidly nearing completion at Croyden, a few miles out of the metropolis. The new printing plant is to be utilized for making those copies of the America Company's negatives required for home circulation, and is described by people in the know to mark the latest advance in scientific construction and equipment.

* * *

The attractiveness of the illuminated sign in the picture theater is liable to suffer if there are too many of them about. An effective arrangement dispensing with the necessity for suspending in the body of the hall injunctions to the patrons to "transfer here for sixpenny seats" has been introduced into a few northern theaters. Outside the entrance facade is an interchangeable electric sign indicating which seats are vacant and how many are vacant. The denominations of the seating accommodation are controlled from an electric switch in the hall so that when, for instance, the fourpenny seats are occupied the figure representing them drops out.

* * *

It is a fortunate fact that the moving-picture industry is stoical. Many industries, notably shipping and transport, have grown quite "panicky" during the past day or two upon account of German submarine activities, but the views of the situation I have elicited from film distributing agencies dependent upon foreign supplies are commendably optimistic. Nearly all the leading American depots have laid by a reserve stock of negatives in case of emergency, while those who do not actually print their positives on this side have effected suitable arrangements should the "blockade" materialize.

* * *

Strange are the ways of the exalted. Mr. Hall Caine, who yesterday damned all and everything moving-picturesque, today announces he is personally writing a scenario of his famous play "The Christian."

* * *

Apropos the remarks in a recent issue of the "Moving Picture World" upon advertising it is becoming more and more apparent that the bombastic boomery, hitherto regarded as an indispensable adjunct to the release of a feature production, is nearly played out. No amount of big-drum beating can make a mediocre picture into a masterpiece. If it could there would be no masterpieces. In the home producing houses there is a manifest tendency towards something higher and better, something more inspiring and educative than the lurid magnification of the thrills and sensations of the subject. One firm in particular has set a praiseworthy example, the Hepworth company, whose posters are already demonstrating their superiority over the gaudy litho.

* * *

The London County Council have been asked in the Court of Justice to state a reason for refusing to license three moving-picture theaters in London, the property of the London and Provincial Electric Theaters, Limited. Out of £55,000 capital £50,000 was held by German and Austrian shareholders, and in the words of the Lord Chief Justice "the real reason why the County Council refused to renew the licenses was that the control of the company was absolutely in the hands of alien enemies."

* * *

An important event in the monetary side of the industry took place last week when the old and world-known firms of Butchers and Houghtons, photographic manufacturers, joined hands. To expedite the amalgamation a new company, entitled "British Photographic Industries, Limited," capitalized at close upon a million dollars, has been registered for the purpose of manufacturing photographic apparatus and accessories and particularly as makers, hirers and dealers of moving-picture films. From this it must not be inferred that the respective business of Houghtons and Butchers are to cease. On the contrary, the amalgamation is obviously for consolidative purposes and each of the aforementioned houses will still continue upon their own particular lines. Next to the Eastman Kodak Company the new undertaking will be the most formidable of its kind in Europe.

* * *

In addition to the foregoing arrangements another company, entitled "Butchers Film Service, Limited," has also been incorporated, with a capital of £12,743. Its powers enable it to deal with the moving-picture film hire department. Although new in registration the firm of Butchers were one of the first in the British moving-picture field. They manufacture the "Empire" brand of projectors and films.

* * *

Mr. Leo Vint, an established renter in London filmdom, is now in business as the managing director of a company only recently incorporated under the title Famous Copyrights Limited. His first purchase in his new capacity is the American success of Elinor Glyn, "Three Weeks."

* * *

The form of entertainment most acceptable to the troops at the front is picturesquely expressed in the following extract from a letter written by a man in the Army Service Corps: "Went to a concert last night given by the Fourth Division Follies. It was an awful rag. This afternoon we went to a kinema in motor busses about four miles back from here. We did have a great time. The room got so full of tobacco smoke that they had to stop the films until the air cleared a bit."

J. B. SUTCLIFFE.

The All Star Feature Distributors, Inc., of San Francisco, have recently inaugurated a new plan in handling their big productions. Three advance men have been employed by this concern, whose duty it is to go out in advance of each production and attend to the necessary publicity. This is not only done in the larger towns, but also in the small ones. This experiment is working out very successfully.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Why, or Why Not?

WRITING of a recent submission, B. A. Holway, of Proctor's Broad Street theater, Elizabeth, writes:

> I was, or rather have been, rather disappointed that you have not seen fit to tear the Motion Picture Guide, successor to the Proctor News, to pieces, as I really desired criticism on it.

This is rather different from what we sometimes get, but we'll be jiggered (whatever that is) if we can see why Mr. Holway should be disappointed because we found his work good. Criticism is not synonymous with "roast," but properly speaking criticism is one man's opinion of the merits as well as demerits of a thing. It is his opinion alone and is valuable only in proportion to his knowledge of his subject. We liked Mr. Holway's submitted sheet and said so. We might have been finical and have called attention to the fact that the last letter of the third line of column three on the first page was shaky on its feet, but that is not criticism. Could we have seen a way to materially improve the looks of the sheet, we would gladly have offered suggestions, but there seemed to be no reason for suggesting unimportant changes. The only criticism we have to make is that he let the sheet go under when he might have farmed it out and have kept it going that way.

Now he sends in his third try, a vest pocket card. Here again there is little to comment upon, though he might have used a different face for his titles: a heavier line letter. He needs, too, to be more careful in his wording. One day reads:

> Exploits of Elaine, Episode No. 2.
> SHOULD A WOMAN DIVORCE?
> In which the social problem of the day is discussed vividly.

The second title is in twelve point caps while Elaine is in six point lower case Gothic. The inference is that Episode II of the Exploits of Elaine has for its title "Should a Woman Divorce," instead of suggesting a double bill. The word "and" between the lines would have helped. Better still would have been the "and" and setting the Elaine in the same point and face as the other title.

The same lack of definiteness is shown in a film held for two days. He speaks of it as a Monday-Tuesday special, with the Monday date at the left and the Tuesday at the right, but a "For two days" in between would have driven the point home. In the general display the effect is good, but more could have been done through an adroit use of type.

Took an Encore.

John William Kellette and the Thanhouser players like their New Rochelle theater so well that they went out and got another one. Kell tells about it:

> This house, it seems (Neptune), has a harder name than North Avenue had. It has been dominated by a bunch of roughnecks and it finally drove the Vitagraphers, Flora Finch and Jimmy Morrison, who ran the house during the past couple of months, back to Flatbush.
>
> They had been running a 60-90 day program on Licensed, occasionally showing Vitagraph stars at attractions, but they couldn't make it pay. Well, there's an old saying about "Fools rush in," etc. We have hopes. The accompanying ad. will show you a nice "tame" statement, not too loud, yet full of promise. The house is in a "Lent" territory, and that undoubtedly will affect attendance in the beginning, and down the avenue a bit. Steve Stainach is beginning, Monday, a stock house with "Bought and Paid For," at 35, 50 and 75 cents. If he sees where he can get off on a 604-seat house at those prices, certainly we ought to do something with the overflow, what?
>
> On Thursday, March 4, we have the adorable Flo LaBadie in person at the Thanhouser. I might be able to get her to promise an appearance at Neptune on the last show. Hope to, and in event I do I'll bill that section of the City like wildfire. And please look! The CITY has a WEST and an EAST. Also it has a NORTH and a SOUTH. I'm playing the MIDDLE against the four sections. One section is even CALLED West New Rochelle—Get me? It snugs up to North Pelham on the off-side, and it exits towards Mount Vernon. Mount Vernon has been taking West New Rochelle money for a long time for amusements, and I am about to serve notice on Mount Vernon that if it continues to do so I'll bite it on the wrist.
>
> The union help at Loew's were called out Saturday night. Immediately I hired a UNION operator and whispered it to the daily newspapers. They said that "Loew's operator" was agoin' to work for "Kell." Publicity! Gotta do it! Labor News, representative of unionism in Westchester County, came out Saturday as per see. There's a strike on at Loew's, but we should worry. We are either going to go broke serving (our check for service, this week, reads $80 without paper) good stuff, or eventually we'll be able to pay dividends. But one thing is certain. We're not going to let people call us pirates while we are in the game. We are giving the class of entertainment we'd like to see when we pay our way in, and if they don't want it served that way it will be their fault. We are going to let them know, however, that the stuff is here if they want it. If they want it we'll get them all coming some day. Of course, everybody is chasing the devil during these 40 days, and who knows but the pennies they are saving now will be brought to us in barrels after the festival is over. Nothing like being optimistic, y'know!

Given the right man with the right methods and not too much opposition, and almost any house can be made to pay. The labor sheet Kell speaks of gave him two columns and a cut. We think he went down and set the advertisement himself. It certainly does look nice, but it is too long for the width to be reproduced here. There are not many black lines, and there is plenty of white space, and every last word will be read because it is easy to read.

Running the last Million Dollar Mystery story he used this throwaway:

> THANHOUSER THEATRE,
> (290 North Ave., Phone 3741)
> Offers
> "$1,000 Reward,"
> Friday Eve., March 5.
> DON'T MISS THIS
> *Admission* 5-10.

It is a "sting," but so mild a one that it will probably be enjoyed instead of resented.

Has His Answer.

Philip Chakeres, of the Chakeres Amusement Company, Springfield, Ohio, writes:

> Dear Sir: As we are spending considerable amount of money for advertising, and wish to get the best results, we are enclosing a copy of last Sunday's ad for your close attention. The ad enclosed was prepared by myself and the advertising solicitor from the Sun Publishing Company, publishers of the morning paper in this city. Hoping to hear from you soon as to what you think of the enclosed copy as a good motion picture ad and a business getter.

If Mr. Chakers will turn over the page he sends us ad look at another advertisement that backs it, he will find the answer. He is using about two-thirds of a full page. In the centre is a cut of Marguerite Snow. From the corners of this cut lines run diagonally to pictures of Miss Labadie and James Cruze in the upper corners and to the Million Dollar Mystery cuts in the lower corners, the texts relating to the showing of the final episode. This roughly divides the space into four blunt wedge-shaped spaces. At the top is the Million Dollar Mystery title. The other three spaces are given to mortised cuts, the inset advertising one of the other features for the week, but without dated days. The advertisement takes three times the space the other house uses, but will be read by the uninterested where only the confirmed fans will puzzle out the other. Whether the money spent would do more good in another direction is largely a question of how much the space costs, but if the space rate is not exorbitant, we think that this is good advertising indeed. It is good because it gives the message. It is not loaded down with a lot of type matter and fine screen cuts. It all stands out boldly and legibly. It will have to be read, even by the man who is merely glancing over the paper and not reading it. As newspaper advertising it is capital work.

With Spangles.

The Strand theater, Sacramento, Cal., is a new house and starts off with a greeting that is out of the ordinary. It is a four page sheet, 4¼ by 6, green coated stock printed in silk green. On the front cover there is only "The Play's the Thing" in 24 point. This is slightly above the centre. The house mark should have been added in the lower right hand corner to relieve the bleakness and at the same time stamp it the Strand. The second page carries the announcement with marginal side heads. These cover the date of opening, the organ and organist, the programs and the announcement of a "Toy Room" with a colored maid in charge where mothers can leave the littlest kiddies while the rest of the family watch the films in quietness. The third page has attached four frames of film and a rhapsody on the pictures and the back cover advertises "Three Weeks" for a starter with Damon and Pythias underlined. The prices are ten cents in the afternoon and ten and fifteen in the

evening. The Glazer-Webster Company, owners of the house, have procured a well printed first offering, and if they can keep up the suggestion of swaggerness, they can keep going. Much depends on the first impression and here the impression is excellent.

We Wonder How Many.

The Lehigh Orpheum, South Bethlehem, Pa., sends in a novelty that probably is put out by the releasing company, but which we have not seen before. It is a tape of heavy paper thirty-eight inches long. On one side it advertises Annette Kellermann in Neptune's Daughter, and on the other gives a tape measure marked off in inches, with special marks for Miss Kellermann's measurements. We wonder how many of the women patrons took them home to see how closely they approximated the "perfect woman." It is a clever stunt and drives home as nothing else will suggestion of the time-honored "perfect woman," a title carried by many since Venus or Helen of Troy or some of those old timers first used the billing matter. The Lehigh Orpheum seems to be sticking to their vest pocket program, which is very nicely done and about all they need. If you want a small, but not too small a program, this is a good house to apply to for a sample.

Rather Late.

Under date of March third the Kozy theater sends in its November program for comment. They do not send any later issues, so we cannot tell what progress they have made. The French gray stock is rather dismal and bleak for an amusement program. A warm tint would be better. And there is no descriptive matter; merely the name and perhaps the name of the star. That and the date and nothing more. They might get some help by sending a stamped and addressed envelope to the Lehigh-Orpheum, South Bethlehem, Pa., asking for a sample of their folder.

It is a mistake to use sober colors for stock. Dark blues and mixtures of blue are cold, but gray is positively frosty. Brown is warmer, a light blue does well and green comes up nicely, but the sad colors depress and sometimes even annoy.

Two for One.

Royle V. Rothermel writes that in Fulton, Mo., John Pratt, of the Opera House, decided that a second house, while not making money, hurt his business, so he bought out his competitor. Instead of letting the house stand idle he sells a combination ticket offering both shows for fifteen cents if used the same night. This is one way of fighting opposition that may appeal to others. If there must be a second house in a one-house town, run it yourself.

Has a Thinker.

W. W. Dunkle sends in some stuff he did for the La Salle theater, South Bend, Ind. Two of the pieces are a house program that is far from being well printed. Cheap ink is used on cheap stock and the result is cheap and smudgy looking, but the text is better than the printing. He takes the trouble to remember or else look up facts. Instead of telling what a hit Tom Wise was in New York, he writes:

> Tom Wise needs no introduction to South Bend play-goers. Neither does his "Gentleman from Mississippi." He played it here for a week with the Lucille La Verne Stock Company and amused thousands.

That gives the intimate, local touch. He's a man they have seen in flesh and will want to see on the screen. In the same way he gives the identifying history of other players, sounding a personal note that is more valuable than the glowing press stuff about the film.

In advertising Tillie's Punctured Romance he features a typewritten letter, purporting to have been written by a student at Notre Dame college, asking that the film be run. It is signed merely "A Pair of Movie Bugs," yet it seems to have the weight of a bona fide testimonial of an outsider. It takes a little thought to evolve these schemes, but they are worth while and worth the trouble or the expense of hiring an expert.

But we hope that Mr. Dunkle will coax the house to better the press work by getting better stock.

Another House Sheet.

The Modern Times is the newest house sheet. It is gotten out by Samuel Pinanski, of the Modern theater, Boston. He writes that he finds it valuable. Any house sheet is, but we think that he makes a mistake in holding it too closely to the films of the moment. In other words he gives too much advertising matter and too little to the house and general topics. It is too frankly an advertising herald and not enough of a house publication yet—though the back page seems to give promise. It is not possible to step right in and get out just what is wanted, but we hope that in later issues Mr. Pinanski gives more talk about his house and more about films in general, using not more than half of the matter for the immediate attractions.

There is nothing more valuable than a well edited house organ; one the public comes to look for, but to reach this point there must be stuff worth reading; not merely reprint of press stuff. That Mr. Pinanski can do it is shown from this house stuff:

> Our prices for admission are invariably the same. Bargain time is every morning until 12 o'clock, with every seat in the house at fifteen cents.
>
> Afternoons and evenings the balcony is fifteen cents and the orchestra floor is twenty-five cents.
>
> Our prices remain the same Saturdays, Sundays and Holidays.
>
> Our shows run continuously from 10 A. M. to 10.30 P. M. The last show in the evening commences at 8.30 P. M., and you can always see the entire feature picture by arriving here at 9 P. M.
>
> We have arranged this time schedule for accommodation of our patrons living both in and out of town.

That covers all you need to know and tells it clearly. Just above is a mention of the Ladies' Parlor, and an invitation to use the house stationery there for correspondence.

Lengthy, But.

The Gus Sun Amusement Company sends in a letter sent to Springfield, Ohio, patrons. It is in imitation typewriter on a paper that looks like an honest blue suffering from a complication of the hives and the jaundice, pink and yellow splotches staining the sheet. The paper is badly chosen, but the text, though full, is well written. It starts out with an apology for the letter and the explanation that it is the only way they can thank their friends for the support given the Paramount venture. It covers all four pages of a small note sheet and winds up with another apology for having written so much. We do not favor the over-long argument at any time, but at least this is well phrased and at times interesting. It would have been better to have cut to two pages.

Hey! Ralph Ruffner!

Real Reels speaks of a particularly effective advertisement gotten out by Ralph Ruffner. If he doesn't send us one we shall begin to get jealous of that Carpenter person. The same Real Reels gives some advertising suggestions for Rule G, that will be as effective for any railroad film:

> If ever there was an opportunity to advertise a show "Rule G," the coming big railroad story release on the Paramount Program is the occasion. This film was endorsed by the railroad companies of the country. In our territory the railroad officials are taking a great interest in this production and we are in receipt of several letters of inquiry and offers of assistance on this subject.
>
> One manager is already figuring on putting his ushers into overalls and having them carry lanterns to show the people into their seats.
>
> We know one system that would gladly loan you a "Safety First" semaphore to put outside of your theater. You could also erect a Cross-Roads sign "Stop, Look, Listen." Or why not get a painter to rig up the front of a locomotive for your lobby and then go down to the railroad yards and borrow a headlight and then put everybody's eye out with it across the street. Or, what's the matter with a man to call the trains outside? Get in touch with your local railroad boys, there are a score of schemes you could work up and set the town talking. Of course a locomotive whistle and bell are hardly in keeping with the high standard set by Paramount.

This is all right except that headlight idea. Suppose someone coming across the street is dazzled by the light and gets run down by an auto. He'll go to the hospital or the morgue instead of the show and you'll lose his dime or quarter. Don't have the light too bright.

Working the Suffs.

Alberta Claire, of Hot Springs, sends in a page long column advertisement for "The Million Dollar Mystery" that she wrote for the New Central. It is in open display, forty-eight point letters telling "Why you should see the Million Dollar Mystery New Central today." Save for the title the words run into the smaller type. For example the house name refers to "New tricks that will mystify" and adds that "Central" will vouch for the statement as to numerous telephone calls of inquiry. It is effective largely because of its open composition and odd shape.

For another house, the Lyric, Miss Claire, who is a newspaper woman, and former actress, arranged a showing of "Your Girl and Mine," the Suffragette propaganda play. The rather small local body took charge of advertisements and the sale of tickets and received 20 per cent. of the gross for their efforts. In spite of some antagonism to the movement interest was aroused and they did a good business. Others may work the same scheme.

All of the cities and most of the small towns have their clubs, and the house manager who works in with them will not only make money but acquire much merit in their eyes.

In Mourning.

The Third Street theater, Easton, Pa., offers something new. It is a black envelope 4¼ by 2½ enclosing a black slip to fit, printed in size and aluminum bronze. It merely reads:

A Politician
A Loving Wife
Twenty Thousand
Dollars
Northampton
St. Theater
Friday and Saturday
March 12 and 13.

That is all there is to it. No title and no hint of a title. On the back is written in ink "What is the name of this picture?" We'll be the goat. Shoot!

The use of the black envelope comes as a shock—perhaps too much of a shock—but most assuredly every recipient will read the enclosure to see who is dead. At any rate it is distinctive and original. The idea might work as well in a flaming red printed in aluminum.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Plot Getting.

HAVE more than one way of getting a plot. Find out as many different ways as you can. We know one man who gets all of his plots by letting published synopses suggest other and wholly different stories to him. It is one good way, but not if it is the only one, because sometimes he has to read through several bound volumes of this paper before he can hit an idea that is sufficiently far from the published plot to be safe to use. It may be that with his mind in that mood he is just right for one of the other methods of plot getting, but it does him no good because he knows only the one way.

Another writer waits for some incident in real life to suggest a plot. Many suggestions come from actual happenings, but not enough to keep a properly constructed author supplied.

No one method can be developed that is infallible. It is necessary to be able to work along any line in order to suit the method to the mood. There are times when the mind seems full of ideas. That is the time to evolve plots from memory of happenings. There are other times when it seems that nothing that looks even remotely like a plot can be evolved. That is your cue to read up and get the mind centered on plots. You may not find much in what you read, but merely getting your mind into the plotting atmosphere may have the desired result.

Perhaps it is better to take a newspaper and look for a hint in its columns, and there are times when it is best not to do so, but to think over happenings and try and find either a start or a finish from which to work.

Too few authors realize that it is possible to work either from a beginning or an ending, yet the author who always works from the start is but partially equipped for his work. You may go from New York to London and come back by way of Boston or Philadelphia. On the return trip you use the ending of the first voyage as the start of the second and get an entirely new trip just as you may go from New York to Chicago over the New York Central and come back by the Pennsylvania.

Flexibility in plot getting leads to variety in the plots themselves, and the more varied your product the better chance you have to sell. If you write always of the triangle or of the faithless wife editors will soon tire of your output and yet it may be that one mode of plotting with you will bring but a single result.

Very often it is possible to take a story and by continuing the story get a brand new idea. Or a parallel story may be developed. A recent American, for instance, told how a musician was forced to sacrifice love to art. A similar but different theme might be the story of the girl who sacrificed her love that she might not clog her sweetheart's progress, or with either of these endings it would be possible to write another story showing the emptiness of an artist's life when he has sacrified all to his art.

Plots are in the air. All you have to do is to reach out and take them, at first you must learn to know what plots are and grab plots and not the similar looking but utterly different incident germs, which are similar to plots but which lack their solidity.

Don't Bother Universal.

The Universal announces it is not in the market for any scripts whatever and will not read or accept any until further notice. Most of the Universal directors have always written their own stuff.

Those Books.

We now have in our library books by Esenwein and Leeds, Wright, Phillips, Ball, Slevin, Radnor, Thomas, Wiltermood, Hoagland, Dench, Gordon, Carr, Ross (Penn, Ass.). Katterjohn and Earl. We also have the courses of McIntyre, Moore, Watt and Atlas.

If you have any other book that you do not care for and want to sell, please state the title and price and give your address. This latter may seem to be unnecessary, but one man from Rochester wrote an offer, but gave no address.

One correspondent refused to make a price on the Gordon book, offering it for the good of the craft. It is the worst that we have seen, particularly when it is understood that the book costs two dollars. It consists of eight pages of type, a sample script, a sample of script paper with dotted lines to show how to fold, a list of addresses, many of them obsolete, and two slips of paper the size of ten and eleven envelopes. Most of it is a crude condensation of our own Technique of the Photoplay with such vicious additions as the Atlas letter to the editor asking what he wants and the absolutely incorrect statement that scripts can be copyrighted.

Earl's "Book," which is "free" only you must send a dollar, is done in typewriting, apparently on a multigraph and bound in cover paper. It is what he has been able to learn from this department. It is issued in connection with his work as a sales bureau.

The Wiltermood offering is also loose sheets bound in cover paper, but printed. Much of the text is good, but the sample script is not good technique.

The Moore lessons are very badly done. He has none of the marks of a teacher, but contents himself with bald statements.

Most of the books seem to be based on our own or the Leeds-Esenwein book, but often the meanings are twisted in paraphrasing, and practically none of them are teaching books.

We would like to procure a full set of these books. Will you help?

Professor Powell.

A Van Buren Powell will succeed Arthur Leeds as instructor in the Home Correspondence Schools course in photoplay.

Bolstering Up.

Business must be bad with the Thomas school. Now he announces that as a special favor you can send only ten dollars and the other twenty when you have sold your second photoplay. This looks as though he were certain that he can teach you to write plays that sell, but it probably really means that he'll gamble with Fate on the other twenty rather than not even get the ten. Of course you must join "NOW" because he is going to keep all of these pupils in the same class.

And he speaks of his scenario plot chart. Marc Edmund Jones please take notice. Jones invented the idea of drawing two straight or wriggly lines to demonstrate that John meets Bess. As an aid to progress it's as useful as steam heat in Hades.

"Mat" Remarks.

E. W. Matlack, after writing that, unlike a recent correspondent, he does not have let downs, but sticks to a general average of three a week, adds:

> My bunch of Inquesters are getting rather despirited. Outside of Clark and myself, no one is selling, although I am reasonably sure that if two or three of them would dig below the surface and put some smoke into their stuff, their chances would be better. There is no use blaming the war, or the narrow market, and a lot of other things. I still cling to your old bromide that if you can write what they want, it will find a harbor. Not that my early going was so smooth and I had a lot to learn—and still have for that matter—why just the other night, I got out your old Tecq and re-read it—and found lots of good dope—stuff that goes double today.

The Inquest is the Pittsburgh circle, and Mr. Matlack has the right diagnosis. If you can give them what they want they'll take it. But the trouble is that at the moment some of the companies do not know what they want. They know the stuff they have been making is not selling as it should, and they do not realize that more care given the production of one and two reel subjects is the real answer to their financial problem.

Polishing.

One young man writes that he has written his script over and over again and still it does not seem to sell. Naturally not. It is his first script. His single, solitary idea. He thinks that he can learn the art of photoplay writing by working on that one script. He cannot. Even were he able to eventually polish that script to the highest approximation of perfection he would still know only how to write that one script.

But he never will make this single script perfect because long before he gets half way through it he will be so tired of it all that he simply cannot do good work. The only thing to do is to work on a script a week or two and go on to another and another, finding fresh problems in each new plot and so, gradually acquiring a working knowledge of the entire game instead of seeing it only from the angle of that lonesome plot.

Too many beginners start to work with the idea of selling their first script before they write their sceond. It cannot be done that way, as a rule and where the first sale does happen it hurts the sale of many more than the next because it incites a feeling of overconfidence.

It is better, at the start, to write a hundred ideas once than one idea a hundred and fifty times, because perhaps the hundredth script will give the student the idea that will permit him to make the first plot over into something decent.

The Boss' Stamps.

Of course it does not affect the value of your scenario if you hook, steal, swipe, borrow or abstract your postage from the office stamp box, but it does get the editor guessing if you send in a good script and the return stamps are punched. Stamps are punched by large concerns to indicate theft and prevent their being sold to brokers. An editor is apt to imagine that an author who will steal his postage will not be over particular as to the source of his inspiration. He cannot know that the boss told you to help yourself or that your father is the boss. All he knows is that the stamps are perforated. He is apt to regard you as a thief.

This applies with almost equal force to the stamped envelope with the business card in the corner scratched out, and it goes double for the young genius who sends us in an inquiry twice or three times a week and each time sends a going and return envelope with the essential part of the return card cut out with a knife. In our own editorial days we threw out more than one script because of apparently stolen stamps and careful editors still follow that plan.

Emotions.

Study emotions before you write them and you'll know which emotion best fits the situation. Take these three scenes.

A—Railroad station, close to gate—Maude and mother enter—Maude kisses mother passionately—tries to follow her through gate—guard checks her—she weeps.

B—Railroad station—close to gate—Maude and mother enter—they kiss—mother shows ticket—passes through gate—Maude tries to follow—guard checks her—she stands there, tense and rigid, trying to hold back the tears.

C—Railroad station—close to gate—Maude and Mother enter—they kiss—mother to train—Maude waves her hand—turns and exits.

There are three scenes that you may see any day. Suppose that Mother is going a few miles out of town to visit friends and Maude is going shopping. Naturally you use scene C. There is nothing here to suggest a long parting. No great emotion is aroused. Maude is in a hurry to get to the shops. She will see her mother at the dinner table. Either A. or B. would be out of place.

But suppose that the mother is going on a long journey. She may be gone for months or perhaps for ever. Here one of the first two scenes will be called for, but which? It depends on Maude, her mother or both. If the two are passionately attached to each other, and Maude is emotional, then A. would seem to be called for. If Maude must be shown as a restrained, self-contained girl, then B will be better, showing the control she possesses over her emotions. A still stronger situation can be evolved if Maude is a girl of the type shown in A., but holds her emotion in check as in B. because she knows that her abandonment to tears will make the parting still more trying to her mother. In that case a follow scene showing how at last tears come to her relief when they can flow unchecked will be the stronger through contrast. And lastly if the mother never has been a real mother to the girl; if she is of the vapid, butterfly type of society woman, then even the long parting would call for scene C. as showing that the two women have little in common.

Not all parting scenes call for bitter tears. The type of women must be studied by the author because it is through their actions that he tells his spectators the sort of men and women his characters are. It is not sufficient to play a scene in the most obvious manner. Draw character from action. Make your people possessed of an individuality. Make them real and not puppets.

There are as many shades to any emotion as there are possible combinations of colors. Know your mind-children so well, and know the expression of emotion so well that you can, almost instinctively give the exact shade of stress.

Don't argue that you don't know just how that man or this would act in a given situation. It is your business to know and you have no business calling yourself an author until you do know. It is not sufficient that you *want* to write. To be a real author you must *know* how to write and this knowledge is inherent ability developed through study and practice, and until you have given your full quota of study *and* practise you are not an author but a fourflush, no matter how many scripts you have sold.

Novelty.

You may go down the same street on your way to work six times a week and fifty-two weeks a year, and there may be only one or two mornings when something really sensational happens. If you keep your eyes open you'll see interesting things every block, but it is not every day that you dodge a runaway horse or see a man killed by a trolley car. It is pretty much the same way with your plots at first. You may write fifty and of these but one will have the necessary punch. It follows, then, that not all you write will be worth sending out, so don't send out anything until you are not only certain that there really is a punch to the stuff, but that you have given it the best possible technical development.

It is all very well to argue that you can't tell how you are getting along unless you send out, but remember Noah when he landed. He sent out a bird and it did not come back, so he waited a week and tried again. He didn't bundle the whole menagerie out of the ark the moment he made soundings. He took it easy. We never could quite understand why Noah didn't look out of the window and see for himself, but at least he took things easy and did not try to rush the season, wherein he is to be emulated.

Try out one of your very best now and then, but hug to your heart the fact that you'll have to do a lot of work to get your stuff up to a grade where you can possibly hope to compete with others.

Revision Schemes.

Eventually the revision scheme will displace the school fake as a money-making scheme because, carefully run, there is less danger of interference. If a man advertises to revise a script and does so, it is a legal compliance with a contract and wholly within the law. It does not matter how poor the revision may be nor how hopeless the plot may have been in the first place. With these factors the law has nothing to do. If the advertiser performs his contract he stands clean in the eyes of the law. A correspondent writes:

> Enclosed herewith, you will find sundry advertising matter which I received from the Story Revision Co., Smethport, Pa., upon replying to one of their advertisements in a magazine about six weeks ago.
>
> I sent these people twenty-five cents for a sample scenario and in this same envelope enclosed a story entitled, "The Poor Preacher and the Rich Deacon," also a stamped envelope for the return of the manuscript. I asked them to give me a free criticism on the story as advertised and asked them if they thought the story might be made into a good photo play.
>
> I received a sample photoplay in a one cent envelope after several days. I waited awhile to receive an acknowledgment of my manuscript and the free criticism which they promised to give me, thinking of course, that it would come along together with the manuscript itself, for which I enclosed postage. Not hearing from them in about ten days, I wrote to them and called their attention to the fact. I heard nothing from this first reminder, so in a few days I wrote them another letter asking them why they did not acknowledge my letter or return the manuscript. I thereupon received a postal card written with pen which simply stated: "Criticism was mailed you two days ago." Not receiving it, I wrote them to return my manuscript; I then received the free criticism which I attach hereto. Upon receipt of this free criticism, I explained that, inasmuch as they had delayed, and failed to treat me in a businesslike manner, I had written them to return the manuscript and wished that they would return it as I had made arrangements elsewhere. I am also enclosing the letter they send out with their free criticism.

The "criticism" is a printed sheet stating, in print, that the story is a "Class B" production. They have three classes: scripts ready to be submitted; scripts needing revision, and scripts that are so impossible that they must be returned. It is a matter for speculation as to whether this last classification is ever used. The plot is "very good" but the style "weak." It will cost $3 to make into a play from what appears to be a full synopsis.

Another correspondent states that he paid $5 to have his script developed and the story was spoiled. A third writes that he entered some stuff for sale and on its return it did not look as though it had been out of the office.

Another, a placing service, offers free instruction, but you must pay a dollar for a book. Others work the extras in various ways, but most manage to get all the money a would-be author has.

A hint as to their capacity may be gained from the Smethport sample script which states that one reel plays average "about 23 to 25 scenes." And this in a day when few plays are released under forty scenes to the reel! Smethport says "we have seen excellent plays with 17 scenes, others with 30." Even so. And if they had seen as many plays as they should have, they would be able to recall plays with one scene to the reel and others up to 120 scenes to the reel.

When the blind seek to lead the blind, someone will tumble into a pit.

Lone Leaders.

In her articles in the Chicago Herald, Mrs. Parsons makes a plea for a lot of leader. She quotes from William Lord Wright and our Technique of the Photoplay, advising that leader be used sparingly, and then—

> I have quoted two men who are well-known photoplay-wrights, and, while I cannot say that I agree with them, I think it is only fair that you should have the two sides of the question presented to you. I believe, of course, that a certain economy of subtitles is necessary, but I want to emphasize most emphatically the necessity of using enough leaders to make your story clear.
>
> In these days of advanced scenario writing the elimination of subtitles is not the first consideration, rather the revising and polishing of these sentences until they are written in telling language. Your English, your power of expression and your literary style have all a part in the subtitles of the newer photoplay.
>
> You cannot be prodigal in your language and interpose any unnecessary flowery phrases; footage is too precious. Neither must you express yourself in the stilted words of a child just learning to talk.

Mrs. Parsons cannot quote from either of the books in question any advice to shorten leaders at the expense of clearness, nor can she cite any advice to leave out necessary leaders. We are just as strong for fully explanatory leaders as Mrs. Parsons can ever be, but we urge writers not to be *lazy* and *sloppy* in their work. We point out that the leader should be avoided where possible and that often a little common sense and thought will permit the action to be so framed as to be as fully explanatory as a hundred-word leader. In a word, you do not merely write action and leader according to the need of the moment, but you should figure out how to avoid leaders. Most of the time it can be done, but it is a lot easier to loaf along and let the leader cover up slovenly development. The fool cutting editor will put in plenty of leaders without your helping. It is getting to be a disease with some of them, a chronic but, most unfortunately, not a fatal disease. Nothing is more inartistic than a leader "John goes down the street," and then a walk through picture, but this is what a lot of unfortunates are being educated up to because they see it on the screen and suppose it must be right.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

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17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents. stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without study.

Question No. 79.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What is a water rheostat? How woud you make one? Could you handle 500 volt current temporarily with water rheostat? What would be the limit of amperage when using a water rheostat? Could you use a water rheostat on either A. C. or D. C.? Could you use dirty, impure water, or would very clean, pure water, say distilled water, be better? Would you add anything to the water, and if so, what and how much?

Roll of Honor on Question No. 73.

The Roll of Honor on question 73 consists of Joseph H. M. Smith, Fort Worth, Texas; John Solar, Watertown, New York; G. D. Bullock, Gallup, New Mexico; A. C. Stewart, Waitsburg, Washington; Montreal, Canada; M. W. Larmour, Waco, Texas; Harry W. Seward, Reading, Pennsylvania; A. T. Weiss, New Orleans, Louisiana; B. M. Spencer, Attleboro, Massachusetts; W. C. Crawford, Brooklyn, New York; R. T. St. James, Great Barrington, Massachusetts; J. I. Roberts, Nashville, Tennessee, and Los Angeles, California.

There were a number of excellent replies, but none really suitable for publication. The trouble with some otherwise very good answers was they were too technical; that particularly applied to Brother Spencer; that is to say, too technical to be understood by the average reader. Others left out some important part. Everything considered I have decided to apply my own knowledge of the subject, supplemented by a careful reading of the various replies, and answer the question myself, so that the answer is really to be credited to the entire Roll of Honor.

Reply to Question No. 73.

By F. H. Richardson, New York City.

The Question:

Explain, in plain, understandable terms, the action of a transformer. What purpose does it serve? One transformer may deliver a 50-volt, and another a 1,000-volt secondary, both taking the same supply. How is this? Explain fully. What is the approximate efficiency of a well designed and constructed transformer? Where should an economizer be located, and what precautions must be observed in locating it? If an economizer became so hot you could not lay your hand on it, what would you conclude? Suppose you connected the secondary of your economizer to the line by mistake; approximately, what would the voltage at the arc be?

The Answer:

The action of the transformer is simple. It depends for its operating principle on the fact that every wire carrying A. C. is surrounded by a magnetic field, and if a second wire be placed in close proximity to a wire carrying A. C., and in such position that the lines of force of the magnetic field will cut the second wire in a certain direction (under this condition the two wires must run parallel for a portion of their length in order to get the effect), a secondary electro-motive force will be set up in the second wire, although it has no mechanical connection whatever with the first or current carrying wire.

In a transformer this law is taken advantage through the building up of a strong magnetic field, and winding the wire in that field in such manner that the lines of force of the field cut the wire a great many times.

The construction is as follows: A large number of very thin (the thinner the better, 1/100 of an inch being best) plates of a certain kind of iron, made specially for the purpose, are cut into either a square or a rectangle shape, with the center punched out. These plates are then painted with an insulating compound, clamped tightly together, and two coils of copper wire bearing heat resisting insulation are wound thereon, both coils being completely insulated from the core, in a certain fixed location with regard to each other, the aforesaid location differing with different types of transformers. In some the primary is wound over the secondary, in others the primary is wound on one leg of the core and the secondary on another. In fact there are a number of different methods of placing the two coils, but that is a constructural detail and has nothing to do with the principle of operation, which will be described later. In the case of a step-down transformer (one in which the voltage is reduced) the primary will be called upon to carry a less number of amperes than the secondary, therefore the primary coil will be of smaller wire than the secondary, or, in other words, the secondary will be a heavier wire than the primary. In operating room transformers it is necessary to vary the amperage. Now amperage on the secondary will vary in direct proportion to the relative number of turns in the primary and secondary coil. Thus, if the primary had fifty turns and the secondary twenty-five, the secondary would deliver a greater number of amperes than if the primary had forty turns and the secondary twenty-five. This fact is taken advantage of as follows: taps, usually three in number, are connected to the primary coil at different points, and a switch connection made in such manner that by moving the handle current is taken through tap 1, which is the end of the coil, thus putting all the turns of wire on the primary coil into action which gives the highest amperage possible with that transformer; by moving the switch connection is made with tap No. 2, which cuts out a few turns of the primary, thus reducing the amperage; again moving the switch, connection is had with tap No. 3, which cuts out still more turns, and still further reduces the amperage.

The electric action is as follows: The primary coil is connected directly to the supply line, which must be of the voltage and cycle for which the transformer was built. The secondary is connected to the arc lamp (speaking, of course, of an operating room transformer). Now, when current is switched on a strong magnetic field is instantly set up in the transformer core, and the primary coil instantly becomes a choke coil, and a choke coil so effective that almost no current at all flows. When, however, the carbons of the arc lamp are brought together, thus short-circuiting the secondary, current instantly starts flowing in the primary, and this current, while it is not taken from the primary directly, and is an entirely separate, secondary, induced current, still in another sense it *is* taken from the primary through what you might term a magnetic belt, and the proof of this is that the cycle of the secondary current will be identical with the cycle of the primary, and the amount of energy taken from the primary will be exactly equal to the amount consumed in the secondary, plus the loss in the transformer itself due to magnetic leakage and other causes. Many electricians lay stress on the fact that the secondary current is an entirely separate and distinct current, having no connection whatever with the primary current—meaning that it is not taken from the primary. With this I must disagree. It is as well to say that the motor consuming power in a planing mill is not connected with the generator in the power house. To my mind it is precisely the same thing. In one place the generator or engine in the power house is connected to the motor in the planing mill, or elsewhere by an electric belt, and in the other case the primary coil is connected to the secondary coil by a magnetic belt.

The transformer, as applied to the projection circuit, serves the purpose of reducing the voltage without such heavy loss as is necessary with the rheostat. The reason one transformer may deliver a 50-volt and another a 1,000-volt secondary, both taken from the same supply, is found in the relative number of turns the secondary bears to the number of turns in the primary, as has already been explained. In the case of the 110 V. transformer having a 50-volt secondary, the secondary would have but few turns compared to the primary, whereas in the other case (1,000 V. secondary) it would have a great many times the number of turns in the primary. A transformer having a certain number of turns in the primary, and the same number of turns in the secondary, would deliver the same voltage it received. By adding turns to the secondary the voltage would be increased and by cutting out turns of the secondary it would be decreased. The efficiency of a transformer may run as high as 97 per cent., but in the case of a low voltage operating room transformer actual test of a number of these devices made by the Consolidated Gas and Electric Light Company, New York City, show an efficiency of approximately 80 per cent. It is only very recently I have succeeded in getting these figures.

The economizer should be located in the operating room, and at a point where the operator can reach it from operating position and instantly change the amperage at will, but it should always be placed on insulating material, and under no conditions be less than 12 inches from the lining of a metal lined operating room, because a transformer is nothing more or less than a powerful magnet, and as such it is likely to set up vibration in the metal, causing a loud humming sound and a loss in efficiency.

The temperature, which would be uncomfortable to the hand, would not necessarily mean there was anything wrong. Transformers are designed to withstand a temperature seventy degrees in excess of the surrounding atmosphere, therefore the best guide is to take the temperature near the transformer and then stick the same thermometer in against the coils. If it goes up more than 70 degrees there is some-

thing wrong. If smoke comes from the transformer cut it out immediately; it means that one of the coils is short-circuited. Its repair will be a job for the manufacturer. If a 110-volt economizer's secondary be connected to the supply by mistake the condition would be dangerous. The voltage at the arc would then be approximately 375.

Makes a Fine Library.

E. L. Meyer, Benld, Illinois, encloses $2.50 and says:

> Send me the second edition of the Handbook. I have the first edition and want a new one. It is too useful to do without. Every operator ought to have one. I have a set of Hawkins' Electrical Guide and that together with your Handbook makes a fine operator's library. The questions you are running in the department are fine. Keep up the good work! I do not answer but I am studying hard.

All of which requires no comment by the editor.

Greatest Thing Done.

H. Ducharme, North Hampton, Massachusetts, says:

> Enclosed find answer to question 69. These questions certainly are the greatest thing ever done for the projection end of the business, and I have had many things made clear to me that I could not seem to understand. Wrote several answers but did not dare send them, however, fearing that you might think your efforts were not appreciated. I have at last mustered courage to break in and here is the result. Enclosed find twenty-five cents for the second list of questions.

It does not require any courage to butt in on this question proposition. If your effort is not correct enough to reach the Roll of Honor nobody knows that but me, and in any event you have done your duty and you have learned something. If operators were as alive to their own interest as they ought to be there would be something like fifteen or twenty thousand answers a week, so I suppose I may be duly thankful there are not, for heaven only knows what I would do under those conditions. I am pretty nearly swamped as it is.

A Few Questions.

H. Coates, Saginaw, Michigan, encloses $2.50 for the Handbook, and says:

> I would like to ask a few questions. Have noticed lately that quite a few operators seem to have trouble with film running off the lower sprocket. Mr. George Mave of this city owns four theaters, three of which have Simplex machines—two in each house, and every one of them have this trouble. It seems to me the Precision Machine Company ought to give this matter special attention. The machines I speak of are practically new. We use Universal service. And now let me tell you that when the teeth of these machines indent the film they make two little dots with a cross-bar joining them, somewhat resembling a dumb-bell. I have been watching the fight on censorship. Is censorship going to ruin the movies? It looks very much that way to me. I do not see why they want to cut out such strips as they do.

I do not think the Simplex machine is any worse in regard to the matter complained of than are some of the other popular machines. Also I have no doubt but that the trouble will be remedied, and I think you will stop your trouble if you will very carefully line the lower sprocket idler with the sprocket and adjust it so that it is just a trifle more than the thickness of the film away from the sprocket. As to the censor proposition, well it was first brought into being by some very flagrant abuses on the part of producers. Now you know, and I know, and everybody else knows there is a certain element in every community who either have no business of their own or who prefer to attend to the business of others rather than their own, and this busy-body element quickly discovered the fact that here was a glorious opportunity. The abuses were remedied but it is an awful job to pry these sharp-jawed individuals loose. They found an outlet for their misdirected energies which kept them gloriously busy, which is fairly popular with the unthinking, and actually gets a bit of the lime light turned in their direction occasionally. Let go? Not on your life If there were nothing but Sunday School shows they would want to censor them, and cut out something, and then when they have got through with their censoring for the day, they take their children and go to a legitimate theater and calmly witness a melodrama in which there is, at least, one drunken sot, proudly displayed to the audience as a principal in the production, and not less than two and probably three soul harrowing murders. In fact only two or three days ago I read of an operatic production, pulled off in the Metropolitan Opera House, the home of ne plus ultra grand opera of America, in which, so the papers said, there were six murders, but the censors were delightfully absent. No, they won't ruin the movies. Don't you let that worry you, Brother Coates. But I strenuously object to one or two men undertaking to tell a whole city of three or four million human beings what they shall and what they shall not look at, as is the case in Chicago.

The Fort Wayne Economizer.

C. R. Metchear, of the Boston office of the Fort Wayne Electric Works, contributes a reply to question 70, which, however, is not really a reply to the question, I think, but, nevertheless, since it contains valuable information concerning the Fort Wayne D. C. to D. C. economizer, I feel it ought to have space. Mr. Metchear says:

> The question asks if it is possible to substitute a motor generator set, called a D. C. to D. C. economizer for rheostatic control. It is. But the Fort Wayne D. C. to D. C. compensarc is not a motor-generator set, except in mechanical appearances. In some special cases this machine may be built as a motor-generator; for instance, where a theater can only get 500 to 550 volts D. C. supply. Under those conditions a D. C. 500 volt motor coupled to a specially made D. C. generator would constitute a D. C. to D. C. compensarc for such service, but the D. C. to D. C. compensarc designed for 110 or 220 volt D. C. service is not a motor-generator set, since the field and armature circuits of motor generator sets are not electrically interconnected, as is in the case with the Fort Wayne D. C. to D. C. compensarc. In this machine neither of the two units of the set can be referred to as a generator or a motor, as the two armatures are connected in series across the line, and one is, therefore, just as much a motor as is the other. Any electrician familiar with balancer sets designed for handling the unbalance in the neutral of an Edison 110-220 volt three-wire service will readily understand the principle of the Fort Wayne D. C. to D. C. compensarc. The second sentence of the question refers to the generator of this set, but as has already been made clear, it has no generator, except in the case of the special 550 volt machine. No resistance is necessary in series with the arc, since one of the armatures of the D. C. compensarc is wound to give proper arc voltage, and the field circuit is in itself made up of variable resistance whereby the lamp voltage may be varied. With regard to the third sentence in the question—watts taken from the line, when using a D. C. compensarc on 230 volt service, is 2,600, which gives 35 amperes at 55 volts at the arc, or, an arc wattages of 1,925 watts, which shows 675 watts loss in overcoming friction of brushes on commutators, windings, field excitation and hysterisis, or core losses. These figures you will note give an efficiency of 74 per cent. (Mind the editor of this department does not vouch for that 74 per cent. That is Brother Metchear's statement. We hope it is true, but doubt it, if the figures are taken under ordinary operating room conditions. By this I mean that I don't think there is a single motor-generator set on the market that will show an actual every day efficiency of 74 per cent. My own experience is if they show 65 they are doing well—some of them very well indeed.—Ed.) Compare this with the rheostat where 35 amperes from a 230 volt supply is 8,050 watts, which shows a loss in the rheostat of that amount less 1,925, or, 6,125 watts as against 675 lost in the D. C. compensarc. On 110 volt service (other conditions being the same) the D. C. compensarc will save 1,425 watts as against the rheostat. The next question asked is if waste is eliminated with these sets, and this is what I have answered in the above.

I will not comment on this more than to say that the Fort Wayne is a good machine, but it will have to be demonstrated to me very clearly that *any* motor generator will show an actual every-day efficiency of more than 65 to 70 per cent.

Wants an Answer.

A correspondent who forgot to put the name of the town on his letter, and whose signature looks like a cross between a crow track and a badly scrambled egg, says:

> Please answer the following in the department. We have a 3½ k.w., 60 volt D. C., Detroit generator belted to a 6 h.p. Fairbank-Morse special electric gasoline engine, using about 35 amperes at the arc. After running two reels our voltage drops from 60 to 56 and 58. The dynamo is located about 130 feet from the operating room. We have no rheostat, but have a coil of wire. What kind of rheostat should we use for this voltage, and what is the cause of the voltage dropping?

First when the voltage begins to drop feel of the wires. If they feel warm, that is probably the cause of your trouble—wires overloaded. In that case you should either put in larger wires or else reinforce your wires with a wire of sufficient capacity to bring the total up to the area of No. 6. You say you have a resistance coil. If it is made of iron why possibly that is the seat of your trouble, since iron has a high temperature co-efficient, which means that as its temperature rises its resistance also rises very fast. For 60 volts you should have about two coils such as are used in a 25 ampere, 110 volt rheostat. I believe the Charles A. Strelinger Company, 96 Bates street, Detroit, Michigan, can supply you with the proper device.

On the Road.

B. C. Evans, Saginaw, Michigan, says:

> Friend Griffiths claims the center of the condenser should be 2.5 times the focal length of the objective lens away from the film. In my case it does not work out right, but, nevertheless, I believe Brothers Griffiths and Arkin are on the right track, and are helping a whole lot. My lens combination is as follows: objective 5.75, with two 7.5 condensing lenses; distance back lens to crater 4 inches; distance center of condenser to aperture 17 inches. Using a 2-inch spot I get as clear a screen as I have ever seen. Current D. C.. Have figured out all the dope in the Handbook and projection department, and, according to it, my combination is wrong. Believe me, Friend Richardson, this lens game is some puzzle, but I believe it will be solved in time. Would you advise me to invest about twenty dollars to have an arc lamp made as per sketch.

I would not. Those lamps are being used now for small home projectors. Your arc is too far away from the lens. What Brother Arkin means is 4 inches from the optical center of the rear lens, which means approximately 3½ inches from its face. Are you sure your condensers are what they are claimed to be? I do not want to go into this matter now, however. You wait a little. I think you will find some dope in the department, which will be the real thing before very long.

I Was Right.

L. F. Wallace, Red Oak, Iowa, whose traveling show was recently described in the department, says:

> Don't know where my mind was when I said two and a half gallons would run the show and move the rig and the operating room. Well, anyhow, I take it all back. To settle the matter, we put two gallons of gasoline in the tank today and pulled the arc for an hour, under the same conditions as when showing. The ammeter hovered between 38 and 42. The engine varies that much. It took just one gallon and a little over a quart to run the hour, the conditions being not the best, as it was too cold for gasoline to vaporize well. The engine has a Schebler carburetor, same as your Harley-Davidson go-devil has, and we made it take all the air it would without missing. As for the tires, why, I forgot all about the darned things. We had to buy two new tires at twenty-four dollars each, and just spent fifty-two dollars on the rig; put in new exhaust valves, one new connecting rod and a new differential on the rear axle, but even then, Brother Richardson, our juice don't cost us over 5 cents per k. w. (Ha, Ha Diskivered! That is more like it, Old Top.—Ed.), and it moves itself over the roads. The five cents includes the upkeep, the depreciation and everything else. Do you figure meniscus-bi-convex condensers the same as the regulars? I want a set for a one quarter size Gundlach-Manhat objective; 75 foot throw. What would you advise? Also what M. B. C. combination for a 4-inch Gundlach objective? We want to do some experimenting with different size pictures, length of throw, etc. How long will it be before the Edison people will have their new projector ready for the market? That shutter-with-equal-blade-width appeals to me. I won't bother you again for a long time, but I wish you and the department all kinds kinds of success. And—by-the-way, as one who travels around among the smaller places and visits different operating rooms, the first thing I look for when I step in the office or operating room of a theater is a file of Moving Picture Worlds, and *I have noticed without exception when the manager or operator never heard of the Moving Picture World, or the projection department, the results on the screen are rotten.* No doubt the Chicago union thinks its stand on the knowledge question is correct, but the average small town operator with his bundle of Worlds and Handbook is crowding Mr. Chicago operator pretty hard. Some of the punkest projection I ever laid my eyes on was right there in that old Chicago burg.

As to the cost of current, why five cents is something more like it. I knew there was a screw loose somewhere with the former statement. As regards the meniscus-bi-convex condensers, I will refer your inquiry to the Laemmle Film Service, with a request that they supply the desired information. I expect to be in position to supply it myself before very long, but I could not do it now with certainty. I would direct attention to Brother Wallace's statement that in small towns where they deny knowledge of the projection department of the Moving Picture World screen results are invariably rotten. Well, Friend Wallace is in position to speak with considerable authority on that particular subject. Owing to the destruction of the Edison plant by fire some time since, we are informed it will be two or three months before the new projector will be on the market.

Being Carried Away.

Don L. B. Hancock, manager Lyric theater, Knoxville, Illinois, says:

> I read the department with much interest and necessarily imbibe all the James-Griffiths-Arkin optical discussion, and like it, though it seems as if some were being carried away with the subject. The projected picture is magnified, say about 25,000 times. Is the ray of light likewise magnified—surely(?) What got me started was the "reflection from the screen" converging at the aperature. (Griffiths' article November 21st issue). If a ray of light projected on the screen is magnified proportionately with the film picture through which it is projected and is then diffused (which it surely is) back into the auditorium, how does it reassemble itself after having passed from a unit into thousands of units (by diffusion) and again focus at the aperture of any machine? It is enough to make the head of the Egyptian Sphinx ache. And, by the way, how fast does light travel. Such a jumble!

No, Brother Hancock, it is not a jumble. Also granted that this particular thing has no direct bearing on projection, but it has an indirect bearing in that the studying of these various things broadens our knowledge of light action, therefore it is, I think, of value. As to the method of reconvergence, why, I understand how that happens all right, but it would take a page of this paper at least to make the matter clear. Let me reply by asking how *you* see the picture on the screen. Do you realize that in order to see the picture its image must be formed and focused on the retina of your eye just exactly as it is formed and focused on the film back of the lens of the idle machine? The lens takes the place of the crystalline lens of the eye; the film is the retina, and there you are. The study of such matters is interesting—also it is beneficial.

Club Organized.

Elgin, Ill., operators have organized a club designed to improve the projection of pictures in local theaters. We do not quite understand. If the boys are organized in the union and the club is merely a social feature, well and good; that is fine, but if it is otherwise we would suggest that a union would be more to the purpose.

A Nice Operating Room.

From Bangor, Maine, comes the following:

> The Park theater is located on the corner of one of the most traveled sections of the city, therefore getting its share of the patronage of our 26,000 population. The interior is lofty and spacious, and the theater has been decidedly popular, as the people seem to like its clean, well-defined lines and cosy atmosphere. Bangor has four theaters, the Bijou being a vaudeville and picture house; the others pictures only at 5 cents, except the Park, which is the only 10-cent picture house we have. The Bijou and Park theaters are controlled by the Keith people, under the able management of Stephen Bogratt, and Leslie Davis, Assistant Manager.

> The operating room is 12 feet by 7 feet, with a 7-foot ceiling. Its ventilation pipe is 18 inches in diameter. When the photograph was taken the fan had been ordered, but had not arrived; it will be placed in the vent flue. The equipment consists of two latest model Simplex projectors, supplied by a Hallberg A. C. to D. C. 5 k. w. generating set, delivering 25 to 60 amperes at the arc. As will be seen in the photograph, there is a voltmeter and ammeter, and one of Hallberg's arc controllers, or ballast, to prevent the arc from fluttering while in operation. At present our operator uses 40 amperes through a 50-volt arc, and gets a clear field all the time, distance of projection 130 feet, with a 16-foot picture on a gold fibre screen. I believe our picture is one of the best that modern equipment can produce. This theater has played to capacity ever since its opening, six weeks ago, and I think this is largely by reason of the excellence of our projection. The pictures fade from one reel into the next, making one continuous performance, every reel being in perfect frame when its projection is begun. Such is the care our operator puts forth in threading that the patrons really think it is one continuous reel. The operating room is equipped with a fire extinguisher, and last, but not least, one of Richardson's Handbooks, the best authority, we think, it is possible to get on modern projection. The man behind the gun is his Royal Highness,, chief operator, Arthur C. Davis, who has been operating for the past six years and prides himself on holding down some of the big jobs in the state, this being one of them. Mr. Davis is a member of Local 198, I. A. T. S. E. The assistant operator stands by the rewind bench; he goes by the name of Clayton W. Ayer, and nobody disputes his word. Mr. Davis, assistant manager, is an old time operator. He started operating when films were 2½ inches wide, and was, in those days, called one of the best men in the operating game. He has seen seven years' actual service at turning the crank, enough to make any man a crank against his will. Lately he has been promoted to assistant manager of the Keith houses at Bangor, Me. Oh! by the way, the operating room is equipped with two A. C. economizers, so that in case of anything happening to the motor all the operator has to do is to pull one switch, throw in another and go ahead on A. C.

The operating room is excellent. There is but little to criticise. The room is clean and orderly. One error, however, is present, even

as it is present in ninety-nine operating rooms out of every hundred, viz., the location of the fuse links in the fire shutter cord. Those links should be located immediately above and quite close to the magazine. Where they are they would do little or no good in case of fire. Aside from this, the installation seems to be indeed excellent, and it is the kind I like to hear of. My compliments to Brother Davis. Eveidently he is the right man in the correct position. I would like to call attention to the fact that in this instance the operator gets credit, and that is something rare enough to be almost unique.

Says It Is Good

F. J. Becker, Weston, New Jersey, sends in a year's subscription and says:

> Received the Handbook and must say it deserves all that has been said about it, although I was a little disappointed at not finding anything with relation to electric generating plants. Suppose, though, you will get that in your next edition. Of course, we cannot expect everything in such a small book—430 pages; as it is it must have been some job to incorporate what you have in that amount of space. What size generator would you advise to operate two machines, one spot light and fifty incandescents. Also, what would you do in a case where you were supplied with 110 volt A. C. public service current, and wished to switch over from one to the other—I mean for the incandescent circuit as well as for the machine circuit? Would it be all right to install a transformer or rheostat on the A. C. to reduce the voltage to that of the D. C. line? On page 379 of the Hand-book under "Stereopticon Slides," you say slide measures 3¾x4 inches. (That is a typographical error; should be 3¼.—Ed.) Also, I believe, Fig. 167, line 5, page 405, should read 175. I do not suppose these small errors amount to much, but they are, nevertheless, confusing when you first look at them.

Yes, that is the fact, Brother Becker, but it is a mighty hard job to get out a book of that kind without any errors at all. Yes, the 167 should be 175. As to the size of generator I would rather you would consult manufacturers about that, because a considerable depends on the kind of machine, its voltage, etc. Just give the manufacturer the dope as to what you want to operate, and require from him a written guarantee that what he sells you will do the work. That is the best way. As to resistance, yes, you can install a rheostat to reduce the voltage, but you must cut out your D. C. motors during the time you are running on A. C. I would not advise the installation of a transformer, because presumably you will only use the A. C. once in a great while in case of emergency, and a transformer is costly. You can, of course, connect so as to switch from one to the other by means of a double-pole, double-throw switch, as per Fig. 43, page 102 of the Handbook.

Fires the Arc Back.

R. E. Wicker, Pinehurst, North Carolina, sends in some dope on the Powers Six Machine which I have referred to the Nicholas Power Company. Incidentally, I may say, however, that granting the correctness of his *theory* with regard to the toggle gear, its application would be not only impractical, but, I believe, quite impossible. Brother Wicker winds up by saying:

> I've got the hooks on my a.c. arc all right. We use 220 volt current through compensarc, and that arc has been known to come out of the lamphouse and go around the corner to the corner saloon for a drink (dry state too) in spite of all I could do. Previous to operating I was in the electrical business, so I used the principle of the Garton-Daniels lighting arrester. I got enough asbestos insulated wire to wrap a small magnet and mounted it inside my lamphouse, just back of the arc, with the core within ¾-inch of the arc gap, connected four dry cells in series with a push button and the magnet. Now, when Mr. Arc starts for the back door I push the button, and zing! Mr. Magnet starts to fire magnetic lines of force and slams the arc back into place. It is quite possible to blow the arc out in this manner. Why not ride that go-devil down to the sand-hills? I have one too and I'll show you the country. Received the Handbook and it is all to the good.

Yep, Brother Wicker, that magnet stunt is well known. If you will notice that in dealing with that problem one of the things I looked for was magnetic influence, because it could blow the arc the other way you know. The principle is an old one, and, as you say, the arc can be blown entirely out. As to visiting you, why I have been in Pinehurst—about eight years ago. I'm afraid if I took my go-devil into the sand-hills it would be on top more than half the time, and I would not like that.

Light Trouble.

Irving Levi, manager Alamo Theater, Gadsen, Alabama, orders a Handbook and says:

> Am having a little trouble with my light since I began using American made carbons, or possibly I am hoodooed. We use a.c. through a Fort Wayne compensarc, projecting on a gold fibre sceen, using a Simplex machine which has been in use for about a year. Everything in the plant is in good condition. The trouble is a "ghost" on the screen continuously. I have set the carbons at different angles, changed the condensers and cleaned all parts, but it is still there. Use ⅝-inch cored carbons, the same as I used before, except as to the make. I receive much help from the department, as does my operator, Mr. Humphries, who is in a class by himself in this city and district. We receive films every day from Birmingham, and they come to us soaked in oil. On the first run we have to stop continually on account of poor patches. I complained to the exchange until I saw it did no good and quit. Am just arranging to close for repairs and thought the Handbook might help me a great deal in getting at the thing right.

As to the light trouble, possibly you have changed condensers and have gotten one that is not the focal length you think it is. You have not told me the width of the picture and the length of throw, therefore I cannot judge as to that. Thirty amperes is not enough current when using a.c. By no stretch of the imagination can you get a really high-class result with that amount of current, and I do not think an ammeter would show less than forty, though I may be mistaken, but if you are really using 30 amperes try two ½-inch cored carbons, and match your condensers with the objective as per the table published in the department recently. First, however, carefully measure the condenser lenses, as per page 357 of the Handbook, to be sure they are what they are supposed to be. If you will advise us as to the width of your picture and length of throw I will be able to tell you what you ought to do.

Teeter in Pictures.

G. W. Thomas, Marshalltown, Iowa, complains that his 6 A goes on the rampage about once a month and injures films at the lower sprocket. He sends in a bunch of samples in proof, and says:

> I have a teeter in my picture; not a bad jump, but just an up-and-down movement. Another operator told me my intermittent shaft was sprung, but how can that be, if the movement is not regular? (It could not. Probably it is due to worn bushings or dirt on the intermittent sprocket. Clean your sprocket thoroughly with a tooth brush and some kerosene or gasoline at least once a day.—Ed.) I have a new shaft. I am going to start answering the questions soon, and now last but not least——.

And right there the brother "takes up something else again" which I do not think it would be advisable to publish at this particular time, though I hope to be able to say more about it later on. He informs me that operators' salaries are from twenty to twenty-five dollars in that city. As to the sprocket matter, I answered that, and the film injury I am referring to the Nicholas Power Company. I think that, in as much as the trouble only occurs "once a month," it is not the fault of the machine.

Is This True?

From a seemingly authoritative source comes the information that a boy fourteen years old, in short pants, took the examination in Nashville, Tennessee, paid his two dollars, was given a license and complete charge of an operating room at five dollars a week.

If this is true then it strikes me that the new Nashville license is—well, something a good deal worse than a joke.

Reading Is Cheap.

D. P. Carpenter, Starke, Florida, says:

> Why is it the new nitrogen filled incandescent light has not been described in the department? I have been reading in magazines that it can and is being used for the projection of motion pictures and that it provides a better light than even does the electric arc. If this is true why has it not been mentioned in the operators' sanctum sanctorum of the Moving Picture World? The department has sure done lots of good. The M. P. World is worth more to me than any other moving picture publication. A week or so ago I noticed where a correspondent was criticising another department in another publication. I, myself, get that magazine, and it affords me considerable amusement to read some of the things published therein.

When the nitrogen filled lamp becomes available as an illuminant for motion picture projection the department will inform you of the fact—if it ever does become available. It does not cost much to *read* about things in magazines. Magazines, as a rule, are looking for a good "story," and the little item called truth does not cut much figure if the thing makes a good yarn. In this poor, foolish department, however, strange as it may appear, we cling to the old-fashioned idea, and *put truth ahead of everything else.* The nitrogen filled lamp bids fair to be a marvelously effective illuminant. One of the high officials of the Westinghouse Electric & Manufacturing Company was telling me not long ago that he believed it would be available for moving picture projection before long. I told that gentleman then, and I tell you now, I don't believe it. I do not believe it within the range of possibility that sufficient light intensity can be concentrated into a small enough space through the medium of an incandescent lamp filament to make the thing available for projection of moving pictures, except in small home machines where nothing above a six-foot picture is required, and where the illumination is by no stretch of the imagination brilliant. As to the other publication as I told you before we do not criticise our esteemed contemporaries. We have got plenty to do attending to our own knitting.

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Comments on the Films

General Film Company

THE MAID OF ROMANCE (Biograph), March 22.—A young girl is left a fortune, becomes convinced that ulterior motives are actuating a trio of suitors, takes a position as maid in a wealthy family, the son of the house falls in love with her, she comes to his financial rescue, and all ends happily. A precocious small child is one of the best things in the film. Augusta Anderson makes everything possible of the heiress, and Chas. Perley is the unheroic hero.

ONLY THE MAID (Edison), March 22.—Ashley Miller's one-reel drama opens with a murder and ends with a fight. The attempt of a criminal to entrap a wealthy young girl, furnishes the basic motive. A quick-witted maid and her policeman lover frustrate the designs of the polished villain. Everything is in accord with the rules for writing and staging this class of drama. Sally Crute is the daughter of wealth, and Herbert Prior the wide-awake policeman.

SWEEDIE LEARNS TO RIDE (Essanay), March 22.—In this one-reel comedy Wallace Beery gives a remarkable demonstration of the several thousand different ways of mounting—also of falling off, of a horse. Mr. Beery's broad and vigorous comedy methods have ample opportunity while "Sweedie" is taking her first riding lesson. The horse that Mr. Beery rides gives him patient support.

PATSY ON A YACHT (Lubin), March 22.—No. 13 of the "Patsy Bolivar" series runs true to form and forecasts many trials and tribulations for Patsy—he is married to Jane. The marriage is led up to through an amusing trail of Patsy's blunders. It is to be hoped that this venture will not prove the crowning blunder of poor Patsy's life.

HEARST-SELIG NEWS PICTORIAL, NO. 23, 1915 (Selig), March 22. —The launching of the dreadnaught, Pennsylvania, at Newport News, Va., is the leading event in this list of news items of the world. The trial at New York of the Sperry Stabilizer for flying machines; logging at West Forks, Me.; the collier, Vulcan, sailing for Palestine with famine supplies; Russian Poland war scenes, and the latest fashions are included.

MR. JARR AND THE LADY REFORMER (The Jarr Family Series No. 3) (Vitagraph), March 22.—Mr. Jarr takes a trip to Chicago, gets taken for a White Slaver while on the sleeper, gets mixed up with a stout actress and a slim Lady Reformer, gets handcuffs, gets put off the train, gets into other horrible scrapes, gets out of them and gets safely home. A merry instalment of the other fellow's miseries.

HANS AND HIS BOSS (Edison), March 23.—Jessie Stevens, "Arty," "Waddy" and Gladys Schultz constitute the comedy quartette of this one-reel comedy. The two men are rivals for the hand of the same attractive widow—she has been left $5,000 by her first husband. The devices resorted to by Hans and his Boss to capture the prize supply many hearty laughs.

HAM AMONG THE REDSKINS (Kalem), March 23.—No hero of the famous old dime novel ever slaughtered the Indians with the neatness and dispatch exhibited by "Ham" and "Bud" during the progress of this one-reel farce. Fully sustains the reputation of the "Ham" comedies.

AN EXPENSIVE VISIT (Lubin), March 23.—A well-turned one-reel comedy with the pranks of a number of college boys as the foundation of the fun. The spirit and humor put into the performance makes the film exceptionally amusing. Ed Lawrence, Oliver Hardy, Raymond McKee, Ben Walker and Chas. W. Ritchie are on the honor roll.

THE OUTLAW'S BRIDE (Selig), March 23.—A western drama, Tom Mix appearing as a resourceful sheriff who saves the girl of his choice from the consequences of a forced marriage. Plenty of blood-stirring material throughout the film.

THE NEWLY RICH (Edison), March 24.—This one-reel comedy of a man raised to sudden wealth and position, and becoming purse-proud and arrogant, contains little novel material, but is well acted by Herbert Prior, John Sturgeon, Maxine Brown, Alice Grey and others.

THE FABLE OF "THE STRUGGLE BETWEEN PERSONAL LIBERTY AND REFORM WAVE" (Essanay), March 24.—A George Ade satire upon woman in politics, and a reform wave having a tussle with the adherents of a "wideopen" policy. Full of shrewd thrusts at all parties concerned, and capital fun.

ALICE OF THE LAKE (Selig), March 24.—With but three months of life left him, according to his physician, a man offers to wed a young girl, in order to leave her his fortune. The girl is in love with another man, but, prompted by the object of her affection, she accepts the offer of the doomed man, that she may profit by his death. Man lives, wins girl's heart. (One reel.)

THE MASTER OF HIS HOUSE (Vitagraph), March 24.—Billy Quirk and Constance Talmadge have the leading roles in this one-reel comedy of domestic life. As the gentleman who sets out to rule his own domicile, Billy contrives to furnish quite a number of laughable situations, and is ably seconded by Miss Talmadge and the rest of the cast.

THE LOVE TRANSCENDENT (Biograph), March 25.—One-reel drama. The heroine marries the wrong man and is united to the faithful one after her first husband blows out his brains. She bursts in upon the gentleman just in time to prevent him from trying the dead man's remedy. A loaded revolver held to a man's head makes an effective stage picture—but not when the business is repeated in the same reel.

TWO BOLD, BAD MEN (Essanay), March 25.—Ben Turpin and Leo White are the two bad men of this film farce; Victor Potel is the village constable that hunts them down. One reel of solid fun.

HEARST-SELIG NEWS PICTORIAL, NO. 24, 1915 (Selig), March 25. —The burning of the Moulin Rouge, Paris; the "Giants" at their training camp, Marlin, Texas; Russian Poland war pictures; cross-country riding at Washington; and Grace Darling leaving Panama are the most striking of the illustrated news items shown in this film.

THE OTHER MAN'S WIFE (Vitagraph), March 25.—Another of those one-part photoplays whose advent is the occasion for heartily congratulating every one concerned. Stella B. Jackson, Ulysses Davis, George Stanley, Jane Novak, Jack Mower and Florence Dye have all an equal share in the production of this "slice of life." A man's thoughtless act and its almost tragic consequences are told in a masterly manner. Screen drama at its best.

THE TALE OF THE HAT (Kalem), March 26.—A one-reel rapid-fire farce that gives the Kalem comic corps a run for their salaries—also other strenuous activities of a laughable nature. On a par with the best of this company's burlesques.

THE THIEF IN THE NIGHT (Lubin), March 26.—There is a theatric atmosphere about this one-reel drama of George Terwilliger's that weakens its sold upon the spectator. The young man who turns thief, robs the man who has robbed him, and prevents his sister's lover from committing suicide, seems considerably overdrawn. The acting of Earl Metcalfe, Ormi Hawley, Kempton Greene and Herbert Fortier goes a long way toward making the film acceptable.

THE CLAM SHELL SUFFRAGETTE (Selig), March 26.—A one-reel farce-comedy that fails to keep the ball of merriment rolling at sufficient speed. Everyone in the cast works with energy, but Wm. E. Wing's conception of life—and suffragettes—in prehistoric days, does not reveal sufficient humor.

THE LADY OF SHALOTT (Vitagraph), March 26.—A mildly-amusing one-reel comedy built upon Tennyson's poem, which affords Flora Finch scope for one of her lifelike portrayals of a romantic spinster. The film has a number of other good character studies, to which full justice is done by Kate Price, Wm. Shea and Jay Dwiggins.

A STOP-OFF IN NEW MEXICO (Biograph), March 26.—A half-reel, with a comic man-hunt the sole motive. A tourist and a "badman" are the leading sprinters. A spirited and amusing race is introduced, amid novel and picturesque surroundings.

A HOT-FOOT ROMANCE (Biograph), March 26.—On the same reel with "A Stop-Off in New Mexico." Another comic chase furnishes most of the fun. This time the pursuit is after a fleeing bride and groom, accompanied by a minister who marries them "on the run." The comedy keeps pace with the time record of the runners.

A FOOTHILL PROBLEM (Biograph), March 27.—In place of the usual triangle, a new turn has been given to this one-reel drama by bringing in a fourth character—the brother of the heroine, who obligingly puts an end to the lady's brutal lover. An average good western drama. Mary Malatesta, Hector V. Sarno and C. E. Griffin are in the cast.

THE OUTLAW'S AWAKENING (Essanay), March 27.—Neva West and Bernice Sawyer are G. M. Anderson's female support in this one-reel tale of the West. The story affords "Broncho Billy" ample opportunity to ride, shoot and do the hero, with his customary effective ease. The climax is especially well done, and will make glad the hearts of Mr. Anderson's admirers.

THE GIRL AT LONE POINT (Twentieth of "The Hazards of Helen" Railroad Series) (Kalem), March 27.—Last week Helen gave the center of the stage to a one-armed signalman; this week she more than makes up for her short respite from danger. In one of the most engrossing reels of the series, she performs stunts with a moving train that would not be believed unless given ocular demonstration. Assisting Helen Holmes are Leo D. Maloney, M. J. Murchison and G. A. Williams.

IT HAPPENED ON WASHDAY (Lubin), March 27.—A half-reel comedy, played entirely by colored actors. Considerable broad fun, which recalls the old minstrel "afterpiece." John Edwards, Mattie Edwards and "Speedy" Smith assume the leading roles.

SI AND SUE, ACROBATS (Lubin), March 27.—A team of clever acrobats is utilized in this half reel, shown in connection with "It Happened on Washday." Pete and Eva Ball make up the pair of tumblers, and their rise from life on a farm to "World Renowned Artists," provides a series of comic vicissitudes. May Hotely and Harry Loraine appear as the parents of Si and Sue.

General Film Company Specials

THE GIRL OF THE MUSIC HALL (Kalem), March 22.—Alice Joyce in the title role of this three-part drama is the strongest factor in its success. A realistic handling of the character—a girl who goes from a music hall of the cheapest grade to a recognized position on the regular stage, and ends by marrying a celebrated composer—would never have done at all. Miss Joyce endows the girl with an innate refinement that wins her the sympathy and liking of an entire audience.

RETRIBUTION (Selig), March 22.—James Oliver Curwood evidently believes that the stage villain is no respecter of persons and may be found inhabiting the soul of a Governor of one of the States of the Union. Such is the exalted position of the "leading heavy" in Mr. Curwood's two-part drama, the gubernatorial gentleman proving his right and title to being cast for the part by committing seduction, becoming the father of an illegitimate son, attempting bribery, trying to force a young girl into marrying him, and winding up his career of crime by the one decent act of his life—blowing out his brains. Heated material! The work of the producer and the cast deserves nothing but commendation.

HIS BROTHER'S KEEPER (Biograph), March 23.—The story of two brothers; the elder all firmness and self-reliance, the younger weak, pleasure loving and reckless. A two-part western drama, most of the incidents are consistent with life, and all of them make for quick action. The scenes are varied and selected with excellent judgment. Joseph McDermott, Jack Mulhall, Edward Cecil, Hector V. Sarno, Irma Dawkins and Gretchen Hartman are in the cast. All do high-grade work.

THE LITTLE STRAW WIFE (Essanay), March 23.—Reviewed by James S. McQuade on page 67, issue of April 3, 1915.

A WIRELESS RESCUE (Vitagraph), March 23.—A romance of the rail, this two-part "thriller" uses wireless telegraphy as the means of averting a disaster to an express train. The usual love story is woven into the sensational effects, the sweetheart of the conductor-hero sending the message that saves the train from plunging into an open drawbridge. An engrossing photoplay, acted in the right spirit by James Morrison, George Cooper, Dorothy Kelly and Wm. Shea.

THE DIAMOND BROKER (Kalem), March 24.—Episode No. 9 of "The Girl Detective" Series. A diamond broker is suspected of smuggling, and the case is put into the hands of the Girl Detective, in place of calling in the U. S. Secret Service. The young woman conducts the case with so much skill and contrives to throw such an interesting atmosphere around the affair, that the wisdom of chosing her is apparent. An entertaining chronicle of crime. Cleo Ridgely in the title role.

THE BLESSED MIRACLE (Lubin), March 24.—In this three-part domestic drama, by Harry Chandlee, the "eternal triangle" is handled with refreshing fidelity to fact. "The Blessed Miracle" arrives just at the right time to reunite his parents, mother and son doing well and father supremely happy at the finish. The acting of Joseph Kaufman, Ethel Clayton and Rosetta Brice, and Mr. Kaufman's production of the play, left nothing to be desired.

MEN OF THE MOUNTAIN (Lubin), March 25.—Edgar Jones is the producer and leading actor in this two-part drama of the country where one puts a rifle ball into one's enemy before allowing him to explain matters. The story is full of vigor, and is an interesting display of the primitive instincts in man. Wild mountain scenery, gun play, and a sympathetic love motive, are blended together in the drama.

A THIEF IN THE DARK (Edison), March 26.—Reviewed by Louis Reeves Harrison on page 1937, issue of March 27, 1915.

THE GREAT SILENCE (Essanay), March 26.—The three-part photoplay which has been made from the novel by H. Tipton Steck has many excellent qualities. It is dramatic, colorful, human, and the characters are drawn with a firm hand. The winter scenes in Alaska offer a strong contrast to the pictures of wealth and refinement shown in the home of the heroine. Francis X. Bushman gives one of his virile and authoritative impersonations, as the man from "The Great Silence." Beverly Bayne, Chester Beery, Frank Dayton and Bryant Washburn complete the cast of principals.

Mutual Film Corporation.

AMBROSE'S FURY (Keystone), March 25.—Mack Swain appears in this breezy low comedy number in his familiar character of Ambrose. He and a neighbor's wife disport themselves on the beach: All goes well till the husband and his own wife show up. This is a characteristic number; not very delicate in its humor but will bring many laughs.

MUTUAL WEEKLY NO, 12, 1915 (Mutual), March 25.—Among many interesting incidents related in this number of the Mutual Weekly are the capture of a sea cow; oil lands on the reservation of the Osage Indians; and the first snowstorm in twenty-five years in San Antonio, Texas.

MIXED VALUES (Komic), March 28.—An unusually clever comedy directed by Eddie Dillon, and introducing Elmer Booth in the leading comedy role. Fay Tincher plays opposite him, and we can truthfully say that nothing much better in comedies could be desired. The story is built around a misplaced ring.

IN THE SUNLIGHT (American), March 29.—One of the "Light" series by Marc Edmund Jones. It is in two reels and very acceptable. One of the chief characters of the story is a dope fiend, and is played by Harry Von Meter, who does some realistic work. Vivian Rich plays well the role of the wife of the dope fiend; David Lythgoe is excellent as Frank Stead, the young city doctor who comes into the country and rents the offices of the dope fiend, also a doctor, after he has deserted his wife, and made a more complete wreck than ever of his life. Others of the cast who do good work are Charlotte Burton and Edith Borelli.

THE FIRST STONE (Beauty), March 30.—There are many points of interest about this little drama, in which are featured Irving Cummings and Virginia Kirtley. The story is not based on a particularly original theme, nor is it a very strong story. The production, nevertheless, is an interesting one, in which the players do themselves credit.

THE JEWELED DAGGER OF FATE (Reliance), March 29.—This illustrates the way in which a dagger brings back to the mind of a wealthy scoundrel the wrong he has done a girl in Italy. It also operates to prevent him from wronging another and restores the latter to her true lover. This makes a fairly strong, offering though it has no particularly novel features.

THE PRIMITIVE SPIRIT (Reliance), March 31.—Illustrating the way in which the desire to protect his name and honor awaken in a young man who had been taught not to fight. Wm. Hinkley is pleasing in the leading role. The photography is good and the story gets quite a hold on the observer.

THE SCHEMERS (Princess), April 2.—A comedy number of about average strength in which a quarreling bachelor and widow correspond unwittingly through a matrimonial agency. The way in which they meet at a hotel makes quite an amusing situation. There is also a second love story between the son and the niece.

THE LIFE WORTH WHILE (Thanhouser), April 4.—The story of a wealthy old skinflint who comes into contact with his brother's children and a widow and her child. This brings about a change in his character. This theme has been much more strongly handled, but is pleasingly presented here.

Mutual Film Corporation Specials

BUBBLING WATER (Reliance), March 27.—The chief fault with this two-reel Reliance is that white people have been substituted for Indians. The effect of this is never good. Otherwise the picture is an attractive one. It has been directed by Arthur Mackley, and features Catherine Henry and Charles Gorman.

THE OLD CHEMIST (Majestic), March 28.—This two-reel production treats of an arrest for murder on circumstantial evidence. The old chemist, who is a sour old fellow, gets annoyed at his old negro servant, and insisting on making his own sandwich, lays the bread on some poison that he has previously spilled on the shelf, and dies from the effects. His nephew is arrested for the murder, and is freed from the charge through the efforts of a scientist who investigates on his own accord and discovers the cause. Thomas Jefferson and Augustus Carney are featured in the picture, Jefferson playing the role of the old chemist and Carney that of the scientist, and both with good effect.

THE SPIRIT OF THE MARSH (Reliance), March 31.—No. 12 of "The Runaway June" series. This continues the Bermuda adventures. The plot is again deflected and the affairs of Durban, an artist, are gone into. These affairs are very interesting and picturesque, particularly the work of the two models. The first model, when attacked by the artist, jumps to her death; the second, which is June herself, escapes his embraces. Durban himself, however, is swallowed up in the marsh. The photography and scenic effects are very good in this; the fish pictures were remarkably interesting.

THE CYCLE OF HATRED (Thanhouser), April 6.—A two-reel offering, with Flo LaBadie and Morris Foster in the cast. A widow woman, jealous of the girl's hold on the young physician, poisons some flowers. Her own child gets the flowers and inhales the poisonous odor. The doctor is called but cannot find an antidote; this is later furnished by the Hindu maid. The motive in this is not particularly strong. Its chief strength is in showing the manner in which jealousy sometimes works upon people in love. It makes on the whole an offering of about average merit.

MOLLY OF THE MOUNTAINS (Broncho), April 7.—A two-reel moonshiner story which follows its numerous predecessors very closely until the latter scenes, which are quite dramatic. The young surveyor makes love to the moonshiner's daughter. Later he refuses to marry her and tells the revenue officers of the illicit still. They enter the cave and the father escapes. He takes refuge in the surveyor's cabin; they struggle and Harlow runs away. Later Harlow is mistaken by the revenue officers for the moonshiner and shot. The shooting was dramatic, but on the whole the story has little novelty.

THE WINGED MESSENGER (Domino), April 8.—A two-reel subject, featuring Richard Stanton and Elizabeth Burbridge. Jack and his rival, Jim, are wireless operators. Jim gets the former a job on an outgoing steamer in order to get rid of him. Later he refuses to send help when the steamer is on fire. Jack and the captain are sole survivors and send a message to the girl by a carrier pigeon. This is a pretty and romantic story enacted by a pleasing cast. The fire and panic on shipboard were well pictured. A good yarn.

THE ROUGHNECK (Kaybee), April 9.—A two-reel number, featuring Wm. S. Hart as foreman of a mine who is suddenly called to New York to confer with the Hilliard heirs. They receive him coldly, the girl saying they do not receive employes socially. Though deeply stung by this treatment, he turns the tables when a letter from the dead owner is found deeding the property to himself. This is finely presented and the cast is pleasing. Enid Markey plays the girl. Though the plot is of an obvious type, it is absorbingly worked out.

Paramount Program.

GRETNA GREEN (Famous Players), March 18.—The winning personality of Marguerite Clark is the best asset of this four-part picture, reviewed in The Moving Picture World of April 3, page 69.

ARE YOU A MASON? (Famous Players), March 22.—A capital screen farce finely acted by John Barrymore. A review of the production will be found in The Moving Picture World of April 3, on page 70.

The Pathe Exchange

PATHE NEWS NO. 22, 1915 (March 17).—This number shows among other interesting items the first battalion of French Canadian soldiers recruited, drilling in preparation for departure for the war zone; a remarkable view of the automobile races at San Francisco photographed from an aeroplane; Beachy, the aviator, in his successful drop previous to the accident which caused his death; McGill College students drill near Montreal, Canada; Rome inundated by the overflow of the Tiber; the launching of the Pennsylvania, and the Bray cartoons, "Some Feathers Fly," referring comically to the attack of the Allies on Turkey.

PATHE NEWS NO. 23, 1915 (March 22).—There is shown in this issue the arrival of a party of Indians from Oklahoma at the Panama Exposition. There is also an excellent view of the skiing contest at Montreal, Canada; the Twenty-ninth Infantry off to guard the Panama Canal; remarkable illumination effects obtained at the Panama Exposition by use of quick flashes of electricity, and the Bray cartoon, "Colonel Heeza Liar and the Zeppelin."

HIS FRIEND THE CAPTAIN (April.)—This is rather a good comedy. A good deal of slapstick business has been utilized in the bringing out of the comedy. It would doubtless be an acceptable offering in most theaters.

THE STICKLEBACK (April).—On the same reel with "Picturesque France and the Grand Morin" and "A Religious Festival in India," this film presents an interesting study on the stickleback, showing numbers of them together in the water, also their nests and eggs laid ready to hatch.

PICTURESQUE FRANCE AND THE GRAND MORIN (April).—This is an exceptionally beautiful scenic bit on the same reel with the above. It has been developed in colors which, of course, enhances the beauty of the scenes.

RELIGIOUS FESTIVAL IN INDIA (April).—This also appears on the same reel with the two above mentioned subjects. It is necessarily short, but intensely interesting.

SUGAR INDUSTRY IN JAVA (April).—A film treatise on the sugar industry showing the gathering of the full grown canes, the laying aside of short pieces suitable for raising new stock from the making of the trenches into which these pieces are laid in single rows, the transplanting of the small plants which are the result of this careful planting, and as they appear later at the different stages through which they pass before the crop is again cut and taken to the mills, where the sugar cane is then crushed and pressed, and the liquid sugar passed through the usual process which brings it to the market as we see it.

The Pathe Exchange Specials.

THE EXPLOITS OF ELAINE, EPISODE 13 (Pathe Exc.), March 22.—"The Devil Worshippers" is the title enjoyed by the thirteenth episode of the Pathe-Hearst serial. This is an excellent number in which Elaine again gets into the hands of the Chinaman, Long Sin. This time a fake medium is employed, and Elaine is about to be sacrificed to the Devil God, when Craig Kennedy, disguised as a Chinaman, rescues her.

United Film Service.

THE COME BACK (Premier), April.—An excellent western type of man has been chosen to play the leading role in this picture. In fact it may be said of the picture that his work and personality are the most attractive features of the production. It is the story of a man whose life has been almost ruined by drink. The picture opens at his return restored to a semblance of his former and better self. The picture naturally has a good moral.

HER NEW YOB (Luna), April.—Dot Farley is featured in this picture in an eccentric comedy role. Some of the work seems a little too exaggerated, while other parts of the comedy are thoroughly enjoyable. The children, Mattie and Earlie, also appear, and to good advantage, in the picture.

THE MISPLACED TWINS (Luna), April.—A comedy that doubtless would set some audiences in roars of laughter. Dot Farley plays the lead. In the picture she has a drunken husband who in returning a basketful of clothes to its rightful owner, and in which the two older children, jealous of the twins, have hidden the sleeping babies, breaks his promise to his wife and enters a saloon. The basket and the children are stolen by some boys, hence the comedy of the picture.

BACK TO THE FARM (Empress), April.—This is a one-reel picture in which Joseph Levering and Marian Swayne feature. Joseph Levering has also directed the picture. In it the young farmer dreams that he has left his home and gone to the city in search of a fortune. The dream proves to be a nightmare, and effectually cures him of ever again thinking of leaving home. The production has been well made.

STUNG! (Starlight), April.—In this farce comedy Aubrey and Keunig the well-known comedians are featured. The situation is a comical one, and has been well handled without vulgarity of any sort. One of the down-and-outs impersonates a duke who has come over to America to marry an heiress whom he has never seen, and who has never seen him, introducing his partner as his friend. The picture would please any audience.

BLAZING THE TRAIL (Premier), April.—This is a western subject of fair merits. The thrill of the story comes when the team attached to the big prairie wagon runs off with the girl who has been bound in it hand and foot by the villain. It is, however, a fairly acceptable offering for most audiences.

THE PARASITE'S DOUBLE (Lariat), April.—A two-reel western of a very stirring character and thoroughly enjoyable, showing the thrilling result of a similarity of personalities. The production contains some lively wild west saloon scenes, also some attractive and equally lively exteriors.

IN THE BLOOD (Regent).—The enjoyment of this two-reel production, which has a fairly good story, has been considerably minimized by too numerous and badly arranged sub-titles and inserts. The story is built around the life of a young man who was unable even under the best influence to withstand the temptation to steal.

Universal Film Mfg. Co.

ANIMATED WEEKLY, NO. 159 (Universal), March 24.—The 29th Infantry leaving New York for the Canal Zone, the burned Moulin Rouge in Paris, fox hunting in England, launching of U. S. S. Pennsylvania, and war scenes are shown in this number.

REFORMATION (American), March 31.—Edward Coxen and Winifred Greenwood appear in this as brother and sister crooks. He is sent to prison and on his release tries to drag his sister back to the old life. This is not very original in plot and contains no particularly strong situations. At the same time the cast is agreeable and the story fairly entertaining.

THE STORY THE CLOCK TOLD (Imp), April 5.—Novel photography aids in holding the interest in this number. The scenes are shown on the face of a clock while the girl's father is dreaming. The developments are such that he consents to the lovers' marriage. The offering is an entertaining one of fair strength.

WEDDING BELLS SHALL RING (Joker), April 5.—Max Asher in the part of a policeman sits on a pan of eggs while calling on the hired girl and hatches out a brood of chickens. Other nonsensical features make this a characteristic number of the low comedy type. Gale Henry and Wm. Franey are also in the cast.

IN THE LAND OF THE MIKADO WITH HOMER CROY (Nestor), April 5.—A half-reel subject picturing the Missouri humorist, Homer Croy, in Hawaii and Japan. Numerous native scenes in both countries are shown; the humorist himself takes a prominent part in various sports. This is an amusing half reel.

PUTTING ONE OVER (Big U), April 6.—The clever finish comes as a surprise in this film and raises the production from that of an ordinary crook story to something fresh and original. Murdock MacQuarrie plays the part of the gunman. The twist at the end is a good one.

EDDIE'S LITTLE NIGHTMARE (Nestor), April 6.—This is an extremely laughable domestic comedy, concocted by Al E. Christie and produced by Eddie Lyons. The latter also plays the leading role. His dream of wedded life, during which he takes care of a room full of babies, raises a great deal of mirth. This is unusually clever and the observer will not blame Eddie for going to the Fiji Islands instead of marrying.

THE CLUTCH OF THE EMPEROR (Rex), April 8.—The story of a girl revolutionist, impersonated by Dorothy Phillips. Ben Wilson plays the part of a steamship official who aids her in reaching America. The scenes occur on board ship. This makes a photoplay of about average strength. The hiding of the girl and her escape from the vessel was the strongest feature.

THE BUTLER'S BUSTED ROMANCE (Sterling), April 8.—This is a comedy number in which Ernest Shields appears as a butler. He poses as his master and attempts to marry the heiress, but the chauffeur and the maid foil his scheme. The humor is of the knockabout type and is quite in evidence. The settings are unusually attractive for this sort of production.

THE BABY'S FAULT (Nestor), April 9.—An amusing little comedy number in which Lee Moran, as a young husband and father, takes the baby to a poker game with him. The mother returns home and some complications arise. Slight, but pleasing.

THE RUSTLE OF A SKIRT (Victor), April 9.—Dick Benton and Matt Moore appear in this as a woman chaser and woman hater respectively. Mary Fuller plays the former's sister, whom he introduces to his friend as Naughty Mabel, a burlesque queen. She wagers to win the woman hater's love and plays a lady Raffles part. The photography is good but the plot is not of very great appeal.

FARES, PLEASE (Joker), April 10.—Ernie Shields and Eddie Boland appear in this as rivals for the hand of Queenie Rosson. Ernie buys an auto and competes with the street car conductor for business. The girl compromises by marrying a bandit. This is never extremely funny, but it makes an entertaining reel.

THE LAW OF THE OPEN (Powers), April 10.—A western number of about average interest, picturing the way in which an eastern man becomes a cattle thief and is hung by a posse. The coming of the wife was made overly sentimental. This is conventional and rather old in theme.

Universal Film Mfg. Co., Specials.

A LESSON FROM THE FAR EAST (Rex), April 4.—A well-constructed, though not powerful, two-reel offering, featuring Ben Wilson as a young Chinese missionary. He leaves the native girl, with whom he is in love, and returns to America. Here he meets his father's second wife and her sister, Anne. Two intrigues develop, the stepmother trying to win the young missionary's love and Anne falling

into the hands of a young man whom the missionary forces to wed her. The photography is good and the scenes are attractive; the supporting cast is also competent. The missionary returns to his Chinese sweetheart. A fresh plot worked out quite entertainingly.

AN OLD GRUDGE (Universal Special), April 4.—Episode No. 4 of "The Black Box" series. Many interesting and even stirring situations are presented in this number, but there is the same vague, disconnected construction noted in previous numbers. One or two well-placed subtitles would aid in clearing up the activities of the detective and other characters. Quest's drop from the signal tower to the moving freight train was a good feature. The second murder mystery was introduced in an abrupt way at the close of the second reel. Obscure construction is the worst fault of this instalment.

THE GUARDIAN OF THE FLOCKS (Victor), April 5.—A picturesque and generally pleasing two-reel number, featuring J. Warren Kerrigan, Vera Sisson and George Periolat. Kerrigan plays Tony, a Mexican sheepherder, who sees a cowpuncher carry off the girl with whom he is in love. He threatens to kill the cowpuncher on sight and a year later comes to their cabin. His finding of the baby and protection of it from the ravaging wolves made a tender and appealing series of scenes. The wolves were present in reality, and all through the story there are beautiful scenic effects. This makes an entertaining offering.

THE MYSTERIOUS CONTRAGRAO (Gold Seal), April 6.—An entertaining two-reel number containing in the cast the aviator, Frank Stites, who recently met death at Universal City. The Contragrao is an invention which defies gravitation, lifting the person holding it up in the air at will. This instrument is stolen from the inventor and the plot has to do with its recovery. The yarn is quite ingenious and contains sufficient novelties to hold the interest well. Some thrills are accomplished in the final scenes.

THE HEART BREAKER (Big "U"), April 8.—A girls' school story, featuring Muriel Ostriche as the mischievious miss who wins the love of the professor and keeps the students in an uproar. This is very much like other offerings with the same locale; some observers will find it a little drawn out. Those who have not seen similar stories in this setting will no doubt enjoy it very much. The girl students are attractive and the atmosphere of the production is accurate. The photography is also pleasing.

THE BROKEN TOY (Imp), April 9.—A two-reel film story featuring Violet Mersereau as the mother of a little girl. Scenes from her early life are shown, picturing her career as a dancer after her parents' death. She left her husband after injuring her foot, thinking he no longer loved her because she could not dance. The little daughter dances at a society function and the father learns who she is. A happy family reunion follows. This story strikes a good average, but has no particularly strong points.

THE FATAL NOTE (L-KO), April 7.—A two-reel low comedy number of fair strength, with Billie Ritchie and Peggy Pearce in the cast. Billie flirts with a girl on a bench and brings her to an apartment house. Here a rival lover turns up and their jealousy leads to prolonged knockabout scenes of a mildly amusing character. The tone of this plot is not the best, and some of the photography was too light A fair number of its kind.

World Film Corporation.

THE ARRIVAL OF PERPETUA (Shubert), March 29.—A passably entertaining five-part picture in which Vivian Martin is starred. A review may be found in The Moving Picture World of April 3, on page 71.

Miscellaneous.

THE CURIOUS CONDUCT OF JUDGE LAGARDE (Life Photo-Film), March).—Founded on a play by Victor Mapes, a story of dual personality has been made into an interesting five-part drama, with Lionel Barrymore in the principal role. It is reviewed in the current issue of The Moving Picture World.

Capably Acted Drama.

The characters portrayed by Winifred Greenwood, Edward Coxen, Josephine Ditt and John Steppling in the one-part picture apologue, appear to have been especially made to suit the histrionic abilities of these talented picture favorites. The plot is highly dramatic and deals with the question of a daughter's acceptance of a wealthy but loveless marriage in payment for the mother's sacrifices made for the girl's education and social ambition. A powerful story with a moral.

Versatile Betty Harte.

Betty Harte, leading lady for the Alhambra Motion Picture Company, releasing on the Kriterion Program is not only a brilliant screen star but a writer of scenarios and short stories. Among the scenarios written by Miss Harte, the following have already been produced: "The Token of Gratitude," "The Bridge of Sighs," "The Spy," "Their Only Son," "The Little Stowaway," "The Wild Rose" and "The Claim Jumpers." Miss Harte's latest short story, "Jimsey of the Movies," will appear in one of the magazines shortly.

John Emerson Joins the Mutual.

John Emerson, recently starred in "The Conspiracy," a popular New York success of which he was both author and producer, has become one of the Mutual's stars. He has arrived at the Hollywood studios in Los Angeles and begun rehearsals in an orginal four-reel feature photoplay prepared especially for Emerson. The title has not yet been selected.

Turns Down Cupid for Thespis

AGNES VERNON, leading woman with Murdock MacQuarrie's Big U company of Universal players, whose engagement to Abe Deuce, staff writer for the Newspaper Enterprise Association, was recently announced through the columns of the Los Angeles Record, has changed her mind. There will be no wedding bells for her nor for Mr. Deuce if he waits for her to reconsider.

Cause? Yes, there was plenty of cause. Miss Vernon has been advised by those who know, to avoid the lures of Hymen lest it interfere (as it almost inevitably does) with her future in the theatrical world.

Although she has been in pictures only six months, Miss Vernon has in that short length of time risen from the lowly position of unknown extra girl to the proud post of leading

Agnes Vernon, Big U Leading Woman.

woman with one of the best-known American character portrayors. Her start has been too good to let slip, so think her friends, and by dint of continued argument they have finally brought her around to their way of thinking.

Result: no wedding bells for her and one big grouch for Mr. Deuce, if accounts may be believed.

That Miss Vernon is like unto adamant in her decision now that she has made it, may be gathered that besides giving up a possible hubby, she is doing what many people regard as even more serious. She has returned to him the speedy little roadster which he presented her on the eve of their engagement. The accompanying photographs were taken while Miss Vernon was taking her last spin in the little "boat" before returning it to the luckless donor.

Mr. Deuce refuses to make any comment anent the new arrangements. That he is dissatisfied, however, goes without saying, so far as those who know Miss Vernon are concerned. In the meantime, that little lady has turned her face decidedly away from the matrimonial knot and has resolved to devote her life to her art.

PLAYS KLEINE FEATURES AT 25c. ADMISSION.

Aberdeen, South Dakota, has at least one exhibitor who believes in giving his clientele the best and charging accordingly. H. L. Walker, manager of the Orpheum theater, that city, is the author of a circular letter to all his patrons announcing his new policy of renting the best film obtainable and charging twenty-five cents admission instead of the usual five or ten. Mr. Walker has arranged for an opening line of Kleine's Features, starting with "Stop Thief," and including "Antony and Cleopatra," "The Naked Truth," Mrs. Leslie Carter in "Du Barry," "Julius Caesar" and others. Mr. Walker has engaged a splendid symphony orchestra of seven and is making other arrangements to place his performance on a higher scale than customary. It is believed that his progressive example will have much to do in bringing about better conditions for exhibitors in the north central states.

PAULINE CURLEY WITH THE LIFE PHOTO.

Little Miss Pauline Curley, now appearing in "Polygamy," playing at the Park Theater, New York City, has been cast by the Life Photo Film Corporation for its forthcoming five-part feature production, "The Unbroken Road," in which Mary Nash takes the leading role, supported by Alexander Gaden and William H. Tooker.

Review of Current Productions

"The Third Commandment"

Kalem Three-Reel Picture About a False Oath—All of It Holds Well, But First Two Reels Are Exceptionally Interesting.

Reviewed by Hanford C. Judson.

THE thing that shows the advance in the equality of present day picture offerings most clearly is their interest in the human emotion in any situation rather than in the more direct and simple excitement of the situation itself, which lesser interest was quite often met with in pictures of last year. An old situation thus "worked up" has a new face and a sense of fresh imagination makes it alive and personal. Even situations that are not wholly probable are made deeply interesting when the players and their directors contrive by sheer force to present them as though they believed the story and felt themselves a part of it. This thing is finely exemplified in "The Third Commandment," a three-reel Kalem offering featuring Tom Moore and Marguerite Courtot. The script is by Harry O. Hoyt and Tom Moore directed it.

Scene from "The Third Commandment" (Kalem).

The plot pictures how it came that the villain happened to be led into temptation and averred under the most solemn oath that the hero had murdered a third man. The progress of the story to this point is praiseworthy—it is not a planned villainy, but the perjured man is led by one unforeseen circumstance after another to bear false witness at the trial. Naturally, there is a girl in the plot and hero and villain are rivals for her. Tom Moore plays the perjurer and his victim is played by Robert Ellis. These with Miss Courtot make the trial scene effective emotionally and very satisfactory. Up to and through this group of scenes the picture is truly strong. The murdered man is played by Warner Richman, who in the last reel plays the man's cousin. In the continuation in which the guilt of the perjurer is fastened on him, the action is more improbable and the spectator feels a slackening of interest. Yet, taken as a whole, it is above the average; for the final incident is fresh and sufficiently sensational.

The picture is strong in its lesser characters, among which the part played by Richard Purdon is most pleasing. That there are many beautifully photographed scenes need hardly be added; but as usual with the Kalem offerings, they are one of the picture's strong points.

"Jack Chanty"

Excellent Five-Reel Adaptation of Hulbert Footner's Novel Presented by the Alliance Films Corporation.

Reviewed by Margaret I. MacDonald.

IT is rather a remarkable fact that a story presenting the atmosphere of the Canadian Northwest (Athabasca), has been done to the ocular satisfaction of even a critical observer, in the Sierra Madre mountains of California. Nevertheless the Californian-made production of the story of Malcolm Piers, who at a financially embarrassing situation struck off for the Canadian wilds, enveloping his former identity in the name of Jack Chanty, is all-satisfying.

The Masterpiece Film Co., with Max Figman as director, has produced the film. Figman also plays the attractive role of Jack Chanty, with Lolita Robertson impersonating the quarter-breed girl Mary Cranston, playing opposite to him. H. A. Livingston does an admirable piece of work as John Garrod, the "heavy" of the picture, and Edwin Harley, as Sir Bryson Trangmar, governor of Athabasca, makes a noticeably fine type of fussy Englishman. Antrim Stewart as Mary's younger brother speaks well for the rising generation of moving picture actors, while P. H. Gowalond plays well the half-breed heavy, Ascota, who jumps from a mountain peak for the entertainment of the spectator, as well as to avoid further encounter with Chanty.

There seems to be no particular effort made in the production to bring about abnormally spectacular results; in fact it might be defined as a simple, human interest story told with sincerity. Rather a novel and unobtrusive method of relating the former history of Jack Chanty, and explaining the hate of Garrod, the former secretary of Chanty, has been used. This has been done in a few effective scenes which blend into the rest of the story without causing confusion after the current stage of the story has been well launched.

Lolita Robertson in the role of the quarter-breed Indian girl has been especially well cast. Her makeup is excellent, and the fact that she is a white woman detracts little if any from the realism of the character.

Scene from "Jack Chanty" (Masterpiece).

The production is one that has been well made, the adaptation of Footner's novel under the hands of one Clawson by name, is clear and concise, and the photography is also of excellent quality.

"Pretty Mrs. Smith"

A Five-Reel Screen Version of the Morosco-Harris Play, with Fritzi Scheff in Her Original Role.

Reviewed by Edward Weitzel.

FOR its initial release, the Oliver Morisco Photoplay Company has chosen a five-reel version of "Pretty Mrs. Smith," the comedy-drama written by Oliver Morosco and Elmer Harris, in which Fritzi Scheff was starred on Broadway the early part of this season. The filming has been done under the direction of Hobart Bosworth; and Mr. Morosco, whose name when connected with theatrical management has become synonymous with liberality and cultivated taste, makes it clear at the outset of his career as a film producer, that he intends to pursue the same policy in regard to his photoplays. He has evidently given Mr. Bosworth instructions to obtain the best results possible with the scenario, regardless of cost. Mr. Bosworth's achievement in the way of settings, dramatic action and high-grade photography fully sustains his past reputation.

A resume of the story of "Pretty Mrs. Smith" recalls that the lady who gives the play its title is a Smith three times over—a triple-plated Smith, as it were—having married a trio of men by that name. The first is a missionary, the second a poet, and the third a wealthy club man. After a short time spent with her first husband in Africa, Mrs. Smith returns alone to America, hears that the Reverend Smith has been

drowned, marries the poet and tries love in a cottage. The poet tires of it first, pretends to take the water route into the next world, and the twice widowed lady become united to number three. For such a chain of events only one denouncement is possible: the minister and the poet both show up at the hotel at which Mrs. Smith and the latest edition of, or addition to, the Messrs. Smith are stopping. The claimants of the first and second degree attempt to embrace the wife they had sworn to love and cherish, and a lively chase through the rooms and halls of the hotel follows, with a wild-eyed and madly jealous claimant of the third degree bringing up in the rear, as the terrified Mrs. S. tries to escape the consequences of her trigamy. Thanks to the generosity of the Reverend Smith, the club man retains his wife.

Such a series of comedy complications and the shifting scenes of the story furnish excellent material for a film drama that grows steadily in humorous interest until the climax is reached.

Scene from "Pretty Mrs. Smith" (Bosworth).

Miss Scheff's debut upon the screen is attended with gratifying success. The vivacity and charm for which her stage work has always been noted will be found in the film version of "Pretty Mrs. Smith." The three husbands are capitally played by Louis Bennison, Forrest Stanley and Owen Moore.

"The Curious Conduct of Judge Legarde."

Dual Personality Provides the Life Photo-Film Corporation With Material for an Engrossing Drama.

Reviewed by Lynde Denig.

ORIGINALLY, "The Curious Conduct of Judge Legarde" was a play written by Victor Mapes and given a brief run on Broadway. It impressed Jesse J. Goldburg as being good motion picture material, and having verified its scientific background he wrote a five-part scenario to be produced by

Scene from "The Curious Conduct of Judge Legarde" (Life Photo).

Will Davis for the Life Photo-Film Corporation with Lionel Barrymore in the character of Judge Legarde. The picture is unusual in the treatment of the dual personality theme, and still more out of the ordinary in its physical aspects. Street scenes at night were made in a studio for the purpose of getting novel effects in which the light values are correct, and in other respects the camera man displayed a quite daring ingenuity rewarded by success, for photographically the film is notable. Time and again the dramatic worth of incidents in the story is appreciably strengthened by the artistic quality of the scenes, toned and tinted with evident care.

The story opens with a capitally realistic court trial, serving to bring out the argument on which the drama is based, or rather showing how Judge Legrande refuses to countenance the plea of a dual personality, one good the other evil, offered in defense of a young woman accused of crime. Knocked down by an automobile, the judge is so deranged that he leads a double life, remaining an upwright citizen by day and becoming a thief and a gangster at night. His unconscious shifting from good to evil, the dovetailing of the life of the judge and the gang leader, with its limitless possibilities for dramatic complications, is made interesting. Needless to say, there is an abundance of action in a story of this description, the better for the scientific foundation explained in the sub-titles, some of them direct quotations from a treatise on dual personality.

In both phases of Legrande's character, Mr. Barrymore acts with authority and power, delightfully free from unnecessary exaggerations. The unaffected sincerity of Edna Pendleton in the role of Amelia, wrongly accused of theft and finally an outcast among thieves, lends distinction to the part; William H. Tooker is a perfectly natural figure as the detective, and a vivid piece of acting is supplied by Arthur Morrison as one of the crooks. The production is certain to take a high rank among Life Photo-Film subjects.

"The Outcast."

The Fourth of the Mutual Masterpictures a Reliance, and Based on a Well-Known Story by Thomas Nelson Page.

Reviewed by Margaret I. MacDonald.

OF the Mutual masterpictures thus far reviewed, none has been more noticeably well made than "The Outcast," produced in four reels by John B. O'Brien. That Page's story has lent itself well to the screen, goes without saying, but that a seer has guided its conversion into film shape is an

Scene from "The Outcast" (Reliance).

undeniable fact. To use a common phrase, O'Brien has lost no tricks in making the production truly a master picture.

Mae Marsh and Robert Harron are featured in the picture, by courtesy of the Majestic Motion Picture Company, so says the screen. There are others also appearing in the production who add not a little to the general effect. Among these latter are Mary Alden, Spottiswoode Aitken, Jack Dillon, Jack Conway and Ralph Lewis.

First and foremost, after acceding that the human interest and sociological principles upon which the story is based have been presented with forcefulness, attention is due the remarkable manner in which the court proceedings have been handled. A quickly changing camera acquaints us with the impressions made on all parties concerned, including the onlookers. The story is told on the screen simply, and one would almost say, quaintly. Evidently attention has been paid to the choosing of types, and even of the men in the jury box, it can be said that each has a distinct individuality of his own, and proceeds to act it out to the last letter.

If there is a lack of reality apparent in any of the scenes of the production it is in those which in the recital of the story of the "Outcast" by the old grandfather, picture the meeting of father and daughter and the nameless baby with the gossips of the village. Here the shaping of the incidents is not as natural as it might be. This portion of the production, how-

ever, is covered by only two or three scenes. Apart from the melodramatic element of the story there is present much that is artistically beautiful; the portrayal of the true nature of the "Outcast" might be referred to as being exceptionally impressive. It would be needless to make special comment on the work of individual players after what has been said, for it must be realized that a production of as refined quality as "The Outcast" could scarcely reach the degree of perfection which it has with a poorly appointed cast.

"THE BREATH OF ARABY."

Four-Reel Vitagraph of Great Beauty, Featuring Helen Gardner.

Reviewed by Louis Reeves Harrison.

UNDER the direction of Charles L. Gaskell, "The Breath of Araby" becomes almost a pure example of the new triology, its class being the aesthetic drama. According to the new theory, this form of acted story gives primary consideration to the outward expression of beauty, not only

Scene from "The Breath of Araby" (Vitagraph).

in grace of movement and sumptuous settings, but even in picture composition. The aesthetic movement is in vogue and it is inclined to be revolutionary. It is certainly of high value in an art dependent largely upon visualization, though it is often only incidentally dramatic.

Fitted by native taste to make the screen story a thing of physical beauty, Mr. Gaskill has greatly improved his treatment—perhaps the improvement has been thrust upon him by a broadening appreciation of Miss Gardner's delightful art of interpretation. She has been Galatea of the marble to Pygmalion of the artist eye, while she was really endowed with the soul of thought and feeling. Miss Gardner has always been capable of finer intellectual and emotional appeal than her opportunities have afforded, of greater artistic depths than can be sounded by mere action.

Most fortunately for "The Breath of Araby," which is attenuated to the breaking point at times, Miss Gardner and Rogers Lytton hold the eye fascinated by self-revelation, baring their minds to the audience by an infinitude of delicate interpretation. Rogers Lytton is himself again, recovering suddenly from what might well be called a "waning personality." He has recovered that vigor of emotional expression which made him a strong figure in screen dramas of the past. Mr. J. Herbert Frank is an admirable type, and quietly impressive throughout.

The story is merely a fantasy, hinging upon a magical potion or love philter, of which there is but one drop left, and that a thousand years old. It is hardly big enough for four reels. Clothilde covets the priceless potion and offers to exchange herself for it, that she may employ it for a secret purpose of her own, that of enslaving Captain Thurston, a gentleman so rarely virtuous that he rejects the overtures of a beautiful and seductive girl. Out of this slender thread the drama is woven, but it is artfully woven into a fabric of thoroughly artistic design, a synthesis of sensuous appeal.

"HIS BROTHER'S DEBT."

An American Production in Two Reels, with Miss Winifred Greenwood and Ed. Coxen in the Leading Roles.

Reviewed by James S. M. McQuade.

AN ORDINARY story of ordinary life, that finishes happily, although the conclusion is contrary to what customarily happens under the circumstances surrounding the main issue, has been filmed by the American under the title "His Brother's Debt." Nowadays, it is rarely the case that a brother shoulders the consequences of a lapse of moral conduct on the part of his brother, just deceased, especially when he is peremptorily called upon by an irate father to save the name of a daughter, who has been wronged; yet the story very plausibly succeeds in establishing the precedent. Not only that, the girl in the case saves her husband (in name only), from business ruin, and wins his love and devotion, and the spectator goes away happy, without feeling any desire to subject the outcome to critical analysis.

Miss Winifred Greenwood makes the best possible of the part of the wronged girl, Clara Meyers, and Ed. Coxen appears to fine advantage as Arnold Downs, the super-honorable brother and devoted son. The other characters are capably sustained, with a few exceptions.

Arnold Downs and his brother, Frank, work in the establishment of the Block Construction Co. They are the mainstay of their father, who has been an invalid since the death of their mother.

Clara Meyers is the only daughter of their next door neighbors, Mr. and Mrs. Meyers; and, unknown to his brother, Clara and Frank are much in love with each other. Arnold is promoted to a responsible position in the firm and meets Sadie Block, daughter of the principal owner. The latter is pleased to see the attachment formed by his daughter for Arnold and its return by that promising young man.

One day there is an explosion in the Block works and Frank Arnold is killed. When news of the tragedy is brought to Clara Meyers she faints, and reveals to her mother the intimacy that existed between Frank and herself; also showing that the dead man had arranged for a secret marriage ceremony on the evening of the day of his death. When Mr. Meyers learns the facts he is overcome by passion and, denouncing his daughter, rushes off to berate the invalid father of the dead man. He is intercepted by Arnold, who learns of the wrong done by his brother, and who consents to save the reputation of Clara by giving her the name of wife.

Mr. Block never forgives Arnold for the marriage and plots his ruin. Years afterwards, when Arnold is engaged in the construction business for himself, Block secures every contract

Scene from "His Brother's Debt" (American).

on which Arnold bids, by making his figures a trifle lower. This he succeeds in doing through the disloyalty of Arnold's chief clerk, who furnishes him the exact bids made by his employer.

Clara Meyers and her little boy are the instruments by means of which the dishonest clerk is discovered, and an important contract—which spells solvency for Arnold's business—secured for her husband in name only.

"LIFTING THE BAN OF COVENTRY."

A Three-Part Military Drama of Unusual Strength and High Moral Worth.

Reviewed by Edward Weitzel.

COL. JASPER EWING BRADY, the author of "Lifting the Ban of Coventry," the three-part military drama recently released by the Vitagraph Company, evidently cares little for the accepted rules of play-making, and the conventional "happy ending." It is also equally certain, to judge by his work, that he cares a great deal for truth, loyalty and high ideals of conduct in the characters of his photoplay. "Lifting the Ban of Coventry" follows the career of a young West Pointer, who is cast off by his fiancee, and who, while under the influence of liquor, marries an inmate of a western dance-hall. Up to this point, the story follows the beaten track; but with the awakening of the soldier to the step he has taken, Col. Brady gives the youth of the land a lesson in true manhood assuming the responsibility of its act. In place of the cowardly and theatric device of placing a loaded revolver to his head and contemplating suicide, this young officer wastes no time in self-pity, but gives the woman who bears his name her rightful place at his side and protects her by every means in his power. For this he is "sent to Coventry" by his brother officers. Six years later his wife dies, leaving him a five-year-old daughter. The scene at her deathbed—the suggestion of how her husband's cheerful acceptance of his duty has given her an insight into the beauty of life, and filled her heart with a pure love and devotion for him and their child—is one of the finest moments ever put into a photoplay.

In not yielding to the popular clamor for a "happy ending,"

and having his hero killed upon the field of battle, Col. Brady has again let "even-handed justice" decide the issue. The woman who so lightly threw aside her youthful sweetheart and learns to regret her act, is made to pay the penalty in solitude and in tears. What the French call the scene a faire—in this case, the one between the wife and the former sweetheart—is omitted. The two women never meet, but the child of the one becomes the charge of the other. Cant and rant have no place in this play, and the people of it do not move and have

Scene from "Lifting the Ban of Coventry" (Vitagraph).

their being by right of dramatic license and the demands of stage technique.

In making of this splendid melodrama high praise must be accorded Director Wilfrid North for his sympathetic and intelligent treatment of the theme; to Darwin Karr for his manly and convincing impersonation of the young officer; to Julia Swayne Gordon as the wife; to Lillian Walker as the cadet's sweetheart; and to Rose Tapley, Harry Northrup, Ned Finley, Helen Costello, and the rest of the cast for their effective acting.

The scenes at West Point, those showing army life in the Southwest, and the battle scenes in the Philippines are noteworthy for their accuracy and the interest they incite. This silent drama not only fulfills its mission, in being uncommonly good entertainment, but sends a ringing message to the rising generation—a triumph call to duty, that will not be denied.

"The Ladder of Fortune"

An Interesting Two-Reel Rex Production, Featuring Ben Wilson.

Reviewed by Margaret I. MacDonald.

IN this production Ben Wilson is seen in a role that is in many ways well suited to his talents. The character is less passive than some in which this talented actor has appeared and gives more opportunity for lusty work.

The story of the production has been written by John B. Clymer, and has been staged by Clem Easton. Dorothy Phil-

Scene from "The Ladder of Fortune" (Rex).

lips playing opposite Wilson is particularly pleasing in the role of the beautiful Italian woman who loved the violinist, who for the possession of his lady love fights a duel with the insolent Navarro, the suitor favored by the young woman's father, and supposing that he has killed him, rushes off to America.

The picture is attractive principally because of the excellent cast that has been chosen to portray the various characters. The story is somewhat unusual, but shows a remarkable tendency toward always having things come out straight. Once or twice there is noticeable an inconsistent jump between scenes that have too slight a connection; but also there are moments in the production where one is inclined to pay tribute to the director.

The first portion of the picture is supposedly in Italy, while the latter half is set in America. Here the violinist, who through a turn of circumstances becomes foreign manager of a large business concern, has the good fortune to inherit the sum of $300,000, which has been left him by a Bowery recluse whom he has aided while he himself was a member of the bread line. The young woman follows to America, and all goes happily, the picture closing with the honeymoon.

"The Man Who Found Himself"

The World Film Corporation Makes a Strong Picture from a Play by George Broadhurst—Robert Warwick the Star.

Reviewed by Lynde Denig.

SOME time ago George Broadhurst wrote a drama which he called "The Mills of the Gods," a title that would never do for a picture nowadays. It has been used too often. The story, as produced in five reels by Frank H. Crane for the World Film Corporation, was rechristened "The Man Who Found Himself" and under this name will be released on April 5. The production is a worthy successor to "Alias Jimmy Valentine," in that it possesses a story of sustained dramatic quality and presents Robert Warwick in a strong role. Sing Sing, a resort that motion picture men seem determined to advertise, has its place in the scheme of things, and oddly enough, a novel method of contriving a convict's escape is introduced.

James Clarke (Mr. Warwick) is an unselfish thief, for the money he takes from the cash box is used to send his con-

Scene from "The Man Who Found Himself" (World Film).

sumptive sister to the health-restoring West. That, of course, gives him the sympathy of the audience, which has no use for the villainous Payton, whose theft is not explained by kind motives. Both are living in Sing Sing when a motion picture director takes a company of players to the prison to stage a scene. The actors in the garb of convicts, and the temporary abandonment of the customary watchfulness, give Clarke an opportunity to escape, and later, clinging to the rear of the automobile carrying the troupe, he is carried to the World Film Corporation's Fort Lee studio, where he changes his clothes and walks away without exciting suspicion. All this is made plausible and becomes appreciably more effective than the wall-scaling accomplishments of the customary escaped convict. Under another name, Clarke re-establishes himself, is blackmailed by Payton and finally, after he has given his tormentor the severest sort of a beating, voluntarily returns to jail to serve out his time, thereby finding himself—meaning his moral conscience.

In the handling of the story, rather than its theme, the spectator will find a welcome freshness and convincing acting in which Mr. Warwick is ably seconded by Paul McAllister. The fight between these two in the concluding reel is genuine to the point of being thrilling. Arline Pretty, a recent addition to the World Film acting forces, is a pleasing heroine. Instead of using "The Next Day," "A Few Days Later," or "Three Months Later" in sub-titles, the passage of time is conveyed by the falling leaves of a calendar, and every now and then the figure of old Father Time himself passes significantly across the screen. Among substitutes for hackneyed phrases this one is very acceptable and speaks well for the ingenuity of the man who originated it.

"John Redmond, the Evangelist."

Four-Reel Production with a Forcefully Presented Moral, to Be Released by Great Northern Film Company.

Reviewed by Margaret I. MacDonald.

IT IS very evident that in the making of this production the moral of the story was uppermost in the producer's mind, although there is present no inclination toward the sentimental, and the chief character of the play, John Redmond, has accompanying his grey hair and clerical garb a good sound muscle such as attends a healthy body, and he strikes a blow or two in defense of a would-be convert that hints at a frequent use of the privileges of the gymnasium.

The story of the picture—a story within a story—tells of the wrecking of one young man's career through his obstinacy in

Scene from "John Redmond, the Evangelist" (Great Northern).

refusing to listen to the advice of his elders, and the frequenting of questionable places and mixing familiarly with their people.

The result of it all is that an attachment is formed with one of the women of the place who is afterward shot accidentally by John Redmond's friend, who rushes out and leaves Redmond to shoulder the blame of the murder. Redmond, of course, lands in prison, but is later released through the efforts of the prison chaplain, who, believing his story, sets out to find the real offender.

During the term of his imprisonment the father of John Redmond dies, and upon his being released his mother dies also. The production is filled with the sadness which is attendant on ill-doing, and is therefore of moral use to the spectator. It will also be notitced that every man or woman in the cast or among the supers has either talent or the good sense to follow the lead of the director, for every scene is intensely realistic. Playing the leads are Valdemar Psilander in the role of John Redmond, and Elsie Frollich in the role of the adventuress, both of whom are well-known here as well as in Europe.

The Aylesworth Animal Pictures.

Six Thousand Feet of Film Dealing With Wild Animal Life in the Canadian Wilderness.

Reviewed by W. Stephen Bush.

HAVING seen nearly all the important motion pictures of animal life I am prepared to say that we have happily reached a high standard in this branch of kinematography. It is both fair and easy to judge motion pictures of animals by two tests: one is the test of the camera work, the other the test of the way in which the subject is handled. Intelligence and sympathy and a spirit of sportsmanship are essential in the treatment of wild life before the camera. Judged by these two tests I regret to say these pictures do not measure up to a high standard. Everybody appreciates the everlasting difficulty of camera work in the wilderness. The public, however, insists on results, forcing the exhibitor to take very much the same view. We want to see what the animal looks like and what he is doing. Pictures of wild animals flitting rapidly past the camera and swallowed up by a bad focus may be interesting photographic experiments, but their entertainment value is slight. I do not mean to say that there are no close-up views in these films; there are several good ones, notably that of a flock of mountain sheep running down the side of a mountain. There are "close-ups" of splendid specimens of a bullmoose and an elk, a bear and a lynx. Some of the scenes of life in the semi-arctic winter are good. On the whole, however, the photography is poor and the views taken are too far away from the camera.

Poor camera work, however, is not the worst fault of these films. Mr. Aylesworth is evidently an enthusiastic hunter and an expert with the rifle. He not only shows a great number of killings, but he spreads even the most unpleasant details before the camera. We see animals mutilated, skinned and disemboweled. We all love to see a fine set of antlers and Mr. Aylesworth has quite a number of them, but we turn aside hypercritically perhaps from the contemplation of the brutal work that follows the killing. Few of us care to watch men cut the head off a freshly killed mountain goat or a bullmoose or a buffalo. Still less do we care to look at the baiting and torturing of wild animals, even though they may be classed as beasts of prey. To the hunter in the wilderness such feelings no doubt seem squeamish; he looks upon the lynx and the bear as so much "pesky varmint" and a wicked foe to young live stock. The audience in the motion picture theaters do not take this view. They are apt to revolt at the cruel treatment of the bear cubs; the sight of a man killing a trapped lynx with his revolver is scarcely pleasing, all death struggles of animals are distressing spectacles to the average man and woman who support the motion picture theater. Even if the animal is known to be dangerous we cannot view its last convulsions without harrowing pity. Where the animal killed is a noble-looking stag its death throes make a shocking sight.

Mr. Aylesworth had received special permission from the Canadian government to kill four buffaloes out of the only large herd still in existence. These animals are in a semi-wild state and had not been molested for some time before Mr. Aylesworth visited their pastures. We see two killings and one disemboweling. The herd of these animals is a magnificent sight. Indeed the buffalo scenes are among the best in the whole series.

"The Vow."

Marion Leonard Is Starred in Four-Part Picture Handled by the Broadway Film Company.

Reviewed by Lynde Denig.

IN "The Vow," S. E. V. Taylor has made a picture dealing with a Kentucky feud that has much to recommend it. Marion Leonard does very well as the woman of the mountains, there is continuous action and the plot offers occasional surprises. The Broadway Film Company will release the film in four parts.

Mr. Taylor's construction of the story is rather odd after the exposition in the first reel, which ends with a tragedy. The husband of the young woman is shot by a rejected suitor and she is left with an infant boy, who is to be spared until he reaches man's estate. Standing over the dead body of her husband she vows vengeance. There is nothing at all unusual in this; but with a lapse of years and the placing of the widow in fashionable New York society, Director Taylor makes a sharp change in the method of developing his story.

The grown boy's inquiries about the place of his birth, his request to visit the Kentucky mountains and his unconscious handling of a gun, stir a chain of thoughts in the mind of the mother, who visualizes with quite extraor-

Scene from "The Vow" (Broadway Film).

dinary detail what might happen were they to return. The visions of the feud continued, and the life of her son jeopardized, alternate with scenes of revelry at the entertainment being given in her home. For a climax, we learn that one of the professional dancers is none other than the man who shot her husband. Granting this coincidence it is not unlikely that the vow of vengeance should be accidentally fulfilled. A gun is dropped on the floor, the trigger catches on the fender and the discharged bullet ends the career of the murderer.

In holding the attention, the picture serves its purpose. Settings are attractive and photographically the film is very good.

"Pageant of San Francisco."

Five Reels Tell Story of San Francisco in Form of Pageant from Earliest Settlement to Today (Pageant-Alliance).

Reviewed by Hanford C. Judson.

THIS is an interesting picture taken as history. Without attempting to tell a story with a particular hero or heroine, it sets forth an account of the growth of the western metropolis in dramatic form and as such it holds well, or at least that bigger part of it picturing for us more modern events. The early incidents, dealing with the Indians and Spanish conquistadores, is too much like the many melodramas, and is not so convincing; fails to make us feel that it is really teaching us something valuable. The modern part of it, from the coming of the first gringo to the earthquake,

Scene from "The Pageant of San Francisco" (Alliance).

and including the vigilante days and the finding of gold, is or seems to be entertainingly instructive. The print we saw was only fair as to photography; but we were told that it was a poor print.

Views of the present city, after its rising triumphant from earthquake and flame, are given, with some glimpses of the Panama-Pacific International Exposition buildings and grounds. The Golden Gate, parks and playgrounds of the city, Market street and the ferry house are clearly photographed. There are also some scenes taken in the suburbs.

Weiss Back at His Desk.

Back from a ten-day vacation, Harry Weiss of the Chicago office of the World Film Corporation is back at his desk trying to lose the nine pounds that he gained on the trip. In New York, he was the guest of Mr. and Mrs. L. J. Selznick, and has spent five days trying to realize how big the firm has grown since he was last in New York in June.

From New York, Mr. Weiss went to Philadelphia, where Mr. George Beihoff of the World Film Corporation of that city and Mr. Stanley Mastbaum were the entertainers. Mr. Weiss does not remember leaving the town, but landed in Washington the next morning. Mr. Ben Drum was the host in Washington. Mr. Drum is the local manager of the World Film branch in that city. From Washington, Mr. Weiss went to Atlanta, Ga., where Mr. Swain, the Southern division manager, showed him the sights of the city. From Atlanta Mr. Weiss went to Chattanooga and Nashville, Tenn., returning by way of Evansville, Ind.

As this was Mr. Weiss' first vacation in seven years, he believes that with a little diplomatic sales talk he will be able to enjoy another one without waiting another seven years.

Century Club Addressed by King Baggot.

The Century Club of New York held its most recent meeting at the Hotel Astor. This club is composed of New York society people who devote a fair share of their time to the encouragement of the four fine arts. It has been the custom of the club at these gatherings to listen to interesting papers by representative workers in the arts, and the theater has always been recognized and represented by some well known actor or actress or manager. King Baggot was invited to present the subject of the motion picture.

This being the first paper to be read by a photoplayer, Mr. Baggot was very general in his talk, but nevertheless he put his whole soul into the subject as he always does when addressing an audience in reference to his art. Baggot is such an enthusiastic picture fan that his words always carry conviction, and it is quite certain that many of his hearers at the Hotel Astor who may have neglected the motion picture went away with more respect for it.

"The Room Between."

Two-Reel Empress on United Film Service Program, Featuring Marion Swayne and Joseph Levering.

Reviewed by Margaret I. MacDonald.

TAKING as its subject matter the eternal triangle, and treating it in a somewhat original manner, "The Room Between" has promise of pleasing its audiences. And in the course of the production its director, Joseph Levering, who also plays the leading masculine role, displays considerable artistic ability, grasping well the significance of the theme, and setting its scenes attractively.

The scenario has been written by Rev. Clarence J. Harris, and although the arrangement of the story does not display all the hallmarks of experienced work, in many ways it attracts our interest.

Especially appealing is Marion Swayne in her portrayal of the young wife, who, regardless of her husband's wishes, yields herself to the gay life, tampers with fire in the shape of a former rival of her husband's, and finally finds herself on the way to the divorce courts.

The "room between" is located between the separate apartments of husband and wife, and it is here that the majority of the main incidents of the picture take place, such as the suppers, receptions, all of which are more or less hilarious, in which the foolish young wife persists in indulging. Here it is, too, that the husband has the bad fortune to catch a glimpse of his wife in the arms of the rival.

It must not be inferred that the moral element of this production is not good. On the contrary, the moral which is

Scene from "The Room Between" (Empress).

brought prominently forward is a very excellent one. There is a comparison drawn between a poverty stricken home with a little child that is in the way and unappreciated, and the home of the couple rich in worldly goods put with its lack of childish laughter, and its unhappiness and misunderstanding.

Mrs. Wallace Erskine, the beloved "Edison mother," comes from England, from which country she brought her own company not so long ago. In her company was the English actor of the stage, Charles Cherry, who has distinguished himself so since that time. All of Mrs. Erskine's family are prominent in theatricals.

The Life Photo Insures Mary Nash.

The Life Photo Film Corporation has made application for an accident insurance policy in the sum of $25,000 on the life of Mary Nash, late star of the Belasco forces, and now leading woman in "The Unbroken Road," the five-part feature in the course of production at the studio of the Life Photo Company.

The scenario of the photoplay embraces scenes that call for hazardous work on the part of Miss Nash, particularly a scene wherein she is clinging to a spar in mid-ocean, and permits herself to be dashed on rocks projecting out of the ocean, away from any mainland.

Edith Wynne Mathison Not with Rolfe, Says Lasky.

Jesse L. Lasky makes formal denial on behalf of Edith Wynne Mathison that this distinguished actress has entered into any contract for photodramatic appearances under the management of B. F. Rolfe or any other concern except the Lasky Feature Play Company. Miss Mathison having seen the announcement of the Rolfe Company in print, has communicated with Mr. Lasky, who is making this statement for her.

"The Unafraid"

A Four Reel Lasky Production Starring House Peters and Rita Jolivet.

Reviewed by W. Stephen Bush.

THIS story, somewhat after the fashion of the Anthony Hope novels, deals with the more or less romantic politics of the Balkan states. Instead of mythical kingdoms we have the definite kingdom of Montenegro and Austria Hungary thinly disguised as the "Dual Empire." The theme is based on a romance of Eleanor M. Ingram. The school is that of Hope. Miss Jolivet, who plays the part of the American heiress, has appeared once or twice on the American stage. She is a French woman of striking beauty and of some histrionic talent, but in the part of an "American" heiress she is miscast. A more typically French woman could not be imagined. As "Delight

Scene from "The Unafraid" (Lasky).

Warren," the American heiress, Miss Jolivet falls in love with a prince of Montenegro, who really does not reciprocate her love but only wants her money. He has received a lot of money to betray his country to an agent of the Dual Empire, splendidly acted by Theodore Roberts. Instead of attending to the betrayal for which he has been paid the prince goes to Paris and squanders his money in such riotous living as a careful board of censors will allow to be shown on the screen. The secret agent is furious when he finds out the carelessness of the prince and gives him a week to either perpetrate the treason or restore the money. As the restoring of the money might hurt his royal standing the prince lures the handsome American actress into accepting him. He has a good brother, who is loyal to Montenegro, and this good brother manages to get both the lady and the money, thus making a very happy ending.

The photography and the realism in this feature are worthy of praise, but there is evidence of a neglect of detail and of an undue haste in speeding the action of the play. In one scene, which is very important for the proper development of the play, a wicked servitor of the bad brother wants to poison the good brother. He resorts to a simple expedient. Just as the waiter brings in the food he pours the poison into the coffee. The waiter never asks a question and places the drugged liquid on the table of his master. This may seem a trifle, but audiences nowadays notice trifles. The atmosphere in "Montenegro" breathed rather the lively and modern spirit of America than the local color of the Balkans.

The picture introduces a very fine looking young girl, "Marjorie Daw," in the minor role of a kinswoman of the prince. She is a charming type of American girlhood and with proper training may develop into a capable and attractive performer. House Peters made the best of a rather poor part. His brother Page gave a good impersonation of the wicked and fiery "Michael Balsic."

An Old Success Revived.

Edison is reviving, this time in a three-reeler, the one-reel success, "With Bridges Burned," from the story by Rex Beach. Director Ashley Miller is lengthening it and Mabel Trunnelle, who played in the one-reel version, is again playing the same role she had five years ago. Augustus Phillips is playing opposite her. The film is revived because of the many calls for its re-appearance.

Shaw Joins English Army.

Marc MacDermott, Edison, has just received word from London that Harold Shaw, the film actor and director, though an American by birth, has joined the cause of the Allies in becoming a private in the Twickenham Volunteers.

Paramount Travel Series

"A Hydro-Aeroplane Flight at Palm Beach" Is a Pleasing Film for the First Release.

Reviewed by Lynde Denig.

THE first issue in the Paramount Travel Series is a good one in subject matter, of timely interest and artistically pleasing, offering, as it does, a variety of picturesque spots, photographed in Florida and carefully toned and tinted to produce natural color effects. Under the title of "A Hydro-Aeroplane Flight at Palm Beach" this one-reel picture will be released on April 12.

C. L. Chester and his squad of cameramen, bound for South America, stopped for a time at Palm Beach that they might secure comprehensive picture of the famous society resort. The beach scenes are attractive in themselves, and the more interesting for the glimpses offered of fashionable folk lolling about on the sand. There are excellent views of "the largest hotel in the world," of the golf links, of the shaded walks; but best of all is the trip in the hydro-aeroplane that sails over Palm Beach with Mr. Chester aboard. The bird's-eye view was photographed with remarkable clearness in spite of the difficulty of operating a camera from a plane bobbing about several hundred feet above the ground.

Different, but no less interesting, are the pictures of rivers, still navigated by quaint, old-fashioned steamboats. Then there are views of orange groves and colorful sunsets, of nearly everything, in fact, that one would expect to find in Florida. Closing the reel is a first rate comedy cartoon drawn by C. R. McCauley, formerly of the New York World.

"Anna Karenina" (Fox).

THE premier of the first Fox offering with Betty Nansen, the great Danish actress, was given at the American theater in New York on March 30. The picture, Tolstoi's "Anna Karenina," proved worthy of the audience's closest attention, although by remarks behind this reviewer, it was plain that some were losing the quality of Nansen's restrained and remarkably powerful acting. There was some laughter, strange to say, except that perhaps the picture's meaning was over the heads of a few. There were two weak places in the cast, but this did not affect the result of it as a whole. It is a story of passion; but clean, dignified and powerful, a picture eminently fit for contemplation of grown-up human minds.

Metro Has Many Subjects.

The Metro Pictures Corporation, distributing medium for manufacturers, among which are the Popular Plays and Players Company and B. A. Rolfe, now have under contract option and advisement sufficient screen material, original and adaptations, to fill the program until July. The stars already under contract include Orrin Johnson, Adelaide Thurston, Thomas Jefferson, Jane Grey, Olive Wyndham, Helen Case, S. Miller Kent, Edmund Breese, Lionel Barrymore, the eminent star William Faversham and Olga Petrova.

The first release of the Metro Corporation occurred this week when Orrin Johnson in "Satan Sanderson," a B. A. Rolfe production, was given its initial showing in thirty different cities.

Next Monday The Popular Plays and Players Company release "The Shadows of a Great City," with Adelaide Thurston and Thomas Jefferson, and the following Monday Olga Petrova in "The Heart of a Painted Woman" will be sent forth. This constitutes a great variety of subjects and diversity of stars and themes and should more than please the exhibitors who keep calling for variety.

New Series for Pathe.

The Pathe Exchange announces that beginning with April 17 it will release the first of a series of twelve three-reel dramas under the general title of "Who Pays?" These dramas are made by Balboa, and feature Ruth Roland and Henry King.

A new idea is followed out in this series. Each drama is distinct and complete in itself, and each deals with some one vital question of modern life. Though not what could be called problem plays, each is calculated to make one think, to see the error of his or her ways, and to resolve to put the petty, the unworthy and the selfish away forever.

The "Who Pays?" series has been syndicated and hundreds of the best newspapers throughout the country will run the stories which have been novelized by Edwin Bliss.

Vitagraph Gets "Playing Dead."

The Vitagraph Company has acquired from Richard Harding Davis the rights to picturize his story, "Playing Dead," which appeared recently in one of the popular magazines. "Playing Dead" will be made into a Broadway Star Feature that will be from four to five thousand feet in length. The picturization for the screen will be made by Mr. Sidney Drew, who will be seen in the principal character, supported by Mrs. Drew.

The Great Italian Earthquake.

The two reels showing marvelous portrayals of the great Italian earthquake, which recently devastated Central Italy, causing immense loss of life, are booking very strongly in all Italian neighborhoods and drawing big crowds. They proved a great financial success on the Poli Circuit in New England, where many return engagements were played.

"Exploits of Elaine," Episode 14

In Which the "Clutching Hand" Reveals Himself, and Sheldon Lewis Gives a Remarkable Exhibition of Acting.

Reviewed by Margaret I. MacDonald.

THIS episode has been looked forward to with intense curiosity by those who have followed Pathe-Hearst serial through all of its interesting parts to the present point, and it is now discovered that some of us were right when we guessed that to Lawyer Bennett, the legal adviser of the

Scene from "The Exploits of Elaine" (Pathe).

Dodge family, belong the personality of that terrible criminal known as the "Clutching Hand."

The fourteenth episode of "The Exploits of Elaine" is worth while seeing, even without the other thirteen, for the sake of the remarkably clever work done by Sheldon Lewis, who becomes in the twinkling of an eye a raving maniac, upon realizing that he is at the end of his tether, and that the detective Craig Kennedy has at last gained the upper hand. A sequel to this occurs when, after having sought refuge at the headquarters of his accomplice, Long Sin, he succumbs to the draught given him by that wily personage, which has the power of producing suspended animation. The effort of the lawyer to retain consciousness, and his horror at the knowledge of what is to be his fate, which is cunningly told him by the Chinaman, who further offers him an antidote for the promise of seven-tenths of the several millions of dollars' worth of stolen goods which he has hidden away, is a truly remarkable feat of dramatic pantomime.

The trailer of the picture introduces Edwin Arden, who smilingly bows himself into the Chinese character which he is to impersonate commencing with the fifteenth episode, which marks the beginning of the continuation period of the series. With him will also appear, as previously, Arnold Daly and Pearl White.

Gladys Hulette a Fire Heroine.

Most motion picture actresses have hairbreadth escapes in the many pictures which they help to create and Gladys Hulette recently had a thrilling experience at the Edison Studio. Ashley Miller, the director, has just completed a picture in which a department store fire figured. It was Miss Hulette's job to jump fourteen feet from a piece of scenery on to an awning which collapsed beneath her. She was hit with a piece of timber which propped up the awning and almost knocked unconscious. In the same picture she had the happy privilege of swinging from a rope suspended between two ten-story buildings. The picture will doubtless be an immense success when seen on the screen, as the scenario is from a magazine story by Rupert Hughes. Apart from this, however, Miss Hulette is hoping her next picture will have "business" a little less strenuous and nearer terra-firma.

Ina Claire in "A Wild Goose Chase."

Samuel Goldfish announces on behalf of the Jesse L. Lasky Feature Play Company that Miss Ina Claire will make her photodramatic debut under this management in an elaborate screen production entitled "A Wild Goose Chase." This photodrama may be described as a comedy with a strong-romantic interest and is founded on one of the most successful legitimate plays written by William C. De Mille.

Mr. Bernard Loewenthal, the genial and ever active treasurer of the Life Photo Film Corporation, broke his thumb a few weeks ago, but it is all right now. Fortunately it was the thumb of his left hand (since it had to be any thumb at all). What a calamity it would have been were it his right hand, since B. L. is the only member of the Life Photo Company who signs the company's checks.

"When We Were Twenty-One"

The Famous Players Score Another Success With William Elliott in a Picture of Marked Appeal.

Reviewed by Lynde Denig.

WHEN WE WERE TWENTY-ONE" is a rarely appealing picture produced with much discrimination by Edwin S. Porter and Hugh Ford for the Famous Players Film Company. The worth of the story, as written by H. V. Esmond and acted the country over by Nat Goodwin, has long since been tested. It possesses passages of genuine comedy, alternating with moments of mild pathos and always the characters are perfectly human people placed in conceivable positions. The qualities of sincerity and naturalness that gave the play its lasting popularity are preserved with equal force in this finely acted film, presenting William Elliott in the role of Richard Audaine, nicknamed "The Imp;" Charles Waldron as Dick Carew; Arthur Hoops, Charles Coleman and George Backus as the trinity of bachelors; Helen Lutell as Phyllis and Winifred Allen as Peggy. It is a well balanced cast from first to last and under the skillful direction of Messrs. Porter and Ford every scene is made to count in conveying the spirit and the progress of the story.

Much of the humor in the production is offered in the first reel, in which we are introduced to Dick Carew and his trio of bachelor friends as they are about to undertake the care of an orphaned infant. The betrothal of "The Imp" and Phyllis, both lifted from their cribs while their elders conduct the ceremony, is an odd incident cleverly handled to achieve comedy results. Twenty years elapse and we find "The Imp" winning a football game for his college team, with Phyllis and her younger sister, Peggy, among the cheering spectators in the stands. There is a quantity of vim and snap in the depiction of "The Imp's" youthful triumphs while his devoted guardians, middle aged men by this time, pay the bills.

Soon the impetuous boy, not quite twenty-one, falls head-over-heels in love with "The Firefly," a good dancer but a poor

Scene from "When We Were Twenty-One" (Famous Players).

wife, and as the affair progresses, even to the point of a secret marriage, there is abundant opportunity to bring out the unselfishness of the four men, who are ready to sacrifice themselves rather than see the "The Imp" ruin his life. Human interest characterizes the situations arising out of the ill-advised marriage and the determination of "The Imp's" guardians to avert its consequences. Bits of pathos that might easily be overdone are presented with true feeling.

Mr. Elliott strikes just the right note in his playing of the high spirited boy, a role admirably adapted to his personality, and shows the requisite intensity in his passionate refusal to believe ill of the woman he loves. Supplementing the virtues of the story and its interpretation, is an artistic production introducing a variety of rich settings.

"The Builder of Bridges" to Be Filmed.

In the forthcoming Frohman Amusement Company production of the Alfred Sutro play, "The Builder of Bridges," in which Kyrle Bellew starred under the management of Charles Frohman, there will be seen G. Aubrey Smith, who is one of the best known English actors appearing in this country. Mr. Smith will appear in the role played originally by Mr. Bellew. Prominently cast in that production there will be seen Marie Wells, who makes her debut with the Frohman forces in this production of "The Builder of Bridges" which will appear on the World Film Corporation schedule of releases in June.

Bigelow Cooper, gentleman farmer, when not an Edison villain, hero, or lover, is eating money these days—yea, verily, is it money and not stage money, either. From his farm he gets three eggs a week. Divide three eggs into $7.50 a week for chicken-laying food and we have one egg at $2.50 per.

the Keith-Proctor-Orpheum Circuits that display moving pictures.

In view of the fact that the United Booking Offices control several hundred houses showing pictures that order should keep the Speed Controller Company busy for a while, and is the most conclusive proof that they could show as to the worth of their device. The arc controller is connected to the projection arc lamp and controls the feed of the carbons and does it so accurately that the size of the arc remains always the same.

JACKIE SAUNDERS IN "ILL-STARRED BABBIE."

"Ill-Starred Babbie," with Miss Jackie Saunders in the title role, will be the second Balboa release on the Alliance Program. The film is an adaptation of Will H. Whalen's novel of the same name, which has been one of the best sellers during the past few years and has gone through repeated editions.

Scene from "Ill-Starred Babbie" (Balboa).

The scenes are laid in the rugged coal regions of the Alleghenies, and tells the story of Babbie, a coal miner's daughter, who was born under an unlucky star. In his novel the author added an intensely human creation in the character of Babbie to present day literature and none of the charm and vivacity of the original has been lost in Miss Saunder's screen interpretation. Work on the last reel is nearly completion and in the course of next week the negative will be sent East.

"THE SNOW-BURNER" (Essanay).

The wild and riotous scenes of a North woods lumber camp, with its rough and rugged characters, are found in "The Snow-Burner," a three-reel photoplay taken from the story by Henry Oyen. "Hell Camp" Rievers is the powerful, but brutal boss, who rules his men with a hand of iron. He forces his men to settle all disputes by rough and tumble fights, over which he presides. Besides being brutal to his men, he wrongs a young Indian girl, and plots the ruin of a white girl, a bookkeeper in the camp. In this he is foiled by a wealthy young man who, after long dissipation, had come to the camp to make good. He and "Hell Camp" fight a terrific hand-to-hand battle according to the custom of the camp and "Hell Camp" is beaten. His rival becomes the new boss and wins the hand of the girl. The scenes are exceptionally true to the life of the North woods, one especially beautiful scenic effect being obtained by photographing the actual sluicing of logs through a dam. E. H. Calmet plays the part of "Hell Camp," Dillian Dred that of the girl, while Richard C. Travers is the wealthy youth, who wins the love of the girl. Released April 20.

Scene from "The Snow-Burner" (Essanay).

"MAY BLOSSOM," NEXT FAMOUS PLAYERS RELEASE.

The Famous Players Film Company will release, April 15, a sympathetic and realistic photo-adaptation of David Belasco's great American drama, "May Blossom," which will undoubtedly revive the interest created by the original stage production of this famous play. Its tender romantic qualities and its subdued reference to the great national struggle of a half century ago combine to make this subject one of the most typical and appealing American plays ever produced.

Associated with the fame of this subject is a chain of theatrical history, dramatic in itself. Through an odd coincidence, it was originally produced by Daniel Frohman, when he was manager of Madison Square Theater, New York, and during its engagement Mr. Frohman engaged David Belasco as stage manager of the house. Previously, Mr. Belasco had been successful in San Francisco, and "May Blossom" was the first of his plays to be produced in the East. It was enacted at the Madison Square Theater with what was recorded as a great cast, the leading part being played by the late Georgie Cayvan and the principal male parts by Joseph Wheelock, Ben Maginley and W. H. Crompton. All of the actors in this cast are now dead, with the exception of Forest Robinson, who was then a young man and who has since appeared in venerable roles in productions of the Famous Players. De Wolf Hopper, now famous as a great singing comedian, was also a member of this company, graduating from "May Blossom" into the ranks of comic opera. The play ran at the Madison Square Theater for the entire year—an unprecedented record at that time—and continued on the road for three or four years more.

Scene from "May Blossoms" (Famous Players).

The film adaptation of this notable subject has been effectively produced, and is interpreted by an especially selected Famous Players cast, including Gertrude Robinson, Russell Bassett, Marshall Neilan, Donald Crisp and Gertrude Norman.

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Louisville Association

E Pluribus Unum Becomes Motto of Picture Exhibitors Throughout City—Twenty-six of Leading Picture Houses Represented—Association Feels Strong Enough to Fight Flighty Legislation—Will Work in Harmony with League.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

IT is very interesting to note that the moving picture houses of Louisville have finally decided that the policy "E Pluribus Unum" is the correct course to pursue and twenty-six of the leading houses are now represented in the Louisville Photoplay Association. This makes Louisville one of the strongest association cities of its size in the country and the big exhibitors now feel that the industry is in position to hold up its end of the game in any legislative or other circumstances that may arise. Theaters represented in the association are: The Alamo, Walnut, Parkland, Hilltop, Columbia, Cherokee, Knickerbocker, Broadway, West Broadway, Mary Anderson, Ideal, Baxter, Crown, Preston, Majestic, Star, Novelty, Casino, Orpheum, Olympic, Hippodrome, Crystal, Empire, Clifton, Sun and Norman. There are a number of airdome theater operators who have not been approached on the subject as they will not open much before the latter part of May. The local association threatens to eclipse the state association in point of numbers as well as power, but is considered a branch of the state association and will work along with it as its main or largest branch.

SUES ADAMS EXPRESS.

Pastime Theater Company Asks Damages for Delayed Film.

At Maysville, Ky., Frank O'Donnell, Annetta Ward, Nelson Ward and Annabell Ward, partners doing business as the Pastime Theater company, have filed suit against the Adams Express company, asking damages to the amount of $400, alleging that a package containing films failed to reach their theater from Portsmouth, Ohio, on July 16, 1914.

Portsmouth, Ohio, is only a few miles from Maysville, and is on a direct line by way of the C. & O. railroad. The plaintiffs alleged that the defendant knew that the pictures were to be used by them on that very date, but failed to make delivery of the films until it was too late to use them. The plaintiffs further alleged that the same offense occurred on December 25, 1914. The plaintiffs claim that in each instance they were damaged by the defendant's failure to deliver the films on dates mentioned in a great extent, due to loss of patronage, profits and prestige. A sum of $200 is asked for each offense.

SUNDAY CLOSING FIGHT.

Pulpits of City Doing Their Best—Examples of Public Opinion's Blind Eye.

The Sunday closing situation at Lexington, Ky., is becoming more and more interesting. The ministers and church people have lined themselves up to fight the moving picture men, the mayor, the city commissioners and onyone else who wants some form of Sunday amusement. The preachers have gone so far as to hold special services, at which they talked against the open Sunday, and have imported well known Eastern speakers to help convince the public that Sunday should be a tightly closed day. C. L. Williamson, a prominent attorney and churchman, has started a movement to oppose the closed Sunday movement. He has prepared petitions to be circulated among the people of Lexington in an effort to find out what the concensus of opinion is in the matter, and there is also some talk of the newspapers preparing a special ballot by which means the pulse of the public might be taken. The persons now waging war against the moving picture show are the same ones who started a big hurrah when the Lexington Public Library was opened to the public on Sunday, it is said, and added, at that time some persons said the library was desecrating the Sabbath. The public parks of Lexington closed the tennis courts on Sunday and no baseball is allowed.

Mr. Williamson stated that the charge had been made that the main objection to Sunday pictures was the fact that they occasioned so many persons working on the Sabbath. He further stated that this same statement would apply in a far greater degree to the hotel, drug store, country club, newspaper office, cigar stand, dairy, garage and other establishments which would make it hard for everyone. It was stated that few people think it is harmful to attend a public lecture, but condemn the picture show. "That appears to me," he said, "to be a discrimination against the sense of sight in favor of the sense of hearing."

Edward J. Bassett is chairman of a committee of fifteen churchmen who started out six months ago to obtain evidence against the moving picture shows and it has been stated that a part of the committee is in favor of open Sundays at the shows. Mayor Cassidy, of Lexington, recently stated that if the ministers of the city did not stop trying to draw the deadline as to what is or is not a violation of Sunday-closing laws and leave that to the city commissioners, where it properly belongs, the people will rise up this fall and elect a mayor and city board of commissioners who will not only run open moving picture houses, but a wide-open town. Commissioner Pulliam made the prize remark when he stated that if he owned a motion picture house in Lexington he would open his doors on Sunday the same as the churches did. No admission charge would be made, but the hat would be passed around in the same way as it is in the churches on Sunday.

WINCHESTER'S PASTIME OPENS.

The Pastime theater, of Winchester, Ky., has opened its house after the building was overhauled and thoroughly remodeled. The building, as now arranged, is one of the most complete moving picture and vaudeville houses in the eastern part of the state. The auditorium has been extended back twenty-five feet and a stage has been erected with dressing rooms beneath. A small balcony with a seating capacity of twenty-five has been constructed at the front of the house. The theater now has a seating capacity of 450 in all. A gold fibre screen and new chandeliers have been installed. Another motion picture machine has been purchased, as the operator was handicapped with only one machine. Mary Pickford, in the Paramount production of "Such a Little Queen" was shown as the opening subject.

WON'T MEET MUSICIANS' RATES.

Joe Steurle, of the Broadway Theater Enterprizes company, which controls eight theaters in Louisville, recently stated that the strike of union musicians in Louisville for more money would not amount to anything. He stated that the theaters would either do without music or would use electrically-operated instruments, but that they had no intention of paying advanced rates for music under present circumstances and were not giving the matter much thought. Mr. Steurle is also secretary of the Louisville Photoplay Association, which has had several little tilts with the operators and other union workmen.

EXCHANGE MAKING BUSINESS.

The Owl Feature Film company, of Louisville, is using a rather unique system in securing customers for the film exchange. The idea the company pursues is not to scrap with other concerns over customers already in the field, but to go out and start new concerns in the motion picture business. Attention is being paid to the smaller hamlets and villages which are in need of motion picture houses. Names of prospective purchasers, or people who have money or who are interested in the proposition in some way, are secured and a card is mailed to them which lists a flat, net cash price to the customer for a small outfit which is capable of starting either a motion picture show in the home town or a road show. The outfit consists of a picture machine, a gas-making outfit, a curtain, a few reels of film and a few necessities. The card explains that the motion picture business has made more rich men out of poor men than any other known.

HIGHLAND FILM BUYS LAND.

It has been announced that Lagoon Park, at Ludlow, Ky., has been sold by J. J. Weaver and will hereafter be known as Highland Park. It will be owned and operated by the Highland Film company, which, in addition to buying the park, has also purchased 100 acres of land nearby. The company has announced that a studio will be erected on the property and moving picture plays made. T. J. Ford, of the Ford Publishing company, of Cincinnati, Ohio, is one of the men interested in the proposition. Ludlow Lagoon, as it is generally termed, is almost directly across the river from Cincinnati and is an exceptionally pretty little park.

MAY MOVE STUDIO.

A movement is under way whereby the Municipal & Commercial Film Manufacturing company will probably establish new studios in a building formerly used for theatrical purposes at Riverside Park, on the Ohio river. The company located a plant, studios, etc., at Straws' Mills, Ind., several months ago and made a few pictures. Dissension arose among some of the actors and the officers of the company and film manufacturing was suspended for a time. G. P. Balch, president of the organization; A. R. Chouinard, chief of the camera staff, and Albert Deitzman have the new arrangements in hand. The old plant at Straws' Mills, which was an open-air proposition, will probably be retained for special productions.

LOUISVILLE BRIEFS.

The West End Amusement company, of Louisville, has filed articles of incorporation listing its capital stock at $600, divided into sixty shares of the value of $10 and with a debt limit of $400. The concern proposes to operate vaudeville and motion picture shows. The incorporators are Fred A. Vogel, Henry A. J. Puls, Theodore H. Sanders, C. C. McMahan, Alvin Irion, D. Y. Fowler, John Heeb, Ned Dickens, Edward L. Schoen, Fred Winter, Otto P. Hubbuch, Phil C. Dean, C. L. Busk, Henry Wempe, Sidney S. Speir, Al Steble, C. J. Casey, J. J. Scoon, John Sheridan and Joseph Ipser.

The Woman's Club of New Albany, Ind., on April 12 will have a special meeting to discuss "Rights of the Child." The club expects to make a fight against children being seen on the streets or at the moving picture shows at night unaccompanied by their parents or elder persons. Mrs. C. A. Martin, of Louisville, and other social workers will be present at the meeting.

J. W. LAMB TO MANAGE WORLD FILM IN ATLANTA.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

J. WALTER LAMB, who has recently been transferred from the New York office, is now the Atlanta manager for the World Film Corporation. Mr. Lamb is a man of vast film experience, and comes to Atlanta with the reputation of one who has always given the exhibitor strong co-operation wherever he has been located. Mr. Lamb will shortly move his family here and prepare to make Atlanta his home.

VITAGRAPHERS IN SOUTH.

It is rumored that a company of Vitagraph star feature players headed by Ralph Ince and containing Earl Williams, Anita Stewart, Julia Swayne Gordon and other Vita celebrities are headed for the North Georgia mountains from somewhere in North Carolina to stage native scenes for the new Vitagraph production, "The Goddess;" this script calls for mountainous country, and it is hoped no moonshiner will take Ralph Ince for a revenue man.

ALLIANCE TAKES OVER HYBAR.

The Hybar Film Corporation, formerly located in the Forsythe building, has closed its offices and all business handled by them has been taken over by the Alliance Southern Film Exchange. P. T. Barbour, president of the new company, having purchased all of Arthur S. Hyman's interests. The new company will handle the Alliance releases in this section of the South, and will release one feature each week.

ATLANTA BRIEF NOTES.

Mr. J. L. Marentette, manager of the Consolidated Film & Supply Co., has returned from a business trip to Nashville, Tenn.

Congressman S. J. Tribble, of the Eighth Georgia District, is devoting the first two months of his vacation to a tour of his district with a moving picture machine, and at the same time giving a lecture on the operation of the United States through the various departments of the Government.

The recreation committee of the Atlanta Woman's Club have made arrangements with the management of the Grand theater to give every Saturday morning from 9 a. m. to 12:30 p. m. an entertainment of selected and censored motion pictures for the children of Atlanta. The pictures are first to be selected by the management, then submitted to the committee for censorship. The picures selected will then be shown at the Saturday morning performance. The pictures selected will be comedy, fairy stories, pictures of travel, great factories, educational, nature and other pictures of wholesome nature.

Announcement has been made that the Grand theater has just closed for the exclusive exhibition of feature dramas released by William A. Brady, Shubert, Liebler, Blaney, Dyreda and the California studios. This week's program includes Betty Nansen, the noted Danish Star in "The Celebrated Scandal." Close upon this will come the "Birth of a Nation," "The High Hand," "What Happened to Jones" and "The Pageant of San Francisco."

A crowded house at the Grand Opera House gave a warm reception to the moving picture, "Your Girl and Mine." The Atlanta Equal Suffrage Association gave the entertainment and young ladies acted as ushers.

Scenes from the Wren's Nest, the old home of Joel Chandler Harris (Uncle Remus), will soon be seen over the world. Camera men of the Universal Film Company went to the West End this week, and filmed various parts of the house, including outside scenes and the study of Mr. Harris, which has been left just as he lived and worked in it. The pictures are to be used in the Universal Weekly.

Alco Aftermath

Suit Brought by R. M. Watkins of Chattanooga to Recover Money and Have Certain Notes, One Now Matured, Canceled—Bought Contract for Film Territory from Late Alco Film Company but Failed to Receive Number of Pictures Contracted For.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

EXCHANGEMAN R. M. Watkins, formerly connected with the Majestic theater, of Chattanooga, Tenn., has filed a bill in chancery court against the Metropolitan Bank of New York City, Mrs. Jeane Dunlap and John Dunlap, citizens of the State of New York, and the Hamilton National Bank of Chattanooga, seeking the recovery of $2,500 in cash and the cancellation of a series of notes amounting to $7,500. The bill charges that during the latter part of 1914 the complainant entered into a contract with the Alco Film company, a New York State corporation, whereby he was to be given a certain territory for the exhibition of films produced by that company. As a consideration, the bill states, the complainant agreed to pay the sum of $10,000, $2,500 of the amount was paid in cash and the remaining $7,500 in notes. The complainant alleges that the Alco Film company furnished him but three films and its inability to furnish him the number of films called for in the contract caused him to make a trip to New York and demand the return of the cash paid and the notes. He charges that the Alco Film company at that time was tottering on the brink of bankrupcy, and at a later date did go into the hands of a receiver. The bill charges that the defendant, John D. Dunlap, was one of the principal stockholders in the defunct film company and is now in possession of the notes. Mrs. Jeane Dunlap, who is named as a defendant, is alleged to be in possession of notes, but her possession is attacked and fraud is charged. The Hamilton National Bank of Chattanooga, holder of one of the notes that has matured, was enjoined from surrendering the note to the New York bank. W. B. Miller represents the complainant.

TENNESSEE BRIEFS.

A unique as well as interesting open air show was held in Chattanooga recently on election night. Commercial films showing Chattanooga industries were shown along with several reels of Keystone comedy. The moving pictures were displayed between groups of election returns. A film had been prepared especially by the Chattanooga Motion Picture company and comprised a number of short scenarios emphasizing "Buy in Chattanooga," and was made through the efforts of the Retail Merchants' Association to boost local made goods during the spring opening week. The pictures were thrown from the Jo Anderson building.

Through the efforts of several very earnest ladies and the courtesy of Miss Amy Cox, the Imperial theater, on Bellevue Boulevard, in Memphis, was secured on March 23 for the benefit of an organ fund for the new Jewish Temple. A very attractive program was presented, which included a number of the favorite "movie stars."

"The Black Pearl," a two-reel Imp feature, with a cast of all stars, accompanied by Keystone comedy, was a good drawing card at the Crystal theater, of Nashville. The Keystone funmakers generally draw good attendances at this popular playhouse.

The Hon. Richard W. Austin, congressman from the Second District of Tennessee, is arranging to use moving pictures in a new way in an effort to get closer to his adherents in the Second Congressional District. "Dick Austin in the Movies," will be an attraction throughout ten counties in the Second District next summer and autumn, according to Mr. Austin. The film will be two reels in length with the hero of the show as the lecturer.

The management of the Unique theater, of Memphis, Tenn., on March 19, opened the theater with motion pictures, showing the "Seats of the Mighty," the six-reel feature production of the World Film Corporation. This was the initial moving picture show to be shown in the theater, but arrangements have been made to show a number of the World features.

TOPEKA PICTURES READY.

Special to Moving Picture World by Kansas City News Service.

H. N. WAGNER, manager of the Topeka Movies, displayed his new films exacted at Topeka, Kan., at the Auditorium theater there. The pictures did not show up as well as he expected them to and he placed them on exhibition the following weeks at the Gem. The pictures showed with remarkable clearness there and the Topeka actors and actresses could easily be idenified.

KANSAS SHORTER NOTES.

J. H. Blawitz, who owns the Victor Moving Picture theater at Kansas City, Kan., reported to the police recently that the safe at his theater had been robbed and nearly $200 had been taken.

"Officer 666" scored a big hit at the De Luxe theater at Hutchinson, Kan., recently.

The Orpheum theater at Atchinson, Kan., is running the big Zudora episode.

A deal has been consummated by Young & Werhahn whereby the moving picture show owned by George Moore on Forest avenue, at Great Bend, Kan., has been traded to a Hayes City, Kan., man for land. It is stated that the new proprietor is a leader of an excellent orchestra and intends to open the show in the near future.

The pictures taken of school children and many other views of North Topeka were shown at the Princess theater at Topeka recently.

The Elite theater at Great Bend, Kan., has been giving away a grafonola. Coupons attached to the tickets are numbered and the lucky number gets the machine.

The High School at Galena, Kan., recently installed one of the best moving picture machines made. At the tryout it proved very satisfactory. The High School has an enrollment of about 400 pupils. The machine will be used for entertainments.

A student union movie benefit was given at the Bowersock theater at Lawrence, Kan., recently. The show was well attended and the student union profited by this.

The Star Motion Picture Company, which has been exhibiting pictures at the Opera House at Pineville, Ark., has been drawing good audiences. It has produced the best moving picture programs that have been shown there for some time and has decided to remain a week longer than they expected.

Col. Frank S. Morse of Nebraska City has reentered the photoplay field. He has purchased the Empress theater and will manage it himself. Robert Booth, who sold, will take charge of an Eastern territory for the Mutual Film Company.

Robert A. Tausing of New York is manager and Maxwell Cohn of New York assistant manager of the new American theater in Omaha which is now under lease to Francis G. Porter of New York for five years.

Exchanges in Missouri

Several Kansas City Film Exchange Managers Are Transferred—United Film Service Opens Local Offices—Will Have Program Offerings—C. S. Edwards Praises Kansas League as Best Exhibitors' Association That He Is Acquainted With.

Special to Moving Picture World by Kansas City News Service.

THERE have been several changes in the management of the local film exchanges in the last week. The reason for this is probably that the home office likes to change their managers from one territory to another every year. It is said that this is the policy of some of the companies. N. H. Spitzer, formerly manager of the Fox Film corporation's branch office here, recently went to St. Louis to meet General Manager Sheehan, of the home office. Mr. Spitzer accepted Mr. Sheehan's invitation to come to New York and he will leave Kansas City for the home office some time soon. Charles W. Hartman is now managing the Kansas City office of the Fox company.

The United Film Service, which recently purchased the business of the Wagner Feature Film Service, has opened their office in the Gloyd building. The office is the same one that the Wagner Company occupies and as soon as the purchase was made F. L. Kiltz took charge of the office for the United Film Service. Richard Roderick, who was manager of the Wagner company's office here, is now in Detroit, Mich. Mr. Kiltz says that the business has been increasing from day to day since he took charge here. The company is releasing a regular program instead of the feature business. Mr. Kiltz says that the new releases are now coming in at about twelve a week. He says that the company has planned to gradually increase this to twenty-eight reels a week. At present the new service has no traveling representatives booking their pictures in the territory for them.

C. S. Edwards, Jr., district manager of the Pathe Exchange, attended the Kansas City State Exhibitors' Convention at Emporia, Kan., March 15 and 16. Mr. Edwards says that the Kansas League is one of the best exhibitors' associations that he has ever come in contact with. He was well pleased at meeting many of his old friends in the business in Kansas and making many new ones. Mr. Edwards says that those were the first days that he has had away from the office for nearly as long as he can remember. "Remember what a good time you used to have when you played hookey from school?" he asked. "Well, that is just the way that I felt at the convention." Mr. Edwards is sometimes spoken of as the "Boy manager." But, he says, "maybe I am fooling them."

Joe Levi, formerly of the World Film Corporation, is now traveling Kansas territory for the Fox Film corporation. Mr. Levi attended the Kansas Exhibitors' Convention and carried in seven new contracts with him, which speaks well for his booking ability. It is said that it is possible that he will have charge of the Omaha office of the Fox company.

MISSOURI BRIEFS.

The new American theater at Omaha, Neb., has contracted for the Fox company's service. It is the latest theater to be built there and is up to date in every detail.

J. C. Grahn, general manager of the United Film Service, is expected to visit Kansas City in the immediate future. Mr. Grahn is at present inspecting several of the new offices of the company.

"The Perils of Pauline" and "The Exploits of Elaine" have been enjoying good bookings all through Kansas and Missouri.

"Marty" Williams, manager of the Mutual here, attended the Kansas Exhibitors' Convention and took with him "The Quest," which he exhibited for the first time before them. It is the first of the Mutual master pictures and the men who reviewed it pronounced it a splendid picture. Mr. Williams released it for its first engagement in Kansas City at the Willis Wood theater the week of March 21. The picture will run a full week there. Joseph Gilday, manager of the Willis Wood theater, says that the picture is one of the best that he has ever witnessed.

The Pathe company has booked the "Life of Our Savior" for two months in advance. The picture has caused much applause from church people and bear their stamp of approval wherever it has been shown.

Field & Johnson, managers of the Trio photoplay theater at Chillicothe, Mo., have received their new Simplex machine.

The People's theater, on College street, near Campbell street, at Springfield, Mo., has been sold by Gus Bennert to D. E. Lowe, of Bryant, Mo. Mr. Lowe is now in possession of the theater and is operating.

The Crystal theater, at Lathrop, Mo., is being remodeled. The front is being changed and the old balcony taken out and a better and larger one substituted. Manager Baker says that his house is going to be up to date and complying with every law of the underwriters and the public.

The W. C. T. U. secured the film "John Barleycorn" and displayed it at the Star theater at Hannibal, Mo. The women there are becoming more and more active in fighting the saloon evil and they are now employing the aid of the moving pictures to do it.

"The Long Way" and "My Lady High and Mighty" furnished a remarkably good program at the Lona theater at Sedalia, Mo., recently.

Marie Doro, in "The Morals of Marcus," was the recent attraction at the Jefferson theater at Springfield, Mo., that attracted a great deal of attention.

PICTURES A POWER.

By J. D. Raridan, Ohio Correspondent of Moving Picture World.

DURING discussion before the Boardman Farmers' Club, at Youngstown recently, H. P. Miller, Portage county agricultural agent, in dealing with the subject, "Rural Life Needs," asserted that the influence of the moving picture theater is more powerful in a community than a school, church or Sabbath school. He insisted that he held these views in spite of the fact that he is a member of the church and a teacher in the Sunday school.

NEW PRODUCING COMPANY AND NEW EXCHANGE.

Recent incorporations registered with the secretary of state at Columbus include two Cleveland film enterprises. The National Amusement Company, with capital stock of $20,000. The officers and directors include Wiliam I. Leitch, Benjamin J. Reutenik, E. A. Lehman, William F. Kees and G. A. Laubacher. The company will make minor film productions and probably become interested in theater propositions. The Empire Feature Film Company, with $5,000 capital. Henry Weinberger, Abe Potiker, Freida Potiker, Ruth Weinberger and Herman Potiker are directors. The company has maintained an exchange in the Columbia building for some months, with Abe Potiker in charge.

SHORTER OHIO ITEMS.

As the Strand (the Lyceum theater), Dayton, not only changed its policy and name, but blossomed forth in a brand new dress. Its opening, for the exhibition of feature plays, was as interesting for the alterations and improvements as for the entertainment.

John J. Murray, manager of the Opera House, Warren, has installed a new mirror screen in addition to new projecting machines and general alterations. Twenty-seven balcony seats were removed to rearrange the operators' booth.

Tiffin, Ohio, is showing extreme interest in the recent feature release, "The Conspiracy," featuring John Emerson—in real life Clifford Paden, a former resident of the city. The film was presented at two Tiffin picture houses, playing to capacity at each show.

The management of the Coliseum theater, Bellevue, has changed the policy to include feature photoplays. It was originally intended to open with stock attractions, but further consideration prompted a change to pictures.

Clark & Son, managers of the Opera House, Ashland, suffered $800 loss recently when the projecting machine and three reels of film were destroyed by fire in the operating booth. The pictures were owned by the American Feature Film company, Cleveland. John Gadd, the operator, fought the blaze until it was evident he would be unable to save the films.

L. H. Becht, owner and proprietor of the Mall theater, Superior avenue, Cleveland, has engaged Paul R. Sullivan, former assistant secretary of the Elks as house manager. Mr. Sullivan has given the moving picture business considerable thought, and, co-operating with Mr. Becht, is developing a new policy at this popular playhouse.

The Cleveland Leader, co-operating with the Universal Film Mfg. Co., is conducting the "most popular girl in Ohio" contest. Announcement of the conditions were made simultaneously with similar announcements in newspapers in every other state of the union. The Universal planned this contest as a means of winning widespread attention to Universal City, in connection with the present national advertising campaign.

"Cabiria" is helping the city of Alliance establish a public park. Lemotto Smith, manager of the Columbia theater in that city donated a large percentage of the receipts of the production to the women's clubs for investment in property and completion of a public park.

Churchmen of Wauseon, Ohio, starting a Sunday closing movement, have struck a snag in the management of the Princess theater and word has gone out that if the playhouse is compelled to remain dark on Sundays every cigar store, news stand and other enterprise will have to do likewise.

The Luna, Fostoria, is giving $2 worth of trading stamps with each matinee ticket. Fostoria housewives are finding them a great help in filling out their stamp books.

Charles G. Williams, Coshocton, Ohio, attorney, has been appointed a member of the state board of motion picture censors to succeed Harry E. Vestal, of Ada, who resigned. Bert B. Buckley, of Dayton, declined appointment when it was offered him by the state industrial commission. Buckley is a member of the Republican state executive committee from the third district and two years ago was the party's candidate for congress.

Fire in the establishment of the Wyandotte Film Supply company, North High street, Columbus, recently, entailed a loss of $2,500. As Harry Deidrick, night clerk at the exchange, was leaving a large steel vault in which nearly 100 films were stored, he saw a blaze in the film rack outside. His presence of mind in closing the vault door saved the pictures inside, but the slight delay endangered his own life, for the blaze had obtained headway which menaced escape by the stairway. Deidrick ran down a fire escape and turned in an alarm.

Charles Hoffman, who recently leased the Opera House at Carrollton, has ordered a projecting machine and will set the theater in operation as soon as improvements now under way are completed. Feature film productions will be used.

IN DETROIT.

The Atlas Motion Picture company, Inc., 600 Liggett building, Detroit, has decided to use the trade mark, "Made in U. S. A.," for which the Detroit Board of Commerce gave $500 in cash, having conducted a contest in which thousands of trade-mark designs were submitted. The Atlas company on March 8 wrote a letter to the board stating that they had just completed a weekly release, and that the "Made in U. S. A." trade-mark would appear on it. The film company intends to use this mark on its films in the future.

When the writer dropped into the office of the Fox Film Corporation he met Mr. Abe Siegel, special representative of that concern, who recently became associated with them. Mr. Siegel is one of the most popular boys in the film rental world east of Chicago, and the acquisition of Mr. Siegel indicates that the Fox people are looking for the best men available to look after their various departments. Mr. Siegel has had seven years of experience in the rental business, and is probably best known in Pennsylvania, Ohio, Michigan, New Jersey and New England. He recently promoted a successful venture in the Poem-O-Graph, a novel talking picture. As special representative for the Fox Film Corporation he is anxious to do all he can for exhibitors, and those who may desire to get in touch with him at any time can do so by writing him in care of the Detroit office, or to the New York office.

The Garden theater, also a Kunsky theater, is being renovated and redecorated throughout, new carpets being laid, new uniforms being ordered for the ushers and new stage settings being designed. A dimmer system will also be installed.

NEW THEATERS TO OPEN SOON.

If all the theaters in course of erection and those being planned are completed this year, Detroit's investment in moving picture buildings will be increased by over a million dollars. Here is a partial list of the larger houses, some of which will shortly open:

The Majestic, Woodward and Willis avenues, costing $150,000, open April 1, seating nearly 2,000.

The Knickerbocker, seating 1,000, Jefferson avenue and the Belle Isle bridge approach, costing $100,000, opens middle of April.

The new Broadway-Strand, seating 1,500, after $25,000 having been spent for alterations and improvements, will open April 11.

The Norwood, at Woodward and the Boulevard, seating 1,000, will open during the summer.

The Dix avenue, at Ferdinand and Dix avenues, costing $75,000, seating 1,200, opens late in the year.

John H. Kunsky will erect a theater seating 1,500, costing $150,000, at Grand River and Fourteenth streets, and may also erect a theater costing $250,000, seating 2,500, on Broadway, a stone's throw from Woodward avenue.

Frank Drew will build this summer a theater costing $50,000 in the rear of 254 Woodward avenue, to seat 600; the new Scenic to be erected at Chene and Warren avenues costing $350,000, including stores, to seat over a thousand.

The Emma Lancaster theater, in Delray, costing $50,000, seating over 600; the proposed Regent to be erected on Woodward avenue, north of the boulevard, by William F. Klatt, and the new Duplex theater, costing $100,000, to be erected by the Grand Boulevard Theater Co., on the east boulevard, near Woodward avenue. In addition to the above mentioned houses there are at least a dozen smaller houses to be erected, all of them being devoted to motion pictures exclusively. That too many theaters are being built, there cannot be the least doubt. It will be truly remarkable if all of the new houses operate on a profitable basis. There are already about 150 theaters in Detroit.

New Exchanges in Detroit

New Henry Smith Building at Griswold and State Streets Now Houses Three Film Distributors (Fox Film Corporation, Standard Film Service Company and Pathe Exchanges, Inc.)—Interesting Notes on the New Managers

By Jacob Smith, Detroit Correspondent of Moving Picture World.

THREE film exchanges have invaded the Henry Smith building, at Griswold and State streets, Detroit, and have opened offices there since March 1. All are on the fourth floor. The Smith building is comparatively new, is modern throughout and is equipped with automatic sprinklers on all floors.

Probably the largest office is that of the Fox Film Corporation, who occupy suite No. 407-408. The office is under the management of Mayer B. Schlesinger, formerly manager of the Academy theater in Buffalo, and recently acting as special representative in New York for the Mark-Brock Amusement Company. Mr. Schlesinger will make his future home in Detroit, and will represent the Fox Film Corporation in Michigan. He ranks as one of the "old guard" in the film industry, having been allied with the business from its infancy. With his brother, Morris S. Schlesinger, he was one of the first to exploit the traveling moving picture show some sixteen years ago, at that time taking out the "Passion Play," which is about the same time that Lyman T. Howe started in business with his travel talks. The Schlesinger family is a progressive one in the moving picture business. His brother, Morris S. Schlesinger, owns and operates the Orpheum theater in Newark, N. J.; Gus Schlesinger, another brother, formerly manager for George M. Cohan, of Cohan & Harris, theatrical producers, is now located in Buffalo as manager of the Regent theater for the Mark-Brock Amusement company. Leon, also a brother, is likewise connected with the Mark-Brock Amusement company, as manager of the Strand theater in Toronto. Mr. Mayer B. Schlesinger told a representative of the Moving Picture World that he is about to establish a publicity department on a large scale in order that exhibitors may get full value of the big features that the Fox Film corporation is about to release. Mr. Schlesinger has arranged for first-run films with the new Broadway-Strand, which will open on April 11.

The Standard Film Service Co., whose executive offices are in New York City, have opened at 411-412 Henry Smith building. Bert Deiner is the Detroit manager. He was the first booking agent in Michigan for moving picture films, starting in ten years ago. Previous to his returning to Detroit a few weeks ago, Mr. Deiner managed the Toledo office for Warner's features. Mr. Deiner has already sixty-two features in stock, all of which are new copies. He states that he will release four features a week.

The Pathe Freres company has opened an office on the fourth floor which is under the management of John R. Lakin, as previously recorded.

ARRANGES STAGE FOR EACH BIG FEATURE.

Special attention is being given to unique and novel stage settings at all of the John H. Kunsky theaters in Detroit. Mr. Kunsky believes that a proper stage setting, designed and arranged in accordance with the screen productions, enhances the interest of the theater patrons and makes them realize that the moving picture industry is more than simply a photographic process. Mr. Kunsky contends that too few theaters showing pictures pay attention to the artistic possibilities. The first big attempt to bring about the proper atmosphere was at the Washington theater, the week of March 21, when the feature film, "The Eagle's Nest," was shown. On the stage was a huge back drop showing mountains, the rocky trail, emigrant wagons, etc. The stage proper was an exact replica of the prairie days of 1849. As the fireproof curtain was taken up, two live figures, a settler and his wife, were seen on the stage to still further give realism to the effect. Of course there was special music. Special decorations were made in the lobby and foyer of the theater. The high ceilings were completely festooned with smilax, tree branches, while on each side were tree trunks. Programs for the week were passed out by real Indian girl ushers, who were dressed in real Indian costumes. Mr. Kunsky has received many letters of praise from patrons who were very much impressed with the special and artistic touches given this production.

MID-WEST SPECIAL FILM CO.

The Mid-West Special Film Co. has opened a branch office in the Goebel building, Detroit, under the management of I. Schlank. He was formerly with the company's main office in Minneapolis. The Mid-West company is owned by John Gallagher. The Detroit office will book features in Michigan and Indiana.

PLANS OF SCENIC THEATER CO.

Erection of a theater seating 2,000, on the southwest corner of Warren avenue and Chene street, Detroit, is planned by the Scenic Theater Company, of which Messrs. Connell, Hupp and Thomas are managers. The cost of the building and site is estimated at $350,000. Plans for the structure have been prepared by Mildner & Eisen, architects. The building is to be fireproof, of steel and concrete construction. The exterior will be faced with white terra cotta and an illuminated marquise will extend around the walls. The principal front will face Warren avenue. The lot is 110 by 303 feet in size. The theater is designed for the presentation of vaudeville and photoplays. Besides the theater the building will contain eight stores. It will be three stories high.

DETROIT BRIEFS.

The Saginaw Hippodrome Amusement company has opened an office at 1234 Dime Bank building, Detroit. This firm will start May 1 on the construction of a large theater in Saginaw, to be completed within five months.

A. W. Blankmeyer, of the Grand Circus theater, Detroit, was in New York the last week in April on business connected with his own theater, and that of the Michigan Theaters Corporation, an organization comprising moving picture theater exhibitors who plan to buy feature films direct from the producers, as fully explained in last week's issue of the Moving Picture World.

The Addison Amusement company, operating the Addison theater at Woodward and Charlotte avenues, Detroit, has incorporated for $15,000. The principal stockholders are Christopher E. Pudrith, Wilhelmina Pudrith and F. L. Pudrith.

Edward T. Butcher, formerly of New York, has been appointed manager of the Broadway-Strand theater, which is to open on April 11 with "The Christian," according to an announcement officially made by Harry I. Garson, general manager.

August Thiel, 1459 West Fort street, Detroit, is having plans prepared for a theater and store building to cost $8,000. It will be two stories high, 25 by 50 feet, of brick veneer and stone.

Bishop Favors Censoring

Bishop McCord Tells Diocesan Holy Name Society of Philadelphia at Recent Meeting That Even Under Present Censorship There Is Too Much Laxity in Films—Believes Laws Governing Pictures Should Be Even More Drastic.

Special to Moving Picture World by Philadelphia News Service.

AT the quarterly meeting of the Diocesan Holy Name Union, of Philadelphia, recently held in the Annunciation Church hall, Tenth and Dickinson streets, Bishop McCort asserted that the censorship of moving pictures in this state should not be abolished.

Two hundred and forty-six delegates, representing eighty-two churches and 50,000 members of the union and fifty priests were in attendance and listened with interest while Bishop McCort discussed the activities of the union. Concerning moving picture censorship, he said:

"Even under the present censorship there is too much laxity, but we must support the law, in fact, lend our influence in making the law more drastic."

He urged the union to bar low grade moving pictures and asserted that if the censorship was removed the minds of children would be laid open to debauchery and demoralization by vulgar, obscene and indecent pictures.

State Senator Farley, the next speaker, said that pictures that had been barred by Chief Censor Breitinger were exhibited to members of the legislature and that they were so vulgar and vile that no man should be given the right to exhibit them. The union passed resolutions opposing any change in the censor laws.

JUSTINA HUFF MARRIED.

Dr. John Patrick Chapman Wins Heart and Hand of Lubin Star.

As the result of an introduction at a dance some twelve months ago, which introduction was immediately followed by a most ardent courtship, Dr. John Patrick Chapman, an instructor of anatomy at the University of Pennsylvania, married Miss Mary Justina Huff, on Friday evening, March 19. Miss Huff, who is a delightful Southern girl, has been playing leading ingenue roles with the Lubin company. Some of Miss Huff's most remarkable work was accomplished in "Love of Women" and "Men of the Mountains."

Justina Huff.

Doctor Chapman first met his bride, who resides at the Powelton apartments, 36th and Powelton avenue, at a dance given by members of the Merion Cricket club, at Haverford. Following an ardent courtship Miss Huff finally agreed to the marriage upon the condition that she will continue to appear in the Pictures as she does not wish to give up her career before the camera. Dr. Chapman is twenty-seven years of age and resides at 1700 Pine street. Miss Ruth Bryan, of Washington, and Dr. Leo Bernard acted as maid of honor and best man, respectively.

PLAINFIELD—PICTURE CITY.

Breaks Loose from Broadway and Has Feature Theater of Its Own.

Judging from the interest of the good citizens of Plainfield, N. J., the opening of the United States Astor theater, on West Front street, under the management of the United States Theater Company of New Jersey, and under the personal direction of the president of the company, Frank G. Hall, savored of the importance of a first night of opera in a large city.

Naturally theater-goers in Plainfield and its vicinity are very much interested over the prospect of having the chance of seeing the leading Broadway productions presented in their city at the same time that the people of New York are enjoying them. In consequence of this interest Mr. Hall is prepared for large audiences at his theater every day and has provided a system of booking whereby special feature attractions will be shown two days in succession, thus enabling everyone to see these wonderful attractions.

ADORNING LEADER THEATER.

Plans were recently formulated to make the Leader theater, 41st St. and Lancaster avenue, Philadelphia, Pa., the most beautiful theater in this city. Mr. Effinger spent the early part of last week in New York in consultation with architects and decorators who were active in beautifying the million-dollar Strand theater, the handsomest photoplay house on Broadway. Several new ideas and innovations are to be installed soon at the Leader that will introduce highly artistical effects in protoplay production.

INSTRUCTIVE MOVING PICTURES.

Moving pictures recently at the Child Federation's Baby Saving Show showed concrete, which has come more and more widely into use because of its highly sanitary qualities. In the recent earthquake at Avezzano, Italy, in January of this year, thousands of houses built of stone were destroyed and their occupants killed, while the concrete structures largely withstood the attack. Modern methods of reinforceemnt have greatly increased the strength of concrete buildings, but this is of secondary interest when the sanitary uses of the material are considered. The number of uses to which concrete may be put are amusing.

A few nights later modern methods of preparing antitoxin were shown in moving pictures. These meetings have been largely attended and it is declared by those in charge that the moving pictures have been a great factor in drawing the interest and attention of the people.

PHILADELPHIA BRIEFS.

The management of the State Street theater, Trenton, N. J., is giving the patrons of the house United Profit-Sharing Coupons.

"The Greyhound" was recently shown at the Stroud theater, East Stroudsburg, and the proceeds of the entertainment were given to the Ladies' Auxiliary of the General Hospital. Two shows were given and the regular prices of admission were charged.

Michael J. Comaty, assistant operator at the Garden theater, Trenton, N. J., has been identified with pictures for a number of years and has made remarkable progress in this line of endeavor. He inaugurated his career at the Majestic theter, on South Broad street. Until his appointment at the Garden theater he had worked in almost every theater in the city.

Albert Fine, the Elizabeth, N. J., moving picture organist, who has been temporarily employed at the Astor theater, expects to return to the United States Garden theater some time in the near future.

The photo-dramatic version of "St. Elmo" was recently presented at the Trenton Y. M. C. A. and drew large audiences. It has been the policy of the management of the Y. M. C. A. to exhibit motion pictures on each Friday and Saturday night in the week throughout the winter season.

Many exhibitors throughout the state will welcome Lubin's entry into the independent special feature field. That this is a step in the right direction and an opportunity that most exhibitors have waited for, and has been proved a success by the instant popularity of "The Eagle's Nest," which has been booked far in advance. As Mr. Lubin—generally known as "Pop"—is universally recognized as the pioneer in the moving picture business, there is little doubt that this new step will be followed by other large producers such as the Vitagraph and others.

EXCHANGES COMBINED.

Two Pittsburgh Branches of General Film Service Now Under Same Head.

Special to Moving Picture World from Pittsburgh News Service.

THE most important happening in the the Pittsburgh Film Row during the past few weeks is the consolidation of the two branches of the General Film company, the Calcium branch at 121 Fourth avenue and the Duquesne branch at 436 Fourth avenue, and the resignation of Walter T. Kinson, the manager of the Calcium branch. His resignation hit his friends with a big surprise, as he has had charge of this branch for the past few years. Mr. Kinson is undecided as to his future business activities.

The General Film company are now making their headquarters in the George building, 436 Fourth avenue, the past home of the Duquesne branch. The entire third floor and about half of the second is being used, but this arrangement is only temporary, as they have several propositions in view, providing for the erection of a fireproof building, to be occupied about November.

Special representative, J. E. Hennessy, of the General Film Company, has been in the city, superintending the matter of consolidation and negotiating for various deals in the way of a building to be erected for the exclusive use of his company.

It is understood that Mr. Nichols will have charge of the combined branches and P. Qualtrough will have charge of the poster department.

JOHN P. DONOVAN DINNER.

The employes of the Regent theater, East Liberty, Pittsburgh, Pa., gave a banquet last Saturday in honor of their manager, John P. Donovan, who was appointed general manager for the Clark & Rowland interests last week. There were plenty of good things to satisfy the inner man. Speeches were made by men who know the film business from A to Z. During the evening an organization was formed, the "R. R. R." (Regent Red Rose),

the purpose of the club being to obtain the highest point of efficiency in all departments of the Clark & Rowland theaters.

COL. KEENAN TO BUILD THEATER.

Col. T. J. Keenan, the Pittsburgh newspaper man and capitalist, has announced that he will have work started in a few days on a fine large theater block covering his lots on the southeast corner of Merchant and Fifth streets, Ambridge, Pa. While the details of the construction of the building cannot be given at this time, it is known that the building will cover the whole of Col. Keenan's lot-holding at this point, which consists of four lots, an area of 88x100 feet.

The new theater will be one of the finest between Pittsburgh and Cleveland. It will have seating capacity for more than 800 persons and in modern construction and architectural design it will be the last word. Besides the commodious theater a couple of splendid business rooms, suitable for mercantile purposes, will be included in the new block. When built the theater will be placed in charge of an experienced and efficient manager.

LONG FIGHT FOR A PICTURE.

The J. Frank Hatch Film company has finally secured a feature film, "The Iron Hand," made by Gaumont, which was seized and held by the courts pending litigation which lasted over two years.

Mr. Hatch, over two years ago, bought the film in Europe and brought it to Pittsburgh, where he found it to be the same as a feature released in this country under the name of "The International Conspiracy." It was sold in this section to the Imperial Feature Film company, conducted at that time by Messrs. Schwalm & Rothleder. Mr. Rothleder notified the Gaumont company in New York and then seized Hatch's film on a writ of replevin.

Mr. Hatch won the case on first and subsequent hearings until the Gaumont people failed to carry it further and the films now revert to the owner. It is thought the Gaumont company paid the costs of litigation.

ARGUE COLOR LINE IN HIGHER COURT.

The right of a moving picture theater owner to set aside certain seats for the exclusive use of negroes and compel them to occupy them was argued before the state superior court, sitting in Harrisburg, Pa., in the appeal of Athens George, proprietor of a Harrisburg theater, against the decision handed down by the Dauphin county court in favor of Frank Robinson, colored. Robinson was awarded $50 against George as a result of being required to sit in a "Black Crow" seat in George's theater. The suit is a test case.

ROCHESTER, PA., NEW LICENSE RULE.

The Rochester borough council held their regular semi-monthly meeting last week and during the session Councilman Darling called the attention to a portion of an ordinance, regulating the license fee for nickelodeons, theaters, etc. The ordinance provides that all nickelodeons or other inside exhibitions, charging not over five cents admission, shall pay a license fee of $25 per year.

Darling stated that all of the nickelodeons in the borough are charging over five cents for some of their shows, and, therefore, should pay a license fee of $50 per year, as required by ordinance. The ordinance will be enforced and nickelodeons which run an occasional ten-cent show will be required to pay $50 instead of $25 license per year.

DAVIS TO MANAGE THE BUTLER.

Prof. E. Otto Davis, of East Cunningham street, Butler, Pa., for many years connected with the management of theaters, has assumed charge of the Orpheum of Pittsburgh. One of the first things which was done by the new manager was to change the name to "The Butler," by which name the house will be known in the future. Mr. Davis will make a number of extensive improvements to the house during the late spring months, when an addition of sixty feet will be placed at the rear of the theater, which will allow a large stage and increase the seating capacity by 300, giving the house a seating capacity of over 600. The new manager is no stranger to the film people or Butlerites, having resided here for a number of years, though for the past decade he had been a resident of Sharon, Pa., where he was connected with local theaters, having had charge of the Thomas for three years and was the most successful manager that house ever had, bringing it up from an almost "has been" to the leading theater in the Schenango valley.

NEW PENN AVENUE HOUSE.

The moving picture theater to be erected on the property of the Nicola Land Company, on Penn avenue, near Frankstown avenue, East End, Pittsburg, Pa., is to be completed by October 1, as ground will be broken for it around May 1. Plans of the building are being hurried to completion by H. E. Kennedy & Company and call for a seating capacity of 1,550. The building will front 100 feet on Penn avenue and will have a depth of 171 feet, making it the largest motion picture theater in the city, and with its numerous unique features, its owners mean to also make it one of the most attractive in the country. There will be no storerooms connected with it, which omission will give the building a most imposing appearance, and will allow a much handsomer front than would be possible if there were stores alongside the entrance.

CHARLEROI HOUSE TO OPEN.

Work is rapidly nearing completion on the new Majestic theater in Charleroi, Pa., which is being erected by H. C. Hepler and C. J. Matthews. It is expected to have it completed about April 1. J. H. Megown, a well known Pittsburgh film man and a former exhibitor, will manage this house. It will have a capacity of 500. The building is two stories. The order for equipment has been placed with the Feature Film & Calcium Light company, which included two Powers 6-A motor-driven machines and a mirroroide screen.

PITTSBURGH BRIEFS.

An application for a Pennsylvania State charter of incorporation will be made by Max W. Harring, James Milholland and Frank P. Cheeseman for an intended corporation to be called the "Kriterion Film Service of Pittsburgh," the character and object of which is manufacturing and dealing in motion and talking picture machines, supplies and accessories, motion and talking picture films and records, and using, operating and exhibiting the same.

A Pennsylvania State charter of incorporation has been granted the Quality Amusement Company of Pittsburgh, Pa., with a capital of $5,000. The incorporators are: William G. Watt, A. W. Henderson and Louis F. Adelman of Pittsburgh.

It is reported the Kaufman Realty company of Pittsburgh, Pa., has been interviewing prominent film men as to the feasibility of erecting a fireproof building for the exclusive use of film companies in this city.

Leo Wertheimer, of Buffalo, who will build a new theater in State street, between Ninth and Tenth streets, Erie, Pa., this spring, last week took over the Wilkay theater on Parade street. Mr. Wertheimer will introduce a new line of "movie" stars to patrons on the East Side. An orchestra will also be added in the near future.

Department of public safety officials of Pittsburgh, Pa., are arranging to have "Walk-rite" campaign motion pictures show in theaters to educate pedestrians to the new traffic regulations.

John G. Long, well known among the motion picture interests in Pittsburgh, and who has been a silent partner in the Grelle Feature Film company, at 212 Fourth avenue, has plunged into the feature film line under the name of Enterprise Film Exchange, and is dividing office space with Mr. Grelle.

Mr. Grelle will continue under the old name and at the same location.

Representative Cromer, of Allegheny county, presented a bill to the House of Representatives at Harrisburg, Pa., Thursday, March 18, which provides that moving picture machinery shall be inspected by the department of public safety inspectors and calls for the appointment of inspectors and assistants.

A fine new vaudeville and moving picture theater has just been opened by Messrs. Shaheen & Thomas in Clairton, Pa. This is a fireproof building with a seating capacity of 420, large, roomy and well ventilated.

M. Feitler and A. J. Wall have contracted for the erection of an up-to-date moving picture theater at 709 Greenfield avenue, Pittsburgh, Pa. It will have a capacity of 300 and will be completed about the 1st of May.

While in New York recently Harry F. Grelle, of the Grelle Feature Film company, bought the Eastern Pennsylvania and West Virginia rights to "The Volunteer Organist."

CORUNNA FOR SUNDAY SHOWS.

By Midwest Special, Moving Picture World.

SUNDAY shows are indirectly an issue in the spring election at Corunna. Sentiment for seven-day shows seems to be with D. R. Salisbury, an exhibitor. The city attorney has been instructed to draw an anti-Sunday show ordinance. Enough changes in membership in the Council will take place at the polls to make it possible that the new ordinance will be repealed even if it is passed by the present body. Meanwhile Salisbury will not force the issue.

PONTIAC WANTS CENSORSHIP.

Pontiac is the latest to hear the cry for a local censorship. Commissioner George A. Brown has asked the city attorney to draft an ordinance to that effect.

COULDN'T ASK THE MOTHERS' ADVICE.

"How do the mothers feel about the Sunday picture show." This was what the City Council at Ann Arbor wanted to know but found, to its regret, that it could not spend money to have ballots printed for this purpose even if the vote was only advisory. It was voted to submit to the male voters at the regular election the Sunday question, but the vote was not to be binding on the Council.

MICHIGAN BRIEFS.

The Essanay release, "Sparks of Fate," featuring Francis X. Bushman, was almost a local production for the Orpheum at Grand Rapids, as the Chicago company spent a day in and around the city working on this picture.

A moving picture show has been opened in the opera house at Bronson.

H. H. Flanagan has opened the Empress theater at Bellaire.

Manager Sullivan of the Royal at Escanaba announces hereafter all seats at all performances will be five cents.

C. F. Groves has bought the Family theater at Greenville.

The Bijou at Bay City is trying the "pay night" stunt.

Thomas Tyrell has old the Princess theater at Ithaca to Gilbert Genesta of Shepherd, who has renamed it the Genesta theater.

New Fillmore Theater

San Francisco's New Picture House Formally Opens on March 18—Seats a Thousand Persons and Is One of the Finest Theaters on Pacific Coast—Short Account of Up-to-Date, Fireproof Structure and Its Adornment.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE New Fillmore theater, one of the finest structures ever erected on the Pacific Coast for moving pictures, was formally opened on the evening of March 18 before a brilliant gathering of city officials, prominent business men, exchange managers, members of improvement clubs and leading residents of the Fillmore street district. The building was erected by J. R. Hanify for the Kahn & Greenfield Circuit and represents the very latest ideas in theater construction, nothing having been omitted that could add to its beauty or utility. It is located at Eddy and Fillmore streets, the auditorium running parallel with the former street, but reached through a spacious lobby from the latter thoroughfare. The theater is a unit of a large structure, the rest of which is devoted to stores, but in reality it is a separate building, being of absolutely fireproof construction and separated from the buildings around it by an alley on each side reached by many exits, enabling the house to be emptied in a very short space of time.

The entrance lobby is finished in marble, while the foyer is paneled in gray oak. The main auditorium is beautifully decorated in Parisian ivory, with gold trimmings, and is furnished with roomy opera chairs upholstered in leather. The hangings are of gold and the foyer and aisles are carpeted with a floor covering in red that is a delight to tread upon. The walls are unusually high for a theater of this kind and this has made possible the installation of an unusually effective system of indirect lighting upon which much care has been bestowed. A costly feature never seen by the public, but nevertheless appreciated by patrons, is a system of heating and ventilating whereby the temperature of the house is maintained at a fixed standard and the air is changed once every three minutes. Not only that, it is filtered by a water process making it pure and sweet. Music is furnished by a $10,000 player installed by the American Photoplayer Company of Berkeley and is the first of its type Fifty instrument to be installed anywhere.

The operating room is declared by experts to be the finest ever fitted up. It is almost as large as some of the moving picture houses in this district six or eight years ago, extending almost the full width of the theater. It is equipped with three Powers Cameragraphs No. 6A and every device made for the proper handling of reels. Adjoining this room on one side is the motor-generator room, while on the other is the private office of Manager Joseph E. Levin. The management is so proud of this part of the theater that the interested public has been invited to inspect it daily from 2 to 4 o'clock p. m.

The opening attraction was entirely in keeping with the beautiful house and the brilliant occasion, being Mrs. Leslie Carter in "Du Barry," the George Kleine masterpiece, with a Charles Chaplin comedy thrown in for good measure. The opening was in charge of the Fillmore Street Improvement Association and the receipts for this night were given to this organization. Manager Levin in a few apt words set forth the aims and policies of the house and then presented the secretary of the Improvement Club. The latter was followed by Edward Rainey, representing Mayor Rolph. He cited the new theater as another example of "the many things that are being done right in San Francisco," comparing it in this respect with the new City Hall, now nearing completion, and the Panama-Pacific International Exposition, which is attracting the attention of the world. He then introduced Congressman Julius Kahn, who paid a tribute to those responsible for the building of the theater.

Later in the evening a levee of exchange men and theater owners, with their wives, was held in the private office and operating room, and some choice vintage was uncorked by the management in celebration of the occasion. Practically every exchange in the city was represented and the floral offerings almost filled the foyer and lobby.

The opening of this new house, which has a seating capacity of 1,000, gives the Kahn & Greenfield Circuit four large houses in the Fillmore street district, all being located with a strip of business district five blocks long. The others are the Progress theater, the All Star Photoplay House and Hausler's theater, and in addition this concern has the Idle Hour theater at 2550 Mission street.

TIVOLI CHANGES TWICE A WEEK.

The Tivoli theater has inaugurated the new policy of two complete changes of program every week, the changes to be made on Sunday and Wednesday. Since taking over this house a year ago Turner & Dahnken have adhered up to the present time of changing programs but once a week.

NEW MANAGER FOR UNITED FILM.

George J. Ekre, formerly of New York, has been placed in charge of the San Francisco office of the United Film Service, succeeding J. L. Warner. He arrived recently to take up his new duties.

PLAN NEW PRODUCING CONCERN.

J. L. Warner, who recently formed the Standard Film Company and opened offices in the Mechanics' Building on Market street, is completing arrangements for engaging in the manufacture of feature productions, a specialty to be made of plays from famous books. It is planned to make the Standard Film Company the renting part of the organization.

INVESTIGATING THE PICTURES.

The City Club of Berkeley, Cal., is making a close range survey of the moving picture situation in that city, and as a means of obtaining the impressions gained by children of the films shown there has arranged with the school authorities to have the children of the sixth, seventh and eighth grades write on the subject, "What I Like Best in Motion Pictures."

CALIFORNIA BRIEFS.

The Porter estate at Woodland, Cal., is building a new theater on the property at the corner of Main and First streets, Woodland, with a seating capacity of 600. It will be ready for occupancy May 15 and the lessee is Harry J. Leland; the lease is for ten years. Mr. Leland has contracted for Paramount films and also the World. The theater is equipped with a stage and combinations can be played if the lessee so desires.

M. Calmy, representing the Golden Gate Film Exchange, Inc., has returned from a trip through the coast counties. He reports that many small houses that have been giving shows but two or three times a week are now aranging for a full time service.

To comply with State regulations on the subject of business concerns, Walter L. McGinn and F. A. Paxton have filed a statement indicating that they are engaged in business as the Macograph Motion Picture Company.

The San Francisco Police Commission has granted a kinetoscope keeper permit to Edward A. Homan, 1125 Market street, and an exhibitor's license to Emanuel B. Mayer, secretary of the Alcazar theater.

The Electric on Union street, near the Exposition grounds, has been sold to Mr. Davis, formerly of Salinas, Cal.

The American on Market street, which opened a week ago, has enjoyed a good business since that time, it being reported that 8,000 attended the show on the opening day.

G. A. Metcalfe has been apopinted distributor for Simplex machines in the territory north of the Tehachipi Mountains, comprising Northern and Central California.

Francis X. Bushman, the well-known star, is in San Francisco visiting the Panama-Pacific International Exposition.

F. Hewitt, who conducts three moving picture road shows in the Northwest, is here with his daughters to spend a few weeks at the Exposition.

The Howard Street Methodist Episcopal Church, Rev. Samuel Quickmire pastor, has purchased a Motiograph machine and is showing moving pictures regularly.

The California Kriterion Film Exchange opened for business on March 15 at 111 Golden Gate avenue, under the direction of David Bershon. Splendid quarters have been fitted up and regular releases are now being made. An exhibition room is being equipped in the basement where regular showings of film will be made.

The business of the Pacific Mutual Film Corporation is now being conducted as the Mutual Film Corporation, the change having been made to avoid any misunderstanding that might arise. The work of enlarging the Turk street offices has been completed and X. K. Stout has been installed as assistant to manager J. R. Crone. Two large feature attractions are now being released weekly by this concern and the initial bookings have been very satisfactory.

John Henry Magoon, manager of the Consolidated Amusement Company, Ltd., of Honolulu, T. H., is here with his wife for a few weeks' stay and is making a careful study of the Exposition.

J. E. Smith, who conducts the Buckley at Tonopah, Nev., is also here arranging for service and visiting the Exposition.

The Blazon Film Co. of Berkeley, Cal., has purchased a Powers Cameragraph No. 6A to be used in connection with its laboratory.

A new Simplex machine has been added to the equipment of Brown's Opera House at Salinas, Cal.

The Buck theater has been opened at Crockett, Cal., by Connors & Witt, with vaudeville and moving pictures.

The Lyric at Chico, Cal., has been sold by D. B. Dovel to E. S. Thompson of Kennett. Mr. Thompson conducts the Gem at the latter place and will operate both of them.

The Best theater at San Leandro, Cal., has been purchased from Frank Holiday by Harry Arvidson of Berkeley, Cal., who retains an interest in the Rex at the latter place.

D. S. Taylor, who recently purchased property at Tulare, Cal., on which to erect a moving picture house, has disposed of this, but is planning to build on another site.

The West End Improvement Association of Santa Ana, Cal., will erect a one-story moving picture house at an estimated cost of $25,000. J. Flood Walker is the architect.

The tragic death of Lincoln Beachey, which occurred on March 14, cast a pall of gloom among local moving picture men, with whom he was a prime favorite, and many attended the funeral held three days later. The San Francisco office of George Kleine was closed on March 17 between the hours of one and two p. m. out of respect to the memory of the popular aviator, who was a personal friend of branch manager Tom North.

REEVE MAKES A SUCCESS.

Eighteenth Street Theater, St. Louis, Prospering—Had Stumped Others.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

THE history of the Eighteenth Street theater, on 18th street, between Geyer and Lafayette avenues, shows the result that the study of a neighborhood will give to build up the patronage of a theater. This house had ten managers before it was taken charge of by its present proprietor, William O. Reeve, who is the only one to make anything like a lasting success of the place. Reeve studied the people in the neighborhood of the theater, found out what they liked and gave it to them. He has been filling the house comfortably on three nights a week and packing and jamming it to the doors on the other nights. Reeve runs three serials a week. "The Exploits of Elaine" on Monday, "Runaway June" on Thursday, and "The Master Key" on Saturday. He runs a good feature on Sunday, and an evenly balanced program on the other nights. The neighborhood is densely populated and it is no trouble to fill the house almost every night of the week with this program. Another thing Reeve does is to give the theater his personal attention. He is in the house all the time; every man, woman and child in the neighborhood knows him; he is at the door as people come in, and stands at the exit as they go out; he stops this one and that one and asks if they liked the show and what pictures they would like to see on the program, and he acts on the suggestions. He does not depend on slides alone for announcements, but makes little personal talks to his audience about whatever he has planned for the theater. Reeve has been in control of the 18th Street theater for a year now, and has pulled it up from a money-loser to a highly prosperous condition.

BREAKING 'EM IN TO DIMES.

J. Rathheim, proprietor of the Hudson theater, 11th street and Park avenue, will not be able to operate the Hudson airdome on Hickory street, where he has heretofore moved his program at the beginning of hot weather. The digging of the great Mill Creek sewer, which passes near the airdome, has undermined the ground in the vicinity of the place till it is no longer safe. Mr. Rathheim is remodeling the Hudson, however, in a manner that will make it as good, if not better, than an airdome, since it can be used on rainy as well as clear nights. A huge skylight will be cut in the ceiling that can be kept open when the weather is fine and closed over on short notice. In addition to this seven large openings will be made in the wall and a special air cooling system installed. Mr. Rathheim, who is one of the most persistent advocates of higher admission prices, is gradually trying to get the admission of his theater up to ten cents. He has Sunday night firmly established, and the audience used to paying a dime, and last week he added Thursday to the ten-cent list and as soon as that is established he will add another, till the Hudson is a ten-cent house for every night in the week.

CHURCH AND SCHOOL MANAGE PICTURE SHOW.

The Parent-Teacher Association of the Rock Hill school, in conjunction with the Rock Hill Presbyterian church, on Manchester road, are giving the people in the neighborhood a moving picture show of four or five reels twice a week in the Church Hall. The Parent-Teacher Association are in active management of the program and the films are censored by a committee with a view of making them educational. Performances are given on Tuesdays and Fridays, and the price of admission is just enough to cover expenses.

Weathering the War

Prosperity of Motion Picture Houses in Ottawa Under the Stress of War and Its Necessary Special Taxes and General Retrenching Is Gratifying—Legitimate Houses Hard Hit—Films Showing Canadian Troops Strong Attraction.

By Carl Ketchem, Ottawa Correspondent of Moving Picture World.

THE surprising adaptability of the moving picture industry to unfavorable circumstances has never been better exemplified than in the prosperity which continues to crown the efforts of Canadian picture house proprietors to entertain the public, despite the fact that war is raging. As a country which is itself actually in a state of war and not a neutral, like the United States, it might have been expected that the box office receipts might have shown a woeful diminution. This has indeed been the case with the legitimate theaters in nearly every part of Canada, but it has not been true of the photoplay houses. Rather has the moving picture industry risen phoenix-like from the ashes of war and war's destructive effects on the spending power of the public. In nearly every city in the Dominion the standard theaters have either been dark practically all season or have been running stock, or, again, have followed the trend of the times and gone in for moving pictures.

Far otherwise has it been with the photoplay managers. Instead of allowing the war to depress business they have made capital out of it. Special war pictures are a feature in nearly all the better class motion picture houses and to a people whose own sons or brothers or fathers or husbands are participating in the present world struggle such attractions are of vital interest. The Russell theater, the home of the "legit" in the Capital, has at different times shown war series which have always proved a splendid drawing card. Such pictures are now regular features of the program in the different vaudeville houses.

It might be expected that such public interest would spur the picture companies to their best efforts to obtain material in connection with the training and departure from Canada of the different Canadian contingents. As regards the former some very good pictures have been shown of the training of the first Canadian expeditionary force at Valcartier camp in Quebec, but the strict precaution taken by the military authorities have prevented the picture men from availing themselves of much material which would have proven very valuable indeed. It is hoped that the precautions will be somewhat more intelligently relaxed before the departure of the second Canadian contingent this spring.

WAR TAX, MILL ON DOLLAR.

Moving picture proprietors will have to pay their share of the war tax now being imposed by the Ontario government. A tax of one mill on the dollar on all taxable property in the province was recently put into force as the result of the introduction of a war tax bill by the provincial treasurer. Picture men do not quite like the idea of being included and will reluctantly pay up at the end of the year.

ACCEPT CENSORSHIP RULINGS.

A recent visit of the Ontario chief inspector of moving picture houses to tnis city resulted in his report to the government authorities that "the moving picture houses in Ottawa are all right." The department had received charges that the local shows were "putting it over" the inspectors and were running uncensored pictures freely. The inspector, however, was perfectly satisfied with the way in which the managers were doing business here, and although they had good opportunity to smuggle uncensored reels in from Quebec for Saturday night shows, it was by no means a practice. In short he did not question the methods of the local men.

SUGARMAN BUILDING THEATER.

Among other moving picture houses going up is one to be completed and opened to the public by the 15th of the month under proprietorship of Isadore Sugarman. The building is situated on Rideau street, at the corner of Dalhousie, and in one of the most central spots in the city. Mr. Sugarman will personally manage the house and will run a series of high-class pictures, using five-reelers for features. The building is equipped with a most complete system of ventilation and is very attractive both in the interior and outside.

OTTAWA BRIEFS.

The Flower theater here, one of the most popular of the high-class houses in the city, although only recently opened, has been fortunate in securing the sole rights in Ottawa for the World Film Company's productions. The capable management by Mr. A. H. Cooper, formerly of New York, has resulted in it meeting with remarkable success since its opening only a few months ago.

The Conness-Till company of Toronto is active among the Canadian film corporations out for pictures of the troops in training throughout the Dominion. Excellent pictures of recent reviews of the Toronto troops by H. R. H. the Duke of Connaught, governor-general, and by Sir Robert Borden, prime minister, are now running in Toronto theaters and are expected in Ottawa in a few weeks.

ST. LOUIS SHORTER ITEMS.

The Echo Amusement and Building Company have purchased seventy-five feet of ground adjoining their theater at the corner of Lillian and East Arlington avenues, which will be used as an airdome during the coming summer season. A bill of moving pictures and vaudeville will be maintained.

G. A. Hay, manager of the Merry Widow theater, 1457 Chouteau avenue, has raised the price of admission from five to ten cents on Friday night by giving a large feature on that night. Ten cents has been the regular Sunday admission for some time.

Paul Steffen, manager of the Mackland theater, at 5414 Arsenal street, has raised the price of admission to his theater to ten cents on Thursday, Friday and Sunday nights. Five reels are shown on ten-cent nights, and four reels on other nights.

The Lafayette theater, at Lafayette and Jefferson avenues, which has maintained a program of pictures, dramatic stock, vaudeville, and musical comedy, with pictures in the minority, has replaced spoken performances on four nights a week with large moving picture features. Manager Warner says he will gradually work the house into an all-picture program. The Lafayette is one of the better class neighborhood theaters, and opened up as an all-picture house more than five years ago.

Charles F. Monnette, who recently assumed proprietorship of the Hickory theater, Hickory street and Jefferson avenue, has just completed alterations of his theater, which have added much to the appearance of the place and increased the capacity of the house by one hundred.

Will Enforce Fire Rules

Building Commissioner Rendigs, of Cincinnati, Is Strenuously Enforcing Code Against Such Theaters as Take Fire Risks—Says Few Exhibitors Are Lax, But That There Must Be None—No Permits Are Being Given for Shows in Hotels and Schools.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

THE stringency of the regulations which will be enforced in Cincinnati by Building Commissioner Rendigs, with reference to the elimination, as far as possible, of the fire risk in connection wtih moving pictures, has been illustrated recently in at least two different ways. In one case, a few days ago, the commissioner ordered the condemnation of a projecting machine in a Fifth street house. He was on a tour of the downtown houses for the purpose of ascertaining whether the regulations of his department were being complied with, and found this particular machine, which he stated was in such a dilapidated condition that it was held together only by strings. This is the first time that such action as the condemnation of a machine has been taken, but the commissioner declares that he is going to make it warm for such exhibitors as see fit to take chances with fire. There are very few in this class, but he is determined that there shall be none. On the other hand, exhibitors and the public alike are to be protected by the withholding of permission for the holding of moving picture exhibitions in places never intended for that purpose. This was demonstrated when the Hotel Sinton, one of the largest and finest hotels in the city, made application to the city authorities for permission to hold a moving-picture exhibition in connection with some gathering there. The hotel was notified, as were all others in the city, that no such exhibitions may be held unless the regulation fireproof booth for the projecting machine is provided, or non-combustible films are used. The Board of Education, which has charge of the schools, was also notified that a similar rule must be enforced as to the schools. Exhibitions have been held on a number of occasions, both in the hotels and in the schools, in which neither of these precautions against fire has been observed, and it is only by the merest good fortune that a disastrous blaze has not occurred in consequence.

FILMS FOR SUMMER SHOWS.

Plans are already crystallizing for the usual summer campaign of moving pictures in the downtown theaters, which was so successful last year. The Grand opera house, the city's leading theater, has been leased for the summer season, it is announced, by Charles Weigel, owner of the Alhambra and president of the Exhibitors' and Managers' Association of Cincinnati, and L. W. Foster, of the Arcade theater. The house will be opened for pictures at the close of the regular season, which will be some time in May. As a matter of course, nothing in the way of improvements will be required, except that a handsome orchestrion will be installed to take care of the musical end of the program. As last year, only high-class features will be shown, at ten cents all over the house; and as the Grand is known to be as comfortable during the hot weather as any house in the city, Messrs. Weigel and Foster are virtually certain of a prosperous season. Paul Hillman, treasurer of the Lyric theater, Cincinnati's other first-class legitimate house, is planning for a summer season of moving pictures, as he has control of the house for the warm months, although the date of the opening has not yet been determined. The Walnut will doubtless show pictures during the summer, as well, but it is understood that it will not join the other Anderson & Ziegler houses as a permanent photoplay house. With these three, besides the Strand, the Lubin, the Alhambra, the Colonial, the Family and the smaller downtown houses, and the numerous suburban houses, such as the ever-popular Orpheum, the Nordland Plaza, and others of that class, Cincinnati will certainly be well provided with moving pictures during the summer.

EVANGELIST FILMED UNAWARE.

That the enterprise of the moving picture photographer in search of live material frequently, like that of his colleague the newspaper photographer, takes no account of personal prejudices as to being snapped, is shown by the fact that there were recently exhibited in Youngstown, O., moving pictures of the celebrated Billy Sunday's evangelistic party, seemingly posed very accommodatingly. A personal inquiry addressed to the evangelist by a curious Youngstown man, however, elicited the reply—through the former baseball player's secretary—that Mr. Sunday "has steadfastly refused to allow moving pictures to be taken of his work," and that any photographs taken of his assistants, either in the tabernacle at Philadelphia or elsewhere, must have been taken "positively without Mr. Sunday's knowledge and against his strict orders not to allow it."

CINCINNATI SHORTER ITEMS.

Benjamin W. Strader has purchased the house known as Mars and the Airdome, on Montgomery road, near Hewitt avenue, acquiring title to the equipment, under a lease arrangement which gives him an option to purchase the realty as well later on. The property belonged to Charles Marqua, who is credited with having erected the first airdome in Cincinnati.

The publicity campaign arranged by the Cincinnati Chamber of Commerce for the purpose of informing the people of the cit yof the points of strength and interest about their own community is now under full way, as far as the moving picture houses are concerned. The Chamber announces that nearly thirty houses are showing slides daily, which are designed to hammer in the facts about Cincinnati for the information of Cincinnati people, and more are being added steadily.

The Strand theater, of Dayton, after a period of redecoration incidental to its change to a moving-picture house, opened its doors to the public recently, with "Satan Sanderson" and "Love Everlasting" as its initial offering, showing the kind of stuff it intends to offer to its patrons. It has a new lighting system, flowers and palms throughout, bright and tasteful decorations, and a handsome permanent stage setting, representing an old-fashioned garden.

The management of the Columbia, at Portsmouth, which recently regaled its patrons with "Tillie's Punctured Romance," showed its good sense and its courage by raising its prices to 20 cents for adults and 10 cents for children for the evening performances.

FEATURES IN ILLINOIS CHURCH.

By Midwest Special Moving Picture World News Service.

AFTER conducting a picture show of short releases since last fall the Central Presbyterian church at Rock Island will experiment with feature films. The first of the more pretentious subjects was, "When Rome Ruled." A fee of ten cents was charged for the Saturday night show and five cents for the children at the Saturday matinee. Programs in the past included an educational, a comedy and generally a Pathe weekly. Children who had been on time at Sunday school the previous Sunday had free tickets; if they had been tardy they paid five cents.

The editor of the Rock Island Union believes the work has been successful. "The main thing is that the pictures have done what it was expected they would do—give the children of the church an opportunity to see good pictures under moral conditions and in good surroundings," he says. "It has assisted the parents in keeping their children from persistently seeking to go 'downtown' to the picture houses."

"TOMMY'S BIRTH CERTIFICATE."

"In furtherance of the effort to encourage the recording of births in the state," said Dr. St. Clair Drake of Springfield, secretary of the Illinois State Board of Health, in a special bulletin issued March 24, "the board is conducting an educational propaganda, an effective feature of which is the employment of moving pictures. To impress upon the public mind the importance and necessity of recording a child's birth, the secretary of the board has written and produced a motion picture story in which is set forth the embarrassments and misfortunes which may beset any individual whose birth has not been recorded.

"This film is now going the rounds of the counties of the state, and is being shown under the auspices of the respective local county medical societies in practically every town having a motion picture theater.

"The title of this film story is, "Tommy's Birth Certificate," or "Why Births Should Be Recorded."

SNAPSHOTS AT PROGRAMS.

Illinois managers are keeping the programs from "going to seed" in various ways. The Family at Dixon did it with local scenes. Home talent put on a "School Days" act at the Lyric in Belleville. The Drexel at Joliet admitted free teachers, who brought classes to the special matinee of the Williamson submarine pictures. Grand Army men of Monmouth filled the Princess many times at their benefit. Poultry fanciers in Carbondale have an ambition to make that city the poultry center of Southern Illinois and half a night's receipts at the Amuse-U made the plan nearer realization. Free tickets to members and prospective Wood men were furnished for the lodge film at the Grand in Aledo. The Orpheum at Quincy had an Eagles' benefit. The Yale at Carbondale showed slides of the local Shriners' parade. Chris Taylor of Dreamland at Kewanee has been making arrangements for a 1,000-foot film of Kewanee at its best. Nearly everybody has heard of the proprietor of the small clothing store, who was distracted by the big sale banners of his larger competitors on either side until he put a sign over his own door, "Main Entrance." The Princess at Springfield followed a similar idea. A local paper arranges its theater ads in stair-steps style. The Princess simply capped each step with its own announcement—each a zinc etching of the ad man's handwriting. The Vaudette at Sterling gave 500 packages of popcorn confection to the first 500 children at its Saturday matinee. The "Snapshots-of-you" idea worked wonders for the Lyric at Rock Falls. A few minutes before fire department's benefit at the Lyric in Gibson City the apparatus was taken for an exhibition run. Edison's "The Lesson of the Flames" was featured. The Lyric even paid the expenses. An Evanston store gave a ticket to the Star with every fifty cent purchase for a week. The Fox at Aurora offered $30 in money and 150 tickets to the persons who could tag a mysterious man and say properly, "You are the Raffles of the Movies. I want the order for the money."

The Washington at Belleville advertised: "Our shows are always clean. That is why men, women and children are always admitted to every performance. Burr Swan dug up his Pittsfield fall celebration pictures and along with some films of the estate of Frank A. Vanderlip (the financier) showed them one afternoon at

the K. of P. opera house in Pittsfield without charging. Mr. Vanderlip came from that section of the country. The K. theater at Clinton co-operated with a florist and gave floral favors and potted plants at matinees. The Majestic in Rock Island had a "Mary Pickford Week," using "Hearts Adrift," "Caprice" and "Cinderella." The Opera House at Batavia is paving the way for a home-made romance with a voting contest to select a hero and heroine. Dreamland at Galena announced its "spring opening" with the newest styles in Paramount pictures. Tuesday night has been set aside by Dreamland at Ipava for redeeming coupons issued by eleven local merchants.

CLUB WOMEN AND PICTURES.

More Illinois club women are following the constructive policy in solving the moving picture problem. A committee from the Women's Clubs of Evanston selected the following program for a Saturday show at the Main street theater; Biograph's "The Cricket on the Hearth," Pathe's "Rope Making," etc., Selig's "Jimmy Hays and Muriel," and Essanay's "The Fable of the Syndicate Lover." Mrs. Medill McCormick, the author, will present the film "Your Girl and Mine" to the meeting of the Twentieth District of Federation of Woman's Clubs at Pittsfield, May 11. The Ladies' Social Union of Hale Memorial M. E. church had charge of the picture show at the Apollo in Peoria for a week, adding musical numbers. The Euterpean Club at Carthage presented "The Christian" at the opera house and plans other shows. Manager Burnstine of the Star booked "Martha of the Lowlands" at the request of the Woman's Club of that city.

ILLINOIS SHORTER ITEMS.

In order not to curtail the attendance at prayer meetings the picture show at Warren will not operate on Monday and Thursday nights.

Superintendent of Schools Gayler at Canton complained to the police that the operator of an air-calliope, advertising a white-slave film at a Canton theater, stopped in front of the high school and gave a ragtime recital that stopped study.

Operators and musicians in all the moving picture houses in Morgan county, including Jacksonville, are reported to have been organized by John Caldwell of Springfield.

Rev. F. B. Dickman of Rutland is operating a picture show. He uses Universal service on Tuesdays, Mutual on Saturdays and on special occasions gives Famous Player features.

As a feature of the St. Patrick's Day bill at the Yale in Carbondale, "It's a Long, Long Way to Tipperary" was sung by Max Laudermilk in Irish costume, the management averring that the rendition by a German could not be considered a breach of neutrality.

B. F. Howard of Chicago is now manager of the Rich theater at Fifth avenue and Lake street in Maywood.

The Star brought "Neptune's Daughter" back to Lincoln.

Boy Scouts of the Christian church in Lincoln showed the film "Faust and Marguerite" at the church.

Arthur Bruer, operator at the Crystal Stairs theater in Joliet until it burned and connected wtih Joliet picture houses for the last five or six years, has bought the Ruby theater at 303 Ruby street in that city. The show will operate Tuesday, Thursday, Saturday and Sunday nights and Sunday matinees. Bruer plans to remodel the interior.

The old Main Street theater in Edwardsville has been opened as the Gem. Many changes were made in the interior and equipment.

Measles in profusion led the board of health at Petersburg to close the picture shows.

The Duchess Theater Company of Peoria has been incorporated with capital stock of $10,000 to do a theater and amusement business. The incorporators are H. B. Francis, H. J. Weisbruch and George K. Beasley.

A Marked Contrast

Nebraska Furnishes Example of Best and Worst in Picture Houses—Film Shows Disgraced by Vulgar Vaudeville Are Fortunately Growing Scarce—Modern Trend Is Shown by Such Houses as the Empress at Tremont—They Are Among a City's Best Assets.

By Frank H. Madison, Nebraska Correspondent of Moving Picture World.

CERTAIN moving picture houses in Omaha—using vaudeville—are hit in a report submitted to the city commission by members of the Ministerial union. The report of the investigators included with its list of disorderly saloons and immoral resorts the following:

"Feb. 27, 1915. Visited the Palm picture show. Witnessed vulgar vaudeville.

"Feb. 27, 1915. Visited the Elite picture show. Witnessed vulgar vaudeville.

"March 13, 1915. Visited Elite picture show. Saw vulgar vaudeville."

The report states: "There is furthermore an urgent need and a manifest desire for the proper supervision of places of amusement. It is intolerable that there should be places attended by the youth of both sexes where the admission fee is the lowest in price, which are schools of vulgarity and obscenity and most vitiating upon the public morals."

In contrast to this picture is an account that comes from Tremont of the opening of a real picture house. A civic ceremony surrounded the initial performance at the new $40,000 Empress at Tremont. The first 1,000 persons to get into the distinctive photoplay house heard Mayor Herre and George Wolz of the Commercial Club tell what such a theater, conducted with the well-known Johnson policy, meant to the community. These encouraging addresses were followed by an act significant of the broadminded spirit that governs the Fremont photoplay field—the presentation of a large floral horseshoe from Wall Brothers of the Wall theater and a greeting from Manager Glenn of the Lyric. Attorney George Loomis, responding for Nels Johnson, builder of the house, reaffirmed the intention to operate only a high-class theater. Emil Johnson will be manager and Ben Johnson assistant manager. Not a single thing is lacking in equipment and the decorations are an achievement in artistic simplicity. Paramount pictures will be shown at ten cents, with 150 seats reserved daily at 20 cents.

"NEBRASKA IN MOTION."

Dr. G. E. Gondra's Nebraska Educational Film Part of "University Week."

Moving pictures are among the attractions of the state's traveling "University Week"—a veritable three-ring educational circus. Ninety entertainers from the state school at Lincoln visited three towns—Seward, David City and Osceola—spring vacation week. They had a band of twenty-five pieces, gave a drama, "The Man from Home," vaudeville specialties, glee club numbers, a slide-illustrated lecture on "The School as a Social Center," and Dr. George E. Condra of the State Conservation Commission showed his films, "Nebraska in Motion."

Dr. Condra's picture-taking is to play a big part in the development of the state. S. Arion Lewis recently gave a free lecture at the Temple theater in Lincoln on "Back to the Land," which was illustrated by Dr. Condra's films. The state board of agriculture is behind this work. The latest achievement of the doctor is to secure films of the Nebraska house of representatives and senate at work. They were first shown at the banquet of the Nebraska Legislative League in Lincoln.

IF FOUND HE'LL BE BARRED.

Three hundred and seventy-four inmates of the state penitentiary at Lincoln are looking for one man who abused a privilege and spit tobacco juice on the floor at the first picture show given inside the prison walls. If found he will be barred from future shows. It was the first time in the history of the institution all of the men were out of their cells after "locking up time." The management is satisfied the innovation is to prove valuable.

ASK VOTE ON SUNDAY SHOWS.

Petitions asking for a referendum vote on the question of Sunday shows are being circulated in Lincoln. Signatures of fifteen per cent. of the voters at the last election are required to get the proposition on the ballot.

NEBRASKA BRIEFS.

Electric light companies are doing general publicity work for moving picture houses. An Omaha utility company advertises with a picture of a photoplay theater: "Trade Travels Toward the Light."

Manager Tausig of the American at Omaha entertained more than a thousand youngsters, members of boys and girls' clubs, at a special show of "The Fairy and the Waif." Chief Probation Officer Miller, who organized the party, was invited to bring them again. The film was pronounced the most wholesome for children he had seen by Police Superintendent Kugel, assigned to guard duty over his own youngsters. The probation officer sponsored another party of the members of the Park Forest Boys' Club and the George Washington Boys' Club at the Elite No. 2 theater, where Manager Harry Cowderoy was a gracious host.

A moving picture show has been opened in the Farmers' Exchange building at Homer.

The Oliver theater at Lincoln, being short of theatrical attractions and not ready for stock, booked four of the George Kleine attractions to fill in two weeks. "Du Barry" and "Stop Thief" were the first.

William Nelson and Chris Christensen have bought a moving picture show at Minden.

The opera house at Broken Bow, owned by Joseph Moore of Anselmo, was destroyed by fire.

The Isis theater and a number of merchants at Kearney are conducting a voting contest to give a Shetland pony to some child. A series of free Thursday afternoon shows at the Isis is a phase of the stunt.

The Majestic at Fairbury has installed a new pipe organ.

F. J. Ely has sold the Cozy theater at Seward to George Adams of Omaha.

The American at Omaha, under the management of Robert Tausig, is reserving seats for photoplay shows. A novelty at the opening of this house was a film showing a jumbled assortment of letters which finally danced into alignment and spelled "American theater."

J. P. Theis of Ogalalla bought the Joy theater at Florence.

F. W. Corkrell of O'Neill has purchased a moving picture theater in Omaha.

Ingles & Ingles have purchased the Palm theater at Cozad from Harry Dennis.

Elmer Straight has purchased the Peoples' theater at Anselmo.

Scarlet fever cases forced the closing of theaters at Ainsworth.

H. A. Chappell, who has been associated with J. Oliver Timpe at the Empress, has gone on the road with a travelog.

Airdomes in Washington

Picture Parks in National Capital Are Getting Their Spring Coat of Paint—Numerous Changes in Fire, Electrical and Sanitary Regulations—A Hint to Exhibitors Who Contemplate Running the Popular Open Air Shows This Summer.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

ALTHOUGH the weather during the past week or ten days has been far from pleasant, exhibitors possessing airdomes have placed contracts for the necessary renovations and already there is the smell of green paint in the air. A more thoughtful exhibitor has called the attention of the World correspondent to the fact that there have been numerous changes in the fire, electrical and sanitary regulations with which it might be well for those who are well acquainted with them to look into the matter before commencing the season. The placing of toilets and drinking facilities in the parks should be looked to and then there is the matter of the war tax. It would prove quite disconcerting if some of the exhibitors found, after the season was well on the way, that they must discontinue their exhibitions while water and sewage pipes are being laid, or because they had failed to comply with what might perhaps appear to be a trivial violation of some of the almost unheard of regulations. Time so lost is hard to make up, to say nothing of the difficulty in again getting the patrons accustomed to visit the airdome.

Airdomitis is a disease that is very prevalent in Washington just at this time, and it is expected that far greater numbers will get into this part of the business during the coming season than ever before. Those who have had previous experience will be very careful in selecting a site and there will be a number of parks that were closed a greater part of last season that will remain unopened. The "To Let" sign has been hanging in front of the large park on Ninth street, known as Central Park, and nothing is heard of its being opened this year. Within the next fortnight, weather conditions permitting, the Apollo Park, Washington Park, and the Maycroft, will be opened.

PATHE WEEKLY BY MAIL.

The Pathe Company seems to have solved another of the transportation difficulties for Manager Herbert Osborn, of the local exchange of that company, reports the receipt of a shipment of films by mail. This will be particularly advantageous in getting in the Pathe News Weekly from the factory. It seems that the Weekly is now being printed on non-inflammable stock and that in the near future the entire output of this concern will be so printed. All such films are admitted to the United States mails and the Pathe Company seems to be the first to enter the film business on a "Safety First" basis. Mr. Osborn states that he will now be able to serve exhibitors located on branch lines of the railroads with greater facility, as usually there are more mails to such places than there are expresses. Considerable complaint has been heard of late from a number of the exchanges with respect to late deliveries in towns in Maryland, Virginia, West Virginia and North and South Carolina, all of which states are included in this territory.

These films are kept soft by the use of eucalyptus oil, a quantity of waste being so saturated and placed in the humidor. Breaks and damaged parts are repaired with the use of a special kind of cement which is handled by all of the Pathe exchanges, and which is procurable at the same price as other kinds.

VICTOR ABBEY WITH MUTUAL.

Victor L. Abbey, who for some time has been in charge of the bookkeeping department of the local branch of the United Film Service Company, has severed his connection with that concern and has associated himself with the special department of the Mutual Film Company, with a view to handling the new Mutual screen novel, "Diamond in the Sky." Inasmuch as the plot of this novel is laid in Virginia, Mr. Abbey looks for great successes in that state. He will also cover the District of Columbia, Maryland and West Virginia. Mr. Abbey was connected with the New York and Boston offices of Warner's Features, Inc., for several years.

SINGING PICTURES.

Treble-Cleft Musical Movies are said to have made a big hit at Moore's Strand theater last week, and to such an extent that they have been transferred to the Garden. The World correspondent witnessed the exhibition of reels to which "Chinatown, My Chinatown," was sung by Harry Chick. Just prior to the showing of this picture the drop curtain was used and when it was again raised the singer was in the costume of a coolie and lying on a bunk in true Chinese fashion. The pictures and song were well presented and Mr. Chick received considerable applause. These musical pictures are being taken up by a large number of theaters in this territory, and this is reviving the demand for good singers. It is a novelty appreciated by the people. The phonograph arrangement seems to have died out as it is not in use in this city.

DELAYING FEATURE SERVICE.

Exchangemen taking features and other pictures out of their regular service for the purpose of exhibiting them for week-long runs at the legitimate theaters are liable to find themselves in ill repute with their exhibitor customers if this practice continues. There has been considerable talk along Ninth street of late concerning this subject, and the opinion has been expressed that the exchangemen would do well to stick closer to their own end of the game. There are other practices, it is said, in connection with the handling of features that are also objectionable. This subject will be fully aired at a future meeting of the league and protest will be made to the proper authorities.

CUTS COUNTRY STORE SHOWS.

There will be no "Country Stores" at the Apollo this year, according to the statement of Harry P. Moorehead, the new manager, who declares himself to be not in favor of any such schemes as this to draw patronage. Mr. Moorehead is strong for ten-cent shows every day in the week, without any rebates to the patrons. This house is running two ten-cent nights and sometimes three, every week, but is giving its patrons' moneys worth.

PEOPLE LIKE HIGHER PRICE.

Talking of the ten-cent proposition, the Hippodrome recently raised its admission to that price and since that time has enjoyed a better business, not only from the point of additional income, but as Mr. LaMotte sees it, the people believe that the ten-cent shows more nearly approximate the vaudeville houses as to character, and his attendance has greatly increased. In charging ten cents he has been able to give a better class of pictures and this is greatly appreciated.

WASHINGTON BRIEFS.

W. T. Craal, who was a visitor here last week, reports business to be improving in Petersburg and Newport News, Va., but that conditions in Norfolk are not so satisfactory.

It is reported that H. L. Rockhill, who operates the Victoria theater in Roanoke, Va., is about to open a house in Lynchburg, Va.

The fixtures and equipment of the Niagara theater, 719 Ninth street, Northwest, were recently sold at public auction and as a result the house is again dark.

B. Russo is now operating the Lyric theater, in Petersburg, Va., showing vaudeville in addition to moving pictures.

The Regent theater in Richmond, Va., has been reopened. T. R. Thomas is managing the house.

IOWA NEWS LETTER.

By Midwest Special Moving Picture World News Service.

SITE has been selected at Tipton for a new two-story 55x140 opera house to cost about $25,000.

W. L. Harper has sold his moving picture show at Rhodes to Theodore Schmidt.

George W. C. Christy of Union, who has opened a picture house in the Sanborn building on South Main street in Maquoketa, will give a Sunday matinee, but will not operate Sunday nights. He will book some theatrical attractions. The house seats 520.

Procop Suschavich and John Secricaky have purchased the Isis theater on Nebraska street in Sioux City from M. Fox.

J. E. Redinger, a former baker, who is operating the Cupid theater at Nineteenth and Crocker streets in Des Moines, will not give Sunday shows.

The Family theater at Clinton, recently fire stricken, has been refitted and opened by August Bossen. A four-piece orchestra will be featured by the new management.

Larence and John Kennedy have purchased the Idle Hour theater at Bancroft.

R. C. Brownlee and Don Crooks planned to open a new moving picture theater in the Foresman building in Adair about April 1.

The Sioux City Investment Company has purchased the Grand theater at Fourth and Jones streets in Sioux City from the Tri-State Investment Company. Herman Galinsky, treasurer of the purchasing company, says $35,000 will be expended in improvements.

George C. Martin purchased the Blackhank theater at Fourth and Cedar streets in Davenport, remodeled it and reopened it as the People's theater.

The nameless photoplay, with the alluring offer of $50 for a title, was a good opening attraction for the new Palace theater at Burlington.

The Knights of Pythias at Grundy Center sponsored the production of "Damon and Pythias" at the New Gem theater.

The Times-Tribune of Waterloo sent its local film, "The Million Dollar Touchdown" to the Crystal theater at Boscobel, Wis. Miss Fern Way, the heroine of the Waterloo film, once resided in Boscobel.

Ted Lane, who has taken over the Drake avenue theater in Centerville, will play big features at ten cents. However, he opened the house with "The Christian" at ten and twenty cents.

Will Stewart has purchased from Manager Reaser the Magic theater in Algona.

Ernest Krabbenhoft has sold the Lyric theater at Preston to L. A. and W. J. Whaley of Butte, Mont.

N. Samish of Des Moines, who purchased the Comet theater in Creston, reopened it as the Willard, playing such features as "Her Triumph," "The Goose Girl," "Young Romance," "Mrs. Black is Back," "Where the Trail Divides," "Marta of the Lowlands," "The Unwelcome Mrs. Hatch" and "Buckshot John." He plans a new front and general remodeling.

Bert Porter of Montezuma has purchased a picture show in Cedar Falls. Garry and Al Thorpe, Jr., who purchased the Lyric at Manchester, will use some vaudeville, it is announced.

The Family theater in Davenport will not take the regular output of any exchange hereafter, but announces that it will book its features from the open market.

The Beardsley theater at Red Oak had a free fashion show film matinee for ladies.

Patrons at the opening of J. A. Nelson's new Grand theater on Commercial street in Waterloo were presented with boxes of candy. Mutual service will be used.

W. L. Hester has sold his show at Ida Grove to Edward Meents.

Fred Matthiessen has rented the opera house at Hopkinton.

George Habenicht of Fort Dodge has sold the opera house block in Rolfe to Day & Waples of Castana.

Benjamin Kinseth sold the Scenic theater at Bode to Kinseth & Ries.

Lou King has sold the Riverside theater at Cascade to John Lambert.

Manager H. Crabtree has been having the Lyric at Albia remodeled.

Arthur Stock has sold his show at Early to R. E. Brown.

G. E. Wendel has been making arrangements to open a picture show in the opera house at Smithland.

The Star theater at Rhodes has been sold to Theodore Schmidt and Dick Runner.

It is reported Frank G. King and Chic Perkins have been making plans to open a picture and vaudeville house at Estherville.

"The Passion Play" was shown at the Gem in West Union and lectured by Rev. H. C. Chambers of that cty.

Varal Anderson of Jefferson, who is connected with the Pathe Company at Omaha, Neb., will move to Lincoln, Neb., and make that city his headquarters.

The Beh opera house at Lake Park, has installed an engine to furnish power for its picture show.

Mr. and Mrs. Frank L. Keith of Worthington, Minn., who purchased the Colonial at Marshalltown, from D. Hoes, gave cigar and carnation souvenirs at their re-opening.

The advance ticket sale for "Damon and Pythias," at the Englert, outstripped that of any show ever given in Iowa City.

C. S. Schne of Sigourney, who bought the Grand theater at Lamoni, closed it for about two weeks for remodeling.

D. B. Harrington of Morningside, has sold his moving picture show at Peters Park to Fred Phipps.

The Lyric, at Preston, gave a free Saturday matinee to all the children of the country and city schools. The Lyric is now operating on Tuesday, Thursday, Saturday and Sunday nights. Despite a limited schedule, it uses such features as "Home, Sweet Home." It has been running serials "Perils of Pauline" and "The Million Dollar Mystery."

Isis patrons, at Cedar Rapids, wanted "The Goose Girl" back.

ITEMS FROM SOUTHWEST.

By Midwest Special Moving Picture World News Service.

THE local option plan for settling the question of Sunday theaters will not prevail in Texas. The Parks Amusement bill which proposed to give this power to cities was killed in the lower house of the state legislature.

W. F. Sonneman has opened "The Nickel," a new moving picture house at 405 Austin street in Waco, Tex., using General Film company service.

Manager Hoyt Kirkpatrick of the Princess theater at Fort Smith, Ark., has taken over the Empress. The Princess show has been moved to the Empress, which is now known as the Princess, playing high-class pictures.

The Broadway Star feature, "The Tangle," made at Galveston with the aid of United States soldiers was almost as good an attraction as a local film at the Rex in Greenville, Tex.

The "safety first" films of the Santa Fe railroad were shown at the high school auditorium in Albuquerque, N. M.

S. S. Sternberg and L. Rosenthal purchased the Gem theater at Blytheville, Okla., at administrator's sale.

The Metro Picture Corporation of Texas with headquarters at Dallas has been incorporated with capital stock of $10,000. The incorporators are D. B. Reed, Albert Russell and N. I. Lindsley.

ANOTHER SOUTHLAND STUDIO.

Special to Moving Picture World from Trades Press, New Orleans.

IT is reported that D. W. McKinney, of Chicago, and Captain L. A. Boening, general manager for the United States Cinematograph Company, conferred with the Commercial Club, of Biloxi, Miss., last week, with reference to a moving picture producing plant which it is proposed to establish near Biloxi. Messrs. McKinney and Boening are the active organizers of the company, and they are being given every assistance by the Biloxi commercial body. They have secured the old Popp estate on the Tchouticabouffa river for the location of the proposed studio. They express themselves as very well pleased with the place and the surrounding country from a moving picture standpoint and will, it is stated, rush the matter into shape and get the plant going without delay.

PATHE OFFICE TRANSFERS.

B. S. Bryan, formerly of the Atlanta office of Pathe, has succeeded J. A. Nicoll as manager of Pathe's New Orleans exchange, Mr. Nicoll being transferred East. George R. Allison, Southern manager for Pathe, was in New Orleans for a few days last week seeing to the establishment of his new manager, B. S. Bryan, at the New Orleans branch. He is enthusiastic over the general outlook and says that everything is rosy. His headquarters are in Atlanta.

MUTUAL OFFICE CHANGES.

Edward Auger, formerly of the New York office of the Mutual, has succeeded A. L. Smith as New Orleans manager of the Mutual, Mr. Smith being transferred to Dallas, where he has many friends, having been with the Consolidated in that city previous to his assignment to the New Orleans managership. Mr. Augur has been in the film game for a number of years, was at one time manager of branches for Pathe, and brings a thorough knowledge of the business to his new post.

GULF STATES BRIEFS.

The Dixie theater, Jackson, Miss., is now being operated under the management of Earl C. Childs. Mr. Childs, together with S. P. Kimball, formerly controlled the house jointly and the settlement was a bit stormy. The weapons used were all entirely legal, writs of replevin, and such things, so no one was hurt. The outcome was in doubt for some hours, but Mr. Childs is a lawyer, and New Orleans exchange managers were receiving bulletins from the front right along, just like a regular battle. Their neutral rights were in doubt for a time but the final settlement is said to have been satisfactory to all concerned.

Franklinton, La., is to have a new and up-to-date theater, according to recent announcement by W. L. Burris, who will add the picture exhibition business to his other activities. Mr. Burris is cashier of the Bank of Franklinton.

A new airdome is being erected at Iberville and Galvez streets, New Orleans, by A. J. Smith, a well known baker.

The Regina theater, Esplanade avenue and Robertson street, New Orleans, is being remodelled and put into first-class shape for its announced Easter opening.

The Gaiety theater, Ursuline and Royal streets, New Orleans, has reopened with a high class program; business is reported big from the start.

The Prytania theater, Prytania and Leontine streets, New Orleans, recently signed for the Paramount Program, adding this to the already high class bill. M. H. Jacobs and G. R. Landry, the proprietors, are enthusiastic over the general outlook. The house is new, having been opened for only a few months, and is paying well, one of the best suburban houses in the city. The fact that the purchasers of the property on which the house stands intended to build a picture house there, in this excellent residential neighborhood, was not advertised, some objection being anticipated. It was rushed through very neatly and now no one hears any protest against the presence of the house; on the other hand, the manner in which it is conducted, and the character of pictures shown have brought it to be considered a real addition to the neighborhood, and the proprietors, though modest, are proud of this achievement.

Pass Christian, Miss., the "Southern Newport," the chief resort of the stretch of Gulf coast that is coming to be known as the American Riviera, distinguished recently as the summer residence of President Wilson, and at present honored by the sojourn of Champ Clark, was filmed last week for the Mississippi exhibit at the San Francisco Exposition. The entire beach drive, one of the most beautiful in the world, was included.

Fichtenberg's "Picto," one of the enterprising Canal street houses, will, it is learned, be remodeled and brought up to the last minute of picture house modernity, work to begin at an early date. This comes on top of the recent announcement of the Pearce interests, noted in the World, that they would build a superpicture house in Canal street. It is also stated that the Pearce interests have acquired a lease, effective some months from this date, on one of the older Canal street houses, with a view to remodelling it into a house of the first class.

The Audubon theater, Vic Perez house, has instituted the "open all night" policy. It is reported to be proving highly profitable. The Plaza (Fichtenberg), was the first to put this policy into effect in New Orleans. The Audubon is a little further out, nearer "all night town," and is prospering in its small hours' business accordingly.

The Acme Film Co., producing advertising pictures, recently completed a film showing the home life of the Louisiana oyster. The picture was made in co-operation with the R. J. Younger Co., exploiters of the charms of these native Louisianians, and will be shown by the Younger Company far and wide over the nation with a view to further convincing all and sundry of the loveliness of the Louisiana branch of the oyster family.

The pictures are most intimate, showing the subjects just being taken out of their beds and in various states of undress, even to the nude. No opposition to the showing of these pictures in Louisiana is anticipated, the state being perhaps a little careless about the proprieties, but some fear is expressed lest in more careful sections it will be insisted that the oysters appear in at least a half shell.

Pearce is doing considerable advertising in Lake Charles, the advertising and reading matter in the dailies going somewhere around three columns as a rule. The Arcade is showing big features; "The Christian," in eight reels, was a recent and successful offering. The high class—high price—policy is likely to be continued as a regular thing at the Arcade. The Dreamland and the Iris, Pearce's other two Lake Charles houses, report business good.

A complete change of policy for Fichtenberg's "Isis," Houston, has been announced, effective immediately, and Harry Van de Marc, well known in the legitimate theatrical world, will be the new manager, succeeding Barney Mulligan, who has been transferred to the management of the Picto and Dreamworld, two of Fichtenberg's New Orleans houses. W. H. Gueringer, general manager for the Fichtenberg enterprises, makes the announcement, and states that he has closed with the Metro, Universal and William Fox companies for big features to be shown at the big prices, the house being converted into an all feature, and big price house. "The Heart of Maryland," featuring Mrs. Leslie Carter, will open the new policy.

Messrs. O. K. Bourgeois and Maurice Barr, traveling representatives of the World Film Corporation out of New Orleans, were erroneously noted in the World of March 27 as representing the United out of New Orleans. J. J. Fabacher is the representative that is covering the territory for the United.

Studio in Providence

Eastern Film Corporation to Open Its Picture Making Plant in Rhode Island Capital City About Middle of This Month—Substantial Brewery Buildings Have Been Bought—Indoor and Outdoor Stages—Who New Officers Are.

By Edwin H. McCloskey, Boston Correspondent of Moving Picture World.

THE Eastern Film Corporation will open its new studio for the production of moving picture plays in Providence, R. I., about April 15. This company, which was incorporated in January, has been financed entirely by New England capital and is entirely independent of any New York or California interests.

The Company has taken over the buildings and a large tract of land, formerly held by the Park Brewing Company, on the southerly side of Roger Williams Park, about three miles distant from the centre of the city of Providence. The buildings are in the best of condition, having been erected in 1904 at a great expense. They were found to be exceptionally well fitted for adaptation to the uses of studios and laboratories. The work of reconstruction and remodelling has been under way for about three months.

The new concern will begin with well equipped indoor and outdoor stages, and with exceptionally large laboratory equipment. The location of the studio is ideal. It is surrounded by Roger Williams Park, one of the finest in the country. It is within easy reach of city, country and seashore resorts.

The officers of the corporation are Frederick S. Peck, president; Benjamin L. Cook, vice-president; Walter Young, treasurer, and Elwood F. Bostwick, director general. M. Joseph Shiels is in charge of the photographic work and George Hoffman has been appointed technical director.

President Peck is well known in the city of Providence through his extensive real estate and corporation holdings. Treasurer Young is associated in business with Mr. Peck and is equally well known. Vice-president Cook is the manager of the brokerage office of Hornblower & Weeks.

Director General Bostwick has been prominent in theatrical circles for a number of years. He has played with E. H. Sothern, and has been starred in Belasco productions. For the past six years, he has been affiliated with the Shubert enterprises as a producing manager.

Mr. Shiels, who comes from New York, is well known in the photographic world. He will have charge of all the camera work for this new producing company.

The work of George Hoffman as a technical director, needs no explanation. He was superintendent of construction of all the scenery used in the production of "Under Cover," a play which broke records in all parts of the country. He has also built the largest outdoor ever produced, which represented a street in Paris in the photoplay "The War of Wars."

PATHESCOPE FILM HEARING.

The House judiciary committee of the Rhode Island Legislature granted a public hearing on the bill proposing the exemption of non-combustible films from the regulations now prescribed for moving picture machines in which combustible films are used.

Claude L. Allen, counsel for the Pathescope Company of New England, appeared in favor of the bill. He said that in the case of the machine used by the firm he represented, the two elements of danger, namely, the arc light and the combustible film, had been removed by the substitution of a small electric bulb and a non-combustible film. He claimed that the machine is not sufficiently powerful for use in moving picture theaters. It is for use in schools and for educational purposes, he contended, and, because all the elements of danger have been removed, he did not believe that it should be subject to the restructions place upon buildings in which the regulation moving picture machine is used.

Mr. Allen showed one of the machines referred to in the bill, placing it on a table for the inspection of the members of the committee. He also read endorsements from bodies in other states. He claimed that out of 10,000 machines in use, there had never been an accident recorded. W. H. Cummings, of Providence, favored the bill. He thought that the boys and girls of the community would be benefitted by the use of the machine. The committee took the bill under advisement.

CAMBRIDGE'S NEW THEATERS.

Cambridge, Mass., the seat of Harvard University, will not be lacking in moving picture theaters by next fall, because at the present time four new playhouse enterprises are in progress. As announced in the last issue of the World, the recently chartered $7,000,000 corporation, The Olympia Theatres, Inc., will erect a $200,000 house, with a seating capacity of 2,500, in Central Square.

Work is already under way for a new house on Woodbridge street, North Cambridge. This project is owned by Max Keezer, a Cambridge clothier. A permit has been taken out for the proposed O'Leary's theater in Inman Square.

The fourth enterprise has not as yet been settled. It is planned, however, to erect a theater in Central Square, almost directly opposite the site where the new Olympia theater is to be located. The culmination of this plan depends entirely upon whether the prospective purchasers and the owners of the property can come to an agreement.

CHILDREN'S SHOWS POPULAR.

The children's moving picture shows, which are run in Tremont Temple, Boston, Mass., under the auspices of the children's players department of the Women's Educational and Industrial Union, are proving to be a great success. The experiment was started in December and at that time prices ranged from ten to twenty-five cents. The shows have been so well patronized and enjoyed so much by the children that the prices are now reduced to five, ten and fifteen cents.

NEW ENGLAND BRIEFS.

In a special message, which Governor David I. Walsh submitted to the Massachusetts Legislature in connection with a proposed university extension system, moving pictures of the educational sort were named as one of the features.

Samuel Auerbach, proprietor of the Owl theater, Lowell, Mass., visited Manager Samuel Bernfield, of the New England Pathe Exchange and reported that the Pathe serial, "The Exploits of Elaine," is making a tremendous hit with his patrons.

"The Passion Play" was the feature of the Holy Week bill, which was offered by Manager Al Somerbee, of the Bowdoin Square theater. Souvenirs were also presented to all patrons of the playhouse during the week. For many years this has been a springtime custom of Manager Somerbee.

The Pathe feature, "The Life of Our Saviour," was the attraction at Tremont temple, Boston, during Holy Week. The pictures were accompanied on the organ by E. Russell Sanborn. A program of sacred music was also rendered by the Lotus and Pilgrim quartets.

Manager Fred J. McAloon, of the Royal theater, Worcester, is one of the first showmen in his city to secure the new Mutual master pictures.

John Collerton has been appointed manager of the Mutual office at No. 179 Dwight street, Springfield, Mass. He succeeds V. P. Naulty, who has been in charge of the office since William V. Hart resigned to accept an offer from the General Film Company.

Lou Straffin, formerly manager of the Comique theater, New Bedford, Mass., has been added to the New England sales force of the United Film Service by Manager Fred B. Murphy. He has been assigned to the Rhode Island territory.

Frank Boschetti and S. Jenelli, proprietors of the Majestic theater at Haverhill, Mass., have purchased the Star theater at Lawrence, Mass., which was formerly owned by Frank Woods.

Carl Michelfelder has closed his Lyric theater, Fall River, Mass. He is remodelling and enlarging the Star theater in the same city and intends to offer vaudeville acts to his patrons.

The Mother's Club of Charlestown, has arranged with Manager Edward J. Farrell, of the General Film Company, for the use of his service at their moving picture exhibitions, which are given in the Charlestown High School.

Assistant General Manager Louis J. Reichert, of the General Film Company, was in Boston, last week, for the second time within a month. It is understood that he is negotiating for a new location of the company's New England office, and that plans for the proposed new structure are already in the hands of an architect.

New England exhibitors are making many inquiries of Manager Samuel Bernfield of the Pathe Exchange, regarding the new Balboa serial, "Who Pays," which is to be released through his office. The stories of this film are to be published in the Boston Traveller.

A letter of congratulation has been received by Manager Fred B. Murphy, of the United Film Service, from D. R. Mahaffey, of the Proctor, Vermont, Y. M. C. A., complimenting him on the quality of the educational reels released through his office.

DEMAND NEW ORDINANCE.

Flighty Citizen of Portland Gets Signatures on Petition for Theater Ruling.

By John P. Flannagan, Maine Correspondent of Moving Picture World.

AN interesting public hearing on the petition asking for an ordinance governing theaters, was held in Portland city hall last week. The petition was signed by James McGrath and about 200 others, and calls for regulations providing seats for all persons paying admission to all theaters in Portland, prohibiting the use as a theater of the second floor of buildings occupied on the ground floor as a garage or as a place for storage for explosives or gasoline, and providing that all passageways in all theaters be kept clear of all people in order that theaters may be emptied in emergencies.

Mr McGrath, the only person appearing for the petition, stated that some conditions now existing in some local theaters are a menace to the public, especially referring to the danger in allowing a theater to operate in the same building with a garage or other places where explosives or gasoline is stored. He said that the petition has been taken up by the members of the Civic Club and that they are in favor of some such legislation as provided by the petition.

Managers Reeves, of the Strand theater, and Blumenberg, of the Portland theater, were present with their attorney, William A. Connellan, and the interests of Manager Greely, of Greely's theater, were taken care of by Ruggles S. Higgins. Manager Reeves stated that all precautions necessary for the safety and comfort of the public are observed at the Strand theater. The rear passage in the theater is 20 feet wide and but few people are allowed to stand here while the show is in progress. The theater has been inspected by the fire department six times during the year and is equipped with all necessary safety devices. Two officers and a fireman are on duty at all times and the theater can be emptied of more than 1,500 people in less than seven minutes through nine exits. All decorations are of asbestos and fire-

proof and the operating booth is of the latest and most approved pattern. There is a foot and a half of concrete between the theater and the garage below and it would be impossible for fire to be communicated to the theater from the garage.

Manager Blumenberg stated that the safety and the comfort of his patrons is the first consideration of the management of the New Portland theater. He said that all necessary precautions are observed and that it is customary to keep the overflow attendance in the lobby of the theater until a sufficient number of seats have been vacated to allow the seating of all. There has never been a complaint regarding his theater and that if any person does not care to wait for a seat his money is refunded.

R. S. Higgins asked a few pertinent questions relative to the petition as it might relate to the Greely theater, and made a brief statement as to the safety of the theater.

Howard Chandler addressed the committee briefly relative to the safety of the Strand theater on the second floor of the building which he occupied on the ground floor as a garage. Mr. Chandler explained that storage tanks of the latest types are used by the garage company and that all necessary precautions are taken.

THOMAS R. TIGHT DIES.

Currency, bank books and diamonds to the value of nearly $25,000, were found at St. Johnsbury, Vt., last week, on the clothing of Thomas R. Tight, 53, a former resident and moving picture theater manager of Maine, who is believed to have been located at Rumford Falls at one time, when his body was prepared for shipment to Boston for burial. It is understood that Tight was little known in St. Johnsbury, having come there about six months ago from Barton, and had been employed in a motion picture theater. He claimed to be a native of Charlestown, Mass., and a former resident of Maine.

Tight died in a room in the Merchant's Block, where he had lived alone since coming to this place. The search of his clothing revealed $4,300 in money, diamonds valued at $700, and bank books showing a balance of between $15,000 and $20,000. His divorced wife arrived in St. Johnsbury, Vt., from Boston. He had a brother, whose present whereabouts are unknown.

MAINE SHORTER ITEMS.

A bad fire occurred in the Pastime theater at Brunswick, on March 28, but fortunately not while a show was going on. Mr. Gould, the proprietor, estimates his loss at $10,000, with no insurance. One of the moving picture films burned was that of the "Master Key," valued at $1,000. Mr. Gould will probably not rebuild.

As usual, the Jefferson theater, at Portland, was dark during Holy Week. The theater was thoroughly cleaned and the stage mechanics were busy getting their productions and theater in readiness for the opening on April 5.

ELKHART'S OPEN SUNDAY.

Special to Moving Picture World from Indiana Trade News Service.

THE Elkhart, Ind., theaters were all open the last Sunday in March following the victory of Clifford Cole in court. Cole opened his theater on Sunday and was promptly arrested on an affidavit filed by a pastor of one of the local churches. He asked for a trial by jury, and the jurors who acquitted him included two bankers, four grocers, two dry goods merchants, two public utility superintendents and a clerk in a sporting goods store.

Cole was backed by the other theater owners in town, and fought the case with the best legal talent obtainable. The argument made for Cole was that the kind of shows he gave, with a portion of the receipts going to charity, was not a violation of the spirit of the so-called Sunday law. The jurors took ten ballots before finally agreeing on an acquittal.

Ogden's Alhambra Opens

New Picture Theater in Utah Gives Formal Reception Performance on March 17th —Controlled by Same Company as the American at Salt Lake City—Seats 2,056 Persons and Cost $150,000 to Build—Its Program.

By H. W. Pickering, Salt Lake Correspondent of Moving Picture World.

SALT LAKE CITY, UTAH.

THE new Alhambra theater in Ogden, Utah, which has been under construction many months, received a formal opening on the night of March 17. Practically every motion picture man of importance in the intermountain region, as well as critics and editors of the prominent newspapers were present to assist in the opening or as guests of the management.

The gorgeous house, which cost $150,000, exclusive of the site and rivals in magnificence the American theater in Salt Lake, is owned by Albert Scowcroft, H. A. Simms and Charles Ziemer, who, with associates, are the owners of the American. H. E. Skinner is manager of the Alhambra.

The new theater seats 2,056 persons and every chair was occupied on the opening night. Important features of construction and equipment of the new theater are the stage, which is large enough to handle the largest road shows; operating box concealed in the front of the balcony and a large Kimball pipe organ which cost $20,000.

The opening date of the house was generously given to the Ogden tabernacle choir, second in size only to the immense "Mormon" tabernacle choir of Salt Lake. The proceeds of the concert, after the theater's expenses were paid, went to swell the fund which will pay the way of the choir to the exposition at San Francisco. A large symphony orchestra under direction of Prof. J. J. McClellan, organist and director at the American in Salt Lake, accompanied the choir and soloists.

The World Film corporation's big production, "Salambo," was the opening film attraction at the Alhambra. This has been followed by feature productions of the Paramount and Fox corporations. The Alhambra, as well as its sister theaters, the American and Liberty in Salt Lake, was included in the deal recently completed with the Notable Feature Film company by which the Paramount pictures were transferred from the Broadway in Salt Lake and the Peery theater in Ogden to the three Scowcroft-Skinner-Ziemer houses.

A. J. DAVIS GOES TO SOUTH AMERICA.

A. J. Davis has severed connection with the Broadway theater in Salt Lake, of which he was manager for about one year after leaving the Rex, and has gone to New York. From New York, Mr. Davis will sail for South America, where he intends to spend several months looking over the field with an eye to establishing film exchanges for the distribution of productions of American companies. According to Mr. Davis, the South American republics, which patronized exclusively the European manufacturers, have been cut off from their base of supply since the opening of hostilities and there is room for enterprising Americans.

Dr. A. Gideon's motion picture travelogues on the European war are drawing large houses at the Salt Lake theater. At the Liberty, Roberson's travelogues, given under auspices of a local newspaper, are proving popular.

Bosworth's production, "Hypocrites," which broke all records last week in Ogden, is booked for the latter part of the week at the Liberty. "Salambo," the World Film corporation production, showed this week at the American to immense crowds and recalled somewhat the great impression made here by the showing of the "Cabiria" production last year at the Utah theater.

OVERCROWDING IN THEATERS.

Jacob H. Hilkene, city building inspector of Indianapolis, reported to the board of safety that the theaters of the city were violating the city building ordinance. Seats, it was stated, were being sold beyond the seating capacity, and the result was crowded exits and aisles.

Hilkene did not specify where these conditions were in existence, but has promised to furnish the chief of police with the names and addresses of the prosperity hit houses.

The building inspector also makes the statement that a number of houses are using vaudeville attractions, contrary to the license law. It is also charged that a number of the houses are not equipped with doors which readily unlock to pressure exerted from the inside.

Henry K. Burton, manager of the Lyric and Isis theaters, was quick to follow the announcement with a public statement to the effect that his houses were properly equipped. The Alhambra theater, also made a public statement of the same character.

PLEASES ARTISTIC SENSE.

Phil Brown, manager of the Lyceum, is claiming that he has added distinction to his show. A pretentious background has been arranged for the films, showing a Japanese exterior, elaborately executed and complete with apple buds and real shrubbery. When the pictures are to be shown, two black velvet curtains draw apart, the Japanese lanterns grow dim and dimmer, and the pictures are thrown on the screen to the music of the orchestra, which is completely hidden by the shrubbery.

The Lyceum, through the winter season, puts on popular priced melodrama. In addition to pictures, there will be singing and a little vaudeville, all for a dime. The pictures will be all first run and changed three times a week.

INDIANA BRIEF NOTES.

Walter Pritchard Eaton, lecturing in Indianapolis, said that the masses should be encouraged to turn from the picture shows to the drama. Being a deadhead, Walter does not appreciate that it is a long way from a jitney to two bucks. The picture men should worry about the encouragement.

The Isis, Indianapolis, is now putting on a daily change of program. Manager Burton said that the ability to say "always a new show," was the best advertising for his house that he could have.

Motion pictures portraying the life of the negro in the South are making a big hit in Indianapolis, where there is about 20,000 colored population in one neighborhood.

Jimmy Alcorn, proprietor of the Lyric theater, Greensburg, Ind., has bought out the holdings of Clyde Willard in Greensburg, and is now the moving picture magnate of the town. Willard owned the North and South Side theaters and the Airdome. Willard, who deserted the clothing business to take up the picture shows, has returned to his first love.

Lawrence Browning and Gilbert Scobee, Greencastle, have leased a vacant downtown corner and are erecting an open air theater.

'ICULTIES OF COLLECTING TAX ON EACH THEATER TICKET

y Government of Montreal Wonder- Ea·' ing How to Levy New Tax.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

THE City Council will decide what method the city is to adopt for the collection of the one-cent charity tax on all amusement tickets, following a visit paid recently by about fifty representatives of local theatrical interests to the legislation committee in the City Hall.

Several suggestions were put forward by delegates, but none on which many present seemed to agree. Some managers declared they were ready to adopt any workable method. When delegates had expressed their views, the chairman invited them to put their opinions in writing that the committee may be assisted in solving the problem and drafting a by-law.

H. W. Conover, of the Imperial theater, thought the city might sell tickets to each theater at $8 for 2,000, the two per cent. discount going to the theater for its trouble in the matter. The ticket inspector at the door of the theater might be sworn in the city's service, and he could cancel each ticket with a chopper so that none would be sold twice. There were many protests at this suggestion, and S. W. Jacobs, K. C., took up the debate. He voiced the objection of several theaters to becoming the city's tax collectors, and said that the theaters were not obliged legally to collect.

A. Casgrain, for His Majesty's, thought a special coupon might be attached to tickets and placed in a special box as the user passed into the show. Leon Yarmeau, K. C., favored selling tickets at central points in the city. A. C. Wright, manager of the Princess, thought stamps might be sold to the public, who would attach them to the theater tickets on entering amusement places. W. Northey, of the Montreal Jockey Club, thought that the tax might be collected on the strength of chartered accountants' statements regarding returns at the theaters, while J. Davidson, representing Windsor Hall, wanted it clearly understood that the law did not place on the amusement houses the onus of the producing tax.

In the meantime, a general meeting of exhibitors has been called for eleven o'clock on Tuesday evening, March 30, at the Strand. The charity tax will be discussed as well as other matters relating to the industry. We hope that it will result in a strong organization. It is badly needed.

MONTREAL BRIEF NOTES.

It is whispered in official circles that an army of exhibitors is being recruited to take Universal City by storm. Big, genial H. W. McCullun, booking manager of the local "U" office, is beseiged with constant inquiries about the reel city.

Moving pictures are to be enlisted as an aid to a big campaign for more recruits in the Canadian Overseas forces.

Recent features at local houses were: Paramount's "Buckshot John," New Grand; Biograph's "Colomba," Fairyland; World Film's "M'Liss," Trivoli; Universal's "The Five Pound Note," Mount Royal; Paramount's "After Five," London; Essanay's "The Champion," Imperial; World Film's "The Pet," Casino.

The friends of Harry Kaufman, of the Famous Players, will regret to hear that he has undergone an operation and will be indisposed for some time. We wish him a speedy recovery.

Glenn Kerr just got back from Ontario the other day, where he had been successfully booking "Runaway June." He claims it is a great success and that it is booked solid for some months to come.

Eddie English and D. McRae have gone down to St. Johns, N. B., to open offices for the World Film Corporation. Mr. English was former manager of the Tivoli, and Mr. McRae was till recently manager of the Casino.

Phil Kaufman, general manager for Eastern Canada of the Famous Players Film Service, was in town recently on business. He expressed himself as pleased with conditions.

"The Exploits of Elaine" were ushered into this city Easter Week by the local Pathe office and the serial should meet with success because of the extensive advertising campaign indulged in. A synopsis of each episode is published in the Saturday Herald-Telegraph. It has first run at the Strand.

Mr. Darwin, manager of the London, reports very good business. He is breaking all records with "The Black Box," and gets good results from two Paramount features a week.

Sam Bernstein, formerly with the United Film Service local office, is now connected with the Montreal branch of the Famous Players Film Service.

"The Spoilers" played for an entire week recently at the Midway. The first three shows saw packed houses, the doorman informing us that three thousand people paid admission to the theater, which seats one thousand.

SPOKANE EXHIBITOR MAKES A COMIC FILM.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

MANAGER WILLIAM CUTTS of the Liberty theater, Spokane, Wash., operated by the Liberty Amusement Company, has entered the field of the producer, having taken advantage of the "Jitney Bus" epidemic and produced a slap stick type of comedy which he termed "Jitneyed." He portrayed this in the Liberty theater, with the result that it created more amusement than any of the big feature reels he had run in the house since opening it in January.

The picture depicts Louis M. Post, who was here at the time imitating Charles Chaplin—and a picture of his compared with a poster of Chaplin proved to be almost identical, it requiring an expert to distinguish the difference—taking the leading part, which includes falling over the back of a "Jitney" into a baby carriage.

It also portrays a Chinese laundryman, the part taken by Adelbert Bartlett, placing his basket of laundry on the front of an automobile and with the colored woman, the Chinese laundryman, a real local society girl, Miss Annabelle Moore, daughter of Judge Moore, and a couple of others in the, for the time being, designated "Jitney" the car starts for the city. Losing the baby carriage and Post also the laundry are features.

Part of the pictures are run backwards, which calls forth much laughter. This shows street cars, automobiles, pedestrians and beer wagons drawn by horses all going backwards in walking, running and crossing streets.

Mr. Cutts sent the film to the American theater, Butte, in which he is also interested, he being connected wtih the Montana Amusement Company, and reports received are that it is making a big hit. He intends to run local films occasionally of town topics and is running this week films of a $20,000 fire in the Empire Hotel and the Spokane Press office showing narrow escapes, the sinking of an ice boat, made for carrying mail in Alaska while on a trial run on the ice on Newman Lake, where it breaks through the ice, the operator, I. S. McGregor, escaping by jumping to stronger ice and leaving his boat and pictures of the Mose Oppenheimer funeral. Mr. Oppenheimer was interested in the local Marcus Loew theater and had been engaged in theatrical, insurance and other business here for years.

M. B. Martin, a local photographer, has also been making motion pictures recently and contemplates getting all events from this time on and selling the films when events are of sufficient interest to sell them outside of the city.

FLORIDA EXCHANGE AND PICTURE CO.

By Leon Louiso, Jacksonville Correspondent for the Moving Picture World.

THE Florida Theatrical Exchange and Motion Picture Producing Co., a newly organized concern, now has a suite in the St. James building here. The company is organized for the purpose of carrying on a general theatrical exchange business, and to conduct a school of motion picture acting, and to produce photoplays.

Mr. G. Harry Hamilton, general manager, a well known theatrical man, is the organizer of the company. Mr. Hamilton is recently from Los Angeles and Santa Barbara, California. He was the originator of the concession "Fair Japan," at the St. Louis exposition.

The force at present engaged includes Mr. Glen Lambert, who will serve as conductor and director. He was at one time with the Ellaner Company. Miss Georgia Heikens, who is a graduate of the conservatory of music at Atlanta, Ga., will have charge of the cabaret department. Miss Pearl Gaddis, who is well known to readers of "Photoplay" and "Motion Picture Magazine," as a representative and writer, will be in charge of the scenario department. Miss Maud Bellue will be in charge of the office. Mr. Victor Gordon will take the photographic end and the outside work will be in charge of him.

STUDIO NOTES.

Mr. Wilmuth Merkyl has arrived from New York City, to appear in a Kalem three-reel picture. Mr. Merkyl has appeared in Famous Players productions, one of which was "Gretna Greene," with Marguerite Clark. He has also appeared in Wm. Fox productions. Some of Mr. Merkyl's recent appearances on the speaking stage include, "Sari," "Adele," and this season, with Miss Hazel Dawn, in "The Debutante." Mr. Merkyl will be here about three weeks.

Mr. Guy Coombs is busy these days with Kalem Civil War scenes. Assisting him is Mr. Fred Haynes and others. Mr. Jere Austin, of Mr. Buel's dramatic company, was with Mr. Coombs, but he will now continue with the dramatic company.

Miss Fania Marinoff, who came down from New York City to work in a three-reel dramatic picture, under the direction of Mr. Kenean Buel, has finished in the picture, "The Secretary," in which she is featured. One of the big scenes, which depict a wreck at sea, and the subsequent happenings to her as one of the survivors, called for Miss Marinoff to swim the cold waters of the St. John's at night. She went through the ordeal successfully, but was a bit chilly after the scene was finished. She has returned to New York City.

Director Robert G. Vignola has finished the "Sixth Commandment," and is now finishing up "The Older Sister."

Director Arthur D. Hotaling, of the Lubin Company, has returned from Philadelphia with a comedy company, headed by the well known comedian of the speaking stage, Billy Reeves. Work began immediately after arrival of the company and some excellent comedies are forthcoming.

The Lubin dramatic company, under the direction of Mr. Geo. Terwilliger, which has been working in St. Augustine for the last few weeks, leaves for Philadelphia March 28th. Members of the company include Miss Ormi Hawley, Miss Hazel Hubbard, Mr. Earl Metcalf, Mr. Kemp Green, Mr. Herb. Fortier, Mr. Peter Volkman, and Mr. George Casper.

The company has finished a number of pictures, including "The Man of God," "The Greatest Thing in the World," "Destiny's Skein," "The Telegrapher's Peril," and "The Last Rebel."

Director J. Searle Dawley, of the Dryeda Features Company, is taking some scenes in St. Augustine. Mr. Al Clarendon is with the company.

The E. K. Lincoln Players were in St. Augustine for a few days, and have now gone further down the East coast to take other scenes.

BUFFALO NEWS LETTER.

By Billy Bison, Buffalo Correspondent of Moving Picture World, 229 Oxford Ave., Buffalo, N. Y.

DURING Holy Week the Majestic theater, Buffalo, dispensed with its usual program of dramatic or musical comedy productions and instead showed the Chicago Tribune's moving pictures of the European war. Good houses were the result. Manager Laughlin of the Majestic was the first to offer George Kleine's "Quo Vadis" to Buffalonians, nearly two years ago. His efforts in this line have always proved successful.

Harold Edel, general director of the Palace theater, Buffalo, has large billboards containing the sign, "Everybody Headed for the Palace." The sign is illuminated at night and is effective. The action of the Buffalo board of assessors in placing an assessment of more than $100,000 on the Palace property is being opposed by those interested in the site and building. A recent attraction at the Palace was Vivian Martin in "The Arrival of Perpetua." Mr. Edel, who also manages the Strand, recently showed there moving pictures of the Vanderbilt cup races at the Panama-Pacific Exposition.

Walter C. Moon, manager of the Happy Hour theater, Buffalo, is distributing cards which advertise his house and contain a list of parks, public buildings and other places of importance to visitors. Mr. Moon's slogan is, "Spend a happy hour at the Happy Hour."

Manager Carr of Shea's theater, Buffalo, will give up his theater on the evening of Sunday, April 11, for the Buffalo Press Club's show. Shea's Hippodrome recently showed "The Christian," "Satan Sanderson" and "The Avalanche." Henry Marcus, manager of the Hippodrome, who was ill for some time, is at his office again. His assistant is Isidore Moses.

Manager Sherry of the Family theater, Buffalo, recently showed moving pictures of a St. Patrick's Day parade held in that city. The feature was well advertised and many paraders went to the Family to see themselves in the pictures.

Manager Payton of the Lyric theater, Buffalo, gives his patrons plays by a stock company and moving pictures.

Manager Michaels of the Academy theater, Buffalo, invited his patrons to contribute vegetables for the poor of that city. The contributions received at the theater were beyond expectations and, as a result, many families were aided.

Recent attractions in Buffalo moving picture theaters: Elmwood theater, students' matinee, "Washington at Valley Forge;" Keith's, "The Great Silence;" Allendale, "She Stoops to Conquer."

The Garden theater, Buffalo, which has played vaudeville, burlesque and moving pictures at various times, has been leased by the Buffalo Social Club and will be used to stage professional boxing contests. George Rider is manager and Ben Bliven matchmaker.

The stage of the Lyceum theater of Elmira, N. Y., was recently damaged by fire. The house will be repaired and opened in the fall.

Work is progressing on the new theater being built in Utica, N. Y., by the American Motion Picture Co.

The Niagara Film Co. is planning to build a plant at North East, Pa.

George and Charles Hauf have been considering a plan to build a moving picture theater in West Utica, N. Y.

The Yonkers Sunday School Association has strongly protested against the opening of moving pictures in that city on Sunday.

According to a New York State report, fire recently did $1,200 damage at the Casino, Oneonta.

W. H. Hampton and his son, Glenn, have bought a moving picture theater at Duboise, Pa.

The Lockport, N. Y., Amusement Co., which will build moving picture theaters, has been incorporated with a capital of $150,000.

HAWAIIAN ISLANDS NOTES.

By Pacific Special Moving Picture World News Service.

HAWAIIANS are showing concern as to the conduct of picture shows. In the House of Representatives at Honolulu the Sunday labor bill was beaten on a tie vote. Representative E. K. Fernandez, who is interested in picture shows in the territory, offered an amendment that the photoplay houses be exempted, but the change was defeated. Fernandez also introduced a measure to license public shows. The fee for each performance would be $1 with the exception of moving picture and theatrical performances, which would be $5 for one performance or $100 a year. Worthy benefits or shows not for profit would not be taxed. The laws and order committee of the Civic Federation at Honolulu reported that "The Escape" was hard to judge on its merits. Protests against "The Typhoon" were made to the newspapers on behalf of the "high-minded Japanese people of the islands."

A striking feature of the exhibition of "Neptune's Daughter" in Honolulu was that at one time there were more than a hundred automobiles standing in front of Ye Liberty theater. A free matinee of this show was given at Hale Hooni in Lihue for the school children of Hanamaulu, Lihue, the German school and the Kauai High school. More return dates of the picture were played at Koloa, Waimea, Eleele and Kealia.

The present site of Hale Hooni (motion hall) in Lihue is suggested as the site for a modern theater.

Novelty in made-at-home pictures was offered by the Bijou at Honolulu, which had lights rigged up and the camera man film 500 persons crowded on the stage. This house had a big business with the films of the recent Mid-Pacific carnival in Honolulu.

NEW MICHIGAN FILM COMPANY.

By Midwest Special Moving Picture World News Service.

THE Patridge-Durkee Films Company, 1422 Plainfield avenue, has been formed at Grand Rapids to film events in that city. William Olsen, manager of the Calumet theater at Calumet, who also is a commercial photographer, and W. H. Foster, a newsdealer of that city, have entered the lists of the camera men and will photograph big meetings and scenery in the copper country.

HOW THE CHURCHES CAN HELP.

Support of theaters which showed discrimination in the selection of pictures was urged by Rev. Frederick Spence before the meeting of the Civic League at Saginaw. He advocated censorship by a volunteer, impartial and qualified body.

POULTRY RAISING PICTURES.

The federal government's poultry-raising methods films were shown at the Temple theater in Caro in connection with a meeting of the Tuscola County Poultry Association.

James Julius Nufer, president of the Dramatic Club, announced that construction of a new opera house at Whitehall would start about April 1.

The Gem theater at Hillsdale, operated by Floyd Gardner, was destroyed by fire.

Otto C. Gype has leased the Majestic at Hudson, succeeding Ed E. Burton as manager.

J. H. and W. E. Merson sold the Princess at Marshall to H. Brown.

Manager Thompson of the Alseum theater at Northville has opened a new show in the Chamberlin building at Northville.

The Queen theater at Battle Creek has been closed and the building is being razed.

When "Wildflower" was shown at the opera house in Marquette almost the whole first floor was reserved for a theater party by Masons.

WISCONSIN HAS SUNDAY BILL.

By Midwest Special Moving Picture World News Service.

A BILL legalizing moving picture shows and other amusements on Sunday was recommended for passage by the Committee on State Affairs of the lower house of the Wisconsin Legislature.

MADISON LICENSES OPERATORS.

The Madison City Council has passed the Alvord ordinance demanding skilled operators and licenses issued by the city electrical inspector.

WILL LEND FILMS FOR A WEEK.

The University of Wisconsin will revise its motion picture library plan before next year so that a set of films will remain in a community a week. William H. Dudley, chief of the Visual Instruction Bureau of the Extension Department, has found that it is impossible to furnish all the rural communities direct. The films will be sent to some township or county center and some high school or normal or small college will see that exhibitions are given in the outlying districts.

WILL BOOK FILM SERMONS.

Announcement comes from Watertown that H. I. Davis of that ctiy will be identified with a plan to book for churches sermons illustrated by moving pictures and synchronized with the phonograph. Prominent clergymen will select the sermons and in order to give the "releases" a popular appeal, especial efforts will be made to avoid doctrinal objections.

WISCONSIN BRIEFS

The New People's Amusement Company, of Oshkosh, has been incorporated with capital stock of $20,000. The incorporators are Andrew Haben, W. F. Porath and G. K. Ives.

Frank Steffen has purchased the interest of Jack Clark in the Idle Hour, at Sheboygan.

George Nagle has been preparing to open at Shawano, a new picture house seating about 520.

The Palace, at Two Rivers, has been giving concerts with a diamond disc phonograph.

The Girard Syndicate has purchased a lot 60x120 on Milwaukee avenue, in South Milwaukee, and will erect a moving picture and vaudeville theater.

The officers of the Klondyke Feature Film Company, of Milwaukee, which was recently incorporated with capital stock of $25,000, are: President, E. S. Benham; vice-president, H. W. Carroll; secretary, C. B. Ames, and treasurer, George Sentenne.

The New Park theater, at Waukesha, recently showed for John D. Jones, an inventor of Walla Walla, Wash., films of a machine which harvests and threshes grain in the field at one operation.

The Sawyer Film Company, of Chicago, has sold to G. F. Lavin the moving picture theater on Atwood avenue, in Madison.

Frank McCarthy, of Beloit, has sold his picture show at Durand to Lester Long and Parmlee Cox.

Art Sherwood, of Mauston, has purchased a picture show at Augusta.

Joseph and Ray Johnson, of Kenyon, Minn., have purchased a picture show at Prescott.

The Gem, at Baraboo, refers affectionately to a late serial as "The Ex of El."

The St. John's Cathedral, Rev. Charles F. McBride, pastor, is the first Catholic church in Milwaukee to use films supplied by the Catholic Film Association.

John Helmann and Joseph Janda, Jr. have purchased the Majestic at Portage. Edward F. Knaak remains as business manager.

Louis Guhl, of Sauk City, has opened a picture show at Prairie du Sac.

The Mazomanie Auditorium Company will be formed at Mazomanie to erect an amusement hall.

Calendar of Daily Program Releases

Releases for Weeks Ending April 10 and April 17

(For Extended Table of Current Releases see pages 314, 316, 318.)

Kriterion Service

Current Releases

MONDAY, MARCH 22, 1915.

SANTA BARBARA—The Greater Power (Two parts—Drama).
SANTA BARBARA—Billy Convincing Father (Comedy).

TUESDAY, MARCH 23, 1915.

ALHAMBRA—Light fingered Syd (Comedy).
THISTLE—Taming Father (Comedy).

WEDNESDAY, MARCH 24, 1915.

C-K—When You and I Were Young (Comedy-Drama).

THURSDAY, MARCH 25, 1915.

KRITERION—The Fisher Lass (Two parts—Drama).
MONTY—The Stolen Invention (Two parts—Drama).

FRIDAY, MARCH 26, 1915.

NOLEGE—American Winter Sports (Educational).
PYRAMID—Kriterion Komic Kartoons (Comedy—Half Reel).
TRUMP—Broken Vows (Two parts—Drama).

SATURDAY, MARCH 27, 1915.

ALHAMBRA—No Release this Date.
KRITERION—No Release this Date.

Advance Releases

MONDAY, MARCH 29, 1915.

SANTA BARBARA—The Emigrant's Peril (Two parts—Drama).
SANTA BARBARA—When Billy Struck the Stage (Comedy).

TUESDAY, MARCH 30, 1915.

ALHAMBRA—A Smuggler's Love (Two parts—Drama).
THISTLE—Rena's Pet Pirate (Comedy).

WEDNESDAY, MARCH 31, 1915.

C-K—A Mother's Awakening (Two parts—Drama).
C-K—Irresponsible Syd (Comedy).

THURSDAY, APRIL 1, 1915.

KRITERION—The Two-Gun Bad Man (Comedy).
MONTY—The Miser of Monterey (Two parts—Drama).

FRIDAY, APRIL 2, 1915.

NOLEGE—Printing U. S. Money (Educational—Half Reel).
PYRAMID—Kriterion Komic Kartoons (Comedy).
TRUMP—The Only Son (Two parts—Drama).

SATURDAY, APRIL 3, 1915.

ALHAMBRA—The Hidden Treasure (Comedy).
KRITERION—The Cowboy's Sweetheart (Two parts—Drama).

United Film Service

Current Releases

SUNDAY, APRIL 4, 1915.

PREMIER—A Man of the Hills (Drama).

MONDAY, APRIL 5, 1915.

IDEAL—The Long Shift (Two parts—Drama).

TUESDAY, APRIL 6, 1915.

PREMIER—The Haunting Eye (Drama).
SUPERBA—The Masqueraders (Comedy).

WEDNESDAY, APRIL 7, 1915.

GRANDIN—Tainted Blood (Two parts—Drama).

THURSDAY, APRIL 8, 1915.

LUNA—Pretty Policeman (Comedy).
STARLIGHT—Love's Lunacy (Comedy).

FRIDAY, APRIL 9, 1915.

EMPRESS—The Automatic House (Comedy).

SATURDAY, APRIL 10, 1915.

LARIAT—The Cost (Two parts—Drama).

Advance Releases

SUNDAY, APRIL 11, 1915.

PREMIER—For a Thousand Dollars (Comedy-Drama).

MONDAY, APRIL 12, 1915.

IDEAL—A Soul's Tragedy (Two parts—Drama).

TUESDAY, APRIL 13, 1915.

PREMIER—Blazing the Trail (Drama)
SUPERBA—In Dutch with a Duchess (Comedy).

WEDNESDAY, APRIL 14, 1915.

EMPRESS—The Winning Loser (Two parts—Drama).

THURSDAY, APRIL 15, 1915.

LUNA—The Misplaced Twins (Comedy).
STARLIGHT—Stung (Comedy).

FRIDAY, APRIL 16, 1915.

EMPRESS—Oysters and Pearls (Comedy).

SATURDAY, APRIL 17, 1915.

REGENT—In the Blood (Two parts—Drama).

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Secretary
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PETER J. JEUP, Detroit, Mich.

Office of the National President, Baltimore, Md.
March 30th, 1915.

TO THE MOTION PICTURE INDUSTRY OF AMERICA.
Gentlemen:

In December last, I sent a communication to the Manufacturers, asking their opinion as to the city in which the next Annual Convention should be held. They were almost unanimous in their choice of San Francisco!

Being equally anxious to hear from the Exhibitors, to get their views on the same point, a coupon was recently published in the various Trade Journals, giving each Exhibitor an opportunity to name his choice of a city for the Convention.

Except for the smallest number imaginable, they voted for San Francisco, and I want to express the sincere appreciation of the M. P. E. L. of A. to both Exhibitors and Manufacturers for their promptness in making known their choice.

I had hoped to make a personal reply to each and every one from whom we heard on the point, but when the replies increased, till they got into the thousands, this was simply a physical impossibility, and I am taking this means to attain the same end.

Full and complete arrangements for the convenience and comfort of every Exhibitor attending will be made in due time. This entire matter will be in the hands of a Committee from the San Francisco League, of which Mr. M. E. Cory, the Second National Vice-President, will be the Chairman.

Pending the time when more detailed arrangements can be made, let each man at least make up his mind to be present at this Convention, unquestionably the most enjoyable and really beneficial the League has ever held.

Very truly yours,
MARION S. PEARCE,
Nat'l Pres. M. P. E. L. of A.

Calendar of Daily Program Releases

Releases for Weeks Ending April 10 and April 17

(For Extended Table of Current Releases See Pages 314, 316, 318.)

General Film Company

Current Releases

MONDAY, APRIL 5, 1915.

BIOGRAPH—The End of the Play (Comedy—Drama).
EDISON—Won Through Merit (Drama).
ESSANAY—The Other Woman's Picture (Drama).
ESSANAY—The Tramp (Special—Two parts—Comedy).
KALEM—The Second Commandment (Special—Three parts—Drama).
LUBIN—Road o' Strife Series (Episode No. 1 "The House of Secrets" (Drama).
SELIG—The Gentleman Burglar (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 27, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 4, "Mr. Jarr Takes a Night Off (Comedy).

TUESDAY, APRIL 6, 1915.

BIOGRAPH—The Bridge Across (Special—Two parts—Drama).
EDISON—A Clean Sweep (Comedy).
ESSANAY—The Lady of the Snows (Special—Three parts—Drama).
KALEM—"Ham's" Harrowing Duel (Comedy).
LUBIN—Capturing the Cook (Comedy).
SELIG—Getting a Start in Life (Western—Comedy).
VITAGRAPH—The Timid Mr. Tootles (Special—Two parts—Comedy).

WEDNESDAY, APRIL 7, 1915.

EDISON—Snap Shots (Comedy).
ESSANAY—The Fable of "The Busy Man and the Idle Woman" (Comedy).
KALEM—The Thumbprints On the Safe (Episode No. 11 of "The Girl Detective" Series—Special—Two parts—Drama).
LUBIN—The Cipher Key (Special—Three parts—Drama).
SELIG—Aunt Mary (Drama).
VITAGRAPH—Easy Money (Comedy).

THURSDAY, APRIL 8, 1915.

BIOGRAPH—The Vindication (Drama).
ESSANAY—Sophie's Fighting Spirit (Western—Comedy).
LUBIN—Mr. Carlson of Arizona (Special—Two parts—Drama).
MINA—A Barber-ous Affair (Comedy).
SELIG—Hearst-Selig News Pictorial No. 28, 1915 (News).
VITAGRAPH—Her Gethsemane (Drama).

FRIDAY, APRIL 9, 1915.

BIOGRAPH—The Miser's Legacy (Drama).
EDISON—The Stoning (Special—Three parts—Drama).
ESSANAY—An Opal Ring (Special—Two parts—Drama).
KALEM—He Was a Traveling Man (Comedy).
LUBIN—The Stroke of Fate (Drama).
SELIG—Man Overboard (Farce—Comedy).
VITAGRAPH—They Loved Him So (Farce—Comedy).

SATURDAY, APRIL 10, 1915.

BIOGRAPH—The Brooding Heart (Drama).
EDISON—An Unpaid Ransom (Drama).
ESSANAY—Andy of the Royal Mounted (Western—Drama).
KALEM—The Girl On the Trestle (Episode No. 22 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—He Couldn't Explain (Comedy).
—Clothes Count (Comedy).
SELIG—Selig Jungle—Zoo (Animal Circus).
VITAGRAPH—The Return of Maurice Donnelly (Broadway Star Feature—Special—Three parts—Drama).

General Film Company

Advance Releases

MONDAY, APRIL 12, 1915.

BIOGRAPH—The Gambler's I O U (Drama).
EDISON—A Deadly Hate (Special—Three parts—Drama).
ESSANAY—A Night in Kentucky (Drama).
KALEM—The Girl and the Bachelor (Special)—Two parts—Comedy).
LUBIN—Road o' Strife, Series No. 2, "The Face of Fear" (Dr.).
SELIG—Poetic Justice of Omar, Khan (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 29, 1915. (News).
VITAGRAPH—The Jarr Family Series No. 5, "Mr. Jarr's Magnetic Friend (Comedy).

TUESDAY, APRIL 13, 1915.

BIOGRAPH—Lorna Doone (Special—Two parts—Drama).
EDISON—His Sad Awakening (Comedy).
ESSANAY—The Turn of the Wheel (Special—Two parts—Drama).
KALEM—The "Pollywogs" Picnic (Comedy).
LUBIN—Black Art (Comedy).
—Cleaning Time (Comedy).
SELIG—Mrs. Murphy's Cooks (Western-Comedy).
VITAGRAPH—Between the Two of Them (Broadway Star Feature—Special—Three parts—Drama).

WEDNESDAY, APRIL 14, 1915.

EDISON—The Cook's Mistake (Comedy).
ESSANAY—The Fable of "The Men at the Woman's Club" (Comedy).
KALEM—The Voice from the Taxi (Episode No. 12 of "The Girl Detective" Series—Special—Two parts—Drama).
LUBIN—A Prince of Peace (Special—Two parts—Drama).
SELIG—Iole, the Christian (Drama).
VITAGRAPH—His Phantom Sweetheart (Comedy-Drama).

THURSDAY, APRIL 15, 1915.

BIOGRAPH—The Test of Sincerity (Drama).
ESSANAY—The Bouquet (Comedy).
LUBIN—Rated at $10,000,000 (Special—Three parts—Drama).
MINA—The Amateur Nurse (Comedy).
SELIG—Hearst-Selig News Pictorial No. 30, 1915 (News).
VITAGRAPH—Strength (Drama).

FRIDAY, APRIL 16, 1915.

BIOGRAPH—The Girl and the Matinee Idol (Comedy-Drama).
EDISON—A Woman's Revenge (Special—Two parts—Drama).
ESSANAY—
KALEM—The Third Commandment (Special—Three parts—Dr.).
LUBIN—The Accusing Pen (Drama).
SELIG—The Strength of A Samson (Burlesque-Comedy).
VITAGRAPH—The Love Whip (Comedy).

SATURDAY, APRIL 17, 1915.

BIOGRAPH—One Hundred Dollars (Drama).
EDISON—The Landing of the Pilgrims (Drama).
ESSANAY—The Return of Richard Neal (Special—Three parts—Drama).
KALEM—The Girl Engineer (Episode No. 23 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Just Look at Jake (Comedy).
SELIG—The Jungle Stockade (Jungle-Zoo Wild Animal—Dr.).
VITAGRAPH—Elsa's Brother (Special—Two parts—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending April 10, and April 17

(For Extended Table of Current Releases See Pages 314, 316, 318.)

Universal Film Mfg. Co.

SUNDAY, APRIL 4, 1915.

LAEMMLE—The Pinch (Drama).
L-KO—No Release this Week.
REX—A Lesson From the Far East (Two parts—Human Interest—Drama).

MONDAY, APRIL 5, 1915.

IMP—The Story the Clock Told (Drama).
JOKER—Wedding Bells Shall Ring (Comedy).
—In the Land of the Mikado With Homer Croy (Educational).
VICTOR—The Guardians of the Flocks (Two parts—Western—Drama).

TUESDAY, APRIL 6, 1915.

BIG "U"—Putting One Over (Drama).
GOLD SEAL—The Mysterious Contragrav (Two parts—Mystery—Drama).
NESTOR—Eddie's Little Nightmare (Comedy).

WEDNESDAY, APRIL 7, 1915.

ANIMATED WEEKLY—Number 161 (News).
LAEMMLE—His Captive (Two parts—Drama).
L-KO—The Fatal Note (Comedy).

THURSDAY, APRIL 8, 1915.

BIG "U"—The Heart Breaker (Two parts—Comedy—Drama).
REX—The Clutch of the Emperor (Drama).
STERLING—The Butler's Busted Romance (Comedy).

FRIDAY, APRIL 9, 1915.

IMP—The Broken Toy (Two parts—Heart Interest—Drama).
NESTOR—The Baby's Fault (Comedy).
VICTOR—The Rustle of a Skirt (Comedy-Drama).

SATURDAY, APRIL 10, 1915.

BISON—And They Called Him "Hero" (Two parts—Civil War—Drama).
JOKER—Fares, Please! (Comedy).
POWERS—The Law of the Open (Drama).

SUNDAY, APRIL 11, 1915.

LAEMMLE—Life's Furrow (Drama).
L-KO—No Release this Date.
REX—The Grind (Three parts—Human Interest—Drama).

MONDAY, APRIL 12, 1915.

IMP—The Streets of Make-Believe (Comedy).
JOKER—Skipper Simpson's Daughter (Comedy).
VICTOR—Saved by a Dream (Three parts—Society-Drama).

TUESDAY, APRIL 13, 1915.

BIG "U"—The Old Tutor (Drama).
GOLD SEAL—Wild Irish Rose (Two parts—Rural Drama).
NESTOR—A Mixed Up Elopement (Comedy).
—An Educational Subject on the Same Reel.

WEDNESDAY, APRIL 14, 1915.

ANIMATED WEEKLY Number 162 (News).
LAEMMLE—When the Spider Tore Loose (Drama).
L-KO—Under the Table (Two parts—Comedy).

THURSDAY, APRIL 15, 1915.

BIG "U"—The Troubadour (Two parts—Western and Mexican Drama).
REX—A Man and His Money (Drama).
STERLING—Playmates (Juvenile Comedy).
—An Educational Subject on the same Reel.

FRIDAY, APRIL 16, 1915.

IMP—The Bombay Buddha (Three parts—Mystery—Drama).
NESTOR—All in the Same Boat (Comedy).
VICTOR—Grand Opening of World's Only Movie City (Special—Topical).

SATURDAY, APRIL 17, 1915.

BISON—The Girl of the Night (Two parts—Human Interest—Drama).
JOKER—The Way He Won the Widow (Comedy).
POWERS—The Love that Lasts (Drama).

Mutual Film Corporation.

SUNDAY, APRIL 4, 1915.

KOMIC—Ethel's Deadly Alarm Clock (No. 20 of the "Bill" Series—Comedy).
MAJESTIC—Doctor Jim (Two parts—Drama).
THANHOUSER—The Life Worth While (Drama).

MONDAY, APRIL 5, 1915.

AMERICAN—His Brother's Debt (Two parts—Drama).
KEYSTONE—Droppington's Devilish Dream (Comedy).
RELIANCE—The Winning Hand (Drama).

TUESDAY, APRIL 6, 1915.

BEAUTY—The Once Over (Comedy—Drama).
MAJESTIC—The Little Mother (Drama).
THANHOUSER—The Cycle of Hatred (Two parts—Drama).

WEDNESDAY, APRIL 7, 1915.

AMERICAN—A Touch of Love (Drama).
BRONCHO—Molly of the Mountains (Two parts—Melodrama).
RELIANCE—The Indian Changeling (Drama).

THURSDAY, APRIL 8, 1915.

DOMINO—The Winged Messenger (Two parts—Drama).
KEYSTONE—Not Yet Announced.
MUTUAL WEEKLY—Number 14, 1915 (News).

FRIDAY, APRIL 9, 1915.

AMERICAN—The Problem (Drama).
KAY-BEE—The Roughneck (Two parts—Drama).
PRINCESS—The Reformation of Peter and Paul (Comedy).

SATURDAY, APRIL 10, 1915.

KEYSTONE—Not Yet Announced.
RELIANCE—Station Content (Two parts—Drama).
ROYAL—Burglars By Request (Comedy).

SUNDAY, APRIL 11, 1915.

KOMIC—By Fair Means or Fowl (Comedy).
MAJESTIC—The Fencing Master (Two parts—Drama).
THANHOUSER—A Double Exposure (Comedy—Drama).

MONDAY, APRIL 12, 1915.

AMERICAN—The Poet of the Peaks (Two parts—Drama).
KEYSTONE—Droppington's Family Tree (Two parts—Comedy).
RELIANCE—His Bachelor Dinner (Drama).

TUESDAY, APRIL 13, 1915.

BEAUTY—Persistance Wins (Drama).
MAJESTIC—The Little Matchmaker (Drama).
THANHOUSER—The Moment of Sacrifice (Two parts—Drama).

WEDNESDAY, APRIL 14, 1915.

AMERICAN—The Wishing Stone (Drama).
BRONCHO—Shorty Turns Actor (Two parts—Comedy-Drama).
RELIANCE—The Job and the Jewels (Drama).

THURSDAY, APRIL 15, 1915.

DOMINO—The Sons of Toil (Two parts—Drama).
KEYSTONE—Title Not Yet Announced.
MUTUAL WEEKLY—Number 15, 1915 (News).

FRIDAY, APRIL 16, 1915.

FALSTAFF—The Actor and the Rube (Comedy).
KAY-BEE—The Taking of Luke McVane (Drama).
RELIANCE—The Light in the Window (Drama).

SATURDAY, APRIL 17, 1915.

KEYSTONE—Title Not Yet Announced.
RELIANCE—A Man for All That (Two parts—Drama).
ROYAL—When Youth Won Out (Comedy).

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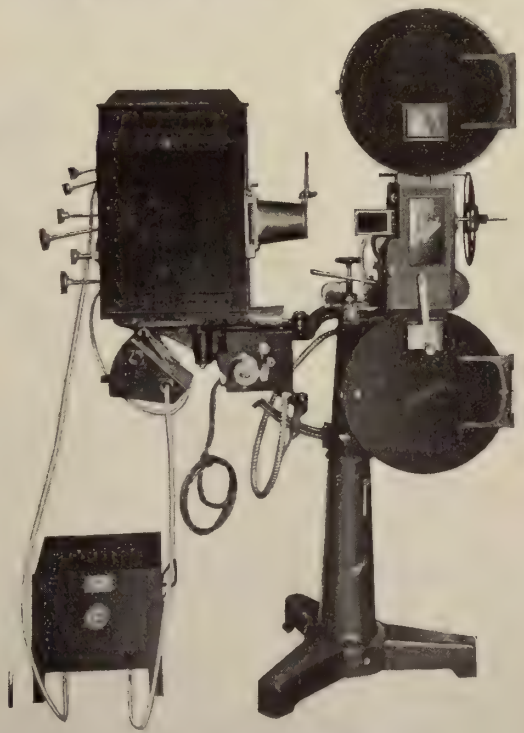

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The Outlaw's
Revenge

Enoch Arden

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THE SATURDAY EVENING POST

The Inside Story of a Big Film

Just about a year ago, I went to Mexico to see General Villa about the moving pictures of the Mexican War, at which all the world marvelled. Some of the best camera men and two of the greatest directors in the United States were with me. Quite accidentally we stumbled upon a tragic story of Villa's own early life. Of how, in seeking revenge for the death of his two unprotected sisters, at the hands of officers of the Mexican Army, he was thrown into prison,—escaped with the aid of an Indian half-breed whom he had earlier befriended, became an outlaw,—and,—finally was made Chief of the band that formed the nucleus of the Mexican Rebel Army.

Here was a tremendous epic of real life,—a theme big with every human emotion—ready to hand. Here was almost the very scene of the tragedy; here were thousands of restless Mexicans—as there had been when only a few years before Villa was *living* the story we had just heard. Then the telegraph wires began to hum. Well-known actors and actresses came—learned the story—lived the life—and then re-lived the Story before the Camera.

The result is a wonderful picture,—doubly intense because of its *reality*. The battle scenes are tremendous; hundreds of the actors in them were actual Mexican soldiers,—members of the old rebel band. A few scenes are pictures of real battles "cut" into the story.

Frankly, this film wasn't made as a Mutual Master-Picture. It was made to go out alone as one of the big motion picture accomplishments of the decade. Thrilling—intense—overpowering, yet full of trembling sunshine and tremendous spaces—where the horizon is miles away and the foreground frighteningly near,—it is truly the great melodrama of the blood-red dawn of a new republic.

I am sending it out now—big as it is—as a fitting companion to the four Mutual Master-Pictures which have already appeared.

You'll be glad you saw it—and ten years from now—your children will be glad you took them with you.

I have called this picture

THE OUTLAW'S REVENGE
In the Dawn of a New Republic.

The tears would come—I couldn't help it—and I'm not ashamed.

I wonder if there's a school-boy who hasn't had all he could do to keep them back when he read Enoch Arden? Yet was a sweeter story ever told than in Lord Tennyson's poem? How simple and direct and wonderful it all is. And how very, very beautiful.

With me, when I saw the film at the Majestic Studios today, were half a dozen picture-hardened men, and two no less practiced women. It is not unnatural that we talk over the pictures as they are shown. There's a running comment always. But somehow—as scene followed scene in Enoch Arden—the room became very still. The click of the machine was lost in the booming of breakers on far-off beaches. Long-forgotten lines of smooth-running verse came back to us all, I think—and the old New England fishing village seemed like the brightening of some dim recollection.

For nearly an hour no one had spoken; then one of the women sniffled,—the lights came on,—and both my cheeks were wet.

Go to see ENOCH ARDEN.

Some good theatre near you should show it ***soon.***

You will enjoy every minute of it—and so will your mother and your sister—and your sweetheart. So, too, will your son if he's red-blooded and the right sort.

And if—at the very end—your eyes fill up and there's a tightening in your throat—it's a good sign.

Meantime—while you think of it—

Say at the box office of the theatre you attend: "I want to see

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General Villa is now almost constantly in the public eye, and

Because—

the cast of players, the beautiful scenery and the excellence of the production will bring big business to your house.

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Book it *NOW*
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This magnificent reproduction of Lord Alfred Tennyson's famous poem is already known to many people in your community.

More will know about this Majestic four-reel wonder-picture through full-page advertisements in The Saturday Evening Post and other magazines.

You will create interest in this picture just as soon as you announce it, and you'll cash in on this interest when you run this four-reel Mutual Master-Picture in your theatre.

Book it *Now*—Book it *First*

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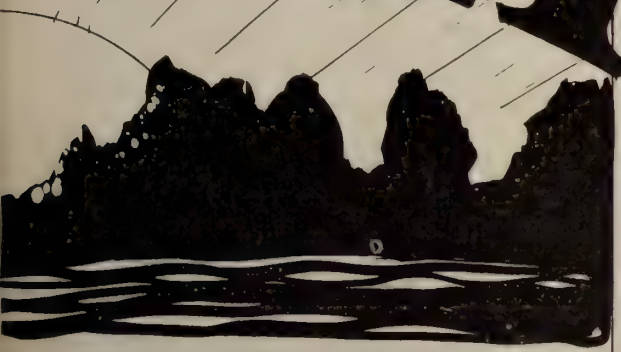

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ANDREW J. COBE, President

Stories of the Films

General Film Company.

KALEM.

THE GIRL AND THE BACHELOR (Special—Two Parts—April 12)—Mrs. Blandon's dearest wish is to have her son George marry. George, however, is a woman hater and frustrates all his mother's match-making efforts. The arrival of Jean, a distant relative, gives Mrs. Blandon the opportunity she wants. Jean is an orphan and the Blandons are the only relatives she has in the world. The morning after her arrival, Jean, about to take her place at the table, is ordered by Mrs. Blandon to wait until the family have finished their meal. Taken completely aback, Jean rushes to her room humiliated and heartbroken.

His mother's cruelty fills George with amazement. Although he had vowed to shun Jean, George rises from the table and hastens after her. In his desire to soothe the girl, he informs her that his mother occasionally experiences irrational spells. Mrs. Blandon's attitude towards Jean during the ensuing week leaves George bewildered. His sympathy towards Jean deepens into love and when the girl finally declares her inability to endure Mrs. Blandon's eccentricities another day, George urges her to become his wife.

Mrs. Blandon overhears the proposal and the next instant Jean finds herself half-smothered in the woman's embrace. George's mother then confesses that her conduct towards Jean had been part of her plan to make her son take an interest in the girl. Jean and George, sheepishly admitting that the scheme has worked to perfection, name their wedding day.

THE "POLAWOGS'" PICNIC (April 13)—Five minutes after General Information hangs his uniform out to air, Ham and Bud have it in their possession and are speeding towards the horizon. When safe from pursuit, Ham gets into the uniform. The gallant general was to have been the guest of honor at a picnic given by the Ancient Order of United Pollywogs. Although the members of the organization know the man by reputation, they have never seen him. Consequently, when Ham appears at the picnic grounds, they give him the grand salaam.

A series of contests have been arranged for the edification of the guest of honor. The first is a tug-of-war. Ham, however, breaks this up when he accidentally sets fire to the rope. When the pie eating contest is announced, Ham and Bud enter. Ham wins by the simple expedient of tucking the pies inside his shirt when no one is looking. Bud, however, almost queers matters when he playfully hits Ham on the chest. A prize of $100 tempts Ham and his army to enter the greased pig contest. Although the chase leads over hill and dale and through houses, Ham finally captures the porker. He has just been awarded the prize when the real General Information, mad as a hornet, appears upon the scene. With one accord Ham and Bud turn and flee with the speed of frightened jack rabbits.

THE VOICE FROM THE TAXI (Episode No. 12 of "The Girl Detective" Series—April 14)—A cry for help which comes from a passing taxi, causes Jean, the Girl Detective and her assistant, Warrington, to investigate. The taxi stops in front of a handsome cottage. Before Jean can interfere two men leap from the machine and carry a girl into the building. With a request to Warrington that he break into the place if she fails to return within twenty minutes, Jean enters the cottage. An instant later, the Girl Detective is seized and dragged into a secret room. While her captors are binding her to a chair, Jean discovers the girl she had seen carried into the house, in a similar predicament.

The other captive is Emily Wharton, an heiress. She has been kidnapped as the result of her guardian's plot to steal her fortune. This man, Jordan, compels Emily to affix her signature to a document which he places before her, leaving the two girls securely bound. Jordan and his accomplice, Thompson, depart. Shortly afterwards, Warrington and a number of policemen break into the house. Guided by Jean's voice, they locate the secret room and liberate the girls. Emily declares that unless Jordan can be prevented from presenting the document she had signed to the trustees of her estate by three o'clock, the scoundrel would obtain possession of her fortune.

Warrington and Jean hasten to the address mentioned by Emily. They arrive just as Jordan places the document before the trustees. While Jean denounces the man, Warrington engages him in a struggle. It ends when Jordan, rather than face imprisonment, leaps through the window to his death. Thompson is captured by Jean and carted to prison.

THE THIRD COMMANDMENT (Special—Three Parts—April 16)—Nell, Roth, Fane, Holly and Cornwall reside in the same boarding house. Roth, madly in love with Nell, learns that she is to marry Holly. He secretly plans to put his rival out of the way. Roth succeeds in getting Holly and Fane to quarrel. In his anger, Holly threatens to kill the latter. Later, Fane is found dead outside a saloon. Holly is arrested for the crime. In his testimony at Holly's trial, Roth takes the solemn oath that he had seen Holly kill Fane. On the strength of this evidence, the accused man is convicted and sentenced to death. Roth now feels the way clear to win Nell. The girl, however, shows her hatred toward him.

Hess, the murdered man's cousin, appears to learn the details surrounding Fane's death. Struck by the likness which Hess bears to his cousin, Cornwall conceives the idea of frightening Roth into a confession. Hess dresses in Fane's clothes and confronts Roth at every turn. The latter is frightened. His conscience troubles him and drives him forth to seek peace. Encountering Hess on the street, Roth assaults him. In his effort to escape the pursuer seeks refuge in a dive. There he meets "Dope," a touch character and Fane's best friend. A fight ensues in which Roth mortally wounds the man. The police enter in time to capture Roth. Dying, "Dope" makes a confession exonerating Holly.

THE GIRL ENGINEER (Episode No. 23 of the "Hazards of Helen" Railroad Series—April 17)—The interests which own the smelter offer to purchase Williams' mine, provided it assays a higher grade of ore than that produced by Walker's mine. The rival mine owners thereupon load a couple of cars with ore and consign them to the assayer. Knowing that Walker's mine produces a richer ore, Williams endeavors to hold up his rival's shipment. Several of his men attack the engineer of the freight and lay him low. Helen, the operator at Lone Pennt, sees the attack. While the train crew gives battle to the desperadoes, she dons overalls, climbs into the engine cab and pulls the throttle wide open.

Williams waiting at the assayer's office, receives a phone message from his foreman telling him how Helen has frustrated the plot. Undismayed, the scoundrel succeeds in changing the billing cards on the cars, containing his ore and Walker's ore. Walker, confident of success, is dumbfounded when the assayer informs him that the cars bearing the less Williams cards contain the better grade of ore. Helen suspects something wrong and makes an investigation. As the result Williams contemptible trick is revealed. Frustrated, the scoundrel endeavors to escape but Helen again interferes and Williams is placed under arrest.

VITAGRAPH.

THE JARR FAMILY SERIES. No. 5—Mr. Jarr's Magnetic Friend (April 12)—On one of the Jarr's quiet Sundays Fritz, the shipping clerk, calls on Jarr and tells him that his sister, the sentimental sort, has taken in love with Dinkston, the pool addict, that the lady has determined to die for Dinkston even a little affection for her. Jarr, ever ready to minister to the needs of his business, but his wife refuses him to do something. Jarr visits Fatima with Fritz and finds her living on the sofa. Dinkston had wrongly concluded that Fatima was dead. While they are bringing her to get up so they may enter, Vera Grimm, the lady reformer, calls and learns the whole sad story. She decides Dinkston is to blame, and starts out on his trail. She catches him, snaps a pair of handcuffs on his wrists and hustles him to Fritz's home. While struggling with the bed, first Jarr, an officer, and then Hogan, who is Dinkston's rival are pinned beneath it. Dinkston gets Fatima coming for him and "beats it." After a chase, he takes refuge in a powerhouse and hides underneath a big dynamo. Hogan, with a fiendish desire for revenge, sneaks to the switchboard and starts the machine running. The chief engineer stops it, but too late; it is found that the poor fellow has been magnetized. Nobody can touch him. Fatima arrives, and Dinkston, with malice aforethought, embraces her. The electric shock knocks her into Hogan's arms, and snatching a pair of rubber gloves, Dinkston escapes to Jarr's home. There he takes off his gloves and attracts all the bric-a-brac in the house to himself. The police finally nab him, with the aid of a rope. At the last Fritz is seen reducing the folding bed to kindling wood while Jarr, with a sigh of intense relief, complacently lights a cigar and blames Cora, his wife, for all the rumpus.

BETWEEN THE TWO OF THEM (Broadway Star Feature—Three Parts—Special—April 13). While competing for the ten thousand dollar prize play, George Gray, an author, will not permit his wife, Marjorie, who is really very talented to assist him or make any suggestions. Realizing that he is not doing the plot justice, Marjorie interviews a dramatic critic and enlists his aid. A couple of "charitable" neighbors see her enter the critic's home alone, and, scenting a scandal, consider it their duty to warn Gray. Thinking the anonymous warning preposterous, George tears it up, but later, finding an apparently compromising letter, is greatly disturbed. Doubts creep into his mind, and he engages the services of Steele, a detective, to watch Marjorie. That night she goes to the critic with the play finished according to her own ideas. Delighted with its great improvement they talk enthusiastically over it and the detective watching them, misconstrues the situation. Gray completes his play and sends it off, after which he receives the detective's report. He goes to Marjorie's room, where he bitterly denounces her and goes out of the house, without giving her a chance to defend herself. Several days afterwards Gray receives word from the publishers that they have accepted the "corrected version of his play." He does not know what to make of it, as he knows nothing of any other version than his own. Gradually it dawns on him his wife must have something to do with it, and when he receives his check with his wife's manuscript containing his name as author, he knows the truth. He now feels keenly their estrangement and becomes remorseful. On the opening night of the play it proves a hit and unable to stand the applause and congratulations he does the only honorable thing. He publicly announces that credit for the authorship is entirely due his wife. Marjorie leaves the theater and hurries home, locking herself in her room. On Gray's humble return she tells him through the locked door just what she thinks of him then when he is thoroughly penitent, she permits him to enter.

HIS PHANTOM SWEETHEART (April 14)—After dining at his club, Jack Courtney, a young man of independent means, is about to leave for the opera with some friends, when he receives a message from a business associate, asking him to wait at the club for him. In a big easy chair Courtney falls fast asleep and dreams that he goes to the opera and while seated in a box becomes infatuated with a beautiful girl. He cannot keep his eyes from her. She does not see him until the end of the second act, then she happens to encounter his direct gaze. After a moment of suspense to his delight, she bestows a dazzling smile upon him. At the end of the performance Jack sees the girl in the lobby looking about in evident helpless confusion and upon inquiry learns she has lost her escort in the crowd. He at once offers her his arm and takes her home. There he is about to bid her good-night but she invites him in. No sooner is he in the house when his passion overpowers him, and he seizes the girl in his arms, telling her of his love. To his surprise she yields to the embrace and shyly admits her love for him. Placing her arms about his neck she bids him never to leave her. He promises but begins to feel a little queer about the suddenness and warmth of the girl's affection. She

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excuses herself for a few moments, and while awaiting her return, he is unable to shake off a strange, uncanny fear. Suddenly he hears an unearthly shriek, springs to the door and there, in a blaze of light, stands the girl. Her hair down, a wild look in her eyes, she seems transformed into a wild beast. Then, without warning, she rushes at Jack and grabs him by the throat in a maniacal clutch. He struggles, but cannot break her hold, and just as he feels himself being slowly strangled to death—he awakes to find himself back in the club, just where he had fallen asleep.

STRENGTH (April 15).—Kindly of face and big of heart, with a powerful physique, Jim Vaughn, keeps steadily at work on his gold claim, despite the petulant complaints and expressions of his young wife that he will "never strike it." As the days go on, she becomes more and more dissatisfied, until Franton, a young prospector, meets with an accident near their home, in which he is nursed back to health by the Vaughns. Mrs. Vaughn becomes infatuated with him and his tales of life in the cities. Jim interrupts them in one of their tete-a-tetes, but apparently takes no notice. While Franton nervously watches him, Jim pulls himself up to a rafter with one hand, takes the exploding caps he had come after and then easily bends a thick iron bar double. His exhibition of strength is meant for Franton's benefit, and it has its effect. After he has gone, the badly scared prospector tells Jim's wife he fears her husband is aware of their friendship, and abruptly leaves. Jim returns, and, finding a note left for his wife by Franton, is furious. Buckling on his revolver, he stalks grimly after the prospector. His wife finds the note page torn out of the book, and, realizing her husband has found it, takes a pistol and hurries after Jim. She finds Jim bending over the cowering prospector, forcing the ingrate to pan gold, telling him, "The one who strikes the first nugget, wins the girl; the loser"—and Jim points significantly at his revolver, must make short work of himself!" Franton finds no nugget, and while Jim is washing his pan, Franton grabs the pistol and is about to shoot Jim, when Beatrice shatters his wrist with a bullet. Jim finds a nugget and commands Franton to carry out the pact, but Beatrice intercedes and Jim, thoroughly disgusted, turns away. Beatrice drives Franton away from the place, then goes to her husband. She has had her lesson, and Jim, knowing she is thoroughly repentant, gladly forgives her.

THE LOVE WHIP (April 16).—For a time after their honeymoon, Jack Wright continues ardently sentimental, but when business cares and responsibilities begin to bear down upon him, he becomes less demonstrative, although his love remains unchanged. Alice, his wife, gets all upset, consults her married sister and is advised to try the "love whip" of coolness and jealousy. When Jack—whose big deal has turned out successfully—returns home lightheartedly, he meets with an icy reception and his wife insists he kiss her only on the forehead. He is puzzled at first, then worried. Finally he consults his business partner, who advises him to try a little coolness himself. To this end, Jack has his stenographer address him a fancy perfumed envelope, which is sent to his home. Alice's suspicions are aroused by the missive, and she resolves upon bitter retaliation. "Doll-ing up" with rouge and scenting her hair with tobacco smoke, she starts a desperate flirtation with a neighbor. The plan works, and Jack, raging with jealousy, pretends to flirt with the maid; permitting himself to be caught by Alice. The mix-up grows in intensity. Jack employs a detective agency to track his wife and she, in turn, employs another detective agency to watch him! Each make an appointment with the sleuth employed by the other's agency. To secure evidence, the young gentleman sleuth takes Alice for a taxi ride, but when he attempts to kiss her, she sails into him like a tigress. Meanwhile, the fair young lady detective, for the same reason, goes to a cafe with Jack, where she attempts to caress him. He repulses her, saying that he had flirted simply to make his wife jealous. The next day, when the reports from their detective agencies arrive, Alice and Jack learn of each other's innocence and soon misunderstandings give way to repentance and rehabilitated love and happiness.

ELSA'S BROTHER (Special—Two Parts—April 17).—After his daughter's death, Andre Hoffer, an old Swiss watchmaker, cares for his grandchildren, John and Elsa Smardon. The girl is sweet and lovable, but John is wild, dissipated and selfish. Tom Hickey, his chum, writes John from the west that there is an opportunity to come out there and learn the mining business. After a sad farewell (largely indifferent on his part), he goes west, where he falls in with a wild crew of miners and hangers-on. He and Phil Lessing, a clean-living young engineer at Hammonds' mine, become bitter enemies. In a quarrel, John is shot and Phil's employer advises him to skip, which he does. John partially recovers and is sent to an old miner's hut in the mountains to regain his health. John sends word to Elsa that the doctor has told him that his death is only a matter of weeks. John, however, does not die and in his loneliness, forms a resolve to make a man of himself. He leaves the hut suddenly without telling anyone his destination, and in another country, regains perfect health and, keeping his good resolutions, prospers. Elsa mourns him as dead, and devotes herself to deeds of charity and kindness. By chance, Phil, one day, meets Elsa, in her grandfather's shop. The two are attracted, fall in love and become engaged. Later he learns, to his horror, that he has killed—as he thinks—the brother of the girl he is to marry. He confesses and Elsa shrinks from him, saying that marriage is impossible. She quickly changes her mind, however, when John writes them saying that he is alive and coming home. On John's return Phil is welcomed as a member of the family, and John is the most eager to receive him.

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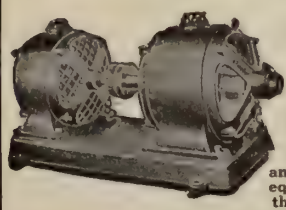

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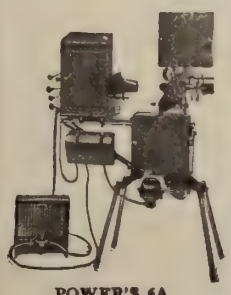

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EDISON.

A DEADLY HATE (An Adaptation of the Play by George Roberts—Special—Three Parts—April 12).—Charles Meredith is jealous of his brother, John, who is the favorite of Lady Constance. When Sir Randolph, father of the young men, on his deathbed, calls the members of the family to him, Charles, who is subject to epileptic fits, is unable to join the sad gathering, as he has just recovered from a violent spasm. Sir Randolph wishes it understood that he wants his son, John, to marry Lady Constance, his ward. When Charles, the dissolute son, hears of this, he swears revenge. Despite the fact that John importunes Charles to take up his residence with him at Fernleigh Grange, Charles will not listen to it. When his money gives out and he is besieged by his many creditors, and the administrator of his father's estate refuses to give him any more money, he decides to go to Fernleigh Grange. While there, he comes in contact with the administrator of the Meredith estate, and after an argument Charles kills him. John appears upon the scene just as Charles is looking fiendishly at the prostrate form before him. Charles is taken to an insane asylum, and is locked up after an examination by alienists.

John and Charles are twins and there is a wonderful resemblance between them. On the night of the dinner in celebration of John's engagement to Lady Constance, Charles escapes from the asylum and enters the Meredith home. After the dinner, Charles attacks John in the hallway after the former has stolen out from behind a suit of armor in which he has been hiding. Charles overcomes his brother, whom he throws out of the window. When Lady Constance and others appear upon the scene, Charles poses as John and because of the marked resemblance, he is not discovered. Lady Constance is shocked at his rudeness, however, and when he handles her roughly, wonders at the transformation. At the asylum where John has been taken by the guards, who found him unconscious outside the Meredith home, he is unable to convince the authorities that he is not Charles.

On the wedding night, when all is ready, Jasert, a guard, who has learned the identity of John through a blemish on his body, goes to Charles and demands money of him for silence. Charles realizes that he is caught, and in a struggle with Jasert, kills him, throwing his body over a cliff. That night, there is a fire at the asylum and John escapes. He hurries to his home and arrives just as Lady Constance is putting on the bridal veil. There is a scene in her room, and at the height of it, Charles is taken with a fit. He is quickly taken away. John explains to the satisfaction of the guests, and the wedding goes on as if nothing had happened.

HIS SAD AWAKENING (April 13).—Halen Hardy is an old man with the weight of years and a wealth of beard on his shoulders, while his son, Nowerk, is a healthy, lazy young man who reads cheap love stories and sends his father to work every morning. On this particular morning the tottering old man starts out with his dinner pail and from all appearances he has almost both feet in the grave and is liable to die from lack of breath at any minute. Nowerk sees him off, and soon the father is at a ditch with his pick and shovel. After he has lifted a few grains of earth by much effort, a policeman reminds him that it is Sunday, and that it is against the law to work on the Sabbath. Poor old father gladly welcomes the interruption and unsteadily walks away.

His son, in the meantime, is enjoying the society of pretty Miss Winthrope, who dropped a package from her automobile and become infatuated with Nowerk when he picked it up and brought it to her. She takes him for a ride in her car and Nowerk is convulsed with joy. He returns to the veranda of the modest little home and is soon absorbed in the lurid pages of some wildly exciting love story with paper covers. Suddenly, Nowerk is seen walking along the street by Miss Winthrope. She calls him and after a ride to the park in her car, she proposes to him, giving him a diamond ring. He

kisses the ring and finds it to be alum. Miss Winthrope hustles him to her home where Nowerk tells her parents they must ask his parents for consent to the marriage. Quickly the trip to Nowerk's home is made and when his mother refuses to allow her son to be a rich woman's poodle-dog, Nowerk plans to elope. He leaves a note and runs off with his fiancee. When the Hardys see the note, they rush out to the stable and get their horses (grotesque figures with horses' heads in which the Hardys array themselves) and go in pursuit of the flying automobile. The chase is the funniest thing in forty states. Into the living room in the Winthrope home, goes the "horses" just in time to prevent the marriage. At this juncture, the poor old father comes into the scene with his dinner pail, with which he strikes Nowerk on the head. Mrs. Hardy comes out as Nowerk wakes up from his dream.

THE COOK'S MISTAKE (April 14).—Bridget, the cook, has just finished handing out some of her mistress' food to Fixt Post, a policeman, and the latter prepares to leave via the kitchen door. As he starts to go, he unknowingly drops a letter which Bridget unblushingly picks up and reads after he has gone. It is to the effect that Nora will have his sailor suit ready soon and will send it over that afternoon, so he can have it for the masquerade ball at Finnegan's Hall. The conclusion is an expression of the soul and when Bridget sees the signature "Nora," she goes to the dresser and takes out a brace of revolvers with which she intends to shoot up the ball and her faithless policeman "lover."

Little Tommy stops on his way to Post's house with the bundle containing the sailor suit. A crook sees him lay it down while he joins in a game with some other boys. Tommy turns around in a few minutes and discovers the package is missing. On the other side of the high fence, the crook is opening the package. Inside is a note from Nora to the effect that she will not be at the ball until late. A ticket is enclosed and in the note, Nora mentions that Mrs. McGuire will be at the affair with all of her swell diamonds, which she got with her latest husband. The crook sees a bonanza at the ball, and decides to array himself in the sailor suit and go.

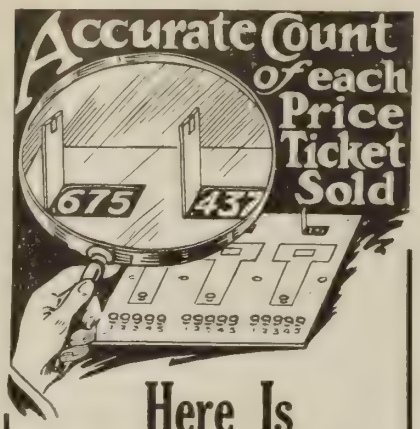
Bridget enters the ball-room looking for the betrayer of her love. Not sighting a sailor suit, she goes to the balcony. Her eye suddenly spots the crook, who is dancing around close to the woman with all the precious stones, and rushing to the edge of the balcony, Bridget drops to the floor below. The sailor sees her and starts to run. Bridget whips out both revolvers and starts to shoot up the place. Out of the hall goes the sailor with Bridget in hot pursuit. Down the street they go, the sailor dodging into a restaurant. He rushes in and turns over tables in his excitement. The diners are frightened and are afraid to remonstrate with what they think is an escaped lunatic. Bridget follows him in and shoots up the restaurant. Pies are thrown about and there is general chaos. The manager calls the police but that doesn't matter. The chase continues up several streets and the sailor finally ends up in a tank on the roof of a building. Bridget follows and soon all, including several policemen, are struggling in the water. Bridget then takes a good look at the sailor and sees her mistake.

ESSANAY.

A JITNEY ELOPEMENT (Special—Two Parts—Chaplin Release—April 1).—Count de Ha Ha aspires to the hand of an heiress and $1,000,000. The father of the beauteous lady pays over the million and tries to deliver the daughter. She, however, has a mind of her own. She drops a note from her balcony, begging to be saved from the cruel fate. Charles Chaplin picks up the note and at once enters the house and announces he is the Count de Ha Ha. He gets a royal welcome. While dining at the house, however, the real count appears. His former negotiations had been carried on by correspondence, but he proves to the satisfaction of the millionaire that he is IT.

In the ensuing battle Chaplin kicks both the count and the irate parent out of the house and flees with the girl. They find a Jitney automomile, and after dropping a nickel in the slot are off, the count, the cruel parent and several policemen in pursuit in another machine. There is a wild race across all kinds of roads, through woods and across small creeks, in which the autos run both backwards and forwards, colliding many times. Chaplin loads his auto with bricks and when the pursuers are too close bombards them. He knocks the policemen out into the mud puddle.

Finally there is a terrific collision and the pursuers' machine is knocked across a dock and plunges several feet into a river, submerging the count and the irate father. Then the happy pair kiss and race for a parson.



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A NIGHT IN KENTUCKY (April 12).—Jack Westlake, brother of Tom Westlake, stalled in the Kentucky mountains by a train wreck, walks into town and is cautioned by a pretty girl that "they are after him." He follows her, amused, and is captured by the three Jordan brothers, who bring him before their father. Col. Jordan accuses Jack of having deserted Mary, his daughter, after wedding her. Jack, enraged by an epithet cast on him by one of the brothers, demands an apology. A duel follows in which Jack is slightly wounded. Mary comes on the scene after the first shots and says that Jack is not her husband. Jack then explains that he is Tom's brother and that Tom died suddenly while in a lawyer's office on business, leaving Mary in ignorance of his fate. Jack departs for his train, followed by the love-lit eyes of Kentucky.

THE TURN OF THE WHEEL (Special—Two Parts—April 13).—Ralph Herbert, in love with Helen Vincent, a society beauty, annoys her with his attitude, which is one of protection. He treats Helen as a small child and she resents it, although she really loves him without knowing it. Herbert is the moving spirit of the Iota Mining Company, which must buy an ore railroad to increase its profits.

Jack Deerforth, an unscrupulous but brilliant manipulator, secures the railroad needed by the Iota Company for the purpose of holding up the company. He makes use of Soper, Ralph's secretary, to do this. Helen Sinclair is a frivolous young married woman. Her husband gives her some bonds to put away and she borrows $10,000 from Deerforth on them. This gives Deerforth a hold on her cousin, Helen Vincent. He uses the lever to get Helen Vincent to his house.

Ralph finds her there. Instead of losing faith in her he corners Deerforth, having had advance information from Soper, whom he cought robbing his safe. Deerforth is defeated in a terrible fight between the two men. Helen Sinclair is saved from her folly. Deerforth also is defeated in his plan to hold up Ralph, and Helen Vincent comes to the knowledge of her love for Ralph.

THE FABLE OF THE MEN AT THE WOMAN'S CLUB (April 14).—The club would round up once each week at homes of members to read papers—followed by discussion—after which somebody would pour. It was suspected that Josephine only came to the Brain Barbecue to kill time, but her home had large front rooms that could be thrown together. Therefore Josephine was useful. The club settled on a big show to which the Hes were invited. The men were led in—pulling at the halters—with their ears laid back. Some husbands or brothers got rear seats or stood along the wall so as to execute a quiet sneak if things got too literary. Josephine discovered that not more than 60 per cent. of the men were en rapport about woman's destiny—and did not like to have prominent business men of the town dying of leg cramp—or thirst—or anything like that. She left the discussion and started life saving. In two minutes, of the men left in the front room, one was asleep and the other was penned in. They clustered around Josephine and sang songs about baby and chickens and razors. Josephine was dropped from the club but right now is the most popular woman in town.

THE BOUQUET (April 15).—The girl gets a beautiful bouquet of flowers from her fiance, who wants her to enjoy the fragrance because these flowers will be in their new home when they are married. The girl puts them in a vase and uses them for a table decoration. There is to be a party at her home that day and they are a very welcome ornament. Sweedie, the maid, also loves flowers, and when she sees them on the table, decides to put some greens in with them. She goes into the woods and picks nettles and puts them in with the flowers. When the guests arrive they all admire and smell the flowers. By the time they are ready to partake of the refreshments, their skin is stinging from contact with nettles. The fiance comes and he gets it too. The girl's mother finds out Sweedie is responsible and calls the police. The policemen also get it and when last seen they are all running to try to get away from it.

THE RETURN OF RICHARD NEAL (Special—Three Parts—April 17).—Gideon Hall, a reckless young man in love with Doris Blake, is saved from suicide by "Count" Nikola, a clever criminal with an original method. Nikola lends him money enough to cover a heavy gambling debt and in return asks that Hall introduce him into society. Hall agrees and in the course of time, Nikola is introduced into the Blake home. Doris feels a strange attraction for the man and feels she must go to him. It is the influence of Nikola's mesmeric mind oer her will.

Nikola hypnotizes Doris and tells her that at 3.18 she will get out of bed, go to her father's art gallery and steal the famous painting by Muse and will drop it out of the window. Doris

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obeys and at 3.13 the family is aroused by a scream and they find Doris unconscious on the floor murmuring "3.13." A doctor is called, realizes that she is under the control of another mind and calls Richard Neal, psychological expert. Nikola sets her at another task, that of bringing a large sum of money to his house at a certain time.

Blake learns the secret from Hall, who is also under Nikola's influence, and sets a trap for him. The trap works, the two minds clash and Neal's stronger will wins. The girl is awakened, Nikola is exposed and discredited and Doris restored to her family.

BIOGRAPH.

THE END OF THE PLAY (April 5).—Seeking inspiration, the playwright comes to the farmhouse where the actress is already established. She recognizes him, but he has never seen her before and accepts her for the farmer's daughter she pretends to be. The budding romance interferes with playwriting, and when the manager sends him a hurry call for the play he has nothing to offer. His spirits are further dashed by the farmer's gruff refusal to let "Nellie marry a city chap." When he meets her again—in the manager's office—she produces her diary, in which she has recorded their romance, and offers it to him as the material he needs for a play, which is to end in the good old-fashioned way.

THE BRIDGE ACROSS (Special—Two parts —April 6).—Old Colonel Randolph does not know that it is the hard work of his daughter Grace, an artist, and the girl's self-denial which maintain the run-down family mansion and provide his little luxuries of tobacco and toddy. Therefore he is conscious only of virtue when he tyranically refuses to allow his daughter to marry "a Yankee"—the term of infinite contempt which he applies to the young Northerner on the adjoining estate. Nevertheless, with the connivance of Pompey, the colonel's old body-servant, Grace and her lover meet clandestinely. The boy's mother in person invites the colonel and Grace to attend her daughter's party, but he refuses with stiff courtesy. On the appointed evening, however, Grace steals across the rustic foorbridge between the two properties, after having stirred the old man's deepest memories by her playing of Southern melodies. Later, when he comes upon Pompey in the attic, bending over a trunk filled with mementos of Mrs. Randolph, the colonel's eyes fill, and in husky tones he bids the old negro, who confesses having abetted Grace, to lead him also to the house across the bridge.

THE VINDICATION (April 8).—The detective's daughter is saved from a footpad by a passing stranger, and the acquaintance thus unconventionally begun deepens into love. One day she takes a snapshot of him and shyly shows the result to her father. She is dazed when the detective forbids her to continue the association, because the man has served a term for theft. He tells her sufficient of the story to prove that he is not mistaken. That night burglars break into the house, and one of them is wounded by the detective's pistol shot. The girl and her lover, who have met secretly outside, rush in at sound of the shot; and the man recognizes in the captured burglar his old office mate. The latter, impelled by conscience, relates how he ingeniously committed the theft and placed the blame on an innocent man.

THE MISER'S LEGACY (April 9).—Hiding from the police in an alley, two crooks see, through a winuow, the dying miser entrust to the doctor the fortune he bequeaths to his erring son. They trail the doctor home, overpower him and, in their search for the money, terrify his wife and child. The little daughter of one of the crooks has seen them enter the house and runs home to tell her mother that "father is sick at the doctor's." When the police arrive, they find one crook dying, shot by his companion in a quarrel over the spoils. The money box contains a portrait by means of which the doctor was to identify the miser's heir. Recognizing his own photograph, the younger crook claims the fortune, and this provokes the fatal quarrel. Dying, he leaves the fortune to his long-suffering family.

THE BROODING HEART (April 10).—The young daughter of the broker dies, and his wife is heartbroken. All his attempts to arouse her out of her brooding fail. At last he tries an expedient suggested to him by the lovable character of a waif who serves him with papers. He purchases suitable clothes for her and orders them sent to the River street house. His wife finds the bill and, believing that her husband leads a double life, determines to leave him. She returns for her dead child's playthings, sees the little girl asleep in the bed, swoons, and is revived by the touch of baby arms.

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LUBIN.

THE ROAD O' STRIFE, Part 2—"The Face of Fear (April 12).—Caleb Jerome is a private banker of the old school, most highly esteemed in the business world and considered a man of wealth. In striking contrast to the simple life of his father, Caleb's only son, Gilbert, is a libertine. Nevertheless Gilbert is his father's idol, and for his sake the old man has not hesitated at secret crime, though the son treats him with indifference. Caleb is paying a terrible price for the doubtful success which his greatest crime offered. Whereever he may be, an incredible horror dogs his steps. When his eyes rest upon a face, whether it be that of a stranger or a familiar friend or servant, that face suddenly becomes that of a dead man, Prof. Gershom. Realizing that his end is near, Caleb sends for his son, and tells him what he has done and the reasons for the act—that the fortune supposed to be his was originally for Alene, and that in an attempt to destroy the evidence whereby this girl, should she live to become of age, will recover her fortune and make Gilbert Jerome a beggar, Caleb murderously struck down old Gershom, the girl's protector, and threw his body into the river. The documents he sought, Caleb had been unable to find. Gilbert assures him that either the documents will be found and destroyed, or that Alene shall not live to become of age. Soon after, the horror of the face of fear becomes too great to be endured, and Caleb Jerome dies. Meantime, Alene has been tenderly cared for by Dr. Duncan and his wife, Martha, and Duncan has awakened to the fact that Alene is not mad, but as sane as any other perfectly normal person. With the frankness of perfect purity, the girl shows her instinctive desire for the love of a man and her choice of Robert Dane. Dane's love for Alene now completely fills his heart with soul-stirring passion, but he sternly represses his emotions, thinking that it would be unfair to Alene to marry her before a greater knowledge of the world enables her to choose a husband on the basis of practical affairs rather than to act merely on emotional impulse. Rather sadly he tells himself that as she has only a child's heart still, it means nothing that she turns to him now.

CLEANING TIME (April 13).—John Herringbone is a great man—at least he thinks so—and he has taught his wife to be a strong-minded woman. She proves to be more than that at house cleaning time by insisting on John doing the scrubbing. Poor John, try as he may, things will go wrong with him, so when he breaks up the family crockery and empties the dirty water into the family wash, it's too much for his better half and he gets the life pounded out of him. He is afterwards put to watering the lawn, an occupation which proves to be his downfall. For when he sees a young lady lift her skirts too high he gets so careless with the hose that he gives several people a drenching with bad results.

BLACK ART (April 13).—Mr. Color is only a janitor but he has aspirations for the artistic, and when he sees his artist boss receive a large sum of money for one of his pictures, he then and there decides to become a painter. He is quite successful, and receives a letter from an art company asking for a contribution to their exhibition. In the same mail he also receives a letter from his aunt, asking him to pay her a visit. He accepts both, and prepares a fine specimen of a Jackass picture for the exhibition; also a picture of his aunt, painted by himself as a present to her. In transporting the pictures to their destinations they got mixed, and the Jackass painting goes to auntie. His reception therefore is quite a lively one. He rushes to the exhibition building, followed by auntie and when she sees that her picture there has won first prize, she forgives her nephew on his explanation. They embrace, and the Jackass now hanging in auntie's place in the exhibition, smiles on them both.

A PRINCE OF PEACE (Special—Two Parts —April 14).—Jim Allen sends his oldest son, Lite, to inform Tom Hurley that he intends to foreclose a mortgage which is overdue. The law is the worst red rag anyone can waive in a mountaineer's face and the whole Hurley family resents the note, even including Rose, who is Lite's sweetheart. A quarrel takes place in which Lite knocks down Jud, one of the Hurley boys. Next Allen and his family remove to the city to take action on the mortgage leaving only Lite and little Billy, his brother, to care for the farm.

In the city the Allens and Hurleys are lined up for the case and, displaying much vindictiveness, the nerveless little lawyer throws up the job. The business unfinished, Allen and his folks go to his brother's house for the night. The brutal Jud Hurley and his cowardly brother, Ord, see this and, engaging the aid of a half-breed and a nigger, go to the Allen mountain home to kill Lite and his little

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brother. A battle takes place in which Lite overcomes the four would-be murderers. Ord reports to his folks that Lite ambushed them and shot Jud. This lie puts the fire of Hell into old Hurley's heart and the feud is on. Ord then, to escape, flees to Cincinnati. The Allens having returned, the Hurleys muster forces and attack the house. Lite seeing that his family are outnumbered goes for aid and collects friends to ride to the rescue, Lite following on foot. In the battle Lite is struck down by a stray bullet. Rose Hurley finds him and much as she hates the family the woman instinct dominates and she drags him to a doctor's hut, where she nurses him back to life.

The feud becomes more deadly and the Allens and Hurleys meet for a supreme struggle on the mountain. Lon Hurley, another brother of Rose, comes upon the scene and lays a mine of dynamite attaching an electric wire. The Hurleys then vacate their position and as the Allens advance the mine is fired with great havoc. The Allens then post upon a tree a note requesting a peace conference. The Hurleys turn the paper over and write a demand that Lite Allen shall be surrendered and the feud will end. The paper is torn down by the Allens and trampled in the ground, but Rose takes it to Lite, whom she finds sitting on the edge of his bunk in the doctor's hut. In the meantime, the cowardly Ord writes to Rose confessing that his tale about Lite ambushing Jud was a lie, but the letter had been delayed by Lon, who got the letter in town and forgot to deliver it. When Lite sees the demand that he shall be surrendered to the Hurleys, he is appalled. Rose has admitted her love for him and now life is doubly sweet. However he feels that he cannot sacrifice the family and crawls to the Hurley camp. They are about to kill him when Rose rushes onto the scene waving the letter of Ord's confession. The Allens are forthwith rescued from their hut which had been fired by the Hurleys and amid general rejoicing Jim Allen and Tom Hurley clasp hands.

RATED AT $10,000,000 (Special—Three Parts —April 15).—Samuel Ellis and May, his second wife, live by their wits. Sam has a daughter by his first wife who has inherited her ideas and beauty from her dead mother. The Ellis' concoct a scheme whereby they can use the girl to land them in the social swim. They take expensive apartments at the Savoy Hotel and send for Lily to join them. The girl leaves her school friends and takes a train for the city. As she enters the Pullman, "High Brow Joe," a crook, sees his chance to steal her handbag containing her ticket and money. When the conductor calls for tickets, Lily is much embarrassed, but quickly relieved by a good looking stranger on the opposite side of the car. Arriving at the depot the stranger loses himself in the crowd without having given his name or address. Joe follows the stranger and relieves him of his wallet, in which he finds considerable money, papers and cards bearing the name of Robert Leeds.

Later Joe reads in a paper that an immense fortune has been left to Robert Leeds and as the stranger has taken a connecting train for the West, Joe feels safe in impersonating his victim. He goes to the Savoy Hotel and registers under the name of Robert Leeds and is duly entertained as the young millionaire. Lily arrives at the hotel and as the news spreads the Ellis' lose no time in becoming acquainted with the supposed Robert Leeds and introducing their daughter. At every opportunity, Lily is thrown in his way with due instructions to make herself agreeable, but try as she may she cannot like him. Later she detects him in stealing from the guests and, Joe feeling that she will probably hand him over to the police, decoys her into a cab with one of his pals and takes her to a hangout run by "Frisco Fan."

There she is held a prisoner. She, however, manages to write a note stating her condition and throws it from the window. A gentleman passes and picking it up, carefully finds his way to her room and talking through the keyhole learns the true state of affairs. The girl pluckily declares that she will remain while the stranger goes for help. The man is no other than the true Robert Leeds; he goes to the Savoy Hotel and seeing his own name upon the register signs John Smith. The real Robert Leeds, secures the assistance of Farrel, the hotel detective, who quickly releases Lily from her prison and round up "Frisco Fan" and a number of crooks. Leeds then goes back to deal with "High-brow Joe," gives him the beating of his life and turns him over to the detective. The Ellis' are glad to get out of the hotel without paying their bill and it is a great pity they could not have been present when a happy bride and groom registered that night as Mr. and Mrs. Robert Leeds at the Savoy.

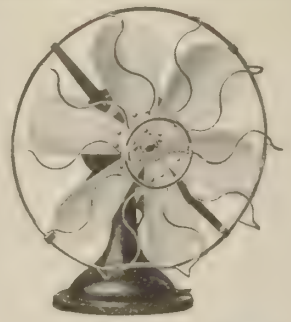
THE ACCUSING PEN (April 16).—John Howe, young owner of a small ranch, is in love with Betty Frost, daughter of Nathan Frost, owner of the adjoining ranch. Frost, however, does not favor a two-by-four-rancher and drives Howe away from Betty at the point of his revolver. A few minutes later, Frost finds Howe's young Mexican foreman throwing dice with the former's cowboys. Frost kicks the Mexican out of the yard. Both Howe and the Mexican register their rage and mortification.

Returning to his office, Frost is shot through a window. He writes a note before he dies. A hand thrust through the shutter tears part of the note from the death grip of Frost's fingers. The sheriff later pries the remaining piece of paper from Frost's fingers. It reads: "I was shot by John Howe ——." Howe is found at his house, cleaning his revolver, and is arrested. The sheriff, threatened by Frost's angry cowboys, takes refuge with his prisoner in the dead man's house. The cowboys break into the house. Then Betty, sobbing on the ground beneath the window through which Frost was shot, finds the other piece of Frost's note, torn, and crumpled. The full note exonerates Howe, and the real culprit is pursued and shot by the sheriff and the cowboys.

JUST LOOK AT JAKE (April 17).—Jake, a good-natured plumber, is a friend of young Dr. Bob Stone. Bob is engaged to Elsie, daughter of millionaire Bond. Old Bond, peeved at Bob, terminates his engagement with Elsie. Instead he plans that she shall wed Mr. Blossom, an effeminate society individual. On the night of the wedding, Bob, rather than see the girl of his heart married to a mush-head, goes to spend the evening with Jake. He finds that Jake has just been summoned to Elsie's home, a troublesome water-pipe leak, directly over the drawing room, causing the marriage ceremony to be postponed.

When Jake and Bob reach the residence, Bob, presumably there as an invited guest, secretly instructs Jake to make the leak worse, instead of better. Jake performs his part well. The butlers, footmen, maids and chauffeurs forming a bucket brigade to carry away the waste water are worked to death. The guests grow nervous and irritated. Bob sends up word to Elsie to feign hysterics. She does so and Bob, excercising his prerogative as a physician, bars everybody from the room, including the prospective bride-groom, while he and Elsie indulge in a carnival of hugs and kisses. Jake luxuriates in the bath-room while the leak grows worse and worse.

In desperation Elsie's parents decide to have the ceremony performed in another room. Elsie is forcibly taken down stairs for the wedding and Bob, realizing he is about to lose her, again appeals to Jake for assistance. Jake solves matters by disconnecting the electric wiring and plunging the entire house in darkness. In the general confusion and darkness he contrives to get Elsie and Bob up to her own room, where they are married by a minister. Jake then switches on the lights, showing everybody hugging some one else. The frantic parents locate Bob and Elsie too late. They are already man and wife—thanks to Jake.



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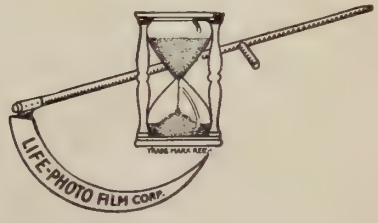

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POWERS.

THE LOVE THAT LASTS (April 17).—Ruben Harden and Jane Maxwell, country boys, are both in love with Hope Stanley, an orphan. She marries Case, who is an idler. Their first child dies at birth aid Doctor Hamilton, the village physician, leaves the dead baby beside the sleeping mother who is herself in a precarious condition.

Ruben, meanwhile, has married. His wife dies giving birth to their first child. Dr. Hamilton also attends this case. Realizing the necessity of the living baby having a mother to nurse it and the other mother's need for a baby to love, he persuades Ruben to give his child into Hope's care. Meanwhile, Hope's husband, Case, is killed in a saloon brawl. Ruben takes care of Hope and his child and later marries the young widow.

UNIVERSAL.

ANIMATED WEEKLY NO. 160 (March 31).—RULER OF BAVARIA—King Ludwig III reviews regiment to reinforce German troops in frontier—Munich, Germany.

PRINCESS PATRICIA'S REGIMENT—Reinforcements and Field Ambulance Corps for troops in Northern France leave Victoria, B. C., Canada.

RUSSIAN ROYALTY—Czar and Czarina receive tremendous ovation at Petrograd, Russia.

KITCHENER'S ARMY—Canadian expeditionary forces leaving Salisbury Plains to take their part in the war—London, England.

AEROPLANES FOR ALLIES—New type machines are tested for British military engineers preparatory to shipment—Hempstead, L. I.

U. S. SUBMARINES—G 1 and G-2 maneuvering in New York Harbor before leaving for southern drilling grounds, New York City.

ORANGE DAY—Annual parade to boost California's favorite fruit is held at Los Angeles, Cal.

FAMOUS PRIMA-DONNA—Madame Alda, wife of Gatti-Casazza, the director of Metropolitan Opera House, New York City.

TRAVELING CHURCH CAR—Cardinal Gibbons and distinguished prelates meet to dedicate chapel car—New Orleans, La.

DISASTER AVOIDED—1500 people calmly vacate theater while dressing rooms burn—New York City—Remember: Don't run but walk to the nearest exit in case of fire.

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NOVEL DOUBLE LAUNCHING—U. S. Oil tankers built to supply Pacific fleet with fuel—Mare Island Navy Yard, San Francisco, Cal.

CARTOONS—By the World Famous Caricaturist, Hy. Mayer of Puck.

NESTOR.

A MIXED UP ELOPEMENT (April 13).—Father has the gout and is cared for by his only daughter. She is of a flirtatious disposition and father hires a detective to watch her. The detective watches the wrong girl, who is visiting at the same hotel with her father. While he is chasing this girl, the daughter elopes and turns the tables on the detective. In the end there is a double marriage and a general reconciliation.

ALL IN THE SAME BOAT (April 16).—Jack is in love with his employer's daughter, who reciprocates the feeling. Jack gets peeved when the old man calls him down and is fired. Naturally he goes to his sweetheart, Billie, for sympathy. She gladly receives him, but notices a long hair on his shoulder and accuses him of a flirtation. They part in a huff. Her father comes at this time and, seeing Jack in his house, has him thrown out. Jack, sore at the world, idly glances over his paper and sees Miss Dillpickle's advertisement for a husband in name only who is to be paid $100 a week, if he goes abroad with her. He decides to make an application for the place and is successful. He is wedded and all arrangements are made for a trip abroad on the first steamer.

Billie, after Jack's departure, repents of her jealousy and accuses her father of mistreating Jack. She tries to find Jack, but in vain. At last she learns that he has left his home and has gone for a trip abroad. She is inconsolable and her father, to relieve her mind, promises to take her abroad on the first steamer. Jack and his "wife" arrive on the steamer and are looking things over when Billie and her father come up the gang plank. He is suddenly stricken with illness and hides. He dodges Billie for several days but at last they meet and renew their pledge of love. Jack's "wife" ar-

[illegible] the [illegible] moment and he is on [illegible] [illegible] smoking in room [illegible] [illegible] attempts to keep her with [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] present that he is her husband. Just at this moment her first husband arrives with a detective and arrests her for bigamy, thus making Jack's marriage illegal. Jack's trouble ends [illegible] by Billie and her father and he is given another chance to make good.

BIG "U."

THE OLD TUTOR (April 13).—Charles Stanton, a choleric old man, is warned by his doctor that sudden excitement may prove fatal to him. The old gentleman is anxious that his daughter marry well and chooses as a suitor for her a man nearly his own age to whom he owes considerable money. The daughter, however, [illegible] the match, being in love with a younger man.

Upon her request her sweetheart goes to her father to ask for her hand. This request so angers the old man that he dies in a fit of passion. His two children are left penniless. Their only remaining friend is their old tutor, who does his best to care for them. He secures a position as teacher in a country school, but on account of his age and infirmities, is unable to maintain [illegible] at the school and the post is taken away from him.

Ralph, the sweetheart of Agnes, who in the meantime, has gone away attempting to forget her, returns and on meeting the tutor learns of their impoverished condition. He buys a book store and sets the old man up in business, thus saving him the humiliation of depending upon another. In the end, he wins the girl and the story ends happily.

THE TROUBADOUR (Two Parts—April 15). Torquessa, a convent girl, has attracted the attention of Doyle Shannon, a bully, despite the fact that he knows that she and Joe are in love with each other. Shannon abducts Torquessa, leaving Joe heartbroken. A year later Joe, by accident, discovers Torquessa's whereabouts and finds her in a hut with a little newly-born baby, deserted by Shannon. Shannon, upon learning that Joe knows of his crime, has the latter indicted under the Mann White Slave Act. Joe's innocent complicity in caring for Torquessa, gives the authorities sufficient grounds for the application of the act.

Joe is brought to trial and in his desire to shield Torquessa states to the Court that she is his wife. As this is manifestly a lie, he is about to be convicted by the jury when in a fit of rage he shoots down Shannon, thus prejudicing the case against him still further. Torquessa, learning of Joe's peril, attends the trial with her little baby, and the sudden knowledge that he is a father superseding the evil in Shannon's nature, he makes a full confession of his crime, exonerating Joe. Joe and Torquessa are married.

LAEMMLE.

WHEN THE "SPIDER" TORE LOOSE (April 14).—The Spider, an old jail bird, learns on being released from the penitentiary, that a slum worker, Helen Arnold, has been taking care of his wife and also that she has rescued Amy Gray, a girl of the slums, from Gyp Carter, a noted crook. That night Spider, returning to his old trade, attempts to break into the home of Thomas Arnold, Helen's father.

In the meantime, Gyp, who plans upon again getting Amy into his clutches, telephones a frame-up, intended to bring Helen down to Spider's house. There Gyp and a pal kidnap her and convey her into a room in a near-by saloon, where he attempts to wreak his revenge upon her. The Spider, surprised in the act of burglary, learns through Amy of the telephone message to Helen. Quickly sensing Helen's peril, he snatches the gun from old Arnold's hand and hastens to Helen's rescue.

In the bar-room, at the back of which Helen is held prisoner by Gyp and his pal, Spider is stopped by the bartender, but by a clever ruse distracts the bartender's attention and breaks a bottle of liquor over his head. Spider gains the room above, and in a desperate fight with Gyp and his pal, rescues Helen. Arnold, Amy and the officers of the law arrive soon after. Gyp and his pal are made prisoners, and old Arnold's interest and financial assistance are enlisted in the sympathy of those who live in the slums.

THE THING IN THE BOTTOM DRAWER (April 15).—Mary, the stepdaughter of the wealthy Mrs. Van Stark, married against her mother's wishes. As the story opens, the young couple are found in humble quarters with a sick child upon their hands. Their physician informs them that the baby's life cannot be saved without an expensive operation. As they have no money, Mary decides to visit her mother and pleads with her to assist them.

Mrs. Van Stark absolutely refuses to assist the girl unless she parts from her worthless husband and returns home. This Mary will not do and her mother thereupon refuses to give her aid. The child dies and its tiny clothes are placed in the bottom drawer of their humble little bureau. John, her husband, endeavors to obtain employment, but is unsuccessful. He is tempted to drink and fails. This leads to a separation and Mary returns to her mother who [illegible] to interest her in Alberts, a foppish society man, really her own ally in connection with crooked society bridge games.

Mary's husband works hard and becomes successful. Later he joins a fashionable club. The man Mary's mother has chosen as her future husband meets him at the club and twits him with the threatened divorce proceedings, and boasts that he is to be the next one to possess Mary's heart. John is angered and knocks Alberts down. Mary thinks of the past and goes back to her humble little home. As she sits in the moonlight fondling her baby's clothes in the bottom drawer, her husband, John, who also has been thinking of the past, enters. He finds her crying over the clothes of her dead child. He calls to her softly and Mary casts herself into his open arms.

STERLING.

OLIVE'S HERO (April 1).—Tiny Olive has just been presented with the most wonderful kewpie in the world. She fondles it and kisses it. Suddenly she remembers that she has an engagement with her beau and commences to primp up, first slipping kewpie in her belt. Soon little Jimmy arrives and she shows him her wonderful kewpie. He admires it and stands it against a tree in another part of the orchard is Skinny trying very hard to win the heart of beautiful Rose. But Rose will have none of him. He sees the beautiful kewpie reclining against the tree and determines to steal it and present it to Rose thereby gaining her favor.

Olive is broken-hearted and asks her "hero" to rescue her kewpie. There is a merry chase after Skinny who finally is cornered on a bridge. He spitefully throws kewpie in the river. Jimmy finds a rope and rescues the dollie and soon they are on their merry way. But the villain still pursued them.

And before they know it, kewpie is resting peacefully on the waves of the lake. Nothing daunted, our "hero" hastily slips off his outer clothing and before you can say Jack Robinson is in the water. But he soon finds that he cannot swim and just in the knick of time Skinny appears on the scene and rescues both kewpie and Jimmy. All are happy.

SWAN LIFE (On Same Reel as Above).—A scene showing the graceful swan swimming up the lake. Nest and eggs and then the tiny hatchlings just coming to life. The first swimming lesson shows the hatchlings being shoved into the lake by their mother. The little fuzzy beings take to the water "like ducks" and soon are scampering away with their haughty and beautiful mother floating majestically behind.

A scene showing swan life in the autumn. The lake is very rough and the swans fly hastily away from the apparent danger.

L-KO.

THE FATAL NOTE (April 7).—The wedding dinner would have gone off without a hitch had not the disappointed rival been present. He attempted to make disparaging remarks about the groom on a note, and pass it under the table to the bride. The groom got it, and wrote back for the rival to meet him across the hall. The rival thought it was the bride, and went gladly. He discovered his mistake when the groom followed him over and locked the door behind him.

Dumb bells, weights and other physical culture pharaphernalia were some of the things with which the groom intended to chastise the rival. The rival, however, had some undiscovered bumps of muscle and the groom instead of punishing him, had to flee for his life. A man with the gout, a lady with a jealous husband, and a fire hose, were some of the impedimenta which delayed the groom's flight. These delays were also fatal to the bride's family, as they were drawn into the unpleasantness and things happened which were not quite proper at weddings.

UNDER THE TABLE (Two Parts—April 14).—Young husband and wifey had a quarrel right after the honeymoon. Hubby went out in the park and flirted with a lady who had black eyes. The lady was his mother-in-law, but he didn't know it. For spite, wifey also indulged in a flirtation and landed a doubtful looking fellow by the name of Hank.

Hank's wife also got into the flirting fest and picked up wifey's father. The whole crowd went to dine, but unfortunately picked out the same cabaret. In cabarets the logical place to hide is under the table, but when the six of them attempted to hide from one another under

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leads the Hindoos to his home and into the conservatory. Powers and his wife, grimly watched by the Hindoos, fish for the Buddha buried in the sand of the fountain. It is not there! Then the fountain figure jumps into life.

Duval's wet hands slips manacles on the husband and wife's wrists, while from the adjoining rooms rush policemen who give savage battle to the Hindoos and finally beat them into submission.

Then it comes to light that the Buddha, hidden by Mrs. Powers to effect the insurance swindle, had in turn been stolen from the Hindoos, who were wanted by the Bombay police for stealing it from the Scientific Institute in that city.

BISON.

THE DOORWAY OF DESTRUCTION (Two Parts—April 17).—Colonel Freeney, his three brothers and their Irish regiment are stationed in India. The Irish regiment is the butt of all of the jokes of the other regiments. The general in particular has it in for Patrick because his daughter is in love with the young Irishman. The boys of the Irish regiment get a flag from "Dear Old Ireland" made by the loving hands of their mother and blessed by the old priest. The general's daughter insists upon flirting with the Colonel and is called down by her father. Angered, she goes to the Colonel's quarters, finds the well-loved flag of the boys on the wall, where the boys have placed it in the most conspicuous place. She pulls the flag down, throws it on the floor and sneers at the Colonel for hanging it up. She starts to trample on the flag when the boys come in and interfere. The Colonel takes the flag from her and puts it in his coat. The general orders him to be taken to the guard house.

Just at this time, a message arrives telling of the Sepoy Rebellion. The general tells the three to go and sends the Colonel to get his Irish regiment. All the other troops are massed except the Irish regiment. Finally all arrive and they set out to the relief of the stricken city. The English troops are sent on but cannot take the city gate. The general knows that the gate is almost impossible to take but sends the Irish regiment in, anyway. The gallant boys of "Old Erin" make three brave attempts but are forced to fall back. The general sends them a message not to return unless they take the gate. The Irish regiment makes another charge down the hill, falling right and left, and the line wavers. Patrick pulls out the flag and, waving it in the breeze, cheers his men on to redoubled efforts. The boys break the gate down, march in and give relief to the handful of people inside the walls.

Patrick places the flag above the door of the town, turns around and says, "March in, you cowardly devils, the Irish have laid the carpet for you." The story ends with the general, repentant, praising the Irish regiment. His daughter takes it upon herself to cheer the gallant Colonel and is ordered by her father to "capture" him.

GOLD SEAL.

WILD IRISH ROSE (Two Parts—April 13).—Rose Farley is a free-hearted Irish girl with slight regard for the conventions and other people's feelings. Upon the suggestion of the Rev. Thomas Noland, she is sent to an Irish country school for some sort of an education. Captain Roderick Allen, the new master of Wild Craig Manor, who lives near the school Rose is attending, arrives in the village. He meets Rose Farley, and is struck with her beauty. Rose has an unwelcome suitor in Terence McCoy, who pursues her and endeavors to force his unwelcome attentions upon her at every opportunity. She manages to keep him in his place, however, and her love affair with Captain Allen progresses. A cloud, however, rests over Captain Allen's life. His wife is insane and confined in an asylum. Her death is hourly expected, but finally the Captain receives a message stating that she will live on indefinitely. He tells Rose of the news that he has just received. She is, of course, broken hearted and he suffering, too, and anxious to be away from the old things, secretly leaves the manor.

Her great sorrow so affects Rose that she becomes nearly mad and wanders about the grounds of the manor in a daze. The village priest advises her to drop her apparently unworthy love and accept the attentions of Terence McCoy, who, he says, is not an altogether undesirable match, being wealthy in the world's goods as compared with his neighbors. Squireen McCoy hits upon a fiendish plan for winning Rose. He forges a letter addressed to himself, purporting to have come from one of the Captain's servants, bearing the news of the master's death. He contrives to introduce this false communication at an opportune moment, but it only serves to renew the old grief on the part of the girl.

McCoy conspires with Shaun, the carrier, who has been the victim of many of Rose's childish pranks and together they frame up a scheme. Shaun is about to have her arrested, when McCoy gallantly offers to assume the responsibility and save Rose. They arouse no feeling in her heart, however, but her willpower finally breaks down. The day for their wedding is set and the priest is ready to begin the ceremony.

Great is the consternation of all, however, when Captain Allen suddenly arrives. He tells Rose of his insane wife's death and again pleads his love for Rose. All is finally explained and Rose turns to her old lover. The old aunt does not like the Captain and is about to put an Irish curse upon her niece. The old priest finally dissuades her, however, and blesses the two happy re-united lovers.

VICTOR.

SAVED BY A DREAM (Two Parts—April 12).—Lucien Archer, Jr., is in love with a girl of his own social set. While walking along the avenue, he loses his wallet which is found by the maid of Cora du Ford, a woman of questionable character. Cora's maid brings the wallet to her mistress, who, after finding the rating of young Archer in the Blue Book, decides to return the wallet, in order that she may relieve young Archer of some of his wealth. Young Archer, much ashamed of his visit to Cora, asks his father for a great deal of money. He calls and, much to his surprise, finds a beautiful woman entirely different from the unsophisticated girl whom his father would have him marry. He falls desperately in love while the woman leads him on and invites him to call again. Lucien pays another visit to Cora's after extracting from his father quite a large sum of money.

Lucien inquires of Cora the manner of her living and she takes him to her gambling room. Lucien is induced to play. He loses heavily. Cora, seeing her mistake, suggests that he never come back again. After a farewell kiss, in which Lucien takes her picture from her dressing table, he leaves. Upon arriving home, much to his surprise, he finds his father awaiting his arrival. His father upbraids him for coming home so late and in such a condition. Seeing the photo of the woman in his hand, he again tells his son the woman's reputation and forbids him seeing her again.

Quite an argument ensues, in which Lucien, Jr., is struck by his father and sent to his room, where he falls asleep and dreams the following: He sees Cora in her true light. He calls and tells her his father has cut him off. At first she is impatient, but upon second thought tells him she will marry him if he secures from his father's safe all the money therein. He is horrified, but so much in love that when she gives him the lantern, mask and a revolver, he leaves to "turn the trick."

While securing the money, his father comes in and switches on the light and Lucien, behind the curtains, covers his father with his revolver. They struggle and his father is killed. He then goes to Cora and explains what has just taken place. She, seeing the bag of money, dopes his whiskey and he falls into a stupor. She greedily counts the money. Upon awakening, Lucien finds Cora cold to him. When she casts him aside, he becomes enraged and chokes her. Just then a detective, who has been notified by the police, is heard without. Lucien hides in Cora's bedroom. The money is hidden when the detective enters. Being satisfied that no one is there, the detective starts to go, when he takes a look around and discovers the suitcase. Lucien, hearing the struggle between the detective and Cora, shoots himself in his dream and then awakens. Realizing that it all has been a dream, he goes to his dresser and tears Cora's photo into bits.

Cora 'phones Lucien. His father goes to the conservatory to call Lucien, but when he finds the contented boy, with his young and innocent sweetheart, playing the "Sweetest Story Ever

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Told," a duet on the piano, he decides that it is time to end matters between Cora and Lucien. He therefore tells Cora that both now and hereafter, Lucien will not be at home to her. Cora, much angered, dashes the 'phone to the ground.

REX.

A MAN AND HIS MONEY (April 15).—Helen Clay is engaged to marry Herbert Warren, a wealthy young bachelor, who observes no limit in his expenditures. His dinners rival the days of ancient Rome and his millions are an open sesame to all the world and its goods. Helen sees a notice of the lavish dinner given by Warren in which he is practically accused of spending his fortune foolishly. She has had a chance to observe his extravagance upon many occasions and this new feature arouses within her a feeling of disapproval not to mention disgust. She endeavors to restrain him but he only laughs away her remonstrances. One day while they are out riding, Warren mistreats a little newsboy and this demonstrates to Helen one more phase of his nature.

Returning home, she has a hot argument with her future husband when he insists upon lighting his cigar with a bank note. She breaks her engagement with Warren on the strength of what she has observed of his make up. A short while later Helen learns that her fortune is involved in a bankrupt company founded by her father. Gradually Helen and her mother sound the depths of poverty until at last they come to live in a dingy pent-up tenement room. Helen is at last forced to pawn what jewels are left to her, but is able to raise only five dollars. The note is burned at one end and she realizes that it is the same one she rescued from the ruthless hand of her one time fiancee upon the evening that the engagement was broken. She uses the bill to pay her rent for her poorly furnished quarters.

Herbert Warren visits his place of business so seldom that his employees, especially the newer ones, scarcely know him. One of these, a collector, turns over the returns which he has collected and among the money, Warren discovers the charred bill. It recalls to his mind the eventful night when he was jilted by the woman he loved. He learns from his collector Helen Clay's address and, going to her, pleads for forgiveness. A reconciliation quickly follows.

THE GIRL OF THE NIGHT (Two Parts—April 18).—Nance is rescued when a child from drunken, abusive parents by Jerry, a thief with a kindly heart. Although Nance grows to womanhood in the company of crooks, she remains virtuous. Arthur Langham, a famous attorney, has obtained evidence enough against the Riley gang, of which Jerry is a member, to send them all to the penitentiary. Langham's close attention to his profession causes him to neglect his wife, Enid, who drifts into a flirtation with Clyde Herndon, Langham's best friend. About this time, Jerry is arrested on a charge of burglary and the gang are in terror for fear that at Jerry's trial, Langham will produce the evidence he has accumulated. Nance visits Jerry in the jail and he induces her to go to Langham's house to steal the evidence. Nance watches outside the Langham home and, seeing the Langham's depart in their limousine for the opera, believes the time has come to secure the papers. She manages to steal them and is about to depart as she came, through the library window, when the lights are suddenly turned on and she is confronted by Langham. He compels her to return the documents and then, becoming interested in her, asks for her history. She tells him her sad story which arouses his sympathy. He makes a compact with her, agreeing to use his influence in Jerry's behalf if she and Jerry will lead better lives.

The day of the trial approaches and the gang, becoming more fearful, plot to put Langham out of the way. Nance overhears their plans to lay for him on a lonely road during a contemplated auto trip. His wife and friend also decide to take advantage of this trip and arrange an elopement. Nance determines to warn Langham by placing a note on his desk, and for this purpose she steals into his house. Hearing a noise she hides and is surprised to see Langham's wife about to depart with another man. Herndon sends the wife back for her jewels. As Mrs. Langham leaves the room, Nance confronts Herndon and accuses him of his perfidy in betraying his friend. Langham reads of Jerry's escape from jail and hastily changes his plans and returns home unexpectedly. Mrs. Langham on re-entering the library, questions Nance as to how she came there; she hears her husband's voice giving orders to a servant. She and Herndon are dumbfounded. Nance grasps the situation and takes the jewels from the wife's hands. She motions them to silence as Langham enters the room.

He is surprised to see Nance and Herndon there so late at night, but before he can question his wife, Nance steps forward and tells him a plausible story which brands her as a thief, but clears Enid and Herndon. Langham is about to give Nance up to justice when his wife intercedes for her. He yields to her entreaties and leaves her alone with Nance. The wife begs Nance to accept recompense for her great service, but Nance at first refuses. When the wife urges her to take the money to start a new life, she consents and upon her return home, she learns of Jerry's escape and that he is in waiting to see her. She goes to his hiding place, shows him the money and tells him she earned it honestly and that they will use it for a new start on the straight road. Jerry acquiesces and for the first time tells Nance of his love for her.

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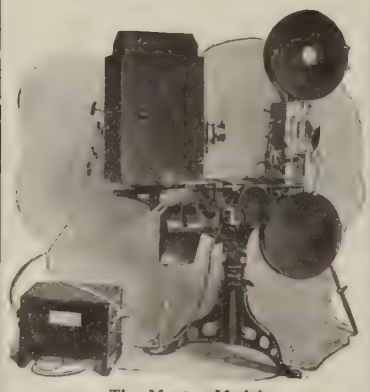

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RELIANCE.

THE INDIAN CHANGELING (April 7).—Robert Marsh, a wealthy young rancher, has an Indian sweetheart, Nona, who bears him a child. Already, however, he has deserted her for Vera Blanchard, a girl from the east, whom he marries. They have a daughter, who is the idol of her father's heart. While hunting the rancher's gun accidentally explodes and he is stricken blind. After this his only consolation is his baby girl. When the child sickens and dies Vera is distraught between her loss and fear of its effect upon Robert; so when she finds on the doorstep an Indian baby she stifles her grief and puts the foundling in her husband's arms. The red mother dies, and the Indian girl grows up as Marsh's daughter. Years later, a great specialist comes to perform an operation upon the rancher's eyes, and the girl, who has recently discovered that she is an Indian changeling tries to go away forever. By feigning that the doctor's experiment has not been a success, Marsh, who loves Nita, as the girl is called, and guesses her intention, causes her to stay with him. Soon after this, he finds her praying, and clasping a wooden crucifix which years before he had given Nona. He tells her that she is in very fact his daughter.

STATION CONTENT (Two Parts—April 10).—"Station Content" is so called because of the happy family life of Jim Manning, the agent. The employees buy a doll for Manning's child, which, broken, is left in the station. Later, the child dies, and, trying to forget her loss, Mrs. Manning learns telegraphy and assists her husband.

Several years later, Manning becomes general manager, and "Station Content" is closed and abandoned. A busy man, the general manager neglects his social life and, overcome with loneliness, Mrs. Manning, during his absence, decides to leave him. The night he leaves for home on a special she takes a train for another city. Missing connections at a junction where there are no hotel accommodations, she is forced to drive across country to a town on Manning's line. Halted by the wreckage of a storm she seeks shelter in the abandoned "Station Content." There she discovers the broken doll. Memories bring a desire to hear the telegraph instrument again and she "cuts in" in time to hear what seems to be Manning's death warrant. A bridge has washed out and the special has left the last open telegraph station. She flags the train and saves Manning. Her presence is explained by the doll. Manning realizes his neglect and her loneliness, and determines with her to start anew.

THE JOB AND THE JEWELS (April 14).—Kid Kennedy, after serving a light sentence for burglary, resolves to go straight. When his old pal, Spider Morrissey, suggests to him that he join him in making a rich haul already planned, he refuses and Spider goes about the job alone. Kennedy reads of it and knows it is Morrissey's work. He goes to his old pal's rooms, removes the stolen jewels and that night returns them to their owner. A detective, suspicious of Morrissey, searches his den in vain. The next morning the newspapers tell how the jewels have been found on a dressing table, "evidently misplaced." Morrissey realizes that Kennedy has saved him from arrest by the detective. He goes to his friend, and tells him that he has decided to lead an honest life.

A MAN FOR ALL THAT (April 17).—An ex-convict, James Guthrie, just out of prison, with the five dollars he has been given upon his discharge, helps a wayward boy back to his home in the country. The boy's parents, in gratitude, ask Guthrie to stay with them; and Miriam, their daughter, falls in love with the newcomer. The ex-convict, unwilling to couple his name, which is disgraced, with that of the girl's, goes away, leaving her a note of farewell. On the train the state detective, who had officiated at Guthrie's discharge from prison, sees him and recognizes that he is in trouble. He wins from him the whole story. Then, persuading Guthrie

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to return with him to the farm, the detective tells the family the story of the young man's past, showing them that he was a victim of political grafters. At last Guthrie finds love and a home which he can accept.

ROYAL.

BURGLARS BY REQUEST (April 10).—Jones is a nervous wreck. Every noise he hears he thinks burglars are in the house. Mrs. Jones makes light of his fears, ridiculing him as a coward, and her husband thinks he will prove to her his bravery by having a friend pretend to burglarize the place. She also, to convict him of cowardice, invites a friend of hers to break into the house the same night. Before they arrive, however, a real burglar enters. He is encouraged first by the husband, then by the wife, to do his worst. Meanwhile, the two friends, masquerading as thieves, meet and attack each other. They are caught by the real crook and tied into chairs. As he is making off with the silver he is waylaid by the police, who relieve him of his booty. The thief tells the policeman that his two pals are still in Jones' house, and then escapes from the officer, who rushes to arrest the two friends. Husband and wife by now are more than satisfied—and the innocent masqueraders are acquitted.

WHEN YOUTH WON OUT (April 17).—The deacon and Mrs. Brown quarrel when children. The breach never is closed; and years later when they meet again, she a widow and he a widower, they strenuously object to the affection which has sprung up between their son and daughter. Tom, the deacon's son, induces Lillian, Mrs. Brown's daughter, to pose as a cabaret dancer. He gets his father to the cafe and Lillian flirts with him. Tom notifies Mrs. Brown. While she and the deacon are fighting it out in the restaurant, the young folks run away and are married. When the belligerent parents see how happy their children are together, they are inspired to follow suit.

HUNGARY HANK AT THE FAIR (April 24).—Hungary Hank wanders into a county fair and tries to climb the greased pole. He is not a success. But, later, the Knock Out Kid failing to show up, Hank is engaged by the management to take his place. By means of electric plates fastened to the sole of his shoes, Hank's gloves are charged, and everybody he hits he knocks flat. At last, however, the manager who operates the electric switch, falls asleep. Then Hank gets the worst of the fight. But he ends with getting even with the manager.

MAJESTIC.

THE FENCING MASTER (Two Parts—April 11).—M'sieu' La Rogue, a fencing master, conducts a salle d'arme and is raising a young nephew. A woman dies in an apartment above and her daughter, a playmate of the nephew's, is taken in by La Rogue and they grow up together. When grown, they fall in love and the girl is studying music. At the studio, the girl meets one, Marode, a roue and an expert duellist, from Paris. The nephew is a bit of a swordsman himself, being an assistant to La Rogue. Marode is attracted by the girl and seeks her favor.

The nephew hears of it and knows of Marode's character. There is a quarrel, a challenge, and Marode is to meet the boy. La Rogue has been ill and is partly paralyzed. He is wheeled in his chair to witness the duel, during which the newhew is wounded. The old man, shocked into life by the sight of his boy's hurt, rises and engages Marode in the duel and kills him. The girl and the nephew then renew their love and are married.

THE HIGHBINDERS (Two Parts—April 18).—Maggie, daughter of Pat Gallagher, a brutal saloonkeeper, to escape being forced into marriage with a bully and protege of her father's, takes refuge in a shop in Chinatown, just around the corner from her father's resort. The Chinese merchant, who has given her shelter, at last persuades her to marry him. Thus she exchanges a miserable existence for another even more repugnant. Years later finds Hop Woo, the merchant, selling his daughter by his white wife into slavery. Ah Woo's brother, over-hearing his father bartering with the highbinder, who is a member of the powerful Hip-yi-tong society, runs for help to Jack Donovan, an attractive young Irishman, who keeps a gambling hall on the borders of Chinatown. The brother shoots and kills the slave dealer. Hop Woo is suspected of the crime and visited with the "blood atonement" by the infuriated Hip-yi-tong. Ah Woo is carried away a prisoner. Her brother and Donovan, who loves the beautiful Chinese-American girl, rescues her from the Third Circle, the lowest of the underground passageways in Chinatown and later, Donovan shoots dead the hounding highbinders. Maggie, the mother, meanwhile has committed suicide. The young Irishman sells his establishment and buys a ranch, where he takes his bride, Ah Woo and her brother.

PRINCESS.

THE REFORMATION OF PETER AND PAUL (April 9).—When Betty and Bessie were children they were held up as models to the other youngsters. The tiny sisters played together so nicely, they never did anything wrong and always obeyed their parents. Their next door neighbor had two sons, Peter and Paul. They were what might be called "regular children," that is to say, they were very mischievous, preferred getting their hands dirty to having them clean. They teased the "model little girls" next door. But as the children grew older their dispositions changed. The boys stayed home and became more subdued, the girls went to college and learned a lot of things. When they finally returned home they were "worth while girls," while the boys—

Well, they wore their hair long, preferred ill-fitting clothes and their idea of a real good time was to sit and try to solve the Fourth Dimension. They never went to theaters or dances, etc., and had very few friends for this reason. It was a fortunate thing for them when Betty and Bessie returned from college. The girls were so attractive that even Peter and Paul noticed it. In their own peculiar way they began to realize that life was not all sorrow. The girls enjoyed their society immensely, probably because they were so different, and vigorously taught them to dance and enjoy autoing at fifty miles an hour. When the boys proposed marriage, it was different; but Peter and Paul reminded them that they had been "regular fellows" when they were young, and gladly consented to try and be better and livelier men. So Peter and Paul were placed on probation and when they "made good" the girls they loved consented to make them happy for life.

KOMIC.

"BILL" SERIES NO. 20—ETHEL'S DEADLY ALARM (April 4).—Mr. Hadley censures Ethel for being late for work. Ed, her admirer, purchases an alarm clock so that Ethel will get up early in the morning. In the meantime Sylves, an excitable Italian, calls on Hadley, threatening to blow him unless he discontinues the divorce case that Hadley has started for Mrs. Sylves, because of Sylves' cruelty.

Sylves hurries home, and, using the alarm clock for an infernal machine, proceeds to load it. After tying his wife so that she cannot give the alarm, Sylves leaves for Hadley's office. On his way he meets a boy who delivers the clock. By a coincidence, Ed's clock and Sylves' arrive at the same time and get into wrong hands, Ethel getting Sylves' and Hadley getting Ethel's. About this time a broken-down opera singer calls on Hadley, trying to have his contract contested, but poor Hadley thinks his mission has something to do with the plot. After much suspense and suffering on the part of Hadley, Mrs. Sylves gains her freedom and notifies the police, who arrive two minutes before the time set for the infernal machine to go off. It is hurled through a window, landing in the back of the office where Sylves is waiting to hear the result of his villainy, and he gets his just deserts.

THANHOUSER.

THE MOMENT OF SACRIFICE (Two Parts—April 13).—Col Darrell, commander of an army post, lives there with his wife and son, Clyde. The son is a West Point graduate, and lieutenant at the post. He is engaged to Grace Baily, the daughter of Major Baily, also of the post. Van Vorst, a spy, is sent by the head of a secret service bureau maintained by a foreign government in a large American city to get the plans of the army post. He meets Mrs. Darrell, and by means of some secret hold upon her induces her to introduce him to her husband and son as a great friend of a relative from the West. The plans of the fort are stolen and cannot be located, but later in an attempt to secure more data the culprit is captured and turns out to be Van Vorst. He is about to be taken away by the guards, when he demands a hearing before the Colonel and his son. When it is granted Van Vorst declares that Clyde is his son. He is disbelieved and tells them to summon Mrs. Darrell. She confirms his story and it develops that Mrs. Darrell, knowing the Colonel's desire for a son, adopted the baby of Van Vorst when the latter's wife died. Van Vorst is taken away, but the Colonel, Clyde's sweetheart and the officers stand by Clyde. The latter, however, thinks of a plan to outwit Van Vorst and secure possession of the stolen plans. In the spy's presence the officers repudiate Clyde, to the spy's great satisfaction, and when they are purposely left alone, Van Vorst gives Clyde the address of the secret bureau, where Clyde, posing as a man embittered against his country, obtains employment.

Later, Van Vorst escapes from prison, and chances to overhear the Colonel and his officers toast Clyde for his bravery, and realizes that the young man whom they honor is his own son. He arrives at the secret rendezvous just as Clyde, having secured the papers, throws off the mask and they know him for what he is. He is hemmed in by his enemies. Van Vorst has a vision of the scene at the fort, and resolves to save him.

In the fight Van Vorst is badly wounded, but help arrives in time to save Clyde, who delivers the plans to the Colonel. The spy dies, after saving his son, and having won his respect.

THE SONG OF THE HEART (Two Parts—April 20).—Arthur Von Bauer's desire to forget the death of his mother and father, brings him to New York, where he secures a position at the Garden Cabaret. Arthur's inheritance of musical genius from his father makes him a popular musician. A panic on the Stock Exchange ruins Donald Ober over night and rather than face the ruin he commits suicide, leaving the care of his invalid wife to Mignon, their daughter, whose greatest accomplishment is a wonderfully cultivated voice. Their home is sold over their heads, and Mignon realizes she must do something to provide for her mother and self and finds employment singing at the Garden Cabaret.

Arthur is working on an expression of his loneliness which he puts into music and calls it "The Song of the Heart." On the other side of the wall in the next building, Stephen Richards, a degenerate and piano player, in a low dive hears and steals Arthur's composition and has it copyrighted under the title of "A Tuneful Melody." Mignon, who has taken rooms above, also hears the song and is charmed by it. After a few days at the Garden Cabaret, the proprietor, McChesney, sees in Mignon a different sort of girl as usually inhabits his place, and he makes plans to take advantage of her, which plan is frustrated by Arthur at the cost of his and her positions. He then composes a light operetta in which is incorporated "The Song of the Heart," in which Mignon sings the leading role and makes a greater hit than the opera itself. Richards, having stolen the melody, comes forward, claims authorship, and proves by copyright his claim. Arthur loses his position. Mignon makes every endeavor to prove him innocent even to the extent of visiting the dive to plead with Richards. A few nights later a scuffle at a card table near the piano being played by Richards, a stray shot finds its way to the piano player's back. He is taken away to the hospital where he is told that he cannot live. He confesses to having stolen "The Song of the Heart," and Arthur is restored to his position, and his reward is Mignon.

MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 13 (April 1).—Latest pictures from the seat of war. Trenches are hastily dug in preparation for a battle. Some of the Allies Prison camp. British hospital in France. A French army butcher. Belgians flee from bomb-dropping aeroplane. Guns are covered with bundles of straw to deceive birdmen. Ruins of Drouville.

Society and college girls distribute sandwiches at opening of Boston's "Hotel de Jobless."

Placer mining methods salvage millions of

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The new Federal Trade Commission begins its duties at Washington, D. C. Subtitle: Sitting left to right, Edw. Nash, Jos. E. Davies and Wm. J. Harris; standing, Wm. H. Parry and Geo. Rublee.

Two new oil tankers, which will supply fuel to the Pacific Squadron, take to the water at Mare Island Navy Yard.

Prominent California society women hold a "market fete" at Palo Alto for Belgian relief fund.

Beachey's last flight. Remarkable photographs of daring aviator's fall to death in San Francisco Bay. Subtitle: Beachey falls 2,000 feet and is buried in the soft mud of the Bay. Sailors from the S. S. "Oregon" recover his body and machine.

The Cleveland Indians and the St. Louis Cardinals are enjoying their spring training at San Antonio, Texas. Subtitle: Manager Birmingham of Cleveland; Manager Huggins of St. Louis.

Prize-winning horse at the Denver show is modeled in butter—life size.

Seventy thousand spectators cheer speed-mad drivers as they battle around the Venice course near Los Angeles, Cal.

BRONCHO.

SHORTY TURNS ACTOR (Two Parts—April 14).—Shorty has been taking a correspondence course in acting from a couple of crooks in Kansas City. They announce that he will shortly be featured in the great Roman spectacle "The Gladiator's Triumph" and enclose Shorty his part. Shorty retires to the barn and there rehearses his part. He is stabbing wildly at the air and speaking of his hidden crimes when the cook discovers him and brings the cowboys into the scene. They think Shorty is crazy and prepare to secure him. A couple of them lasso him from the roof, but Shorty breaks the lasso and in a terrific struggle escapes.

He joins Ketchem and Skinnem the crooks and prepares to open the show. While the show is progressing Skinnem and Ketchem sneak out and rob the general store during which Skinnem is shot by the storekeeper. Ketchem escapes with the loot, returns to the theater and places it in Shorty's grip. The sheriff has been notified and hastens to the theatre. Meanwhile some cowboys, disgusted at the performance, throw eggs at Shorty who falls back through the scenery knocking down the stage director, also the sheriff who has arrived. The sheriff angrily steps on the stage and shoots up the place but not before he and the stage director and others receive a bunch of eggs between their eyes. Ketchem escapes out the back way but sprains his ankle. He is later arrested while Shorty escapes with the money which Ketchem has placed in his grip. Shorty returns to the town of Eagle Pass, meets his old cronies and flourishing the roll of bills sets all the boys up to a drink and poses as a great actor. The picture ends showing the cowboys bestowing congratulations upon Shorty.

DOMINO.

THE WINGED MESSENGER (Two Parts—April 8).—Jack Dow and Jim Harris, two wireless operators, are both in love with Nell Wolfe. Jack goes to sea as operator on a vessel. The ship takes fire. Jack flashes a message back to mainland. Jim Harris receives the message asking for help but withholds it, thinking that if the ship burns he will be rid of Jack Dow and be able to win Nell. The ship burns but Jack and the captain are saved. Nell, thinking Jack has been burned at sea, consents to marry Harris. On the day of the wedding, Jack and the captain arrive in the village. The captain accuses Harris of withholding the message and Harris is arrested and placed in prison. Jack and Nell are reunited.

KAY BEE.

THE ROUGHNECK (Two Parts—April 9).—Avis and Franklin Hilliard are the spoiled, over-bearing children of a wealthy father who has just died. Lord Cecil Oakleigh, a fortune hunter, is Avis' fiancee, although there is no love between them, he marrying her for her fortune and she marrying him for his title. Mr. Hilliard has left the superintendent of his mine in full charge of his fortune. Hilliard's lawyer later writes the superintendent to come to New York as soon as possible as there are many things to be straightened out. Dave Page, the superintendent, leaves for New York immediately. Among Mr. Hilliard's papers is a sealed document for Mr. Page. Upon opening this, Mr. Page finds that Hilliard has left him his entire fortune, because, he has cheated Dave's father out of his share of the mine in years gone by. Dave, although he has been snubbed unmercifully by the Hilliard children, resolves to let them go on enjoying the money and not tell them the contents of the paper. Cecil Oakleigh, however, fearful lest Avis' fortune be not so large as he expects, insists that the Hilliards demand to know the contents of the paper, and without knowledge of their lawyer, a search warrant is obtained and they go up to Dave's room and demand to see the paper. Dave puts up a fight but he is overpowered by the sleuths whom the party has brought with them. The paper is found and its true contents learned. Avis, who has come to like Dave, is stunned with grief, as also is Franklin her brother. Lord Cecil proceeds to break his engagement with Avis.

A few days later Dave calls at the Hilliard home and offers to give Avis and Franklin back the mine on the condition that the next time Avis marries she choose a man worthy of her. Avis thereupon asks Dave if he will marry her and he says he will be glad to.

THE SPIRIT OF THE BELL (Two Parts—April 2).—Miguel Galvez, a sympathizer with the Federal cause, loves Dolores, whose sympathies are with the Rebels. Dolores loves Pedro, a young ranch foreman and rebel. Pedro recruits a company of Peons and leaves with them in the interests of the Rebel cause. A week later, Miguel, at the head of a company of Federals, marches in the direction of the ranch to demand that Dolore's father deliver Dolores to him. A peon warns the Don of Miguel's approach, and Dolores is sent to the Mission for protection. Miguel reaches the ranch, kills the Don and fires the ranch house. Miguel overtakes the peon who warned the Don and makes him reveal Dolores's hiding place. The peon is bound to his horse and taken with the Federals to the Mission. Miguel demands Dolores, but the father refuses to deliver her to him. He thinks to work upon the superstitions of Miguel by placing the Sacred Bell of Santa Maria in front of the Mission gate. Dolores, gowned in white, secrets herself behind the bell and at sunset she rises from it like a spectre. The peon soldiers, thinking it the Spirit of the Bell, cease fighting. Dolores delivers herself to Miguel in order to save the women and children in the Mission. The peon prisoner, who has escaped, warns Pedro of the danger to Dolores and the Mission, and Pedro goes to their rescue. Miguel is killed and his band routed.

AMERICAN.

HIS BROTHER'S DEBT (Two Parts—April 5).—After his brother's death, Arnold Downs, to save the reputation of his brother's sweetheart, Clara Myers, marries her—though he is in love with Sada Block, his employer's daughter. Five years later finds Arnold in business for himself and Block's competitor. The father of the girl never has been able to forgive the young man for giving up his daughter for Clara, and by bribing Arnold's bookkeeper he takes his revenge in driving Downs to the verge of bankruptcy. Clara's child, who is an adept at picture puzzles, takes some torn papers from the waste basket, matches them and shows them to her mother. Clara sees by them how her husband has been underbid by Block. That night she and her father, disguised as robbers, enter Arnold's office and take the traitorous bookkeeper prisoner. They present the evidence to Arnold who is saved from failure—and husband and wife discover that they have come to love one another.

THE POET OF THE PEAKS (Two Parts—April 12).—Lydia Lovell, a heartless society butterfly, is one of the guests at Philip Granger's shooting lodge in the mountains. Perched on one of the highest peaks is a solitary cabin, the abode of Dane Strong, who from his poems, has gained the cognomen of "The Poet of the Peaks." Lydia and Granger discover Strong at his cabin door. As they climb they come upon Strong, whom Granger introduces as an old friend. Lydia, inquisitive, wants to know about the lonely man and expresses a wish to visit the cabin, but Granger, fearing the coquette's desire for admiration would ensnare the poet, refuses. Next day, Lydia pretending to lose her way, knocks at the door of the solitary cabin. Lydia accepts Strong's invitation to rest awhile and begins to spin her web to captivate the heart of the unsuspecting poet. On leaving Lydia asks permission to take a copy of Strong's poems and the poet gladly consents.

A few days later as Lydia and Strong return to the shooting lodge from a mountain climb, Lydia explains clearly to Granger how she became acquainted with the poet and after Strong has left, Granger pleads again with Lydia to leave him alone. Lydia, flattered that her power is recognized, unheeds the plea and meets the now infatuated poet daily. Not satisfied to leave her plaything to his solitude, Lydia begs him to come to the city, promising that he shall become famous and happy as well. Granger

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wishing to enlighten Strong to read the character of his temptress interrupts the lovers and reads a poem of John Keats which he hopes will bring Strong to his senses. Lydia, realizing the intent of the verses, indignantly leaves and Strong, bewildered, seeks the solution from Granger who tells him that she is not what she seems and to beware of her charms. Strong, beside himself with anger, declares that Granger lies and that he knows she is as good as she is lovely and then ashamed of his action goes in search of Lydia.

Upon Lydia's return to the city she writes a note to Strong begging him to come to her, and he proceeds to the city arriving at his tempter's house as she is entertaining. As Strong's card is handed to her she laughingly pushes the guests into another room saying that her "poet of the peaks" has come and she must be alone. Strong's presence prompts Granger, who is present, to again implore Lydia to stop her flirtation with the young poet. As the weeks pass by, Strong in answer to Lydia's request that he has become famous by writing more and more, tells her that he cannot do so among the dirt and noise of the city. "You say you love me," he says, "then come to the mountains where we can be happy." But Lydia, picturing herself as the wife of a rustic mountaineer, bursts into laughter. Strong in leaving Lydia's house meets Granger who invites him to his home for a quiet chat. When they are alone Granger, determined that Strong shall be saved, tells him Lydia's past. Strong deeply affected by the story, returns to Lydia's home to learn the truth, but as he approaches the window is attracted by the voice of Lydia entertaining two guests with the description of their affair. Swaying like a drunken man, Strong takes a pad from his pocket and scribbles a note saying "Goodbye. I've gone back to the mountains. Phillip Granger was right; you are LaBelle Dame Sons Marci," and returns to his solitary cabin where to his maddened brain there appears the phantom form of Lydia which he follows to the edge of a cliff and, losing his balance, falls to his death below.

BEAUTY.

PERSISTENCE WINS (April 13).—Alice Langshore, an illustrator, lives an independent, Bohemian existence in her studio, satisfied with her work, her friends, and her life generally. Peter, an architect, is in love with Alice and untiring in his endeavors to persuade her to exchange her single blessedness for a home with his protection and love. He persistently asks her to marry him and she persistently refuses. Peter is of a buoyant, determined turn, and refuses to be discouraged, each refusal only making him more sure of winning in the end and he goes on making preparations for the happy day.

Alice, becoming disgusted with the attention and importunities of a man about town, Peter's protection and devotion begin to appear in a different light and when he proposes for the twenty-third time she accepts. He produces the ring and the marriage license and she is offended at his assurance but when she argues that they will have to find a home first, he produces a rental list and rushes her off to look at the houses. They find a little bungalow. Alice contrasts it with her luxurious studio and begins to have misgivings. Peter is delighted with everything which means Alice and a home to him. Returning to her studio, Alice decides she cannot give up her freedom and comfort and sends Peter a note, enclosing his ring. She then goes out to celebrate her freedom, writing a couple of her Bohemian friends. The cigarettes and cocktails of Miss Oldham, a bachelor woman, no longer appeal to Alice and she finds Helen Armstrong unhappy because nobody loves her. Then Alice goes to her friend, Mary Benton, who is happily married with a good husband and a baby. She tells Mary she has thrown Peter over, and Mary points to her happy home and family and urges Alice not to make a mistake. Alice decides again for Peter and the home and tries to get Peter on the 'phone, but cannot find him. She fears that he has committed suicide and rushes out distractedly. She goes on blindly until she comes to the bungalow where she finds Peter fixing up the house as though nothing had happened. Alice's revulsion of feeling has been so strong that she takes no chances on losing Peter this time, and drags him off instantly, without his coat, to the minister and they are married on the door step.

United Film Service

THE LONG SHIFT (Two Parts—Ideal—April 5).—Hughes is a gigantic Welshman who lives with his mother and little daughter, having lost his wife through a serious illness. Miller, his assistant, is a young American, athletic, and a good miner who is engaged to Bessie Evers a mine foreman's daughter. Both men are employed in the same mine.

Bessie is very fond of Hughes' little girl One day Hughes happens along just in time to rescue Bess from the embraces of a drunken Mexican and immediately he falls in love with the pretty girl. He despairs upon learning that she is already engaged to Miller and soon finds hatred creeping into his heart for the young American, causing a breach between them.

Hughes' little girl goes to feed the mascot of the mine, a mother cat, and lingers to play with the kittens. An accident occurs in which a fuse prematurely explodes, imprisoning the little girl and many of the miners. All of the miners become exhausted in their struggle for freedom except Hughes and Miller, who work untiring until at last the way is opened. In their combined effort to preserve human life, the hatred vanishes and the two men become close friends.

THE MASQUERADERS (Superba—April 6).—Harry calls on his sweetheart, and unsolicited Lillie proceeds to entertain him by singing and playing the piano. This is disconcerting to Harry and he persuades her to accompany him to the home of their friends, Mae and Joe Joe and Lillie show a more than passing interest in each other, and Joe schemes to put one over by taking her to a masquerade. Harry learns of this and hurries to the hall with Mae on his arm. He recognizes Joe in the guise of a convict. A fight follows and Joe makes his way through the crowd and runs down the street with Harry at his heels.

In the meantime a real convict has escaped and is being followed by the guards. A lively chase follows in which the real convict finds Harry overcome by exhaustion and changes clothing with him. Later, he knocks down a policeman and repeats the performance. Tradesmen, women and children, who are following, land in a heap before matters are finally straightened out and Harry and Joe are carried to a nearby doctor. Well bandaged they return to their loves, but are handed the cold shoulder so they proceed to drown their sorrows together in a way which assures many a laugh to the audience.

THE HAUNTING EYE (Premier—April 6).—The political boss in an Eastern city learns that Malcolm Blevins, a district attorney is going to the West to draw up a report of incriminating evidence of the graft conditions of his city. Realizing that such a report would be detrimental to himself and his partners in crime he commissions Fred to obtain the report and to silence Blevins forever.

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(Tear out along this line)

Lillian has two suitors, Fred and Jay, and after much consideration accepts Fred. Later, her father is mystified by the sudden disappearance of the report which he had placed in his safe. Seated in his office he feels conscious of the close proximity of another. Without changing his position, he grasps his revolver and wheels around just as a hand, which holds a dagger is projected through a picture hanging on the wall. He fires several shots. Lillian, who has fallen in a well while going to the sheriff for her father, and has crawled through a tunnel, comes upon a door she never noticed before, which she enters just as the shots are fired. She is shot but not seriously wounded. Fred, having received a mortal wound, smiles up to Lillian and confesses that he was sent to follow Blevins, and recommends her to Jay's loving care.

TAINTED BLOOD (Grandin—Two Parts—April 7).—Mrs. Van De Water gives a coming-out ball for her daughter, at which Crayton Coombs, a millionaire roue with an incurable disease meets and falls in love with the girl. The mother is flattered at the match with the millionaire, and though both Ethel and Dr. Holt, Coombs' physician, beseech the mother to break off the engagement. Mrs. Van insists on the wedding taking place. Dr. Howard, Holt's assistant is one day summoned to take care of Ethel who is ill, and the two are mutually attracted. Later Howard is called to a tenement district where he cares for Helen Grayson, the divorced wife of Coombs. He tells her of Coombs' approaching marriage, and she promises her assistance in helping him to win Ethel. After the marriage with Coombs, Ethel is taken to her husband's country home, and that night, when he is sitting all alone in front of the fireplace, his former wife appears, and after recalling their own wedding and telling him what a beast he has grown to be, advises double suicide. The frightened man consents, and soon after Ethel discovers the two dead bodies before the fireplace. She is then free to marry Dr. Howard. Ethel Grandin featured.

LOVE'S LUNACY (Starlight—April 8).—Elsie, the central figure in a sensational runaway, is heroically and acrobatically rescued by a weird Dutchman. Elsie falls desperately in love with her heroic rescuer. Elsie's parents are determined to marry her to a millionaire scoundrel, while poor Dutchy is possessor of only a small bundle of trading stamps and a she dog. Elsie is locked up in Pa's private prison, she communicates with her hero by aid of a pet goose which carries messages back and forth. At the fatal wedding hour Dutchy, like Lochinvar tears the bride from under the nose of the groom. A dare devil escape. The leading parts are played by James Aubrey and Viola Brown.

PRETTY POLICEMAN (Luna—April 8).—Thinking it is time for women to mix into the police force, Mrs. Smith leaves hubby at home to care for the two babies, and Miss Burton, the old maid, says goodbye to her parrot and goes to the police headquarters for orders. Mrs. Smith is assigned to a fashionable district where she saves two girls from the clutches of a drunken brute, and succeeds, after a severe struggle, in landing him in jail.

In the meantime, Miss Smith trips over a little newsboy in her flight from two thieves in the lumberyard which she is policing. She hauls the boy into court, and is severely criticised for her pains. Their beats are exchanged by the sergeant. While parading Wilshire Boulevard in the fashionable district, Miss Burton recognizes the two thieves she escaped from the night before in the lumber yard. She follows them in to a house they are about to rob, is overcome with fright, and is left in an unconscious state by the robbers with a pile of dishes in her lap. She is discovered when the dishes fall and the police are sent for.

Mrs. Smith succeeds in handcuffing the robbers when they return with their loot to the lumber yards and on their arrival at the police station they are called upon to exonerate Miss Burton who has been put under arrest. Miss Burton leaves in disgrace. Mrs. Smith is the lion of the hour, but while she is being treated to a smoke, hubby rushes into the station, pushes the babies into her arms, and proceeds to tear up the police force. Mrs. Smith leaves. So does Mr. Smith. Miss Burton comes back with plunder from the thieves' den, and hands in her resignation in spite of an enthusiastic reception from the sergeant.

FOR A THOUSAND DOLLARS—(Premier—April 11).—Lillian learns that her father is short of money, and finds that a payment on his cattle will soon be due. So when she finds that Fred, a stranger whom she meets and becomes fascinated with, meets the exact description of an outlaw for whom a reward has been offered, she decides that causing his arrest and obtaining the reward will be the only way to save her father. She leads the sheriff to Fred, who confesses his guilt and a little later the reward is turned over to Lillian. But that night her conscience troubles her, knowng that Fred will be sternly dealt with. She manages to obtain the jail keys from the sheriff unnoticed, and releasing Fred, tells him to leave the country.

The following morning Lillian informs her father of what she has done, and while he does not blame her he realizes that the reward money must be returned. He and Lillian go to the jail, where the sheriff has just entered. They find Fred calmly smoking and behind the bars is another man—the real outlaw. Fred explains that he is a special deputy of another county, where he intends to take the outlaw and with her consent he takes Lillian, too.

TICKET OF LEAVE MAN (Suberba—March 30).—Jack Dalton and Moses are known as slick professional crooks. They frequent a cabaret in which Lizzie is compelled to dance for her maintenance. Charlie arrives in the "Great City" with his carpet bag. With the idea of being real devilish, he visits the cabaret. He is the source of much amusement to the patrons. When he pays for his unfinished drink, he discloses a bandana handkerchief in which are rolled a quantity of bills, much to the interest of Dalton and his partner. Dalton, ever scheming, asks Charlie to change a $100 bill. Charlie, believing this to be legitimate, does so. Upon paying for Lizzie's drink he is arrested for handling counterfeit money. During his sojourn in the jail he becomes friendly with his jailer, and in a poker game wins the jailer's watch, his hat, then his coat and finally his freedom. He passes Lizzie's home just as the poor girl is about to be dispossessed. He proposes to her and she readily accepts him. Just as the ceremony is about to be performed Charlie as suddenly called away. Lizzie is heartbroken, but after many amazing incidents, she finds him and they are married.

OH! YOU POPP! (Starlight—April 1).—A mischievous boy, who is always causing trouble pretends to have a sore arm and asks a worthy citizen to ring a door bell. The worthy citizen soon learns, to his discomfort, that the inmates of the house are tired of the boy's nonsense and he is the recipient of certain articles meant for the boy, which, of course, tickles the lad.

Ten years pass. The boy, a fine looking young man, falls in love with a girl and, upon being told to "ask papa," confronts the aforementioned worthy citizen who immediately recognizes the mischievous boy, who is unceremoniously ushered out. To gain access to the house he disguises himself as a handsome young widow and is annoyed to find the worthy citizen becoming "mushy." Many ludicrous complications arise, and the young man experiences grave difficulties before he finally wins the fair damsel's hand.

KRITERION SERVICE.

[The following are synopses of the pictures to be released on the Kriterion Program During the Week of Monday, March 29, to Saturday, April 3, inclusive].

THE COWBOY'S SWEETHEART (Two Parts—Kriterion).—Jim Lawson, a cowboy, visits the city and is trapped in a saloon by a bunch of gamblers. In a brawl which follows, Lawson is shot and wounded in the shoulder. He is taken to the hospital and there nursed back to health by Mary Denny. While convalescing, he tells Mary about the West and when the time arrives for Jim to leave the hospital the girl has fallen in love with the cowboy. Jim returns to the West and secures a position on a ranch as cowboy and through his skill and ability, gains the jealousy of the foreman on the place.

The ranchowner's wife becomes ill and Mary is sent for to take care of her. Mary arrives and she and Jim meet again. Jim and the foreman get into a quarrel from which Jim comes out victorious. The foreman is discharged and Jim put in his place. The ranchowner's wife recovers, and Mary's duties are

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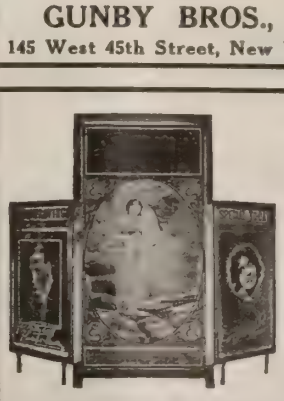

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over, but Jim resolves not to let Mary get away from him again. As prospects look good for him, he proposes to her and the two are married.

IRRESPONSIBLE SYD (C K).—Syd's wife asks him to feed the hog. He carefully places his cigar on the edge of the windowsill and does as he is bid. On his return to the house, he is greeted with the dishwater which his wife is just throwing out, and after an argument, Syd goes in to resume his smoke. His wife, seeing smoke coming out of the window, thinks the house is on fire and rushes for a bucketful of water which she throws in on Syd. Then they discover that the curtains have caught fire, and both run for more water. A nearby cop, seeing the smoke, arrives on the spot in time to get a good drenching and after a lively little spat between him and Syd, the cop is finally thrown out of the place.

Syd's wife then starts him out to buy a new pair of curtains. On the way, Syd meets a friend who is going fishing, and forgets all about the curtains and joins his friend. While waiting for his friend, who has gone to get some bait, a lady friend leaves her baby with Syd, asking him to mind it till she does some shopping. Syd's friend comes back and together they march off, taking the baby along with them. The mother returns, and misses her child and runs to Syd's house. She and Syd's wife start out on the warpath to find Syd, and arrive on the scene just in time to see the baby-buggy go over the edge of the pier. The mother faints and Syd makes a dive into the water to save the child, but comes ashore with no baby. While they are trying to comfort the mother, along comes Syd's friend holding the baby and explains that he had taken it out of the carriage and laid it in a shady place to sleep. The mother grabs the child, while Syd and the cop gives the friend a pommeling for having caused so much excitement.

A SMUGGLER'S LOVE (Alhambra — Two Parts).—John Kingsley while passing through a small fishing village meets a young fisher lass, with whom he falls in love and later marries. He insists that the marriage be kept secret owing to a stipulation in the will of his father, and for a time the two are happy. Business calls him back to the city and as time passes, he forgets his bride, who in his absence has given birth to a baby girl. The townspeople look upon her with contempt as they do not know of the secret marriage, with the exception of Luke Martin, a smuggler, who has been in love with her for many years. He takes the young mother and her baby and sees that they are well taken care of. One day while shipping smuggled cargo, he is attacked by revenue officers and leads them a chase. They fire several shots after him and a stray bullet hits the young mother who is killed. Snatching up the baby, Martin makes his escape and takes the child to a convent, where he leaves it to be educated.

Years pass, and Kingsley having learned of his wife's death, marries again and lives in luxury with his new wife, their two children and an adopted son, Tom Walsh. The little girl has now grown to womanhood and leaves the convent. She goes to the fishing village to seek Martin but is told that he is not there. She then goes to the city to seek employment. By coincidence, she secures a position in the Kingsley family as a governess. The family goes to the seashore on a vacation and while strolling with Tom, who has fallen in love with her, the girl comes upon the grave of her mother, and finds Martin bending over it. Kingsley comes to look for her, meets Martin and they recognize each other and explanations follow. Kingsley is told that the girl is his daughter, and he begs for forgiveness for her mother's neglect, swearing he will do everything to make her happy. Later, Tom and the girl are maried and all live very happily.

A MOTHER'S AWAKENING (Two Parts—C-K).—Thelma Monsby is in love with Agnes Cameron but her father, who is in financial difficulties and who has borrowed money from Jack Davenport, a wealthy young man who is in love with Thelma, is anxious that she marry Davenport. Finally, the girl's parents persuade her to accept Davenport and Thelma and he are married. Thelma, however, is not happy, even after the birth of her little girl, and does not take an interest in her home ties. She persists in going out into society frequently, and continues to accept the attentions of her former lover, Cameron.

On one occasion she wishes to go to a dance, but her husband pleads a toothache as an excuse to stay at home, whereupon she calls up Cameron and asks him to take her. That evening, Cameron calls and takes her to the affair. After she has gone, Davenport whose toothache has not grown any better, applies some poison on the gums to deaden the pain. While he is otherwise occupied, his little daughter picks up the bottle and drinks of the contents and becomes sick. A doctor is hastily summoned and through the night nurses the little one past the danger stage. Finally, the mother returns home and seeing her child almost at death's door, a sudden realization of her foolishness and the great wrong she has committed by neglecting her home duties dawns on her. As the crisis passes and her daughter extends her arms and kisses her, love is born in Thelma's heart for her husband and child, and she resolves in future to devote herself entirely to them.

THE EMIGRANT'S PERIL (Santa Barbara—Two Parts).—Donatello, an Italian musician agrees, to adopt the daughter of his friend who has died in Italy. The girl arrives and Donatello takes her to his lodgings. Julia shows great talent as a violinist and Donatello secures for her a position in the orchestra at a fashionable restaurant in which he is playing. Unknown to Julia, Donatello is at the head of a band of crooks who make it a practice to steal from wealthy people.

One night in the restaurant, Donatello steals a valuable necklace from a lady patron and places it in Julia's hair to escape detection. Frank Walsh, a man employed by the Secret Service is on the ground, and suspects the musician. He follows the two to their lodging and there, by a clever ruse, takes the place of one of the confederates. When Julia learns the true nature of her foster-father, she is shocked and determines to leave. He locks her up in a room but the next moment, Walsh enters followed by the police who capture the musician and his confederates and take them away. Walsh then liberates Julia and the two fall in love with each other, and after a short courtship are married.

WHEN BILLY STRUCK THE STAGE (Santa Barbara).—Billy is sure his girl loves him until one day when he takes her to a theater to see a show in which a particularly handsome leading man is the hero. Betty promptly gets stage-struck and falls head over heels in love with the actor. Billy finally hits on a scheme whereby he can regain her love. He applies for a position as an actor in a road company and, after a try-out, is engaged. Later, he induces the manager to give Betty a position in the same company and after some rehearsing, the company together with Billy and Betty takes to the road in search of fame and fortune.

Billy's first night, however, is not encouraging. He is greeted with dozens of cabbages, carrots and none too fresh vegetable matter, so he and Betty come to the conclusion that home is the best place after all, and take the next train back. Betty is now cured of the stage, much to Billy's delight, and she joins him in swearing "Never Again!"

THE TWO-GUN BAD MAN (Kriterion).—Handsome Fred, the boy bandit, is the thorn in the side of the village sheriff. Fred's secret abode is in an old deserted schoolhouse in the hills. Rena, a young schoolteacher, arrives to take up her work among the children of the mining people, and is escorted to her new home—the schoolhouse—by the sheriff. On their arrival there, he tries to make love to her and attempts to kiss her, but is foiled by the sudden appearance of Fred and his brace of forty-fours. Angrily, the sheriff leaves, vowing vengeance, while Rena, who has fallen in love with Handsome Fred, thanks him for his brave intervention in her behalf. Fred, finding his secret hiding place will now be occupied, leaves in search of another.

Later, he is wounded in a holdup and is forced to flee for safety. Almost fainting from his wounds, he drags himself to the schoolhouse, where Rena finds him and helps him into the house. The sheriff, in pursuit, trails him and breaks into the room, but Rena has hidden Fred in the fireplace, and the sheriff searches in vain. He is about to leave, when Fred, who has inhaled quite a quantity of soot in the fireplace, suddenly sneezes. The sheriff discovers him and is about to lead him away when Rena proposes shooting craps for Handsome Fred's life. The sheriff agrees and, having won the first horse, he feels that Handsome Fred's life is his, but while Fred attracts his attention, Rena adds several dots on her dice with the aid of pen and ink and throws five sixes twice in succession. The sheriff foiled, leaves in disgust. Fred vows to reform and he and Rena saddle the pet burros and start out across the continent to a new and better life.

RENA'S PET PIRATE (Thistle).—Ed and Jake, the fathers of Rena and Fred, are lifelong friends and desire nothing more than to see their children married to each other. Rena, however, is of a romantic disposition and dreams of elopements and brave deeds, and refuses to marry Fred on the grounds that he has never done anything worth while.

Her father tells Fred to leave the matter to him, and tells him of a plan which Fred agrees to carry out. Accordingly, Rena finds a note from her father telling her he has gone to the station to meet a wicked old pirate, Admiral Fritz Rocquefort, who is to visit him on business and warning her to have nothing to do with him. Rena's curiosity and sense of the romantic is aroused and she immediately gets busy and changes around the whole aspect of the house, giving it as nautical an appearance as possible. Fred arrives disguised as the Admiral, and Rena immediately falls for him. Her father furthers the situation by refusing to let Rena have anything to do with him, but not before he has given the two a chance to plan an elopement.

Dad then phones for his friend Jake, and the two arrange with a policeman for just sufficient interference to give Fred a chance to show up well. At midnight, the elopement takes place. After Fred has valiantly overcome all obstacles, he and Rena climb into the car and drive off, the old fathers perched upon the rear of the machine, tickled to death. They arrive at the ministers and are married, and then Ed and Jake walk in and introduce the Admiral as his real self.—Fred. At first Rena is angry but she is satisfied that at least Fred has shown some bravery in fighting off the policeman, and they all return home well satisfied.

THE MISER OF MONTEREY (Two Parts—Monty).—A miser lives with his two daughters Mary and Ellen in a lonely little hut in the midst of a forest, far away from human beings. Frank Johnson, a young author, is spending his vacation hunting through the forest and by accident happens to be lingering about the spot where the miser has hidden his money. The miser, catching sight of him, suspects him as a thief and fires a shot at him. Johnson falls to the ground wounded, and is later found by Mary, the elder daughter of the miser, who brings him to the house, nurses his wounds and takes care of him. Under her careful attentions, he soon regains his health, but Mary, who has fallen in love with the handsome young author, looks forward with dread to the day when he must take his leave.

Johnson has fallen in love with Ellen, the younger sister, and on the day he is to go back to the city, he tells her of his love and begs her to be his wife on his return in a few weeks. Mary, who has quietly entered, overhears the conversation, and her heart is filled with jealousy and sorrow as she listens to Ellen accept his proposal. Johnson takes his leave and Mary succeeds in concealing her emotions. The author arrives in the city and finds that his recent books have met with tremendous success. Many women seek his attentions, but he cannot forget the little girl in the forest who has won his heart, and in due time he returns to claim her. Mary accepts her fate with resignation, and Ellen and Frank are married, neither of them dreaming that Mary is heartbroken.

THE ONLY SON (Two Parts—Trump).—Chester Crane has grown up to manhood amid luxury and every indulgence from his devoted parents, with the result that he has become selfish, lazy and wayward. His time is almost spent entirely at the club, gambling or in entertaining chorus girls. Eventually, he falls

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in love with a notorious actress, Camille Yvonne, who leads him a merry pace. The father, hearing of his son's infatuation, warns the boy, but he takes no heed of his father's words, but continues his dissipations and attentions to the actress.

Finally, the father decides he shall teach Chester a lesson. He seeks out Camille, and without concealing his identity, gets acquainted with her and soons pays her ardent attentions, showering her with presents and pretending to be her most devoted admirer. Camille is soon entirely taken up with her new "find" and forgets Chester. The boy, finding that Camille is no longer interested in him, becomes desperate and determines to end his life, but is stopped in time by his chum.

The father plays the game well and arranges that his son should appear in a private dining room at a certain time that evening. The son enters the room just as his father and Camille are in the middle of a love scene, and is terribly shocked at the sight. The father then explains that he did this only for his own good and Chester, who is now thoroughly disgusted and cured of his love with the actress, leaves the place accompanied by his father, and returns home, where all is explained and everything forgiven.

THE HIDDEN TREASURE (Alhambra).—Rena and the housekeeper are bitter enemies, both striving to win their way into the good graces of the rich old man for whom they work. When old Scroggs dies, he leaves a will to the effect that both Rena and the housekeeper can have the right to occupy the house jointly, for a period of one month, during which time they may search for his fortune, which is hidden about the premises somewhere in the form of jewels.

Rena tells her sweetheart, Fritz, the butcher boy, about the will and they frame up a way to scare the housekeeper off so that Rena might have perfect right to search as she pleases. Fritz tries various disguises, but with no success. Finally, Rena gives up hopes of finding the jewels and decides to give a series of entertainments to her friends until the month is up. Accordingly, she invites all the hired help to a party that night. Fritz, however, decides to make one more attempt to scare the old hen off and disguises himself as a burglar. He breaks into the house during the course of a dinner and surprises the housekeeper searching for the fortune. Frightened, she rushes to the kitchen to summon help, and in her absence a real burglar enters, and when they return they chase him and he lands outside of the window beside Fritz, who is hiding.

Fritz makes a hasty exit, followed by the burglar and the party behind them, and the chase around the house ends only when Fritz climbs back into the house and seizes an old blunderbuss and takes aim at the burglar. His shot goes wild and strikes an old grandfather's clock in the library, smashing it, when suddenly out of the clock falls the jewels they have been searching for. Rena enters and claims her legacy. The housekeeper recognizes in the burglar a long lost husband and is more than compensated for the loss of the jewels in finding him, while he pays the penalty of his crimes by being taken back by her. Fritz and Rena are at last able to get married and the party, already started, continues as a wedding celebration.

[Pathe Exchange, Inc.

PATHE NEWS NO. 23, 1915 (April 7).

Lake Bluff, Ill.—Battle flag hoisted on lofty radio tower. 400-foot wireless structure at naval station is third highest of steel in the world. Subtitles: 1, Commander Moffett receives flag, which is one used by U. S. S. "Chester" at Vera Cruz. 2, Sailor mounts tower with flag.

San Francisco, Cal.—Headed by a cowboy band, Indians from a government reservation in Oklohoma arrive to participate in the Panama-Pacific Exposition.

Shelburn, Ind.—"Dixie Flier" jumps track, hits station. Five coaches of fast train overturned in fatal wreck.

Montreal, Que.—Risk their necks in thrilling ski leaps. Daring athletes take part in tournament on snow at Mount Royal.

New York City.—29th Infantry off to guard Panama Canal. Regular army troops march through city on way to transport. Subtitles: 1, Review in City Hall Park by Mayor Mitchel, Major-General Wood, U. S. A., and Major-General O'Ryan, N. G. N. Y. 2, The transport Bulford carries the troops from Weehawken, N. J.

Boston, Mass.—Five-cent dentistry for school children. Pupils are cared for at Forsythe Dental Hospital for nominal fees. Subtitles: "Be quiet; it won't hurt you."

San Francisco, Cal.—Exposition grounds a fairyland at night. Brilliancy of Fountain of Energy and Tower of Jewels enhanced by flashes from autos and searchlights. Subtitle: General view of grounds, showing "aeroscope," giant sight-seeing device.

Galicia, Austria.—Their day's fighting done, Cossacks dance. These pictures were taken by the staff correspondent of Pathe News with the Russian Army, Mr. Ercole.

Cartoon.—Colonel Heeza Liar and the Zeppelin.

1—"The Germans are planning a serenade;
Here comes a Zeppelin on a raid!"

2—"When they planned this raid, they left me out—
I'll fix that bunch of sauerkraut!"

PATHE NEWS NO. 24, 1915 (April 14).

New Orleans, La.—Armless, he's driving auto across continent. Frank E. Fithen finds his affliction no handicap in guiding his six-cylinder car. Subtitle: A postcard for the "Missus."

New York City.—Weds girl who nursed him in war hospital. Capt. Stecanovitch, Serbian officer, takes as bride Miss Valeria Bastlova, who saved his life in Balkan war.

Chicago, Ill.—Pastor gets surplus potato crop for poor. Rev. Johnston Myers bridges gap from overcrowded bins to empty stomachs. Subtitles: Children carrying potatoes home. Rev. Johnston Myers.

Chicago, Ill.—Daring steeplejack descends 23 stories hand over hand on rope from hotel roof. Subtitle: Edmund von Kaenel.

New Orleans, La.—Use novel method to obtain recruits. Members of Washington Battery show workings of gun of increasing enlistments.

Llandudno, Wales.—Lloyd-George reviews regiment of Welshmen on St. David's Day. Subtitle: Lloyd-George in foreground, wearing derby hat.

Dover, England.—This baby boy wins the sleeping championship. Even the destruction of his perambulator by a Zeppelin bomb failed to awaken him. Subtitle: The baby and his parents. His father is Quarter-Master Sergeant Radjon.

Paris, France.—Secondary school students' hearts are in their drills while war goes on. Subtitle: Minister Sarrant salutes the flag.

Winchester, England.—Too young to fight, still they can help. Boy Scouts aid Kitchener's army by building huts and stables.

Near Przemysl, Austria.—Remarkable photographs by Mr. Ercole, staff correspondent of Pathe News of the big Russian siege guns that caused the surrender of the Austrian stronghold. Subtitle: Some Cossacks who took part in the siege of Przemysl.

Cartoon.—Teasing the eagle, a favorite Mexican pastime. "He's so tame he'll eat out of my hand."

Who Paid? Series Number One

THE PRICE OF FAME (Three Parts).—Fame, with her scorching finger touches lightly the forhead of Youth—then flits away, intangible and elusive. Sometimes—and this is rare—Youth comes up with Fame and clasps her jealously to him. But in every case, he who seeks Fame, he who would inhale the purer air of Art, must needs shake from his shoulders the ties that bind him to the Earth. Sometimes he is alone—then it doesn't matter. Sometimes he has friends, on whom it is cruel; and sometimes there is a wife, on whom it is worse than death. But here is the tale: A young singer, aglow with the fervor of inspiration, eager for the social intercourse his art may open the way to, gets married. He marries a woman whose conception of ideal happiness is simple domesticity. Opportunity comes—no need to knock, he has been waiting for her. With his wife and child clinging, as it were, to his coat-tails, he follows the Gleam, and they are cast off in the swiftness of his flight. Fame is within his grasp! For one mad moment he is identified with Her; then something snaps. With the first blatant, brass notes from his own throat he drops automatically back to Earth, his eyes still blinded with the light of other spheres. His wife has gone; his friends have disappeared. With a heavy heart he turns back into the highway of Life, to be swallowed forever in the flux of obscure humanity.

THE NEW EXPLOITS OF ELAINE (15th Episode—The Serpent Sign—Two Parts) (April 5).

Miss Elaine Dodge, daughter and heiress of the late Taylor Dodge, whose murder has attracted such world-wide attention, has again had her life seriously threatened. It appears that before the death of Perry Bennett, this modern Dr. Jekyll disclosed the hiding-place of his tremendous fortune to one Long Sin, a Chinese adventurer. Bennett formerly owned the house now occupied by Miss Dodge's Aunt Tabby. On a recent visit to her aunt, Miss Dodge was startled in the early hours of the morning by strange noises. Her aunt had already been aware of this condition, but, being superstitious, had put it down to ghosts.

Miss Dodge, whose life has lately been one continuous round of self-defense, immediately communicated with Craig Kennedy, the scientific detective whose apprehension of the notorious Clutching Hand caused such favorable comment throughout the land. Kennedy has lately come into the possession of Bennett's papers and his keen eye detected at once the similarity of a plan on one of these and the construction of Aunt Tabby's fireplace. A secret passageway was disclosed, through which the redoubtable sleuth and his assistant descended, only to be overcome by gas, and almost murdered by Long Sin, who had entered the passage from the mouth of a cave in an adjoining woods. Miss Dodge, whose nerve has been put to the test in a hundred cases, alarmed by the fumes, and fearing for the lives of her protectors, descended to the passageway where a queer sight met her eyes.

Interviewed to-day by a Journal reporter, Miss Dodge said: "I had no sooner turned an angle in the passageway when I was almost paralyzed by the sight of Long Sin bending over Craig and Mr. Jameson with a long, murderous knife. A safe imbedded in the rock had been opened, and the Chinaman had a small strong-box under his arm. Strength born of love then possessed me, and I closed with the heathen in a struggle that lasted for some minutes. Then I felt my strength desert me—the earth seemed to cave in and crumble all around me and (*paper will here appear to have been torn*).

IMA SIMP—DETECTIVE (Balboa) (Released week of April 5).—Slim Jim, a slippery-fingered crook, seeing a chance to make a good haul, takes advantage of the opportunity, robs a house and makes his get-away. At the same time the daughter of the victim decides to elope and joins her fiancee by means of the ladder-route. The eloping couple hire a buggy and hasten away to escape her father. They are seen by Ima Simp, almost a detective, who mistakes them for Slim Jim and his female accomplice. Ima Simp decides to do some sleuthing that will make Sherlock Holmes seem like a back-number and immediately gets on the trail. The chase that follows is a hummer and is funny enough to make the Sphinx laugh.

Does Simp catch the fugitives? Sure he does, but at that moment the girl's father appears on the scene and thanks the young man for eloping with his daughter, thus taking her off his own hands. Poor Simp then realizes that as a detective he's a lemon.

THE INTELLIGENCE OF APES (On Same Reel as foregoing) (Released Week of April 5).—Did you ever pay much attention to our Simian friends? Probably not, for the average business man has other things to claim his attention. But here is an opportunity to get closely acquainted with them. An unusual collection of views of the Gibbon, the least manlike of the Ape family and native of Southern Asia. From these views one get a splendid chance to study the physical make-up, habits and peculiarities of the Gibbon as well as the Orang-outang, another arboreal anthropoid which is shown. The latter is a native of Borneo and Sumatra and is more massive then the Gibbon. Much comedy is afforded by these two animals which are shown romping together and endeavoring to use various toilet articles which are given them.

THE QUALITY OF FORGIVENESS (Balboa—Three Parts, Released Week April 5).—This is the story of a woman who drank of Life's cup of bitterness to the dregs—who went through a hell-fire of treachery and deceit, and came out illumined with an unearthly light. Deceived by a man she adored, struck blind in the green spring of her youth, married to the man she mistakenly believes her lover, she lives a long life of darkness. Then comes the unmerciful light, and with the restoration of her sight the hideous truth of a life of lies is the first thing she visions. For a moment she yearns for the comparative happiness of her blindness; then with a soul-stirring struggle she throws off the cloak of injustice in which she has so long been mantled and emerges radiant with the quality of forgiveness.

GULF OF ROSAS (Spain) (Released Week of April 5).—Many spots are shown along the rugged coast of Spain where now stand relics of great cities that once flourished as commercial centres. In other places are shown natural bridges that have been worn through solid rock by the action of the mighty waves. Like grim sentinels keeping watch over scenes of former greatness stand the ancient Castles of Catalonia. The ruins of the ancient city of Emporiae, which was built by the Phoenicians and later destroyed by the Saracens, give testimony of their former greatness. We see also, Cadaques, the scene of bitter fighting during the Peninsula War. This place is still a seaport of some consequence.

WIESBADEN (Germany) (On Same Reel as Foregoing) (Released Week of April 5).—Of exceptional interest at this time are the picturesque scenes of Wiesbaden, the world famed watering spot of Europe. Here we see the beautiful railway station, and the Wilhelmstrasse, the principal thoroughfare. Here also we see the noted Hotel Nassau opposite the beautiful Bowling Green with its flower beds, shady walks and pretty fountains. A visit is made to the "Kurhaus" which offers many inducements to suit the varied interests of its patrons.

Of more than passing interest, on account of its quaint and odd design, is the latticed en-

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trance to one of the residential sections. Views are had of the Royal Opera House, conceded to be one of the finest structures devoted to music and drama in the Empire. The Greek Church is another imposing edifice which is shown. Many garden spots and beautiful parks, among which is the Warmen Pond Park, complete this unusually attractive scenic.

TOO MUCH BULL (Released Week of April 5).—When Elsie Pancaque, leading lady of a travelling show, hits a "rube" town she realizes that she is up against a dead proposition. The rubes, however, think that she's a live one and they all endeavor to make a hit. Two of them are particularly persistent, but they get the cold shoulder like the rest. They decide to use diplomacy and proceed to get acquainted with the stage manager. He is invited to go on a hunting trip which turns out to be a "flivver." Reading in a magazine of a clever scheme whereby hunters used a figure of a cow as a "blind" to approach their game, the two swains set out to do the same stunt. They procure a "property" cow and sally forth, one as the hind-quarters and the other in the front.

All goes well until a real bull spies them, and then the two doughty hunters take it on the run. Up hill and down dale, right into the heart of the town, the blood-thirsty bull chases them with an ever increasing crowd bringing up the rear. They finally evade the bull and reach the town theater where they sink down exhausted. The barker for the show, seeing the immense crowd which surges around the fallen "hunters" takes advantage of the opportunity and loudly advertises that "this is only a small part of the show, the rest is inside. Step right up for your tickets and don't crowd." Too much bull proves to be the proper antidote for a bum show.

FJORDS AND MOUNTAINS IN NORWAY (On Same Reel as foregoing) (Released Week of April 5).—Nowhere on the continent of Europe has Nature been so prodigal with magnificent and awe-inspiring scenery. Characteristic of the wonderful coast of Norway are those long arms of the sea, called "Fjords," the most noted of which is the Songnefiord which runs over 100 miles inland. Many strange and wonderful scenes are unfolded to the eye of the interested spectator.

George Kleine.

STOP THIEF (Five Parts).—Mr. Carr is a kleptomaniac and his two daughters, Madge and Joan, are to be married to Mr. Cluney and Dr. Willoughby, respectively. Pretty Nell Jones, a light-fingered maid, is engaged that afternoon by Mrs. Carr after promising her sweetheart, Jack Doogan, a crook, that she will assist him to do one last job. Peculiar and mysterious things begin to happen in the Carr home with the arrival of the happy bridegrooms-to-be.

A ruby suddenly disappears from the library table—into Nell's shoe—but the empty box is discovered by Cluney in his overcoat pocket a few minutes later! The family promptly suspect Nell and Cluney telephones for a detective. While he is in the act of 'phoning, Nell slips the jewel back into the box where it is discovered by Mr. Carr just as Cluney lays down the 'phone. Cluney is stunned by the discovery and confides in Dr. Willoughby, who unsympathetically informs Cluney that he evidently suffers from unconscious kleptomania.

The situation is further complicated by the arrival of Nell's sweetheart, Jack, whom she tells of the expected detective. This dignitary is met by Nell who, after deftly stripping him of star and watch, introduces him to Jack as Mr. Cluney. Jack sends him away on a mysterious mission and Nell then introduces Jack to the family as the detective from central headquarters. Cluney confides to him that he suspects himself of being a kleptomaniac and asks that Jack keep a close eye on him.

Complications set in thick and fast. With two kleptomaniacs and two real crooks and a double wedding pending, Mrs. Carr has her hands full. Wedding presents disappear and reappear in the most astonishing way. A burly investor leaves $10,000 in steel stock as security for a loan and when he returns with cash to redeem his collateral, both stock and money disappear—into Jack Doogan's pocket! This leads to the visit of a wagon-load of police but before the captain can read his search-warrant, even that vanishes through Doogan's nimble fingers into Mr. Carr's side pocket! Even cocksure Dr. Willoughby shares the general hysteria and finds himself possessed of the stock securities but unable to replace them without openly branding himself a thief.

The return of the detective adds a touch of drama to the evening. With an automobile liberally filled with movable valuables of all kinds ready for departure, Jack draws his gun and under its cover makes his escape, hurrying to the upper rooms of the building with faithful Nell at his heels. Believing him to have jumped through an open window, the police scatter out-of-doors and a second later Dr. Willoughby stops Jack and Nell in a hallway at the point of his revolver. This Jack deftly wrenches from the doctor's hand and again has the company at his mercy. But Nell longs for peace and the good-will of her erstwhile employers and so prevails upon Jack to throw away his gun. Then follow explanations and forgiveness. Jack shows his marriage license and the minister ends an exciting evening with a triple wedding.

Serial Publication Corp.

RUNAWAY JUNE (Episode 11, "In the Clutch of the River Thieves"—Two Parts—March 24).—On arriving at Bermuda, June and Blye's party leave the steamer for Blye's yacht, but Blye, the man with the black Van Dyke, returns to the dock, where he encounters Ned, the deserted husband, who was rescued by fishermen after jumping off the steamer to avoid capture. Ned violently attacks him and is getting the better of him when the local police arrest Ned on Blye's statement that he is a dangerous maniac and place him in a small jail near the water.

June escapes from the yacht at night in a tender and rows for the shore, but is discovered and pursued by the yachting party. Fearful of capture, June signals a sail boat, which is manned by an old Italian, Giovanni, who takes her aboard. He points out an old wreck and says he was wrecked there twenty years ago. She reminds him of Marietta, back in Italy. He tells her the story of Marietta and her two lovers, how she favored Tony, the one who spent the most money on her. Tony quarrelled with Beppo, another of Marietta's admirers, and in a duel with knives succeeded in killing him, after which he ran away with Marietta.

Blye's yacht gives chase under full sail, and Ned, who has escaped from jail, hires a motor boat and also gives chase. Giovanni steers his boat through a narrow opening into an inlet, where Bly's yacht cannot follow, whereupon Blye produces a pistol and shoots Giovanni. June grasps the helm and runs the boat into the inlet with the aid of Giovanni's negro assistant and lands near a house where some river pirates live. Among them are Tony and Marietta. They quarrel over a division of their spoils, in which one of the pirates stabs Tony and escapes.

As June rushes up, she, Marietta and the wounded Tony are all struck with the resemblance between the two women. Before he dies Tony tells June where to find his buried treasure for Marietta and she undertakes to do so. The other pirates pursue her. Marietta follows June to help her and as they get the treasure, the two pirates attack them. Ned rescues the two girls and Marietta starts after them, knife in hand, on vengeance bent. As they turn on her, Blye and his party interfere and save her, and learning from her of June's whereabouts, Blye arrives just in time to snatch June away from Ned and make a prisoner of him.

RUNAWAY JUNE (Episode 12—Two Parts—March 31).—Ned, after a sharp, heroic struggle with Blye's hirelings, was borne off to one of the strongly barred cabins of the yacht. The next day he was brought, like a prisoner before a judge, into the presence of the man with the black vandyke, who promised the unhappy young husband that if he would leave June unmolested for five days, at the end of that time he should have her back safe and sound. Ned gulped and pledged his word. Then he was set free, to go and come as he pleased.

Meanwhile, June had made the acquaintance of Durban, the artist, who, with his rich wife, had taken a handsome villa in Bermuda for the winter. He made no secret of the fact that he had married this woman for her money. Also, in a cottage apart, he supported a pretty little model, Mimi, upon whom, for the time being, he had settled his changeable affections. The day before, Durban had had a rather upsetting scene with Amy, a girl of the neighborhood, whom he had engaged to pose for a picture that was not in Mimi's line. Because of this he was all the more willing to allow himself to be attracted to June; in her he could forget his recent chagrin. One morning early he chanced to come upon June as she stood drinking in the sun and air on the beach; and induced her to pose. Suddenly she found herself struggling in his close embrace. She fought herself free and fled. Realizing presently that he no longer was following her, she turned and saw that he had been caught in the quicksands. Nothing more awful than the end of this self-indulgent man ever was witnessed by the runaway bride.

Thanhouser Syndicate Corp.

The $20,000,000 Mystery—Episode No. 20—Final Instalment) Reels 39 and 40—"The Richest Woman In The World."—John Storm came into Mrs. Ramsay's library one afternoon carrying a florist's box containing a number of red roses for Zudora, who kissed him for his kindness.

As she drew back from his embrace, the locket at her throat caught on a button of his coat; the slender gold chain snapped and her mother's keepsake fell to the floor. Storm picked it up and Zudora examined it ruefully. The jewel in the old-fashioned setting was broken. They went to the jewelers to have it repaired. In order to properly mend it, the jeweler requested Zudora to remove her mother's picture. As she did so, a bit of paper, wedged into the cavity behind the portrait, was disclosed. It read:—"Your father's will has been left in charge of our trusted friend, Capt. George Radcliffe." They hurried at once to Tom Hunt's office.

They found him in conference with Marcus Villiers. Papers littered the table, and the two men were going over, for the third time, certain documents containing positive proof, that Zudora's father had located mines. But mention of a will there was none.

When Hunt saw the paper which Zudora and Storm had found in the locket he was galvanized into action. He made connections with Jim Baird, who presently arrived at the office. Then they formed a plan for getting into the Grecian Salon, the stronghold of Mme. Du Val and the conspirators, with the purpose of finding Zudora's father's will; and Baird departed to take up his watch outside the wily woman's villa.

In less than an hour Hunt received word that the coast was clear. It seemed that Mme. Du Val and the Captain had just left the house to go to the lapidary; if Hunt could come at once they might be able to settle everything. Leaving Villiers at the office, the young man tore uptown to the famous house on the Hudson.

"You can get in easily by going over the pergola," Baird excitedly told him. "The window of Madame's boudoir is just above, and it's open. I'll stay down here to give warning if necessary. If the will isn't in the boudoir, it must be in the Grecian Salon—probably in the secret table." Hunt being the lighter and quicker of the two, deftly made the ascent of the pergola and disappeared within. Madame's own room yielded nothing, and he cautiously made his way downstairs. Seeing the butler moving about in the hall, he hid for a moment behind a stone settee in the conservatory, and then slipped into the salon. This time he was able to open the top of the secret table—and presently he held in his hand the last will and testament of Zudora's father. Making his exit as noiselessly as he had come, he rejoined his friend; then hurried back to Villiers with the papers, while Baird went to get policemen to officiate in the arrest of the Captain, Mme. Du Val and the lapidary.

Baird and his assistants were just too late. They took the stone cutter into custody with all the diamonds he had in his possession—but Mme. Du Val and her companion already had returned to the Grecian Salon, where they had discovered that the secret table had been rifled. Realizing that Baird and Hunt were keeping close watch on the place, the conspirators were driven to devise a desperate ruse.

With Captain Radcliffe, Madame Du Val called on Zudora to invite her with Storm to an "At Home, with Dancing." In the midst of all the festivities the hostess and the Captain disappeared and amid intense excitement, a secret panel and underground passage leading to the garage were found, and the fugitives trailed to the dock, from which, already, Madame's private yacht was bearing them to sea. That same night, Villiers and Baird put in Zudora's hands the will establishing her ownership of the Du Val villa and the South African mines. At Easter time Storm and Zudora were married, and their wedding was celebrated with great magnificence in the Grecian Salon.

World Film Corp.

THE MAN WHO FOUND HIMSELF (Brady—Five Parts April 5).—James Clarke, young cashier, robs his employers to provide medical attention for his sick sister. She dies and a fellow employee of Clarke's discovers his theft and blackmails him. Both are eventually found out, prosecuted and sent to prison. By a series of chances, James Clarke escapes from jail, gets a job, is earning an honest living and has won the love of a girl whose life he saved.

Payton, his fellow thief, after serving his full sentence, discovers Clarke and once more blackmails him, attacking the happiness of his fiancee and her brother and taunting Clarke with cowardice. From this terrible situation Clarke escapes by voluntarily returning to jail to serve the remainder of his sentence. He has "found" himself. He knows that when he finally leaves the jail, Catherine, who has promised to be his wife, will be waiting to help him start life afresh.

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Lure of New York	N. Y. F. Co.	4000	150	1-3-6 "
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UTILITY TRANSPARENCY CO.
1733 West 9th Street **Brooklyn, N. Y.**

Mutual Masterpicture

THE OUTCAST (Reliance—Five Parts).—Mae is a girl of the slums. Her antecedents are unknown. We see her working as a dancing girl around a rough dive. Bob, her sweetheart, is a waiter in the joint. Graves, a cheap sport, takes a fancy to Mae and asks the bartender who she is. The bartender tells him that nobody knows where she came from. When Graves becomes fresh with Mae, Bob warns him off. On their day off, Bob and Mae go walking in the park. They see young couples with their babies and they long for a decent married existence.

Judge Lewis, in his courtroom, is sternly sentencing a criminal, who is pleading for mercy. A second judge enters the room and is invited to the bench as a matter of courtesy. He whispers to Judge Lewis in favor of the criminal, but Lewis is firm and sends the prisoner away condemned to the limit. Court adjourns and the two judges depart. They come down the courthouse steps and walk away to the park. In the park they see Bob and Mae. The second judge recognizes Bob and stops him. The judge asks him questions and Bob replies that he is behaving himself. Bob is eager to get away. Alone with Mae, Bob explains that the judge is the one that paroled him after his last fight.

Back at work in the dive, Graves becomes offensive to Mae. He follows her to her room and is followed by Bob. A fight occurs in which Mae shoots Graves. Bob disappears, fearing the result of his parole if he should not obey the judge. Mae is to be tried before Judge Lewis. She is assigned a young attorney to defend her. The attorney sees her in her cell and gets her story. He can find no trace of Bob, who, however, keeps himself posted in hiding. The young attorney has secured from Mae, however, a locket given to her by her dead mother when she was a little child. The locket has a photo of her mother with the address of a photographer in a country town. The attorney visits the town, finds the old photographer, and is directed to old man Aitken as one who can tell about the woman of the photo. Aitken shows great emotion when he sees the photo, and on being told of Mae's coming trial before Lewis, shows great eagerness to go with the attorney.

The trial is commenced, and the attorney admits the killing, but pleads self-defense and the girl's irresponsibility. He places her on the stand, and she tells her story. The judge is cold and relentless. She is asked on cros examination: "Where is this man Bob?" She doesn't know. Bob, however, has crept into the back of the courtroom. He presents himself and is examined. He corroborates Mae, but the judge, recognizing him as the boy of the park, discredits his testimony by asking him: "Are you not a paroled prisoner?" Bob admits it, and the effect on the jury is obvious. Mae is found guilty, with a recommendation for mercy. On being brought up for sentence, the attorney calls Aitken to prove the girl's irresponsibility. The prosecuting attorney jumps to his feet and objects. The judge is about to rule out Aitken's testimony, when Mae's attorney interposes:

"It will not be necessary to mention the name of the father of this defendant, but I will ask the witness to identify this photograph as the girl's mother."

The portrait of the locket is passed to the Judge. He conceals his emotion with difficulty. Mae's attorney proceeds:

"I will prove by this witness that the defendant's birth and early life are responsible."

Aitken then tells his story, fading back to Mary Alden and Lewis, their love, the locket, Lewis' desertion to follow his career, sending her a letter telling her of his decision, the birth of the baby, and the disappearance of mother and child. After the story the judge faints, court is adjourned, and the judge is carried out. The next day another judge is on the bench—he who had paroled Bob. He suspends sentence on Mae and she and Bob go away free. Judge Lewis is convalescent at his home in the country. Aitken brings Mae and Bob to him and he expresses his interest in them and determination to devote his life to his daughter.

ENOCH ARDEN (Four Parts—Rel. in April—Majestic).—A hundred years ago in a little seaside village, lived and played three children, Philip Ray, Annie Lee and Enoch Arden, the latter an orphan. They grew up together and both boys fell in love with Annie Lee. She chose Enoch Arden. Philip, however, remained their friend.

Years passed. The son and daughter of Enoch Arden and Annie Lee grew to be seven years of age. One day Enoch was hurt and found it to advantage to sail on a long voyage, the only work he could find to support his family. For ten years Annie and the children waited for his return. Philip cared for her and her children, sent the latter to school and urged Annie to marry him, since Arden apparently was dead and would never come back. She finally consented and they were married.

On an island far away, Enoch Arden was alive, having been wrecked and was finally, after some years, picked up by a passing boat and sent home. Arriving there he discovers how good Philip had been to his children and how finally he had married Annie and took care of her.

Without disclosing himself to either of them, he goes away, first telling his story to an old woman of the village. At the close of the day, he dies on the seashore.

Tiffany Films Corporation.

THE HEART OF MARYLAND (Six Parts).—Maryland Calvert lives in that section of Maryland divided against itself in the question of secession. Her brother, Floyd, is so strong a Northern sympathizer that he joins the Federal secret service unknown to his family and enlists in the Southern army to increase his efficiency. Her fiance, Alan Kendrick, takes a commission in the Federal Army, although his father becomes a general in the Confederate forces. One Thorpe, a discredited Union officer, is given an opportunity to serve the Federal secret service and in that capacity, joins the Confederate army, becoming an aide to General Kendrick, whose headquarters are at the Calvert mansion.

Alan Kendrick is among the Northern prisoners taken by the Confederates and when sent for exchange is recognized by Thorpe, whose bitter hatred has been aroused by the part the gallant Unionist had in his former discovery and degradation for conduct unbecoming an officer and a gentleman. Learning the Federal plans of campaign from Lloyd Calvert, who believes him to be a loyal member of the Federal secret service, he takes advantage of this knowledge to attempt the destruction of the Union camp to which Alan Kendrick has been sent, thereby hoping to encompass Alan's death.

Thorpe fails, but Alan, taking a desperate chance to visit Maryland Calvert, is captured in a Confederate uniform and sentenced to death as a spy. Maryland Calvert hysterical over the death of her brother, Lloyd, who was shot down while trying to "run the lines" with information, is unconsciously responsible for Alan's denunciation and conviction as a spy. When she realizes his situation, Maryland braves the hazardous ordeal to reach the Union lines and secures from General Hooker a written request upon General Kendrick to delay Alan's execution until facts may be presented proving his innocence of espionage can be established. Her return finds General Kendrick dead on the battlefield, the treacherous Thorpe in supreme command and Alan imprisoned in a church awaiting momentary execution. When Maryland presents her letter to Thorpe he realizes his supreme opportunity for revenge is at hand. He orders a squad to dispatch Alan and proceeds to force his unwelcome attentions upon Maryland.

With her lover standing bound before her awaiting death, Maryland is driven to such a frenzy that she plunges a bayonet into Thorpe. He falls unconscious and she releases Alan, gives him Thorpe's hat and coat as a disguise and bids him fly for his sake as well as her own. A moment later when Thorpe regains consciousness and orders an alarm sounded Maryland recalls that the old church-bell is the agreed tocsin. Dashing up the creaking stairs she reaches the highest spot in the belfry and clinging to the enormous clapper swings from it in its dizzy flight, using her frail hands as a muffler to kill all sound. The deaf sexton tolls away at the rope unconscious of the fact his labor is in vain.

Maryland is made a prisoner and is about to be executed in her own home, when Alan appears at the head of the Union troops. Thorpe would use her as a shield to compel Alan to fire upon his beloved or abandon the attack, but at the crucial moment he is removed from command by order of General Lee, who has learned of his perfidy. Alan Kendrick grants the Confederates a truce to cover their retreat and the drama ends with a blissful reunion of the lovers.

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5375

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(For Daily Calendars of Program Releases See Pages 266, 268, 270.)

General Film Company

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Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Saturday—Biograph. Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

April 1—Just a Lark (Comedy-Drama).
April 2—The Sheriff's Dilemma (Drama).
April 3—Destiny Decides (Drama).
Apr. 5—The End of the Play (Comedy—Drama).
Apr. 6—The Bridge Across (Special Two parts—Drama).
Apr. 8—The Vindication (Drama).
Apr. 9—The Miser's Legacy (Drama).
Apr. 10—The Brooding Heart (Drama).
April 12—The Gambler's I. O. U. (Drama).
April 13—Lorna Doone (Special—Two Parts—Drama).
April 15—The Test of Sincerity (Drama).
April 16—The Girl and the Matinee Idol (Comedy—Drama).
April 17—One Hundred Dollars (Drama).

EDISON.

April 3—When Gratitude Is Love (Drama).
Apr. 5—Won Through Merit (Drama).
Apr. 6—A Clean Sweep (Comedy).
Apr. 7—Snap Shots (Comedy).
Apr. 9—The Stoning—(Special—Three parts—Drama).
Apr. 10—An Unpaid Ransom (Drama).
April 12—A Deadly Hate (Special—Three Parts—Drama).
April 13—His Sad Awakening (Comedy).
April 14—The Cook's Mistake (Comedy).
April 16—A Woman's Revenge (Special—Two Parts—Drama).
April 17—The Landing of the Pilgrims (Dr.)

ESSANAY.

March 27—The Outlaw's Awakening (Western—Drama).
March 29—Curiosity (Comedy).
March 30—The Man in Motley (Drama).
March 31—The Fable of "The Demand That Must Be Supplied"—Comedy).
April 1—A Coat Tale (Western Comedy).
April 1—A Jitney Elopement (Special—Two Parts—Comedy).
April 2—Countess Veschi's Jewels (Special—Two Parts—Drama).
April 3—Ingomar of the Hills (Drama).
Apr. 5—The Other Woman's Picture (Drama).
Apr. 6—The Lady of the Snows (Special—Three parts—Drama).
Apr. 7—The Fable of "The Busy Man and the Idle Woman" (Comedy).
Apr. 8—Sophie's Fighting Spirit (Nestor Comedy).
Apr. 9—An Opal Ring (Special—Two parts—Drama).
Apr. 10—Andy of the Royal Mounted (Western Drama).
April 12—A Night In Kentucky (Drama).
April 12—The Tramp (Special Two parts—Comedy).
April 13—The Turn of the Wheel (Special—Two parts—Drama).
April 14—The Fable of "The Men At the Woman's Club" (Comedy).
April 15—The Bouquet (Comedy).
April 16—(Title not reported.)
April 17—The Return of Richard Neal (Special—Three Parts—Drama).

KALEM.

March 30—Ham in the Harem (Comedy).
March 31—The Warning on the Wall (Episode No. 10 of "The Girl Detective Series"—Drama).
April 2—The Siren's Reign (Special—Three Parts—Drama).
April 3—A Life in the Balance (Episode No. 21 of the "Hazards of Helen"—Railroad Series—Drama).
Apr. 5—The Second Commandment (Special—Three parts—Drama).
Apr. 6—"Ham's" Harrowing Duel (Comedy).
Apr. 7—The Thumbprints on the Safe (Episode No. 11 of "The Girl Detective." Series—Special—Two parts—Drama).
Apr. 9—He Was a Traveling Man (Comedy). No. 22 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 10—The Girl on the Trestle (Episode No. 22 of the "Hazards of Helen" Railroad Series—Drama).
April 12—The Girl and the Bachelor (Special—Two Parts—Comedy).
April 13—The "Pollywogs" Picnic (Comedy).
April 14—The Voice From the Taxi (Episode No. 12 of "The Girl Detective" Series (Special—Two parts—Dr.).
April 16—The Third Commandment (Special—Three Parts—Drama).
April 17—The Girl Engineer (Episode No. 23 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

April 1—The White Mask (Special—Three Parts—Drama).
April 2—In the Background (Drama).
April 3—Mother of Pearl (Comedy).
Apr. 5—Road O' Strife Series—Episode No. 1—"The House of Secrets"—(Drama).
Apr. 6—Capturing The Cook (Comedy).
Apr. 7—The Cipher Key (Special—Three parts—Drama).
Apr. 8—Mr. Carlson of Arizona (Special—Two parts—Drama).
Apr. 9—The Stroke of Fate (Drama).
Apr. 10—He Couldn't Explain (Comedy)—Clothes Count (Comedy).
April 12—Road O' Strife Series No. 2—The Face of Fear (Drama).
April 13—Black Art (Comedy).—Cleaning Time (Comedy).
April 14—A Prince of Peace (Special—Two Parts—Drama).
April 15—Rated at $10,000,000 (Special—Three Parts—Drama).
April 16—The Accusing Pen (Drama).
April 17—Just Look at Jake (Comedy).

MINA.

March 25—A Titled Trio (Comedy).
April 1—Moonshines (Comedy).
April 8—A Barber-ous Affair (Comedy).
Apr. 15—The Amateur Nurse (Comedy).

SELIG.

March 27—Perils of the Jungle (Jungle—Zoo—Wild Animal—Drama).
March 29—Ma's Girls (Special—Two Parts—Western Drama).
March 29—Hearst-Selig News Pictorial No. 25, 1915 (News).
March 30—The Legal Light (Western Comedy).
March 31—Ashes of Gold (Drama).
April 1—Hearst-Selig News Pictorial No. 26, 1915 (News).
April 2—Two Women and One Hat (Comedy).
April 3—A Night in the Jungle (Jungle-Zoo—Drama).
Apr. 5—The Gentleman Burglar (Special—Two parts—Drama).
Apr. 5—Hearst-Selig News Pictorial No. 27, 1915 (News).
Apr. 6—Getting a Start in Life (Western—Comedy).
Apr. 7—Aunt Mary (Drama).
Apr. 8—Hearst-Selig News Pictorial No. 28, 1915 (News).
Apr. 9—Man Overboard (Farce—Comedy).
Apr. 10—Selig Jungle-Zoo (Animal Circus).
April 12—Poetic Justice of Omra Khan (Special—Two Parts—Drama).—Hearst-Selig News Pictorial No. 29, 1915 (News).
April 13—Mrs. Murphy's Cooks (Western—Comedy).
April 14—Iole the Christian (Drama).
April 15—Hearst-Selig News Pictorial No. 30, 1915 (News).
April 16—The Strength of a Samson (Burlesque—Comedy).
April 17—The Jungle Stockade (Jungle Zoo Wild Animal—Drama).

VITAGRAPH.

April 1—The Heart of Jim Brice (Drama).
April 2—When Dumleigh Saw the Joke (Comedy).
April 3—Janet of the Chorus (Special—Two Parts—Drama).
Apr. 5—The Jarr Family Series—No 4—Mr. Jarr Takes a Night Off (Comedy)
Apr. 6—The Timid Mr. Tootles (Special—Two parts—Comedy).
Apr. 7—Easy Money (Comedy).
Apr. 8—Her Gethsemane (Drama).
Apr. 9—They Loved Him So (Comedy).
Apr. 10—The Return of Maurice Donnelly (Broadway Star Feature—Special—Three parts—Drama).
April 12—The Jarr Family Series No. 5—Mr. Jarr's Magnetic Friend (Comedy).
April 13—Between the Two of Them (Broadway Star Feature—Special—Three Parts—Drama).
April 14—His Phantom Sweetheart (Comedy—Drama).
April 15—Strength (Drama).
April 16—The Love Whip (Comedy).
April 17—Elsa's Brother (Special—Two Parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Mar. 2—The Silent Plea (Special—Three parts—Drama).
March 13—The Radium Thieves (Special—Three parts—Drama).
March 16—From Headquarters (Special—Three Parts—Drama).
March 27—Lifting the Ban of Coventry (Special—Three parts—Military Drama)
March 30—The Enemies (Special—Three Parts—Drama).
Apr. 10—The Return of Maurice Donnelly Special—Three parts—Drama).
April 13—Between the Two of Them (Special—Three Parts—Drama).

ESSANAY.

Jan. 18—When Love and Honor Called (Dr.)
Feb. 18—The Accounting (Three Parts—Drama).

KALEM.

December—The School for Scandal (Four Parts—Drama).

LUBIN.

Dec.—The White Mask (Drama).
Dec.—The Valley of the Lost Hope (Drama)
Jan.—The District Attorney (Drama).
Feb.—The Evangelist (Drama).

SELIG.

January—A Texas Steer (Five Parts—Comedy)
January—The Crisis (Drama).
January—History of the World's Greatest War (Five Parts—Topical).

George Kleine

Jan. 18—Du Barry (Six parts—Drama).
Feb. 15—Stop Thief (Five Parts—Drama)
March 15—The Woman Who Dared (Five Parts—Drama).

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FOR 1914

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ROCHESTER, N. Y.

List of Current Film Release Dates

(For Daily Calendars of Program See Pages 266, 268, 270.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Imp, Joker, Victor.
Tuesday—Big "U," Gold Seal, Nestor.
Wednesday—Animated Weekly, Laemmle, L-KO.
Thursday—Big "U," Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG "U."

April 1—The Cameo Ring (Two Parts—Domestic Drama).
Apr. 6—Putting One Over (Drama).
Apr. 8—The Heart Breaker (Two parts—Comedy—Drama).
April 13—The Old Tutor (Drama).
April 15—The Troubadour (Two Parts—Western and Mexican—Drama).

BISON.

March 27—The Hidden City (Two Parts—British Sepoy—Drama).
April 3—The Oaklawn Handicap (Two Parts—Racetrack Drama).
Apr. 10—And They Called Him "Hero" (Two —parts—Civil War Drama).
April 17—The Doorway of Destruction (Two Parts—British Sepoy—Drama).

GOLD SEAL.

March 23—The Human Menace (Two Parts—Modern—Drama).
March 30—The Duchess (Three Parts—Drama).
Apr. 6—The Mysterious Contragrav (Two parts —Mystery Drama).
April 13—Wild Irish Rose (Two Parts—Rural—Drama).

IMP.

March 29—The Supreme Impulse (Comedy-Dr).
April 2—The City of Terrible Night (Two Parts—Melodrama).
Apr. 5—The Story the Clock Told (Drama).
Apr. 9—The Broken Toy (Two parts—Drama).
April 12—The Streets of Make Believe (Comedy).
April 16—The Bombay Buddha (Three Parts Mystery—Drama).

JOKER.

March 29—Swedish National Park of Lapland (Educational).
April 3—Love, Fireworks and the Janitor (Comedy).
Apr. 5—Wedding Bells Shall Ring (Comedy). —In the Land of the Mikado With Homer Croy (Educational).
Apr. 10—Fares, Please! (Comedy).
April 12—Skipper Simpson's Daughter (Comedy).
April 17—The Way He Won the Widow (Comedy).

LAEMMLE.

April 4—The Pinch (Drama).
Apr. 7—His Captive (Two parts—Drama).
April 11—Life's Furrow (Drama).
April 14—When the Spider Tore Loose (Drama).
April 18—The Things In the Bottom Drawer (Drama).

L-KO.

March 31—Hearts and Flames (Two Parts—Comedy).
April 4—No Release this Week.
Apr. 7—The Fatal Note (Comedy).
Apr. 11—No Release this Date.
April 14—Under the Table (Two Parts—Comedy).
April 18—No Release this Week.

NESTOR.

April 2—His Only Pants (Comedy).
Apr. 6—Eddie's Little Nightmare (Comedy).
Apr. 9—The Baby's Fault (Comedy).
April 13—A Mixed Up Elopement (Comedy). —An Educational Subject on the Same Reel.
April 16—All In the Same Boat (Comedy).

POWERS.

March 27—The Ace of Clubs (Drama).
April 3—Love o' the Parent (Drama).
Apr. 10—The Law of the Open (Drama).
April 17—The Love That Lasts (Drama).

REX.

April 1—The Maid of the Mist (Drama).
April 4—A Lesson from the Far East (Two Parts—Human Interest—Drama).
Apr. 8—The Clutch of the Emperor (Drama).
April 11—The Grind (Three parts—Human Interest Drama).
April 15—A Man and His Money (Drama).
April 18—The Girl of the Night (Two Parts—Human Interest—Drama).

STERLING

April 1—Olive's Hero (Juvenile Comedy). —Swan Life (Educational).
Apr. 8—The Butler's Busted Romance (Comedy).
April 15—Playmates (Juvenile—Comedy). —An Educational Subject on the Same Reel.

VICTOR.

March 26—The Danger Line (Drama of the Hills).
March 29—Playing With Fire (Two Parts—Society Drama).
April 2—The Law of Love (Drama).
Apr. 5—The Guardians of the Flocks (Two parts—Western—Drama).
Apr. 9—The Rustle of a Skirt (Comedy—Drama).
April 12—Saved By a Dream (Two Parts—Society—Drama).
April 16—Grand Opening of World's Only Movie City (Special—Top).

UNIVERSAL SPECIAL RELEASE.

March 22—The Black Box (Episode 3, "The Pocket Wireless" (Two Parts—Drama).
March 29—The Black Box (Episode 4 "An Old Grudge") (Two Parts—Drama).
April 5—The Black Box (Episode 5 "On the Rack" (Two parts—Drama).
April 12—The lack Box (Episode No. 6, "The Unseen Terror" (Two Parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Kay-Bee, Majestic or Thanhouser, Princess, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

March 24—In the Heart of the Woods (Drama)
March 29—In the Sunlight (Two Parts—Dr.).
March 31—Reformation (Drama).
Apr. 5—His Brother's Debt (Two parts—Drama).
Apr. 7—A Touch of Love (Drama).
Apr. 9—The Problem (Drama).
April 12—The Poet of the Peaks (Two Parts—Drama).
April 14—The Wishing Stone (Drama).

BEAUTY.

March 23—When the Fire Bell Rang (Comedy Drama).
March 30—The First Stone (Drama).
Apr. 6—The Once Over (Comedy—Drama).
April 13—Persistence Wins (Drama).

BRONCHO.

April 28—The Renegade (Two Parts—Drama).
May 5—The Spark in the Embers (Two Parts—Drama).
May 12—His Affianced Wife (Two parts—Drama).

DOMINO.

April 22.—The Artist's Model (Two Parts—Drama).
April 29—The Power of the Street (Two Parts —Drama).
May 6—The Man From Nowhere (Two parts —Drama).

FALSTAFF.

April 16—The Actor and the Rube (Comedy).

KAY-BEE.

April 9—The Roughneck (Two Parts—Drama).
April 16.—The Taking of Luke McVane (Two Parts—Drama).
April 23—The Riddle of the Wooden Leg (Two Parts—Drama).
April 30—The Valley of hate (Two Parts—Drama).
May 7—The Kite (Two Parts—Drama).

KEYSTONE.

March 15—Ambrose's Little Hatchet (Comedy).
Mar. 20—Fatty's Faithful Fido (Comedy).
Mar. 22—A One Night Stand (Comedy).
Mar. 25—Ambrose's Fury (Comedy).
Mar. 29—Gussle's Day of Rest (Two parts—Comedy).
April 12—Droppington's Family Tree (Two Parts—Comedy).

KOMIC.

March 28—Mixed Values (Comedy).
April 4—Ethel's Deadly Alarm Clock (No. 20 of the "Bill" Series—Comedy).
Apr. 11—By Fair Means or Fowl (Comedy).
April 18—Ethel's New Dress (No. 21 of the "Bill" Series—Comedy).

MAJESTIC.

April 2—The Artist's Wife (Drama).
April 4—Doctor Jim (Two Parts—Drama).
Apr. 6—The Little Mother (Drama).
April 11—The Fencing Master (Two parts—Drama).
April 13—The Little Matchmaker (Drama).
April 18—The Highbinders (Two Parts—Drama).

PRINCESS.

March 26—The Skinflint (Drama).
April 2—The Schemers (Comedy-Drama).
Apr. 9—The Reformation of Peter and Paul (Comedy).

RELIANCE.

April 3—Sympathy Sal (Two Parts—Western Drama).
Apr. 5—The Winning Hand (Drama).
Apr. 7—The Indian Changeling (Drama).
Apr. 10—Station Content (Two parts—Drama).
April 12—His Bachelor Dinner (Drama).
April 14—The Job and the Jewels (Drama).
April 16—The Light In the Window (Drama)
April 17—A Man For All That (Two Parts—Drama).

ROYAL.

March 20—Doggone It (Comedy).
March 27—Journey's End (Comedy).
April 3—A Corner in Babies (Comedy).
Apr 10—Burglars by Request (Comedy).
April 17—When Youth Won Out (Comedy).

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THE FLYING "A" RELEASE

Wednesday, April 14th, 1915

"THE WISHING STONE"

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AMERICAN FILM MFG. CO.

CHICAGO

List of Current Film Release Dates

(For Daily Calendars of Program Releases See Pages 266, 268, 270.)

(Mutual Releases Continued from page 316.)

THANHOUSER.

April 4—The Life Worth While (Drama).
Apr. 6—The Cycle of Hatred (Two parts—Drama).
Apr. 11—A Double Exposure (Comedy—Drama).
April 13—The Moment of Sacrifice (Two Parts—Drama).
April 18—Big Brother Bill (Comedy—Drama).

SERIAL PUBLICATION CORP.

Mar. 24—Runaway June (Episode No. 11 "In The Clutch of the River Thieves" Two parts—Drama).
Mar. 31—Runaway June (Episode No. 12 "The Spirit of the Marsh"—Two parts—Drama).

THANHOUSER SYNDICATE CORP.

Mar. 29—The $20,000,000 Mystery (Episode No. 19 "The Prisoner In the Pilot House" (Two parts—Drama).
April 5—The $20,000,000 Mystery (Episode No. 20. "The Richest Woman In the World" (Two Parts—Drama).

MUTUAL MASTERPICTURES.

March —The Quest (American—Five Parts—Drama).
March —The Lost House (Majestic—Four Parts—Drama).
April 1—The Devil (N. Y. M. P. Corp.—Five parts—Drama).
April —The Outcast (Reliance—Four parts—Drama).
April 15—On the Night Stage (Five Parts—Drama).

United Film Service

RELEASE DAYS.

Monday—Ideal.
Tuesday—Luna, Premier Superba.
Wednesday—Grandin, or Premier.
Thursday—Luna, Starlight, Superba.
Friday—Empress or Lariat.
Saturday—Lariat or Regent.
Sunday—Jupiter or Starlight.

EMPRESS.

April 2—Crossed Wires (Comedy).
Apr. 9—The Automatic House (Comedy).
Apr. 14—The Winning Loser (Two parts—Drama).
Apr. 16—Oysters and Pearls (Comedy).

GRANDIN.

March 24—Affinities (Two parts—Comedy-Drama).
Apr. 7—Tainted Blood (Two parts—Drama).

IDEAL

March 22—Their Delayed Honeymoon (Two parts—Comedy-Drama).
March 29—His Own Accuser (Two Parts—Dr.).
Apr. 5—The Long Shift (Two parts—Drama).
Apr. 12—A Soul's Tragedy (Two parts—Drama)

JUPITER.

March 28—Her Phoney Lovers (Comedy).

LARIAT.

March 27—The White Trail (Two parts—Drama).
Apr. 10—The Cost (Two parts—Drama).

LUNA.

March 25—Wheeled Into Matrimony (Comedy).
April 1—A Woman's Way (Comedy).
Apr. 8—Pretty Policeman (Comedy).
Apr. 15—The Misplaced Twins (Comedy).

PREMIER.

March 23—The Deputy's Reward (Drama).
March 30—The Girl and the Butterfly (Drama).
April 4—Man of the Hills (Drama).
Apr. 6—The Haunting Eye (Drama).
Apr. 13—Blazing the Trail (Drama).

REGENT.

April 3—Victims of Satan (Two Parts—Dr.).
Apr. 17—In the Blood (Two parts—Drama).

STARLIGHT.

March 25—Ach Louie (Comedy).
April 1—Oh You Popp (Comedy).
Apr. 8—Love's Lunacy (Comedy).
Apr. 15—Stung (Comedy).

SUPERBA.

March 23—Target Practice (Comedy)
—Such a Picnic (Comedy).
March 30—Ticket of Leave Man (Comedy).
Apr. 6—The Masqueraders (Comedy).
Apr. 13—In Dutch With a Dutchess (Comedy).

Kriterion Service

ALHAMBRA.

Mar. 15-20—Romance of an Actress (Two parts—Drama).
—Syd the Athlete (Comedy).
Mar. 22-27—Light Fingered Syd (Comedy).
Mar. 30—A Smuggler's Love (Two parts—Drama).
Apr. 3—The Hidden Treasure (Comedy).

C. K.

Mar. 8-13—Hotel De Hobo (Comedy).
Mar. 15-20—Steve's Steadfast Steed (Comedy).
Mar. 22-27—When You and I were Young (Comedy—Drama).
Mar. 31—A Mother's Awakening (Two parts—Drama).
Mar. 31—Irresponsible Sid (Comedy).

KRITERION.

Mar. 22-27—The Fisher Lass (Two parts—Drama).
Apr. 1—The Two-Gun Bad Man (Comedy).
Apr. 3—The Cowboy's Sweetheart (Two parts—Drama).

MONTY.

Mar. 22-27—The Stolen Invention (Two parts—Drama).
Apr. 1—The Miser of Monterey (Two parts—Drama).

NOLEGE.

Mar. 15-20—Cigar Making (Educational).
Mar. 22-27—American Winter Sports (Educational).
Apr. 2—Printing U. S. Money (Comedy) (Half Reel).

PARAGON.

Mar. 15-20—A Voice From the Sea (Two parts—Drama).
Mar. 22-27—The Hawk and the Hermit (Two parts—Drama).

PUNCHINELLO

Mar. 15-20—Cy's Triumph (Comedy).
Mar. 22-27—An Amateur Burglar (Comedy).

PYRAMID.

Mar. 22-27—Kriterion Komic Kartoons (Comedy).
Apr. 2—Kriterion Komic Kartoon (Comedy) (Half Reel).

SANTA BARBARA.

Mar. 22-27—Billy Convincing Father (Comedy).
Mar. 22-27—The Greater Power (Two parts—Drama).
Mar. 29—The Emigrant's Peril (Two parts—Drama).
—When Billy Struck the Stage (Comedy).

THISTLE.

Mar. 15-20—A Devilish Dream (Comedy)
Mar. 22-27—Taming Father (Comedy).
Mar. 30—Rena's Pet Pirate (Comedy).

TRUMP.

Mar. 8-13—Kidnapped (Two parts—Drama).
Mar. 15-20—Love's Triumph (Two parts—Drama).
Mar. 22-27—Broken Vows (Two parts—Drama).
Apr. 2—The Only Son (Two parts—Drama).

Miscellaneous Feature Releases.

ALLIANCE FILM CORP.

March —The Pageant of San Francisco (Pageant—Five Parts—Drama).
March —The Lone Star Rush (Climax—Five Parts—Drama).

BROADWAY FILM CO.

March —The Bridge of Sighs (Four parts—Drama).

COSMOFOTOFILM CO.

March —O-18; or a Message from the Sky (London Film—Drama).

GREAT NORTHERN FILM CO.

March—A Deal with the Devil (Three Parts—Drama).

METRO PICTURES CORP.

April 12—The Cowboy and the Lady (Rolfe—Drama).
April 19—The Heart of a Painted Woman (Popular Players—Drama).

PARAMOUNT PICTURES CORP.

Apr. 1—The Unafraid (Lasky—Drama).
Apr. 5—Pretty Sister of Jose (Famous Players—Five parts—Drama).
Apr. 8—The Spanish Jade (Fiction—Drama)
Apr. 12—The Captive (Lasky—Drama).
Apr. 15—The Tides of Barnegat (Famous Players—Four parts—Drama).

PATHE EXCHANGE, INC.

Apr. 5-10—The Exploits of Elaine, Episode No. 15 (Two parts—Drama).
—Ima Simp Detective (Balboa—Comedy).
The Intelligence of Apes (Educational).
—Pathe Daily News No. 28, 1915 (Topical).
The Quality of Foregiveness (Balboa—Three parts—Drama).
—Gulf of Roses, Spain (Scenic).
—Wiesbaden, Germany (Scenic).
—Too Much Bull (Comedy).
Fjords and Mountains of Norway (Scenic).
—Pathe Daily News No. 29, 1915 (Topical).

TIFFANY MOTION PICTURE CORP.

March—The Heart of Maryland (Six Parts—Drama).

WORLD FILM CORPORATION.

Apr. 5—The Man Who Found Himself (Brady—Five Parts—Drama)
Apr. 12—Hearts in Exile (Shubert—Five Parts Drama).
Apr. —The Vanderbilt Cup Race (Topical).
Apr. 19—The Fifth Commandment (Drama).
Apr. 26—The Lily of Poverty Flat (California Drama)

WORLD COMEDY STAR FILM CORPS.

Mar. 22—Health By the Year (Comedy).
Mar. 29—Housekeeping Under Cover (Comedy)
Apr. 5—The Magic Bottle (Comedy).
Apr. 12—Opened By Mistake (Comedy)

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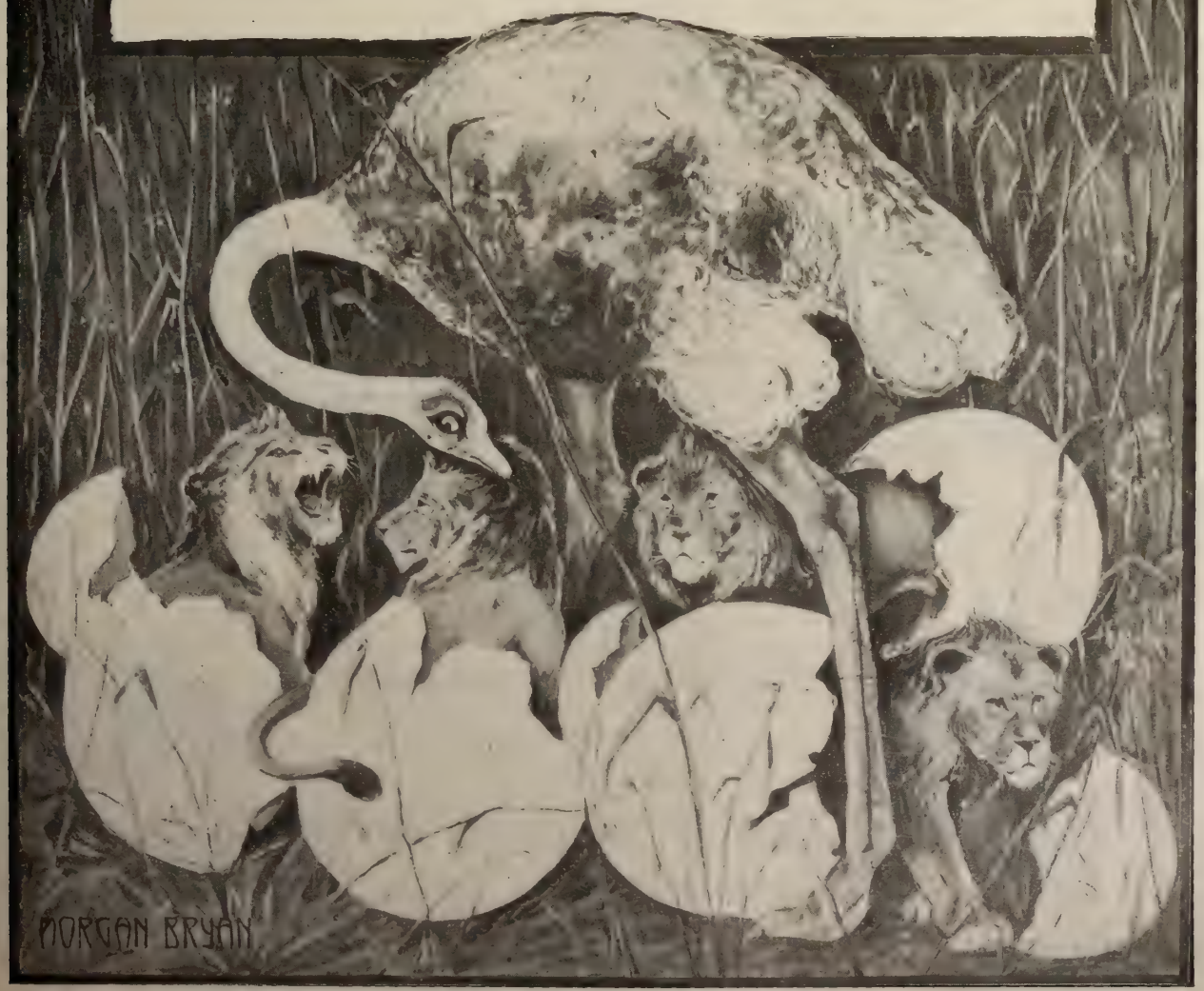

REMBUSCH SCREEN TALKS

By F. J.

If I had all of the money that exhibitors waste every year in experimenting and smearing around, trying to make their own screens, I would be the highest salaried man in the United States, and again,

If I had with this all the money that exhibitors lose on account of using screens that do not give good results—Screens that make a good film look like slop—I could write my name J. D. R. instead of F. J. R.

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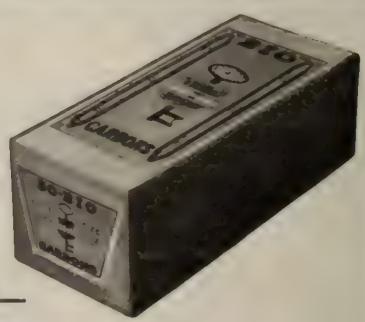

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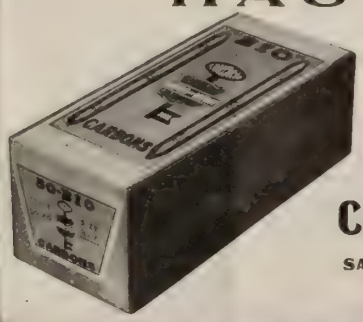

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Read what he says, inside page, front cover

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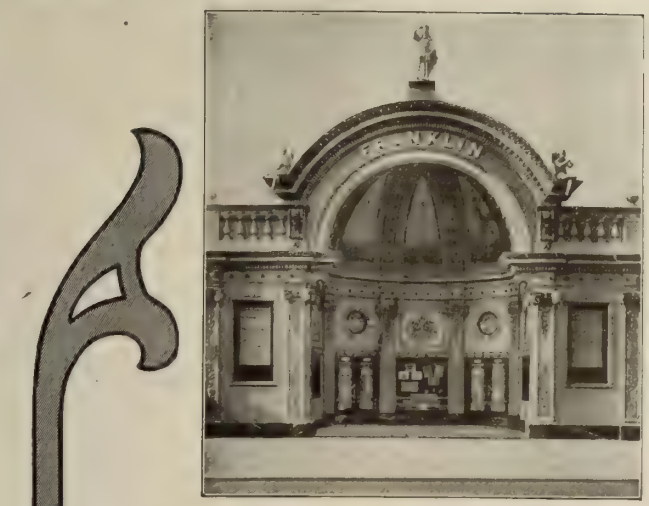

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I have analyzed the methods used by those particularly successful in reaching new "prospects."

The result of this analysis is the method we provide subscribers for indexing the daily reports furnished in connection with our Advance Information Service.

The fact that we report all information received, irrespective of whether it is an unverified rumor (which we use our best endeavors to substantiate later), or a verified fact, makes it of particular value.

Waiting until plans are filed or the ground is broken, is ofttimes the means of losing an order. The earlier the approach is made the fewer the "lines of resistance" to overcome.

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This service is the result of several years' specializing in securing information regarding motion picture theatres.

Write me for further details. **Fred Hawley**

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Inside page, front cover

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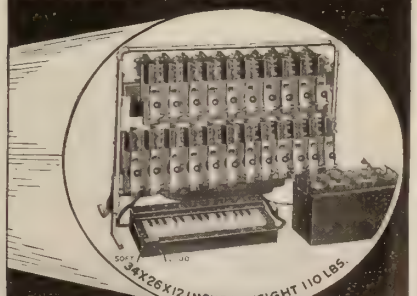

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Script Criticism For a fee of two dollars for each reel, I will read your manuscript and write a personal letter, pointing out the faults of plotting, technical development, manuscript preparation, etc. Sometimes I can help you to make the script salable, but I do not guarantee a sale. I do not revise manuscript; I do not typewrite it, nor do I offer it for sale. I simply write you a letter that tells you what the trouble is.
Plot Estimates If your stories do not sell and you want to know why, send me five synopses and one full script. I will criticise the script and tell you whether it is your plot or your development that is wrong. The fee for this service is $5 for the five synopses and additional plot. Synopses must not run more than 300 words each. Send a synopsis of your undeveloped plot and fee of one dollar and you will be advised as to whether it will pay you to develop the same.
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For the sum of $128 trained attendants will care for your comfort, entertainments will be provided, automobile trips, peeks into Frisco's Chinatown, a ride on San Francisco Bay, visits to the two Expositions, a jaunt through the Orange Groves, everything is paid for.

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FORGET THE BLUE MONDAY DOPE!

Blue Monday will be transformed to a prosperous Monday if you will book the Selig Program. Just get arm in arm with the honest-to-goodness gloom extinguishers put forth by the house of Selig and make Monday a gay day and a pay day. The Selig anti-blue Monday motion picture programs cause the dimes to tinkle on the box-office glass. They are also "safety-first" during the remainder of the week.

STUDY THIS WEEK'S ANNOUNCEMENTS — AND THEN ACT!

POETIC JUSTICE OF OMAR KHAN

A Selig Pictureplay in Two Reels, Released Monday, April 12.

Amir Pasha dreams of a white woman for his harem—Omar Khan supplies the woman and avenges the honor of his dearest friend Guy Oliver Stell-Razeto, Eugenie Besserer and other stars appear.

Mrs. Murphy's Cooks

"Mrs. Murphy's Cooks" is a Selig Western Comedy in one reel to be released Tuesday, April 13. The story is away above the ordinary as a laugh-provoker. Mrs. Murphy conducts a boarding house in a small western town and has trouble in keeping a cook. Even Tom Mix tries his hand at baking biscuit. A strolling tragedian finally comes along—But see it and laugh!

Iole, the Christian

"Iole, the Christian," is a Selig drama in one reel to be released Wednesday, April 14. It is a story of ancient Rome. We have placed more care and thought in producing this one-reel drama than do many manufacturers in producing multiple reel features of similar character.

The Strength of a Samson

Selig burlesque comedy in one reel released Friday, April 16. A farce without a slapstick.

The Jungle Stockade

Selig Jungle-Zoo Wild Animal drama in one reel, released Saturday, April 17. A thrilling story with wild beasts.

THEY FILL THE TILL

THE SELIG POLYSCOPE COMPANY

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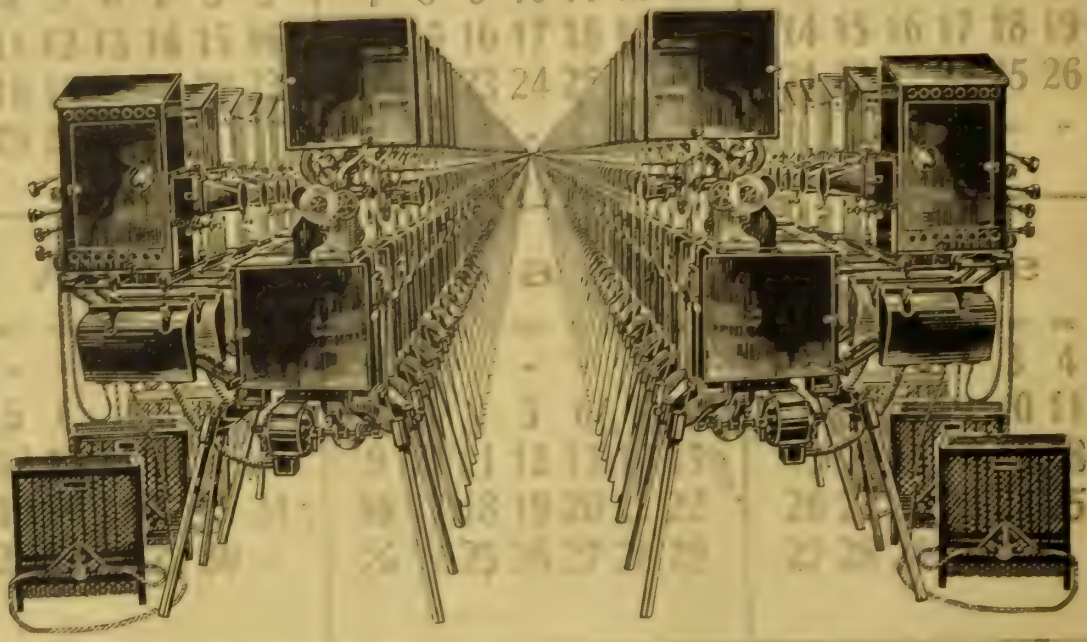

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IN THE YEAR

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H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Niobe" (Famous Players).

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NEW YORK

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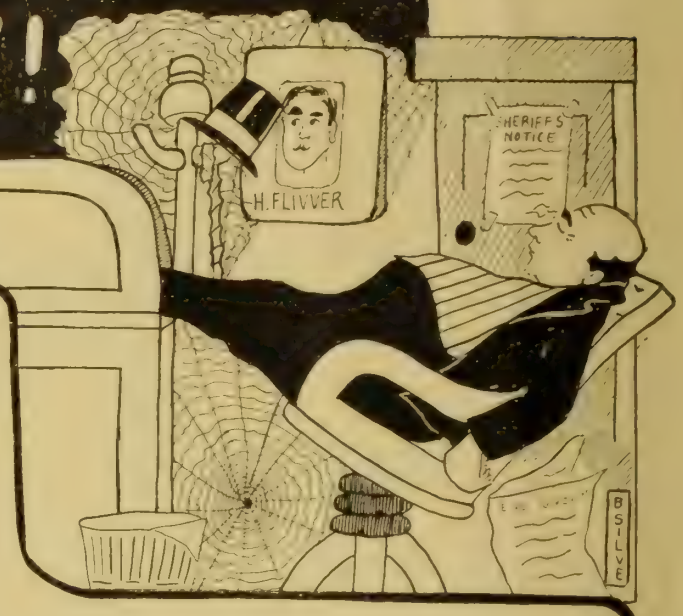
WHY THE LIGHTS WENT OUT!

BY EDWIN THANHOUSER



Horatio Flivver, the great film star, the idol and charmer de luxe of all beings in skirts, resigned from the Bingo Film Company, and the board of directors were having a tearful session. The sales on their **other** releases were very low, and Flivver's name was **all** they had to play on; true, even the pictures **he** appeared in were not so good, but Horatio's handsome face pushed them over. And now Horatio takes exception to the ingenue's remark about the length of his eye-brows and resigns—just like that!

So there's no use releasing only those **other** films on which the company is losing money, and that's what put the match to the Bingo! Also, it illustrates a big point I want to get over to you:

A **chain** is only as strong as its **weakest link!** Grasp that? A **film** must be powerful in **every link** and these links are story, action, cast and photography. A **brand** must be strong in **every link,** and that means **every release,** not a portion of them. Then it's **bound** to follow that the performers appearing in such a **brand** become great favorites, **because all the other links** that make good films are just as strong!

NOW! DO YOU SEE MY POINT? Just compare **my** idea of a film-making organization with the fate of the Bingo Company—then write me if I'm wrong.

If I'm right, you **belong** on my mailing list. You can't dodge **that!**

Edwin Thanhouser

OUR NEXT RELEASES

Tuesday, April 13th. **"Moment of Sacrifice"** (Two Reel Drama).
Sunday, April 18th. **"Big Brother Bill"** (One Reel Kid Story).
FALSTAFF—That New Comedy Brand—First Release, Friday, April 16th. **"The Actor and the Rube"** (One Reel).

Distributed exclusively through the United States and Canada by the Mutual Film Corporation

Book "The Twenty-Million Dollar Mystery"

Thanhouser's newest serial. See representatives of Thanhouser Syndicate Corporation at any Mutual office in the United States and Canada.

All-star cast includes James Cruze, Mary Elizabeth Forbes, Sidney Bracy, Marguerite Snow, Harry Benham, Frank Farrington.

Controlled by Thanhouser Syndicate Corp., 71 West 23rd St., N. Y.

THANHOUSER FILM CORPORATION

New Rochelle, N. Y.

Producers of "The [illegible] Dollar Mystery"

How to Make Money

by Lewis J. Selznick

No. 12

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

One of the biggest feature plays of the year is Clara Kimball Young in "Hearts in Exile." It has every element of a great picture, with a wonderfully interesting story, thrilling action, perfect staging and direction. It contains some wonderful scenes—an exciting race across a vast ice field in which some of the pursuers break through the ice and flounder in the icy water.

The New York Hippodrome, the greatest theater in the world, has the first showing of "Hearts in Exile" and will do more advance advertising for it than they have on any feature they have shown.

Watch for the opinions of the press and the public after this photo play is shown.

"Hearts in Exile" is one of the many pictures World Film has released, great enough to be specially featured in big theaters at high admission prices and for which we could in all justice demand a greater price than we get on World Film schedule.

The "wild cat" exhibitors who show "Hearts in Exile" will pay somewhere near the price than that feature is worth, but our regular contract customers will get it at their regular schedule rate not considering how big it is as a production, nor how much more it costs than the average good feature.

That is why we say that the World Film yearly contract is for the benefit of the exhibitor as well as ourselves.

It insures you the biggest percentage of good features in the film field at the same price. It insures continued patronage from the people who want to see World Film, which insures the "good will" the most important asset in every business.

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Champion of the World and the Man of the Hour in the *ONLY* Moving Picture (story) Ever Made of the Champion

Millions of People

all over the world are clamoring to see the New Champion. Here's your chance to "CLEAN-UP"

AGAIN the UNIVERSAL Scores another gigantic Knock-out in presenting Jess Willard, Champion of the World, in "THE HEART PUNCH," the ONLY Moving Picture (story) ever made of the New Champion. Here's simply another huge hunk of evidence for exhibitors proving for all time that the UNIVERSAL DOES what others dream about and hope to do. Proving that the UNIVERSAL with its huge organization, its talent, brains, foresight, and energy, brings home to Exhibitors the BIGGEST ATTRACTIONS, that mean capacity houses, that mean the KALE. All the Movie Fans in America and other countries are clamoring for a glimpse of the New "Champion." Here's your chance for a genuine mighty CLEAN-UP. Imagine what it means to YOUR HOUSE to advertise and to present RIGHT NOW, "JESS" WILLARD, Champion of the World, in a gripping Universal Drama in which "Jess" plays the leading part, and in which you see a genuine Ring Battle, full of lightning action, thrills and enthusiasm. A drama that will set your audience wild with joy. The picture shows not only Jess Willard but also Jack Curley, Bob Vernon and Tom Jones, Willard's manager, all of whom are NOW in the lime light.

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DON'T wait to write for booking. Race to your telegraph office and WIRE your Exchange for Booking. Reserve this rare opportunity within the next hour. The showing of this remarkable film NOW means MORE, far more, than packed houses and wads of the kale. It means added prestige to your house—added popularity—It will convince your fans that YOUR HOUSE is always FIRST with the BIG STUFF. It will incidentally serve to put your competitor on the blink. Like every other written or spoken word of the UNIVERSAL this advice to book and to sign up for continual Universal Service means COIN—real money—SUCCESS for all time. Here's YOUR mightiest chance to get the jump on your competitor. Get busy. Book this film instantly. Wire your nearest Universal Exchange or wire direct to the

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CARLE LAEMMLE, President

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of the Successful Broadway Type — With a Successful National Reputation

WANTED

The Universal Film Manufacturing Co., 1600 Broadway, New York, will purchase successful Plays that have achieved a successful National Reputation. Consideration and attention given all Plays submitted. No one particular type of play desired, but those submitted must possess highest reputation as well as Nation wide publicity. We also desire to communicate with Playwrights capable of writing such plays as will get over big with the American public. Immediate application advised. Send or bring your plays to the Special Feature Department of the Universal Film Manufacturing Co., 1600 Broadway, New York.

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Stories Wanted from the Pens of Story Writers of National Reputation

The Universal Film Manufacturing Co. also desires to get in immediate touch with Story Writers of National Reputation, who have written successful stories for film production or who are capable of writing that type of story that will be acceptable to the majority of the American moving picture theatre going public. Communicate with the Department as below either by mail or personal call.

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EDNA MAYO and BRYANT WASHBURN

ARE PRESENTED IN **"FRAUDS"** (IN THREE ACTS) By HARRY SHELDON

A photoplay with a punch in every scene. It holds the spectator breathless with suspense. Released May 1.

"THE SNOW-BURNER" By HENRY OYEN

A thrilling 3-act drama of lumber camp life in the north woods, featuring RICHARD C. TRAVERS, E. H. Calvert and Lillian Drew. Released April 20.

See CHARLES CHAPLIN in "THE TRAMP"

if you wish the heartiest laugh of your life. Released April 12.

Released Monday, April 19
"The Mystery of the Silent Death"
By EDWARD T. LOWE, Jr.
A diabolical plot is nipped in the bud and a villain is punished.

Released Wednesday, April 21
"The Fable of the Two Unfettered Birds"
By GEORGE ADE
The Parental Instinct is bound to crop out, even among refrigerated Uplifters.

FRANCIS X. BUSHMAN

is presented in
"The Return of Richard Neal"
In 3 Acts
The latest complete prize mystery play produced in conjunction with The Ladies' World. Released April 17.

Released Thursday, April 22
"Done in Wax"
One of Wallace Beery's inimitable comedies.

Released Saturday, April 24
"The Conspiracy at the Chateau"
In Two Acts
By EDWIN BALMER
A villain is made a good man through the sweetness of a woman. With Albert Roscoe and Beverly Bayne.

Released through the General Film Company

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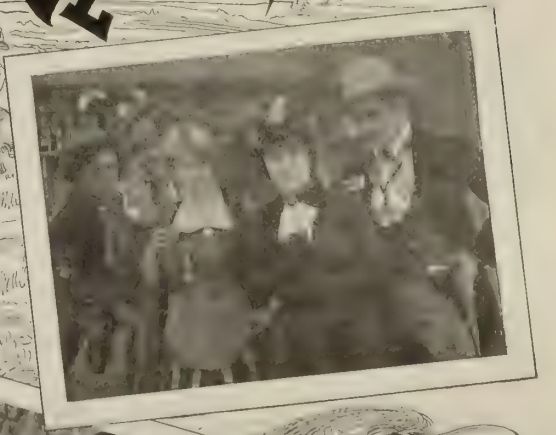

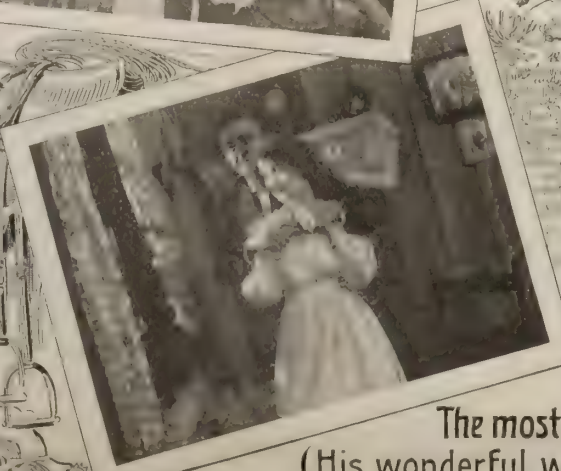

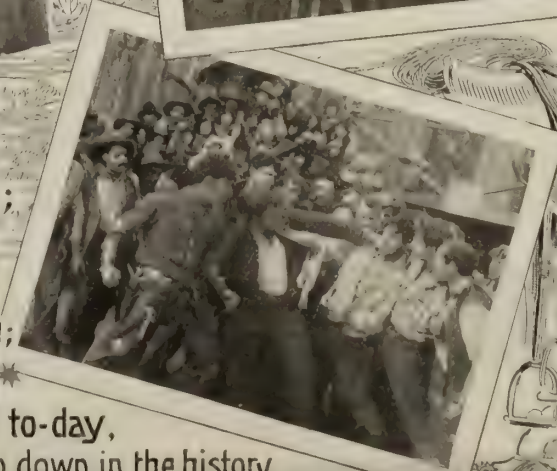

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Shorty Hamilton in SHORTY TURNS ACTOR
WEDNESDAY, APRIL 14
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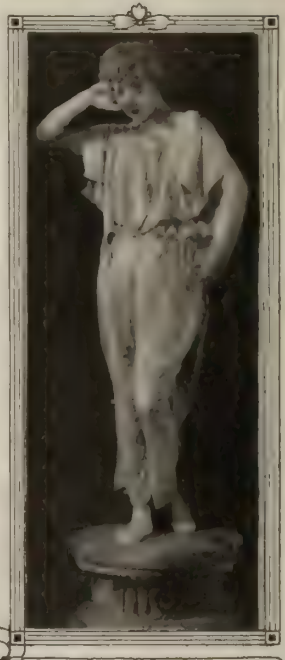

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"MAY BLOSSOM"
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"PENROD"	BY BOOTH TARKINGTON
"D'ARCY OF THE GUARDS"	BY LOUIS EVAN SHIPMAN
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"THE VOICE IN THE RICE"	BY GOUVERNEUR MORRIS
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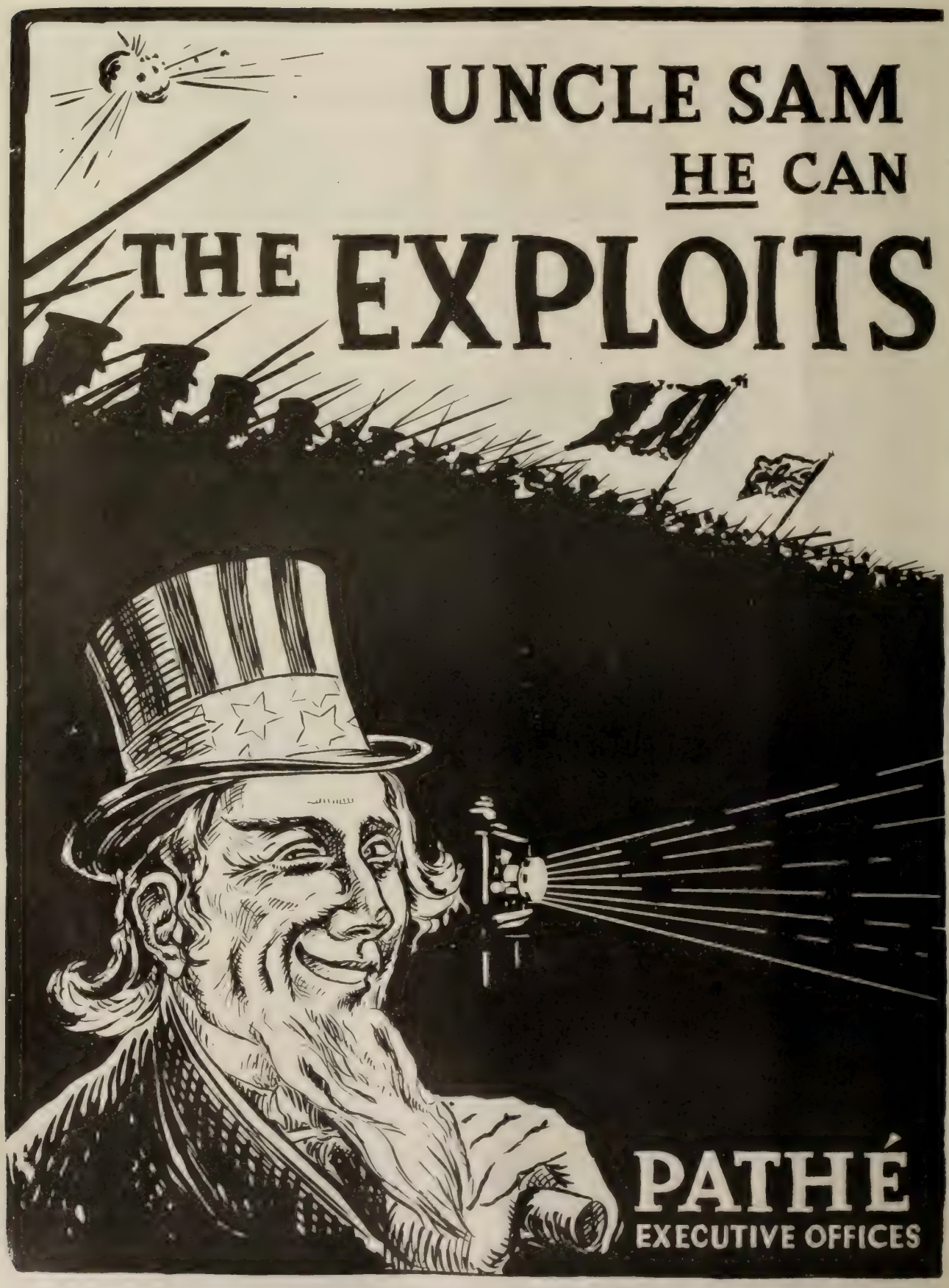
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HE CAN
THE EXPLOITS
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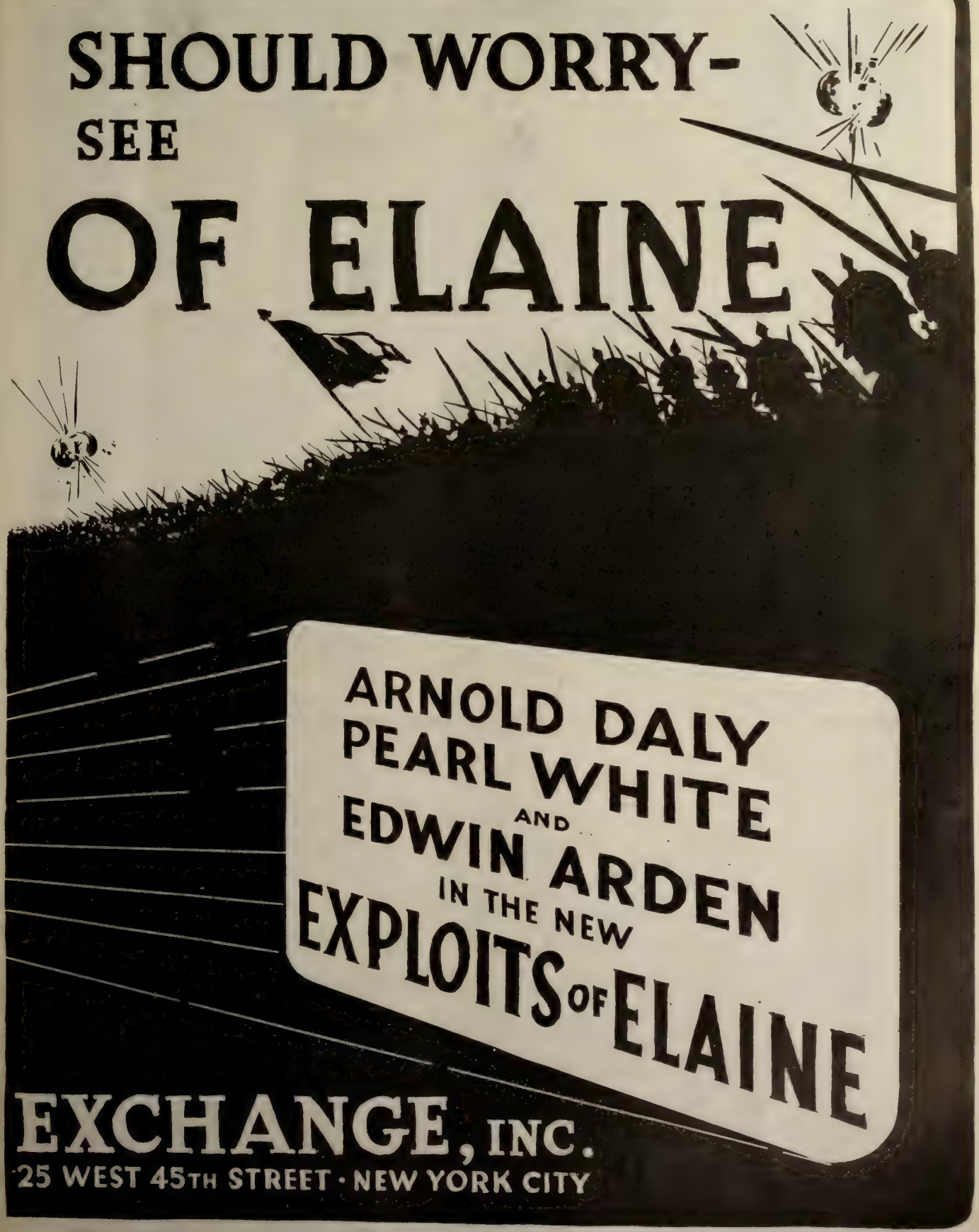
SHOULD WORRY-
SEE
OF ELAINE



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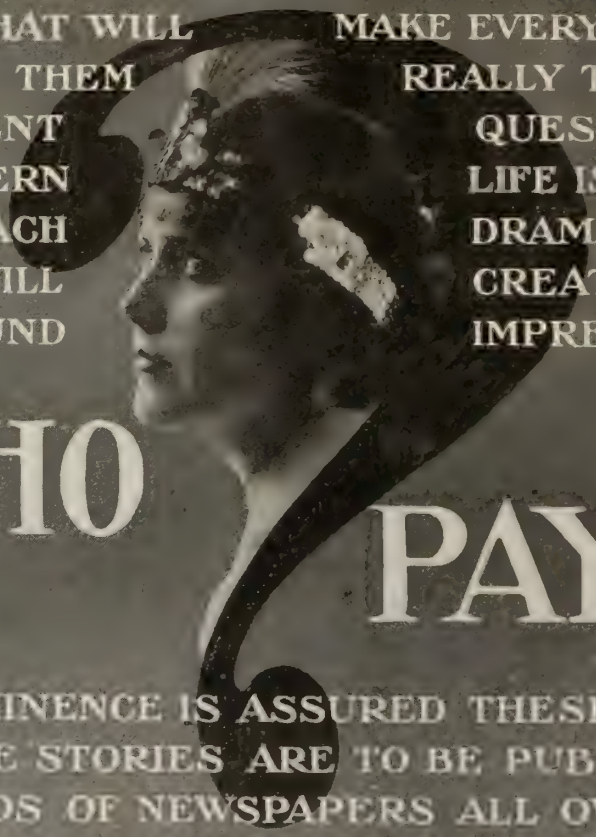

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The thrilling two-part feature

The Highbinders

With Signe Auen and Eugene Pallette in the leading parts. A picture that will hold you every second.

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

THE LITTLE MOTHER (1 Reel Majestic). Release date Tuesday, April 6. A very interesting child story telling how a little orphan girl at last finds a home with her baby sister.

THE FENCING MASTER (2 Reel Majestic). Release date Sunday, April 11. A well produced story of an old fencing master who regains the vigor of his youth, featuring delightful "Teddy" Sampson and lovable Thomas Jefferson.

BY FAIR MEANS OR FOWL (1 Reel Komic). Release date Sunday, April 11. A rural farce with Fay Tincher and Elmer Booth. Not quite up to Komic standard in story or production.

THE LITTLE MATCHMAKERS (1 Reel Majestic). Release date Tuesday, April 13. A delightful child love story featuring pretty Mildred Harris and Paul Willis.

THE HIGHBINDERS (2 Reel Majestic). Release date Sunday, April 18. A story of Chinatown with the real Chinatown atmosphere, showing how a beautiful half-caste Chinese girl was saved from slavery by a white man.

ETHEL'S NEW DRESS (1 Reel Komic). Release date Sunday, April 18. This is No. 21 of the Paul West "Bill" stories, and is one of the best of the series.

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New poses of Majestic and Komic Players in sizes up to 5 feet high. Prices and particulars on request.

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The First of Which will be
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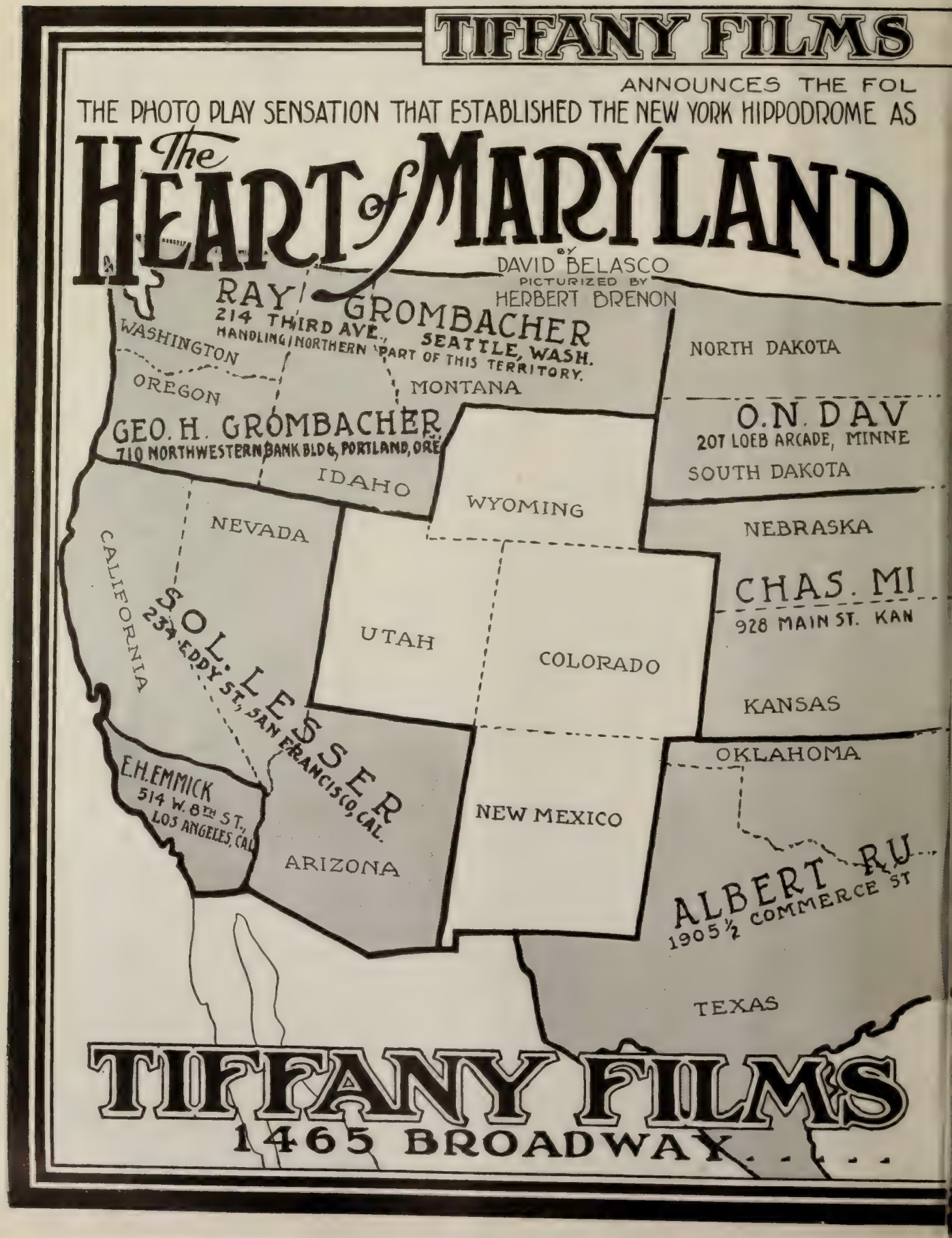
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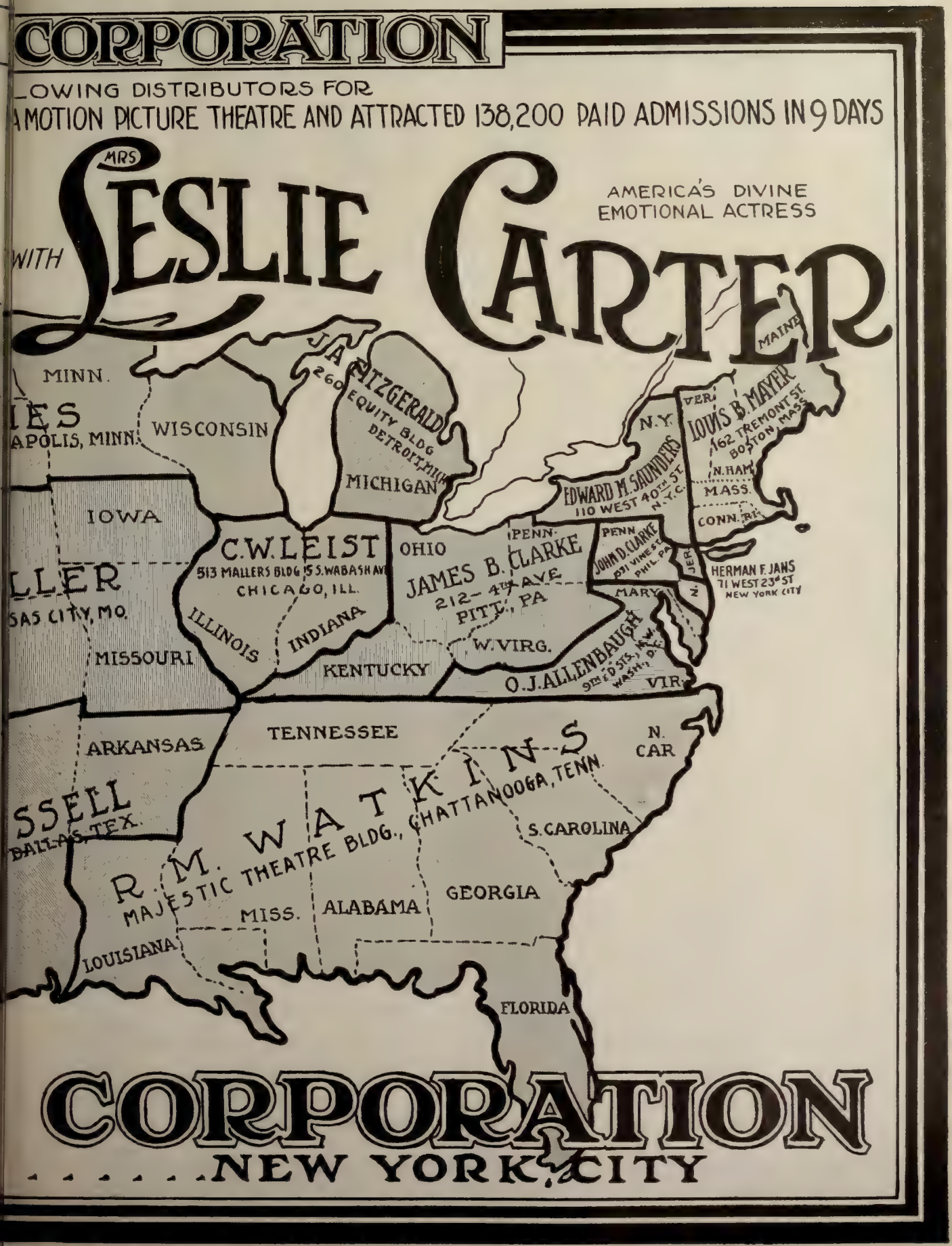
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"The Face of Fear"
The second episode of the Road o' Strife is very dramatic, a terrible mystery is made clear, and the story becomes exciting.
Featuring Crane Wilbur and Mary Charleson.

Tuesday, April 13th
"Black Art"
and
"Cleaning Time"
Split Reel Comedies, very laughable, played by the famous Lubin comedy company, including all the favorites.

Wednesday, April 14th
"A Prince of Peace"
Two Reel Drama
A melodramatic episode of the Kentucky mountains, depicting a feud at its height. Peace is finally declared and a hero rewarded.
Featuring **Edgar Jones** and **Justina Huff**

Thursday, April 15th
"Rated at $10,000,000"
Three Reel
A powerful melodrama with many wonderful adventures. A swell crook plays a clever game but overreaches himself.
Featuring **Lilie Leslie** and **Jack Standing.**

Friday, April 16th
"The Accusing Pen"
Drama
A Western tale in which a worthy young rancher by mistake comes very near the end of a rope. His life is saved by the discovery of a scrap of paper.
Featuring **Dolly Larkin** and **Webster Campbell**

Saturday, April 17th
"Just Look at Jake"
A roaring comedy in which a friendly plumber breaks up an undesirable wedding and unites a worthy couple.
Featuring **Ethel Clayton** and **Joseph Kaufman**

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A Powerful Drama by SHANNON FIFE — Direction ROMAINE FIELDING

"THE DISTRICT ATTORNEY" - With George Soule Spencer and Dorothy Bernard
Drama by CHARLES KLEIN and HARRISON GRAY FISKE — Direction BARRY O'NEIL

"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by GEORGE ADE — Direction BARRY O'NEIL

"THE EVANGELIST" With GLADYS HANSON, Supported by GEORGE SOULE SPENCER
Powerful Drama by SIR HENRY ARTHUR JONES — Direction BARRY O'NEIL

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Including

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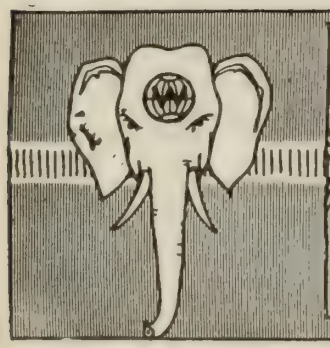

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In 5 Acts

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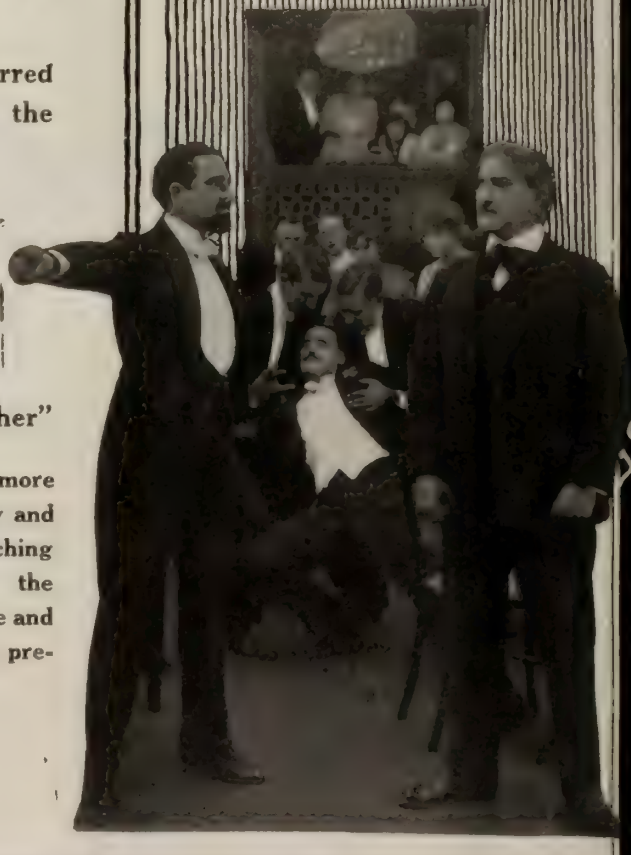

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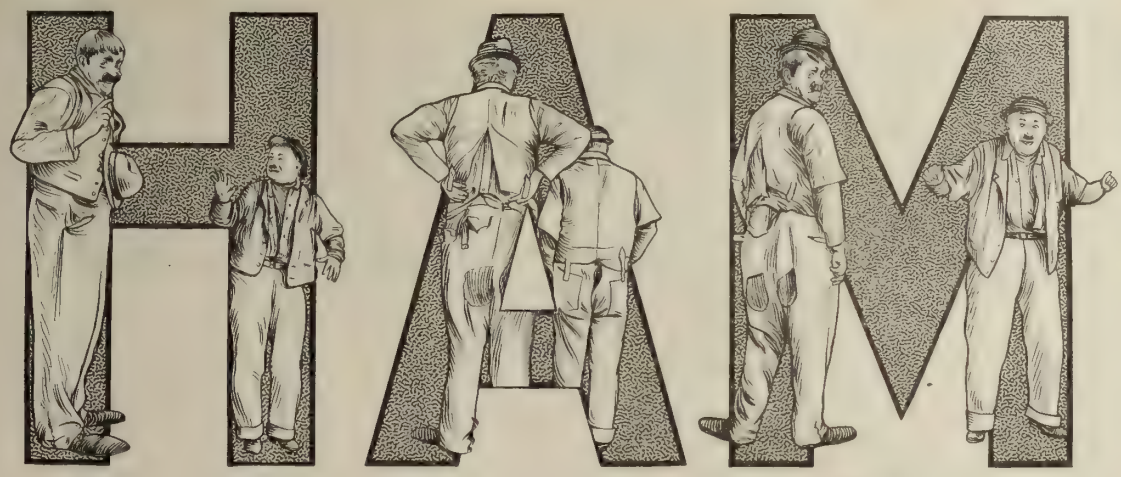

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Comedy .....MONDAY, APRIL 12

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"Between the Two of Them"

Three-Part Domestic Drama, B'way Star Feature .....TUESDAY, APRIL 13

Two heads are better than one. Marjorie proves it, cures her husband's conceit and makes the play a big success. SIDNEY DREW as one of them.

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Comedy-Drama..WEDNESDAY, APRIL 14

She is a vision of loveliness, suddenly transformed into a demon of fury. His eyes are opened and she is gone. O Happy Awakening! Produced by RALPH INCE, presenting EARLE WILLIAMS and ANITA STEWART.

"Strength"

Drama .....THURSDAY, APRIL 15

Jim's muscular demonstrations strike fear into the would-be destroyer of his home. His wife's love for him is strengthened. GEORGE STANLEY, NATALIE DE LONTAN and JACK MOWER are the cast.

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Comedy .....FRIDAY, APRIL 16

Put to the test, man and wife prove true to each other. Love prevails and jealousy soon vanishes. LILLIAN WALKER and selected cast.

"Elsa's Brother"

Two-Part Drama..SATURDAY, APRIL 17

Dead to the world, he returns to forgive the man who is looked upon as his murderer. He not only forgives him, but welcomes him as his brother-in-law. NORMA TALMADGE, VAN DYKE BROOKE, S. RANKIN DREW and DONALD HALL.

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"SONNY JIM AND THE VALENTINE"
Comedy-Drama .....Thursday, April 22

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MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

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(The Index for this issue will be found on page 476.)

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Saturday, April 17, 1915.

Facts and Comments

AN OBSERVANT exhibitor unfortunate enough to be located in one of the three censorship states recently pointed out to the writer that the public is very quick to discover the mutilating hand of the censor and to resent its work. One after another of his patrons would stop on going out and would want to know "what happened to that picture." One said: "Why that was a pretty good picture, but somebody has been taking liberties with it." Another old patron complained that it was hard to follow the picture because it jumped from one thing to another and one had the feeling that something important had been left out.'" Here is indeed a very serious consequence of censorship. When you strike at the entertainment of a film you threaten its very life. The exhibitor cannot do business with films that have been butchered by the whims of the censor. Producers of motion pictures spend their time and money in vain if they can never know "what the censor will do."

* * *

WE ARE extremely sorry to note that at least in one of the censor states one group of producers seems anxious to curry favor with the censor while the other groups maintain a firm and dignified position in their dealings with that official. Producers and their distributing agents in the censor territory ought to act in absolute unison and co-operation and look upon the censor as a common enemy. Kow-towing to the censor may bring a little temporary advantage over your rival, but in the long run it is poor policy. There is no telling when the censor may turn against you. To be the censor's favorite film company is a doubtful honor and not half as profitable as some people seem to think it is. "Leniency" bought at such a price never lasts very long. The censor of to-morrow may choose another favorite and then it may be your turn to feel the sting of the censorial lash. Let us present an united front against the censor. Let us not kiss the hand that swings the club. The "thrift which follows fawning" is degrading.

* * *

EXAGGERATED statements about the profits of moving picture men are making their regular rounds in the newspapers and magazines of the country. Most of them are just due to the desire to be sensational and to emphasize the paradox, but we regret to say not a little of it comes from sources that should know better. One enthusiastic press agent assures us that "95 miles of photographic film are reeled off every twenty-four hours which, when spread out to include a year, reaches the enormous total of 182,500,000 feet or 34,565 miles, a ribbon of celluloid which would stretch clear round the circumference of our globe with enough left over to connect Paris with Pekin. Ten years output at the present rate of manufacture would run a filmy path from the earth to its satellite, the moon, if that were possible. Taking 1000 feet to each reel the daily production is 500 reels or 182,500 reels annually. Assuming each to weigh 15 pounds the total is 1218 tons, etc., etc." The ebullition concludes with the statement that twenty million fans at an admission fee of five cents shows a total of one million dollars," which the press agent with remarkable penetration concludes would be $365,000,000 per year, "enough money to build a good-sized metropolis." What is the good of all this stuff? We used to call it "Flap-doodle" in the old days. It can serve but one purpose; heighten the popular delusion that there are millions in the motion picture business waiting to be picked up by the unsophisticated. As a matter of fact the motion picture business is much like any other business, in which hard work, experience and skill alone make for success. The element of luck has been greatly overestimated.

* * *

THE airdome will soon be in season. Every year a good deal of money is invested in enterprises of this kind, showing a spirit of optimism, which we are sorry to say is hardly justified by the experience of the past. To run an airdome and to make money with it is a far greater problem than running an ordinary motion picture theatre. It is said that movable roof has been invented which would protect the airdome against its worst enemy; the rain. THE MOVING PICTURE WORLD, in the near future intends to give its readers the benefit of the experience of men who have successfully operated airdomes in different parts of the country.

Holding Up the Mirror

By Louis Reeves Harrison.

OH, there be players that I have seen play, and heard others praise," particularly sweet ladies who go barefoot and in rags, yet have every appearance of having come fresh from the hairdresser, "players so strutted and bellowed that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably." But for a scarcity of yellow metal, purely temporary, I assure you, I would contrive to have Hamlet's comment inscribed in gold at Los Angeles, Fort Lee and other histrionic centers, with a Longacre electric display of an evening. Oh, there be players I have seen play, and there be plays I have seen played that "do such bitter business as the day would quake to look upon."

While watching a number of screen stories being shown to the National Board of Censors—I was there in a Diogenes-like search for an honest picture—I had my attention attracted by critics present to the fact that three productions in that one batch used the outworn plots of the young wife wrongly suspected by her husband when she goes to the aid of her erring brother. Too much! Once a week is enough for that plot, or twice at the utmost. Neck and neck with this yawn-provoking story is that of the much-deceived country girl. By careful estimate a very long proportion of our rural, sweet-sixteen population is going to the dogs. Somebody ought to write to "The Times" about it.

A certain amount of regard for the truth is essential to the sanity of a story, and not a narrow view of it at that. Human experience is in a broad way one of infinite variety. What may seem improbable to one man is the bitter truth to another. It is, of course, safer to present what can be recognized, or, at least, verified, but unusual events may, for all that, be the more interesting. The necessary truth is less that of events than of environment. It is on the general "atmosphere" of a piece that attention is concentrated.

Various explanations have been offered of realism, especially as distinguished from romance, and there may be deep-seated distinctions between these methods of telling a story, but few of them have been demonstrated in a scientific manner and still fewer are satisfactory. They may mean two different methods of accomplishing one purpose, such as that of telling an interesting story, and everything depends upon what application is made of the terms. A purely romantic story may depict characters "true to life" and the realistic story contain human creatures never seen on the earth below or in the heavens above. If in doubt, go to the picture show.

A great deal depends upon the point of view, even upon the class of society in which one moves. Many country maidens of today are fresh from Vassar and integral calculus. They are apt to deceive the city chap, even to blight his young affections. Farmers' daughters in this country ride in their own motor cars and spend the summer at Narragansett. The average city chap only gets as far as Coney or Asbury. His motor car is the Fifth Avenue bus. The intelligent young American wife who has an erring brother is quite apt to speak to her husband about it and advise with him as to what can be done for the boy. Only in stupefying photoplays due to an affliction of their producers, a form of cerebral induration, does Miss Youngwife get into trouble with her husband by embracing her own brother—in real life it is some other girl's brother.

Among the countless screen presentations of the poorer class there is a tendency to attempt realism by exalting the insignificant. This is a peculiarity of the modern printed story, the kind we have grown weary of in once-popular periodicals, most of them written by well-known authors to keep the pot boiling over and pay for the motor car. There is very little meat in such stories—they are composed largely of gas, enough to float a Zeppelin. It is this sedulous attention to the non-essential that makes the modern magazine story tiresome. The same effect is found in so-called "continuity" scenes on the screen, characters leaving one house, going down steps, entering car, riding along the road, stopping at another place, leaving car and entering another door. This is not realism, but padding.

There is another form of attempted realism which might as well be moderated, the "eyesore" kind, which casts undue emphasis upon the sordid and the ugly. A very little of that will suffice for purposes of contrast. Most of us prefer the mountains and the seashore to the slums. It is our drift to look out into the starry night, or into the fleecy cloud, rather than into the ash can. To visualize phases of life which are base in themselves may powerfully operate to enforce a point, but it is preferable to give a glimpse of such conditions rather than to dwell upon them.

Instead of fretting over the probability of a story, the director might bend his energies to giving it what he thinks it lacks, as he can easily do by convincing treatment. Convincing treatment does not mean the employment of stage costumes and stagey conventions, especially in the open. Can anything jar one worse than the silk-and-satin peasant girl of light opera on the dusty highway of a screen presentation, And yet it is shown by producers who really aspire to the "masterpiece" class. One of the essentials of masterly presentation on the screen is *consistency*, rarely a bright and shining jewel of stage plays.

At this stage of the game, those who select scenarios as a business have neither training nor ability for the vocation. The only realistic story possible is that of the writer's place and time—he reproduces life as he sees it around him—but that phase of existence may be wholly unfamiliar to the man who critically reads the scenario. The best judges of plays are often found among men of large and varied careers in both business and society, and they are as often modest about it. The more capable they really are, the more averse they seem to be to deciding upon the full merit of a play. The finest suggestions come from such men because of natural good judgment and a habit of depending on plain common sense.

Only capable critics and skilled writers know that holding up the mirror to nature is largely a matter of treatment. The author is true to his time when the general spirit of his product is humanitarian, when it concerns our deepest feelings, when it stirs the soul, offers food for thought, or charms with beauty. That is realism in the highest sense. The story that carries mental stimulus through emotional suggestion, holds up the mirror to *human* nature in all its fascinating and infinite variety.

Circus or Stage

By W. Stephen Bush.

WE RECEIVE quite a number of letters these days indulging in prophesies as to the future. Many of our correspondents seem to think that the day of a strict division into grades of service is close at hand, others believe that the line of cleavage will run between the single and the multiple reels, while one man even guessed that there would be three classes of films divided into A—films for general audiences, B—films for adult spectators and C—films for men only.

As a matter of fact the grand division has always been with us and is likely to be with us for the rest of our lives. I am speaking of the line that separates the idea from the sensation.

Herein lies the marvelous power of the camera. The screen is capable of recording every sensation and every idea with equal degrees of perfection. When I speak of "sensation" I do not use the word as the doctor uses it. I speak of it as the newspaper man and the exhibitor use it. Wonderful indeed are the achievements of the screen in the recording of sensations. We have seen volcanoes in destructive eruption, we have seen storms at sea and shipwrecks; terrible disasters, such as train collisions, fearful explosions and indeed all "moving accidents by flood and field." There is no doubt whatever that a very large share of the motion picture's hold on public favor and popularity is due to its spectacular qualities. Of course no one was quicker to realize this tremendous advantage which the screen enjoys over the stage than the producer and exhibitor of motion pictures. The result was that we were and still are "treated" to all kinds of "sensations." With a considerable percentage of producers the hunt after "sensations" became an obsession. For some time, if I remember rightly, various "dare-devils" would make the rounds of the studios offering to take a chance with their necks for the delectation of the sensation hunters. Surely we do not altogether blame the producers for their pursuit of the sensational. The masses like the sensational today exactly as they liked it two thousand years ago when "leopards and tigers bounded in the arena." It is said that when the late Lincoln Beachey went on his last flight he looked about him and seeing the gazing thousands said: "They have all paid for a chance to see me killed." Individually we may be ashamed to confess this instinct which antedates the caveman, but when we are in a crowd our sense of shame is apt to become callous. It is, alas, too true that in every crowd the level of the lowest individual is the level of the entire crowd. In this way alone can we account for the psychology of lynching. There have been crowds animated by noble purposes, but that has always been due to the fine qualities of a leader. The contempt that lies hidden in our own word "mob" is eloquent in support of our theory.

Hence the temptation of the producer and exhibitor to cater to the crowd by offering "strong sensations." We have seen hair-raising spectacles as a consequence of trying to cater to the "mob." The man bound hand and foot and moving nearer the buzzsaw every second; the heroine lashed to the wheel which in its next revolution must end in horrible death; the pendulum of Edgar Allan Poe's story; the serpent entering the library of the hero; tigers and lions chasing the "villian" through field and forest and some times even through his flat; all these spectacles are based on the audience's eagerness to see something happen. It speaks volumes for the optimism of the average audience that it never lets disappointment cool its hope "that the worst is yet to come." The rescue squad of the scenario department foils every "villian" and averts every danger. The audience looking for sensation pure and simple is after all satisfied with the probability of something horrible and tragic and the closer the producer gets to the probability the more he will please his audience. The circus is the proper arena for the sensation, though the screen is well able to portray and then improve the best the circus can offer.

Over against the sensation stands the idea. We prefer the sensation to the idea just as we are climbing down or up the ladder of evolution. To follow an idea as it is bodied forth on the screen requires considerably more brains to absorb one sensation after another. The rustics gaping at the elephant and sipping pink lemonade require but a minimum of mental exertion. They occupy no advanced place on the road of evolution. On the other hand the audience which attempts to grasp the plot of a play and to follow the art of the actors must have the ability to think. It is very difficult indeed to construct a play which develops a strongly dramatic idea and at the same time ministers to the inborn desire to look at the sensational. The circus cannot give such a show. The theater is incapable of pleasing the two kinds of audiences at the same time. The screen alone can do it. Even the screen rarely gives us a production which is rich in spectacular features and strong in the plot and logical in the development of the plot. It goes without saying that these rare plays are the best money-makers because they appeal practically to all, whether they are climbing up or down the ladder of evolution. There is not a reader who cannot put his finger on at least one or two such screen-productions.

The problem of the exhibitor is to find out whether his audience prefers the sensation to the idea or whether it would rather have the idea than the sensation. On the whole the idea will win out against the mere sensation. The accident such as collision, fire, etc., will shock us, but it cannot hold the interest very long. On the other hand the idea if it is cleverly embodied by the director and the actors and actresses will hold your audience. The spell is often far more potent than the shock. We are satisfied with one annual visitation of the circus, but we have the theater with us all the year round.

The motion picture is a silent drama rather than a silent circus. It is able to summon to its aid all the elements which make the circus possible and successful, but its ultimate design and destiny are much higher. It is in the field of amusements, the exponent of the drama rather than the imitator of the circus. Its future lies along the lines of the higher destiny. The greatest success of the screen has been in its dramatic work. The screen as a purveyor of real drama has developed as no other art known to mankind.

Its future possibilities stretch limitless before us. In the world of sense and in the world of intellect the most effective means of expression is the screen. It seems almost inconceivable that such a power is tampered with by the censor in the name of Morality. The screen is the property of all the people and not of a party or a faction. Eventually American statesmanship will recognize this fact. There are signs of such a recognition even at this time. These signs will multiply as time goes on.

Big Feature Exchange Launched.

Combination of Vitagraph, Lubin, Selig and Essanay Companies Capitalized for Half a Million Dollars.

THE big new feature exchange combination, formed by the Vitagraph Company of America, Lubin Film Manufacturing Company, Selig Polyscope Company and Essanay Film Manufacturing Company, has been finally and officially launched. Tuesday articles of incorporation were filed with the Secretary of State for New York state at Albany, providing for a capital stock of $500,000 for a company to be known as the Vitagraph-Lubin-Selig-Essanay Motion Picture Company, with offices at 1600 Broadway, New York.

The object of the new company is to market the productions of the several interested companies, that is, the so-called feature pictures made by them which have not found a good market through the General Film Company heretofore.

The officers of the company are Albert E. Smith of the Vitagraph Company, president; Siegmund Lubin of the Lubin Company, vice-president; William N. Selig of the Selig Company, treasurer; George K. Spoor of the Essanay Company, secretary.

Full information regarding the locations of exchanges as far as the same have been determined up to date will be found in the company's advertisements on pages 408-417. The initial releases—four for each company—are also announced in the advertisements.

This sets at rest the numerous rumors regarding the proposed organization which have been circulating for several weeks, the main facts of which were published in the Moving Picture World of April 3. Further announcements will be made from time to time as the plans of the new combination develop.

Uncle Sam Bans Prize Fight Films.

Collectors of Customs at all Ports of Entry Instructed to Stop Them.

RUMORS are current that motion pictures of the recent prize fight in Havana are to be imported into this country to be exploited on the "state right plan." It is quite unlikely that these rumors have any other foundation that the hope "which springs eternal" in the promoter's breast.

More than three years ago Congress passed a law forbidding the importation of prize fight films and denying them the channels of interstate commerce. The custom officials at all ports of entry have been advised of this law and of the rules of the Treasury Department in enforcing the law. One of these rules requires the importer of a film to make an affidavit to the effect that the film he wishes to get out of the custom house is not a prize fight film. As if this were not enough Congress put a clause in the last tariff law conferring power on the Treasury Department to exclude any objectionable film and in particular film portrayals of prize fights.

Under the circumstances it is difficult to see how the prize fight films can be brought into this country unless smuggling is resorted to and smuggling is an occupation which Uncle Sam has always taken particular pains to discourage.

TEXAS COMPANY OF VITAGRAPH RETURNS.

After one of the most successful and extensive trips ever made by a company to take motion pictures, the players sent to Texas by the Vitagraph Company of America have returned. The trip, which covered 5,000 miles and embraced many parts of the Lone Star State, was for the purpose of making motion pictures to be used in several new features shortly to be released.

The determination on the part of the company to secure realism in the animated art was responsible for the long trip made by the company which included Eleanor Woodruff, Harry Northrup, Ned Finley, Eulalie Jensen, Darwin Karr, Logan Paul and Marion Henry. Lionel Belmore directed the making of the pictures.

POPULAR NOVEL TO BE VISUALIZED.

President S. S. Hutchinson of the American Film Manufacturing Company has purchased the motion picture right of the novel, "The Girl from His Town," by Marie Van Vorst, from publishers, the Bobbs-Merrill Company, which will be produced as a multiple reel feature at the American Studios, under direction of Harry Pollard, with Margarita Fischer in the leading role.

STRAND CELEBRATES FIRST ANNIVERSARY.

New York's Big Picture Theater Finishes First Year with a Special Program.—Remarkable Record.

ON SUNDAY, April 11, the Strand Theater, Forty-seventh Street and Broadway, New York, celebrated its first anniversary. The house was handsomely decorated and the attendants were attired in new uniforms of blue and gray. The feature picture for the week was a Lasky production of "Snobs," with Victor Moore featured, a Keystone comedy and other interesting subjects. The orchestra rendered the overture from "William Tell" and the vocalists gave the quartet from "Rigoletto" and other operatic selections.

Here are a few of the statistics: During the past year 182,500,000 feet of film have been run through the picture machine. In all that time the machine has stopped but once during a performance for a fraction of a minute. The Lost and Found Department has returned $6,384.10, and of articles reported lost 78.65 per cent. have returned to owners. Eighty-six cases of illness have been treated, without any outside assistance, by the Strand's emergency and first-aid department. The theater staff, comprising 126 people, is the same to-day, with two exceptions, as it was the opening night. Two thousand, one hundred and ninety performances were presented at the Strand during the past year; 4,380,000 people have paid admissions to the Strand since the opening night.

Blaze In Betzwood.

Prompt Work by the Fire Corps Averted Serious Losses.—Business Uninterrupted.

A FIRE broke out late Tuesday afternoon, April 6, in the boiler room of the great Lubin plant at Betzwood, causing damage estimated at about $3,000. From the testing room the flames at one time threatened to spread into the shipping department and an alarm was sent out for the fire companies of Norristown and Phoenixville. These companies responded promptly and aided in putting the fire out. The fire was pretty well under control when the companies arrived. There was no panic and the girls employed in the place to the number of about a hundred, behaved with rare presence of mind and were quickly gotten out of danger.

Charles Dickson, a rewinder in the shipping department and a resident of Philadelphia, was burned rather severely about the face and hands. He was taken to the Norristown hospital. William Kulp and Frank Earl, who also work in the testing room, went to the rescue of Dickson and sustained slight burns. Others who suffered burns in fighting the flames were Charles Bowen, William Wilson, Frank Miller, Albert Hamilton and Frank Yeakle.

When Mr. Lubin was notified of the fire he hurried to Betzwood at once and helped in directing work of salvage.

Edward Simmons, the engineer and manager, said that the fire did not get beyond the shipping department and would not interfere with business.

W. V. Ranous Dead.

First Vitagraph Director Succumbs to Ill Health While in California.

WORD of the death in California of William V. Ranous, the first director employed by the Vitagraph Company and a pioneer in the field of motion pictures, was received at the Brooklyn studio of the company, Saturday, April 3. Mr. Ranous is survived by a widow.

William V. Ranous joined the Vitagraph Company at its inception, after a long career on the stage. His first work was in writing and then producing his own scenarios, under the direction of J. Stuart Blackton.

Mr. Ranous was responsible for many of the improvements that were made in the manufacture of motion pictures, and he was among the first to use a completed story in the animated art. Mr. Ranous, soon after joining the Vitagraph Company, organized his own company of players and adapted many stage successes for the camera.

Several years ago Mr. Ranous severed his connection with the Vitagraph and went into business for himself. This venture was not successful and after a short time he returned to the Vitagraph Company. His health failing, he was sent to the Pacific Coast with a company and produced many of the realistic pictures that the Vitagraph Company has presented.

Although he had been constantly employed by the Vitagraph Co., Mr. Ranous left his widow in straitened circumstances, and a fund has been started for her by the Vitagraph Players, headed by a subscription of $100 by the officials of the Company. Mr. Ranous was about 60 years old.

Looking Over Los Angeles

Blaisdell Circling Around Among the Great Motion Picture Producing Plants of the Coast.

By the Moving Picture World Staff Correspondent.

Los Angeles, March 22.

HOW the screen prepares us for what we may see in far-away spots! Slipping across the Arizona desert eleven days ago the scene from the car window was one of deep interest. Altogether, it was not unfamiliar. Many time had we looked upon its counterfeit in the pictured drama of the west. But in the pictures you do not feel the sand—which in flying particles indescribably fine create a situation which leaves the much-coveted observation platform entirely deserted. Desert—deserted; the phrase doubly fits.

It was at Yuma that we left Arizona behind, but the desert continued. For a time it seemed as if the scant vegetation were getting even less. Great hillocks of sand, at a distance of a half mile looking in their smoothness like ocean-work rocks, paralleled the course of the train.

Then the Salton Sea, two hundred-odd feet below ocean level. Square mile of it after square mile, and not a craft of any description. In all the sixty or seventy miles I saw two small boats, and these at anchor. On into the Imperial Valley. Trees and green grass are now seen. Then follow rows of great palms and of poplars. Where the desert appealed to the imagination—with its countless unrecorded tragedies extending over scores and hundreds of years—this wonderful vegetation appeals to the eye—refreshing, satisfying.

The sun in a blaze of heat is going down behind the mountains. To the west the sides of the hills are in the dust. Overhead the clouds are in full sunlight. Off in the distance are the tops of a second range of mountains, snowclad. Then we pass within a dozen miles of the base of old Mount San Jacinto, 11,000 feet above us—and that apex sixteen miles still further away.

We may see higher mountains before we get back home, may even ascend them, but noble San Jacinto will live in the memory.

Activities at the New York Plant.

Ad Kessel, president of the New York Motion Picture Corporation, looked good to me that noonday I called at the Keystone studio out at seventeen hundred and something Alessandro street, Los Angeles. He was wearing a summery suit, one matching the ninety-in-the-shade heat of Old Sol. The last time I had met Mr. Kessel was in his New York office some time around New Year's, when the weather was different—very much different. If any one attempts to tell you it is not hot in Los Angeles in the daytime just say sh-h-h on the cool stuff. Native pride will carry a man far. But the nights? Ah! The blanket is the thing.

In the two months Mr. Kessel has been on the coast he has done a lot of work. He has supervised the construction of additions to the stage area of Keystone—an increase of more than 100 per cent.; he has caused the erection of many new dressing rooms; more important still, he has acquired a large plot of ground opposite the studios. The land comprises a whole block front, over 300 feet in length, and in depth extending a good distance from Alessandro street. Here provision will be made for big special productions, and undoubtedly an electrically lighted studio will be a part of the new equipment. Building will begin immediately. Right now there are seven or eight Keystone companies at work, and it is intended to create several more. The present output includes three singles each week and a double every other week.

The New York Motion Picture Corporation's forces out in the canyon soon will be moved into Los Angeles, where they will take possession of the twenty-six-acre tract in Sunset Boulevard, Hollywood, recently acquired. The players under Tom Ince are now working on a mammoth subject, to run perhaps ten or twelve reels, and the cost of which will go into top-notch figures. Among the stars already under special contract with the New York are Dustin Farnum and H. B. Warner, the latter of whom was last week seen in Los Angeles in "Under Cover."

Mr. Kessel showed the World man about the studio. Mack Sennett was at work on the big comedy which is designed to outdo "Tillie's Punctured Romance." Mr. Sennett is playing in it himself. The other principals are Owen Moore, Ford Sterling and Mabel Normand. When Mr. Sennett was asked if he was going to beat "Tillie" he shrugged his shoulders. "We hope to," he said. "We have a good story, and it is developing steadily." The star comedy director pointed out some of the sets he has been using and some in process of construction. They are worth while. Mr. Kessel indicated a village of forty houses now being built on a neighboring hill which will later be used as backgrounds in the big Sennett feature. Fifteen weeks, probably, will be the time devoted to the making of the subject, but delays were caused by bad weather.

While going the rounds we met Mr. Moore, Charles Orling, for four years with Pathe; Dell Henderson, new Keystone director and recently elected president of the Photoplayers, the fine big organization of west coast motion picture actors; Charles Murray, long-time A1 comedian; Ford Sterling, who incidentally told what happened to him when in a German comedy playing in Cleveland on St. Patrick's day it fell to him, attired in a yellow suit, to give utterance to his line of "Down with the Irish." Sterling was not killed, but his escape was a narrow one.

Mr. Kessel said that the canyon ranch, on which there is a lease for ten years, would be placed in charge of a caretaker and held ready for the making of unusually big stuff. On the ranch are 250 horses, 40 oxen, many hogs and hundreds of mountain goats among other animals.

Leo, a Horsley Lion, under Influence of Twilight Sleep, Is Operated Upon for Brain Pressure.

Mr. Kessel said he expected to remain in Los Angeles for another month and that upon his return to New York there would probably be considerable activity at the Fort Lee studio of the N. Y. M. P.

Where Blackwell Produces.

Just across the street and a block farther out is the plant of the Norbig Film Manufacturing Company, of which Frank E. Norton is president. The studio is under lease by Carlyle Blackwell's Favorite Players. We had the pleasure of renewing acquaintance with Mr. Blackwell, who said that things were going smoothly with him and that this week he would begin work on "Mr. Grex, of Monte Carlo," E. Phillips Oppenheim's latest story.

The Norbig does industrial and commercial work. Frank V. Biggy, the secretary-treasurer, escorted the writer over his compact plant, which includes a stage 60 by 50 feet. This will shortly be enlarged by the addition of twenty feet.

Horsley's Enterprise.

It is a corking good animal show David Horsley puts up at his big park out at Washington and Main streets. The site of the arena and jungle, as it is officially called, is but a few minutes' ride from the business center of the city. Here is a plot of ground 595 by 350 feet, more than half of which is given over to the housing and exhibition of sixty-three trained animals. The remainder, 225 by 350 feet, will be devoted to the manufacture of motion pictures. Plans are now being drawn, and it is expected ground will be broken during the latter part of March for the laying of foundations for the stages and laboratories.

Much money already has been spent on the park. On the main street side $1,600 has been laid out on a high cement fence. A like amount has been expended on shrubs and plants. An auditorium seating 1,600 persons slopes down to an arena which lies in the center of the semi-circle of cages of wild animals. Handsome brutes, and in splendid condition, all of them are, too—that is, all but Leo, who on March 20 was made the central figure in a twilight sleep party, at which time Dr. Alvin Shattuck, of Los Angeles, successfully removed a splinter affecting the big fellow's brain. There had been a real fight among the lions back in London about the time of the debarkation. Leo recently has displayed symptoms of brain pressure. The operation kept Leo in retirement for a few days.

In the construction of his stages and arenas Mr. Horsley will depart from orthodox methods. Instead of each set being laid out on a square or on an oblong section the floor space of each will conform to the angle of the lens, the camera or cameras being placed in the center of the group. This will enable the builder to construct permanent walls and windows, variety for different subjects being secured through shifting of pictures, curtains, furniture and rugs. In the case of the animal stages there will be twelve divisions in an area 140 feet square. The director and cameraman will occupy a central cage 10 feet in diameter. With the twelve sections Mr. Horsley believes he will secure great economy of time, as players and animals may be shifted from one scene to another without the great delay involved in striking one set and constructing another.

Mr. Horsley showed the World man his new camera. It looks like "the goods." The particular instrument is the hand-made model and is somewhat larger than will be its more compact successors.

"I have opened this animal show here for several reasons," said Mr. Horsley on Sunday afternoon. "In the first place, if the animals were not regularly put through their tricks they would in a few months revert to the wild. Their daily appearances keep them in condition and also enables their trainers to maintain form at the best. Then, again, the admissions, which are 25 cents for adults and 15 cents for children, go far toward the maintenance of the establishment. You know the meat bill for these lions is not small." And the owner pointed to the big dray loaded with beef and smiled. The feeding of the lions forms one of the features of the afternoon's entertainment.

There are in the show twenty-nine lions and fourteen bears, a half of the latter of the polar variety. Joseph A. McField is the supervising director and Harry E. Tudor is general manager. The list of performers include Captain Bonavita, Mme. D'Arcy D'Avilly, Herr Batty, Ora Cecil, M. Tietze, Clown Leo, Vera Robson, M. Gay, Mlle Ottawa and Marie Gavetto. Then among the animal stars there are "Fighting Fitz," the kangaroo who stands on his tail and with his hind hoofs plants a double solar plexus at the same time as he lands both "mits," while in his placid and serene eyes there rest a "shame to do it" sort of look that is irresistibly funny; "Skatrina," the grizzly who with skates strapped to his hind feet stands erect and whirls about the arena, and Tweedledee and Tweedledum, the comedy elephants.

For the making of animal pictures Mr. Horsley has a remarkably complete establishment. In his public show there are fifteen acts, the length of which compels him to divide his entertainment into three alternating weekly divisions. There can be no question that he has a combination of trainers and animals of the highest rank. His present intention is the production of one three-reel and one single reel comedy each week.

BLAISDELL.

"POP" MANLEY'S PIG; CLEO MADISON'S COW.

"Pop" Manley, 84 years old, the oldest actor actually working, either on the legitimate or moving picture stage, is an epicure. So is Cleo Madison. Miss Madison likes nothing better than a glass of cold, rich milk of a morning, and in order that she may get it, uncontaminated and undiluted, Miss Madison has bought a cow. Every morning Miss Madison goes out to the little cow-garage in the rear of her home and milks bossy herself. "The Wild Irish Rose," a two-reel drama to be released by the Universal under the Gold Seal brand on April 13, bossy is photographed in several scenes, in one of which Miss Madison is shown milking her pet, and after drawing a pail of same pitching it over the hateful squireen who is pestering her with his attentions.

"Pop" and His Pig.

"Pop" Manley, on the other hand, says he has no time to be bothered with cows, although he admits that Miss Madison has the right idea. "Pop" has a litter of pigs. They are all lively little black fellows and "Pop" has spaded up a "wallow" for them in the back yard of his home in Universal City, Cal. When "Pop" learned that Cleo Madison was going to have her cow photographed in "The Wild Irish Rose," he immediately conferred with Bob Leonard, the producer of "The Master Key" serial in which "Pop" played an important part, and arranged to have the handsomest of his piggies photographed in "The Doorway of Destruction," Francis Ford's two-reel drama which is to be released under the Bison (Universal) brand on April 17.

JACK TUCKER JOINS LUBIN.

Jack Tucker, comedian, writer and artist and a member of the famous vaudeville team of Williams and Tucker, has joined the Lubin players and has gone to the Lubin southern studio at Jacksonville, Florida, where he will be featured in a number of his own comedies. Tucker will long be remembered as the creator of the slang classics, "Skinney's Finish" and "Driftwood," two playlets that were enormously popular in vaudeville for years.

Tucker has had a long theatrical training on the legitimate stage and in vaudeville and it will be under the Lubin bell that he will make his debut as a photoplayer. Tucker will be seen first in a number of one reel comedies written by himself.

PEARL WHITE BACK AT WORK IN "ELAINE."

Pearl White, heroine of Pathe's "The Exploits of Elaine," has just recovered from an attack of pneumonia, contracted through exposure while working in outdoor scenes in bad weather, and yet some people think the photo player leads an easy life!

Lubin Opens Special Feature Office

J. S. Hebrew, Formerly Connected with the General Film, in Charge.

A MILD sensation was created in film circles in Philadelphia when it became known that Lubin had rented an office in the heart of the film district on Vine street for the purpose of renting his special features direct to the exhibitor. The offices on Vine street are only temporary and have just been opened, but evidences of interest on the part of exhibitors were plentiful. Lubin has been joined by three other producers of the old licensed group, Vitagraph, Selig and Essanay, and this office is a branch of the new company.

A World man found J. S. Hebrew, who had been in the employ of the Philadelphia branch of the General Film Company and who but recently made a business trip through the west, in full charge, assisted by other former employees of the General Film Company.

"We are putting out nothing at present," said Mr. Hebrew, "except 'The Eagle's Nest.' We have a goodly number of special features which we are in a position to release at any time, and ever since it became known that we are getting ready to rent them we have been overwhelmed with inquiries. I have a hundred days' booking on 'The Eagle's Nest' now, all of which practically came here without any solicitation."

Exhibitors' Booking Offices

Philadelphia Exhibitors Combine to Book on Co-operative Plan.

IN THE same building where the Exhibitors' League has its offices, 1339 Vine street, headquarters have been opened for a new enterprise, called "The Exhibitors' Booking Offices." This organization was formed by about a dozen exhibitors, who own some of the biggest motion picture houses in the city. The president is Samuel F. Wheeler. Michael J. Walsh is secretary and Jay Emanuel treasurer and general manager. The features are selected by a board of directors, which is composed of Samuel F. Wheeler, J. M. Delmar, Michael J. Walsh, Harry Green, William Gane, Solomon Hopkins and Carl Wolf Miller. The new company intends to operate in eastern Pennsylvania, southern New Jersey, Delaware, Maryland and District of Columbia. The officers say that their business is growing and that larger offices may soon become necessary.

J. Frank Brockliss Dined

Publicity Men and Newspaper Writers Guests of Doc Willat at Dinner Given in Honor of the London Film Magnate.

On Wednesday night, March 31st, a number of motion picture writers met in the lobby of the Hotel Astor as guests of "Doc" Willat to meet J. Frank Brockliss of London who is making one of his not infrequent visits to this side to consult with Siegmund Lubin whose product he handles in England. Doc Willat then took Mr. Brockliss and his guests across the street to Shanley's cabaret where a very pleasant evening was spent. Those who were there were Arthur Leslie, Sam Spedon of the Vitagraph Company, Hopp Hadley of United Film Service, Willard Holcomb, critic, playwright, etc., Hugh Hoffman, free lance publicity man, Paul Gulick of the Universal Company, Bennie Schullberg of the Famous Players, Tarlton Winchester of the News, and Mr. Lowenthal of the Star and others.

MISS HELEN WARE WITH COSMOS FEATURES.

Wide interest is attached to the announcement that Arthur H. Jacobs, President of the Cosmos Feature Film Corp., has signed Helen Ware to appear in one or more feature pictures. Miss Ware's remarkable work in "The Third Degree," which took this country by storm, will be remembered by young and old alike. Her equally wonderful histrionic ability portrayed in "Within the Law," which ran for two seasons in New York; her unsurpassable acting in "The Price," in which she appeared for sixty-two weeks in every large city in the United States, will leave no doubt in the mind of any theater goer to Miss Ware's right of being styled America's foremost emotional actress. Whenever she has seen fit to give her services to vaudeville, she has been headlined everywhere. Miss Ware has won for herself the unstinted admiration of both the press and the public; her remarkable acting having called forth acclaim by all who have seen her. The play selected by the Cosmos Feature Film Corp. in which Miss Ware will make her first screen appearance, will be announced as soon as a play capable of her abilities will be determined upon. Undoubtedly exhibitors and photoplay goers will look forward with interest and equal pleasure to this advent of Helen Ware as a screen star.

John W. Noble

JOHN W. NOBLE, who is coming to be looked upon as one of the real students of the art of motion picture directing now in the business of producing films, has had one of the most interesting careers in the business.

In the first place, "Jack" Noble, as he is known to a host of friends in and out of the business, is an ex-officer of the United States Army which gives him the experience of

John W. Noble Directing An Exterior Scene.

having seen trouble both in and out of the studio, and in the second place, his unbounded enthusiasm has brought results which would not have been achieved in a man with less of the push and go in him.

Mr. Noble first began his career as a director of pictures by putting on features as an independent producer. His work soon attracted the attention of several manufacturers, and he finally was engaged to start the "Mutual Girl" series, which was nothing if it was not a commercial success.

Long before that he had begun such a serious study of the art that he constantly turned his attention toward features with the result that he was soon back in the feature game, this time as director for the B. A. Rolfe Company, for which he made "The Three of Us," in which Mabel Taliaferro was starred.

His most recent picture has just been turned in ready for release, and will have the honor of being the first picture released on the new Metro programme. The film is a picturization of the story, "Satan Sanderson." Orrin Johnson is playing the title role. In this film, Mr. Noble has again shown his mastery of detail in some novel lighting effects and the careful timing of double exposure, both of which features make the picture distinctive.

But Mr. Noble has forgotten all about "Satan Sanderson." He is now out in California working on "The High Road" in which Valli Valli is being featured by the Rolfe Company.

RENFAX COMPANY WINS SUIT.

Circuit Judge Hunt in the United States District Court has just handed down a decision in a suit against the Renfax Film Company, manufacturers and distributors of musical pictures, for alleged infringement. The case was dismissed by Judge Hunt, who handed down a careful and elaborate opinion covering about a dozen pages, thoroughly reviewing the matter and sustaining the claims of the Renfax Company. The Renfax Film Company was represented by Attorney Wm. L. Morris, 2 Rector Street, New York.

NEW THEATER FOR HARRISON, TENN.

Plans for the erection of a $10,000 building, 42x150 feet, the lower floor of which will be devoted to a picture house costing $3,500, were completed recently by the purchase of a lot on Roane street, Harriman, Tenn., by five business men of that city. A commodious lobby of marble and glass will make the front attractive, and seats for 800 have been planned. Two projection machines will be used and while the structure has been originally designed for moving pictures, a stage big enough to accommodate vaudeville, should this form of amusement be sought, will be provided for.

The Motion Picture Exhibitor

EXPOSITION AT MINNEAPOLIS.

Exhibitors of the Northwest Will Hold Five Day Meeting and Motion Picture Show.

ARRANGEMENTS are now under way for a five day convention and exposition of moving picture interests at Minneapolis, Minn., to be held at Arcadia Hall, South Fifth Street, on May 3 to 7. The event will be held under the auspices of the Motion Picture Exhibitors Association of the Northwest, which organization includes exhibitors from the states of Minnesota, Wisconsin, North and South Dakota, Iowa and Montana. The attendance from these states will be augmented by a delegation from Chicago which will be marshaled by W. J. Sweeney.

For the convention an elaborate program covering the several days has been arranged, winding up with a grand ball Friday night at exposition hall. The exposition feature contemplates the assembling of representative exhibits to be made by manufacturers of motion pictures and accessories. Plans showing spaces and rates have been sent to all manufacturers and many reservations have already been made. Information regarding this feature can be obtained from William A. Steffes, secretary, 555 Temple Court, Minneapolis, or of William J. Sweeney, Chicago representative, 1400 Masonic Building, Chicago, Ill.

Numerous features for the entertainment of delegates and visitors have been planned. On Monday there will be an athletic entertainment at Convention Hall; on Tuesday there will be an automobile trip for the ladies in the afternoon and a musicale in the evening at the hall, finishing the day with a banquet at the Hotel Dykman at night.

On Wednesday there will be more automobile trips, a luncheon and a big costume and frolic and gambol at night. Motion pictures will be taken of this event. Election of officers will take place on Thursday and there will be further tours about the city prior to the grand ball in the evening. The grand march will be led by Francis Bushman and Beverley Bayne. Other actresses and actors will be present.

The event is in charge of a committee consisting of William A. Steefes, secretary and general manager; assisted by Harry H. Green, president; J. Gilosky, vice-president, and O. C. Stelzner, treasurer. The entertainment and reception committee are J. P. Agnew, chairman, Otto N. Raths, S. R. Thompson, St. Paul; Otto Meister, Milwaukee; D. W. Chamberlain, Thomas W. Saxe, C. E. Van Duzee, Minneapolis; William H. Carrey, Wilmar; Ralph W. Parker, Duluth; Mrs. J. V. Bryson, Mrs. Charles Thall, Mrs. Gallagher, Mrs. W. L. Merrill and Mrs. O. A. Rowe.

'RAH FOR READING.

President Zerr Is Boosting for the Big State Convention in June.

READING, PA., familiarly known as "pretzel-town," will undoubtedly be more popular at the conclusion of the annual convention and exhibition of the Motion Picture Exhibitors' League of Pennsylvania, not only in the Keystone state, but in every state in the eastern section of the country. With the official announcement that the national convention is called for California, the Reading exhibitors have pledged themselves to go the limit. There is little doubt but that the Reading convention will exceed anything ever attempted in the state.

Convention Manager Ben. H. Zerr, president of the Reading local and of the state league, has let one of his secrets out of the bag when at Harrisburg last week by inviting a number of state officials to attend a grand ball and banquet. Mr. Zerr has arranged a surprise for each of the three days, June 7, 8 and 9, when the convention will take place.

The "pretzel" will play an important part in advertising the exhibit. While there will be an abundance of metal, cardboard and other material in the shape of the pretzel, the real article will be there also. The Reading exhibitors made themselves famous two years ago in Philadelphia, where a convention was held. Six barrels of pretzels were distributed among the delegates.

Several noted song writers are on the job assembling the best that is in them. A silver loving cup will be awarded to the composer of the best song on the pretzel. Monroe A. Althouse, conductor of the noted Ringgold Band, located in Reading, is working on a new march to be dedicated to the picture men.

The entertainment of the visiting delegates and their friends will play an important part of the convention. While ample time will be allotted for business sessions, the delegates' wives and families will be well taken care of. Sightseeing trips will be made over the beautiful mountains, of which Berks county is noted, and proud of.

The Reading Chamber of Commerce, of which Henry J. Hayden is president and Sherrard Ewing secretary, is greatly interested in the coming convention and have already generously contributed towards the affair. In addition, the Chamber has promised the local picture men several entirely new novelties appropriate to state conventions.

Julius G. Hansen, secretary of the Reading local, is busy communicating with various film companies arranging for the personal appearance of the most popular actors and actresses. This feature will interest the public more than the exhibit proper, and capacity throngs will doubtless assemble daily at the Rajah Temple, which will be the headquarters.

Among the Reading exhibitors active in the arrangements include Messrs. Carr and Schad, George W. Bennethum, Frank D. Hill, Smith and Kantner, Hen. Johnston, Charles L. Snyder, Charles A. Graul, Mr. Reinert, and Frank A. Gould. Mr. Gould is publicity representative of the state body.

CONVENTION COMMITTEE AT WORK.

Establishes Headquarters in San Francisco With M. E. Cory in Charge.

MARION S. PEARCE of Baltimore, and Mr. M. E. Cory of San Francisco, National President and Vice-President respectively of the Motion Picture Exhibitors' League, were in New York last week on business connected with the national convention and exposition which is to be held in San Francisco July 13 to 16. Mr. Cory has been made chairman of the committee in charge of all arrangements. He will be assisted by a committee of San Francisco exhibitors. The other members of the General Executive Committee are President Pearce, Secretary W. R. Wilson of Columbus, Ohio; Treasurer P. J. Jeup of Detroit, and A. P. Tugwell of Los Angeles. Judge Tugwell will have charge of the arrangements for the entertainment of the visitors while in Los Angeles.

San Francisco has the reputation of knowing how and with the added attraction of the great exposition now open, and the great picture studios at Los Angeles, this should be the most successful convention ever held.

Mr. Cory has been successful in getting the Selig Company to alter the schedule of its coast special to arrive in San Francisco on the morning of July 13th. The train will remain the entire time the convention is in session, including the grand ball with which the convention closes Friday night, July 16th. This ball will no doubt witness the greatest gathering of motion picture stars ever known.

Headquarters of the convention committee will be established in the offices of the California Exhibitors' League, room 306, Mechanics Bank Building, Market and Mason Streets, San Francisco. There will be a general information bureau maintained and hotel reservations and all other matters will be gladly attended to for anyone who will address the committee. Full information will be published in this paper each week as the plans of the committee are completed.

Manufacturers of pictures and accessories and supplies are urged to take advantage of this opportunity of placing their business personally before large numbers of exhibitors who have never been able to attend any of the national conven-

tions that have been held in the east. These western exhibitors on the whole are far ahead of their eastern brothers in every way. They have better houses. They get higher admissions. They buy more and better equipment. You will miss a golden opportunity if you are not at San Francisco with a big exhibit. If you have an exhibit at the Panama Pacific Exposition, it is especially to your interest to help get the exhibitors to attend the convention. You can maintain simply an information booth, distributing invitations to visit your exhibition and giving its location.

NEW YORK STATE CONVENTION IN APRIL.

President Wolff Advances the Date to April 21 and Changes the Place to Buffalo.

THE New York State Convention will be held at Buffalo, N. Y., on April 21, instead of in New York City in May as previously announced by President Wolff in these columns. The reasons for the change are stated by President Wolff in the following letter:

Editor Moving Picture World, New York City—

"Dear Sir: Some time ago I issued a call for a New York State meeting of the Motion Picture Exhibitors' League of America, through one of the Trade Journals, which was to be held in Utica, N. Y., in May, but since the amalgamation of the New York Locals of the Motion Picture Exhibitors' League I feel it my duty to hasten our State meeting, and I trust you will give the fact all the publicity you can in your coming issues. New York State officers have decided to call this meeting at the Statler Hotel, Buffalo, N. Y., Wednesday morning at 10 o'clock, April 21st. Exhibitors throughout the State of New York are hereby invited, and asked to take part and respond to the call, whether they are members of the league or not.

"There are several dangerous bills to be acted upon in Albany, and there are other matters of vital interest that must be discussed and acted upon at once. This is going to be a get-together meeting that all harmony will prevail.

Yours respectfully,

A. N. WOLFF,

President New York State Motion Picture Exhibitors' League of America.

NEW LEAGUE QUARTERS AT ST. LOUIS.

Large Attendance of Exhibitors Compels a Change of Meeting Place.

THE Theater Managers' and Motion Picture Exhibitors' Association, which was organized a few months ago, has grown to be a strong and vigorous body. Ninety per cent. of the exhibitors in St. Louis are members, and the weekly meetings, which are held at 10.30 on Friday, at the assembly rooms of the League in suite 312 Benoist Building, are always well attended by an enthusiastic crowd of managers and proprietors, filled to overflowing with the get-together and stick-together feeling that is the backbone of organizations of this character.

The League has done a great deal of excellent work and much good work is planned for the future. The financial statement shows a healthy balance on the right side of the ledger, and every member is proud of the order and what it represents.

At the meeting held on March 25th, a motion was made to secure larger quarters, a place that may be considered permanent, and can be fitted up in a style befitting the strength and importance of the organization, and a committee of five was appointed to investigate the advantages of a suite of rooms that is being considered for the purpose.

A booklet, substantially bound in boards, containing the by-laws, has been furnished to each member. The book contains, besides the by-laws, aims and intentions of the League, a list of suggestions which express the spirit of the League and are well worth remembering by exhibitors everywhere:

Do not waste time criticising your competitor.
The exhibitor who tends to his own business is wise.
Always meet your brother exhibitor with a smile.
Pay him a friendly visit; invite him to your theater.
Exchange of ideas is the source of education.
When business falls off, don't lose your temper.
Do not fail to attend every Friday, at 10 A. M.

TO REORGANIZE SAN FRANCISCO LOCAL.

The plans that have been under way for several weeks for a complete reorganization of the Motion Picture Exhibitors' League of San Francisco have reached a stage where the success of the move seems certain. Officials of the State League have made a tour of the moving picture houses of the city and have enlisted the support of most of the prominent exhibitors, having interested many in the work of the organization who had heretofore refused to join the league.

President H. L. Beach of the State League recently issued a call for a mass meeting of exhibitors and this was held in the offices of the organization in the Mechanics' Building on March 24th. The situation was gone over thoroughly and a second meeting was called for March 31. This gathering will be held in the Pacific Building, where the use of a hall has been secured, and officers and directors for the ensuing year will be chosen.

NASHVILLE TO HAVE LARGE PHOTOPLAYHOUSE.

Nashville, Tenn., is to have another large photoplayhouse, 1,200 seating capacity. The Orpheum formerly controlled by Jake Wells, and J. Pink Lawrence, has been taken over by the Dixie Amusement Company, Inc. J. Pink Lawrence, who controlled the majority interest in the Orpheum, and one of Nashville's most prominent business men, has been appointed one of the directors of the Dixie Amusement Company. The Dixie Amusement Company of Nashville also operates The Strand, which was opened February 15 last. The Orpheum is comparatively new, costing $50,000. It is well situated for a big picture theatre being on Church street facing Seventh avenue, north, running back to the new Capitol boulevard. It is understood that the Dixie Amusement Company will change the front to face the new Boulevard, which is now the most prominent thoroughfare in Nashville. It will probably be ready to open in the next forty days. A nine piece orchestra will furnish the music. It is understood a large pipe organ will also be installed. The Orpheum with the management of Roy Shelton, who is vice president and general manager of the Dixie Amusement Company with its location and its ability to handle the people with high-class feature films, success seems assured.

THE GET TOGETHER CLUB MEETS.

The Get Together Club, composed of the employees of the World Film Corporation of Chicago, held a special session in honor of Mr. R. A. Bertschy, who is enroute to the Kansas City office of the World Film Corporation. Mr. Bertschy is representing the Sales Department, and hails from the executive office.

After the meeting Mr. Weiss entertained at the North American with a buffet lunch and a cabaret performance. The following were present: E. A. Bertschy, Harry Weiss, R. H. Fox, J. A. Salter, A. Rosenthal, C. A. Dickinson, Miss B. Isreal, Miss I. Jaffe, Miss F. Axman, Miss E. Boas, Miss L. Greenberg, Miss B. Pavey, Miss B. McGrail, W. R. Scates, H. Marensky, Paul Meltzer, Miss Elsie Stockhousen, Miss P. Groetzinger, Miss Kathryn McLaughlin, Morris Taitus and L. Goldberg.

WHARTON, INC., GETS PROPERTY AT ITHACA, N. Y.

The Pathe producer, Wharton, Inc., announce that it has leased with option of purchase, Renwick Park, a well known lakeside resort at Ithaca, N. Y. The property has been used as an amusement resort for some years and comprises 45 acres of land situated at the head of beautiful Cayuga Lake and lying between the Lake and the city. A city trolley line runs into the park and furnishes excellent service.

A number of large buildings such as auditoriums, pavilions, etc., on the place need only a little remodelling to make them very well adapted to picture work. There are frontier settlement streets, log cabins, all the locations necessary to western work, as well as a splendid 400 foot pier extending into the lake.

UNITED IDEAL IN NEW STUDIO.

The Ideal Company who had just moved their studios from Tucson, Arizona, are now making films to appear on the United Program at their new plant at Hollywood, California. In addition to the many new departures they are making to broaden their scope and their efficiency, they will establish an unusually large juvenile department and will make a feature of juvenile pictures. The picture made by the Ideal Company will be classified under three heads, Western dramas, melodramas and "punch stories," which will be directed by Webster Cullison. Frank Beal will have charge of those films classed under the head of "domestic stories and refined comedies" and Carl Leviness will direct the psychological and human interest stories.

Thanhouser's Triple Coup

Secures the Services of Three Well Known Picture Workers.

NOW the big announcements are beginning to issue from New Rochelle. The long arm of Thanhouser is reaching out for material and the first additions are there, at work. They are Miss Lorraine Huling and Messrs. George Foster Platt and Frederic Sullivan. The lady is an ingenue and the gentlemen are on the staff of directors.

Lorraine Huling.

Lorraine Huling is best known to the pictures through her work with the Famous Players in "The Straight Road," "Unwelcome Mrs. Hatch," and "Bachelor's Romance," with John Emerson and Henrietta Crosman. She is a graduate of the legitimate, however, having appeared in "Prunella," "Help Wanted," and other successes. Mr. Thanhouser has selected her to head one of the regular companies of the New Rochelle organization.

George Foster Platt comes to Thanhouser's from the world of the speaking stage, having recently held the position of stage director of modern plays at the New Theater, New York. At this famous institution of dramatic art he produced "The Bluebird," "Strife," "The Witch" and other plays. He was chosen for that place because of a career remarkable for its succession of notable achievements. It is a peculiar coincidence that he should join Mr. Thanhouser for it was just about ten years ago that Mr. Platt was stage manager for the Thanhouser Stock in Milwaukee.

George Foster Platt.

Frederic Sullivan's appearance at New Rochelle is really a re-engagement, for until about half a year ago he was a producer of Thanhouser films. Previous to that he was with the Reliance forces and his stage experience is very much in support of the Thanhouser policy. In the legitimate he has directed such stars as Blanche Bates, Rose Coghlan, Blanche Walsh, John Mason, Herbert Kelcey and Effie Shannon. A great many of his plays were under Liebler and Klaw & Erlanger management, ranging from musical comedy to the drama, "The Candy Man," "In the Bishop's Carriage," "The Truth Tellers," "The Two Weatherbys," and others, reaching a total of four hundred plays that cover only his stock experience.

Frederic Sullivan.

It is said at New Rochelle that these announcements are only the beginning; that some of the moves in contemplation will be startling in the quality of talent which they will add to the Thanhouser roster.

Lasky in New Offices

Will Occupy Entire Fifth Floor of New Building on 41st Street—Many Improvements Installed.

DURING the coming week the Jesse L. Lasky Feature Play Company will become established in its new and elaborate offices, 120 West 41st Street, where this organization will occupy the entire fifth floor of one of the most beautiful new office buildings constructed in New York City. This removal has more than a passing significance. It means that the old quarters have become absolutely inadequate, and that larger quarters for the handling of the executive departments in this constantly growing business have become an indispensable necessity.

The building is the first of its type erected in this city and is an example of what is known as the concrete cantilever construction. It contains special film vaults conforming with all the new rules of the fire department and also an automatic fire sprinkler system which is a marvel of its kind. The entire structure is of steel and concrete, with scarcely a stick of wood.

The suite occupied by the Lasky Feature Play Company, constructed especially to meet its needs, will take up the entire fifth floor and is divided into ten offices. There are no transoms and no glass doors, and this combined with the entire absence of vibration makes the offices absolutely sound proof. One of the special conveniences is an intercommunicating dictaphone system. The entire south side of the building is of steel and glass and over the centre is a large skylight which provides light and air for all of the ten offices.

One of the unique features of the structure on the ground floor is a private theater with one hundred and fifty seats. This theater, which is beautifully decorated and equipped with every facility for projecting a perfect picture, is provided with a Wurlitzer Hope Jones organ and will be at the disposal of the Lasky Feature Play Company for the private showing of its new productions to the press and invited guests.

One of the advantages of the new offices will be larger space for the publicity department, which will make it possible to deal more successfully with advertising and accessory problems heretofore rendered difficult by insufficient facilities. It is the purpose of the Lasky company to furnish to the Paramount exchanges, and through the exchanges to the exhibitors, the most progressive assistance for the proper exploitation of its feature plays.

Minusa Screen in Hippodrome

St. Louis Concern, With Anderson as Leading Spirit, Turn Out Biggest Projection Surface Ever Manufactured in Record Time.

The Minusa Cine Products Company, which began the manufacture of Minusa Gold Fibre Screens in St. Louis, Mo., not long ago, has just installed in the New York Hippodrome what is claimed to be the largest photoplay screen ever constructed. The screen measures twenty-four feet and eight inches in width and eighteen feet and eight inches in depth.

When the Hippodrome inaugurated its present high class moving picture policy, considerable difficulty was experienced in securing the projection results which the management desired. The first screen installed was considered unsuited for the work to be done and a hurry order was placed with the Minusa people through Louis Kalvin, general manager of the eastern sales division with offices in the Times Building, New York City. Mr. Kalvin advised the kind of screen which he deemed best suited for the house and the St. Louis factory was worked night and day to turn the product out in the time allowed. The screen was delivered in New York just one week after it had been ordered—instead of the usual ten days required, despite the fact that it was not only the largest screen the company had ever manufactured but also the largest screen ever placed upon an American stage.

The installation at the Hippodrome was personally supervised by Mr. Kalvin who found it necessary to reconstruct and reinforce the frame originally ordered in order to permit the screen's being moved once at each performance at the house to make room for one of the big spectacular displays which are featured in conjunction with the pictures.

The Minusa company has for its principal moving spirit E. R. Anderson, who has been engaged in the manufacture of photoplay screens for a number of years and has been responsible for the invention of gold fibre screens, other than the Minusa, which have given splendid results.

"Hypocrites" Starts Row

Corsicana Minister Seeks Injunction and Gets a Damage Suit.

A week or two ago the Majestic Theater, Corsicana, Tex., booked the "Hypocrites" for a two days showing, one day for men only and the second day for women only. Mr. Putz, manager of the house, having heard so much about the picture, decided to have an advance showing for the ministers, newspaper men and city officials. He did so, and seven ministers, the mayor, several aldermen and most all the newspaper men in town came out to see the picture. After the performance Mr. Putz had a vote to see whether "to show, or not to show." All were very much in favor of showing it with the exception of three ministers who voiced their sentiments in rather strong terms. "A disgrace to the State, the county and to the city," they said. "One of the most immoral pictures ever thrown on a screen. If that picture is shown in Corsicana we will denounce it, as well as you and your show, through the pulpit and press." Needless to say Mr. Putz did not show the picture.

A few days later the Texas Paramount Pictures Co. of Dallas, seeing there was no chance for a return engagement with the Majestic Theater, sent a representative to Corsicana to lease the Queen Theater (which had been closed for several weeks), to show the picture anyway. The deal was closed, the picture was billed like a circus, and on the advertised date the representative alighted in town with "Hypocrites."

The show was opened on schedule time, 1 P. M., and by 2 o'clock the house was full of ladies. (First day was for ladies only). At 2.30 P. M. the deputy sheriff entered the house, asked for the proprietor or manager, served an injunction on him, signed by the seven ministers who had witnessed the performance at the Majestic, and closed the show. The Texas Paramount Picture Co. are now suing the seven ministers for $50,000 damages. The outlook for the ministers is pretty dark and the feeling is pretty strong on both sides.

Edgar Lewis Gets a Horse

Moving Picture Actors Celebrate Director's Third Anniversary in a New Way.

Harry Spingler writes from Dahlonega, Ga., where Edgar Lewis is working with William Farnum and a big company, that an original celebration of Lewis' third anniversary of his advent into filmdom was held there on Easter Monday. In his search for location Lewis has been riding a handsome horse, which he rented for the purpose from a mining engineer who is about to move away. It was quite a blow when the director learned Monday that the owner was going to take the horse with him, not wishing it to remain on a rental basis.

Learning that this was a memorable day to their director, the company negotiated the purchase of the horse and presented it to Lewis. One minute speeches were made by Mr. Farnum, Spingler, Claire Whitney, the leading woman, William Riley Hatch, George De Carlton, Elizabeth Ayer and W. J. Gross.

Although Lewis has been in the silent drama such a short time he has had a remarkable record for the production of big and successful features, among them being "The Littlest Rebel," Capt. Swift's "Northern Lights," "Samson," "The Gilded Fool," "The Thief," with Dorothy Donnelly, "The New Governor," and now "The Plunderer," Roy Norton's drama of the gold mines, which he dedicated to his friend, Rex Beach. Before entering the picture field Mr. Lewis was for many years a prominent producer for the speaking stage.

A CANADIAN FRONTIER PICTURE.

A story of the Canadian frontier of the present day, entitled "From Out the Big Snows," is now in course of production as a Vitagraph Broadway Star Feature, in three parts, under the direction of Theodore Marston. In that part already photographed, a thrilling scene is enacted where a pack of wolves attack James Morrison, a young adventurer, who has been tied to a tree in the heart of a forest by George Cooper, a half-breed Indian, the villain. Scenes in which the Northwest Mounted police figure conspicuously, a pistol duel between Donald Hall, as a doctor, and the half-breed, and action in a realistic frontier dance hall with Dorothy Kelly as Marie, the girl in the case, will furnish added thrills while the atmosphere of the tractless forest, clad in the white robes of winter, will give the picture an air of mystic realism. Bobby Connelly and Lillian Burns are the remaining members of the cast that enact the principal characters in "From Out the Big Snows."

Marie Edith Wells

THE Frohman Amusement Corporation's second release (the first was "The Fairy and the Waif") will be entitled "A Builder of Bridges." The play of the same name by Alfred Sutro was a great success.

Marie Wells has had considerable experience in motion picture work and recently was put up for competition amongst several astute motion picture makers who wanted the girl for her singular grace and beauty. For Marie is willowy and sylphlike as well as pleasing to see.

Marie Edith Wells.

Jack Read of the Dyreda; W. L. Sherrill of the Gustave Frohman Amusement Corporation and Lewis J. Selznick of the World Film cast lots for the fair Marie, and Sherrill got her.

Miss Wells' cleverness and ability as an actress will surely add prestige to Gustave Frohman's screen offerings. George Irving, the director, thinks highly of the girl's work, and George Irving, who hath drunk deeply of the Belasco tradition, is credited with knowing a good actress when he sees her.

"The Builder of Bridges" is an English society drama with scenes in London and Egypt. Sutro, the author, was inspired by Pinero.

MANGAN INCREASES POPULARITY OF CRESCENT.

It is quite apparent from efforts exerted by Francis A. Mangan, manager of the Crescent Theater, Boston Road and 168th Street, Bronx, New York City, that he is trying hard to make his house the most talked of in that part of the city. When Mr. Mangan took the management of the Crescent on his hands, the patronage of the house was rather meagre. He at once raised the price of admission from 5 to 10 cents and put on a better show. Then the stage decorations were altered and many other improvements made. The public quickly began to notice a change in the Crescent, which met with their approbation, and the patronage began to increase steadily.

An entertaining show can now always be found at the Crescent, and on holidays and around Yuletide and Easter special features are booked with no increase in admission price. On April 4, Easter Sunday, Selig's eight part feature, "The Spoilers," by Rex Beach, was shown, and the result was that the Crescent had one of its biggest, if not the biggest, days in its career as a picture theater. Mr. Mangan had to stop the sale of tickets, and hundreds of people were turned away at each show. Proper musical selections were rendered by a ten piece orchestra which helped materially to accentuate the feature parts of the drama. Another picture was also shown entitled, "A Storm on the Yellow Sea," and it depicted the dangerous maneuverings of a Japanese torpedo boat on a rough sea. It was greeted with applause. For the rendition of the overture entitled "Poet and Peasant," Mr. Mangan had devised a pretty and effective bit of stagecraft. Actual water tumbled with the noise of a cataract over imitation rocks and soil, and formed a lasting impression on the minds of the audience. The illusion was made more convincing by the artistic arrangement of the stage setting with its green trees, flowers and walks. Taken as a whole it was an artistic as well as a financial success.

VICTOR MOORE IN "SNOBS" AT THE STRAND.

Jesse L. Lasky's photodramatic production of "Snobs," in which Victor Moore makes his screen stellar debut, will be the offering for the coming week at the Strand Theater. It is notable that Victor Moore in "Snobs" will thus have the honor of being the bill for the First Anniversary of the Strand, for the most noted of American photoplay institutions has now been just a year in existence.

CHICAGO LETTER

BY JAS. S. McQUADE

Stricter Censorship of Films in Chicago Demanded.

IT LOOKS as if a new Chicago ordinance on film censorship will be introduced and passed in the near future. A double standard from the view points of adults and minors will be advocated in the new ordinance. Immoral photoplays which serve no good purpose, in the way of teaching a lesson, will be barred altogether.

Alderman Kjellander is the principal figure among the city fathers who is supporting leading women of civic and reform societies, in their fight for a stricter censorship. These women hold that Mayor Harrison's recent decisions favorable to certain films objectionable to them are all wrong. The mayor holds that films must be judged entirely by the acts protrayed and the words used to supplement these acts. If there is no immoral act presented in the pictures and no immoral thought presented in words on the screen, the pictures cannot be refused a permit for exhibition, with minors barred, the mayor believes.

"We are becoming Pecksniffian," says the mayor. "We are trying to lay down rules governing the morals of others that we do not observe ourselves.

"If we are to stop a picture based on a play that is being shown in one of our main theaters we will make ourselves ridiculous. It makes me think of the 'September Morn' incident, when Chicago was made the laughing stock of the country."

Alderman Kjellander is studying the situation so as to determine whether Mayor Harrison's ruling does not permit the showing of films, the stories of which are unquestionably immoral. "If I find that the ordinance for the issuance of permits for adults only has been the means of letting down the bars to pictures that ought not to be shown either to children or grown persons, I shall seek to bring about its repeal," says the alderman.

"When that ordinance was first taken up by the subcommittee this possibility was discussed. Because of that danger Miss Harriet Vittum, Mrs. Gertrude Howe Britton, and others were inclined to oppose the ordinance and I agreed with them. Our objections were overcome by repeated statements from Leon Hornstein, assistant corporation counsel, that the ordinance did not alter or lessen in the slightest the power of the censors to refuse permits to immoral pictures."

"Twilight Sleep," an educational film, according to the Twilight Lecture Association which had prepared for its exhibition in the American Music Hall, accompanied by lectures by certain physicians, has been barred by the Chicago censors. Physicians of the Health Department attended a private exhibition and reported to Major Funkhouser that the film was not sufficiently instructive to offset its objectionable features. The Woman's City Club and other woman's organizations were strongly opposed to this film.

More Throwing of Mal-Odorous Bombs.

Twice within the past week have the throwers of mal-odorous bombs wrought their spite on moving picture theaters. The Playhouse, at 1846 West Madison street, and the Palais Royal, at 1710 West Madison, were the scenes of the outrages on Tuesday night, March 30.

Two detectives were in the Playhouse, the evening mentioned, having been assigned by the police department, which had foreknowledge of such a happening. The lights suddenly went out, but the detectives used their pocket flash lamps to show the way to the exits. A search showed that the electric wires on the roof of the building were cut. At the time of the cutting two mal-odorous bombs were thrown into the lobby and exploded, and a panic was almost started. No one, however, was hurt.

A short time afterward two bombs of the same kind were hurled into the lobby of the Palais Royal, by two men in an automobile. The vandals escaped in both cases.

The outrages are attributed to one of two warring operators' unions. The International Brotherhood of Electrical Workers, No. 157, has made war on the International Alliance of Theatrical Stage Workers, No. 102, because the latter organization has refused to merge with the former, according to an operator in one of the theaters attacked.

Why should the proprietors of moving picture theaters be made the victims of the disagreement between these unions? This vandalism should be peremptorily stopped by the authorities, before innocent women and children are made the victims of a fatal panic.

Three Reel Selig Diamond Specials to Be Released Shortly.

In the near future, the Selig Polyscope Company will release a series of three-reel Diamond specials through the regular service of the General Film Company. These three-reel subjects, it is expected, will be highly appreciated by exhibitors and their patrons.

Among these specials are "The Quarry," adapted from the novel of the same name by John Morasco, and arranged for the screen by Gilson Willets. It tells in dramatic fashion of "third degree" methods and of the futility of circumstantial evidence. Miss Grace Darmond takes the leading feminine role, her chief support being John Charles, Frederick Hand and William Wade.

"His Father's Rifle," a wild animal subject written by Joseph F. Poland, is another. Wm. Howard, Stella Razeto and Guy Oliver take the leading parts.

"Two Boys in Blue," written and directed by Tom Mix, should make a big hit. Here are shown a running fight with Indians, an attack on a stage coach and other exciting incidents. It is needless to state that daredevil horsemanship on the part of Mr. Mix is included among the spectacular feats.

"How Callahan Cleaned Up Little Hell," produced by Thomas Santschi from the story by I. K. Friedman, is a strong expose of corrupt politics.

Uncle Sam to Bring Moving Pictures to Country Schools.

A recent dispatch from Washington gave the news that Uncle Sam is making preparations to take moving pictures to the country schoolhouse and the country church. Special automobiles built for the purpose will be equipped with a dynamo large enough to supply the current needed for the projecting machines.

The new activity is to be undertaken in connection with the agricultural extension work authorized by the recently enacted federal law (the Smith-Lever act), which provides for co-operative agricultural extension work between the states and the United States Department of Agriculture.

The purpose for which the federal funds are to be applied are defined by the act as follows.

That co-operative agricultural extension work shall consist of the giving of instruction and practical demonstrations in agricultural and home economies to persons not attending or resident in colleges in the several communities, and imparting to such persons information on said subjects through field demonstrations, publications and otherwise; and this work shall be carried on in such manner as may be mutually agreed upon by the Secretary of Agriculture and the state agricultural college or colleges receiving the benefits of this act.

Chicago Film Brevities.

The Selig Polyscope Company has purchased world film rights to "The Garden of Allah," including both the novel and the play. Joseph M. Harris, of Chicago, who acted as the agent of Wm. N. Selig, closed the deal with Messrs. Sanger and Jordan, of New York City.

George A. Blair, of the cine department of the Eastman Kodak Co., paid a flying visit to Chicago early last week.

Edgar O. Brooks, representing Cosmofotofilm Co., New York City, arrived in the city early last week, and will remain for about two or three weeks, attending to the interests of his company. Mr. Brooks paid us a very pleasant call and impressed us by his pleasing personality and hustling proclivities.

P. J. Morgan, president of the Morgan Lithograph Co., of Cleveland, Ohio, stopped over in this city on his way back from the Pacific Coast, where he visited the San Francisco fair and Universal City. Mr. Morgan found things rather dull in San Francisco as the big tide of visitors has not yet set towards the beauties of the Panama-Pacific exposition.

The Pine Grove theater, on Sheridan road near Broadway, was opened under the direction of Alfred Hamburger, on Saturday, April 3rd. Fritzi Scheff in "Pretty Mrs. Smith" was the principal screen attraction, and this was supplemented by "The Vanderbilt Cup Race." The opening was marked by overflowing crowds of North Shore residents.

Jesse J. Goldberg, secretary of the Life-Photo Film Corporation, New York City, arrived in the city Thursday, April 1, and remained for a few days attending to business duties. On his return trip to New York he will stop over in Cleveland, Pittsburgh, and other points in the interests of his firm.

I have received a printed invitation to be present at an exhibition of the Kriterion program at the Alhambra theater, Milwaukee, on Thursday, April 1, at 10.00 a. m. The Kriterion product is evidently being pushed with fine vim and success.

F. G. Honeck, recently head of the booking department in the Chicago office of Pathe, Inc., and now president of the Treble-Cleff Musical Movies Co., reports good business and

that his product is now being used on the Frank Thielen vaudeville circuit with considerable success.

H. P. Bartlett, owner and manager of the West Chicago theatre, West Chicago, Ill., made a pleasant call one day last week. This theatre was formerly managed by Porter Bartlett, son of the proprietor, who is now traveling representative for "The Spoilers" in the interests of F. O. Nielsen. Mr. Bartlett is a great booster for the World, which he says is read in his home every week with the deepest interest. He reports excellent business at his theater.

"When We Were Twenty-One" and the Chicago plan commission's film, "A Tale of One City," are the attractions at the Ziegfeld for the current week.

Alfred Hamburger will begin his second season of moving pictures at the Fine Arts theater, on Saturday, April 10, when he will present "The Avenging Conscience." This fine subject, in six reels, is considered one of D. W. Griffith's finest achievements. A. M. Eisner, of the E-L-K Film Co., with offices in the Mallers Building, this city, owns the Illinois state rights for this subject.

The Ascher Brothers, owners of several successful moving picture theaters on the South Side, have leased a magnificent new theater that will seat 1,000 people, on Lawrence avenue, near the Northwestern Elevated Terminal. This structure, which will be known as the Terminal theater, is being erected by A. P. Canning, and the architect is Henry L. Newhouse, of this city. The building will front 150 ft. on Lawrence avenue, and, in addition to the theater, will contain stores and offices. The theater will be constructed up-to-date in every particular.

The special invitation exhibition of "The Eternal City" at the Studebaker, Thursday evening, April 1, under the management of Jones, Linick & Schaefer, was very imposing and successful. The theater was packed, and on all sides one could hear nothing but words of praise for the big film subject. There is the distinct atmosphere of "class" about the production, and it is certain of an extended and successful run. The city press in most instances gave considerable space to criticisms of the photodrama, and nearly all agreed that the subject had been masterfully treated in directing, acting and photographing. The souvenir programs for the occasion were works of art, both typographically and pictorially.

The Louisville Herald announces that Miss Jessie Stinson is winner of the "Who Will Be Lou" contest, which closed Wednesday night, March 31, in Louisville, Ky. This popularity contest was held under the auspices of the Louisville Commercial Club. The winner's reward will be the leading part of "Lou" in the two-reel "Louisville Booster Photoplay." Miss Stinson's total of 221,607 votes was 50,000 more than those of her nearest competitor, Miss Allene Hughes. The pictures will be produced by the Standard Motion Picture Co., 5 S. Wabash avenue, Chicago.

Sidney Smith, juvenile of the Selig Western comedy company, who is now playing a strong part in "The Ne'er-Do-Well," was recently united in marriage to Miss Ruth Beckman, of Portland, Ore. They are living in a beautiful bungalow in the suburbs of Los Angeles.

The Los Angeles Chamber of Commerce has arranged for the special recognition of the forthcoming visit of the Selig Special which leaves Chicago, Ill., Thursday, July 8th, for the Golden State. A Queen of Honor and her Court will meet the Selig tourists on their arrival in Los Angeles.

"The Chronicles of Bloom Center" is the general title of a series of Selig two-reel rural comedies that will be produced shortly in one of the Los Angeles studios. "Bloom Center" is the name of a real rural villge in the Selig Jungle-Zoo, Los Angeles. It is built solidly of wood throughout and has created great interest among Los Angeleans and visitors. A perfect flood of applications for visitors' cards have been received since this village was added to the big Zoo studio. It has been pronounced the most realistic village ever built for moving picture purposes. The old village pump is there in all its pristine picturesqueness and, what is better, it pumps real water. Irene Wallace, who recently joined the Selig forces, will appear as Margaret Tate, editress, in the "Chronicles" aforementioned, and Ralph McComas, a delicate youth weighing 200 pounds, minus his wearing apparel, will be seen as the general assistant at the office of the Bloom Center Weekly Bugle.

NORMAN WALTER GUNBY.

Eleven pound son arrived at the house of Walter H. Gunby on March 24, 1915. Name, Norman Walter Gunby.

Picture Playhouse Gets Terriss

Tom Terriss Feature Film Concern Will Make Release Through Well-Known Distributors.—First Release, "The Pearl of the Antilles."

CONTRACTS have been signed within the past few days between the Terriss Feature Film Co., and the Picture Playhouse Film Co., of No. 71 West Twenty-third Street, New York, whereby the former company engages to make all of its releases for the United States and Canada through the latter.

The choice of the Picture Playhouse company by the Terriss people has been made after a careful investigation of the motion picture field. The Picture Playhouse policy, aggressive yet conservative, appealed to the Terriss people and it is not at all improbable that a clinching argument in favor of this policy was the fact that the company had recently declared a semi-annual dividend.

Mildred Deverez.

The operations of the newly formed Terriss company are likely to prove quite interesting to those who observe the result of conscientious effort as applied to the production of motion pictures. Mr. Terriss believes that the future of the business is being endangered by the efforts of producers to stick too closely to the lines of construction which have proved successful in the exploitation of the spoken drama or, in other words, by the "aping" of the legitimate stage in a field which is entirely different. It is this conviction, therefore, which has made him determine to "adapt" from recognized stage successes rather than merely reproduce their action on the photoplay screen. The base of the Terriss production will in almost every instance, of course, be recognized stage successes for which Mr. Terriss holds the rights in this country and in England.

The announcement of the contract between the Picture Playhouse people and the Terriss company is being made only a couple of weeks in advance of the release of the first of the new producing company's features. Mr. Terriss and his company have been in Jamaica, West Indies, for the past four or five weeks hard at work on this initial release which is to carry the title of "The Pearl of the Antilles." About six thousand feet of negative has already been received by the Picture Playhouse people. At least six thousand more will be used to complete the finished photoplay which will be released in either five or six reels, and, with final shipments of negative expected any day, the Picture Playhouse people expect to be able to announce the release date in the very near future.

Miss Mildred Deverez, Rienzi de Cordova, Lionel Pape, Charles Mather and Rodney Hickok are among the more prominent photoplayers who accompanied Mr. Terriss to Jamaica to work in the initial photoplay. The first release, "The Pearl of the Antilles," will introduce in the leading feminine role a little actress named Miss Tessie de Cordova, who is expected to create a furore. Miss de Cordova joined the company under quite unusual circumstances. Born in Jamaica, she had been educated in Europe and took up a stage career in London some years ago, finding her way eventually into one of Mr. Terriss' companies playing in the British Isles. When announcement of the arrival of the Terriss photoplay company from the States was made in the Kingston, Jamaica, papers, it came to the attention of Miss de Cordova, who had returned to her island home because of the unsettled conditions in Europe, and she immediately got in touch with her former stage "boss," who was in need of an actress of just her type and ability in the photoplay which he had gone to Jamaica to make. It is claimed for Miss de Cordova that she is possessed of that charm of personality which has been the most important factor in the making of big screen stars among the women during the past few years.

Doings at Los Angeles.

I CAME NORTH to Santa Barbara to be at that place with Mr. and Mrs. George Blaisdell and to visit the studios. The people here are the most hospitable in the world. Met all the old faces who have been recruited from the Los Angeles studios, and it was like a home coming. Mr. Blaisdell is telling about his experiences, so I will tell of mine. Harold Lockwood bought a King eight-cylinder and he said that he found out that the car will not climb a hill on the high speed with the emergency brake set. But anyway he can drive the beautiful car now.

* * *

We stayed at the Potter hotel, one of the most beautiful in California, and the manager told me that Vivian Rich; and many other leading folks of the Flying "A" took dancing lessons at the hotel, and that they were becoming very proficient in executing some of the latest imported steps.

* * *

The Harry Pollard Feature players returned from a trip to Los Angeles where they did scenes in a real theater, the Republic, with a full house, and the players working in the boxes. The audience liked being photographed.

* * *

Tom Ricketts blew up a house while I was here, and it certainly was a big scene. It was for "The House of a Thousand Scandals." A big mob scene added to the realistic atmosphere and the four reels ought to make quite a feature.

* * *

George Field of the Henry Otto players entertained a few notables this week, the first being Mrs. George M. Pullman of Chicago, widow of the late builder of the cars that bear his name. Mr. John S. Field, retired Chicago ice maker, was another distinguished visitor.

* * *

Wallace MacDonald of the Tom Ricketts company left for San Luis Obispo where he was to sing Easter Sunday at two Easter services. He was there last year and was asked to sing, which he did, and this year the request came by mail, and he answered it by going north. His baritone voice is well known to photoplayers everywhere.

* * *

Lottie Pickford, working in the big serial, "The Diamond from the Sky," finished work one day here at 1.30 and found that she would not have to work the next day. She left home at five minutes of 2 and made the 2.15 train for Los Angeles to visit her sister Mary, and their mother. Up here they go to town in a hurry.

* * *

Bob Daly has been elected president of the Film Club here and is working hard on the new organization which has rented a bungalow and grounds and installed everything to make the club one of the best in the south. The members are all working with the one idea of making the club a regular place for everyone connected with the film industry here. We saw the new quarters and the club is to be congratulated.

* * *

Now for a little Los Angeles news. Irvin S. Cobb, the noted humorist and war writer, appeared at the Trinity auditorium to lecture to his many friends and admirers. It was his only appearance on the coast. He used some war scenes to illustrate his talk which had never before been run in America.

* * *

Again we say a word for "The Clansman." Nine solid weeks. Packed. Also "Hypocrites" has done three weeks, every six shows a day packed. Manager Freidlander of the Majestic inaugurated the new plan at the big Majestic theater by putting on a feature, Bayard Veillers' big play, "The Fight." The first run was made at 11 o'clock Easter Sunday. The policy of the show house is to exhibit only big reels of big features.

* * *

Thomas H. Ince has added an artist to his big staff of workers at the canyon studios. This time it is a youthful sculptor, Paul Zombardi, who came west as a poor young man to search for work with George Beban in "The Sign of the Rose." He failed to get in the picture work so asked for any kind of work, and he demonstrated his ability by making a madonna, using Bessie Barriscale as his model. (The whole story sounds funny, but Kenneth O'Hara vouches for its truth.)

* * *

"Damon and Pythias" are having their first showing in the city at the Alhambra theater at 15 and 25 cents. Every performance draws one of the biggest houses of the season and the picture is well received by the fans.

John Noble, directing "The High Road" with Miss Valli Valli starred. did one of the most gigantic scenes ever attempted in this city last Sunday. The script calls for the burning of a big factory where many girls are at work. The set selected was a real factory downtown. The scene was done just after church and you can draw your own imaginative picture of the scene that followed the fire alarm. Smoke pots aplenty, with black fumes and white puffs of exploding chemicals, 35 mounted police and 50 regulars on foot, a hook and ladder truck, a real smoking, screeching fire engine, streams of water plying on the building, and twenty girls jumping into fire nets. Real jumps, too. The mob scene was the big one too with several hundred extras, with the immense Sunday crowd as a background. Mr. Rolfe's enthusiasm is unbounded and his one motto he says is "More people, big scenes," and he surely had them that day. Noble exposed 3,100 feet of film and got 81 good scenes in the day. The interior of the factory was duplicated at the studio and then fired.

* * *

Since the birds have come and spring is here a number of new faces are to be seen at the wheels of fine looking motor cars. Among the latest are Lloyd Ingraham, Mutual; Harold Lockwood, American; Eddie Dillon, Mutual; Olga Gray and Tod Browning, Mutual, and George Larking of the Features Ideal is being pestered by a salesman for the Scoot Arrow or some sort of speed vessel.

* * *

Fay Tincher is being copied. Some Oklahoma squaws saw her in a Komic picture and the exhibitor bought one of Fay's famous contrast dresses and now the women of the Indian reservation are wearing them gleefully. Bennie Lubinville says it is not a press yarn, but he ought to be made to prove this one even if we did tell the story as he did.

CLARKE IRVINE.

Julius Steger

AMONG the most popular stage stars who have recently been induced to appear before the camera, none is better known than Julius Steger, who will soon make his debut in the World Film release of "The Fifth Commandment," a story replete with heart interest, based on his famous vaudeville offering of the same title with which he has scored the most remarkable success ever known in that branch of stage entertainment.

Julius Steger.

Mr. Steger's career on the American stage has been as varied as it has been prosperous. Born in Vienna, where the light operas come from, and educated in that city, he came to New York when not more than a youth. He first attracted attention on the stage as the leading support of Marie Tempest, and since then has created the principal part in many of the most prominent musical productions on Broadway. His last appearance in light opera he made in Victor Herbert's "It Happened in Nordland," with Lew Fields. Soon after he appeared in vaudeville as a serious actor, presenting "The Fifth Commandment." This was a remarkable transition, but made so successfully that he has held a most conspicuous place among the headliners in high-class vaudeville for the past seven years. The verdict of vaudeville audiences has been approved by the discriminating critics from New York to San Francisco. Among his several worthy contributions to the vaudeville stage, "The Fifth Commandment" has been singled out by editorial writers of the country as the most striking example of what a fine offering and a fine artist has done toward the elevation of modern vaudeville. Mr. Steger is gifted with the rare dramatic talent that reaches the heart, always perfectly natural, and therefore the more impressive; and he is also the possessor of a fine voice which has long ago made him famous.

Early Motion Picture Days in London

A Few Reminiscences of Men and Pictures When the Cinema Business Was Young.

By J. Frank Brockliss.

CHANGES have come so fast and conditions that obtained only a decade ago have so entirely passed away that they seem already lost in the long ago. But the development of the cinema business has been absorbingly interesting. To have had a part in it is no small fate; for, looking at it broadly, one finds in it things of deep significance even in the social progress of the world. No other business has ever been like it. As several have pointed out, the commodity we deal in is marked through and through with the local personality of the country that puts it on the market; it comes like a new adventure to people of other lands and we are busy carrying it all over the world. No one can foresee what the final effects of it will be; but we feel assured that it will be wholesome.

J. Frank Blockliss.

The Moving Picture World has asked me for an account of my experiences in the cinematograph business. As Tennyson's Ulysses found, the things we see become a part of us, and the personal pronoun is necessary to making our experiences seem real. If things dissatisfy us, it is a blessing to have them so unsatisfactory that we are impelled to better them. My first experience of the business world was in the "County Fire Office" in London, one of those respectable but quiet positions in which one gets to the office at ten in the morning and leaves at four in the afternoon. It had little outlook towards advance and didn't use very much of my energy. So I didn't put up with it long. Two friends of mine in Paris were on the point of launching a business of their own as photographic and optical manufacturers and I went in with them. It was necessary for me to learn this new business and to speak French. I went to Paris for three months and returned to London having acquired the necessary knowledge. We sold all kinds of lenses and optical apparatus. It was just at this time that cinematograph business was born, and we were called upon to furnish lenses for it. The handling of this part of the business brought me into personal contract with the cinematograph people. I soon saw that there was more money in the cinematograph film business than in optics. One day Mr. Popert of the Pathe Company, a friend of Mr. Romanet, was in the office and told me that he had just returned from America where he had sold all the films he took with him just like hot cakes. This and many other incidents proved to me that the business promised a growing and lucrative field, but I could not persuade Romanet and Guilbert to take it up.

It happened at this time that Charles Urban, who, after leaving the Warwick Trading Company, a pioneer of the business, had become one of the important film manufacturers of the day, was handling in London the pictures made by George Melies of Paris. He decided to lower the then prevailing price for film of 12 cents a foot to 8 cents a foot, but Melies would not consent to follow suit. The London Melies agency was thus left free and, after negotiations with Mr. Melies, I secured it and started out in the cinematograph business on my own account, trading under the title of the Star Film Trading Company. Shortly after my debut with Melies films I altered the title of my firm to my own name and added to my program other films, among them the "Le Lion" and "Mendel" pictures of Paris, which business, together with the exploiting of a conical solid lens I had invented for motorcar headlights, called the "sylverlyte" lens kept me busy.

The exchanges in London were few at that time. Among the chief of them were the New Bioscope Company, run by Griffiths, the Jury's Company, run by W. J. Jury, the Gaumont Company and the New Century Company. Several others were doing good business at that time. I was located at 7 Rupert Court, Picadilly, not far from Cecil Court, which old timers will remember as the original center of the business, and which was known among the boys as "Flicker Alley." In still earlier days the films, they were shorter than now, were sold outright and mostly to traveling showmen. These traveling showmen, some of whom have become very important men in the business, found that they were collecting a number of pictures that were of no further use to them and one or two of them started the plan of putting the films, that they had bought for themselves, out to hire. It was at once popular and the beginning point of an immense business. These films were, for the most part, made by Pathe, Gaumont, Eclipse, Lux, Hepworth, Williamson, Cricks and Martin, Eclair, Itala, Ambrosio and a few other European manufacturers. American-made pictures had not been thought of. But they soon came with their stories of Indians, cowboys and the thrill of western adventure. They were different; there was new life in them and they just filled the bill with those who wanted novelty and excitement. They swept everything before them. The earliest were of Vitagraph make, but very soon Lubin, Kalem, Selig and Biograph films also appeared.

Shortly after I opened my office I met Mr. Swett who had brought cinematograph pictures to advertise the Canadian Pacific Railway, I think it was, at one of our big expositions and used a Motiograph machine which interested me a good deal. Through him I began a correspondence with A. C. Roebuck of the Motiograph Machine Company of Chicago, and acquired the European agency for that machine.

I had not been in the business long before I noticed in the American papers advertisements announcing other American brands of pictures. I immediately got into correspondence with these manufacturers and, through the influence of my friend, A. C. Roebuck, I secured the agency of the Imp and Powers films. After this I made my first of many trips to America where I always received such a welcome that I often think that I would like to live here. My first trip brought me the Rex agency and I have never visited this side of the Herring Pond without returning with some addition to my business. On one of my early visits I had the pleasure of meeting Mr. Siegmund Lubin and was invited to inspect his factory at Philadelphia. I was greatly impressed by its size and all the facilities it had for making pictures. The go-ahead policy of the Lubin Company also struck me forcibly and when some two years ago, the proposition of my connecting up with the Lubin Company came, I gladly jumped at the opportunity, and immediately reconstructed my business, by which I may describe a turning myself and my whole European business over to the handling of Lubin films. This was about the time when Mr. Lubin acquired his magnificent estate of 500 acres at Betzwood, where his additional facilities are enormous. At that time he was already making such tremendous productions as "When the Earth Trembled." I felt that in lining up with Mr. Lubin I was connecting myself with the greatest picture maker in the world. My judgment was amply justified for I immediately started out selling an average of 200,000 feet of Lubin film every week, but that is as ten years ago and conditions are very different now. They are very encouraging, however, when one considers what burdens the war has imposed on us. My average sales this month are a little over 100,000 feet of Lubin film every week. Considering the rapid strides the Lubin Company has been making and judging by what I saw when in Philadelphia, I shall considerably increase this average shortly.

In England to-day we want the very sensational or the highly amusing; audiences want to be made to laugh heartily or be thrilled. Military dramas are especially in demand. Bookings of single and two reel pictures are strong on what is termed the "open market." For the "exclusive" market we want three and four reel pictures and generally cut longer ones down to that length. We can not profitably use many of the long feature films of five or six reels, for which there is such a great demand here, and I think that it is because we have few theatres with big organs and big orchestras and no houses that are run quite like your Strand theater in New York. But I expect that we will shortly have them and believe that they will prove profitable investments.

I am returning with the feeling that I shall soon be able to realize my ambition of seeing the Lubin films at the top of the European market.

Horsley Entertains Picture Men

Special Reception to Principal Film Producers of West Coast—Discusses Point of Vital Interest to the Progress of the Industry.

ON SUNDAY afternoon, March 21, David Horsley gave a reception at Horsley Park in Los Angeles, where his new MinA studios are being built, to the prominent people of the film world whose interests are now represented in Los Angeles, California.

The function turned out to be one of the most important that has ever been held in the history of the industry. Intended as an informal gathering of the fraternity to signalize the return to the scene of his former triumphs of the man who opened the first studio in Hollywood, it developed into a highly significant business meeting—the first of its kind that has ever been held between the principal employers of both the licensed and independent interests, their department heads and leading actors.

It is probable that similar meetings will be called from time to time, which will eventually develop into a board of trade for the protection of the industry. The gates of the Bostock Arena and Jungle were closed to outsiders for the day, and the entertainment was offered exclusively for Mr. Horsley's distinguished guests.

Long before the specified time the "film-folk" began to arrive in a constant stream of automobiles and the entrance constituted an "Old Home Week" scene in the happy meeting of Mr. Horsley with hosts of his friends of the Southern California film world.

The celebration served a dual purpose in re-uniting Mr. Horsley, in persona, and his Los Angeles interests and in bringing him in direct contact with the entire filming interests of this section of the country. It also formed a most excellent opportunity for the expression of his views and sentiments relative to the standing and prospects of the business, which he did in a carefully worded speech. A most noticable effect of the "speech" was apparent in the many congratulations tendered to Mr. Horsley in appreciation of the sound sense which he expressed and which tended to the furthering of the interests of all those connected, in both a major or minor key, with an industry that now stretches along the whole coast of California.

A delightful afternoon was passed in viewing the collection of wild animals.

During the intermission Mr. Horsley had motion pictures taken of the crowd, the happy laughing children indulging in the elephant rides, the polars disporting in their "Arctic Bath" and other hundred and one features that have assisted to make the name of "Bostock" famous throughout the world. On being reseated a still picture was taken of the mass of faces in the commodious pavilion and the remaining portion of the arenic program was watched and cheered with an unflagging enthusiasm as act after act was given. The feeding of the entire collection of animals closed the program of an afternoon that will stand out as an "event" in the annals of filmdom of the West.

"Road o' Strife" a Model Serial

Lubin Production Brings Installment Story to High Degree of Perfection.

THE new Lubin serial, "Road O' Strife," written by Emmett Campbell Hall, produced by John Ince, featuring Mary Charleson, Crane Wilbur and Jack Standing and supported by the strongest and largest cast that has ever appeared in a Lubin production, will undoubtedly attract wide attention. These stories, the first of which was released on April 5, bring the installment story to a high degree of perfection being in form the concrete result of regarding every serial and series heretofore produced as an experiment and, by analysis and deduction, reaching a logical and absolute conclusion, both as to dramatic possibilities and the basic elements of popularity.

The release is a true serial, and illustrates clearly that between the serial, the serial-series, and the series are fundamental differences, and that an installment story should decisively come under one of these classifications, each of which possesses its own peculiar merits, but which should not be confused.

The plot of "Road o' Strife" concerns only the principal characters, whose participation in the action is practically continuous, a fact which will afford satisfaction to the many admirers of Miss Charleson, Mr. Wilbur and Mr. Standing. The story is of a highly dramatic nature, the suspense being maintained until the very end, and many startling situations serve to keep the interest intense. At several points in the serial the main issues of preceding action are clearly conveyed to the spectator for the benefit of those who may have missed the first installments. As in the case of a skillfully constructed magazine serial, and for the same sound reason, each installment of "Road o' Strife" ends in acute suspense of such nature as will cause speculation, and a fixed determination on the part of the picture patron to see the next part.

NOTED CHARACTER LEAD RETURNS TO AMERICAN STUDIOS.

George Periolat, formerly with the American, has been reengaged by President Hutchinson and will fill a character lead in the $20,000 Prize Continued Story, which will be produced by the American Film Manufacturing Company.

Film Folks' Day at Horsley Park.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

DISCRIMINATE.

JAMESTOWN, N. Y., is just now passing through the common experience of all towns where the moving pictures secure a foothold.

Of course the ministers are most properly on the alert and are swiftly condemning the existing and surrounding evils, but, unfortunately, they fall into the too common error of making sweeping denunciations of moving pictures themselves, while trying to deal with the attendant evils.

The experiences at Jamestown are by no means new. They are those of ten thousand cities and towns all over the country, so that in dealing with the criticisms in this particular case is to deal with them all everywhere. Clergymen as a rule make the one great common mistake of a sweeping denunciation which condemns the whole system of kinematography instead of dealing only with the attendant evils. A general lack of discrimination is the one great fault of unrestrained criticism, besides which, to those of us who are as familiar with the moving pictures as we are with the alphabet of our own language, it is both astonishing and painful to notice how little is known about the moving pictures by those who are called upon to deal with their public appearances. By reason of the positions they occupy they rightly become judges and censors of public morals, but a wider and deeper knowledge of the whole realm of kinematography is one of the greatest needs among clergymen today, indeed much of their lack of this knowledge —which becomes ignorance—is almost as unpardonable as if a physician were not acquainted with the causes of the disease which he tries to remedy. Without doubt if one takes upon oneself to correct abuses he must be thoroughly acquainted with the causes from which those abuses spring. Educational moving pictures reveal the truth that the moving pictures are one of the greatest blessings of our current times and to denounce moving pictures in general is most absurd, if not short sighted, wilful ignorance.

It appears that in Jamestown the poster evil, dark and ill-ventilated picture houses are the real causes for a tirade against the pictures themselves. If the Jamestown critic knew the inside—as we know it—he would know that those in the heart of the moving picture business are bitter opponents of both improper places and alluring posters. The best houses have neither of these evils.

Is it not a fact that the lesser good basks in the light of the greater good? We do not denounce the great circus because of the tawdry side shows, or belittle the great exposition, with all its manifold good works, because of its "Midway," or the prolific country fair because of the "fakers." Neither should the moving pictures be blamed for the evil poster, the ill-ventilated, poorly lighted, non-fireproof building. Let the critics strike at the abuses and the uses will soon manifest themselves.

There is all the difference in the world between talking a thing "UP" and talking it "DOWN."

Talking Up the Moving Pictures.

All over America, in colleges, schools, training institutions, settlement houses, hospitals and prisons, the good work of the moving picture as an educator is one constant theme.

Whole pages could be filled with quotations from authorities among all classes as to their great results and value.

As the poor man's theater they have revolutionized amusements, and made the humble family life better. As a proof the hysterical complaints of the saloonkeepers is the grandest. There is less drinking, besides a decrease in crime from drinking, because of the diversion of the nickels from the saloon to the picture house.

The brewing industry is suffering a great loss, while tens of thousands of people are being employed in the moving picture industry, which bids fair to take a second place behind the great automobile industry.

Street lounging is greatly decreased and the consequent evils resulting therefrom diminished as city police and court records testify. As the people become better acquainted with the pictures, their taste and discrimination being educated, they demand better pictures, better subjects, with the attendant better surroundings. That this is so is proved by the nature of the demand as compared with but five years ago. In distinctly educational work it is enough to say that it is agreed that the discovery of the educational value of the moving picture is second only to the discovery of printing.

Talking Down the Pictures.

By looking upon and exaggerating the abuses by baser minds of the moving picture business a critic is unjust The fact that evil things and evil persons are diverted from their beaten tracks by the pictures does not mean that they are converted. To point out evils and declare them as samples of the whole is dishonest. To speak of one nickel going to the picture house instead of the bakery, and yet say nothing of the ten nickels going to the picture house instead of the saloon is dishonest.

To parade the minimum of vices of the pictures and ignore the maximum of virtues is misrepresentation and is dishonest. To make great speeches to parade an evil result of a moving picture fault rather than to cloak it and remedy the defect is highly improper. It requires the trained mind presumably to be found in the public teacher, censor and guide to rightly present vice and virtue in their repellent and attractive proportions. Sweeping declarations in either case are dishonorable.

In Brooklyn last week a boy returning from a very proper "safety first" lecture put into practice—again very properly —the lesson he had learned. But, being too juvenile in his knowledge, he and four others were blown to their death by an explosion. Would any one denounce the "safety first" lectures? Surely not.

Analyze, discriminate, separate the good from the evil, "let both grow together until the harvest." Don't sweep all into the fire, but garner the good, re-sow it, and it will bring much good fruit. The educational power of the moving picture is the greatest servant of every good and great teacher today.

EDUCATIONAL NOTES.

In the Pathe color process the Strand Theater is showing some interesting and beautiful educational series pictures. The latest are of Buddhist Temples, whereby one is transported back through the centuries to these marvelous relics of distant times. One of these imposing and magnificent temples is now occasionally used as a residence of the Dalai Lamar, or high pontiff of the church. This film also contains other scenes of Oriental splendor the perfection of which is largely attributable to the beautiful color process effects.

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The topical series continue to include scenes from the battlefields of Europe. These being authentic—a fact which is self evident, making unnecessary the guarantee—give much insight into the actual nature of the conflict and are most instructive as revealing the differences characterizing the nations involved. Some splendid night pictures of the Panama Exposition, showing especially the Jewel Tower when illuminated, are very attractive. There are also pictures of the Vanderbilt Cup races, all of which are by the World Film Co.

LOUIS B. GOULDEN RESIGNS.

Louis B. Goulden of the Imperial Films Corporation of Milwaukee and Minneapolis resigns as general manager. Mr. Goulden states that he has something up his sleeve that will surprise every exhibitor in Wisconsin as well as the entire moving picture business in general, but at the present writing is unable to give any further information.

Mr. Goulden is a pioneer in the feature game, as well as in the moving picture end of the business. He will be remembered as being the organizer of the Northern Feature Film Service of Chicago about three years ago, he has also organized various feature exchanges in other large cities.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

THIS Column is in receipt of a letter from Sing Sing (N. Y.), prison written upon the letterhead of the "Mutual Welfare League of Sing Sing." The letter encloses "copy" on "an appeal to reason," and the "copy" is directed to the question of parole. The letter states that, "we desire that you exploit and illustrate the same to the greatest advantage and get it before the public at the earliest possible moment." But one signature appears upon the letter accompanying the "appeal." This appeal is signed "The Mutual Welfare League." The signature to the letter has beneath it a request for confidence. The letter states that the appeal is made to the Moving Picture World "reaching the great heart of the people, who are the power that has brought about all great forms of reform, and to this end we appeal to them through you as a medium."

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The appeal accompanying the letter asks "The Moving Picture World and the moving picture houses throughout the State to use their powerful influence in our behalf to obtain simple justice for many deserving men now confined in prison who might well be released on parole." It then continues with the statement that judges hand out sentences in terms of years as if they were days. The appeal asks if the people are aware that to destroy or diminish the value of property to the extent of $50 is punishable in this State by four year's imprisonment; that to feed or shelter a sparrow is punishable by one year's imprisonment and a fine of $500; that to blow smoke in another's face is assault. The appeal concludes with "reduce your taxes by relieving yourself of the burden of keeping healthy, strong men in prison." Again the appeal says: "Do it now. Moving picture houses are requested to flash a slide, the 'Remedy,' pointed out above." Again the appeal says: "These are only a few of the silly criminal laws that make us criminals and fill the prisons and jails for you to support by heavy taxation."

* * *

In the language of the motion picture director we wish to make an "insert" and say we believe that the entire communication—letter and appeal—has been written or inspired by a well known bank wrecker, or his immediate friends, and the object is to excite in his behalf through the motion picture screen a sympathy which the courts felt it could not allow him.

* * *

As the involuntarily appointed promulgator of the appeal we see no ground upon which to make a sane argument. If judges are reckless in the handling of sentences they are accountable to the laws under which they take oath of office and fill that office. On this score the Bar Association is fully equipped. The fact that to destroy $50 worth of property is punishable by four years' imprisonment does not prove that there is a lesser penalty; nor does it justify or mitigate such destruction; nor does it carry much weight in behalf of those appealing for better parole laws when they confess knowledge of such existing laws. No man has been sent to Sing Sing for blowing smoke in another's face. The offender is generally sent away in an ambulance, or a taxicab. As to the sheltering and feeding of sparrows and the penalty provided therefor we plead ignorance. We doubt that prosecutions have been made in recent years under such a law. The authorities have been kept too busy looking after the sheltering and feeding of "chickens."

* * *

But, aside from all this, why should the Moving Picture World and the moving picture exhibitors be appointed the champions of the alleged sufferers under the present parole system? The province of motion pictures is and their aim from the beginning has been, to deter crime, to keep people out of prisons, not to liberate them. The motion picture entertains and instructs the uninitiated; it warns the criminal. Every picture thrown upon a screen tells either a story of the reward for righteous living or the penalty due those who live to the contrary. The Moving Picture World advertises and comments upon such stories in accord with the desire to prevent crime. There its mission ends. After a crime is committed the matter lies with the law and its contingent organizations. If the parole laws are inadequate or unjust the flashing of slides upon moving picture screens will not make them perfect. Such campaigns are more likely to create an undue feeling on the part of people who are always too ready for the application of the torch, especially when they are instigated by culprits.

* * *

The appeal for a more sensible and reasonable parole bill from a point of taxation and the saving of taxes is weak. In the first place the greatest burden of taxation comes from the vast expenditures required to prevent crime and put the offenders behind the bars. A certain bank wrecker now in Sing Sing put New York County to more expense to convict him and fight his appeals to the goal of final imprisonment than it would cost to keep him in Sing Sing for all time to come. And do not forget that the motion picture people stand their full share of taxation.

* * *

Only recently the so-called reformers declared that the moving pictures had taken the place of the reformatories and prisons in making culprits. Probably the Sing Sing correspondent failed to learn of this accusation. It has been made, nevertheless, and when confronted by "an appeal to reason" the moving picture people find themselves hors de combat.

* * *

The Moving Picture World is devoted to the interests of the moving picture industry. It is a trade journal advocating the advancement and protection of one of the greatest entertaining, instructive and scientific dispensers in history. In doing this it has found opposition only in the ranks of so-called reformers and grafters. Its sphere is well defined and it cannot step aside to take up the complaints of any special class that has a remedy in appeal to people and organizations paid for the purpose. Thousands of dollars are appropriated annually for inquiry into, and remedying, such complaints as are made by "an appeal to reason." Why not appeal to them? On second thought, why should an appeal be necessary. Thousands upon thousands of moving picture people are paying heavy taxes annually for the support of boards of pardons, prison reform associations, societies for the amelioration of the unfortunate, chaplains, visiting rectors, crime suppressors and hundreds of other kindred associations and individuals who are supposed to look after such people as the "appeal to reason" covers. What is being done with the money?

* * *

The truth is that sand is being thrown into the eyes of the contributors to the funds of many of these reform movements and the money is not being spent where it might do the most good. Thousands of dollars have been spent in the last few years in senseless persecution of the moving picture business, and it is a safe bet that much of the money has been derived from a diversion of the funds from the course intended by the contributors.

* * *

It is about time that an appeal to reason be framed by the motion picture interests and that laws be framed by which some account may be kept of the funds so lavishly expended by the so-called reformers. We hear much about investigations of lobbyists, the amount they spend, where they get it to spend and who got it. But the investigation is always directed against the recognized political lobbyist. You never see the so-called reformer on the anxious bench. He shields himself behind "a righteous purpose." He bribes, spies and persecutes with impunity under the guise of detection of crime. Any organization or body of people that raise and dispense funds in movements that affect the general interests of the public should be subject to laws requiring them to account for the dispensing of such funds, and such account should be made to the public. If the net is to be drawn let it be equally taut. If funds are donated for charitable purposes, or for the aid of such people who might be affected by an appeal to reason like that which comes from Sing Sing they should not be diverted to junkets for attacks upon the motion picture industry and other foreign purposes. Too many confidence games are being worked under the guise of reform. Reform is producing too many grafters. Reformers are not doing their work. It is time the motion picture people took a hand in framing laws that will bring these people to a realization of the facts that they owe a duty to more than themselves.

* * *

It is regretted that more encouragement cannot be given the Sing Sing appeal to reason. We cannot ask the exhibitors to enter into the fray. The so-called reformers should do this. Better still, let them do what they are paid to do.

ARTHUR BACK IN STUDIO.

Walter Arthur, the head of the Vitagraph camera department, has assumed his place at the studio after a long siege of illness.

British Notes

THE EUROPEAN conflict has been mainly, if not entirely, responsible for the exploitation of a kind of film which does not by any means appear to find the same favors with the American producer. I refer to the biographical picture, a new and master specimen of which was unspooled for the first time yesterday (March 11). This production, created by the British and Colonial Company, centers around the life history of Florence Nightingale, the "lady of the lamp" of Crimean fame, and treating as it does a military theme of topical import, should stand a reasonable prospect of commercial success. Only a few weeks ago the "Life of Lord Roberts" was released by the Samuelson Film Company, while we have had several biographical picturizations of non-military celebrities since war was declared. Retrospection is reputedly a national characteristic of the Briton, and it may not be too much to anticipate that the usual press notice upon the demise of a notability will in the future be invariably illustrated by its motographic equivalent.

* * *

The Walturdaw Company, of Gerrard street, London, have secured the world's picture rights for the important sporting event at the London Opera House at the end of this month when Frank Moran (American champion) boxes Bombardier Wells (English champion) for the world's heavy-weight white championship.

* * *

The Railway Clearing House, the Metropolitan exchange of all our different railroad systems, has notified the Film Renters' Association that in future films will not be conveyed by passenger trains unless in special boxes. The boxes specified must be unpainted rectangular wood-lined metal cases to hold not more than six spools. The only lettering permitted beyond the name and address of the owners is "Cinema Films. Keep in a cool place."

* * *

Verily, truth is stranger than fiction. A Liverpool exhibitor gives me this as gospel. One evening last week a policeman entered the auditorium for the customary daily inspection. The time was ten past nine and the picture on the screen—well, I forgot for the moment the name, but it was a Thanhouser featuring little Helen Badgley. At this point I should explain that one of the conditions under which Liverpool shows are licensed is the exclusion of children after nine p. m. Turning to his uniformed confrere the strong limb of the law was overheard by the manager to seriously query whether the provisions relating to children being in the hall after nine embraced the pictures on the screen. And Liverpool is still called the Mersey City.

* * *

Bunny is to have a new role in the moving picture theaters here in a few days' time. Mr. Geo. H. Smith, the London Vitagraph representative, is preparing an assortment of lantern slides depicting the inimitable and ample John appealing for contributions to the Belgian Relief Fund.

* * *

A Well-Known producer is instituting arrangements with the object of preparing a feature film revolving around the career of King George V. As this has been the ambition of not a few producing luminaries any development will be watched with the keenest interest.

* * *

At the last meeting of the "Authors Society" (Cinematograph Committee) a communication from the Essanay Company asked for the co-operation of the society, in the alleviation of infringement of author's titles. While not guaranteeing that any list of titles submitted were in order the society gladly agreed to render what assistance they could. Similar assistance, it is understood, will be accorded to other firms.

* * *

A deep interest is already manifesting itself amongst students of motographic technique in the researches of Dr. C. E. Kenneth Mees of the Eastman Kodak Company's laboratories, Rochester. When, upon the absorption of the London firm of photographic specialists, Wratten & Wainwright, into the Kodak Company, Dr. Mees removed to Rochester, England lost one of her foremost authorities upon photographic color values. A few evenings ago specimens of his new "Kodachrome" results were submitted to the members of the Royal Photographic Society and I have since been privileged to see these. As, presumably, they have been similarly exhibited in America it will be superfluous to describe the discovery, but although the process is at present confined to the limitations of ordinary photography, one thing above all is significant. This is, that "Kodachrome," like "Kinemacolor," is a two-color and not a three-color process. Modern experience has taught that if only upon account of the screen-rulings three-color processes are not the most suitable means of achieving perfection in natural color reproduction. The salient feature of the "Kodachrome" positives shown here is that screen-rulings, marks or dots are absolutely minus and this improvement, coupled with the easy duplicity of both negatives and positives, will undoubtedly strongly commend the new process for motographic exploitation. Beyond the foregoing distinction "Kodachrome" is not markedly dissimilar from "Kinemacolor" in chemical construction and treatment.

* * *

Operators of the Gaumont Company have been very heavily fined at Newcastle for taking moving pictures of a battleship on the river Tyne without permission. Despite the evidence that the films, intended for the "Gaumont Graphic," were not exhibited fines amounting to £35 and an order for the confiscation of the films were imposed.

J. B. SUTCLIFFE.

Mme. Malvine Lobel

ANOTHER star has been lured from the legitimate by the promise of even greater success on the photoplay screen. This time it is Mme. Malvine Lobel, known abroad as well as in this country as an emotional actress of extraordinary ability, who has measured talents with Mme. Sarah Bernhardt by reason of her work in Alexandre Bisson's "Mme. X," and also achieved distinction in such plays as "Everywoman" and the masterpieces of Shakespeare.

Mme. Malvine Lobel.

Mme. Lobel's venture onto the screen is to be conducted by the Ivan Film Productions, Inc., of which company Ivan Abramson is the managing director. The script is a five-part photoplay carrying the title of "The Unwelcome Wife," and preparations for its production have been in progress for many months. Mr. Abramson has written the photoplay and at the present time is engaged in supervising the actual making of the picture for release the latter part of April or early in May.

To support Mme. Lobel in the new production Mr. Abramson has engaged a number of well known screen players, among them Miss Vivian Prescott, to whom has been entrusted a part which is equally as strong as that provided for the principal member of the company. Miss Prescott will be remembered as an able player whose past performances with other companies in the motion picture industry have given great promise for the future. William B. McNulty, who has played leads with Essanay, Biograph, Pathe, and others, has been secured for the leading male role. Other principals are Edward J. McKim, Pearl Ganz, and D. L. Dunn.

"The Sins of the Parents," and "Should a Woman Divorce?" previous Ivan Film productions, have been quite successful, and even better things are expected from "The Unwelcome Wife," which is claimed to have a much stronger story than either of the previous photoplays.

WARREN DIRECTS JUNGLE PICTURE.

"His Jungle Sweetheart" is a Selig Jungle-Zoo wild animal story directed by Giles R. Warren and in which Miss Edith Johnson enacts the leading role. She fondles wild animals during the action of the story as if they were house pets, and the one-reel picture play is certain to create a sensation. There is an arena scene in which Miss Johnson compels the jungle beasts to perform to her will.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Personal Criticism.

OCCASIONALLY some exhibitor writes asking for a personal criticism instead of through the paper. Unless we are exceedingly busy we are glad to comply with the request if a return envelope accompanies the letter, but we think that this attitude of the writers is a trifle selfish. If you fear adverse comment, ask that the name of the house and town be suppressed and this will be done. If you want a comment more quickly than can be gotten from the paper, send a return envelope and a carbon will be made and sent you, but please do not ask for personal letters. We want to give all the help we can to exhibitors, but if you ask help, be willing to pass the help along to others.

Class A.

The New Fillmore theater, San Francisco, in its announcement, says it is "absolutely Class A." By way of proving the fact they send out an opening announcement that is in the same class. As a last detail each announcement is signed with a real pen and real ink by Louis R. Greenfield, who seems to be an equally "real" manager. It is a rough card of excellent stock, ten inches long by four and a quarter wide. About two and a quarter inches at the top is folded over on itself. This carries the name of the house and its location and a small cut of a scene from Du Barry, the opening attraction. This is in a countersunk panel. This not only adds greatly to the effect, but this ironing down ensures the perfect printing of the fine screen half tone, which would not be possible on the stock without this treatment. It adds to the cost, just as the turning down of the flap adds to the cost of an extra printing, but it all serves to give emphasis to the fact that the house is to be "Class A" in every respect. Two tickets are sent for the opening night "or any other evening that you may desire to use them." That is another of the little touches. The limiting "good except Saturday and Sunday" has no place on an opening invitation. Even at this distance we feel that we would like to visit the New Fillmore, but up to date no one has shown any signs of inviting us to visit the fair.

Roses for Mother.

N. J. Flynn, of the Subway theater, Kansas City, sends in a photograph of a lobby display for Vitagraph's "Mother's Roses." This was done with natural roses, and the whole was placed behind glass. It is an exceedingly good display, cleverly conceived and well done except for just one thing. Reference to the cut will show that the title of the play was evidently cut from a poster and a not very good job was done. It would have been better to have had a card with the title painted on by some good letterer. Just that one uneven slip of paper strikes a jarring note in what otherwise is an excellently planned novelty advertisement. It is on such small points that attention should be centered. It is like a man in correct evening dress with red flannel undershirt sleeves shrieking from beneath his immaculate cuffs. Much the same style of exhibit was planned some time ago for "Ashes of Roses" and other floral titles have given similar hints. All are good. Anything whatever that is a departure from the cut and dried announcement will gain immediate attention. The more novel the display the more attention will be attracted and the more favorable will be the impression, but merely cutting a lithograph to put a "real" necktie on some comedy character or giving Ford Sterling a chin tuft of crepe hair or even a scrap of black fur will create comment. If you are inventive or if your operator or usher or anyone around the house has good ideas, spend a little money and get it back in increased admission.

Paper.

A. H. Blair, of the National theater, Toledo, writes:

> I received the issue of "The World" this morning and have read the "Advertising for Exhibitors" column, for I always read this column first, as it gives me some mighty good suggestions.
>
> I am enclosing the program I promised you and I hope that it won't fare any worse with your criticism than the throw-away I sent you, this is the second week for it and I am still experimenting with paper, neither one of these enclosed suit me. Can you suggest a good paper? I set this up and printed it myself, except the program proper of the second issue, which I had set up by linotype to save myself that extra time.
>
> There is also a D. K. enclosed which I set up and printed. I got this door knob idea from The World.
>
> You will note by our program that we are still a "Three reels for a nickel" house, but there are only about three or four of us left here in Toledo, all the others are showing four and five reels for 5c. I am for three reels for 5c. and six reels for 10c.

Two programs are sent, one hand composition and one machine work. The latter is handier and cheaper, even though the type face is not so attractive, as they use matrices intended for newspaper composition, though not set to standard measure. If Mr. Blair is going to continue the use of machine work, he might find it cheaper to adapt his program to take the regulation thirteen or thirteen and a half em measurement. The dummy program is printed on a calendared paper. The other is little better than newspaper and is so absorbent that the front page cut and ornamental boarder are all mudded up. Even the straight type spreads a little. It is not good paper for the ink used. Better results might be had with a stiffer and less fluid ink, but it would be better to change the paper stock and get a little better quality. The absorbent news paper is all right where the job must be dry enough to handle as soon as it comes off the press, but for a program it is better to use a slightly surfaced paper, even at a slight increase in cost.

No matter what grade paper is used, a little better grade ink should be employed, for on the green stock the ink does not take well, though this may be due to a lack of enough pressure on the plates. If Mr. Blair will make inquiry of the people who set his machine stuff, they can give him the address of some paper people, if he cannot make a proper deal with a local warehouse, but he must then order in quantity.

If he will study the two programs he will see how the use of the absorbent paper closes up the fine hatching on his border and coarsens the lines of the cut. He has a good idea of display and the use of white space, but press work is harder than typesetting. His door knob is well done, for here the ink is of a grade that works well on the card.

One good point is that all printed matter bears the invitation to use the phone to get the daily program. Possibly that was suggested by the Kellette letter along the same lines. The other half of the idea is to have a person with an agreeable voice answer the phone. Get someone who can put some enthusiasm into the statement that the day's bill is a corker.

There are Some.

There are some New York managers who do a little house advertising. Will Rex sends in the program for the Manhattan Photoplay Theater Weekly. It has a sort of grey-brown cover so heavily "loaded" with clay that the ink smudges. The color itself suggests all of the joyousness of a funeral. It should be changed to a warmer tone. Only the front cover page is printed, the other three going to waste. It certainly should not add to the cost to print the back at the same time as the front and the inside form could be sold for more than enough to pay the cost of running it through the press. We are not stunned with admiration at the announcement that thirteen reels will be run on Sundays for ten cents, but the regular run is seven or eight. The lay-out is poor. With one exception the program is on the left instead of the right hand pages. The program is the feature and should be given the best of the display. The heading for the reading matter should be in larger type to give it importance, and the program should be boxed in.

It seems to us that it would help a little to coax some of the outside advertisers to smarten their ads. A drug store, for instance, announces that you will surely trade with them after an inspection. Why? There is nothing convincing in that advertisement. The store is three blocks from the theater. Why not a soda advertisement or some specialty or bargain that will test the pulling power of the program for the advertiser? Do not be content merely to get the advertisement. Try and have it do the advertiser some good.

Two Letters.

After a very long silence Anees M. Maluf, of the Lion theater, Glasgow, Ky., comes in with two letters only a day apart. Combining the pair we get:

> Enclosed please find two heralds of our dailies. You will take notice that we believe in the higher prices and give them their money's worth. We charge ten and fifteen cents for every Monday and Friday have five reels on these days and four all other days and charge ten cents for the balance of the week. On Saturday we have the "Hazards of Helen" and will very soon have the Kalem "Girl Detective" serial, but will not charge any extra for them. This printing is also done by me.
>
> Of course I can see many mistakes, but you will remember

chance. I did not try to give you the best I had, put picked that the one doing the setting will not see every mistake until it is printed.

Do you think that it is right for us to criticise the city officials as we did in the two programs sent you yesterday? The papers were afraid to, but we were not; they were even afraid to say if what we said was true or not, they did not mention a word about it. This is not our first attempt on this line, but some time ago, in fact every year, we had to put with some evangelist coming to town and knocking on us, and we made it very lively for them. In every case we answered them in the paper, taking as much as two columns, and this and last week we have a revival in the same church, but so far have not had anything to say about us, as they understood that we will not shut.

Some time ago I promised you some of our (my) work, as you know we do all our printing in our plant, and the enclosed programs are some of our work. I have not been able to send you all the time but once in a while feel like we should; now all the printing you see on this paper, envelope and program is done by your humble servant. I have never done any other work at all, never was in a printing office at work, but from watching our printer for three months I had the nerve to try for myself, and as soon as the printer was absent, tried with what I came across; so please hammer for all you are worth. All the typesetting was done by me, of course; there was not much typesetting, but what you see is enough for one that only watched.

Will try to send you more later if you don't hammer too much. Take notice of the way the pages are stapled in the eight page program to secure two full pages in one printing. This is also my way.

As a rule it is one excellent thing to keep away from the municipal officials, as even Oscar Hammerstein found out, after costly experience, but circumstances here may have altered the case. It would appear that the constables were not on the job, and with public opinion behind the comment, it may have been a good thing for the house, though that remains to be demonstrated. The items read:

What Has Become of Our Law-Abiding Peaceable Officers? Can Any One Tell Us?

WHAT HAS BECOME OF OUR LAW-ABIDING PEACEABLE OFFICERS?

CAN ANY ONE TELL US?

Or do we have to call on the editors of our papers who praised them a little too soon; what about it? It is now up to Uncle Wm. Henry to either take back what he said some time ago about them or bring them to terms.

We dare say that in the history of Glasgow there has not been any more lawlessness than now.

It is about time to get awake Doc and get Wise, take a stroll a little before the chickens go to roost, and see what is going on on the streets of Glasgow, it is shameful, and a disgrace on any officer of the law. Glasgow never had any more peaceable or as harmless a pair of officers as we now have.

Where were you last Monday, Doc?, when at about 9 P. M. several farmers were looking for protection and asked for any one that looked like an officer and were told to look for you at home, but there they were told that you were not at home. We think the farmers should have asked if you were in BED they might have got the right answer but you surely were not at home. A good receipt if you are afraid that the bed will get cold these days will be to call at some drug store and buy you a hot water bottle, it wil keep the bed warm for you till you get back.

WE HAVE FOUND THEM!

What appeared on this page last week did not go without effect, but its effect was noticeable with the appearance of our officers on their dtuy later than ever before and the condition of the streets on Saturday night was better than has been for some time. Keep it up Doc that's what you are expected to do.

The reason for the notice given last week is this: Several ladies have been complaining to us about the many drunken loafers on the streets late at night and that it is not safe for the ladies to be out late, a condition which effects not only us but every business that is open at night. But we are GLAD to see the difference made already.

The eight page stunt he speaks of may be useful to others. He uses the cuts for The Master Key supplied by the Universal. These cover two of his pages. In ordinary make-up it would be necessary to saw the cuts apart and separate them by reglet to get the spacing for the binding. Instead of this he prints the eight as two fours, getting the cuts in the centre of each form.

A four is printed as two two page forms. His forms are made up one and four, two and three, five and eight and six and seven, being side stitched as two signatures.

It looks as though there was trouble now and then with the ink or the impression. Get plenty of impression, which means pressure against the paper while it is against the type. Don't be content merely to get ink over on the paper. Make it print right. As the light news sheets are not as well printed as the heavier card covers it is more probably the impression than the ink. It is easier to pick up type setting through observation than to learn how to print in the same way.

Mr. Maluff has some well selected type and knows how to put it together for the most part. He even does two color work and gets his register. We'll be glad to see more of his stuff and hope he does not take so long a sleep this time.

Mr. Upstill's Way.

Eugene A. Upstill, of the Star theater, Long Pine, Neb., writes:

You will probably have noticed that I have not sent you any programs for a few weeks. Here is my idea of it: I get them for a while with programs and when they get tired I try them with something else. I have used dodgers the past two weeks. I enclose one on today's feature. I noticed in a late issue that an exhibitor is complaining that another house runs old stuff, yet does the business. Why doesn't he tell the people what he is doing. You can't do business unless you tell them that you run quality where you offer a smaller number of reels than your competitor.

That's sound business talk. It is in line with what we have written before and probably shall write again. If you want to fight a six reel show with a four reel program, tell *why* four good reels are better than six rainy ones. Give the dates of your respective programs. You can get the dates particularly if you start in just after the conclusion of a volume of this paper and have the Index.

The dodger Mr. Upstill sends is for the Thanhouser Uncle Tom's Cabin, but most of it is given to an explanation as to why he has to charge a higher admission. Others might meet a troubled situation with equal frankness and to the same advantageous result.

We show classy pictures, below is shown the net cost for one night.

The Film.	$20.00
Express, both ways on film	1.50
Internal revenue for shipping	.02
Advertising, rent on posters, express on posters, heralds, dodgers.	4.75
Total.	$26.27

Remember we have to pay for our regular service also. And it is not two or three year old dollar per reel service.

Do we show you cheap films at a high price? Judge for yourself, from the above.

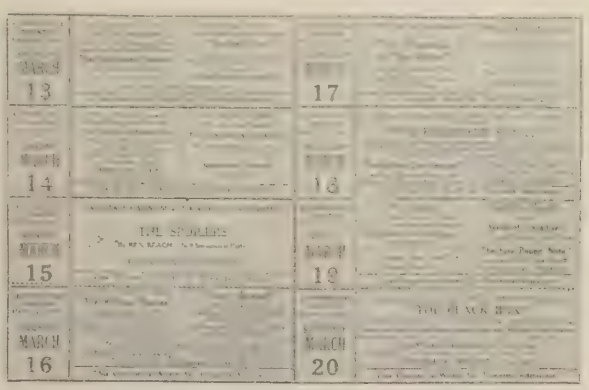
But if you give figures, follow Mr. Upstill's example and stick to figures that cannot be controverted. If you advertise that you pay $50 for a reel and the other man can show an offer of $25 you will not only lose that point, but others. Nothing you say will be believed.

More Hennegan Covers.

The Hennegan company send in some additions to their line of program covers in color. These are sold so reasonably and are to be had in such variety that it pays to use them in preference to regular stock if you are in their freight radius. But the thing to do is to get them in quantity and not a week's supply at a time, have them come by freight and not express and you save money. The only thing we do not like about them is that now and then some exhibitor tries to make us think that it his own idea and not the Hennegans!

Forty Cents.

The Morningside theater, New York, sends in an odd coupon card with a very tasteful announcement of the opening. For the opening day and the following week they issue a program perforated into coupons, each of which is good for five cents toward the admission



price. It is an odd scheme but better than sending one or more free tickets, since it gets the patron in the habit of paying from the start. Considering the amount of type and the size of the card (five by eight inches) the printer has done an excellent job. It is blue on blue and the announcement and envelope are also blue, perhaps a house color. The card and announcement both impress the recipient with the suggestion of elegance. It is worth while to spend a little more money and getting out something you do not have to be ashamed of. Several dollars could have been saved on the cost of this job, but it would have cost the house a lot in the long run. For the extra money they get a running start.

Uses a Trailer.

In the two houses in New Rochelle run by the Thanhouser players, John William Kellette gets away from the usual good night cut by using a printed trailer "Good night. Come again." Spliced to the end of the last reel. This flashes without interruption and is less of a shock than a slide would be.

Will You Help?

After talking about it for some time, we've at last started on a book on advertising. We want to get a few photographs of extra good lobby displays, novelty ideas in advertising and advertisements. Will you help, if you can, by sending in a photograph good enough to make a first-class cut from?

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return, stamped envelope is enclosed.

Oh, Say It Not?

ASKING for books lately we listed all we had and added "if you've been stung" with any of the fake books we would buy them if the price was right. And at once we began to get letters asking why we listed the Leeds-Esenwein books and Phillips' in the list of books that are stings. One correspondent even said that "Stung" was the caption of the paragraph—which it was not.

We have all of the good books on the subject. What we want to do now is to add to the list all of the junk stuff, but we did not offer the list as a collection to be avoided. We listed the good with the bad merely to show what we had and did not want.

It all goes to show why some students of photoplay get ahead so slowly. They do not understand what they read and so it does them no good. It also explains why we often write with more force then seeming kindness. You cannot crack ivory with a feather pillow and we want to reach the ivory headed as well as the intelligent because they need us more.

And Still the Light.

To quote the psalmist or Moody and Sankey or someone, "while the light holds out to burn, the vilest sinner may return." One of them hit our trail instead of Billy Sunday's the other day and wrote:

> Been about a year finding out what was wrong with my multiples. Expensive lesson! I've been placing crime interest first and human interest last. Which is to say I wrote my stuff around a crime, instead of making the crime an incidental. Some of my stuff was worked right—and I sold it all. I have always sold good stuff—really good stuff, I mean. Now that I've learned my lesson I've changed my method. Am sending off the first real story I've written since the Lord knows when. I have five out, three of which are good—but nothing like my latest.

And we wrote back that he had been about five years learning this valuable lesson and we hoped it took this time. To prove it was more than a year we called his attention to page 103 of Technique of the Photoplay. If you have the book read that chapter over again.

Crime in itself is neither thrilling nor interesting. It is a cheap way of getting a pseudo punch and is the lifesaver of the unthinking. The real author can get interest through his appeal to the human side and there is a long list of the strongest sort of plays that do not deal with crime at all. And the more you play up the crime, the more prominent you make it, the less chance you stand of selling it.

We used to know a comedian who had a roar like a walrus trying to imitate a lion with a bad cold. He got a laugh every time he used it for several years, but people got tired of it. People are tired of crime themes and want stories instead. In passing, many studios are afraid of crime stuff because of the present censorship crusade. There are two good reasons for getting down on the anxious seat along with the writer quoted above. Be a *writer* and not a police court reporter.

Solid Sense.

This from an old timer is all of the law and all of the prophets:

> I am working on this line only in the evenings now and am taking my time in an effort to turn out good stuff in place of a lot of worthless junk. I believe it pays. To date I have written twenty-five, of which seventeen have been sold and four others are at their port of first call, so I don't consider that I am a has been just yet. Comedy only is nailed at my masthead now. I did write two dramas among the twenty-five, but I have retired one of them and will retire the other as soon as it returns from its present trip.

It is the man who sends out a little good stuff rather than a lot of junk that makes the sales. Some of the junk may stick, but the postage on the rest eats up the profit. The real artist gets more for a single painting than the novice gets for a year of pot-boilers. It's the same here.

Here's Another.

Now comes the Selig company with a prize contest, but not the cut and dried script competition. They want a really novel idea for giving interest to a pictorial record of their trip to the two fairs. The matter below is official. There are no other details.

> The Selig Polyscope Company wishes an idea for an unusual sort of scenario. Under the direction of the Selig Company, the Selig Special will leave Chicago on Thursday, July 8 The Selig Special is planned in order to give exhibitors, scenario writers, newspapermen and other friends of the Selig Company an opportunity to visit the two California Expositions, the Selig Jungle-Zoo at Los Angeles, Denver, Salt Lake City, Santa Barbara, the Royal Gorge, Heart of the Orange Groves and elsewhere. The sight-seeing tour will last nearly three weeks.
>
> It is planned to have written a scenario of the entire trip the scenes for which will be taken by special cameramen on board the Selig Special, and the motion picture in which all the guests of the Selig Special are to participate as characters, will later be released by the Selig Company.
>
> Original ideas for this scenario are wanted. If a unique working plan can be devised the Selig Company will award as a prize one free trip to the Exposition. The Selig Company does not obligate itself to accept any one scenario. The idea must be practical or other means will be taken to film the story of the Selig Movie Special.
>
> The rules for this contest follow:
>
> Synopsis only must be submitted not to exceed 300 words.
>
> No detailed action, but just the idea in synopsis form is desired.
>
> Write on one side of the paper and use the typewriter.
>
> Put full name and address in upper left hand corner of the manuscript.
>
> *No manuscripts will be returned.*
>
> No correspondence can be entered into regarding this contest. Complete details of the journey of the Selig Special can be obtained from the Selig Weekly Press News. A copy will be mailed for a two-cent stamp.
>
> Contract closes noon Saturday, May 1.
>
> Manuscripts not conforming to the rules will not be considered.
>
> Address all synopses to the Selig Movie Special Editor, 20 East Randolph street, Chicago, Ill.

The Market.

One result of the war has been the awakening of the manufacturers. Most of them simply ambled along, content to put out whatever their producers gave them. The combined markets would give a return to almost anything. Then the market contracted and manufacturers suddenly realized that things were different—and had been different for a very long time. They started to find out the trouble and most of them are still searching, but they'll find it in the course of time and in many ways the present slump will prove to be the best thing that has ever happened for the real photoplay writers. And it is beginning to look as though the one and two-reel story produced with the same attention to detail that marks the best of the features is going to be the best market. As Mr. Bush recently pointed out, the feature is getting too common and is losing its attraction.

How?

Emmett Campbell Hall, or at least the Lubin press department, announces that his new serial will have no leaders, "most of them being cut in dialogue" or letters or other inserts. Cut in leaders are cut in leaders, with the accent on the "leaders." They are less intrusive then the straight leader, but we fail to see that this is such a remarkable discovery, since it is given in many text books. Just for that matter it is only a little more than five years when we suggested the cut in leader and were regarded with pity.

Mr. Hall, or rather the press agent, would make it seem that the way to avoid all trouble is to use all cut in leaders, and a lot of beginners, eager to find a reason for their failures, will decide that the way to sell is to use all cut ins. This is bad teaching, and we think that Mr. Hall himself would be the last to preach such a gospel. The best leader to use is the leader that is called for, whether this is cut in or put between scenes.

And it must be remembered that Mr. Hall is one of the old masters and can do things that the beginner should not try to do.

Introducing Mr. Tucker.

Jac Tucker (and death to the printer who spells it "Jack") is to be with us, having accepted a position on the Lubin staff. Mr. Tucker, with his gifted wife, Eva Williams, gave vaudeville two of its real heart interest comedies in "Skinny's Finish" and "Driftwood," and only his modest diffidence has kept him from making a greater name for himself. As soon as he learns the ropes and how to pull them he is going to be one of the elect. He will both write and act for the Hotaling section of the Lubin company.

Polite Comedies.

We are a little afraid that in an effort to swing the pendulum over to "polite" comedies some of the authors are going to get too polite. When an editor asks for "polite," "parlor," or other styles of comedy, and adds that no slapstick is wanted, do not get the idea that no comedy action is wanted or that no comedy situation is desired, but merely the comedy idea. Get good comedy business, because not all comedy business is of the slapstick order. If Bill bumps into John and both sprawl on the sidewalk, that is slapstick, but if Bill stops to pick up Nell's handkerchief and drops his silk hat and John, racing to catch a car, steps on it, it is comedy business, but if Bill runs after John and smears him all over the camera lines, then it becomes slapstick again. Polite action is not violent, but polite action is action and not thought, though in polite comedy action alone is not as strong as when backed by idea. If Bill's smashed hat is incidentaly it is not screamingly funny, but if we know that he borrowed it from Henry and he won't eat lunches until he gets the money to pay for it and we've already shown that he is trying to cut a dash in borrowed clothes,

then the destruction of the hat is not merely damage to property, it is the foundation, in action, for a comedy idea. It is possible to evolve bright comedy action without slapstick. It is possible but rather difficult to most people.

Studying the Screen.

It is important that you study effects and how to get them, else how can you obtain the effects you want? A well known author who feels like selling one of the automobiles when he gets only a three figure check for a story, came on the carpet the other day. He admitted that he had written a lot of stuff that was not picture punch at all. He had given a good story and the use of his name in return for the check, but he did not know enough about pictures to know how to get punch, and yet he was hired and the stuff was made. And any man who about that time could have stepped in with additional material for the series would have been most welcome, and some of the smaller people could have put in the stuff. You may not feel that you stand much chance against the great big headliners, but a budding author who will *study* does stand a far better chance of making continuous money from a studio competition with men who sell past performances instead of impending films, so stick and study and some day you may have a big name. You seldom see Walter Bunting's name in the trade papers, but several editors welcome his submissions, knowing that he is a practiced hand at the better sort of comedy.

Trick Stuff.

Don't get the idea that you can replace plot with trick and light effects and get away with it. Light effects are good in their place where the results gained will more than compensate for the time and trouble taken, but they must supplement, not replace, plot or the result will be disappointment, either to you or to the editor who takes the story for production.

Trick effects are used mostly in comedy, but a story written around trick effects is not a story at all, but some incident, more or less interesting, yet not strong enough to hold the attention. There is a decided tendency, particularly on the part of beginners, to resort to trickery to hide a poverty of imagination, but mostly it is time wasted.

From One Prize Winner.

The following letter from William M. Marston, Harvard College, winner of the prize offered by the Edison Company for the best scenario offered in their recent college contest, is interesting in the sidelight it throws on his methods of work and his views on the future of the photoplay:

> In reply to your very kind questions I would say: (1) I first took up scenario writing during my second year at Harvard—the year 1912-1913. I purchased a book on the subject and spent considerable time at the picture shows studying the plots, style of pictures produced by different companies, and the visual effects possible with moving pictures. I sold several scenarios to various companies, but toward the end of the year became too busy to pursue the work further. I did nothing more in scenario writing until the present year, when I noted your advertisement of the College Contest in the "Harvard Crimson." I began to attend the picture theatres again, looking especially for Edison films. I then wrote three scenarios which I submitted for your consideration. My inspiration for the plot of "Jack Kennard, Coward" arose, in the first place, from a systematic search for a "big" situation as a climax which would contain plenty of action. I then built the plot with the purpose of consistently leading up to the climax. The ideas in the plot itself were drawn from various incidents of personal experience here at college.
>
> I can state definitely at this time that I shall continue scenario writing as a regular avocation during the next three years. Although I have had some success with short stories, the financial advantage is decidedly on the side of photoplays, and since I shall enter Harvard Law School next fall for a three-year course the financial consideration is a very important one to me.
>
> I have recently sold scenarios to various film companies, but this method is inefficient, in that it is impossible to keep in touch with the needs of all companies at once. I am, therefore, seeking a contract or agreement whereby I write exclusively for one company, said company dictating the style of scenario or subject required.
>
> I have, further, one idea which I want to present to you. It is my belief that, just as the individual picture play has progressed from impossible melodrama to high class drama of realistic type, so will the serial picture evolve from detective plots and melodramatic farces to legitimate life-dramas (in which every "episode" may be crammed with interest and action) or purposive plots of fairy-story sort.

A Diagnosis.

Evidently there are others who have had brain fag. One correspondent writes to announce his revival and adds: "I don't think my brain died, as one correspondent expresses it, but believe me, it was awful sick."

Dodging the Censors.

In figuring on how to dodge the censorship remember it is not so much the act as the result, sometimes. Of course the frankly repellant action is ordered out because of itself, but sometimes a seemingly unobjectionable act may be cut because of the action it brings. Just the other day a director complained because a script had been cut down. A college boy, masquerading as a girl, shows rather more stocking than a perfect lady should. "But it was a man, and everyone knew it was a man," argued the director. He lost sight of the fact it was not the single act of exposure that caused the cut, but the actions of the father of one of the other boys, whose ready entrance into the trap formed the plot of the story. The action, in itself, was not condemned so much as the responsive action it elicited. It is well to bear such matters in mind when figuring effects.

Old Stuff.

It was a shock when one of our observation pupils came in with a lesson synopsis that was nothing more than a vaudeville act that we had seen perhaps forty times. We wondered just what sort of an idiot he thought we were, even if he didn't know we had seen vaudeville until we were sick of it. Another man took the trouble to bring in an old joke and a second old whiskered wheeze came in by mail.

No editor is in the market for time-honored jokes or "nigger acts." When you see them on the screen there is a reason, as in a recent Kalem release, "You'll find out," which was written in the office to stop a gap. You won't sell and you will write yourself down a thief and a swindler, and you'll make the editor sore at the inference that you think he is an empty headed ass. Use a little judgment, anyhow.

Cut In and ———.

James K. P. Scott offers the suggestion that it is tautological to use a cut in leader and then permit the actor to whom the sentence is ascribed to frame the words either before or after the leader. It is worse than tautological—it is cussedly careless, but what can you expect of the sort of cutting editors they have? When a man starts to speak a cut in leader, the leader itself should be the sentence. It should not be a repetition of that sentence. When the player starts speaking the leader should flash and before the rest of the scene is cemented on, enough of the film should be cut out to have the action resumed on the close of the speech.

In the First Ten Feet.

Alice C. Brown contributes these words of real helpfulness.

> Had a good lesson, indirectly, on comedy business the other day; came from a man who used to be on some circuit, lecturing "A hundred laughs in a hundred minutes," and if he didn't get the laughs, he forfeited more than he got if he did. He said that it was important to get the first laugh in the first ten seconds, and it didn't matter much how you got it; he is now teaching commercial arithmetic in the High School, and only laughs on Fridays. Seems to me it applies just as well to pictures; get the first laugh in the first ten feet, and it doesn't matter a whole lot how to get it. It sort of limbers up the laughing center, so to speak, and makes things easier; and it dosen't have to be a great big laugh either to get the audience to settle down to enjoyment of the prospect. The trouble about writing it. I can think all manner of funny things, but when I come to get it down, it merely seems silly or stupid, like the drop of soapy water after you pinch a bubble. Humor is such an evanescent thing; the mere saying it seems to take the life out of the joke. As you say, I can invent the stuff all right, but I don't always know what to do with it.

It is a good point to note that the audience should be gained to laughter quickly, even by some interpolated action, but it is more important to note that written comedy sounds foolish and absurd and not at all funny. If it reads entertainingly it is not funny on the screen because you have expended your effort on the words instead of on the action. Most editors learn to shy away from the script that reads well. They want a script that will look well and they can tell from the stupid words what the action will be.

Reformed.

Bill Kitchell writes he is single spacing his scenes and double spacing in between because it looks better and makes a less bulky package. He doesn't talk about saving postage, because he knows that the stamp bill is an investment, but he finds out now what others knew long since, that the single spaced script looks smarter and at the same time cuts down bulk as well as postage. In a two or three reel story the reduction of the bulk not only looks less formidable to the editor and director, but it travels better in the mails and is less liable to break through its container and get lost.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

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Manufacturer's Notice.

IT IS AN established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without study.

Question No. 80.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

Show, in detail, how you would connect four 110 volt, 25 ampere, fixed rheostats so as to get approximately sixty amperes at the arc from a D. C. 110 volt supply. How would you connect two of them on 220 volts and how many amperes would you get? Supose you connected all four of them in series on 220 volts, how many amperes would you get? How would you connect all four on 220 volts so as to get about 25 amperes? Suppose you connected all four in series on 220 volts, what would you get? Illustrate the various connections with sketches.

Roll of Honor on Question No. 74.

The Roll of Honor on Question No. 74 consists of Joseph H. M. Smith, Fort Worth, Texas; John Solar, Watertown, New York; A. C. Stewart, Waitsburg, Washington; B. M. Spencer, Attleboro, Massachusetts; Touro Glucksman, New Orleans; M. W. Larmour, Waco, Texas, and Montreal, Canada.

The answer of M. W. Larmour has been selected for publication.

Reply to Question No. 74.

By M. W. Larmour, Waco, Texas.

The Question:

Would you prefer a wire coil or a cast iron grid rheostat, and why? With current at 6 cents per k.w., how much would it cost per hour to operate a 30 ampere arc on 550 volt supply, using resistance? You have a 110 volt supply, and 110 volt, 25 ampere rheostat, and a 70 volt, 15 ampere rheostat. How many amperes would you get with the two connected in multiple? Give the rule for figuring resistance in series with a projection arc.

The Answer.

I prefer a grid to a wire coil rheostat for the following reasons:

It is as a rule more strongly made.

It does not deteriorate so rapidly.

With a coil rheostat the capacity decreases with use. This does not occur with a grid.

The coils of a wire coil rheostat have more of a tendency to sag together or against the frame causing a ground or short circuit. The electrical connections between the different sections of a grid are better and therefore do not overheat, causing a rise in the resistance and eventually burning entirely off as frequently as in a wire coil rheostat.

In a wire coil rheostat, as a rule, the coils are connected to some form of bridge or jumper with screws. After use, especially if the coils are overheated, these screws will stick and become brittle, making their removal extremely difficult. This trouble is done away with in a grid rheostat by clamping the whole resistance elements together with long insulated bolts and placing the screws which connect the adjusting switch under the coils.

It would cost $550 \times 30 = 16{,}500$ watts, or 16.5 k.w. $\times$ \$.06 = \$.99 per hour to operate a 30 ampere arc on 550 volt current through resistance.

With two rheostats in series the amperage at the arc would be about 16.

Explanation: The resistance equals the volts divided by the amperes. It is expressed as a formula thus: $\frac{E}{C} = R$ or on projection circuits $\frac{(1E - aE)}{c} = R$.

E stands for electromotive force or volts. C is current or amperes and R is the resistance expressed in ohms.

1E means the line voltage and aE the arc voltage which I have assumed to be 50 volts.

Substituting the known values we have: $\frac{(110 - 50)}{25} = 2.4$ ohms, which is the resistance of the 110 volt, 25 ampere rheostat

And: $\frac{(70 - 50)}{15} = 1.3$ ohms = resistance of the 70 volt, 15 ampere rheostat.

The resistance of both in series will be 1.3 and 2.4 = 3.7 ohms.

The volts divided by the ohms equals the ampere, so $\frac{(110 - 50)}{3.7} =$ 16 amperes.

Therefore the two rheostats connected in series would deliver 16 amperes through a projection arc circuit.

They could not be connected in multiple on a circuit of more than 70 volts without burning out the 70 volt rheostat.

To find the resistance to be used in series with a projection arc, divide the line voltage minus the arc voltage by the amperes desired. The answer will be in ohms.

New Screen Manufacturer.

The Minusa Cine Products Company, 300 North Broadway, St. Louis, Mo., has entered the market as screen manufacturers, their products being named "Minusa." They have forwarded samples of their gold fibre, Minusa No. 2 and Minusa No. 3 screens. These surfaces appear to be good, except for the No. 3, which I am afraid might have a tendency to create halation, since the surface is very bright. The No. 2, however, does not possess this fault, and I may be wrong about the effect of the No. 3. Certainly the gold fibre would produce good results for those who like the yellow finish. Personally, the editor has never particularly favored gold surfaces, though there are things to be said for them, the main point in their favor being the fact that while it tends to cut light brilliancy it unquestionably does add a soft tone to the picture, and moreover, has a considerable effect in the elimination of flicker, but this latter is due wholly and entirely to the reduction of brilliancy. It must be understood that anything which increases light brilliancy also increases tendency to flicker, and vice versa.

We have every reason to believe the Minusa Cin Products Company to be a responsible institution. We are not informed as to what guarantee they give with their screens, but presume it to be ample.

A New Lighting System.

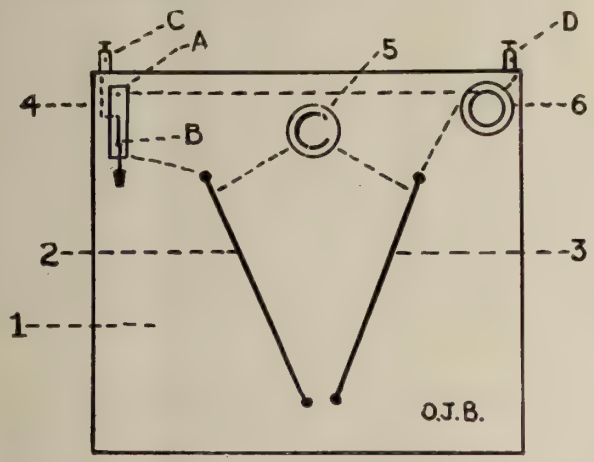
Those who have the second edition of the Handbook will see, by turning to page 402, a recommendation the editor made for theater lighting illustrated. This recommendation was made and illustrated in the department more than four years ago. I have always believed the principle involved to be the correct one for auditorium illumination, provided it be carefully and properly carried out. This now seems to be in process of performance in the new Shado-Lite which is being put out by the Shado-Lite Manufacturing Company. By a system of carefully arranged fixtures and reflectors the light is thrown as per illustration, and it will be observed that the greater percentage of the light falls on the backs of the seats and the backs of the audience, and

none at all, except a slight reflection from the back wall, on the screen. This, it seems to me, is an excellent application of the idea set forth in the Handbook, and, while I have not seen it tried out in practice, I am predisposed to believe it to be a thoroughly practical and excellent proposition. I will have more to say on the subject as soon as I have seen Shado-Lite actually tried out in practice.

Fuse Tester.

O. J. Bilodean, Stevens Point, Wisconsin, says:

I am sending herewith sketch of what I think is a good fuse tester. Am running a machine at The Gem in this city. We have two machines, a Powers Six A and a Powers Six. We dissolve the leader of one film into the preceding one, thus putting on a continuous show. The house seats 400, and we run four reels of Mutual for five and ten cents. I don't know what we small-town men would do without the department and the handbook. Who takes your place when you are sick? You certainly cannot have a duplicate. Where can a fellow get a set of books that would help him dope out the answers to those questions?



In the sketch 1 is a piece of hard wood; (That would not do, old man, you would have to have asbestos board or slate. Ed.) 2 and 3 are solid No. 6 copper wires fastened to the base by screws passing through porcelain insulators to hold the wires up off the base; 5 is a plug socket partly cut away to allow of inserting a plug fuse for testing without screwing it in; 6 is a keyless wall socket containing a small lamp; 4 is a single-pole, double-throw knife switch; C-D are binding posts to be connected to wires of opposite polarity at any convenient point. From A to 6 is another wire connecting the two points, so that the lamp in socket 6 can be tested at any time by throwing over switch 4.

The operation of the fuse tester is, I think, self-explanatory, and it would be a very convenient arrangement too, provided it itself be protected by fuses, so that in case of accidental short circuit between wires 2 and 3 there would be no harm done except to a fuse. The slanting wires, of course, enables one to test cartridge fuses of different length.

As to my getting sick, why, my dear sir, I don't have time to get sick. Some day I am going to get mad and get sick anyhow, just for spite, but for five years I have been on the job every week. I must again call attention to one important point which many operators who oppose the publication of books and projection departments carefully overlook, viz: in these small towns it would be utterly impossible to employ a competent operator, without charging the people a price several times greater than that charged in cities. Practically the employment of a competent operator would make the showing of moving pictures absolutely out of the question in small towns. If there were no works of instruction the small town men would be unable to put on a picture in decent shape, and therefore literally millions of people would suffer through injury to their only source of theatrical amusement. Don't you dog-in-the-manger men really feel that you are asking considerable when you seek to have the avenues of knowledge closed for your own selfish benefit (and it is purely imaginary benefit at that) when such closure would operate to injure at least twenty-five million people. Rather nervy on your part, isn't it? What?

Oh, by-the-way, the best thing I can cite you is my own handbook, and the Hawkins' Electrical Guide, the latter six volumes at one dollar per volume. It can be had for one dollar down and one dollar per week. Send me the money and a stamped envelope and I will forward the order to the publishers if you wish.

Appeal for Financial Help.

Local Union No. 106, I. A., Marion, Indiana, writes as follows:

Union operators of Marion are to give a benefit for Brother Carl Ratliff, operator in the Luna Lite theater, this city. Brother Ratliff has been operating twelve years; he is unable to perform other labor by reason of a crippled leg, and recently his lungs have become affected. Doctors have told him if he can get out of the operating room he has a good chance to get well; otherwise his days are numbered. We have only a small organization, and are unable to do much, therefore we ask help from operators in trying to give this brother a chance for his life. He is married and has a wife and a daughter four years old depending on him. We know the Moving Picture World reaches all operating rooms and theater managers, therefore, through the department, we ask those who will, to give us help in this cause. If every operator reader will send a small amount it will give to Brother Ratliff a chance for his life, and to his wife and daughter a chance for future happiness. Those wishing to aid will please send the money to the man himself, Carl Ratliff, P. O. Box 324, Marion, Ind.

The foregoing communication comes on union stationery, with the seal of the union attached. I would suggest that 25 cents will not hurt any of you. You would not mind blowing that sum in on some trivial pleasure. Get busy and send a quarter—more if you can spare it. But if lots of you send that amount it will mean a great deal to Brother Ratliff. It is a good cause, boys, and some day the time may come when you will need help, and need it mighty badly too. A quarter is not much to you, but to a man fighting for life handicapped by the lack of money it means a lot. Get busy. Don't say, "Yes I *will* do that," and then lay the paper down and forget it, *"do it now."* I've sent mine quarter, how many of you are "wid me"?

Be sure Your Idler Is in Line.

M. Linebough, Walla Walla, Washington, encloses sample of film with indentations between the sprocket holes, and says he has had this happen rather often. It always starts from a patch with worn sprockets.

I would suggest to the brother that he see to it that the idler of his lower sprocket is exactly square with the sprocket. That is probably the seat of his trouble.

Jumps Something Awful.

S. H. Freeman, Urbana, Illinois, manager of the Princess theater, writes:

Have just opened a new house and one of the first things I did was to get your Handbook for my operator. We are having trouble and would like very much to have you help us out. Have two new Powers 6A machines; A C current; distance of projection 96 feet; picture 16 feet 8 inches. The picture jumps something awful. Have been trying to get a 5¼ Gundlach lens but am informed they do not make them. Have ordered meniscus-bi-convex condensers, and a 50 ampere Wagner converter. Do you think it is the A. C. that is causing the trouble

It is very difficult to diagnose your trouble, since the data you send has no bearing on the matter at all. First, I would refer you to General Instruction No. 3, page 214 of the Handbook. That probably is the seat of the difficulty. Dirt on the face of the intermittent sprocket will cause the picture to jump. It is also possible that the floor of your operating room is not solid, and that the jump on the screen is due to that fault. In this connection I would refer you to "Rigid Floor," page 70, of Handbook. It is also possible you are using old films, which are in bad condition, or that the films are badly dried out and shrunken. I would suggest that you describe the jump. If it is regular, four times to each turn of the crank, that is one thing; if it jumps irregularly, sidewise and up and down, that is something else again. Be sure your tension springs are tight enough. See General Instruction No. 9, page 216 of the Handbook. No, A. C. has nothing to do with the jump. If there is excessive flicker why that is something else again. Describe your trouble more carefully, my brother.

Syracuse Operators Select Officers.

The newly-organized Syracuse local have elected the following officers: President, William J. Caron; vice-president, Joseph Flaherty; recording secretary, George Spicer; secretary-treasurer, Burton Barton, business agent, R. D. Woodford.

Light Problems.

C. P. Wiseman, Seminole, Pennsylvania, says:

I have been running a Powers Six A seven months and getting a real good picture. Line voltage is 250 d.c., through rheostats. Power is included in rent of building, so there is no kick on current waste. Distance from projection lens to screen is 56 feet; width of picture 12 feet; objective 4¾-inch e.f.; back condenser 6½; front 7½; screen aluminum finish over plaster wall with a black border. What is the correct distance of arc from back condenser; also the aperture? What is the cause of a "left handed ghost" on my screen? Don't know what else to call it. Instead of a dark spot it is a white one, about the size of the ghost which comes when the lower carbon gets in front of the crater. I get a good light on the entire screen but this extra brightness in the center is a puzzle, though it does not harm the picture appreciably. Regarding the printing of the questions and answers in book form, have you thought of this? Many operators work evenings only, which, of course, does not pay enough to live on, therefore, they work at some other employment during the day and have no time to study, but would have time to study the questions and answers if arranged in handy form.

First, Brother Wiseman, I do not agree that the operator who works evenings should be compelled to work also in day time. That would mean, at the best, eleven or twelve hours' work a day, and the day for the eleven or twelve stunt is past, or at least it ought to be. *The operator must make his living at operating, even though the theatre only runs evenings.* As to the lens matter, you are twisted there. A 4¾-inch e.f. would not project a 12-foot picture at 56 feet. Your arc should be located approximately 3½ inches from the back surface of the condenser. Assuming you have a 4¾-inch e.f., as you say you have, Mr. Griffiths gives the following: Distance from aperture to center combination of condensers 11⅞ inches; back condenser 6½; front condenser 8½ inches with ⅛-inch space between the two lenses. Distance of arc from center of combination of condensers 4.48.

Mr. Simon Arkin did not give data in his table covering your proposition. As to the white ghost, it is a pretty hard proposition, provided you state the matter correctly. A white ghost is sometimes

caused by reflection, but in this case I believe you are getting a faint image of the crater, though just why you are getting it I could not say. The patches you send in are an outrage on decency.

Wants Low Current Bills.

P. R. Day, Cainsville, Ontario, says:

> With congratulations on the excellence of the department, here is something which stirs up my ire. I have 105 square feet of screen, d.c., at 10 cents per k.w.-hour, and the powers that be insist that the current bill be not more than thirty-five dollars per month, running just a trifle under seven hours a day, six days a week, with the arc going all the time as there is no vaudeville. I have left that position, however. It was in Brandon, Manitoba. Here in Cainsville juice is cheaper, and one house uses 550 volts through a rheostat. I wish you would give managers a little lecture on current bills. Some of them demand impossibilities. The houses in the next city, 30,000 population, Brantford by name, don't seem very prosperous, nor do the people seem to know one brand of film from another. Perhaps this may be laid at the door of the operating room, and I think it is, judging by the results in three of the houses; a fourth leaves a good impression, except in the matter of light; it was well handled but there was not enough of it. As a rule, other things being equal, projection is better in small towns where two or three operators are gathered together than in the large cities.

With regard to current bills it is not to be expected that a manager will stand for any waste. It would not be right that he should, but the question enters just where does true economy end and waste begin. I am thoroughly convinced that it never, under any circumstances, pays to use less than 40 amperes a.c. or 25 amperes d.c. at the arc. That in my judgment should be the absolute minimum for the projection of moving pictures in theaters, where the size seldom or never goes below 10 feet. Many small town managers, and also many city managers think they cannot afford to use the necessary current to make a brilliant picture. In my opinion in nine cases out of ten they are saving at the spigot and wasting at the bung-hole; in other words, saving in the operating room at the expense of the box office. Quite true the amount possible of patronage in the small town is not very large, but I am very thoroughly of the opinion that even in the small town the projection of a brilliant picture will bring sufficient added patronage, or patronage at a sufficiently higher price to far more than pay the cost of the extra current necessary to project a fairly brilliant picture. Often and often I have gone into a small town theater, and into a city theater, too, for that matter, found the house half filled and the manager busily engaged in complaining of poor business. One glance at the screen was enough. No wonder that man had poor business. Often I have asked him: "Heavens, man! why don't you use more current and put on a decent picture?" only to have him reply: "Why, Mr. Richardson, I can barely pay expenses as it is. I would run behind if I used more current."

And there you are. The man absolutely could not understand the proposition that people were not enthusiastic about coming to see a show that was only half a show to start with. Taking 110 volts through a rheostat, 7 hours a day, 6 days a week, at $35, or a month with current at 10c. per k.w. hour, would mean 20 amperes at the arc.

That Depends.

A. A. Ashley, Crosby, North Dakota, renews his subscription, orders a Handbook, and says:

> I think the M. P. World is the best thing of its kind, and trust the Handbook is equally good. Regarding theater ventilation, does the foul air stay near the floor or does it rise? Could I better ventilate a small theatre through a ventilating shaft extending from the floor to a distance of six feet above the roof, or would an opening in the ceiling be better? In both cases a fan can be installed. Would like to suggest a question for discussion, viz., how does a rotary converter work? Have never found anything fully covering the working of such devices.

I do not profess to be an expert in ventilation, however, broadly speaking, I should say that pumping fresh air in through ducts in the floor and sucking it out through the ceiling is the best possible condition. This by reason of the fact that fresh air coming in through the floor receives heat both from the audience, and, in winter, from the heating apparatus, and naturally rises, passing out through the ceiling ventilators. As to the converter I doubt if it would be practical to give instruction which would teach you in understandable form the electrical action of a rotary converter. However, I will see what I can dig up along those lines.

Must Stand Examination.

Montgomery, Alabama, attaches a page of newspaper showing the elaborate advertising done by moving picture theaters of that city, and says:

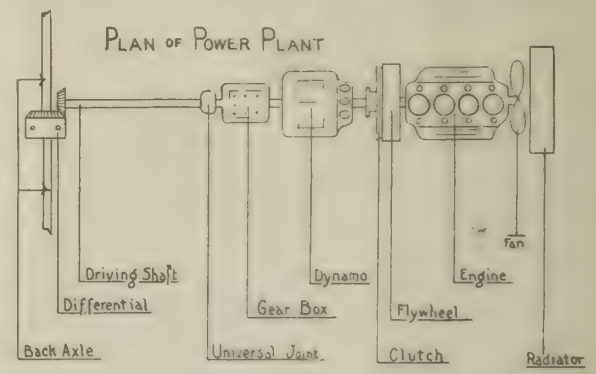
> The only law we have is that all operators must be examined. The examination covers everything contained in the operating room, and some things that are not contained therein. The operator who passes has to be a first-class electrician; also you must understand lenses pretty thoroughly, be able to take the machine down and put it together again, and understand that films must not be run faster than fifteen minutes, or slower than twenty-four minutes to the thousand feet.

I wish every city had a law absolutely prohibiting the running of pictures at more than 65 or 70 feet to the minute, or slower than 55 feet, with a heavy penalty attached for violating the same. It would be for the good of the business and the good of the public.

Auto Power.

C. F. Getter, Seattle, Washington, comes eastward with the following:

> In issue of February 20 I note Mr. Sweeney's (Gordon, Neb.) method of application of auto power to the generator for moving picture purposes, and must offer adverse criticism. I have a fairly wide knowledge of motor car construction and would not care to submit a car of mine to that kind of usage. Of course in the Sweeney plan the rear wheel used for driving does run twice as fast as under ordinary conditions, but heaven help the poor differential gears of the car. The ordinary wear on them, if used as they were intended, is slight, for they come into use only when the car is rounding a corner, and the makers construct them with that fact in view. When it comes to driving a three or four k. w. generator off one wheel; well—I am sure the automobile manufacturer's guarantee would not cover such use, or rather abuse of the differential. Of course it might work all right for a limited time, but it would be analogous to over-loading the generator about 200 per cent., and some day "There'll come a time." I would, therefore, warn Brother Sweeney, and all others, against that plan, unless they want to encounter heaps of trouble.
>
> And, now, criticism should be constructive as well as destructive, therefore I give you a plan of an auto-picture show set which I constructed, and which gave uninterrupted, non-stop service nightly for six months. First get an auto that has a



> gear box as a separate unit, and placed amidship, that is, approximately in the middle of the chassis. A car with the gear box integral with the engine base casting or a "planetary" or friction drive car is not suitable. Any machine shop can reconstruct the chassis, shortening the driving shaft and setting back the gear box sufficiently to place a dynamo between the engine and the gear box. It may be advisable to jack up the front of the engine and tilt the whole power plant, thereby lessening the angle of the driving shaft at the universal joint immediately back of the gear box. This may seem complicated to one not too familiar with auto construction, but to an engineer it is quite simple. Select a slow speed dynamo of required capacity and fit it with a new and longer shaft, couplings, etc., to connect it with the clutch of the engine and the gear box. Place it on rigid brackets, attached to the chassis frame, and be sure to have it in perfect alignment with the engine and gear box. It probably will be necessary to somewhat redesign the clutch, but there will be no great trouble in that direction, and—there you are! Of course the above will cost something more than a couple of dollars, but if a man contemplates going into the traveling show game, using an automobile for power, his chief requisite is a *dependable* plant, which will be easy to operate and have small upkeep cost. In fitting a car as above it is instantly ready for picture purposes, and at the same time its value as tractor is in no way lessened. I constructed a set like the above in N. S. W., Australia. It was built into the chassis of a 4-cylinder, 12-h.p. Talbot car. That particular car needed very little reconstruction to meet the purpose. The dynamo was an 80-volt, 50-ampere Seimens, compound wound. When the car was used for traction purposes the shaft of the dynamo acted simply as a driving member for the car. The dynamo was protected from road dirt by a canvas cover. When wanted as a juice producer the gears were put in neutral, the resistance cut out of the dynamo field, and instantly the outfit was ready for a show, as far as current was concerned. By utilizing an old solenoid from a street arc lamp I made a very satisfactory electric governor for the engine, so that, even with a varying load, it held the voltage steady. I could cut out the arc and the engine would not race.

I am consuming space on this particular proposition because I hope it will be of considerable value to traveling showmen. The scheme looks good to me. Brother Sweeney's plan certainly is very hard on the differentials, though I think, even so, they would stand up for quite a while. As I understand Brother Getter's plan, when the automobile is running he simply cuts in the field resistance, which, of course, prevents the generator from picking up its load. The plan would be comparatively expensive in first cost, but it looks to me as though it would be very effective.

Information Wanted.

J. S. Krick, of Company A, 28th Infantry, Galveston, Texas, says:

I don't know you personally but I do feel acquainted through reading the best magazine printed—the M. P. World, therefore I feel at liberty to ask a little information. We have a Powers Six A, projecting a 13-foot picture at 74 feet. We show out in the open air, using a plain sheet for a screen, and project a good picture. A pair of 5-inch lenses came with the machine, but something was wrong with them; we had travel ghost to the right. Several operators from town came out to examine it, and it was proved it was caused by the lenses and not the shutter or intermittent movement, so we got another pair of lenses and they were worse than the others. We took the 5-inch lenses from an Edison machine and now we are getting a fine picture. We use two rheostats connected up in multiple on a.c.; ⅝-inch cored carbons top and botton; condensers are: rear, 7½; front, 6½. Can you tell me how we can improve?

It is results you are after of course, and if you are getting them that is all that is necessary. However, two 7½-inch condensing lenses ought to be better than your present combination. As to that lens matter, why, you are putting up something that seems to be an impossibility. I would suggest that you fooled yourself in one or two ways. First, the probability is that your shutter was set out too far on the shaft, and that when you put on the last lenses you, without noticing it, set the shutter further back towards the lens. Under certain conditions, with too long a condenser combination, exactly the opposite might be true; second, it is possible there was a difference in the focal length of the lenses and the ones you used before, though that, of course, would change the size of your picture, and to work out correctly would make it smaller. More than this I could not say. It is rather a queer proposition the way you put it, nor could I, from the dope at hand, offer further suggestion for improvement.

Definition of a Knocker.

In February 20th issue I published some letters which have aroused the ire of Crockett Brown, manager Unique Theater, Nashwauk, Minnesota. I could not publish the whole letter, because it would not be passed by the board of censors, but Friend Brown's definition of a knocker is too good to be lost. He says in part:

Am just in receipt of my copy of the World for February 20th, and after reading the projection department (our comic section), I am prompted to say that the picture business as well as every other business or profession has its "knockers." You know, Friend Richardson, that after God made the rattlesnake, the toad and the vampire, he had some awful substance left with which he made a knocker. A knocker is a two-legged animal with a corkscrew soul, a water soaked brain and a combination backbone of jelly and glue. Where other men carry their hearts he has a tumor of decayed principles. When he comes down the street honest men turn their backs, the angels weep tears in Heaven, and the devil locks the gates of hell to keep him out. Let me admonish the readers of the M. P. World, and of the projection department particularly, don't be a knocker. It will never get you anywhere. Why don't these critics tell us small town exhibitors where we can see good projection when we visit the cities? I am very often in St. Paul, and go to Chicago once in a while, and judging from the projection in some of the houses in those cities all that operator reads is the comic section of some newspaper. I have repeatedly gone to cities looking for points that I might be able to improve my screen results, but as a rule I have failed to find anything better than we have right here in this small town of Nashwauk. And now, Brother Richardson, I don't want to stir up that Stillwater argument again, and, moreover, I don't know anything about the show conditions in that city, and don't care anything about it, but the funny part of this controversy is, to me, why don't we hear from the exhibitors of Stillwater instead of St. Paul? Stillwater is a little town of 10,198 population. Now I do not think the people of Stillwater are any different from those of other cities, when it comes to moving pictures. Mr. Anderson says a "reel showman" recently opened the Auditorium and gave away five thousand free tickets every day for two weeks, a total of 70,000 tickets, and gave in addition to three reels three acts of independent vaudeville, and yet they would not come. Rather strange, isn't it? You will note my letter-head reads: "The World's Best Photoplays Uninterrupted by Imitation Vaudeville," and that is just what I give 'em, and I get 10 and 15 cents for a three reel program, often raising that price to 20 cents for a good five or six reel subject. And now, in closing, let me say that when I get the World the first thing I read is the department, every word of it, then I go after the advertising for the exhibitor, and then I read the whole business from cover to cover, advertisements and all, after which I remove the projection and advertising for exhibitors departments by raising the ends of the wire staple which holds the magazine together. I then replace the staples and press them down. I have been doing this for the past four years and I now have four books of the projection department and four of the advertising department, as I put each year into a book, and each book is bound and dated. I have not missed a copy in four years. After the departments have been removed and I have absorbed everything of interest I tie the Worlds up in bundles and lay them aside. In closing, again let me say that if this is too strong, "I hope you will be man enough" to dump it in the waste basket. Really I am not printing this to get back at anybody; that is an absolute fact. It simply is too good to waste. From the way in which Brother Brown handles the American language I should say he ought to be able to get real money from magazines for stories, if he applied himself to it. That definition of a knocker is a classic of its kind.

Better Than a Letter from Home.

Milton M. Moon, Gainesville, Texas, writes:

Just finished reading February 20th department, which seems to be full of rocks thrown in your direction by a few of the ungrateful. I would suggest that the best thing for Friend Anderson, the I. C. S. E. E., Class '02, etc., etc., graduate is to go back to the I. C. S. and have the faculty of that distinguished Well of Learning examine his S. I. dome (S. I. is not I. S. backwards. Nay, nay, Pauline. It is merely the initials designed to indicate a *condition*, which we will leave your readers to dope out for themselves). Possibly somewhere in the foregoing S. I. there are some little magnets that have gone wrong. I have yet to meet the student from any college of electrical or mechanical art who could actually go into an engine room and take the place of a man with practical experience. My view is if you want to learn a trade, become an apprentice, serve your time, thus obtaining the practical experience, and then go to the books for the remainder. You, Brother Richardson, may disagree with me in this, but, even so, every man has the right to his own opinion, and this is mine. I wish to announce to you and the department that I have found a real, good, honest-to-God friend; his name is Joseph H. M. Smith, of Fort Worth, eighty-five miles away. In one of his letters he speaks of you as being one of his best friends. I asked him if he did not think you are every operators' best friend. Personally, I know you are if they want you to be. I would rather get the Moving Picture World each week than a letter from home, mostly on account of the department. I really don't see how I got along without it. We have just opened this new theater, which cost $15,000, and, believe me, it has got a nice little operating room. But I had my troubles with the contractor, who thought the operator was just a nice little statue who could occupy any hole in the wall. The ventilation is just what you suggested in the Handbook; a pipe 2 feet in diameter at the top and 6 feet at the bottom—under it sets the machine. By the influence of Brother Smith, who sent Mr. Crickmore here, we have succeeded in getting together thirteen of the best operators and stage hands into the union. Yes, the managers have already recognized us.

Heavens, man, what did you write such an interesting letter for? Here I have gone and put pretty near the whole thing into the department and I shouldn't ought to have did it, because the department is rammed-jammed full, and many things waiting. Yes, Brother Smith, of Fort Worth, is a live wire. I wish we had many more like him. In fact, there are a number of good men in that city. I heartily agree with you on the apprenticeship proposition, and have always said get the practical experience *first*, then the book lore gives you the technical and you have the whole dope. I have said this time and time again. My compliments to the Gainesville union. May bad luck follow it all the days of its existence and—never overtake it.

Toronto Answered.

John Griffiths, Ansonia, Connecticut, says:

It seems to me Toronto's trouble, March 6th issue, is due to his condenser system being out of focus, or, in other words, the distance between the condensers and aperture is not right. When it is correct, the inner white spot will increase in dimensions until it reaches the middle line, and the blue edge will decrease until it also reaches the middle line, and thus the condensers will be in focus when the spot on the shutter is sharp and clear. No matter what objective is used, this condition is necessary to good results. I suggest he try the following and report: With two 6½ condensers and 50 amperes D. C., with ⅛-inch separation between condensers, set the lamphouse so that the distance between the plane of the back condenser (nearest the arc) and the aperture is 14¼ inches. With a 6½ and a 7½ combination, ⅛-inch separation, 50 amperes D. C., make the distance 15⅛ inches. I give two combinations because I think two 6½-inch condensers will require the arc to be too close to the lenses, and if tried without the proper condenser mount the lens may break.

All of which is respectfully referred to the brother in Toronto, with the caution that he make sure the lenses are of the focal length they are supposed to be.

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Comments on the Films

General Film Company.

THE SISTER'S SOLACE (Biograph), March 29.—A simple little tale of love transferred from a man's dead sweetheart to her twin sister. Strong heart interest, but no action. Will please the sentimental. Augusta Anderson and Charles Perley are the principals. One reel.

CURIOSITY (Essanay), March 29.—Curiosity, jealousy and supposed lunacy are the principal ingredients of this one-reel comedy. The action is brisk and the fun of the most elemental sort. Ruth Hennessy, Robert Bolder, and Leo White make the film enjoyable

PATSY MARRIED AND SETTLED, "Patsy Bolivar" Series, No. 14 (Lubin), March 29.—Good fortune has found Patsy at last and filled his cradle to overflowing; he is now the father of a set of twins: ditto, triplets. Other unexpected things happen in this film to Mr. Patrick Bolivar; he becomes a berry farmer and makes his farm pay. The story takes on a serious turn at times, that makes the triplet climax all the more laughable.

HEARST-SELIG NEWS PICTORIAL, NO. 25, 1915 (Selig), March 29.—The German Red Cross in Russian Poland; Canadian troops at Toronto, Can., on their way to the front; "bread line" of children at the Hotel de Gink, New York City; and Barney Oldfield winning auto race at Venice, Cal., are among the "newsy" features of No. 25

CUTEY BECOMES A LANDLORD (Vitagraph), March 29.—Farce of the quick-moving and highly humorous sort runs all through this one-reel offering. The finish is rather abrupt, but the difficulties that Wally Van encounters while renting his father's house to strangers furnishes a large quantity of merriment.

THE MAN IN MOTLEY (Essanay), March 30.—An unusual story marks this one-reel photoplay. India furnishes the locale, and Harry Dunkinson has been intrusted with the title role; he performs his task with great skill. Ruth Stonehouse and Richard C. Travers give him fine support.

HAM IN THE HAREM (Kalem), March 30.—This one-reel comedy was reviewed by Lynde Denig in the Moving Picture World of March 6, page 1452.

MONKEY BUSINESS (Lubin), March 30.—The two chief actors in this one-reel farce are a monkey and a small colored boy. The antics of the pair are quite amusing, the monkey's adventures in a bathroom contributing the big scene. Joseph Kaufman and Ethel Clayton are in the cast.

THE LEGAL LIGHT (Selig), March 30.—Tom Mix and his associates in this Western one-reel comedy give an illustration of comic devotion to the opposite sex that does more credit to their hearts than their heads. The fun is wholesome, if not overabundant, and the film serves to keep alive one's faith in cowboy chivalry.

A LUCKY LOSER (Edison), March 31.—A bright, lively one-reel comedy, with considerable fresh material in the plot and a surprise finish. Excellently played by Carlton King, Charlotte De Febeo, John Walker, Julian Reed, and others

THE FABLE OF "THE DEMAND THAT MUST BE SUPPLIED" (Essanay), March 31.—The George Ade idea of the proper cure for an ultra-romantic maiden. One of his well-directed shafts at the young lady who is long on love but short on common sense. Gerda Holmes and Richard C. Travers are the modern Romeo and Juliet.

ASHES OF GOLD (Selig), March 31.—This one-reel drama runs along familiar lines, with a number of well photographed exteriors to add to its worth. The scenes at the foot of the gnarled old tree are especially fine. The acting is equal to all demands

A FORTUNE HUNTER (Vitagraph), March 31.—This one-reel film might almost be called a pathetic comedy—the hero's struggles to become a scenario writer will awaken bitter-sweet memories in many a spectator. An entertaining photoplay, in which James Morrison plays the leading role with pleasing results.

JUST A LARK (Biograph), April 1.—Isabel Rea, Chas. H. West and Wm. J. Butler contribute largely to the success of this one-reel comedy-drama. The film reveals lively movement, a number of uncommonly beautiful scenes and a background of engaging romance.

A COAT TALE (Essanay), April 1.—A rattling good one-reel farce. Has the diversity of incident and lively movement necessary to this class of photo play. Acting and staging first class.

MOONSHINES (MinA), April 1.—Harry La Pearl is featured in this one-reel comedy. It is only mildly amusing, although the acting and the producing are up to the MinA standard

HEARST-SELIG NEWS PICTORIAL NO. 26, 1915 (Selig), April 1.—Vice President Marshall at San Francisco; Columbia crew rowing on the Hudson; Grace Darling seeing the Exposition; the Burgess Dunne airship for the Czar of Russia; Red Cross nurses starting for Europe, and European war pictures, are a portion of the animated news items.

THE HEART OF JIM BRICE (Vitagraph), April 1.—Maurice Costello, Billy Billings, Thomas R. Mills and Robert Gaillard make this one-reel detective drama very effective. The story has strong heart interest, built around a child; Mary Costello plays the part with skill

THE SHERIFF'S DILEMMA (Biograph), April 2.—A strong melodramatic climax marks the close of this one-reel photoplay. The incidents are varied, part of them having to do with a minister and the daughter of an outlaw. The film will keep a firm grasp upon an audience. Claire McDonald and Harry Carey deserve pleasant mention.

IN THE BACKGROUND (Lubin), April 2.—A father's love for his son is the cornerstone of this one-reel drama. The story is theatric, but will appeal strongly to many patrons of the photoplay. William B. Parsons, Webster Campbell and Dolly Larkins act with sincerity, and the production reflects credit upon Paul Powell

WHEN DUMBLEIGH SAW THE JOKE (Vitagraph), April 2.—Sidney Drew's serious attention to his calling of making other people laugh has achieved the usual happy result in this one-reel farce. This plot is lacking in rotundity, but Mr. Drew builds it up and broadens it out until it becomes one continuous chuckle.

DESTINY DECIDES (Biograph), April 3.—Isabel Rea has the leading role in this one-reel domestic drama. The woman assumed by her has made a great mistake in her first marriage, but destiny kindly removes her worthless husband, and places happiness within her grasp. Not out of the ordinary in plot, but the story is well told.

WHEN GRATITUDE IS LOVE (Edison), April 3.—Picturesque winter scenes and life in a logging camp furnish the background for the usual love story. Thomas MacEvoy is excellent as the hero; and Margaret Prussing not only makes an equally good heroine, but does an exciting cross-country ride on horseback. One reel.

INGOMAR OF THE HILLS (Essanay), April 3.—G. M. Anderson impersonates this modern robber chief, who is won over to giving freedom to his girl captive. Margurite Clayton is the present day Parthenia. This one-reel revision of the famous old play averages well with the usual "Broncho Billy" film.

A LIFE IN THE BALANCE (No. 21 of "The Hazards of Helen" Railroad Series) (Kalem), April 3.—This one-reel drama of life on the rail moves on a fast schedule. It is one of the best of the series and contains a spectacular finish that should satisfy even the adventurous soul of Miss Helen Holmes.

MOTHER OF PEARL (Lubin), April 3.—Arthur Johnson and Lottie Briscoe play opposite to each other in this one-reel comedy by Shannon Fife. The theme deals with the mother-in-law question, Eleanor Blanchard appearing as that important character. The acting is all that could be desired, and Mr. Fife has worked considerable new business into the plot.

A NIGHT IN THE JUNGLE (Selig), April 3.—The wild animals used in this one-reel Jungle-Zoo drama are introduced in a perfectly natural manner. The scenes in South Africa are cleverly reproduced, and the story is entertaining in itself

General Film Company Specials.

KILLED AGAINST ORDERS (Edison), March 29.—The story of a lady "Master Criminal," this three-part melodrama stretches the arm of probability to the very limit. The love interest between the girl thief and the District Attorney who convicts her father has the advantage of novelty, and several of the other incidents also exhibit an original turn of mind on the part of Mary Rider, author of the photoplay. Miriam Nesbitt does full justice to the leading character, and the acting of Bigelow Cooper, Robert Brower and the others is commendable.

POISON (Kalem), March 29.—This two-part drama was reviewed by Lynde Denig in the Moving Picture World of March 20, page 1772.

MA'S GIRLS (Selig), March 29.—There is one incident in this two-reel film that would make it worth while, even if there were nothing else to it: where Tom Mix is lassoed and dragged through a river and along a road by a fast-running horse. This photodrama is excitement from start to finish, the story is a rattling good one, and every one in the cast contributes to its success.

THE AMERICANO (Biograph), March 30.—Its scenes laid on a rancho in Old California, this two-part film-drama starts off at a lively rate, slows down during the greater part of the second reel, and then repeats the rescue of the heroine from pirates as a finish. The picturesque scenes of the period are exceedingly well done. Alan Hale, Franklin Ritchie and Louise Vale carry off the acting honors.

THE ENEMIES (Vitagraph), March 30.—A review of this subject can be found on page 1464 in the issue of March 6.

THE WRITING ON THE WALL (Episode No. 10 of "The Girl Detective" Series) (Kalem), March 31.—In this two-reel drama the task confronting the lady "Pinkerton" is not very complicated, but she tackles it with confidence, and runs down a gang of blackmailers that makes a prisoner of a wealthy old gentleman. Not the most exciting film of the series. Cleo Ridgely, Wm. H. West and Frank Jonasson do their usual good work.

THE UNMARRIED HUSBAND (Lubin), March 31.—The atmosphere of this two-part drama by Shannon Fife is one-third Dickens and the rest Owen Davis. There is incident aplenty in the film; much of it highly dramatic but it carries little conviction. A number of Mr. Fife's expert touches in dealing with life are scattered through it, but he has failed to blend his material with his usual skill. Arthur Matthews and

Ethel Clayton lead the acting, and with Percy Winter and Eleanor Dunn round out a capital performance.

A JITNEY ELOPEMENT (Essanay), April 1.—A Charlie Chaplin film that starts with a chuckle and ends with a roar. The funny business leading up to the elopement is excellent preparation for the flight of the couple in their jitney auto. Two reels of genuine "touch-and-go" farce.

THE WHITE MASK (Lubin), April 1.—This subject was reviewed by W. Stephen Bush in the issue of January 23, page 493.

THE BOSTON TEA PARTY (Edison), April 2.—This two-part drama was reviewed by Louis Reeves Harrison in the Moving Picture World of March 20, page 1773.

COUNTESS VESCHI'S JEWELS (Essanay), April 2.—Charles Belmont Davis furnishes the scenario of this two-part drama. It is a "crook" play with a surprise finish. The start is a trifle slow, but the story gains speed later, and contains considerable fresh material. Bryant Washburn, Thomas Commerford, Sidney Ainsworth, Helen Dunbar and Nellie Craig are the principals.

THE REIGN OF THE SIREN (Kalem), April 2.—This three-part drama was reviewed by Hanford C. Judson in the Moving Picture World of April 3, page 68.

JANET OF THE CHORUS (Vitagraph), April 3.—The word "smart," in its most complimentary sense, may be applied to everything and everybody connected with this two-reel comedy by William Addison Lathrop. The entire affair is a snappy, deftly drawn and vastly diverting page from the comic history of to-day. Even the sub-titles reflect the same spirit. As Janet, little Miss Norma Talmadge is irresistible; and S. Rankin Drew gives a perfect impersonation of a youthful "rounder." Vandyke Brooke's, acting as the wealthy uncle, and his production of the film, are both greatly to his credit.

Mutual Film Corporation.

THE ARTIST'S WIFE (Majestic), April 2.—An artistically produced picture, with Miriam Cooper, Elmer Clifton, Lucille Younge, and some others whose names we do not know, but who deserve special mention, appearing in it. The story follows the lines of melodrama, and treats of the home life of a couple of artists, and the model who frequents the studio, and who loves one of the artists. The entrance on the scene of a banker's daughter brings about the climax of the story, where the model is accidentally shot by a lover of the other woman. The picture gives a story within a story, and its close shows the artist caring lovingly for the crippled woman, now his wife.

SYMPATHY SAL (Reliance), April 3.—The young woman who plays the role of Sal in this two-reel production is very charming in the part. The story of the pictude is not out of the ordinary, but on the whole the production pleases. Sal was a "hash slinger" in a western town, according to some people; but the father of the easterner who fell in love with her is afterwards forced to admit that she is good enough for his son.

ETHEL'S DEADLY ALARM CLOCK (No. 20 of the "Bill" Series) (Komic), April 4.—This constitutes No. 20 of the "Office Boy" series. Elmer Booth appears along with the usual cast, and does effective work. A novelty is introduced at the end where the Dago is blown up by his own deadly contrivance, and ascends into the clouds, descending at the door of his own home only to receive the hard end of a broom stick across his back.

THE WINNING HAND (Reliance), April 5.—This domestic story gets an interesting start, but the close is not as satisfying as it might have been, perhaps because it does not seem convincing. The widow's daughter rebels against the man her mother proposes to marry; later the man turns out to be a thief and the child holds him up with a revolver.

THE ONCE OVER (Beauty), April 6.—Rather an ordinary picture with a slight situation. A couple of young men start out after the same girl and the one of them that elopes with her finds to his sorrow that she has been married before and is the mother of four or five children which he is now in a fair way to have to support.

A TOUCH OF LOVE (American), April 7.—Charlotte Burton, Harry Von Meter and Vivian Rich appear to good advantage in this picture. The story takes the form of mild melodrama, and is interesting and fairly realistic. It is a tale of the western dance halls, and has been handled very well with the exception of some vision scenes that have been placed rather indiscriminately.

THE INDIAN CHANGELING (Reliance), April 7.—This is a good story, but deserved longer development. The scenes are so short that they appear as a succession of finishes and hence do not arouse much feeling. The plot is interesting in spite of this and has to do with the changing of an Indian baby for a white child that died. The photography and settings are good.

THE PROBLEM (American), April 9.—An appealing offering, with a nice theme. Edward Coxen and Winifred Greenwood play the lovers. The girl's mother wants her to marry a rich man, but after her unpleasant dream changes her mind. This is exquisitely pictured and holds the attention closely.

A DOUBLE EXPOSURE (Thanhouser), April 11.—A society comedy in which the girl, portrayed by Peggy Burke, disguises as her mother and goes to a party. The deception leads to some amusing situations, all of which are pleasingly handled. Arthur Ashley is the hero. A novel comedy.

Mutual Film Corporation Specials

IN THE CLUTCH OF THE HARBOR THIEVES (Serial Publication Corp. Reliance), March 24.—Installment XI of the "Runaway June" series. Followers of this serial will be glad June was lured to Bermuda by the villain. Some exquisite settings are pictured. The story also exerts a new grip on the observer. The events of this number are exciting and full of interest, the numerous incidents being pictured in an enjoyable way. June escapes from the yacht into a small boat; is taken care of by Giovanni, who helps her elude the pursuing Blye. Later she falls into the hands of the harbor thieves. Ned arrives, having escaped the confinement imposed by Blye, but the latter also appears and the instalment closes with Blye in control of the situation. A good installment.

DR. JIM (Majestic), April 4.—A brisk two-reel Western story with Fred Buns, Catherine Henry and Vesta Perry in the cast. The young doctor befriends Dave, brother of the sheriff's daughter, with whom he is in love. The friendship leads to some stirring adventures and almost costs the doctor his life. This is a typical Western number, handled more strongly than usual and with a rather fresh plot; even the horseback riding is more dashing than common.

HIS BROTHER'S DEBT (American), April 5.—A two-reel production with Winnifred Greenwood, Ed. Coxen and others. The story treats of a circumstance where at the accidental death of his brother who was about to secretly marry a young woman of the neighborhood, the young man marries her himself to save her reputation. Later his wife bridges a situation, and saves him from financial failure, and apparently from this incident comes the dawn of love.

THE RICHEST WOMAN IN THE WORLD (Thanhouser Syndicate Corp.), April 5.—Instalment No. 20 of "The $20,000,000 Mystery." A characteristic number in which the will is finally discovered in Madame Du Val's apartments and Zudora comes into her inheritance. She also gains the love of John Storm, which makes her the richest woman in the world. The settings in this are very much as in former numbers, most of the scenes being taken in Madame Du Val's apartments.

DROPPINGTON'S FAMILY TREE (Keystone), April 12.—Two-reel Keystone with Chester Conklin in the lead. A good many of the scenes of the picture take place in a cabaret where Droppington and his son fall in love with the same girl, one of the dancers. A good deal of slapstick comedy occurs, some of which is very amusing, and some of which would be better eliminated. The production on the whole is entertaining.

THE MOMENT OF SACRIFICE (Thanhouser), April 13.—A two-reel story of an army post, containing some surprising and interesting situations. Lieut. Darrel is suddenly shocked to learn that he is not the colonel's son, but son of the spy just discovered at the post. He goes to the spy's headquarters to regain the stolen plans. He succeeds in destroying these and his life is in danger when the father sacrifices his own life to aid his escape. The situations in this are strong in interest and hold the attention well. It makes on the whole a very pleasing offering, with the scenes at an actual military post.

SHORTY TURNS ACTOR (Broncho), April 14.—A two-reel number featuring Jack Hamilton in his familiar character of Shorty. He takes a correspondence course in acting and goes to a distant town to appear as a Roman gladiator. The burlesque is tremendously pleasing. While the play is on the rascally managers steal the money in the general store and hide it in Shorty's suitcase. When Shorty and his actor friends are run out of the theater, accompanied by a shower of bad eggs, he takes the suitcase with him. He discovers the money on his way home and exhibits it to his cowboy friends as his earnings. This is full of ginger and laughable throughout.

THE SONS OF TOIL (Domino) April 15.—A two-reel labor story with the scenes laid at a coal mine. Denton, the young foreman, is in love with a girl named Delia, and has a jealous rival named Ford. The men want to strike and Denton refuses to join them. Ford spreads false information concerning him. The strike scenes later are well presented and there is plenty of action. A company of militia is called out to quell the disturbances and some battle scenes are shown. This is well constructed and a good offering of its type.

THE TAKING OF LUKE McVANE (Kaybee), April 16.—A strong Western number in two reels, featuring Wm. S. Hart and Enid Markey. Hart plays the part of Luke. He shoots a man whom he discovers cheating at cards. The sheriff follows and both men are attacked by a band of Indians on the rampage. The escape to the desert and the girl's ruse in throwing the main body of pursuers off the trail made a very absorbing feature. Luke wounds the sheriff and then both are killed while fighting the redskins on the open desert. A picturesque and generally pleasing object, worked out with feeling.

THE CUP OF LIFE (New York Motion Picture Co.), April.—A five-reel feature, picturing again the old, old story of the right and wrong road for a woman to take. In this case the plot follows the lives of two shop girls. Ruth marries, but Helen chooses the paths of pleasure. The story deals chiefly with the latter's adventures, showing how she went from one man to another until she finally lost her charm and became hopelessly degraded. Bessie Barriscale does some excellent work in this role, and her makeups, showing the ravages of the passing years of sin, were very good. The production is strong throughout, with good settings, fine photography and a nicely balanced cast.

Paramount Program.

A HYDRO-AEROPLANE FLIGHT AT PALM BEACH (April 12).—The first release in the Paramount Travel Series of one-reel films, being photographed by a squad of cameramen bound for South America. Reviewed on page 245 of The Moving Picture World of April 10.

The Pathe Exchange Inc.

PATHE'S WEEKLY NO. 24, 1915 (March 22-27).—One of the most interesting items of this issue brings us to the vicinity of Prezemysl during the recent siege showing the men in the trenches and the intermittent artillery fire. Other scenes of interest show Lloyd-George reviewing a regiment of Welshmen; France's future army; boy scouts aiding Kitchener's army by building tents; and a cartoon, "Teasing the Eagle," by Fihori.

PATHE'S WEEKLY NO. 25, 1915 (March 22-27).—Among the interesting items of No. 25 are: Recruits off to guard our island possessions (Philippines); the funeral of Lincoln Beachey, aviator; Austrian

soldiers watering their horses at the primitive wells of the country; Glacier Park Indians at San Francisco, showing Chief Many Tail Feathers, 104 years old, taking an aeroplane flight with aviator Christofferson.

United Film Service.

AFFINITIES (United-Grandin), March 24.—In this two-reel production the United Film Service has released one of the best comedies that has been on the market in some time. It is listed as a comedy-drama but is so imbued with the comic element that one hesitates to apply the latter term to its makeup. An extensive review on this production will be found on page 1620 of the issue of March 13, 1915.

Universal Film Mfg. Co.

ANIMATED WEEKLY, NO. 160 (Universal), March 31.—Bavarian and Canadian troop reviews, an ovation to the Czar in Petrograd, Orange day in California and other scenes of general interest are included in this number.

LIFE'S FURROW (Laemmle), April 11.—A pretty story of a farm boy who goes to college, leads a wild life, but returns unexpectedly and takes up the plow again. Mrs. Benson, Millard K. Wilson and Helen Leslie have the leading parts. This is attractive scenically and makes a nice appeal throughout.

THE STREETS OF MAKE BELIEVE (Imp), April 12.—A clever, well acted little comedy, with King Baggot and Jane Gail in the leads. As a clerk and laundress respectively they pretend to be society people, but recognize each other later under very amusing circumstances. This is fresh and pleasing in treatment.

SKIPPER SIMPSON'S DAUGHTER (Joker), April 12.—Rivalry over the daughter of an old salt is the motive of this low comedy number. Two suitors quarrel over her and then Artemus Boggs turns up and captivates her. The plot flounders rather aimlessly in places, but there are a few amusing moments in this.

THE OLD TUTOR (Big U), April 13.—Murdock MacQuarrie appears in this as private instructor to some rich children. When poverty overtakes them he goes out and works for them with pick and shovel. Later the girl's lover buys a book store and puts the tutor in charge of it. A pleasant, appealing story, with good cast and photgraphy.

A MIXED UP ELOPEMENT (Nestor), April 13.—Jack Dillon, Neal Burns, Billie Rhodes and Harry Rattenberry appear in this short number. The detective watches the wrong girl and the father has his long chase for nothing. This is light and quite pleasing, though the plot is not overly strong. An educational subject will be released with the above.

A MAN AND HIS MONEY (Rex), April 15.—A pretty story with a somewhat disappointing ending, with Pauline Bush and Ray Gallegher in the leads. He plays the part of a spendthrift millionaire. She is shocked by his extravagances. Later the girl loses her fortune and her lover traces her by a burned ten dollar bill. This is attractively pictured and might have had a stronger close.

PLAYMATES (Sterling), April 15.—This very amusing juvenile offering will take the average observer back to his childhood days with a vengeance. The manner in which the kids fall into a muddy pond and try to clean up in the bathtub afterward is very funny. A fine juvenile subject.

ALL IN THE SAME BOAT (Nestor), April 16.—Stella Adams appears in this comedy number as Miss Dillpickle. She advertises for a husband in name only, whom she agrees to pay a hundred dollars a week and take on a trip to Europe. Jack accepts the offer; his girl and her father take the same boat, which leads to complications. This is not very strong but contains numerous amusing moments.

THE WAY HE WON THE WIDOW (Joker), April 17.—A low comedy which is considerably better than the average, with Max Asher, Gale Henry, Milburn Moranti and Wm. Franey in the cast. Max makes a man out of the widow's invalid son, teaching him to defend himself against the teasing boys. This strikes the observer as new and pleasing.

THE LOVE THAT LASTS (Powers), April 17.—Sydney Ayres, Doris Pawn and Val Paul appear in this number. The girl is attracted by the idler and marries him; later her child dies and the husband is killed. Her former lover also marries; his wife dies, but the child lives. A wise doctor brings the survivors of fate together in one family. This has a good touch of pathos in it and makes quite a strong appeal. It is also very well photographed.

Universal Film Mfg. Co., Specials.

ON THE RACK (Universal Special), April 5.—Episode No. 5 of "The Black Box" series. This is one of the most coherent and enjoyable numbers shown since the first instalment. It begins with Quest under suspicion for the murder of his secretary and the Salvation Army girl. He is thrown into prison. One of his women assistants, impersonated by Lauro Oakley, exchanges clothes with him. Quest then works in connection with Lenora to clear up the mystery. The latter is made a captive while at the professor's home and the problem deepens as the reel closes. A very interesting instalment.

THE GRIND (Rex), April 11.—A strong three-reel offering, written by Ida May Park. It tells the story of three sisters left alone in life. The eldest, Jane, is portrayed by Pauline Bush; Lillie is a ribbon counter girl and Rita a stenographer. Jean is an actress and looks out for the younger sisters. The crisis comes when Rita almost falls into the clutches of her designing employer and is saved by Jean. This has all been done before, but in this particular story it is worked out very naturally and many of the situations are strong. It is all interesting and the sordid moments are not drawn out too long. Jean's love story turns out well and the close is very effective.

THE UNSEEN TERROR (Universal Special Release), April 12.—Instalment No. 6 of "The Black Box" series. Continuing Quest's search for the Gallaghers, whom he finally rounds up after exciting work. Herbert Rawlinson, in the part of Quest, does some interesting gymnastic work in escaping from the fire along a rope. His disguises are a frank reminder of Nick Carter methods; which does not make them in any way less interesting. Lenora is also rescued from her strange captivity in this number. The number is a characteristic one and full of action from start to finish, almost to the point of confusing the observer.

SAVED BY A DREAM (Victor), April 12.—A two-reel number, featuring Harry C. Myers and Rosemary Theby. The son of the rich man falls into the hands of an adventuress. She lures him on and he neglects his own sweetheart for her. In his dream he sees himself robbing his father's safe and then choking the latter to death. Later he rushes to the apartment of the adventuress, where he also chokes her until she agrees to shield him. This is, of course, all a dream, but is enacted with unpleasant realism. The picture is very well constructed but should have been toned down somewhat in these scenes for the average audience. The close is a happy one.

A WILD IRISH ROSE (Gold Seal), April 13.—An Irish love story in two reels, featuring Cleo Madison, Joe King and others. This has a number of pleasing scenic features and tells a story somewhat different from the usual Irish type. The settings and atmosphere are accurate and numerous incidents of a natural, attractive sort are strung along through the yarn. The plot is one in which the girl is turned from her true lover by false representation, but he returns in time to prevent her marriage with another. A pleasing offering.

UNDER THE TABLE (L-KO), April 14.—A two-reel low comedy number, featuring Hank Mann, Gertrude Selby and Reggie Morris. The prudish young wife is shocked by her husband's pictures and statues. Later she gets up a flirtation. Her parents also become entangled in affairs and several couples wind up in the same restaurant, where a rough house ensues—a very rough house. There is no absolute vulgarity in this; the photography is good and there is considerable amusement of the knockabout type in it. A very fair example of the slapstick comedy.

THE TROUBADOUR (Big U), April 15.—A two-reel number featuring Murdock MacQuarrie as a Spanish minstrel. He lures the girl, impersonated by Agnes Vernon, from a convent, intending to marry her. He is beaten by thugs and she falls into the hands of Shannon, a bully, who forces her to wed him. Later the troubadour saves the wife and child from the drunken husband. After the latter's death they marry. There are some rather pleasing scenes in this, though the photography is dark in places. The plot itself is only fairly strong. It strikes on the whole a very fair average.

THE BOMBAY BUDDHA (Imp), April 16.—A three-reel idol story, written by John B. Clymer and produced by Stuart Paton. The idol is seen being taken from the Powers family safe, by some unknown. Detectives are employed to recover it and a number of Hindoos are brought into play. Though the plot ingredients in this are very familiar there is still a pleasing novelty in the development of this story. The detective's ruse for locating the idol was a good one. The photography is good and the story as a whole retains the interest well.

THE DOORWAY OF DESTRUCTION (Bison), April 17.—A fine two-reel story of the Indian mutiny, with Francis Ford, Mina Cunard and others in the cast. Ford plays the captain of an Irish regiment, in love with his colonel's daughter. He is not in good standing with the colonel and when the rebellion comes on the Irish regiment is ordered to batter down an almost impregnable gateway. Again and again they are repulsed, but when the Irish flag is displayed victory is achieved. The battle scenes in this are splendidly put on, and there is a pleasing touch of romance in the story. The offering is an unusually good one of the kind.

World Film Corporation.

THE MAN WHO FOUND HIMSELF, April 5.—A five-part adaptation of George Broadhurst's drama, "The Mills of the Gods," with Robert Warwick in the leading role. A review of this picture appeared in The Moving Picture World of April 10, on page 242.

Miscellaneous.

THE VOW (Broadway Film), April.—Marion Leonard is the featured player in this four-part drama, reviewed on page 243 of The Moving Picture World of April 10.

VITAGRAPH EDUCATIONAL SUBJECT.

An educational picture in three parts, "The Lady of the Lighthouse," has just been completed by the Vitagraph Company, produced under the direction of Capt. Harry Lambart. "The Lady of the Lighthouse" was picturized from the book of the same name by Helen S. Woodruff and taken in cooperation with the New York Association for the Blind. It is the first time pictures have been taken in the rooms of the Association, this being made possible by the new light adopted by the Vitagraph Company. Of particular interest are many "close-ups" showing the blind at work and the marvelous dexterity with which they employ their fingers in the making of gold lace, baskets, in the caning of chairs and the many other vocations at which they become adepts. While of an educational nature there is enough dramatic appeal in "The Lady of the Lighthouse" to make it one of the most attractive of film dramas. Lionel Adams, who made his initial appearance as a Vitagraph Player in this picture, is seen to excellent advantage, his co-players being Rose Tapley and Charles Wellesley.

Review of Current Productions

"The Snow Burner"

A Photoplay in Three Parts by Essanay, Adapted by Henry Oyen from the Adventure Magazine, with Richard C. Travers and E. H. Calvert in Strong Roles.

Reviewed by James S. McQuade.

A RED-BLOODED story of life in a logging camp, in the north country wilds, with an atmosphere that fairly tingles with the hard lot of rough men under the grinding rule of a still rougher master, is told in three reels of film, in gripping fashion, by Essanay, under the direction of E. H. Calvert, who also impersonates the titular character.

The strength of the photodramatization centers in the characters assumed by Richard C. Travers and Mr. Calvert—

Scene from "The Snow Burner" (Essanay).

"Toppy" Treplin and "Hell Camp" Rievers—great dominant human forces, impelled and actuated by spirits of entirely opposite nature. It was, indeed, happy that these characters were placed in the care of such capable and strenuous men. There was no place here for the physical weakling, no matter what his mentality. The occasion called for a rare combination of brawn, brain and physical courage, and Messrs. Calvert and Travers have risen to it with such marked snap and realism that the spectator, at times, will be carried to such a pitch of interest and enthusiasm that he will be tempted to voice his approval in ringing hurrahs.

The great test of courage, science and endurance of "Toppy" and Rievers is shown in the great logging shed, where the massive entrance doors are guarded by armed guards, and where the witnesses of the fray are the cowed, husky loggers, who have felt more than once the brutal force of the "Hell Camp" boss. There is nothing brutalizing about this meeting between the two men; nothing whatever, so far as I was impressed by the scene. There was rather a spirit of exultation over the fact that the clean-minded man and the friend of the down-trodden succeeds in overmastering physically the big bully of men and browbeater and wronger of women.

I have nothing but praise for the virile impersonation of "Hell Camp" Rievers by Mr. Calvert. There must be no lily-fingered portrayal of this strong character, and Mr. Calvert knew it. In contrast, the part of "Toppy" Treplin by Mr. Travers is made all the stronger. Gentleman and respecter and protector of women as "Toppy" is, his taming of the dreaded boss is made all the more a great and crowning victory. I believe every one who views these pictures will agree with me that Mr. Travers as "Toppy" makes one of the biggest hits in his photoplay career.

Miss Lillian Drew, as Helen Pearson, the lady in the case, is pleasing; and Tilly, the squaw, is capably drawn by Miss Camille D'Arcy. "Old Scotty," the blacksmith, is competently presented by Ernest Maupsin.

Helen Pearson, whose father is dying, and who may be saved if a certain sum of money is forthcoming to meet the cost of a difficult surgical operation, accepts the position of bookkeeper from "Hell Camp" Rievers, whom once before she had refused as a husband. She had accepted the position, however, without knowing that Rievers was to be her employer. Rievers is unscrupulous in his dealings with women and had thus planned to get even on the old score.

"Toppy" Treplin, a young man of means, who spends much of his time in hunting, chances to meet Helen on her way to "Hell Camp" and resolves to follow her. He finds out the character of the man who is about to become her employer, and hires out as blacksmith's assistant in "Hell Camp," so as to be near the young woman who has awakened such a tender interest in his heart.

"Toppy" learns from "Tilly," a half-breed squaw whom Rievers seeks to get rid of when Helen arrives, that the "boss" is planning the ruin of that young woman. He also learns for himself the abject serfdom to which the "boss" has reduced all the workers in "Hell Camp." The differences between the "boss" and himself culminate in a terrific physical conflict, which results in the defeat of the "Hell Camp" boss. The night of the same day on which "Toppy" scored his great victory, the "boss" attempts to force his way into Helen's quarters; but "Toppy" is on the scene before this is accomplished. Rievers seizes "Toppy's" throat in a death grip and is fast choking him, when Helen throws open the door, near which the men are struggling, and shoots Rievers in the arm. The coward flees to a cave in the quarry nearby, and is pursued by the whole force of "Hell Camp," the members having overpowered their guards. There he holds them at bay until one of the leaders hurls a stick of dynamite into the cave, and "Hell Camp" Rievers, the Snow-Burner, is shattered to atoms.

"Toppy" buys the camp, and asks Helen to be his wife and to retain her position as bookkeeper. The release date is April 20.

"The Face of the Madonna"

Alice Joyce Has Very Pretty Part in Picture of Sentiment That Pleases and Entertains (Kalem—Three Parts).

Reviewed by Hanford C. Judson.

THESE three-reel Kalems are proving to be worthy offerings. This one, "The Face of the Madonna," tells a story of sentiment not quite so strong as the preceding one, "The Third Commandment," but I believe that, as a popular offering, it will run ahead of it. The story is new only in its development, which is fuller and more careful than that of most, so far as we remember, of all its predecessors. It was produced by Keanan Buel and has a very pretty part for Alice Joyce, which she fills in many of its scenes with much charm.

Scene from "The Face of the Madonna" (Kalem).

The central theme is the converting power exercised on both the artist, a rather loose man, and on his model, a girl burglar, of the picture of the Madonna and Child that he paints. The girl would never have consented to pose had he not discovered on her arm a bracelet she had stolen from his wife who, it chances, had left him as impossible to live with. He threatens to turn this girl burglar over to the police and so compels her

to pose. These conversions are only convincing through sentimentality. Not even here is the change of heart, particularly on the part of the artist, made strongly plausible; but one feels that such things might be and they do not offend—they are not against our humanity, but in favor of it, so the spectator is not so particular or critical.

The picture, as we have intimated, has much commendable acting and many beautiful scenes. Guy Coombs plays the artist; Helen Lindroth, his irritable wife; Robert D. Walker, the gangster whom the girl (Alice Joyce) marries just before he is killed by a member of a rival gang. She becomes a burglar under the tuition of her husband's father (James B. Ross) and refuses to go back to her own father, played by Henry Hallem. The principal backgrounds are city slums, the artist's home and an orphanage.

"Twilight Sleep" on the Screen

The Administering of Scopolamin and Its Effects Are Shown in Remarkable Film Prepared by Dr. Schlossingk.

DR. KURT E. SCHLOSSINGK, an associate of Professors Kronig and Gauss, of the Frauenklinik, Greiburg, Germany, where "twilight sleep" was discovered, has prepared a remarkably interesting picture showing every phase of the much-discussed treatment. The first public exhibition was at the West End theater, New York, beginning Monday, April 5. Preceding the showing of the picture, in two short reels, Dr. Schlossingk gave a brief lecture and after the film had been run he answered questions offered by the audience.

The scenes were photographed in a Brooklyn hospital under the auspices of the Motherhood Educational Society and give for the first time a scientificially accurate and comprehensive depiction of the administering of the hypnotic drug, scopolamin; its action during all of the stages through which a patient must pass and the resulting benefits. Dr. Schlossingk is shown at the bedside of a woman, superintending the treatment that begins with blood tests followed by an injection of scopolamin. When an hour has elapsed the memory of the patient is tried by simple means, the idea being to learn whether the drug has been sufficient to produce the "twilight state." If her memory is still active more scopolamin is administered. Blue glasses are placed on her eyes to increase the twilight effect and in the fourth or fifth stage of the treatment a bandage is sometimes substituted for the glasses.

Alternating with scenes, many of them close-ups, showing how the "twilight" mother lapses into a condition of semi-consciousness, feeling neither pain, nor apprehension, are pictures of the natural mother experiencing the torments that have been the heritage of women since time immemorial. One little incident gives a very human touch to the comparison. The two patients are in the same hospital when the silence is broken by a hurdy-gurdy on the street below. The woman under the influence of scopolamin continues to rest quietly, a contented smile on her lips, whereas her neighbor in the adjoining room is awakened to new agonies. No spectator will question the authenticity of these scenes, very well photographed and judiciously arranged to drive home the arguments in favor of "twilight sleep."

The woman under the care of Dr. Schlossingk is not conscious of having given birth to a child until the effects of the scopolamin have passed off and the nurse places the infant on the pillow beside her. Another significant part of the film has to do with the rapidity of the recovery of the "twilight" mother as compared with the slow improvement in the condition of her neighbor. The pictures of babies born under the new method are proof enough that they are in no way harmed by the semi-consciousness of the mothers. To end the film with a laugh, there is an amusing close-up of a bright little negro infant whose mother was among Dr. Schlossingk's patients.

Technically, the subject is admirably presented and in every way calculated to make more impressive the facts that the German physician includes in his lecture. Dr. Schlossingk has been in this country since last June and in addition to lecturing before medical societies in large cities, has directed clinics at many of the leading hospitals in New York.

Manager Drum Active in Nation's Capital.

Ben E. Drum, Washington manager, of the World Film Corporation is working hand in hand with the Maryland State Branch No. 36 of the Motion Picture Exhibitors' League of America in an endeavor to bring about better co-operative arrangements between the exchange men and the exhibitors, in that territory. He recently attended a big meeting and banquet given by the League and presided over by Marion S. Pearce, National President, where he was given the honor of a place on a committee of three exchange men and three exhibitors to formulate better arrangements. It seems that the entire committee is in favor of organizing a separate body which will ultimately result in an associated exhibitors' and exchange men's league. Another plan was to secure permanent quarters for the private projection of features which could also be made the headquarters for the exhibitors' league.

"His Convert"

An Edison One-Reel of Sudden Change in Characters Wrought by a Clubman's Lark.

Reviewed by Louis Reeves Harrison.

A GENTLE cynic and talented man of the world, portrayed by Marc MacDermott, is enjoying himself with a trio of boon companions in what has the appearance of being a club room, though this impression is dispelled by the

Scene from "His Convert" (Edison).

entrance of a Salvation lass on a begging tour—an occurence practically impossible. Marc contributes nothing to the cause and is reproached by his friends on the ground that the earnest workers who hold outdoor religious meetings do a great deal of good. The gentle cynic scoffs at the idea, saying that he could accomplish as much without half trying, without even sincerity—it is all a pretense. This leads to a wager, and Marc agrees to preach on the street corners for three nights in succession in proof of his assertion.

This is rather a novel proposition, and the story which follows is treated with a realism that makes it a difficult subject to handle. Mabel Trunelle impersonates a loose character in a manner so accurate that one can scarcely realize that she is the lady of light morals. She is staggeringly consistent in a role that is out of common for her, and her performance gives added force to the dual conversion. The story involves a double change in spirit, purpose and direction of life, for while the skeptical exhorter is engaged holding meetings in the open air for prayer and redemption animating his hearers by rare eloquence to follow better lives, he changes the course of her wayward career and deeply affects his own. He not only incites in her a desire for reformation, but circumstances growing out of her transformation bring him into active relations with her almost-hopeless situation.

The exhorter, lacking in sincerity and in any sense of solemn obligation to his Maker, is still a man of fine sensibilities, merely disgusted by cant and hypocrisy, hence he becomes interested in dead earnest before the time limit for his exhortations has expired. It is pity for a helpless human creature, not love for her, that actuates him in making her redemption complete. He bends the tremendous natural energies at his disposal to placing the girl beyond further persecution, where she can express the best that is in her. He affords her opportunity by enlisting her services as a co-worker at his meetings.

There is nothing unnatural about the story. It is quite possible—it may even have occurred, and, except for the admittance of a woman soliciting organization aid in a gentleman's club, the treatment is in close accord with the facts of daily existence. This is of minor importance to the humanizing theme. The idea that two-sided human nature is often driven by force of circumstances to its worst self-expression is not only common, but it is one which will usually engage sympathy. The most virtuous are secretly conscious of frailty. Through unexpected interest roused in his efforts to do good, the kindhearted cynic becomes an active agent in aiding the weak and erring, where, before, he was merely an ornamental member of society.

Life Photo Engages George H. Nagel.

George H. Nagel, formerly head property man of the Eclair and Peerless Companies, has been engaged by the Life Photo Film Corporation as head property man.

Mr. Nagel is reputed to be one of the most capable property men in the motion picture industry, he having taken courses in electrical engineering, architecture, interior decorating and landscape gardening, in order to more fully fit himself for his occupation. Mr. Howard Tobias will remain as assistant head property man.

Coming Biographs

"Adam Bede," "The Quicksands of Society," "The Children's House," and "When Hearts are Young."

Reviewed by Lynde Denig.

ONCE again the Biograph Company turns to the English classics for a subject. This time it is George Eliot's "Adam Bede," done into an appealing two-part drama of exceptional artistic merit. The completeness with which the director has expressed the spirit of the novel is the more surprising

Scene from "Adam Bede" (Biograph).

in view of the limits imposed by two reels, not much space in which to present a story of imposing proportions, and "Adam Bede" certainly is that.

Where omissions were necessary, however, they were effected smoothly, so that one never receives the impression of a tale only half told and characters drawn in fragmentary outline. The very fine production, suggestive of old England, save in a few unimportant instances, has much to do with the satisfying results. And of equal value is the acting of Louise Vale as the unhappy Hetty Sorrel, with Franklin Ritchie giving a sincere performance as Adam Bede. Miss Vale is particularly successful in interpreting the emotions experienced by Hetty. Her portrayal is thoroughly well balanced, alive with feeling and certain to excite sympathy for George Eliot's heroine. Alan Hale makes a suitable Arthur Donnithorne, Edward Cecil gives a forceful characterization of Martin, Hetty's uncle, and Gretchen Hartman plays Dinah Morris.

"The Quicksands of Society."

Much the same cast is used in "The Quicksands of Society," another two-part drama made by the Biograph Company in California. Mr. Richie is the husband, Miss Vale the wife, Mr. Hale plays their grown son and Miss Hartman is the designing, selfish woman who typifies "the quicksands of society." She, of course, is the means of separating husband and wife, who are re-united only after years of unhappiness and an automobile fatality that makes possible their re-marriage, for the husbad had divorced his first wife and wedded the adventuress. In the auto smash-up the troublesome woman is killed.

The human interest in this story, told with no small skill, is strong, and the characters are given some individuality; more, in fact, than one might expect in situations of such a familiar quality. In point of staging and photography, the film is not open to adverse criticism. Altogether "The Quicksands of Society" is a modern drama well above the average in the treatment given a popular theme.

Scene from "The Children's House" (Biograph).

"The Children's House."

Many newspapers and magazines have carried lengthy articles describing Dr. Montessori's method of training children, which brings, according to all reports ,astonishing results in youthful development. The object of this illuminating one-reel film is to present in picture form Dr. Montessori's youthful charges as they pass the day in one of his homes. A sort of doll's house, with everything on an appropriately miniature scale, was built in the Biograph studio and children of all ages and nationalities were photographed while playing, or working, the two are virtually the same in Dr Montessori's scheme. The youngsters are taught without the tedium of teaching and the audience is treated to such surprising spectacles as three-year-old girls deftly washing and drying pots and pans. The little tots are not posed for the camera; they merely move about naturally, delightfully free from self-consciousness and accustomed to doing things that ordinarily would be considered difficult by children several years older. It is unnecessary to comment on the educational value of a picture of this description and the interest it will arouse, especially among mothers.

"When Hearts Are Young."

A pretty light comedy love story in accord with the Biograph's present policy favoring something more refined than slap-stick burlesque. We have an Indian Summer love affair between a widower and a widow, the Springtime romance of their children and just enough plot to unite the two. The picture is pleasingly presented and if for no other reason would be welcome in that it brings Rea Martin back to the Biograph Company. Of late Miss Martin has been on tour with a "Peg O' My Heart" company. Others in the cast are Jack Drumier, Kate Bruce, Gus Pixley, Adila Comer, Irma Dawkins and Jack Mulhall. "When Hearts are Young" will be released April 23rd; "The Quicksands of Society" is scheduled for the 20th; "The Children's House" for the 26th, and "Adam Bede" for the 27th.

Two Studies in Life

"His Phantom Sweetheart," One Reel, and "Between the Two of Them," Three Reels, of the Vitagraph Portrayals.

Reviewed by Louis Reeves Harrison.

FIRST in favor with the audience is the one-reel "Phantom Sweetheart" of Earle Williams—he is both author and principal in the cast. He and Anita Stewart are heavy contributors to its popularity as capable and attractive interpreters, but it must not be overlooked that Ralph Ince has lavished a wealth of artistry on this little play. Then the story is in accord with the dream of many a romantic bachelor. He sees a beautiful woman all alone in the box opposite his own at the theater and becomes fascinated. That is as far as most of us ever get. She looks at him without recognition, but she notices that he is under the spell of her lovliness, and her lips tremble with a faint smile of delighted vanity. He sighs heavily. Nothing separates them but a tiresome old convention neither is bound to regard—why not fan this flame of mutual attraction into something warmer?

Why not? The lady's faint smile gathers significance, while

Scene from "Between the Two of Them" (Vitagraph).

her dark eyes send a wireless that is not to be mistaken. "Meet me in the lobby," she delicately indicates. He does so, much to the amazement of his friends. He accompanies her to her car; he escorts her home, and he there burns his ships behind him—he dismisses the chauffeur. The adventure grows in excitement and mystery until he chances upon the photograph of another man. "My husband," she explains with philosophical serenity. "He is now in a sanitarium for the

insane." So she believes, but he has escaped that night. She goes to an adjoining room; her white arm is seen waving; the lover starts to follow her; her dead body is flung out of the room, and the insane husband starts in to strangle Earle. He wakes up to find that he has been shaken out of a sound sleep by the man with whom he had an appointment at the club. Ralph Ince has handled the story within its natural limitations, quickening interest at every step in its progress.

If the same could be said of "Between the Two of Them," it would take superior rank, for it is fine play, admirably set and interpreted. Sidney Drew undertakes a serious role with the usual result—people expect to laugh at any moment—some of them do when there is no occasion for merriment—they bubble over. Both Drew and Mrs. Sidney perform in serious roles with discriminating taste—they are convincing in all that I have seen them do, but the natural length of "Between the Two of Them" is two reels. An audience compelled to sit and watch Mr. Drew put on his coat, pack up his things, write long letters, move in and out of doors and through hallways, is liable to be lulled into gentle slumber, or, at least, it will never be roused to unseemly enthusiasm.

The story is that of an intelligent wife materially aiding her husband in a critical revision of a contest play he has written. Fearing that he will not accept her suggestions, she conspires with a dramatic critic in affluent circumstances to send a second version to the contest. Her version wins, but she arouses the distrust of her husband by her unexplained interviews with the affluent critic and he nearly chokes her to death when she tacitly acknowledges her secret visits. The husband realizes his error when his play is produced and returns home to sue for pardon. Domestic misunderstandings afford a rich field for the playwright, but they are most interesting when they are brought about by sex differences. Delightful in comedy, Drew and Mrs. Sidney need some bigger opportunity to demonstrate their ability in serious roles.

"The Pursuit Eternal"

Something Original in a Two-Reel Fantastical Romance Appearing on the Universal Program under the Imp Brand.

Reviewed by Margaret I. MacDonald.

THE author of the story of this production has struck rather an original note, in spite of the fact that he has gone for the character of the story back to the days of romanticism and fairy tales.

As far as the reality of the picture goes, it is not intended, so we infer, that it should have much of this element. It has as many productions have not, a combined usefulness in being able to entertain children as well as adults.

John B. Clymer has written the story, and Stuart Paton has directed its conversion into film. This latter has been done with a pretty regard for the spirit of romance. Frances Nelson plays charmingly the role of the young woman who, tired of the prosaic life, fell to reading a book on the knights of old who were bold and brave, and dreamed that she was a maiden fair of those olden days, and that her knight had with his sword fought his way to her side. Curtis Benton plays the part of the young man who had similar sentiments regarding his uneventful existence. He also has a dream. The story culminates in a most thrilling and interesting manner, when the maiden is kidnapped by the agents of a secret band to which her father belongs, and is taken to the headquarters of the

Scene from "The Pursuit Eternal" (Imp).

band, where but for the interference of the modern knight, who overcomes his adversaries, dons the cloak and mask of one of them, the lady, and the last felled culprit would have been joined in bonds of holy wedlock, through the cruel wishes of her financially unbalanced father.

The modern and the ancient have been happily blended in the picture, and the impression left with the spectator is that he has been looking at a modern fairy tale which has succeeded, in spite of any compunctions which he might have on the matter, in interesting him. The production has been well staged, and is truly artistic. Photographically speaking it is good, and has the promise of being an excellent seller.

"The Lone Star Rush"

A Stirring Tale of the Australian Gold Fields, Produced by the Climax Company.

Reviewed by Edward Weitzel.

TO HOLD the attention of an audience through five reels of adventure with only a slight love story and two female characters to leaven the preponderance of males, material of an absorbing nature is required, and it must be fashioned into a photoplay by a skilled hand that will

Scene from "The Lone Star Rush" (Alliance).

utilize every opportunity for swift action and unbroken interest. "The Lone Star Rush" meets both of these requirements.

Adapted from the novel of the same name by Edmund Mitchell, the author of "The Lone Star Rush' is also the producer of the film version, and has succeeded in reproducing the atmosphere and depicting life in the Australian wilds, with convincing effect. The story starts off briskly, and never lags. An aged prospector is saved from perishing of thirst in the Australian desert by young Harry Murray. The old man has located, as he supposes, a valuable gold claim, half of which he gives to his preserver. His map is stolen by an unscrupulous adventurer named Potosi Jim, the thief, thus getting hold of the prospect, which does not turn out to be a rich find, after all. Murray and an elder brother go farther into the desert and come upon the skeleton of a shipwrecked sailor who, over two centuries before, had located an extensive deposit of placer gold and left a store of the precious nuggets. Aided by a map, also left by the sailor, Murray finds the nuggets and their source. The news of his discovery leads to a record-breaking rush to the new gold fields, the incidents of this exodus being flashed on the screen in a series of spirited and amusing scenes.

The defeating of the villainous Potosi Jim,—who fairly exhausts the bag of knavish tricks and dastardly deeds,—and the winning of the proper young woman, are matters of mere detail to young Murray, and everything comes to a comfortable conclusion.

The best things about "The Lone Star Rush" are the refreshing breath of outdoor life that blows through it, and the red-blooded manhood that generally accompanies existence in the open. Producer Mitchell has caught the spirit of his subject and visualized it with striking fidelity to fact, and with gratifying results. The fever engendered in the blood of man by his quest for gold, starts with the opening scene, and this eager unrest is maintained all through the progress of the melodrama. The work of the cameraman belongs in grade A, and the cast is equal to all requirements. "The Lone Star Rush" should yield a golden reward for its promoters.

Janet Beecher in "Fine Feathers."

The announcement that the Cosmos Feature Film Corporation is to present Miss Janet Beecher in the photoplay version of "Fine Feathers," by Eugene Walter, will undoubtedly prove of interest to exhibitors and photoplay goers throughout the country. Janet Beecher is so well-known to theater goers that it is hardly necessary for an introduction. Statuesque, beautiful, a woman of arts and possessing complete mastery of stage craft, Miss Beecher has appeared in many prominent productions and in the support of many equally prominent artists. The most recent and probably the best recollected play, and one in which Miss Beecher's acting received the unanimous support and acclaim of the press, was in "The Concert," with Leo Ditrichstein.

The "New Exploits of Elaine"

Episode I of the Continuation of the Pathe-Hearst Series Introduces Edwin Arden in an Interesting Character Role.

Reviewed by Margaret I. MacDonald.

"THE SERPENT SIGN" is the significant title of the first episode of the "New Exploits of Elaine." It is the sign with which Wu Fang (Edwin Arden) accompanies all of his interesting epistles, and is doubtless in a way emblematic of the character of the wily Chinaman.

The opening of the second part of the series has been made

Scene from "15th Episode of Elaine" (Pathe).

very discreetly, and introduces easily, without effort whatsoever, what promises to be another break-neck chase. Elaine Dodge is still in love with the detective, Craig Kennedy, Jamieson is still the humorous pal of Kennedy, but into the story has stepped, beside the Chinaman Wu Fang, old Aunt Tabby, an undiminutive, forceful character. For her Elaine has bought a house which formerly belonged to Lawyer Bennett. Here the old lady with her spouse is glad to "rest up" for a while, if she can stand the "haunts" as she calls the mysterious noises which she claims to hear about the place.

The buying of the home for Aunt Tabby brings the opportunity to get in touch with the hiding place of the millions which Bennett claimed to have hidden away. For when Jamieson has nonchalantly lighted his cigarette with an apparently blank paper from among the belongings of the dead lawyer, Kennedy discovers that something has been drawn upon it with sympathetic ink, and proceeds to reveal its meaning, whereupon the climax of this particular episode is brought about in an underground passage beneath the fireplace in Aunt Tabby's sitting room, Kennedy and Jamieson are smothered with poisonous gas from the mysterious box, and the Chinaman gets off with the box and its contents which to his surprise and disgust contains in lieu of the $7,000,000 expected to be found, a peculiarly set ring, of which we will hear more in the next episode. The work of Edwin Arden in his initial appearance promises interesting things for the future.

Terwilliger Back with Plays.

George W. Terwilliger, the Lubin writer and director, who has been in Florida since the first of the year with a specially selected company of Lubin players, has returned to the main studio in Philadelphia. The company included Ormi Hawley, Earl Metcalfe, Kempton Green, Herbert Fortier, Mrs. Fortier, P. Thad Volkman, Mae DeMetz, Hazel Hubbard, William Cooper and Torliev Corneliussen.

Terwilliger had a most successful trip through Florida, during which he produced a number of plays written by himself. These include "The Telegrapher's Peril," a two reel melodrama; "The Last Rebel," a two reel civil war drama, minus battle scenes; "The Man of God," a two reel drama of the castaway type; "Destiny's Skein," a three-reel drama, and "The Insurrection," a three reel South American naval drama, with some unusually spectacular features, and for which Terwilliger secured some remarkably fine pictures of the United States Navy in action.

In addition to these plays, Terwilliger completed Emmett Campbell Hall's play, "Such Things Really Happen," an expose of fake scenario writing schools, and secured exterior scenes for a number of other dramas that will be completed in the Philadelphia studio.

Manager Kulp Wins First Prize.

W. W. Kulp, the Cleveland manager of the World Film Corporation received the first prize for branch managers for the period starting January 25, and ending February 21. This amounts to $100, which is the cause of much competition on the part of the twenty-three World Film managers. Mr. Kulp's field comprises Northern Ohio, and is one in which he is very popular.

"Hearts in Exile"

Clara Kimball Young Gives Sterling Performance in Strong Story of Russian Life, Released by the World Film Corporation.

Reviewed by Lynde Denig.

JOHN OXENHAM'S novel must have told a very good story: either that or Owen Davis made it good when he adapted the incidents to a five-part drama released by the World Film Corporation. Clara Kimball Young is the star under the direction of James Young, who photographed the interiors in the Peerless studio and took his company to Saranac Lake for the exteriors, intended to represent the long, long way to Siberia. The snow scenes are splendid and indispensable to the production of "Hearts in Exile;" but the producers need not enlarge upon scenic attraction in extolling the merits of this picture. They may justly emphasize the worth of Mr. Davis's melodramatic tale and call attention to the unfailingly expressive acting of Miss Young. Furthermore, there is an able supporting company that should not be overlooked, notably the actors playing Serge Palma, Paul Pavlow and the Chief of Police.

Miss Young has the role of Hope, a young Russian woman devoted to the cause of the Patriots. She marries a wealthy man that she may have money with which to aid the poor. The Chief of Police, in love with Hope, has her husband sent to Siberia and a former admirer, a poor doctor whom she really loves, is sentenced to the Provinces. The husband and the doctor change places and in time Hope, who has followed the prisoners to Siberia, accepts Paul, believing her husband to be dead. Eventually he is killed that the story may end happily, but not until Mr. Davis has made the most of a number of dramatic meetings and misunderstandings.

Director Young opens the picture at a fast tempo, a trifle too fast, perhaps, but soon strikes a more natural pace and the acting profits in consequence. In depicting life in Siberia he allowed his two chief characters a cozy little cabin, hardly suggestive of the loathsome quarters supposed to be allotted

Scene from "Hearts in Exile" (World Film).

exiles. This approach to comfort may be accounted for by Paul's appointment as prison doctor. The ride for freedom over the frozen lake, the plunge through a hole in the ice and the final escape of Hope and Paul, provide tense scenes exceedingly well handled. All of the important characters were suitably cast and Director Young was fortunate in his choice of "supers." "Hearts in Exile" was cordially received at the New York Hippodrome.

Hires Special Train for "The Commuters."

One of the last scenes in George Kleine's "The Commuters" was completed last week when an entire special train on the Erie Railroad was hired to finish those scenes in which Larry Brice, his friend Rolliston and their new-found acquaintance in the person of "Sammy," the cabaret orchestra leader, start homeward after a wild night in the restaurants.

This is one of the funniest scenes in the picture and in order to get all the humor possible from the situation, the director decided to engage the special train which consisted of an engine, baggage car and four coaches.

Florence Tempest Appears in Pictures.

It is no easy matter to suddenly drop out of a world of music and dancing, where you have had the enthusiastic response of an appreciative audience, and confront the eye of a moving picture camera, but it can be done, and done well. Florence Tempest demonstrated this when she took a temporary leave of absence from the vaudeville team, "Tempest and Sunshine," and contracted with Phil Gleichman to appear in Comedy-Star releases.

Manufacturers' Advance Notes

DUSTIN FARNUM IN "CAPTAIN COURTESY."

As its next release, Bosworth, Inc., announces Dustin Farnum, the popular star of both screen and stage in "Captain Courtesy," a thrilling drama of the early California mission days, by Edward Childs Carpenter.

The production of this photoplay was one of the most stupendous undertakings yet attempted by the well known producers and many large scenes were secured in the face of unusual difficulty and expense. A vast ranch was leased especially for the taking of this subject, which offered one of the most beautiful locations in the picturesque country

Scene from "Captain Courtesy" (Bosworth).

among the mountains. So inaccessible was this location that quarters had to be built for the company in order to avoid the dangerous travelling on the adobe soil during the rainy season and to waste as little time as possible.

Dustin Farnum is supported by an exceptional cast including Herbert Standing, Winnifred Kingston, Courtenay Foote, Carl Von Schiller and Winona Brown, who enacts the role of the padre of the mission; Courtenay Foote, as the spy, Winnifred Kingston, as Eleanor the ward of the padre, Carl Von Schiller as Jocoso, and Winona Brown, in the role of an Indian Servant. "Captain Courtesy" will be released on the Paramount Program, April 19th.

"SOME SOUL OF GOODNESS" (World Film).

Emma Dunn in the touching stage play of "Mother" revealed to us something of the maternal instinct—the unquenchable love of offspring. Miss Dunn, plays the same part in the five reel William A. Brady-World Film Corporation's picturization of the play, which was released several months ago.

"Mother" is a popular and pathetic picture and Mrs. Ohming, who runs the Starland Theater at Michigan City, Indiana, realizing these characteristics of the film and wishful to give the inmates of the State Prison in that city a chance of profiting by its lessons, had the picture shown to them recently.

"There is some soul of goodness in things evil." Several of the convicts appeared genuinely affected and influenced by Emma Dunn's fine, heart reaching powers. One prisoner wrote to the Warden praising the picture for its fidelity to life; whilst the Warden himself quoted specific instances in which, to his knowledge, the self-sacrificing devotion to her children, shown by Miss Dunn, in the film, had induced some flagrantly erring men to turn over new leaves and play the game of life in a more straightforward fashion than before.

Harry Weiss, the World Film manager in Chicago, vouches for the authenticity of this case. Harry produced documents, and therfore must be believed.

The sentiment of the episode is admirable. The world would be a more tolerable place, after all, to live in, if we thought more of our mothers and treated them better than we (most of us) do.

"Your mother is your one disinterested friend in life; and if you offend her, or lose her, you'll suffer indeed." Weiss says the incidents quoted made an impression on him. He's not the only one.

"BUNKS BUNKED" (Mina).

A one-reel comedy featuring Harry LaPearl. Bunk is a wealthy old cronie who insists that his exalted financial position demands that his daughter marry only a rich young man, whose social status is assured. Accordingly, when a count arrives in town, Bunk invites the nobleman to attend a party at his home and to meet his daughter.

Daughter doesn't like papa's idea, for she is in love with a young man who has saved her from the hands of two ruffians who attempted to snatch her purse. She advises her saviour of the situation and after much trouble he succeeds in breaking into the party. With Miss Bunk he decides to break up the affair and when all guests have flown to carry off his prize. His attempts in this direction, while not particularly successful, are the means of providing a whirlwind of fun.

Harry LaPearl plays the favored young man in his usual funny way. Nettie Noges is the daughter, and "Spook" Hanson the count. The comedy is well directed and played, the photography good and clear, and the picture as a whole is quite up to the standard set in previous MinA releases.

TO PRODUCE "THE INNER SHRINE."

The Pre-Eminent Film Company, James Durkin, director, has purchased through National Play Bureau, (A. G. Delamater), the film rights for Channing Pollock's play, "The Inner Shrine." Miss Maude Fealey will be starred in this production.

"MAVIS OF THE GLEN" (Laemmle).

Ella Hall makes a charming figure in "Mavis of the Glen," a three-reel Laemmle drama which is to be released on April 21. The heroine of "The Master Key" serial makes a delightfully winsome little mountain girl and her fair blonde beauty was never seen to better advantage in the latest of Robert Leonard's feature releases.

Supporting Robert Leonard and Miss Hall in the cast are Harry Carter and Robert Chandler. Most of the action takes place along the sea-coast of Southern California. One of the smaller Universal yachts was used in the taking of the picture. Incidentally, Louise Orth is presented, just for the one picture, in a serious play. "The Lillian Russell of the Pacific Coast" is too badly needed in those screaming L-Ko's, however, to enable Director Leonard to use her often in his feature productions.

That inimitable Billie Richie would raise a long wild howl if his pictures were robbed of the fair-haired beauty and so it is planned to return Miss Orth to him at the earliest possible moment so there won't be any hard feelings in comedy lane.

In "Mavis of the Glen" Ella Hall enacts the role of a simple

Scene from "Mavis of the Glen" (Laemmle).

mountain lass who marries a society man. Her mother-in-law makes the pretty little girl feel her position keenly and, hurt by her husband's neglect, the girl of the glen deliberately sets out to make herself the most attractive weedless widow in the Los Angeles millionaire colony. Her success and the amusing complications which follow bring the feature to a happy conclusion.

"FRAUDS" (Essanay).

A knotty problem is developed in "Frauds," a three-reel photodrama by Harry Sheldon, released May 1. It deals with the world of the criminal class, in which two crooks plot to blackmail wealthy men by using a girl as their tool. In this case, however, the girl they employed is a detective seeking evidence against them. She carries out their plot just as they outline it to her, and at the end when they expect to reap their reward, they find that she has got them in the toils of

Scene from "Frauds" (Essanay).

the law. The problem evolves around the use of a federal law which the two crooks try to make use of to collect their blood money. Edna Mayo and Bryant Washburn, as the leading characters, make this an unusually strong play. It is full of dramatic situations from beginning to end.

LINCOLN WILL PRODUCE "THE WHISTLING MAN."

E. K. Lincoln, of the Lincoln Players, completed negotiations, through Frank Henry Rice, of 145 West 45th street, for the motion picture rights to "The Whistling Man," by Maximilian Foster. "The Whistling Man" needs no introduction to the American reading public, as it was the most widely read serial to receive publication in the Saturday Evening Post.

This is Mr. Foster's first dip into the motion picture field, and the combined efforts of Mr. Foster, as author, and E. K. Lincoln, as producer, will secure results that will bear watching.

STREETS BUILT FOR MUTUAL PICTURE.

W. Christy Cabanne, the Mutual director, already has added authority and distinction to his fame by his work on the second of the now famous Mutual master pictures, "The Lost House," by Richard Harding Davis. He has attained results equally excellent in the production of the master pictures

Street Built for Scenes in "Enoch Arden."

"Enoch Arden," an adaptation of the poem by Tennyson. In staging these productions Cabanne erected two complete streets behind the Mutual studios. On one of them occurred the realistic fire scenes in "The Lost House." The other is used for "Enoch Arden," and is an early nineteenth century setting.

SWORD PLAY IN "THE FENCING MASTER."

Thomas Jefferson, Frank Bennett and Teddy Sampson play the leading roles in "The Fencing Master," a two-reel Majestic drama in the Mutual program. Monsieur La Rogue conducts a fencing academy and is bringing up his young nephew there when a woman dies in the apartment above. Taking pity on the dead mother's orphaned daughter, he adopts the girl as a playmate for his nephew. The girl studies music. When the two are grow they fall in love.

At the music studio the girl meets an expert duellist, an old

Scene from "The Fencing Master" (Majestic).

libertine named Marode. Knowing Marode's character, when he seeks the girl's favor, the nephew challenges him. Old La Rogue, semi-paralyzed, is wheeled to the scene and when his nephew is wounded in shocked into a full recovery. He seizes a sword and in the course of a thrilling fight he succeeds in killing Marode, and the girl and his nephew are happily reunited.

REAL ATMOSPHERE IN "THE LILY OF POVERTY FLAT."

Eight champion broncho busters, rope-throwers and rifle and pistol shots have formed part of the colony of actors and actresses at Boulder Creek, where the California Motion Picture Corporation for the last month has been filming the exterior scenes of the new Bret Harte photoplay, "The Lily of Poverty Flat," in which Beatriz Michelena is starred, and which will be released by the World Film Corporation. They help to make the all-star cast which supports Beatriz Michelena in this five-reel moving picture showing the exciting days of '49 in a Sierra gold mining camp.

"SHE WALKETH ALONE" (American).

Miss Vivian Rich, in the character of a nurse, fills a very distinctive role in "She Walketh Alone," a drama produced by the "Flying A" Company at the American Studios under the direction of Reaves Eason. The emotional acting of this popular screen star is well known to picture lovers and the scenes portraying the nursing of the man she has rejected through his delirium, and guiding his wife into paths of

Scene from "She Walketh Alone" (American).

happiness, furnishing a striking example of her talent. Charlotte Burton, David Lythgoe, Jack Richardson also portray clever interpretations which help to make this photoplay a very attractive offering.

IRENE FENWICK IN "THE COMMUTERS."

Irene Fenwick, who has just completed her work as Hetty in George Kleine's filming of "The Commuters," that popular James Forbes' comedy, has some interesting things to say concerning her experience. "'The Commuters' is my first picture," says Miss Fenwick, "and I have certainly learned a great many interesting things about gesture, movement and facial expression that I didn't know before. Acting for motion pictures should be incorporated into every course of training for actors. The training that one derives by watching one's self is most valuable. You learn so many things about your acting through self-criticism, which is, of course, the most stringent. In no other way can you see your own mannerisms, your own characteristics so well. You can see when you are exaggerating and when the facial expression is inadequate.

"But it is hard work," continued Miss Fenwick, who is appearing daily in "The Song of Songs" at the Eltinge Theater, "rehearsals every day besides my regular performances. I hope I will not find too many flaws in my acting. I think success in picture work depends more upon personality, on appealing mannerisms and on true acting ability than on anything else. And while it requires a direct and forceful telling of the story, there is far more room for subtlety and delicate delineation than most observers fancy."

Scene from "The Commuters" (Kleine).

"THE COINER'S GAME" (Pasquali).

"The Coiner's Game," most recent of the Pasquali pictures to arrive in this country for distribution through the Picture Playhouse Film Co., dated for release March 29, introduces as principals Maria Jacobini, Ramolo Giannetti, Jack de Angelis and John Williams, players whose work in previous Pasquali releases has attracted very favorable attention. As the title indicates, the story is one of the operations of counterfeiters.

Scene from "The Coiner's Game" (Picture Playhouse).

The big thrills result when the arch conspirator is hurled into a river to drown in a box in which he has sought refuge from the police, and a little later, when the lovers in the story are rescued in the nick of time as water rising in a subterranean chamber in which they are imprisoned has crept slowly up until only their heads are to be seen. The picture is in five parts.

"THE HOUSE OF SECRETS" (Lubin).

The first installment of the "Road o' Strife," entitled "The House of Secrets," bids fair for a very interesting and dramatic series. The story is evidently woven around the early experiences of Alene, a girl who has been brought up in a very mysterious manner by an old recluse who has never permitted her to see anything of the world, outside of the dingy old house in which they live. Arriving at maturity she unconsciously feels a longing to escape from the dominion of her guardian and the mystery of her surroundings. In an unguarded moment she wanders forth and meets Robert Dane, a worthy man, who opens up to her simple mind a new existence. To him, however, she appears to be demented, and he takes the girl back to her home. There she encounters a gruesome sight—her guardian lies upon the floor covered with blood. She sees no assassin, but grasping the portieres from the outside she sees a hand on which is a strangely designed ring. She flees back in horror to Robert Dane, who with her investigates, but finds that the body has been removed and no signs of the perpetrator of the crime. The cast of this first episode is extremely strong, including Crane Wilbur and Mary Charleson. The story is written by Emmett Campbell Hall.

Scene from "The House of Secrets" (Lubin).

OUTLOOK FOR LUBIN SPECIALS.

The announcement recently made by Ira M. Lowry, general manager of the Lubin Company of Philadelphia, that his company would release their big special feature productions direct to exhibitors has created much interest. A New York office will be opened in the Mecca Building at 48th street and Broadway within the next few weeks and at about the same time distributing offices will be opened in other large cities.

The Lubin Company has a number of important productions ready for release as soon as distributing plans are arranged in detail. Among these masterpieces are "Eagle's Nest," by Edwin Arden, in which Arden and Romaine Fielding are featured; "The Sporting Duchess," Cecil Raleigh's comedy drama, with Rose Coghlan and Ethel Clayton, and supported by George Soule Spencer; "The Valley of Lost Hope," a spectacular drama by Shannon Fife, in which Romaine Fielding is featured; "The District Attorney," Charles Klein and Harrison Grey Fiske's well-known drama, with George Soule Spencer and Dorothy Bernard; "The College Widow," George Ade's sparkling comedy, featuring Ethel Clayton and George Soule Spencer; "The Evangelist," Sir Henry Arthur Jones' powerful drama, in which Gladys Hanson is starred, supported by George Soule Spencer, and "The Climbers," by Clyde Fitch, in which Gladys Hanson will be featured and supported by an all-star cast of Lubin players.

Among the other big features now in the making or shortly to be produced are "The Light Eternal," by M. V. Merle; "Mrs. Dane's Defense," by Henry Arthur Jones; "The Great Divide," by William Vaughn Moody; "The Woman in the Case," "The Truth," "Captain Jinks," by Clyde Fitch, and a number of other famous plays.

"THE GREAT EXPERIMENT" (Selig).

"The Great Experiment" is a Selig two-reel drama to be released Monday, April 19th. It was produced by Thomas Santschi, from the scenario written by James Oliver Curwood and features Bessie Eyton and Thomas Santschi, in an unusually strong plot. Clear photography, good acting, and entrancing scenery causes this Pictureplay to be classed among the extraordinary releases.

John Morning, rich and without family dreams of the things

Scene from "The Great Experiment" (Selig).

that might have been. He discovers a poverty-stricken woman, who is fatally injured, takes her to her home where she dies, and John Morning assumes charge of the woman's beautiful daughter of fourteen, Ritta. He determines to try his "great experiment" and Ritta is unaware of whom her benefactor is. He gives the girl wealth and then for five years he buries himself with a scientific expedition in India. In Bombay he encounters Ritta and her chaperon, and learns to love the girl. This fact fills him with grief, for at forty-five he knows he is old enough to be her father. Ritta and Morning become good friends aboard ship. She confides to him of how years ago a stranger had taken her from poverty and despair and given her all she possesses today. She also expresses her gratitude.

Then Ritta discovers the true identity of John Morning. She has learned to love him, and she devises a scheme whereby she will make Morning believe that she loves him without letting him know that she has discovered his identity. Ritta writes a letter to the man back home that she cannot marry him; that she loves another man. She causes John to find this letter, and his despair gives way to joy.

HUGH HOFFMAN'S STEREOPTICON PUBLICITY STUNT.

An automatic stereopticon machine for the exclusive display of photoplayers' portraits is something that has been just inaugurated by Hugh Hoffman, the well known motion picture journalist and publicity man, in the large window of his office in the Gaiety Theater Building, New York, overlooking Long Acre Square. This new scheme has proved to be very successful owing to its practicability and to the prominence of the location, which is in the very heart and center of New York's theater district. This is something brand new in the way of inexpensive publicity for actors and it gives promise of coming decidedly into vogue along this part of Broadway.

The idea of a stereopticon display is not new but in holding it exclusive to people in the photoplay business, Mr. Hoffman has really done something for the profession. Some of the subscribers are:

King Baggot, Arthur Ashley, Lottie Briscoe, Harry Benham, Clifford Bruce, Hector Dion, Romaine Fielding, William Garwood, Darwin Karr, Pete Lang, Kathryn Lee, Earl Metcalfe, Ben Wilson, Frank Powell, Harry Spingler, Crane Wilbur, William Riley Hatch, Betty Nansen, Clara Kimball Young, Vivian Martin, Robert Warwick, Billy Reeves, Billy Potter, Charles Eldridge, William Farnum, Howard Crampton, Theda Bara, Arthur Leslie, William West, Beverly Bayne, William N. Bailey, Helen Dunbar, Bob Daly, Claire Whitney, Edwin Arden. Nicholas Power, manufacturer of the well known Power's 6A projection machine is also represented.

FAVORITE IN AMERICAN PRODUCTIONS.

Wm. McDonald, who formerly played burlesque lover parts with the Keystone players during the last eight months, has been engaged by Pres. S. S. Hutchinson of the American Film Manufacturing Company and assigned a part in the production of the coming four reel American Distinctive Creation "The Secretary of Frivolous Affairs," as adapted from the novel published by the Bobbs-Merrill Company. Mr. McDonald is also well known on the speaking stage having appeared in a leading part in "Madam Sherry" and other successful plays.

WHO UNITED EXCHANGE MANAGERS ARE.

Under the experienced guiding hand of General Manager J. C. Graham, whose personal knowledge of every exchange in the country makes him a veritable expert on the subject of film distribution the United exchanges now form a splendid picture renting organization. The managers of the different distributing offices are all experienced exchange men, well known in their different localities and prominent in motion picture activities.

Among the United managers are found the following interesting names: Fred Holderman of New York; Fred B. Murphy of Boston; B. Amsterdam of Philadelphia; Harry Marsey of Buffalo; H. A. Lande of Pittsburg; Sidney B. Lust of Washington; W. McWilliams of Cleveland; S. B. Kramer of Indianapolis; H. M. Coffey of Cincinnati; D. J. Chatkin of Chicago; Robt. M. Savini of Atlanta; Paul L. Ford of New Orleans; A. H. Kauffman of Memphis; Sam Werner of St. Louis; F. L. Kiltz of Kansas City; W. L. Merrill of Minneapolis; E. T. Peter of Dallas; J. C. Woolf of Denver; A. Walker of Seattle; G. J. Elkre of San Francisco; Nicholas Palley of Detroit; A. H. Fisher of Montreal; H. Fisher of Toronto; L. J. Schlaifer of Calagry; A. Weinfeld of Winnipeg; W. B. B. Smith of London; H. A. Kyler of Davenport; Chas. Moss of Charlotte; J. L. Yates of Baltimore; Nathan Offer of Salt Lake City; J. W. Dumont of Spokane; W. A. Stone of Portland; A. B. Lamb of Los Angeles; A. L. Branch and J. J. Amsterdam, Harrisburg, Pa.; H. A. Kyler, Davenport, Iowa.

NEW PRODUCING CONCERN JOINS ALLIANCE.

The Dramatic Producing Company, recently organized in Los Angeles by Frank J. Baum have completed all arrangements with President Cobe of the Alliance Films Corporation to release their productions on the Alliance Program. Mr. Baum's first production is "The Little Grey Nun of Belgium," now in the making.

The star of the initial release will be Miss Catherine Countiss, and the supporting company includes David Proctor, who played with Miss Countiss in several of her stage successes, while Betty Pierce, another notable player, will be seen as the Mother Superior. Elaborate settings have been constructed and the properties called for by the 'script have kept a force of workmen busy for the past two weeks.

Mr. Baum, who was a recent visitor in New York, secured the film rights to several of the most successful works published during the past year, and as soon as the present production is completed work will immediately begin upon one of these subjects.

Frances Powers has been retained as director of the new company.

Mr. Powers for a long period was connected with the Famous Players, where "The Ring and the Man," "The Redemption of David Carson," "The Port of Missing Men," and several other pictures were made under his direction.

STANDARD FILM SERVICE GETS STATE RIGHTS.

The Standard Film Service Company, Columbia Building, Cleveland, Ohio, under the management of H. Charnas, has arranged for the exclusive exhibition rights of the Great Northern Film Company's productions for the states of Ohio and Michigan.

Mr. Charnas is favorably known throughout his territory. Three years ago he opened the Cleveland branch of Warner's Features, Inc., and conducted same along lines which rendered this office the most successful. Charnas recently organized the firm of which he is now the head, and which already is recognized as a leading feature exchange in Ohio and Michigan.

Since its organization the firm has opened a branch at 411 Henry Smith Building, Detroit, and others are to be established shortly at Cincinnati, Columbus and Toledo.

VITAGRAPH SECURE TWO POPULAR PLAYS.

The Vitagraph Company announces that it has secured for picturization, two of the most popular plays of the past decade. "The Writing On the Wall," which was originally produced by Olga Nethersole, and "Glorious Betsy," in which Mary Mannering starred with success. Both plays lend themselves admirably to photo-drama production and a strong Vitagraph cast is being selected for their presentation on the screen.

CAMERA CATALOGUE.

One of the recent catalogs received for our files was that of the Motion Picture Apparatus Co., Inc., of New York. It gives illustrations of the English, Moy and Prestwick cameras, of the French Pathe models and the German Ernemann camera, together with descriptions and prices of lenses, tripods and attachments. This company are also agents for several makes of printers, perforators and other laboratory equipment.

KLINE'S "WHO'S WHO," TO BE RELEASED MAY 10.

May 10th has been set as the official release date for the Kleine comedy "Who's Who in Society." This is one of the American-made subjects and features Della Connor, Dan Moyles, Kate Sergeantson, Will H. Powers, and other well known Broadway players. The subject is in four parts. Bookings are being made through the Kleine Branch Offices for engagements commencing May 10th.

"A SOUL'S TRAGEDY" (United-Ideal).

In the role of "Nell," the little hunchback sister, in a "Soul's Tragedy," the beautiful two-reel drama which will be released on the United Program April 12, the excellent sympathetic character work of Miss Bessie Clark will make her future as an actress of exceptional talent. It is the quiet, sweet unselfish, deep-thinking soul of a girl who has missed the happiness which is the inherent right of every girl because she is a cripple that Miss Clark has to portray, and this she

Scene from "A Soul's Tragedy" (United-Ideal).

does in every movement of her body and every expression of her face. The two-reel film, "A Soul's Tragedy," is perhaps one of the most truly beautiful pictures which the Ideal Company has recently made.

The splendid work of Miss Clark will only make her still more greatly loved by the followers of the United Program who have come to look for her face when Ideal Films are shown. The part of Mavis is excellently played by Dolly Larkin. "Carl Randall," "Richard Allen" and the little sister "Clara" are convincingly interpreted by George Larkin, Lindsey J. Hall and Clara Horton.

"THE FACE OF FEAR" (Lubin).

In this number the plot of the drama thickens and becomes more intense. A Mystery is solved to the audience, but not to the interested characters of the story. Caleb Jerome, a private banker, confesses to his son, Gilbert that it was he who struck down the old professor, his object being to secure the estate of Alene, which he believed Gershom to possess. In doing so, however, he had sealed his own undoing for the memory of the deed wrecks his reason and every face he meets wears the mask of his victim. The hallucination kills the old banker and his son continues the course of crime that his father had mapped out to secure the fortune. Alene is tenderly cared for by an old Doctor Duncan and his wife. He does not think the girl demented but as sane as was Eve fresh from the hand of God, with simple frankness and purity in her love of Robert Dane, who represses his love thinking it would be unfair to marry him before a greater knowledge of the world enables her to choose a husband wisely. Emmett Campbell Hall has certainly evolved a strange and powerful story and the Lubin company is giving it every advantage.

PICTURE PLAYHOUSE WAR PICTURES.

Working prints of the big European War pictures which are being exploited by the Picture Playhouse Film Co., 71 West Twenty-third Street, New York, were delivered to the company's offices Monday, March 29th, the delivery ending a series of "adventures" quite in keeping with the subject matter on the film. The prints have been distributed to the company's various branch offices throughout the country and exhibitors who have been anxiously awaiting them for a number of weeks will now be able to realize on the pulling power of the pictures. The war pictures have been arranged in two separate sets, each set comprising four reels.

MAKING CHILDREN'S PICTURES.

The demand of the children of the country for motion picture subjects dealing with their lives has become so great that the Reliance is devoting considerable time and talent to childhood themes. Director F. A. Kelsey and a company of three children are now at work in the Los Angeles studios on the latest of these, "The Little Soldier Man," which deals with the adventures of a bad boy who stole a little girl's doll. The doll, played by Bobby Fuehrer, comes to life and avenges its fate upon the boy. Mildred Harris is Mildred, the little girl, while Paul Willis is the bad boy.

BUSINESS GOOD FOR TICKET SELLING DEVICE.

The Automatic Ticket Selling & Cash Register Co. report their March business as the biggest in their history. They have taken on several additional salesmen. Mr. Collier, who is well known to the Moving Picture theater owners, will have charge of the Amusement Park and other interests of the company in and around New Jersey. Mr. Herfield is traveling through New York State. N. Hymans has been traveling through the New England States. E. S. Bowman is out on an extended western trip and Mr. Simeral is looking after the interests of the company through Pennsylvania and Ohio. All of the salesmen are reporting good business and speaking optimistically of business conditions with the moving picture theaters.

UNITED NOW HAS TEN PRODUCERS.

With the addition of the Colonial Motion Picture Corporation, the United Motion Picture Producers, Inc., now form a powerful group of ten large motion picture manufacturing companies contributing weekly releases of one and two reel subjects to the United Program. Of these ten studios, three are located in southern California and produce the "Premier," "Luna" and "Ideal" pictures; one is in Fort Lee, New Jersey, producing the "Superba" pictures; one is in Yonkers, New York, producing the "Starlight" pictures; two are in Flushing, Long Island, producing the "Empress" and "Regent" pictures; one is in Colorado Springs, Colorado, producing the "Lariat" pictures; while "Grandin" pictures are produced in New York City, where the Colonial's big studio, producing the new "Cameo" pictures, is also located.

"THE COMMUTERS," FOR RELEASE APRIL 26TH.

The Kleine Offices announce the release of "The Commuters" featuring Irene Fenwick, April 26th. Bookings are now being made through the various Kleine Offices commencing with that date. "The Commuters" is founded on the successful stage comedy by James Forbes and was filmed in the Kleine New York Studios with a star cast including Charles Judels in the role of "Sammy," George Le Guere as Larry Brice, Dan Moyles, Della Connor and others.

"THE AVENGING CONSCIENCE" AND "THE ESCAPE" RELEASED.

Since "The Birth of a Nation" has opened to such a phenomenal run in New York, it has been decided by the Wico Booking Offices to release two of Griffith's other masterpieces, "The Avenging Conscience" and "The Escape." With one or two exceptions, neither of these features have been released to exhibitors in New York, the Strand theater and a few others having played "The Avenging Conscience," and "The Escape" has been shown at the Cort theater. By releasing these films at this time when New York is Griffith mad, the exhibitor gets the advantage of a twofold advertising medium, as the initials, D. W., have become as well known to the film world as "The Birth of a Nation" itself.

JOHNSON-WILLARD FIGHT PICTURE SLIDES.

From the ringside at Havana to 67 West 23rd street, New York, is a big jump, but the Novelty Slide Company were very fortunate in securing authentic photos of the big championship battle fought on April 5th.

The slides are wonderful views of the big moments of this fistic battle and will prove a big feature for any theater. There are twenty big scenes in the set; the views are all beautifully hand-colored and attractive posters are furnished.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF AUGUST 24, 1912,

of MOVING PICTURE WORLD, published weekly at New York, N. Y., for April 1, 1915:

NAME OF — POST OFFICE ADDRESS.

Editor, John Wylie.....17 Madison Ave., New York

Managing Editor, John Wylie..17 Madison Ave., New York

Business Managers, { John F. Chalmers / Eliza J. Chalmers / John Wylie } 17 Madison Ave., New York.

Publisher, Chalmers Publishing Company, 17 Madison Ave., New York (a New York corporation).

Owner, Chalmers Publishing Company, 17 Madison Ave., New York, the stockholders of which are James P. Chalmers, Eliza J. Chalmers, John F. Chalmers and John Wylie, all at 17 Madison Ave., New York.

Known bondholders, mortgagees, and other security holders, holding 1 per cent. or more of total amount of bonds, mortgages, or other securities—None.

JOHN WYLIE,
Business Manager.

Sworn to and subscribed before me this 2nd day of April, 1915. BLODWEN W. JONES,

[Seal.] Notary Public, N. Y. Co. (83).

Certificate filed in N. Y. County, Register's No. 7057.

(My commission expires March 30, 1917.)

NOTES OF THE TRADE.

THE NEWEST CALIFORNIA Motion Picture Corporation release in which Beatriz Michelena will be seen is "A Phyllis of the Sierras." This production will be released through the World Film Corporation on May 31st, and will be the fourth of that noted Western organization's features to be released through the World Film Corporation.

* * *

Francis X. Bushman has returned to the Essanay studios in Chicago after two weeks spent at the Panama-Pacific Exposition, where he was the guest of the Panama-Pacific Motion Picture Exhibitors.

* * *

The employees of the Lubin Company in Philadelphia have organized a yearly beneficial association. The majority of the players are members and the officers are Colonel Joseph W. Smiley, president, Isador Schwartz, treasurer, and Donald Scott, secretary.

* * *

Morris Lobel, formerly salesman for the New York branch of the World Film Corporation, has been transferred to the Washington office of that company.

* * *

"Mystery of Dead Man's Isle," is a story in one reel written by James Oliver Curwood which will soon be released by the Selig Polyscope Company.

* * *

Harry Todd appeared for the first time in photoplays as a black face comedian in the western Essanay comedy "A Coat Tale." This is a wide deviation from his usual role, but he plays the part with a sense of humor that keeps the audience convulsed with laughter.

* * *

Edwin Cobb, who acted in "Across the Border" with the Colorado Motion Picture Company, when Grace McHugh, the leading lady, and the camera man were both drowned during the process of making the picture, is doing excellent work with O. B. Thayer and the Pike's Peak Company, whose productions are released by the United Film Service, who are now making a series of two reel westerns written by William V Mong, the new assistant director of the company.

* * *

Charles Chaplin knocks two men in an auto off a dock into the bay at San Francisco in taking a scene for "A Jitney Elopment." Leo White as the Count de Ha Ha and his prospective father-in-law pursue Chaplin and his sweetheart who are eloping. After a long chase Chaplin runs into the pursuing machine, knocking it clear into the bay.

* * *

William Faversham will close his theatrical season about May 24th and will begin work immediately upon his first screen production which will be staged at B. A. Rolfe's eastern studios. The title of Faversham's first piece has not been selected as yet.

* * *

Miss Lottye Fowler and her husband Will Sheerer, are playing leading roles for the Ideal Company on the United Program, at Hollywood. Miss Fowler has been the star in a number of society plays, and Mr. Sheerer has been playing character roles. At present they are appearing in a series of Western dramas.

* * *

Guy Oliver, one of the stars of the western Selig stock company, is 35 years of age. He left the stage in 1909 and joined the Lubin Company. From there he filled a year's contract with the Eclair and was next associated with Kinemacolor. He then joined the Selig forces.

* * *

J. E. Robin has resigned his position as sales manager for the Precision Machine Company. He has not yet announced his plans for the future.

* * *

Vitagraph Director Wally Van, who has been to Lake George, N. Y. putting the finishing touches to "Love, Snow and Ice," the three-part sequel to "Love, Luck and Gasoline" reports that he has secured exceptional Winter scenes including ice-boat racing in which the camera caught the boats as they were going not less than sixty miles an hour.

* * *

M. H. Livingston, formerly connected with the Peoria Film Exchange, Inc., which retired from business on Febraury 10th has opened the Livingston Film Company, a completely equipped film exchange and supply house, at 505 Fulton street, Peoria, Ill.

* * *

Chester B. Clapp, more recently of the Biograph Company and previously on the staff of the New York Dramatic Mirror, has been engaged by Script Editor Frank E. Woods for the Reliance and Majestic scenario department, in Los Angeles.

* * *

The Diamond Curtain Company has been formed in Cleveland by L. J. Shafranek and J. J. Moonan to manufacture and sell the Diamond Screen.

* * *

Hayward Mack and Harry Lichtig are writing a scenario for Richard Carle, in which the World Comedy-Star comedian will have an opportunity for mastering a new characterization other than his usual ones of the hen-pecked husband or the absent minded professor types.

* * *

Winifred Greenwood, Edward Coxen, John Steppling and Josephine Ditt are especially suited by the parts assigned them in the one part picture, "The Problem." The story deals with the question of whether a young girl should marry for money in order to repay a mother who has made many sacrifices for her.

* * *

Herbert Brenon, director, has left for Montreal, Canada, with a company of players to make scenes for a photoplay, the name of which has not yet been announced.

* * *

Will E. Ellis, a former member of the Mutual Hollywood scenario department, passed away early on the morning of Thursday, March 25th, at his Hollywood home, leaving a widow and one child. He was well-liked in the studio and all are deeply affected at his sudden death.

* * *

Priscilla Dean, remembered for her work in "Mother" and several other Broadway successes, is one of the latest legitimate actresses to join the ranks of the World Comedy-Star. She is particularly adapted to ingenue characters, and portrays just enough of an inborn conception of comedy values to make her work both smile-provoking and alluring.

* * *

Miss Viola Brown, who is appearing in the Starlight Comedies on the United Program, finds her early training as a bare back rider in the circus very advantageous to her work in the pictures.

* * *

In the Mutual program the American Film Manufacturing Company announces the substitution of "The Once Over," a rollicking Beauty comedy, for "Dreams Realized" previously announced as the release of April 6th.

EDWIN THANHOUSER
himself is speaking to you
Inside page, front cover

To bring your picture up to standard in quality you need

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which we guarantee will make the picture as sharp and bright as it can be produced. Clear cut brilliant titles and announcements demonstrate the superior quality of these lenses.

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IT'S ALL IN THE LENS

Vitagraph
BLUE RIBBON FEATURES

THE VITAGRAPH Company announces the release at frequent intervals of the BLUE RIBBON FEATURES, a series of special productions of four or more reels, Vitagraphed under the personal supervision of J. Stuart Blackton and Albert E. Smith.

THE JUGGERNAUT, in five parts, with Anita Stewart and Earle Williams, directed by Ralph Ince, is the first of the series of Blue Ribbon Features. This Colossus of Modern Railway Drama, which has been packing the Vitagraph Theatre, New York, is now ready.

Book Direct.

VITAGRAPH

1600 Broadway New York

Vitagraph
BLUE RIBBON FEATURES

TYPICALLY popular and high-grade plays shortly to be released as BLUE RIBBON FEATURES.

Films Actually Finished

"The Sins of the Mothers"—$1,000.00 Vitagraph Evening Sun Prize Winner—by Elaine Sterne.
"Dust of Egypt," in five parts — by Alan Campbell.
"A Price for Folly," in four parts — by George P. Dillenback.
Five Plays by Rev. Cyrus Townsend Brady.
"The Island of Regeneration," in six parts —
"The Chalice of Courage," in six parts—
"West Wind," in five parts —
"Britton of the Seventh," in six parts—
"Hearts and the Highway," in four parts —

Stage Stars Soon to Appear

Robert Edeson in "The Caveman" by Gelett Burgess and "Mortmain" by Arthur Train.

De Wolf Hopper in picturized comic operas.

Charles Richman in "The Heights of Hazard" by Rev. Cyrus Townsend Brady.

Frank Daniels in "Crooky Scruggs" by Paul West and "What Happened to Father" by Mary Roberts Rhinehardt.

Joseph Kilgour and Virginia Pearson in "The Writing on the Wall" by William J. Hurlburt.

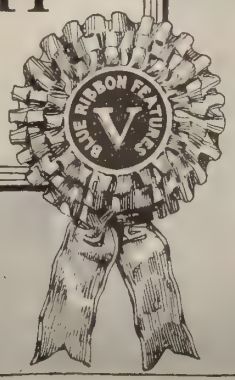
Other Blue Ribbon Features In Preparation

"Madame Delphine"— by George W. Cable.
"Glorious Betsy"— by Rita Johnson Young.
"Kennedy Square"— by F. Hopkinson Smith.
"Playing Dead" and "Who's Who" — by Richard Harding Davis.
"Thou Art the Man"— by George Cameron, author of "A Million Bid."
"Hashashin, the Indifferent"— by George P. Dillenback.
"Nancy Hanks"—by Frank Tannehill.
"Black Prince Carl"—by Alan Campbell.
"The Guilty Man"— by Charles R. Dazey, author of "In Old Kentucky."
"The Shop Girl"— by C. N. and A. M. Williamson; also a brilliant serial in twelve 2-reel parts, entitled "The Scarlet Runner"— by C. N. and A. M. Williamson.
And the following Cyrus Townsend Brady Features—
"The Island of Surprise" (now running serially in the "Red Book.")
"Sir Henry Morgan, Buccaneer."
"The Fetters of Freedom."
"The Island of the Stairs."
"Captain Molly"—by George Hazelton, Author of "Mistress Nell."

Book Direct

VITAGRAPH

1600 Broadway New York



LUBIN

Masterpieces Complete and Ready for Release

THE EAGLE'S NEST

With Edwin Arden and Romaine Fielding

Mr. Arden's Successful Drama. Direction Romaine Fielding.

THE COLLEGE WIDOW

With Ethel Clayton and George Soule Spencer

George Ade's Most Successful Comedy. Direction Barry O'Neil.

THE SPORTING DUCHESS

With Rose Coghlan and Ethel Clayton

Supported by George Soule Spencer

Cecil Raleigh's Successful Comedy Drama. Direction Barry O'Neil.

THE VALLEY OF LOST HOPE

With Romaine Fielding

By Shannon Fife. Direction Romaine Fielding.

Elaborate, Sensational, Spectacular Drama

BOOKED DIRECT, LUBIN,

Features

Masterpieces Complete or in Preparation

The DISTRICT ATTORNEY, Drama by Charles Klein and Harrison Grey Fiske
THE EVANGELIST, - - - Drama by Sir Henry Arthur Jones
THE CLIMBERS, - - - - Drama by Clyde Fitch
MRS. DANE'S DEFENSE, Drama by Sir Henry Arthur Jones
THE GREAT RUBY, - - Drama by Cecil Raleigh
HEARTS ARE TRUMPS, Drama by Cecil Raleigh

PLAYS TO BE PRODUCED

Judah.....By Sir Henry Arthur Jones
Thais.....By Paul Wilstach
Zira...By J. Hartley Manners and Henry Miller
Two Women.....By Rupert Hughes
Sporting Life.....By Cecil Raleigh
The Pointsman.....By Cecil Raleigh
The Great Millionaire. By Cecil Raleigh
The Flood Tide.....By Cecil Raleigh
Cheer, Boys, Cheer....By Cecil Raleigh
The Bigamist.....By Lewis Allen
The Great Wall Street Mystery By Charles Klein
Hearts Aflame. By Genevieve G. Haines
The Great Divide By William Vaughn Moody
The Deserters. By Robert Payton Carter
Peck's Bad Boy....By George W. Peck
Zora.....By Edwin Arden
The Ladder of Life....By Edwin Arden
The Pilot.....By Edwin Arden
The Truth.....By Clyde Fitch
The Woman in the Case. By Clyde Fitch
The Man Who Stood Still By Jules Eckert Goodman
The Cipher Code.....By Charles Klein
The Next of Kin.....By Charles Klein
The Common Law Wife By Charles Klein

AND MANY OTHERS

Broadway Stars Under Contract

RAYMOND HITCHCOCK **MARIE DRESSLER**
EDWIN ARDEN **GLADYS HANSON**

AND OTHERS TO FOLLOW

1600 BROADWAY, N. Y. CITY

SELIG

THE FOUR GREATEST FILMS

HAROLD MAC GRATH'S MOST POPULAR NOVEL, THE

Carpet from Bagdad

A tale of the Orient—an adventure story teeming with Far-Eastern Mysticism—of how a prayer rug boldly stolen from a Mosque is followed with Fanatical devotion through a series of exciting adventures to the end. The stoical fatalism of the Far East is unfolded in MacGrath's inimitable style and includes camel caravans, adventures on the burning sands of the Sahara, Streets in Cairo, and features an all-star cast including Kathlyn Williams, Charles Clary and Wheeler Oakman. An unusual plot and beautiful Oriental scenery.

ANNA KATHERINE GREEN'S FASCINATING MYSTERY STORY, THE

Millionaire Baby

Anna Katherine Green is known as the queen of the mystery story and "The Millionaire Baby" is her most popular work. The baffling plot has been faithfully followed in the screen adaptation and exciting action is the watchword in every foot of the five reels of adventure. One of the most elaborately staged film dramas of the year. Hundreds of players appear in several of the big scenes. Harry Mestayer, John Charles and others take the leading roles. A thrilling story of mystery, of plot and counter-plot!

BOOKED DIRECT, SELIG,

Specials

OF A GREAT COMBINATION

EDWARD E. ROSE'S SOUL STIRRING, INTENSE DRAMA

The Rosary

Edward E. Rose, author of the world-famous stage play "The Rosary," has adapted his wonderful story for motion picture production. Opening in Auld Ireland, the life work of Father Kelly leads him across the seas to central Ohio, and later to the Lower East Side of Greater New York. Wonderful lighting effects, true comedy and pathos, a strong plot, and lovely scenic investure make "The Rosary" an unusual Spectacular Special. Kathlyn Williams and her supporting company are featured. A pictureplay that will bring both laughter and tears.

CHARLES HOYT'S GREATEST AMERICAN COMEDY

A Texas Steer

The late Charles Hoyt never wrote a more laughable comedy than "A Texas Steer." It is a comedy of true American life and the logical situations incite honest merriment. Mr. Tyrone Power, the distinguished actor, assumes the leading role of "Maverick Brander," and he has stated that the character appealed to him. Power makes his first appearance in Selig Spectacular Specials in "A Texas Steer" and his delineation of that whole-souled American, "Maverick Brander," is artistic and appealing.

1600 BROADWAY, N. Y. CITY

Essanay

Now Ready

"THE SLIM PRINCESS" (4 acts)
By George Ade
Featuring Francis X. Bushman and Ruth Stonehouse

"GRAUSTARK" (6 acts)
By George Barr McCutcheon
Featuring Francis X. Bushman and Beverly Bayne

"THE CRIMSON WING" (6 acts)
By H. C. Chatfield-Taylor
Featuring E. H. Calvert, Ruth Stonehouse and Beverly Bayne

The Great Plan

THE GREAT ESSANAY PLAN!

FROM THE MAKER TO EXHIBITOR

The Essanay company, in conjunction with Vitagraph, Lubin and Selig, has arranged to release its feature productions DIRECT TO EXHIBITORS in all parts of the United States and Canada. Branch offices are now being opened in all the large cities. Essanay is sparing no expense to furnish its patrons with the greatest feature productions. Everybody knows George Ade. His "Slim Princess" will pack any theatre in this country. "Graustark" and "The Crimson Wing" rank with Mr. Ade's wonderful play. They are sensations. BOOK THESE GREAT PLAYS NOW.

BOOKED DIRECT, ESSANAY,

Features

SOON TO BE RELEASED **VIOLA ALLEN** THE WORLD FAMOUS ACTRESS

Will star with Essanay in the greatest success of her career

"THE WHITE SISTER"

Look These Over

"THE YANKEE CONSUL"
Raymond Hitchcock's starring vehicle.
"THE PRINCE OF GRAUSTARK"
From the famous McCutcheon novel.
"A BUNCH OF KEYS"
Most wonderful of the Hoyt plays.
"A TIN SOLDIER"
Another of the Hoyt successes.
"THE AVIATOR"
By James Montgomery.
"THE LOST PARADISE"
By Arnold Kummer.
"LOST 24 HOURS"
Robert Hilliard's great success.

These famous plays now in course of production

More to Come

AND THERE ARE MORE TO COME

The Essanay company has secured a large number of the greatest stage successes and popular novels, and these will be given to Essanay patrons just as soon as they can be properly produced. The Essanay way is the quality way, and only the best is good enough. Watch for Essanay masterpieces.

1600 BROADWAY, N. Y. CITY

VITAGRAPHLUBIN

A NEW FEATURE SERVICE BY THE OLD MAS
FINISHED AND READY TO BE RELE

DIRECT FROM PROD

Vitagraph's

THE JUGGERNAUT 5 Parts

Colossal Railroad Wreck Sensation
With **Earl Williams** and **Anita Stewart**
Direction—Ralph Ince

Lubin's

THE EAGLE'S NEST 6 Parts

Mr. Arden's Successful Drama
With **Edwin Arden** and **Romaine Fielding**
Direction—Romaine Fielding.

Selig's

The Carpet from Bagdad 5 Parts

From Harold MacGrath's Novel—A Tale of the Orient
With **Kathlyn Williams, Charles Clary** and **Wheeler Oakman**

Essanay's

THE SLIM PRINCESS 4 Parts

By George Ade
With **Francis X. Bushman** and **Ruth Stonehouse**

Vitagraph's

The Island of Regeneration 6 Parts

Cyrus Townsend Brady's Masterpiece of Unique Romance
With **Edith Storey** and **Antonio Moreno**
Direction—Harry Davenport

Lubin's

The Sporting Duchess 6 Parts

Cecil Raleigh's Successful Comedy Drama
With **Rose Coghlan** and **Ethel Clayton** supported by **George Soule Spencer**
Direction—Barry O'Neil

Selig's

MILLIONAIRE BABY 5 Parts

From Anna Katherine Green's Fascinating Mystery Story
With **Harry Mestayer** and **John Charles**

Essanay's

GRAUSTARK 6 Parts

By George Barr McCutcheon
With **Francis X. Bushman** and **Beverly Bayne**

THE PRODUCERS WHO MADE

VITAGRAPH-LUBIN-SELIG-ESSANAY, Inc.,

BRANCHES—Chicago, Ill., San Francisco, Cal., Atlanta, Ga., Dallas, Tex., Boston, Mass., Philadelphia, Pa., Columbus, O., Salt Lake City, Utah, Portland, Ore.

SELIG ESSANAY, Inc.

TERS, NOT IN COURSE OF PREPARATION, BUT ASED AT THE RATE OF ONE EACH WEEK

UCER TO EXHIBITOR

Vitagraph's

The Sins of the Mothers 5 Parts

The Powerful $1,000 Vitagraph-Evening Sun Prize Contest Scenario Winner.

With **Earle Williams and Anita Stewart.** Direction—Ralph Ince

Lubin's

THE COLLEGE WIDOW

George Ade's Most Successful Comedy

With **Ethel Clayton** and **George Soule Spencer.** Direction—Barry O'Neil

Selig's

THE ROSARY 5 Parts

Edward E. Rose's soul-stirring, intense drama

With **Kathlyn Williams** and her supporting company

Essanay's

THE CRIMSON WING 6 Parts

By H. C. Chatfield-Taylor

With **E. H. Calvert, Beverly Bayne** and **Ruth Stonehouse**

Vitagraph's

CROOKY SCRUGGS 5 Parts

The Comedy of Innumerable Laughs, by Paul West. With **Frank Daniels**

Direction—C. J. Williams

Lubin's

The Valley of Lost Hope 5 Parts

By Shannon Fife

With **Romaine Fielding**

Direction—Romaine Fielding

Elaborate—Sensational—Spectacular—Drama

Selig's

THE TEXAS STEER 5 Parts

Charles Hoyt's greatest American Comedy in which

Tyrone Power, the distinguished actor, assumes the leading role of "Maverick Brander"

Essanay's

THE WHITE SISTER 5 Parts

With **Viola Allen,** the world famous actress, in her greatest success

THE MOVING PICTURE FAMOUS

1600 BROADWAY, NEW YORK CITY

ADDRESSES and RELEASE DATES Announced Next Week

Operators Walk Out

Nashville Picture Houses Left Dark in Middle of Afternoon Shows—An Attempt to Force the Exhibitors to Recognize the Union Which Was Only Recently Formed—Claim That Picture Theater Managers Have Treated Operators Unfairly.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

AT exactly 4.30 o'clock Thursday afternoon, March 25, when the moving picture play houses on Fifth avenue, in Nashville, were crowded to capacity, the operators at the Rex, Crystal, Fifth Avenue, Alhambra, Crescent, Elite and Victoria theaters walked out on a strike and left the patrons sitting in the dark until the services of other operators could be secured. The sudden action was taken in an attempt to force the exhibitors to recognize the union, which was recently organized. E. G. Guill, president of the union, said that the employes were not called out until the owners of the playhouses began discharging operators who had affiliated with the union. He said the matter had been taken up with the employers on the previous Monday, but up until the time the strike had been called no willingness to co-operate had been shown by the exhibitors. The union was formed about three weeks ago with a membership of twenty-five, all members of which are employed by the uptown theaters. Of these all are out on strike except the operators at the Strand, Lincoln and Excel playhouses, the owners of these having signed an agreement on Monday. According to Tony Sudekum, of the Crescent Amusement Company, which operates a chain of about twenty theaters in Kentucky and Tennessee, and of William Wassman, of the Crystal theater, the "walk-out" was entirely unexpected. Mr. Sudekum said on Thursday afternoon that the owners of the theaters should have the perfect right to employ and discharge any one in their employ as they saw fit. He said that there were easily a hundred former operators in Nashville, and that their services could easily be obtained.

METRO BEGINS DISTRIBUTING.

At Chattanooga, Tenn., the Metro Picture Company, recently organized, issued its first release on Monday, March 29. The new corporation has secured the distributing agency for the New York Motion Picture Company, and the Famous Plays and Players Company, covering a territory of eight of the Southern states. Many excellent subjects are promised for Chattanooga through the new concern, including as an opener, "Satan Sanderson," followed by a picture featuring Mrs. Leslie Carter and productions introducing numerous other dramatic stars.

WANTS TO MAKE MEMPHIS FILM.

The Paragon Film Company has a deal on with the Business Men's Club, of Memphis, Tenn., to take several thousand feet of film picturizing the city. Points of interest, as the various parks, the Zoo, the Mississippi river from the bluffs, together with pictures of the city and civic officials as well as society girls are all to be featured in the films. The matter is now up to the publicity department of the Business Men's Club. If accepted the films will probably be shown in about 200 moving picture houses in Tennessee.

STATUETTES OF FILM STARS.

J. L. Roop, of Louisville, a well known statuary of that city, has established a workshop with the S. & P. Film & Supply Company in which he will make plaster of paris casts in life size of the leading moving picture stars. The first form completed has been that of Charlie Chaplin, the well known comedy artist. Paper mache forms are made from the original cast, and over these forms the plaster of paris is worked into life sized figures which carry the expression perfectly. These figures will be made up to sell to the theaters at about $15 to $20, and are designed to be displayed in the lobby entrances when films are shown in which the actors appear.

TENNESSEE BRIEFS.

Rose & Robinson, of Tazewell, Tenn., have purchased the Lyceum theater, of Middlesboro, Ky., which was owned by C. P. Davidson. The new owners will move the equipment to Tazewell, where they expect to open a motion picture house shortly.

An application for a charter of incorporation has been filed by the Metro Picture Corporation, of Chattanooga, which lists its capital stock at $20,000. The incorporators are R. M. Watkins, R. G. Watkins, A. S. Dickinson, D. S. Henderson and Burkett Miller. R. M. Watkins will be the president and general manager of the company. Contracts have been signed with some of the Eastern film corporations whereby the Chattanooga concern will handle a number of the Southern states.

Clyde A. Hayes, 1009 Third avenue, Nashville, Tenn., has asked for prices on moving picture machines and supplies, and would also like to have some data supplied concerning prices of films, etc.

The Cooper theater, of Monterey, Tenn., has just installed a new Powers 6A machine.

At Jefferson City, Tenn., W. W. White, proprietor of the Jefferson, has just installed a new Powers machine and other equipment in his playhouse.

The Dandridge Light & Power Company, of Dandridge, Tenn., has purchased machines and a complete moving picture equipment with which to establish a new theater at Dandridge.

The Monterey Electric Light Company, of Monterey, Tenn., has purchased a $250 Motiograph machine and other equipment for a new theater at Monterey.

The Three Links theater, of Bells, Tenn., has purchased a second hand machine and other equipment with which to operate a small theater at Bells.

Two Powers 6A machines have been purchased by the Dixie, at Shelbyville, Tenn., to replace one old machine which was practically worn out.

At Eastover, Tenn., a small house is to be established by L. D. Henson, who has already purchased a machine and other equipment. The house will seat about 200 people.

JURIES CAN GO TO SHOWS.

Court of Appeals Decides That Jurors Can Be Permitted to See Films.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

AT Frankfort, Ky., the Court of Appeals handed down an opinion in which it held that a jury trying a murder case is not disqualified because it had been taken to a moving picture show after the case had been submitted to it. This decision was rendered in affirming the Barren County Circuit Court, at Glasgow, Ky., after the lower court had imposed a life sentence in the penitentiary on Milt Mansfield, of Glasgow, Ky., for killing Bob Thurman, a policeman of that city. This decision is likely to have far reaching effects and has stirred up a good deal of interest.

NEW NOVELTY REOPENED.

The New Novelty theater, which was recently purchased from D. Levenson by M. Switow, and formed into a company known as the Kentucky Amusement Company, has been completely remodeled and is handsomer than ever before. This theater is one of the oldest in the city and has been very popular. A formal opening under the new management has just been held, although the house was not closed down while the remodeling was under way. The house has been painted inside and out, new systems of ventilating installed, and a detached box office placed in the lobby. The new management is giving away travel slips with all tickets purchased. These travel slips are in the nature of trading coupons, except that they entitle the holder to mileage on all forms of transportation instead of merchandise. The first picture shown after the formal announcement was a five-act William A. Brady production entitled "What Happened to Jones." A number of other Brady productions are scheduled.

LEXINGTON SUNDAY SHOWS.

At Lexington, Ky., the ministers continue their fight against the exhibitors, and it is hard just now to state what will be the outcome of the contest. The show men claim they do not in any way interfere with church services, as on Sunday they are only open during the afternoon between morning and evening services, and for a brief period at night after the evening services are over. A number of the city officials and a large number of the citizens are strongly opposed to the movement to close down the theaters entirely on Sunday. Mayor J. E. Cassidy recently stated that all of the city commissioners were in favor of Sunday shows and saw no reason or excuse for the action taken by some of the ministers. The Rev. F. J. Spencer, pastor of the Central Christian Church, and chairman of the committee from the ministerial union in charge of the campaign for Sabbath observance in Lexington, recently said: "We believe we have the advocates of a wide open Sunday on the run, and we are now determined to press our advantage into a sweeping victory. The pictures and all other forms of Sabbath violation will be barred from Lexington unless all signs fail. I agree with the Rev. Wilbur F. Crafts, who recently spoke in Lexington on the subject, and who said that in order to stop Sunday work we must stop Sunday amusements. That's the whole matter in a nut shell."

A FOOL CALLED "FIRE."

What at first promised to be a small sized panic was started at the Princess theater, at Henderson, Ky., at 10 o'clock on March 25, when a small boy pulled a faucet out of a steam radiator. A big volume of steam escaped which filled the theater. As usual a fool was present who had to yell "Fire!" at the top of his voice. A rush was made for the doors. The crowd had thinned out to some extent by that hour of the night and the older heads present held the people back and prevented any one from being hurt in jamming through the doors.

LOUISVILLE BRIEF NOTES.

The first of the Master-Pictures was shown at the Alamo theater, of Louisville, on March 28. The management of the theater has made arrangements with the Mutual Film Corporation to present the entire output of Master-Pictures at the rate of two each week. The theater is using, in addition to its Wurlitzer-Hope Jones Unit Orchestra, a Hungarian Sextet, which is under the direction of Prof. Louis Miko.

Announcement was recently made by the Gayety theater, a legitimate house at Louisville, that the regular season was over and that moving pictures would start on Easter Sunday. High class musical tabloid and motion pictures will make up the bills.

At the Masonic theater the Hampton Institute films, showing the educational work and uplift movement conducted for the betterment of conditions in the colored race, were recently shown. The house was packed and society folk turned out strong. The two upper balconies were reserved for colored people and were well filled. Besides the moving pictures a number of addresses were delivered and a special quartet, known as the Hampton Institute Quartet, rendered some very interesting old plantation songs.

W. W. George, of Winchester, Ky., has closed a deal with Spahr Swift, whereby Mr. George takes over the Colonial theater, on North Main street. The theater has been very successful and is showing Mutual and Universal programs.

The Ben Ali theater, at Lexington, Ky., has been showing 6,000 feet of European war film, which has just completed a successful run at the Grand Opera House, of Cincinnati.

Fred Sheldon, manager of the S. & P. Film & Supply Company, of Louisville, recently made a short trip to Indianapolis, Ind., to purchase additional films and supplies and confer with some of the film exchanges.

The Ideal Opera House, of Lawrenceburg, Ky., recently purchased a second hand Motiograph machine for use in showing motion pictures at the old opera house.

The Dixie theater, of Taylorsville, Ky., has installed an electric lighting plant, Powers machine and an entire new equipment consisting of a fireproof booth and 340 opera chairs.

A new motion picture house is well under way at New Haven, Ky., and will be ready to open shortly after April 1. Numerous small houses are springing up all over the state just now.

Sherman and John Arn, of Maysville, Ky., have nearly completed arrangements for opening a new motion picture theater at Ewing, Ky., which will show practically the same pictures as are now being shown at their Gem theater at Maysville.

The Pythian Home, at Lexington, Ky., is a new film which is being shown for the benefit of the Knights of Pythias Home in a number of the cities of Kentucky. The film was recently shown at the Grand Opera House of Henderson, Ky.

Following the last performance at the Lyric theater, of Lawrenceburg, Ky., a reel took fire while being wound back. The reel was destroyed, but the house was not damaged or any one hurt. Operator Springate, Manager Bartlett and the box office man, Walker, were on the job at the time and put the fire out with ease.

Mrs. E. S. Hume, of Frankfort, Ky., who has experienced a good deal of trouble in successfully renting her moving picture theater, the Columbia, to responsible parties, is now making arrangements to operate the theater herself. She has secured the services of J. C. Taylor, who was formerly connected with the Gem theater, as manager of the theater, which will be opened shortly. Several attempts have been made to make the theater a paying investment. At the last attempt a combination of vaudeville and moving pictures proved a very successful failure after a three weeks' trial.

ILLINOIS BRIEFS.

By Midwest Special Service.

The erection of an opera house by a citizens' stock company is projected in Macomb.

John Morrison, who has leased the Princess theater in Rockford from Oscar Holmquist, was in vaudeville and will be his own soloist. He will give a four-reel show.

The Anderson Feature Film Service of Chicago has been incorporated with capital stock of $5,000 to manufacture and deal in motion picture films. The incorporators are Charles A. Anderson, Emil Lowy and M. Corrigan.

The Idylhour at Canton is one of the latest houses booked by the Kriterion service.

Value of Good Sites

Prosperity of Picture Business in Cincinnati Shown by High Rents—Family Theater Is Paying $17,000 Average Rental—Alhambra Renews Lease at Advance of Fifty Per Cent.—The Sun, a Nearby House, Also Valuable.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

BOTH the present prosperity of the moving picture business in Cincinnati, and the faith in its future held by those interested in it, are shown by recent leases effected on well-known local houses. The long-time lease, at a high figure, a yearly rental of $17,000 for first ten years and $20,000 for second ten years, which is held on the Family by the company operating that house, was recently referred to in these columns. During the past week two other downtown houses, including the Alhambra, one of the most popular photoplay theaters in the city, have renewed their leases, both being on the property now occupied by them on Fifth street, the other house being the Sun. The Alhambra lease has been made for a term of fifteen years by Charles Weigel, at a figure which is understood to be about 50 per cent. higher than that for the former term, and the management will now proceed with plans for large improvements which have been pending in view of the early expiration of the lease. The size of the house will be considerably increased, in order to enable it to accommodate the larger audiences which are always available, and a handsome marquee will be erected in front. The Sun, which adjoins the Colonial theater, has been leased by Isaac Frankel, who is also interested in the Colonial, for a terms of ten years, at an increase of ten per cent. over the old rental, making the figure for the entire period $60,000. This is considered especially notable in view of the proximity of the larger house, but the Sun has always had a steady and satisfactory business, and Mr. Frankel regarded the prospects as being quite good enough to warrant taking the lease.

PICTURES HELPING MEDICINE.

Popular education in the matter of the operations of the germs which are responsible for so many diseases may be distinctly advanced by the medium of moving pictures, as demonstrated recently in Cincinnati, when Dr. A. O. Zwick, a prominent physician, illustrated a lecture on germs and microbes before a large audience by means of some remarkable moving pictures. The pictures, which were necessarily taken by means of the ultra-microscope and other modern instruments, showed the various phases of germ development graphically to the several hundred medical students and others who attended the lecture. Similar methods will probably be used in local medical schools in handling many branches of investigation, especially in view of the fact that a local film company is preparing to produce and market films showing the details of difficult operations by noted surgeons.

"DIXIE, THE CAVE GIRL."

The Moving Picture World has received a note from the Cincinnati Motion Picture Company, calling our attention to an error in this column last week. We quote a paragraph:

"Mr. J. Law Sipple, manager of the Mammoth Cave Attractions now en toure with 'Dixie, the Cave Girl,' accompanied by a staff of motion picture experts, should be given credit for this picture undertaking and not we. Mr. Sipple favored us with the developing and printing part of the contract on account of our superior facilities for handling the same and the work so far executed is above the average in photography."

The picture, as has been reported, is a travel film being taken for one of the big railroads and will show how many interesting things there are to be seen in the South from Havana, Cuba, to Mammoth Cave, Ky.

FAIRER TAX RATES.

Youngstown Picture Exhibitors Work for More Equitable License Fees.

The moving picture exhibitors of Youngstown, O., are taking advantage of the action of the council in readjusting license fees for theaters and amusement enterprises of all sorts, to get the charges fixed on a more equitable basis than is the case at present. The theatrical license now charged is fifty dollars a year for all, no distinction being made between large and small houses, or between moving picture houses and the other theaters, which charge a considerably higher admission. The ordinance has been drawn to differentiate between the several kinds and sizes of houses, with a maximum of $100 or $150 for the large theaters, smaller ones to pay $50 and the smallest to pay $25 or $30, the fees being based entirely on seating capacity.

FIVE CENT FEATURE MATINEES.

Manager Clifford, of the Clifford theater at Urbana, has struck a popular note in establishing matinees, at which features are shown at five cents, instead of at ten; and, as usual with matinees, ladies have proved to be the best customers of the house on these occasions. So enthusiastic was the approval expressed of the pictures shown at the first of these matiness, which included the World production of "The Wishing Ring," that Manager Clifford designated the ladies as his "Board of Censors," and invited them to attend subsequent performances, which it is understood they did, with excellent results on the attendance records.

START WORK ON NEW THEATER.

Work is going ahead rapidly on the Western Hills theater, the handsome moving picture house on Price Hill, which will be by far the most pretentious theater in that suburb. The architects, Zettel & Rapp, let contracts last week for various parts of the work, and unless there is some unforeseen interruption, the house will be placed in operation during the present summer, or at any rate, in ample time for the opening of the next season's business.

CINCINNATI BRIEFS.

Travel pictures taken and shown by Dr. George A. Dorsey of numerous interesting phases of life and work in the Far East, drew splendidly at the Victoria, in Dayton, last week, being especially featured by the management for the benefit of the school children. The fact that such pictures have a special pulling power, by reason of the general approval of them by parents and school authorities, is being recognized by progressive exhibitors such as the manager of the Victoria, and proper steps are accordingly taken to inform people that they are being shown.

Fred Beloat, John Reissinger and Orville Purdy, of Sciotoville, O., will construct an airdome for summer business, to have a seating capacity of 450. Arthur Devoss, an architect of Portsmouth, O., will prepare the plans and the work will begin at once.

Manager Kress, of May's Opera House, in Piqua, O., which has been showing moving pictures for some time, has secured an excellent orchestra of three pieces, formerly employed at the Bijou theater, with a special view of providing the Paramount program, which is shown at this house, with adequate music. The innovation has met with distinct success.

"Liberty Bell" Slides

Slides Made to Help the Exhibitors Fight Unsatisfactory State Censorship Are Being Shown in Several Harrisburg Theaters—State Censor Breitinger Said to Have Threatened to Arrest Managers Showing Them—Claim Slides Are Not Censorable.

Special to Moving Picture World by Philadelphia News Service.

THE Liberty Bell slides, calculated to aid the cause of the moving picture exhibitors in their fight to have the state censorship law repealed, were recently shown in several of the moving picture theaters of Harrisburg for the first time. Two slides are in each set sent out from the Exhibitor's headquarters in Philadelphia for use throughout the state. The slides are colored and one shows a bell without a crack. It contains the words: "Public opinion favors laws against bad pictures, but abhors the tyranny of censorship." The second slide shows a cracked bell and reads: "It proclaimed liberty to all the people. Censorship put the crack in it."

The slides call on theater patrons to use their influence with the lawmakers of their respective communities to induce them to vote for the repeal of the censorship law. They are being shown despite the fact that they have not been approved by the state censors, and notwithstanding J. Louis Breitinger, the chief censor, has threatened, it is said, to arrest exhibitors displaying the pictures. The exhibitors contend that the board has no right under the law to put a ban on such pictures, inasmuch as they are not films.

GUSTAVE FROHMAN WANTS EVEN STRICTER CENSORSHIP

In Address to Philadelphia City Business Club Film Maker Favors Censor Laws.

Gustave Frohman, president of the Frohman Amusement Company, in a recent address before members of the City Business Club, in the Hotel Adelphia, urged a strict censorship on moving pictures.

"Although I am a producer of moving picture films," he began, "I am firmly convinced that the films, and particularly those depicting social problems, should be subjected to a strict censorship. Stand by your censorship law, and, in fact, make them more drastic. I regret to admit that several producers, if given a free hand, would flood the city with foul, immoral pictures that would demoralize youth.

"If you wish to read books of a questionable character, that perhaps is your right; but you have no right to permit men to parade unwholesome and immoral pictures before your wives and children. Don't be so absorbed in the fine acting of the players that you lose sight of the theme."

Mr. Frohman related his experiences in the theatrical world, and paid the women of Philadelphia a handsome tribute. "For nearly fifty years," he asserted, "I have had the privilege of standing before the entrance of your theaters, and in no city of the country, not excepting New York, have I seen so many beautiful and well dressed women."

The dinner was attended by more than 100 business men, and informal talks were made by Clarence P. King, president of the Washington Railway and Electric Company; John P. Connolly, chairman of council's fianance committee; Henry S. Brown, of the New York Herald, and George J. Worthy, of the Frohman Amusement Company. The latter, discussing the progress of the moving picture business, said that nearly $2,000,000 a week is spent by the public in the 16,000 moving picture theaters throughout the country.

TEACHING THE BIBLE BY FILMS.

Modern methods of teaching the Gospel with the aid of moving pictures, charts, blackboards and diagrams were recently demonstrated at a convention of Gospel illustrators in the East Baptist Church at Kensington. Nearly 1,500 delegates from all over the country were in attendance. The wonderful results obtained by the use of the picture film were elaborated upon. It was shown that in many cases where a talk failed to reach the heart of the listener, when it was accompanied by moving pictures much better results were obtained.

COURSE IN SCRIPT MAKING.

Trenton "State Gazette" Gives Lessons to Budding Picture Authors—Looking for Genius.

Great interest has been aroused among the good citizens of Trenton by the free course in photo-playwriting being run by the "State Gazette," one of the leading newspapers of that place. Folks of all ages and characters are carefully studying the free course column which has been inaugurated for about three weeks. Now there is a reason for all of this prevailing interest. After the last lesson in photo-playwriting has been published, a cash prize will be offered for the three best scenarios sent to the editor of the paper, the same to be written exclusively by the strictly amateur students who have been perusing the daily lessons. A genius may be developed in this manner and most every one thereabouts is paying strict attention to the articles in order to be in a position to do justice to themselves in the final contest.

PICTURES WILL SHOW HOW TO CLEAN UP CITY

During Reading's Official Clean-Up Week Theaters Will Play Part.

Reading's official cleanup week will be the last in April, the 26th to the 30th. While the city is not as untidy this year as it was last year, there is still plenty of room for improvement in some sections, according to the statement of Dr. Charles P. Henry, city health officer. Doctor Henry is co-operating with the Chamber of Commerce health and sanitation committee and the Berk's County Firemen's Association.

Moving pictures will play a part in this movement for the cleaning of the city. Every moving picture theater in the town has enlisted. The school children will be given an afternoon off and will visit the shows, where they will see films portraying extra dirty back lots and alleys and disease and fly-breeding drains and gutters.

EAST STROUDSBURG STUDIO PLANS MAY FAIL.

Whether East Stroudsburg will land the moving picture film company, the representatives of which recently appeared before the last meeting of the Board of Trade, now seems doubtful.

The firm offers to raise $10,000 toward purchasing the site, of about 15 acres, and building the studio and other necessary buildings amounting to about $35,000, providing the Board of Trade carries the other $25,000 as a first mortgage against the property.

This the committee thought to be out of reason and made a proposition which they will present to the firm. The Board of Trade will purchase a site for the company providing they will erect buildings upon it to the amount of $10,000 or more and the Board of Trade to hold first mortgage until the price of the land is paid. This seemed unreasonable to the company and very reasonable to the committee, as there would be no possible chance for a failure.

Providing the board would accept their offer and the firm should discontinue business at the end of the first year, the only security they would have would be the property, which is useless for any other business.

The buildings the firm demanded are a studio with a roof and three sides of glass and a work department and a brick office building. The 15 acres of land could be purchased for about $4,000.

PHILADELPHIA BRIEFS.

It has recently been reported that the new picture house at Bordentown, N. J., will, when completed, represent an expenditure of about $15,000. Mercantini & Belli, present owners of the Masonic Hall theater, at Bordentown, are projecting the proposition.

Charles E. Futcher is erecting a new motion picture theater at 6149 Larchwood avenue, West Philadelphia, at a cost of about $15,000.

The first of a series of motion pictures on Biblical themes was recently shown at the picture theater on South Thirteenth street, Harrisburg, Pa. The pictures, under the auspices of the Allison Hill Men's Christian Association, will be shown on Sunday afternoons only.

Abraham Canton has taken title from Kahn & Greenberg to the moving picture theater 2532-34 North Broad street, lot 50 by 178 feet, subject to a mortgage of $40,000. The assessed valuation of the property is $45,000.

The management of the Opera House, Eleventh and Chestnut streets, announces that it has secured D. W. Griffith's production, "The Avenging Conscience," for an indefinite engagement at the Opera House, beginning on Monday, April 5.

Crane Wilbur, now starring in the new Lubin serial, "The Road of Strife," will lead the grand march with Cecilea Santon, of the Imp Universal Company, at the motion picture operators' ball, which will be held at Musical Fund hall in a couple of weeks. A reception and dance will be the main features of the ball.

IN PITTSBURGH.

The West End Family theater, on Main street, West End, Pittsburgh, Pa., has installed a Wurlitzer orchestra piano, which is reported to be giving excellent satisfaction.

Messrs. Kostes & Kiddes, who conduct the Photoplay and Lyric theaters, in Jeanette, Pa., are completing arrangements to close a deal for the sale of the Lyric so as to give more attention to their large house.

The Co-Operative Amusement Company, of Erie, Pa., has purchased from S. S. Range the Venus theater, and from Mr. Fairgrave the Grand, two theaters occupying adjoining locations in State street, Erie. It is expected that both houses will be remodeled and converted into one large theater.

Constable Brothers Company won the contract to build $55,000 moving picture theater at 920 State street, Erie, Pa., last week. A Buffalo concern will build. Leo Wertheiner, agent for the new Wilkay theater, represents the Bison City company.

Fire of unknown origin destroyed the Olympic theater at Connellsville, Pa., last week. The loss is estimated at $40,000.

Plans for the new moving picture theater to be erected on West Eighteenth street, between Cherry and Walnut streets, Erie, Pa., have been approved. The building is to be a two-story structure, 135 feet in length and 27 feet wide. It will be constructed of cement and tile, absolutely fireproof. The seating capacity of this house will be 400. H. E. Hammond is the owner.

Dr. J. Lorenz, of Ambridge, Pa., is having plans prepared for the erection of a moving picture theater which will meas-

ure 44x110 feet, on a plot of ground on Main street, which is owned by him. This house will be up-to-date in every respect and have a capacity of about 600. Work will be started about May 1.

An application for a Pennsylvania State charter of incorporation has been made by Maurice C. Stayer, Harry G. Gardner, Maude O. Stayer and Jean M. Gardner for an intended corporation to be called "Johnstown Lyric Amusement Company," the character and object of which is acquiring, maintaining, operating theaters, opera houses and other places of amusement, and booking and presenting or exhibiting therein motion pictures, plays, operas, vaudeville and amusements of all kinds; to lease, purchase and otherwise acquire and own such real estate as may be necessary in which to conduct the same.

The Cameraphone theater, Fifth avenue, Pittsburgh, Pa., ran the first of the master pictures, "The Quest," to an exceptional capacity, last week, and it was received by every one very favorably.

The Continental Feature Film Company, Penn avenue, Pittsburgh, Pa., has been the busiest office in this city the last few weeks, on the strength of the new Master Picture Service which is distributed by that office. Charles Meck has recently been installed as booker at this office, and Dunham Brash has been transferred from the main office of the Mutual Film Corporation to this office as auditor.

H. E. Nichols and Paul Qualddrough, two well known members of the Pittsburgh office of the General Film Company, handed in their resignations last week. H. E. Nichols was manager, while Paul Qualddrough took care of the poster department. Both are first-class men in filmland.

Mr. Rigby, a young man of considerable experience in the film business, is now manager of the New theater, 243 Fifth avenue, Pittsburgh, Pa.

W. J. Marion, now manager of the Quality theater, Fifth avenue, Pittsburgh, Pa., had eleven years' experience in all branches of the picture business in Pittsburgh, Chicago, West Virginia towns, Ohio and Pennsylvania.

The Quality, a new Fifth avenue theater, owned by W. P. Witherow, of the Witherow Steel Company, is showing his policy and enterprise by using Mutual Master Pictures.

LOOKING FOR PRETTIEST GIRL IN SMOKY CITY.

A. S. Davis, of the Independent Film Exchange, Pittsburgh, Pa., has sent out the following letter to all his patrons:

Dear Sir—The Pittsburgh Press has decided to conduct the Beauty Contest for the Universal Film Company.

The Pittsburgh Press has decided to act as the medium through which we can secure the most beautiful girl in Pittsburgh, in the western part of Pennsylvania. Starting with an early issue, the Pittsburgh Press is going to publish a coupon for contestants and we will furnish slides which will announce that the details of the contest can be read in the Pittsburgh Press.

It is our intention to have photographs of contestants submitted to the Pittsburgh Press and after a selection has been made of the most beautiful girls whose photographs have been submitted, about twelve of them will be selected for the readers of the Pittsburgh Press to vote upon. A voting coupon will appear in the newspaper each day and the winner of the contest will receive a free trip to Universal City, the Panama-Pacific Exposition and the San Diego Exposition.

Some girl from your town may have a chance to win the contest. It is up to you to help the thing along. Should the Pittsburgh Press decide to make any change in the plan as outlined above, we would appreciate it if you would comply with their request and also to distribute as much of the material they send to you as possible.

Yours very truly,
Independent Film Exchange, Inc.

Pennsylvania Censorship

Picture Men of Western Part of the State Gratified by Demands of Arthur Lucas That State Censor Breitinger Give an Accounting to Exchanges on Operating Expenses—There Is a Feeling That Assessments Have Been Unjust.

Special to Moving Picture World from Pittsburgh News Service.

THE entire western section of Pennsylvania is applauding and commenting favorably upon the decided determined stand taken by Arthur Lucas, district manager of the Mutual Film Corporation, in demanding that an accounting be given the exchanges who have contributed to the maintenance and support of projection rooms and operating expenses in Philadelphia.

The injustice of state censorship especially, as passed upon by J. Louis Breitinger, State Censor, is only now reaching the surface in the burden not only on the producing and distributing companies, but upon the individual exhibitor as well.

Those exhibitors and exchange representatives for the western part of the state are of one accord in supporting the charges filed by Messrs. Lucas, Wheeler, Jack Levy, etc., which were influenced by the determination of Mr. Lucas, whose firmness and desire for nothing but a square deal for all concerned has been evidenced in every action and declaration.

If public opinion and sentiment were appealed to in a matter of such vital importance to the industry, and public at large, the people of Pennsylvania would unanimously declare against something which only operates as a detriment to the greatest, most powerful and influential industry of the age, and were they to know that such tactics as assessing a $2.50 censor fee for every single reel reviewed by Mr. Breitinger, which is in addition to a charge of $1.27 as a pro rata share per film for maintaining the offices wherein these films are censored, the indignation would even be greater against the perpetration of such laws and requirements, than it now is in the ignorance of the actual facts.

Fred J. Herrington, the anti-censor leader, recently delivered a lecture in the Imperial theater, in New Kensington, Pa., which was largely attended. Mr. Harrington's views on the freedom of the films was heartily indorsed by a Lutheran minister who was present.

It is expected that similar meetings will be held at Washington and Vandergrift, Pa. A one-reel farce, "Pruning the Movies," a Nestor-Universal release, was shown in connection with the lecture.

Representative A. C. Stein, of Pittsburgh, Pa., introduced a bill in Harrisburg, Pa., last week to amend the picture censor act by reducing fee for examination from $2.50 to 50 cents for each moving picture or stereopticon view, irrespective of number of films or reels.

MEYERSDALE THEATER BURNED.

The Donges theater, Meyersdale, Pa., was burned to the ground Thursday, March 18, entailing a loss of about $70,000, the loss nearly all falling on George Donges, who, owing to the high insurance rates, allowed several policies to lapse recently and had his buildings insured for less than half of their actual value.

The origin of the fire is unknown. It started early in the morning, and before the firemen could subdue the flames the building was totally destroyed.

NIAGARA FILM PLANS STUDIO.

Plans are under way for the construction at North East, Pa., this summer, of a moving picture manufacturing plant, to be built by the Niagara Film Company. The company's offices are in the Marine Bank Building. General Manager W. B. Brigham announced last week that the probable cost of the new building would be between $50,000 and $150,000.

The plant will be built on the site of the North East race track, which includes nearly five acres of land. It will include a studio, a power plant, assembly hall and laboratory. It is expected work will be started by June 1.

With the exception of the studio, to be built of concrete and glass, all other buildings will be constructed with brick and steel.

Besides producing the films at the North East plant, the company will operate a film exchange and own a chain of theaters. Officers of the company are: John McClelland, Albion, president; J. L. Meldon, Erie, secretary and treasurer; W. B. Brigham, general manager; D. C. Walter, assistant manager.

A. J. COBE VISITS PITTSBURGH.

Andrew J Cobe, president of the Alliance Film Corporation, of New York, was in Pittsburgh last week and spent most of his time with A. A. Weiland, who handles the Alliance program for western Pennsylvania, West Virginia, Ohio and Kentucky. Mr. Cobe promises some good subjects in the near future.

PITTSBURGH SHORTER ITEMS.

W. W. Spaulding, of Pittsburgh, Pa., has purchased from J. A. Brown two picture houses in Braddock, Pa., the American and Rex. The former is a theater of 250 capacity and the latter has a 380 seating capacity.

Mr. Brown also owns the Mutual and Family theaters, in East Pittsburgh, but will retain these and soon begin remodeling them. A new front will be put in the Mutual, change the floor and put in a quantity of brass railing. The Family has a capacity of 270 and the Mutual 540.

By putting two and two together and crystallizing the gossip of little birds, etc., it seems safe to announce that Ira Aronson is going to give a big dinner to some of the big film men, at which J. E. Hennessey and Mr. Milder of the General Film Company will be among the honor guests. It is said that the affair will be held on the same lines of those in the East, with many of the screen favorites in attendance.

The Edward G. Lang Company has sold for the Pittsburgh Railways Company to G. A. Aiken and others the old car barn property in the corner of Perrysville avenue and Charles street, Northside, Pittsburgh, Pa., for a cash consideration not given. The buyers will erect on the lot a modern moving picture show house, operations to begin at once.

Al. W. Cross, of the Hudson Feature Film Company, in the Lyceum Building, Pittsburgh, Pa., has leased the entire third floor at 212 Fourth avenue, for his shipping department, film and poster rooms. His office will remain in the Lyceum building.

William Schell, well known among amusement people of Western Pennsylvania, has taken temporary charge of the Grand theater at 1915 Carson street, South Side, Pittsburgh, Pa., and will boost it with the intention of selling it. This house has a capacity of 250.

Richard P. Kennedy, of the Shadclite Company, Beaver, Pa., has been awarded the contract for the equipping of the Arsenal theater, 4109 Butler street, Pittsburg, Pa., with the new Shadolite system. The owner of the theater controls a chain of twenty theaters and Mr. Kennedy expects the lights to prove so satisfactory that the whole chain will be equipped.

John H. Sarver, proprietor of the Colonial theater, Braddock, Pa., is increasing his seating capacity from 530 to 600.

Fighting Kansas Law

Drastic Censorship Laws in Kansas About to Be Enforced—Exhibitors and Exchange Men Working Earnestly for Repeal—Effect of Law Will Amount to Prohibition and Put Picture Business on Same Basis with the Saloon.

Special to Moving Picture World by Kansas City News Service.

KANSAS exhibitors and film corporations with branch offices in Kansas City, Missouri, are up in arms and fighting for their right of exhibiting moving pictures in Kansas at a fair profit. Enforcement of the censorship law would practically crush their business. In February the United States Supreme Court upheld the Kansas state law passed two years ago. The law required that the exhibitors pay a censorship fee of $2 a reel for every picture that entered the State. The Mutual Film Corporation contested the law at that time and hung it up in the Supreme Court for two years.

The largest part of the business done by the film companies in Kansas City is in Kansas. The film companies here have the entire State of Kansas and only a small portion of Missouri, for the branches in St. Louis have the bulk of the Missouri territory. The new law if it goes into effect is practically certain to put 99 per cent. of the Kansas exhibitors out of business. Since the Supreme Court rendered the decision against the Mutual company the law has not been in effect, because the State has given the exhibitors and the film companies several days of grace. The fight is now on at the State capital at Topeka. Certain legislators would seem to be really anxious to crush the exhibitors and the moving picture business, for they recently tried to pass a law requiring the exhibitors to pay a license fee of $300 a year. The exhibitors fought that bill and won. Now they are fighting the $2 censorship law. They hope that the people will back them as they did in the other case.

This censorship law is really impossible in view of the stupendous business that is now being done in Kansas. Hundreds of films are going into the State every day, and all would have to be censored, under the law. A shift of men working on a censorship board 8 hours a day, and another shift working 8 hours every night could not get through it. And even if the law were practicable from this standpoint, the fee of $2 a film could not be met by exhibitors without lowering their present high standards. The people would demand moving pictures—and would demand the same quality of shows as given in other states. The exhibitors will have to stand the gaff until the law is changed, or the people will have to do without moving pictures.

The legislators seem inclined to put the moving picture show on the same basis as the saloon is put in other states—on a basis of the minimum number of shows per population, the only logical theory of such a standing being that the shows are nuisances. The people declare that moving picture shows are not only pleasures, but necessities, and important educational factors.

The sentiment and point of viey of the people of Kansas was well expressed at a recent meeting of exhibitors in Kansas, by the brainiest man in the State, one who is recognized as knowing his fellow citizens better than any other, the spokesman for Kansas, the exponent of "The Kansas Language." This was William Allen White, of Emporia, who, at the convention of the Kansas State Exhibitors, said:

"It is my belief that the moving picture is now the highest form of education that we have to-day, and that it will only be a short while until moving pictures take the place and powers that the press has held in America for so many years; and the public has to concede the fact that the newspapers have long been the leading educators of the country."

SHORT KANSAS NOTES.

The Pathe production, "The Life of Our Saviour," is to be shown at the Hutchinson Reformatory, a State institution, at the same time that it is being exhibited at the De Luxe theater in Hutchinson. Special arrangements had to be made with the Pathe Company for letting the pictures go to the State institution, and a representative of the film company will probably accompany the film. Manager Savage of the De Luxe will send the seven reels to the reformatory one at a time during the same period that the film is being exhibited at the theater. While one reel is being shown at the theater, another will be seen by the inmates of the reformatory. J. N. Herr, superintendent of the reformatory, has been eager to show this film to his charges ever since he first heard of it and believes that its moral and educational qualities make it a very important event for the institution.

"The Exploits of Elaine," featuring Miss Pearl White, seems to have been gathering impetus since its first mention. The new Rex theater in Hutchinson, Kan., has a seating capacity of only 350, but when the time came for the opening episode, nearly a thousand persons were gathered in front of the theater. More than 2,500 persons saw the first episode during the afternoon and evening. At ten o'clock at night the policemen were still forming the people in line and admitting them by twos and threes as the persons who had seen the show came out.

The Wichita High School has several hundred disappointed pupils. Last week when they contemplated buying a moving picture machine they found it must be housed in metal booths. A company was going to sell the school the fireproof film machine for $125. The proceeds of the first performance were going to be used to pay for it. Principal Allen of the school thought that they could purchase the machine and that it could be carried from room to room. But that would be impossible for the school would have to build a metal booth in each room for the machine and this they are not able to do just now. It is thought that the machince can be purchased in the near future, however. Many schools in Kansas are now using the moving pictures for educational purposes.

FILM MEN AND EXHIBITORS.

Mutual Help Between Exchange and Exhibitor Important Item in Prosperity of Both.

Special to Moving Picture World by Kansas City News Service.

THE film men in Kansas City are often called upon to advise exhibitors. It is to the advantage of the managers of the exchanges to get the exhibitors started right and to keep them going most profitably. One subject, the most talked about between the film men and exhibitors, is the changing from a five to a ten cent show.

Exchange managers are frank to say that in many cases the increased price can safely be established; it depends entirely upon the location of the show and the prices at which other film exchanges are supplying competitors. If the show is an up-todate picture house and the aristocracy of the neighborhood is not too far decayed and competition of the cut price film services is not too great, the price can be raised. The film managers are very careful to make it plain, however, that the exhibitor must be sure his programs are worth a dime. Patrons will not stand for a five-cent program at a dime admission. It is after the exhibitor has decided to increase the price that the film manager can give him the most valuable advice in arranging a show that shall be worth a dime in that neighborhood, considering the competition.

The closer relations of the managers of the more reliable exchanges with the exhibitors has worked out many puzzling problems to the satisfaction of both. It seems a safe caution to any exhibitor entering the field that he should not neglect to get on these familiar terms with the exchange managers, when those managers are of the right kind.

COST OF STARTING A SHOW.

Conditions Have Changed and Bigger Capital Is Required.

Film men in Kansas City territory are of the opinion that the time when a man can start a picture show house on the small scale is over. It is no longer possible for a man to start in the cigar business in a big city on a small basis and make a success, and so it has become in the moving picture business. It simply means that the gamble has become a little larger. Bigger stakes are played for, because it is usually the case that the exhibitor has to borrow money to start the new business whether he starts little or big. If he fails he is in debt $200 to $500 on a small theater and if he makes good his profits are correspondingly small. If he fails on a large scale he is in debt from $500 to $800, but if he makes good his profits are many times those that the successful operator is enjoying on the smaller scale. The exhibitors are taking these things into consideration and the new theaters that open are being started on the big plan. The public will not patronize the little merchant when they can just as easly patronize the larger one with all the conveniences that modern equipment can give them. It is just the same in the moving picture business as it is in any other line of business. These are the things that most of the film exchange managers are trying to make the exhibitors see and understand.

MISSOURI BRIEFS.

H. E. Jameyson, who travels Kansas territory for the Pathe Exchange, Incorporated, was in the city recently. Mr. Jameyson says that the bookings all through the State are getting better every day and this is because the weather is getting better as well as the roads, and the people can get into town to the theaters. He says that the law in Kansas is going to cause considerable disturbance in exhibitors' circles before long.

"Marty" Williams, manager of the Mutual, has one room of his office attractively decorated with pennants of the Mutual stars. Mr. Williams says that the first of the Mutual Master Pictures, "The Quest," which was shown at the Willis Wood theater last week, proved very successful. The Mutual will release several more Master Pictures within a few days.

L. E. Sheridan, traveler for the Pathe Exchange, was in the city last week. Mr. Sheridan says that he was right there at the Kansas State convention and tried not to mix business with the entertainment, but that so many exhibitors were present that he had bookings literally forced upon him. Mr. Sheridan says that he is out this year to break all records for booking films in Kansas if the law will allow him. At the present time the bookings are running way in advance of those of last year.

Kansas City will soon have the big moving picture, produced by the World Film Corporation, entitled "Your Girl and Mine" or "Votes for Women." It will be shown at several down town theaters just after Easter.

The Electric theater at Joplin, Mo., has increased the price of admission on Sat-

urdays and Sundays. The manager says that this increase is necessary, for everything pertaining to moving pictures and the exhibiting of them has increased.

The Aladdin theater at Springfield, Mo., has had several excellent programs lately. The five-reel feature, "Hearts and Flowers," was put on as an extra attraction. Charles Chaplin in "His New Job" happened to be on the same program. The management aims to give a feature play every few days as an extra atraction. The feature does not decrease the number of pictures shown on the regular program, but is simply added to it.

E. J. Grubel of the Grubel Brothers theater syndicate of Kansas City, Kan., and J. H. Cooper of the same company visited Springfield, Mo., last week. It is said that the reason for the visit was to select just which piece of property which the company holds leases on is the best suited for the erection of a new theater. However, no definite statement was made about the building, which will probably commence soon.

The Electric theater at Bolivar, Mo., recently charged an admission fee of twenty-five cents for the 9 reel production, "The Spoilers." The house was well filled. This is quite a deviation from the regular prices charged at most theaters in small towns.

IN CALIFORNIA.

The Larkin theater, on Larkin street, near O'Farrell, has been reopened under the management of G. A. Smith, formerly of Fort Bragg, Cal., and J. Rothschild, who conducted the house for a short time a few months ago.

A. Toprahanian, formerly manager of the Royal, at Turlock, Cal., was recently here looking for a site for a house but has since left for Fresno.

The Golden Gate Film Exchange, Inc., has made arrangements to be better represented in the state of Nevada than formerly. The business of the firm will be transacted through a resident representative.

Mr. Jorgensen, of the Pastime, Haight and Fillmore streets, has secured a lease on Green's theater, at San Bruno, Cal.

A. C. Pabst, of the Hub theater, at Mill Valley, Cal., has taken over the management of the Swastika, at Sausalito, and will renovate it throughout.

E. A. Lasher has disposed of the Orpheum, at Susanville, Cal., to E. C. Buckwalter, of the Cosy theater, and the two houses will be consolidated.

Work is under way on a new theater at Woodland, Cal., and this will be opened early in June under the direction of Harry Leland.

The Orpheum, at Alturas, Cal., has been sold by J. F. Slutter to William Burgen, a former Supervisor.

Smith & Benham have leased the Sutter Butte hall at Sutter City, Cal., and will give moving picture shows on Monday, Wednesday and Friday evenings at 10 and 15 cents. A Powers Cameragraph No. 6A has been installed.

The Novelty Show Company, of Cloverdale, has purchased the moving picture show conducted at Geyserville, Cal., by E. Nordyke, and will add this house to its circuit in Northern California.

The Curry theater, at Martinez, Cal., has been closed, leaving the field to the new Novelty.

The Crystal, at Grass Valley, Cal., is to be reopened shortly.

The San Jose Film Company is being organized at San Jose, Cal., for the purpose of making educational subjects Melville Jeffrey is general manager.

The Film Club has been incorporated at Santa Barbara, Cal., by William R. Daly, Frank Cooley and eight associates.

The Los Angeles Slide Company has been incorporated at Los Angeles, Cal., with a capital of $10,000, by E. M. Gammon, C. M. Philpott and W. F. Wright.

The Gaiety theater, which has had a stormy time since its opening a year ago, is again giving moving pictures a trial and it would occasion no surprise if this big house would drop musical comedy.

Local Censorship on Coast

California Cities Are Experiencing a Wave of Opinion Favorable to Local Censorship—At Fresno, "Three Weeks" and "Bunk" Comedies Were Stigmatized—Discussion in Other Places—Picture People Plan to Be Heard in the Matter.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

LOCAL censorship of moving pictures is being made an issue in a number of California cities and exhibitors are busily engaged in setting forth reasons why the measures proposed should not be adopted. There is now more of an agitation along this line than there has been for a long time and film men are wondering what has brought such a sudden demand for censorship.

Representatives of the Parlor Lecture Club, Leisure Hour, Wednesday and Friday Clubs, the Y. W. C. A. and W. C. T. U. appeared before the city trustees of Fresno recently and asked that a board of censorship be appointed in the Raisin City for moving picture shows and other amusements. The matter was laid over by the city officials until the next regular meeting in order to give the theater owners a chance to be heard. Miss Ruby Gracier, general secretary of the Y. W. C. A., acted as spokesman and urged the elimination of such pictures as "Three Weeks" and certain kinds of comics which she described as "bunk."

At Grass Valley, Cal., the women composing the various clubs and organizations are taking steps to secure proper moving picture shows for the children of the community. They have agreed that many of the films being shown are not suitable for children and plan to take such steps as are necessary, it is reported, to have only selected films shown.

The City Club of Berkeley, Cal., has been studying the censorship proposition for some time and on the evening of March 25 was sponsor for a public meeting held in the Hotel Shattuck, where both sides of the question was debated. Peter B. Kyne, the Berkeley short story and scenario writer, opposed the censorship idea, saying: "I would be sorry to see an active board of censorship in Berkeley, as censorship in its present meaning is a joke. Censors have no legal power and censorship of an adverse nature only tends to advertise the film which it is wished to suppress. Every knock is a boost in the moving picture industry. The question of morality in moving pictures is largely a question of geography. What would be approved by ministers and mothers in one locality is likely to be condemned in another. Public opinion is becoming the real censor, and as the demand for a higher standard of picture plays grows the need of censors will lessen."

Following the talk of this author, Prof. T. H. Reed, of the University of California, rendered a report of the committee appointed by the City Club to investigate the pictures shown in the eight theaters maintained in Berkeley. Many of the films seen were commended, but the character of many others was ranked low and not one comedy reported upon was given the unanimous approval of the committee. "Children of the Ghetto" was mentioned as a picture of marked distinction and "A Bachelor's Romance" and "The Altar of Love" were called wholesome.

H. L. Beach, of the Strand and Lorin Theaters, of Berkeley, and president of the Motion Picture Exhibitors' League of California, explained the film exchange system and set forth how it was impossible for many exhibitors to pick their programs. His talk cleared up many points not understood by those present.

General Manager C. L. Langley, of the Turner & Dahnken Circus, was to have been present, but was represented by G. E. Thornton, manager of the Oakland House, who told of many cases where the films contracted for at heavy expense were shelved after examination and others substitued, simply to keep up the standard. Following his talk the theater owners and managers were questioned informally regarding many phases of the business and most of those present went away with the conviction that censorship would be a detriment instead of a benefit.

STRICT FIRE RULES GOVERN EXPOSITION SHOWS

Special Licenses Required of Operators —Extra Care Must Be Taken.

The Panama-Pacific International Exposition authorities have taken steps to minimize the danger from fire in the many moving picture theaters operated on the grounds, and have placed in force a number of strict regulations that must be complied with by operators. All operators working on the grounds must pass a satisfactory examination dealing with fire prevention and must have a permit to work there, this being non-transferable. Extra care must be taken with projection machines and film, and operators must show a knowledge of the proper methods of stopping a blaze should one occur. H. Lubfin is a member of the examining board. When all of the theaters are in operation there will be no less than seventy-five free shows on the grounds.

SCREENERS PLAN HIGH JINKS.

The new quarters of the Screen Club, of San Francisco, are rapidly assuming form, and plans are now being made for a formal opening on the evening of April 10. This will take the form of a dance and a varied entertainment for members and their friends, and is being looked forward to with great expectancy. A committee consisting of O. V. Traggardh, Tom North, Joseph Huff and Ralph Marks has already purchased the furnishings and equipment, and the club rooms will be in a completed shape by the date set for the opening. Plans are now being discussed for moving the headquarters of the Film Exchange Board of Trade of San Francisco and the local Exhibitors' League to these quarters, and such a step is generally favored, as it would mean lighter expenses for each organization as well as serve to promote good feeling between exchange men and theater owners.

MAY ENLARGE THE AMERICAN.

The American theater, on Market street, recently opened as a moving picture house by Edwin F. James, of Portland, Ore., has proved to be such a success that plans are now being considered for the construction of a new balcony to increase the seating capacity of the house to 1800. When this work is done stairs will be done away with and inclines installed to make the upper floors more accessible.

OTHER SAN FRANCISCO NOTES.

D. J. Grauman and Ben Michaels, prominent local exhibitors, are interested in the Chinese theater and other Chinese concessions on the Zone at the Panama-Pacific International Exposition.

The California Film Exchange, Inc., has arranged for additional purchases of film and will release fifty-six reels each week in the future.

A. A. Richards, of Modesto, Cal., was a recent visitor here, making arrangements for service. Last fall he disposed of his house in that city, but it has since reverted to him.

The Union Film & Supply Co. has added another member to its traveling staff in the person of F. S. Peachy, formerly with the Mutual Film Corporation.

Tent Show Decision

St. Louis Cannot Prevent Moving Picture Shows from Being Operated in Tents, According to Opinion of Missouri Supreme Court—Interesting History of a Warm Controversy Several Years Old—City Will Ask for a Rehearing.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

THE Missouri Supreme Court, in an opinion handed down March 30th, in Division No. 2, decided that the City of St. Louis could not prevent moving picture shows from being operated in tents. For the last eight years city officials have fought these shows, on the ground of danger from fire.

The controversy started in 1907, when James Smith, then Building Commissioner, ordered such theaters closed. The exhibitors successfully resisted this order and a damage suit against several city officials followed. Efforts were made to have the ordinance amended so as to provide specificially that these shows could not be operated in tents, but the bills were defeated. Then the License Commissioner refused to issue a license and a mandamus suit was filed against him, which Judge Grimm decided in favor of the City.

Under this ruling, in July, 1913, Mayor Kiel summoned all persons having a license to operate a picture show in a tent to show cause why the license should not be revoked. Attorneys Taylor R. Young and Edward W. Foristel, representing the exhibitors, reached an agreement with Mayor Kiel that the order should not be carried out until the matter was passed upon by the courts.

A test case was made. Michael Nash was arrested for operating a tent show and was tried and acquitted in the Court of Criminal Correction, and the City appealed to the Supreme Court.

Judge John C. Brown, who wrote the opinion, holds that a tent does not come within the building restrictions within the "fire limits" of the city, at least not under the ordinance on which the city proceeded against Nash. City Counselor Baird and Assistant Young represented the city, and they will file a motion for a rehearing.

GET CUE FROM PHOTOPLAY.

The Park Players, a local dramatic stock company, while rehearsing the play "Seven Days," for production at the Park theater, witnessed a three-reel photoplay of the same name at the Juniata theater, on Grand and Juniata streets, for "cues" regarding the most effective presentation of their own efforts. The Players and the Park Opera Company divide their time alternately between the Park and Shenandoah. "Seven Days" plays one week at the Park in the west end, then moves to the Shenandoah on the south side the next week.

DRILL AT THE HIPPODROME.

Since Harry M. Earl has taken charge of the Hippodrome, at Sixth and Walnut streets, he has instituted a daily emergency drill. At present the attaches have perfected this drill, and at a given time each day, when the theater is cleared, the "safety first" drill is called for by a signal from Mr. Earl. The employes are instructed in emergency details of every description, and the plan has worked out with wonderful success. Mr. Earl has materially raised the standard of entertainment at the Hippodrome. The program consists of vaudeville and moving pictures.

ST. LOUIS BRIEFS.

The Post-Dispatch, the largest St. Louis daily paper, has added moving picture stories, articles and notes to its columns. On Sunday, March 28th, the magazine section devoted a whole page to Universal City, in California, and another page to the Cincinnati man who found his missing wife through seeing her in a moving picture film.

The Strand, on Sixth near St. Charles street, has changed to an all Paramount feature program, which consists of one feature and one comedy, changed twice a week. This is the only theater in the downtown district showing Paramount pictures. There was some doubt as to whether audiences in the downtown business section would like long features, the idea being prevalent that tired shoppers and business men wanted short reels and short programs. Manager Harry D. Buckley gave the audiences a thorough test with long features before making any contracts, and after a careful study of the attendance and the box office receipts Paramount offerings were put on permanently.

Chas. Schwartz, who manages two theaters, the St. Charles and the Broadway, almost opposite each other on St. Charles street, between Broadway and Sixth street, is distributing a program that gives a week's bill for both of the houses.

The Minusa Cine Products Company has taken possession of the executive offices that have been refitted for the occupancy of the company. The suite is on the sixth floor of the Houser Building, at Sixth and Pine streets.

The Kriterion Film Exchange, which recently opened in St. Louis at 3217 Locust street, is reporting excellent business. J. J. Burke, formerly of Wichita, Kan.; S. S. Sherman and E. N. Woolf, three of the traveling representatives, report many bookings in Missouri, Illinois and Kentucky territory.

Wm. Sievers, manager of the New Grand Central, Grand and Lucas avenues, invited a delegation of about twenty women, members of the Women's Federation of Clubs of the State of Missouri, to a special exhibition of "The Pardon" recently.

The White Way and airdome, a new theater at Sixth and Hickory streets, will be ready for business on April 10th. The house will seat 600 persons, and will be equipped with two projecting machines.

The Majestic, in East St. Louis, was damaged by a fire that broke out in the block in which the theater is situated. The loss to the Majestic is estimated at about $1,000.

The Mutual Film Exchange, 1311 Pine street, has established a special feature department, with Harry Hynes as manager.

POLICE FIND PICTURE OUTFIT.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

THE Macon, Ga., police found a complete moving picture outfit March 26th, on a vacant lot back of the Central Depot, and are now searching for the owner. The outfit consists of five grips, all of which are filled with moving picture equipment.

In one of the grips was found a card bearing the name of Charles Cottingham, civil engineer, and member of the National Geographic Society. On another card was the name of Mrs. Clara Cottingham, Danville, Ill. It is believed the outfit was stolen, then abandoned by the thief.

BOY AMATEUR ACTOR HURT.

Pierpont,, the eleven-year-old son of Mrs. W. C. Spiker, of Atlanta, Ga., was assigned the part of the little Belgian boy in the picture which the Bartlett Film Co., of Atlanta, is making for the relief branch of the Belgian Commission in Georgia, with a local talent cast.

A few days ago the camera men and actors, including Pierpont, were taking a scene in front of Grady Hospital; the scenario reached a point where the hungry little Belgian lad stole a loaf of bread—was caught and wept bitterly. As he ran forward, Pierpont stumbled and fell, his arm doubled under his body. At once he was up again, tears streaming down his face.

"Fine, great stuff" shouted the camera man, reeling away. "Some emotion there! The kid's clever!" Pierpont cried until the clicking of the camera stopped. Then he complained of his arm hurting him. He was taken into the hospital, where it was discovered the bone had been broken at the wrist. When complimented by the physicians for his grit and bravery, his reply was "I'm glad I did not spoil the picture."

LOCAL FILM OF COLUMBUS, GA.

Columbus, Ga., social and business circles are interested in a motion picture, being taken this week of Columbus. The picture is to be shown there during Homecoming week in April, and will then be placed on one of the motion picture circuits for twenty-six weeks.

A feature of the picture will be a scene depicting the last battle of the War Between the States, which was fought at Columbus. The local militia will be divided into two commands, representing the federals and confederates, respectively, and the battle staged on North Highlands. Other scenes will include a gathering of Columbus school children, a meeting of 200 Daughters of the Confederacy; a wedding at Trinity Church; a dance at the Hotel Ralston, and a boat-leaving scene at the Columbus wharf, on the Chattahoochee River, where the steamer W. C. Bradley will bear off the wedding party enroute to the Panama Canal. A pretty romance will be woven into the Columbus Picture.

NEIL TO MANAGE BLINKHORN BRANCH OFFICE.

William F. Neil, well known as a Southern exhibitor and film exchange director, has been appointed Atlanta manager of the Blinkhorn Photoplay Corporation, with offices in the Hurt Building. Mr. J. T. Traphagen, special representative from the New York offices, came to Atlanta during the week to place Mr. Niel in charge. The Atlanta office has jurisdiction over the Southeastern States.

HESSER CO. LOCATES STUDIO IN ATLANTA.

The Hesser Motion Picture Corporation announces the permanent location of its producing plant in Atlanta, and are preparing to open studios on Peachtree street, near Buckhead. The first film is completed and release date set for April 5th. It is a five-reel drama of modern life featuring Miss Elaine Ivey, in "Husband or Lover."

ATLANTA BRIEFS.

"The Black Box" as a drawing card, according to first episode indications, will be the most successful serial yet given to the Atlanta movie fans.

The first performance of moving pictures for Atlanta children was given Saturday at the Grand, the play being "Alice in Wonderland." At a meeting of the Board of Education Thursday, the project was endorsed and the announcement made that the Board would extend a hearty co-operation. Among the plays shortly to be shown are "Uncle Sam in the Treasury" and "The Boy Scouts at Work."

The "Kreutzer Sonata" holds the boards at the Grand the first part of the week, followed by the "Modern Magdalene" and "Return of Perpetua." The Grand is playing to crowded houses under the new management.

Fritzi Scheff in "The Pretty Mrs. Smith" opens the week at The Montgomery, followed by Carlyle Blackwell in "The Last Chapter" and Rita Jolivet in "The Unafraid."

The Mutual Film Corporation announces release of the "Devil" in Atlanta. This is horrifying when we consider the Chapman-Alexander meeting is just closing.

EVERGLADES FILMED.

By Leon Louiso, Jacksonville correspondent Moving Picture World.

A NUMBER of scenes, which will amount to about two thousand feet, of the Florida Everglades have just been taken by T. Potter. Mr. Potter believing that the everglades would be a good subject for a set of pictures contracted with Mackey and Coutant, a Jacksonville firm, to take the scenes. The everglades are known of universally and are a place of mystery to most persons, so few persons having gone up into the glades. Mr. Potter's pictures have promise of being a good money-getter, and of being very interesting. Mr. Leland Coutant of Jacksonville photographed the glades for Mr. Potter. The subject may be used as an educational picture or may be put out as a feature, with a lecturer

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The Republic theater has discontinued the added vaudeville novelty acts, which have been used as an added number to the regular pictures program, and the management announces the new policy of the theater as an all feature program of exceptionally good pictudes, with four changes during the week. The program will include the product of the World Film Corporation, Metro Pictures Corporation, Alliance Films Corporation and Pathe's features.

STUDIO NOTES.

The company which Arthur D. Hotaling is now directing at the local Lubin studio is busy on one of the Billie Reeves comedies. The company now working includes the star, Billie Reeves, Billy Potter, Johnny Doyle, Chas. Griffiths, Jack O'Neill, assistant director, Robin Williamson, Ben Walker and Jack Tucker, scenario editor. Mae Hotely, Effie Hartwell, Patsy de Forest, Imy Forest, Imy Webb and Katherine Hauser. Garry Hotaling is camerman and is assisted by Leland Coutant. George Sherwood is carpenter, Edward Hoffner master of properties, and Richard Bleynagel does the scenic work. Carl Goodwin has charge of the garage.

Geo. K. Hollister, cameraman for the pictures being produced by Director Robert G. Vignola, at the Kelem, is taking a three weeks vacation.

The Florida Motion Picture Producing Co., has secured grounds at the Riverview estate near Jacksonville for studio and grounds.

L. E. Taylor, who has been with the Kalem company in the capacity of cameraman for a number of years, and who has been making the novel light effect scenes for some of the pictures taken here has resigned from the employ of the company.

Regina Richards is working in a new picture at the Kalem studio, with Mr. Wilmuth Merkyl, under the direction of Kenean Buel. The picture is taken from a stage play, "Wife for a Wife." Miss Richards and Mr. Merkyl are here for the one picture which will be released as one of the Broadway Features pictures. Miss Richards has appeared in the Frohman production, "A Laughing Husband," and the lead in one of the releases of the Eleanor Gates Photoplay Co. After finishing the picture here Miss Richards will leave for New York City where she will open in a Broadway musical production.

Director Robert G. Vignola is making the fifth of the Ten Commandments series. Alice Hollister and Harry Milarde play the leading parts.

J. L. Hawkins, who has been working at the laboratories in New York has taken the place of Mr. Taylor, who has been Mr. Buel's cameraman. Mr. Hawkins is a graduate of Syracuse University, in the photographic course.

H. E. Partridge is cameraman for Mr. Guy Coombs, who is making Civil War pictures. Mr. Partridge was at the Lubin studio last summer.

Revising Cleveland Code

Commissioner Allen Plans to Correct Foolish Requirements in City's Building Laws—Present Regulation as to Motor Driven Projectors Has Come in for Criticism—Conference with Exhibitors on Permits for Remodeling Theaters.

By J. D. Raridan, Ohio Correspondent of Moving Picture World.

DELINQUENCIES in the Cleveland building code, with particular regard to motion picture theaters, will be corrected in a new draft of regulations if V. D. Allen, commissioner of buildings, carries out a plan he has in mind. It has been evident for some months that regulations now in effect are too general to properly cover picture houses. As a result it is contemplated to specify a code which will have a particular bearing on construction and remodelling theaters.

Since amendments of 1911 the regulations tend to discriminate against the use of motors in the operating booth. It was constructed to read that houses erected before the amendment are allowed to use motors and all erected after that time cannot use them. An amicable understanding was reached by the building department and moving picture exhibitors, however.

Certain theaters, erected before 1911, have for some time sought permits for reconstruction and to remodel but have been unsuccessful by reason of the fact that the building department was forced to observe the code. Mr. Allen conferred recently with exhibitors and gave it his opinion that picture theaters are handicapped and should have some remedy in amendments.

WARREN PICTURE THEATERS OPEN AGAIN SUNDAY

Several Arrests on Sunday Blue Laws Charge—People with Exhibitors.

Residents of Warren, O., suburban to Cleveland, were stirred to high pitch recently in a dispute that racked the entire town on the feasibility of "blue laws." Managers of four picture theaters were placed under arrest for running shows on Sunday. Prosecutor Archer L. Phelps declared the arrests were made because the managers and their employes performed "common labor" on Sunday.

In spite of the warning that the "blue laws" must be observed the managers last Sunday kept their theaters open, permitting patrons to enter free of charge, in a move to test the law. At Niles, nearest town to Warren, the theaters are open on Sunday unmolested. Houses in Cleveland, Cincinnati, Toledo and elsewhere over the state give Sunday shows and no attempt has been made to exert closing laws.

The state law reads: "Sabbath desecration, Chapter 12, Section 13,044, of the Ohio General Code—Whoever, being over fourteen years of age, engaged in common labor or opens or causes to be open a building or place for the transaction of business, or requires a person in his employ or under his control to engage in common labor on Sunday, on complaint made within ten days thereafter, shall be fined $25, and for each subsequent offense, shall be fined not less than $50, nor more than $100, and imprisonment not less than five days nor more than thirty days."

Those arrested included Manager W. W. Dunnavent, Dreamland theater; R. L. Hawkins, Crescent theater; James A. Reeves, Duchess theater and John J. Murray, Opera House. Employes who were taken in charge by the minions of the law included: Mrs. John J. Murray, Mrs. Hattie Wheeler, Mrs. Inez Coe, Frank Andrews, John Shore, Nick Mascio, Chas. Gaither, Charles Wannamaker and Robert Wieder.

The arrests were treated somewhat as a sensation by all Warren. When news of the "raid" spread a large crowd appeared before each of the theaters. Manager Murray made a speech before he was led away, closing with this remark: "More than 2,000 persons have signed a petition that the picture houses be opened on Sunday. We thought we were obeying the public demand for clean amusement on Sunday."

"We're with you John," came a chorus of shouts from the crowd as he passed. Popular opinion in Warren is that picture show operation should be left to a vote of the citizens and the managers agree they would be willing to abide by such decision.

OHIO SHORTER ITEMS.

C. G. Thompson, manager of the Victor Film Service, distributor of Universal productions, returned early last week from Universal City, Cal., imbued with enthusiasm for this model film city, its citizens and their work.

Since the United Film Service, distributing a regular program of daily and weekly feature productions, established its exchange in Cleveland with Walter M. Williams as manager in charge of the territory, exhibitors and patrons of picture shows have benefited alike. The United maintains a suite of offices on the second floor of the Columbia building.

Lorain is to have a winter garden, as the Majectic is to be converted into a place of amusement of that kind. L. C. Hoover and Gus Schroeder, of Cleveland, have secured the playhouse on a long lease. They will make changes in the interior of the house, and have announced that their policy will be to run high-class photoplays exclusively.

The front of the Colonial, Ashland, will be remodeled and new furnishings will be installed. The Princess, in the same town, has put in a new steel ceiling and made other improvements.

Manager Gebhart, of the Grand, Ashland, has put in an attractively arranged box, which accommodates eight persons. It is located in the rear of the theater and on an elevation above the rest of the seats. A Wurlitzer musical instrument, which plays twenty selections without change, has been added to the equipment of the house.

T. J. Powell, veteran theater man, has bought the Gem, Sandusky, from H. C. Mills. Mr. Powell has been located at Lorain, and he has announced that he will remodel the house. Mr. Mills and his wife will retire from the picture theater field for a rest, but are expectd to get back into the show business in the fall.

Manager O. L. Taylor, of the Majestic, Lancaster, announces that he will retain that theater, but is seeking a buyer for the Orpheum theater, at Nelsonville.

The Bellefontaine High School has purchased a projecting machine that will be used in the class rooms as a teaching aid. It has been found that the pupils absorb knowledge better from watching screens than by the usual methods of study. Botany is one of the subjects that readily can be taught by the showing of pictures.

The Sidney High School has just installed a projecting machine, while the Bucyrus High School has been using one with great success.

Proceeds of the show at the North Side theater, Bryan, on Friday night, March 26, were turned over to the baseball club representing that city. The money will be used in buying uniforms and as a nucleus for the expense fund to keep the nine on the diamond.

Mackenzie Pictures

Life in Baffin's Island Pictured in Six Reels of Film—First Showing at Convocation Hall, University of Toronto—Sir William Mackenzie's Expedition Has Been in North Two Years—Films of Great Scientific Value.

By David K. Billings, Toronto Correspondent of Moving Picture World.

SIX THOUSAND FEET of film illustrating the life of the Eskimo and of animal and physical life in the arctic regions of Baffin's Island, was shown for the first time in Convocation Hall, University of Toronto, last Tuesday night. The pictures were taken by the Sir William Mackenzie expedition which returned from the northern regions this winter. They are conceded by those that have seen them to be the most complete and extensive pictures of their kind ever taken. The exhibition last Tuesday, which was free of charge, was accompanied by an address of explanation by R. J. Flaherty, F. R. G. S., who, along with E. E. LaDuke, had charge of the expedition.

An Arctic Studio.

The party left two years ago for the north and took with them some 25,000 feet of film, all of which was exposed during the stay. The principal purpose of the expedition was to obtain pictures and many hazardous ventures were made, especially while taking pictures of natural phenomena. Every foot of the film was developed and much was exposed at the camp headquarters on Baffin's Island, which for two years was the most northerly picture studio in the world. The films were brought to Toronto in entirety where they were edited down to the 6,000 feet that will be shown to the public. It is intended to show the pictures before the National Geographic Society and before numerous American scientific and research associations.

One of the most interesting reels shows pictures taken on the newly rediscovered islands in the Hudson's Bay. These islands, which had been lost to students of geography, were thoroughly filmed by the first white men to set foot on them for over 100 years.

The party carried several Pathe cameras with them and also a complete outfit for preparing the films. One of the best anthropological films ever taken showing the life of the eskimos in its every phase and of incalculable scientific value is the result of this latest venture. Mr. Flaherty in his address stated that the pictures obtained were the most vivid illustration of the scientific possibilities of the moving picture.

CONNESS-TILL'S SPEEDY WORK.

What was probably a Canadian record for fast production of a picture was made by the Conness-Till Film Company this week when they filmed the maneouvers held by the second contingent Canadian Expeditionary Force. The sham battle which was held on Wednesday lasted the entire day and on Thursday morning 2,000 feet of film showing every phase of the fighting was exhibited at the Photodrome. The photography and assembling of the picture was superb and created a big sensation both in public and press.

TORONTO SHORTER ITEMS.

One feature a week has been the slogan of the Conness-Till Company in their Made-in-Canada campaign which is creating considerable interest. The releases of the company have been steadily maintained with the addition of several topical films, and it looks as if those who predicted a hasty death for the first Canadian picture concern will be disappointed.

General business conditions in Ontario are improving with the advent of Spring, and it looks as if this revival will reflect on the moving picture business. There seems to be an increased demand for high-class features, while the craze for patriotic and war dramas has abated somewhat.

Gus Kahn has been appointed publicity manager of the Canadian office of the World Film Corporation and has started his duties.

COHNS MAY BUILD BIG THEATER IN INDIANAPOLIS

Have Option on Property for 3,500-Seat Theater—May Build Soon.

Special to M. P. W. for Indiana Trade News Service.

SAMUEL L. COHN of San Francisco and Morris Cohn of Denver, have taken a thirty days option on property in the center of Indianapolis on the opposite side of the Circle from the English Opera House. They announce they will erect a moving picture theater that will be large and elaborate, and represent an outlay of $200,000.

The piece of real estate upon which they hold an option is irregular in shape and will give them exits on three different streets. The plans contemplate thirty-five exits and the Cohns say the house can be emptied of its crowd in thirty seconds. A seating capacity of 3,500 is planned. A two-hour show is planned with prices ranging from 5 to 15 cents. In addition to the pictures there will be an orchestra of thirty-five pieces and a pipe organ that he estimates will cost $20,000. An air washing and ventilating system is planned. The lighting will be indirect. A feature will be a smoking room for men and a rest room for women.

The house will be of concrete and steel and fireproof throughout. The Cohns own six big houses, the latest of which was built in Denver. All are successful houses, according to the Cohns, who are backing their judgment against Indianapolis pessimists, as they call them, who say the town will not support such a house.

ELKHART SUNDAY SHOWS.

As a result of the acquittal of Clifford Cole, Elkhart, Indiana, manager of the Orpheum, charged with operating on Sunday, the proprietors of Elkhart houses have agreed on a board of censorship to consist of the mayor prosecuting attorney, editors of the local papers and other competent persons. The board will pass upon all productions.

It is expected that the Law and Order League of Elkhart will take steps to bring the alleged Sunday violations up before the grand jury for investigation.

The first "wide open" Sunday at the Elkhart theaters brought out a good attendance, but not so good, exhibitors are certain, as will be the rule after the feeling that exists in some quarters has died away. Following the step in Elkhart, the exhibitors of Goshen, the Elkhart twin city, will open on Sunday. It is probable they may experience some trouble, but inasmuch as any case that may be brought will be tried in the same court that tried the Elkhart case, the exhibitors feel sure they are safe.

A GOOD STUNT OF SMALL TOWN.

Alex Cornutt, manager of the Westport, Westport, Ind., put on a stunt for All Fools Day. Hand bills were distributed in Westport several days in advance sugesting that everybody come to the show April 1 dressed as some picture character. There were several John Bunnies, Broncho Billies, Slippery Slims and Mustang Petes, not overlooking two rivals of Mary Pickford and one of Flora Finch. The stunt should be good for some small town exhibitor to make note of as a good feature for next Hallowe'en.

INDIANA BRIEFS.

M. L. Stewart of Brazil, formerly proprietor of the Family theater, was robbed of feature films valued at $1,200. Mr. Stewart has been travelling from city to city showing the feature film "Cleopatra," and had stored the production in the rear of the theater at Eighth and Hulman streets, Terre Haute.

The Colonial, under the management of Bingham, Crose and Cohen, is to be opened after Easter with a feature picture program. The Colonial was originally built for vaudeville, but failed to catch the multitude.

Clyde Willard, Greenburg, Ind., sold his interest in the Westport theater, Westport, Ind., to his partner, Alex Cornut. Mr. Willard is now entirely out of the business, having recently sold his interest in a Greensburg theater.

James Alcorn, who now owns all the theaters in Greensburg, Ind., has announced his purpose to run them all as five-cent houses.

John W. Minor, deputy state fire marshal, recently issued an order to operators in Richmond, Ind., prohibiting the use of pipe, cigarettes or cigars in machine booths. The fact that the operators had been smoking without serious results, he said, might make them careless.

None of the witnesses against Roscoe Heimbaugh, operator at Jeffersonville, Ind., charged with violating the Sunday law, appeared when the case was called, and a postponement was granted by the court. No definite date for the next hearing has been set.

Joseph Schmal of Chicago, will put on stock and pictures at the Logansport, Ind., Broadway theater. The house is being redecorated and finished inside and out for the opening the middle of April.

Thieves stole a 600-pound motion picture machine from a freight car in the Grand Trunk yards at South Bend, Ind. There is no clew.

Samuel L. Cohn, promotor of the new $200,000 house to be built in Indianapolis, says that a mistake was made to connect him with a Denver theater. He has no house in Denver, he says, his interests being in San Francisco.

J. C. Hunter, of the North American Film Co., will have charge of the new serial, "The Diamond from the Sky," for Indiana and Kentucky. Mr. Hunter's headquarters will be in the office of the Mutual Film Company in Indianapolis.

F. J. Rembush, Shelbyville, has bought the Dream Theater at Martinsville of the Switou Amusement Co.

Philip Scora, manager, has reopened the Wells Bijou, Evansville, as a movie house, using a Mutual master release four days a week. The house has been running as a legitimate theater.

Mutual feature master releases will be run by the Lyric, Indianapolis, beginning at once.

The Grand Opera House, Terre Haute, is now running tabloid shows with Mutual

Guy G. Williams succeeds Chester Keller as manager of the Orpheum theater, Lafayette, Ind. Mr. Williams used to be in charge of the La Purdette theater in Lafayette.

"THE BIRTH OF A NATION" TO OPEN IN BOSTON.

Expected Protest Realized—Mayor Curley Petitioned—What Parkhurst Says.

"The Birth of a Nation" will open its Boston engagement at the Tremont theater on Saturday afternoon, April 10, for an indefinite period.

As soon as this announcement was made public, several prominent Bostonians, including Francis J. Garrison and the Rev. Horace Bumstead, signed resolutions, which were sent to Mayor Curley, asking that the exhibition of the photoplay be prohibited.

The following is the communication received by Mayor Curley from the association:

My Dear Sir: At a meeting of the board of directors of Boston branch of the National Association for the Advancement of Colored People, the enclosed resolution was unanimously adopted requesting a hearing for the purpose of opposing the production of "The Birth of a Nation" in Boston. And I respectfully request that such a hearing be granted at some early date prior to April 10, 1915.

Very Respectfully,
Butler Wilson, Secretary.

Whereas, it is announced in the public press that "The Birth of a Nation" is to be produced at the Tremont theater in Boston, beginning April 10, 1915, and

Whereas, the film should not be shown in Boston,

First, because it is a libel upon and an insult to a large number of Boston citizens.

Second, because it engenders race hatred.

Third, because it tends to a breach of the public peace.

Resolved, that the executive committee of the Boston branch of the National Association for the Advancement of Colored People respectfully request the Hon. James M. Curley, mayor of Boston, to grant us a public hearing at an early date, prior to April 10, 1915, for the purpose of producing the evidence and showing the reasons why the film should not be shown in Boston.

The following resolution was also passed:

Resolved, that we earnestly protest against the exhibition in the moving picture theaters of Boston and vicinity of Thomas Dixon's play, "The Birth of a Nation." This play, like some previous literary and dramatic productions of the author, being a gross and demoralizing misrepresentation of the colored population of our country, untrue in fact, cruel in spirit, fruitful of race prejudice, demoralizing to whites and blacks alike, and dangerous to the public welfare. We appeal to the mayors of Boston and neighboring cities, and to all others in authority to use every power entrusted to them to suppress this vicious play.

Mayor Curley has received a letter from the Rev. Charles H. Parkhurst of New York City, regarding the production, which read in part:

"The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity is fully met by the consideration that it represents the negro, not as he is now at all, but as he was in the days when he had just had the chains broken from him and when he was rioting in the deliciousness of a liberty so new and untried that he had not yet learned to understand it and was as ignorant as a baby of the way to use it.

"It is in this respect exactly true to history and if it reflects upon the negro as he was then, it is a compliment to the black man of to-day. An exhibition of negro lawlessness might not have been proper thirty or forty years ago. Such proprieties, however, change with the passing of time."

Crowd to Hear Debate

Massachusetts State Senate Galleries Thronged by Representatives of Women's Societies Actively Interested in Furthering Carstens Bill for State Censorship —Expected to Hear Debate—Indignant When Postponement Is Carried.

By Edwin McCloskey, New England Correspondent of Moving Picture World.

MOVING picture censorship was one of the principal topics under discussion in the Massachusetts State Senate last Friday afternoon, when Senator Sanford Bates of Boston moved to substitute for an adverse report the Carstens censorship bill, which provides that the State Board of Labor and Industries have jurisdiction over all films to be exhibited in the state.

At the present time there is no censorship of films in the Bay State. The State Police, however, review and pass on all pictures to be exhibited on Sundays. The Carstens bill provides for the appointment of three or more censors, who shall be appointed by the Board of Labor and Industries. It also provides that they shall stamp their approval on every film and that a fee of one dollar shall be charged for every reel passed.

The galleries of the Senate Chamber were filled with women who are interested in the state supervision of moving pictures. Most of these women represent women's organizations throughout the state. At a recent hearing on the bill, over five hundred women appeared before the committee and stated that after an investigation of seven weeks, they thought that for the protection of the growing generation state censorship was a necessity.

After hearing the pros and cons on the question, the joint legislative committee on Mercantile Affairs reported that the bill should be referred to the next General Court for consideration. This committee report came up in the Senate last week and attracted a number of women.

When the matter was reached on the calendar, Senator Bates, who presented the bill at the petition of Carl Carstens, special agent for the Society for the Prevention of Cruelty to Children, moved to substitute the bill for the adverse committee report. Senator James Timulty of Boston asked for an explanation of the situation, and before Senator Bates could reply, Senator Hays of Boston moved for a postponement.

Senators Bates and Ellis argued against such action on the part of the Senate and their speeches brought forth considerable applause from the many women assembled in the gallery, but President Collidge rapped sharply with his gavel and the hand clapping promptly was stopped.

After the motion to postpone was carried by a vote of sixteen to seven, the interested spectators withdrew from the Chamber. The women expressed great indignation at their treatment by the Senate. They said that the Senators had informed them that the bill regarding motion picture censorship would be debated upon at that meeting.

Relying on this assurance, representatives of the various clubs, some of them coming from great distances, went to the State House to hear the discussion. Several uncomplimentary remarks were passed in the corridors about Senators who voted in favor of postponement. ment.

FIRE COMMISSIONER ISSUES NEW FILM STORAGE RULES.

Regulations Are Drastic, But Generally Considered as Well Chosen.

Fire Prevention Commissioner O'Keefe has issued new regulations regarding the storage, keeping and handling of inflammable motion picture films and the construction and maintenance of buildings in connection therewith. These regulations supersede the regulations of the district police so far as the Metropolitan district is concerned, and in a degree are more drastic, but as the result of months of study and investigation, are generally regarded as reasonable. The three principal features of the new regulations are:

First—Each reel or part of reel must be kept in a separate metal box, with tightly fitting cover, and after Jan. 1, 1916, in galvanized iron boxes approved by the commissioner.

Second—These boxes must be kept in fireproof vaults, ventilated at floor and roof.

Third—The number of films to be exposed at any one time is limited to ten in any one room, and films in transit must be in incombustible containers, each not to contain more than eight reels.

NEW VERNON AT WORCESTER.

The new Vernon theater in Vernon square, Worcester, will be opened on April 19 by Samuel Kumin, who has arranged with Manager Fred B. Murphy for the use of United Film Service. This house, which has a seating capacity of 700, was built at a cost of $65,000 and will be managed by John F. Moden, one of the original moving picture lecturers and formerly manager of Keith's theater, Campello, Mass. Two new Powers 6A machines have been installed. Every modern convenience has been installed. A large marquis is extended over the sidewalk and is valued at $8,000. The lobby is of marble and the theater is regarded by all as one of the most beautiful in this section.

FILMS FOR FARMERS.

At the personal request of his old acquaintance, Governor David I. Walsh of Massachusetts, Manager Edward J. Farrell of the General Film Company exhibited three reels of film, which were taken for the forestry and agricultural boards of Massachusetts. The pictures show the different farming lands of the state and the methods used by different planters in cultivating their land. The governor was unable to be present at the runoff, on account of state business. The pictures are most instructing and show the farmers how to fight forest fires and the best means of fire prevention.

NEW ENGLAND BRIEFS.

The Magic theater, East Boston, has been sold by William Dowling to Hyman Alexander, one of the first exhibitors in New England. Mr. Alexander opened the first moving picture theater in Cambridge, Mass., some years ago. Of late he has been in Canada, but recently returned to Boston.

Prominent Jewish women in and around Boston have arranged for a motion picture performance to be given in the Majestic theater, Boston, on the evening of April 11. The proceeds will be devoted to the relief of the employed and poor at home. The pictures will be donated by the Olympia theaters, Inc. The executive committee comprises Mrs. Jessie Abrahams, chairman; Mrs. Harry Liebmann, vice chairman; Mrs. Felix Voernberg, Mrs. Nathan H. Gordon, Mrs. J. Ackerman, Mrs. E. Van Noorden, Mrs. Isaac K. E. Prager and Mrs. J. P. Morris.

Several of the Boston friends of James P. Kincaid, manager of the Olympia theater, Gloucester, Mass., were present when "Jim" was initiated in to the Gloucester Lodge of Elks last week.

Manager J. A. Eslow of the New England Universal Film Exchange has returned to his desk after a trip to the Panama-Pacific Exposition and Universal City.

Bars Prize Fight Films

Federal Regulation Will Prohibit Introduction of Willard-Johnson Fight Pictures Entering Country Through Customs Offices—Action Will Rest on Division of Customs of Which Assistant Secretary Andrew J. Peters Is in Charge.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

SHOULD an effort be made to bring into this country motion pictures depicting the prize fight between Jack Johnson and Willard, in Havana on April 5, the promotors will be sadly disappointed, for they will face a federal regulation which prohibits the importation of all fight pictures. In view of the fact that this is the first prize fight of note since the enactment of the law of which the taking of motion pictures was contemplated, considerable interest is being shown as to what action the government would take. The law gives such censorship powers to the Secretary of the Treasury and action would rest with the Division of Customs of which Assistant Secretary Andrew J. Peters is in charge. When inquiry was made at the Treasury Department by the Washington correspondent of the Moving Picture World, attention was invited to the section of the customs regulations providing for the admission into this country of photographic films which provides for the exclusion of "undesirable" pictures of all kinds. It is not believed that the film or films would get by the customs inspectors at the port of entry.

VETERANS WILL SEE FILMS.

Harry Crandall, operating Crandall's theater; Sydney B. Lust, manager of the United Film Service office; Herbert M. Osborn, manager of the local Pathe Exchange, and Clarence L. Linz, representing the Moving Picture World, have been appointed members of the Citizens' Committee of One Hundred which is to have in charge the arrangements for the fiftieth annual encampment of the Grand Army of the Republic to be held in this city the last week in September. It is said that this will be the last encampment to be held by the old soldiers and it is planned to have this one form the greatest event in the history of the city and second only to the inaugural celebrations. President Wilson and the members of his Cabinet have accepted honorary membership, and the names of the city's most prominent financial and commercial men appear on the various committee lists. In selecting the above-mentioned members of the moving picture industry in Washington, William F. Gude, who heads the committee, has conferred upon them a signal honor.

For the purpose of properly entertaining the old soldiers a fund of $25,000 has already been subscribed, and before adjourning Congress appropriated a large sum of money to be expended for their comfort. Their headquarters are to be located in the Old Census Building. It is contemplated giving a large exhibition of motion pictures showing our troops at target practice, and also of the troops of foreign countries as contained in the reels of commercial companies.

ANNETTE THORN MANAGING RAPHAEL THEATER.

Miss Annette Thorn has assumed the active management of the Raphael theater, at Ninth and O streets, Northwest. The theater is operated by her and her brother, Oscar Thorn, but its management has until recently been in the hands of others. Not meeting with desired results, they started to handle the proposition themselves, but Mr. Thorn was stricken with pneumonia and all responsibilities fell upon his sister. Miss Thorn is an attractive young woman who seems to know pretty well just what her patrons want in the way of motion pictures and the five hundred seats at the Raphael are pretty well occupied at all exhibitions. Miss Thorn reports increasing business and seems to have but slightly felt the Lenten inactivity. This is a five cent house with ten cent shows on Sundays and Wednesdays. The theater presents a very attractive appearance and shows that considerable interest is being taken in it by its owners.

SCHOOLS WIN PATHESCOPES.

Award has been made by the Washington Post of ten Pathescopes to that number of winning schools in the recently completed prize-voting contest and two of these schools have also been awarded a free film service for three months. Interest in the contest has been very great and the winning schools each had several hundred thousand votes cast in their favor. The installation of motion picture outfits in the public schools for the benefit of pupils and their parents is welcomed by the exhibitors as a whole. Such exhibitions will not enter into competition with commercially conducted shows for the reason that they will be devoted to educational and travel films for which there is little demand in the theaters. On the other hand it will serve foster a desire for films of an entertaining nature and thus the business of the theaters will be increased.

CRANDALL'S PROGRAM.

At Crandall's during a two days' showing of the Passion Play last week a quartet of trained voices sang appropriate songs to the accompaniment of organ music. Regardless of the cry for religious subjects, it does not seem as though the church-going public will support such exhibitions and Mr. Crandall found it necessary to supplement these reels with "A Jitney Elopement," featuring "Charlie" Chaplin. This latter is now the most popular "comedy artist" screened in Washington and an announcement that a Chaplin reel is to be shown is sufficient to fill any theater to capacity. But it is an extremely hard matter to show a religious subject and a slap-stick comedy on the same bill. The offensiveness of such a program was overcome by Mr. Crandall, who used a short scenic between the two and one of the weeklies in closing the show. Before the scenic was completed, the audience had forgotten that they had been looking at so serious a play as that named, and were ready for the comedy which in turn was forgotten by the exhibition of the war pictures. Mr. Crandall handled his predicament in a most appropriate manner, for without the aid of Mr. Chaplin he would without a doubt have lost money—for it was the latter who made the two days' business of record-breaking volume

WASHINGTON BRIEFS.

W. S. Stutz, Jr., who each year runs an airdome and who conducts Sunday motion picture exhibitions at the Gaiety, has commenced to put Shutzen Park, at Georgia avenue and Kenyon street, Northwest, in shape for opening at the first signs of the coming of warm weather.

The firm of Davis & Davis has leased a piece of property in Durham, N. C., on which they plan to erect an up-to-date motion picture theater having a seating capacity of about five hundred. Davis & Davis now operate the Crystal theater in Raleigh, N. C.

P. E. Castelberry, who for the past few years has been managing the Elite in Rome, Ga., and who is well known throughout that state, has taken over the management of the new Broadway, of the Piedmont Amusement Company, in Danville, Va. P. V. Phillips, manager of the Paris theater in Durham, N. C., also operated by this company, opened the Broadway a few weeks ago. Upon being relieved by Mr. Castelberry he returned to Durham.

W. R. Wilkerson, manager of the Piedmont theater, in Greensboro, N. C., is now in full charge of the booking of the features used on the entire circuit of the Piedmont Amusement Company.

A new Amusu has been opened in Henderson, N. C., by B. J. Elmont. The house is a very attractive one and is under the management of J. W. White, an old-time exhibitor of the South.

Charles E. Jourdan, of the Grand, in Durham, N. C., will close that house in a few weeks, when it will be remodeled throughout at a cost of approximately $3,000.

Alma No. 2, in Raleigh, N. C., has been closed and the building will be reconstructed and used as a restaurant.

J. E. Cosment, of the Fairfax theater, in Culpepper, Va., was a visitor in Washington last week.

Charles O. Moss, in charge of the Charlotte, N. C., office of the United Film Service, who was in Washington for about ten days, has returned to the South.

Grover F. Daniels, manager of the Charlotte, N. C., office of the Fox Film Corporation, has severed his connection with that firm and has been succeeded in his position by Frank Bryan.

Charles Sommers, of the Dixie theater, Richmond, Va., while in Washington last week booked "Chaplin" pictures.

Other visitors were Billie Airey, of the Apollo, Martinsburg, W. Va., formerly of this city, Jack Levy and Earl Booth, of the Fox Film Corporation's Philadelphia office, and Mr. Levine, of the Little Pickwick, of Baltimore, Md.

Harry W. Watkins has assumed the management of the Casino on G, near Seventh street, Northwest. This house runs vaudeville as well as motion pictures.

The United Film Service is soon to take possession of the new quarters on B street, near Ninth street, Northwest, now being remodeled to meet the requirements of the film business. Although having a lease to the entire building, the concern will occupy the two upper stories only. On the first of these will be the offices, sales department, shipping department and display room, while on the upper floor will be the projection room which is to be fitted up as a miniature theater that the exhibitors may view films before booking. Here also will be the poster room. The present quarters on Ninth street have been outgrown and Mr. Sidney B. Lust, the manager for this territory, has found himself badly cramped for room.

Mr. Irvine, formerly manager of the Regent, and for several years manager of the Virginia theater, is now occupying a similar position at the New American, on Rhode Island avenue.

ILLINOIS ITEMS.

By Midwest Special News Service.

The C. B. & Q. Amusement Company of Chicago has been incorporated with capital stock of $2,400 to do a theatrical, amusement and advertising business. The incorporators are Charles K. Carroll, Floyd E. Brown and L. B. Thomas.

J. H. Newman and son of Quincy will call their new picture house at Augusta the Star. Thursday and Saturday matinees are an innovation.

The new Web theater has been opened at Savanna.

A thirty foot addition to the Globe theater at Sullivan is contemplated.

George C. Arends of Melvin has let the contract for the construction of 25x80 opera house at that place.

The Joy theater at Marshall has been reopened under the management of Newport & Son of Paris.

C. L. Bishop, who recently sold the Star theater at Piper City to Henry Haas & Son, has gone to Rensselaer, Ind., where he has purchased a photoplay house.

MAYOR BEHRMAN HOSPITABLE TO PICTURE MAKERS

Is Delighted to Have Studios in New Orleans—Says City Has Advantages.

By Trade News Moving Picture World New Orleans Correspondent.

MAYOR Martin Behrman, interviewed on the stand of the City Park Commission with regard to its newly announced policy of censoring scenes staged there, dictated the following signed statement for the World. It will be noted that he does not touch upon the park commission incident, he feeling that this is no proper part of an official statement coming from him. It was suggested during the source of the interview that a number of large picture corporations, the Selig-Polyscope among them, were looking towards New Orleans for studio sites and it was chiefly to reassure such corporations that he issued the statement, which follows:

"I not only heartily approve, but am delighted with this opportunity to welcome the establishment of moving picture studios in New Orleans. I know of no city in America that offers greater inducements for this character of enterprise than does this city, and none where the enterprise itself is more likely to be attended by advantages so thoroughly mutual.

"Apart from the fact that conditions here are especially adaptable t' the making of moving pictures, climatic and otherwise, there is an atmosphere about New Orleans, and particularly about "the old quarter" that is decidedly inviting, giving to the work of the operator an interest as unique and romantic as it is practical and up to date.

"(Signed) MARTIN BEHRMAN,
"Mayor."

NEW FILM MEN'S ASSN.

New Orleans Film Exchange Managers Meet to Form Organization.

New Orleans film exchange managers met the afternoon of March 27 at the office of the New Orleans office of the United Program Film Service of Louisiana, Paul L. Ford New Orleans manager, and discussed plans of organization for the new film men's association. Paul L. Ford of the United and A. G. Shear, New Orleans manager for the Consolidated, were named as a committee to put the plan in definite shape as resolutions, these resolutions to be passed on at another meeting to be called within a short time. All but two of the New Orleans exchanges were represented and it is expected that these also will be present at the meeting of organization.

GULF STREAM BRIEFS.

Recorder Sykes was suspended on charges of intoxication on the bench, the action growing out of displeasure at his action in the treatment of Raspe on the charge of defacing the posters.

The Selig-Polyscope Company is reported to have under consideration the establishment of a studio at or near New Orleans. It was ascertained that a representative of the Selig company had taken steps looking to the acquisition of offices and studio site, but no authoritative word as to whether the company would establish a studio in this city at this time.

"The Celebrated Scandal," a Fox production featuring Betty Nansen, has been booked for the Tudor, Pearce's feature house.

"The Lost House," one of the Mutual "master pictures," has been booked for Fichtenberg's Dreamworld.

"The Diamond From the Sky," American Corporation serial, for the book of which a $10,000 prize was paid, is being booked in the Southern territory by William Lawrence, with offices at the Mutual Film Company.

Organization in Montreal

Montreal Picture Men Have Decided to Bury Differences and Have Formed an Association—Meeting Called to Consider Unpopular Cent Charity Tax Resulted in the New Organization—Former Association Succumbed.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

MONTREAL exhibitors have awakened to the fact that organization is the only method by which an endurable state of affairs can be attained in the local moving picture trade. At a meeting held on Tuesday evening, March 30th, at the Strand theater, it was decided to make some preparations towards the establishment of a strong organization. A goodly number of managers had assembled for the purpose of deciding what steps would be taken in regard to the one-cent charity tax. It was then proposed that an association be formed and officers were elected. R. W. Herring, manager of the Mount Royal, was elected president; Geo. Nicholas, manager of the Strand, vice-president; Mr. Sperdakos, manager of the Fairyland, secretary. The Executive Committee consists of Messrs. Rosenbury, Fortier, Thomas, Blatter, Montisana. In this last case it was decided to have members of the Committee represent all nationalities engaged in the exhibition of moving pictures in Montreal.

Interviewed as to the aims of the association, Mr. Herring, the president, stated: "Laws and regulations against moving pictures in Montreal are singularly severe and unjust. This state of affairs may be attributed to two causes: an ignorance on the part of legislators as to the true conditions of the film industry, and an apathy and indifference on the part of exhibitors to doing what is right in the way of organization. Affairs had reached such a crisis that the only solution was organization. This is more difficult to be obtained in Montreal than anywhere else. I regret to say, but it is generally admitted, that rivalry among exhibitors is too far-fetched. There are so many races engaged in the business, and such a distrust of the opposition, that it was a delicate matter to cope with. Our first campaign will be directed against the charity tax. My policy is to try and point out to those exhibitors in need of such advice that there is plenty of room for all in the business without any severe business tactics. We must be one big brotherhood. We must either all agree upon this, or matters will reach such a state that whatever privileges we may be now enjoying will be rescinded by ill-informed legislators. Briefly, our policy is to achieve harmony, not only with the authorities, but in the ranks of the trade."

The actions of the exhibitors, as well as the statements of their spokesman, are to be commended. Although there are some malcontents in Montreal, it is indisputable that an organization was needed. Things had reached a crisis. Joint action was the only solution. We hope the Association will live long. It must not die, like the old one, because of broken pledges. The issue at stake is too great to permit any bickering or quarrels.

MONTREAL NOTES.

Douglas Cooper, of the Douglas Cooper Film Exchange, Toronto, Ont., handling Kleine films, was in town recently on business. He expressed himself as pleased with conditions in the Queen City.

Maurice West, manager of the Family theater, devoted the proceeds of his theater on Thursday evening, April 8th, towards the expenses of Ed. Fabre, the local French-Canadian Olympic runner, while the latter competes at Boston in the big classic to be held in the Hub shortly.

"Damon and Pythias," the five-reel Universal spectacle produced by Otis Turner, was screened for three days recently at the Strand. It played to big business.

The offices of the Allied Features, Ltd., in the New Birks Bldg., have been renovated and laid out in a manner such as to cope with the big increase in business.

A Wurlitzer orchestrion equivalent to a twenty-seven piece orchestra has been installed in the New Grand here, at a cost of $5,000.

L. E. Conness, Preident and General Manager of the Conness-Till Moving Picture Company, of Toronto, Ont., was in town recently in the interests of the firm. "Canada in Peace and War," a three-reeler produced by this Canadian company, was shown here at the Strand recently.

The Commercial Motion Picture Co. has been formed in Montreal, and has opened offices in the New Birks' Building. The directors of the company are Messrs. Lapierre and Foster, and its aim is to make a specialty of commercial work.

Warner's Features, Ltd., will be known in the future as the United Film Service of Canada, Ltd. Mr. A. H. Fischer, local manager, claims that the new program is surpassing all expectations.

Recent features at local houses were: Edison's "A Theft in the Dark," Imperial; Paramount's "The Morals of Marcus," "Domino; Essanay's "Stars Their Courses Change," Colonial; Keystone's "That Little Band of Gold," Strand; World Film's "M'liss," Fairyland; Paramount's "The Goose Girl," New Grand; Universal's "Mary's Duke," London; Thanhauser's "The Duel in the Dark," Tivoli; Universal's "Valois' Reward," Mount Royal.

S. Gilson recently returned from a trip through Eastern Ontario where he had been boosting the Picture Playhouse brand. Business is fair, he claims, in the small towns.

Recent visitors in Ottawa, Ont., were: Harry Kaufman, Famous Players, Montreal; Les. Kaufman, Allfeatures, Toronto; Maurice Kaufman, World Films, Toronto; A. H. Fischer, United Film Service, Montreal; H. Lubin, Allied, Montreal; Geo. Rotsky, Mutual, Montreal; Tom Byerle, General, Montreal; S. Gilson, Picture Playhouse, Montreal. It happened that all the above gentlemen were in the Capital on the same day. We have it that Ottawa is doing the best business in Canada just now.

A new theater has been opened in Ottawa, Ont., on Rideau street. It is called the Princess, cost about $25,000, and is managed by I. Sugarman.

The Strand, Ottawa, Ont., is now under the management of Mr. Cardell.

A new theater has been opened in Perth, Ont., called the Opera House. It cost about $25,000.

Mr. McDonald, proprietor of the Wonderland theater, Cornwall, Ont., has enlarged his house by making it seventy-five feet deeper.

The Grand theater, Pembroke, Ont., has changed its policy to one of five acts of vaudeville and big features.

The Royal theater, Hawkesburg, Ont., managed by Mr. Priest, has closed down.

A new theater called the Family has been opened in Arnprior, Ont.

A report from Winnipeg, Man., says that the Provincial treasurer has introduced a bill in the Legislature giving the Government power to levy a tax of twenty cents for each seat in any theater for which a license is necessary, a tax of $100 on dancing pavilions, and $200 on film exchanges. The theater tax includes moving picture houses.

A new theater is being erected in Quebec City. It will cost about $30,000, and will have a seating capacity of 800. Business in the Ancient City fell off quite a bit during Lent.

The Princess theater, at Smith Falls, Ont., is reported to have closed. Mr. Delaney, its manager, is now looking after his other house in Gananoque.

Calendar of Daily Program Releases

Releases for Weeks Ending April 17 and April 24

(For Extended Table of Current Releases See Pages 478, 480, 482.)

General Film Company

Current Releases

MONDAY, APRIL 12, 1915.

BIOGRAPH—The Gambler's I O U (Drama).
EDISON—A Deadly Hate (Special—Three parts—Drama).
ESSANAY—A Night in Kentucky (Drama).
ESSANAY—The Tramp (Special—Two parts—Drama).
KALEM—The Girl and the Bachelor (Special—Two parts—Comedy).
LUBIN—Road o' Strife, Series No. 2, "The Face of Fear" (Dr.).
SELIG—Poetic Justice of Omar, Khan (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 29, 1915. (News).
VITAGRAPH—The Jarr Family Series No. 5, "Mr. Jarr's Magnetic Friend (Comedy).

TUESDAY, APRIL 13, 1915.

BIOGRAPH—Lorna Doone (Special—Two parts—Drama).
EDISON—His Sad Awakening (Comedy).
ESSANAY—The Turn of the Wheel (Special—Two parts—Drama).
KALEM—The "Pollywogs" Picnic (Comedy).
LUBIN—Black Art (Comedy).
—Cleaning Time (Comedy).
SELIG—Mrs. Murphy's Cooks (Western-Comedy).
VITAGRAPH—Between the Two of Them (Broadway Star Feature—Special—Three parts—Drama).

WEDNESDAY, APRIL 14, 1915.

EDISON—The Cook's Mistake (Comedy).
ESSANAY—The Fable of "The Men at the Woman's Club" (Comedy).
KALEM—The Voice from the Taxi (Episode No. 12 of "The Girl Detective" Series—Special—Two parts—Drama).
LUBIN—A Prince of Peace (Special—Two parts—Drama).
SELIG—Iole, the Christian (Drama).
VITAGRAPH—His Phantom Sweetheart (Comedy-Drama).

THURSDAY, APRIL 15, 1915.

BIOGRAPH—The Test of Sincerity (Drama).
ESSANAY—The Bouquet (Comedy).
LUBIN—Rated at $10,000,000 (Special—Three parts—Drama).
MINA—The Amateur Nurse (Comedy).
SELIG—Hearst-Selig News Pictorial No. 30, 1915 (News).
VITAGRAPH—Strength (Drama).

FRIDAY, APRIL 16, 1915.

BIOGRAPH—The Girl and the Matinee Idol (Comedy-Drama).
EDISON—A Woman's Revenge (Special—Two parts—Drama).
ESSANAY—The Face at the Curtain (Drama).
KALEM—The Third Commandment (Special—Three parts—Dr.).
LUBIN—The Accusing Pen (Drama).
SELIG—The Strength of A Samson (Burlesque-Comedy).
VITAGRAPH—The Love Whip (Comedy).

SATURDAY, APRIL 17, 1915.

BIOGRAPH—One Hundred Dollars (Drama).
EDISON—The Landing of the Pilgrims (Drama).
ESSANAY—The Return of Richard Neal (Special—Three parts—Drama).
KALEM—The Girl Engineer (Episode No. 23 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Just Look at Jake (Comedy).
SELIG—The Jungle Stockade (Jungle-Zoo Wild Animal—Dr.).
VITAGRAPH—Elsa's Brother (Special—Two parts—Drama).

United Film Service

Current Releases

SUNDAY, APRIL 11, 1915.

PREMIER—For a Thousand Dollars (Comedy-Drama).

MONDAY, APRIL 12, 1915.

IDEAL—A Soul's Tragedy (Two parts—Drama).

TUESDAY, APRIL 13, 1915.

PREMIER—Blazing the Trail (Drama).
SUPERBA—In Dutch with a Duchess (Comedy).

WEDNESDAY, APRIL 14, 1915.

EMPRESS—The Winning Loser (Two parts—Drama).

THURSDAY, APRIL 15, 1915.

LUNA—The Misplaced Twins (Comedy).
STARLIGHT—Stung (Comedy).

FRIDAY, APRIL 16, 1915.

EMPRESS—Oysters and Pearls (Comedy).

SATURDAY, APRIL 17, 1915.

REGENT—In the Blood (Two parts—Drama)

General Film Company

Advance Releases

MONDAY, APRIL 19, 1915.

BIOGRAPH—The Ebbing Tide (Drama).
EDISON—No Release This Week.
ESSANAY—The Mystery of the Silent Death (Drama).
KALEM—The Face of the Madonna (Special—Three parts—Drama).
LUBIN—Road o' Strife Series, No. 3, "The Silver Cup" (Drama).
SELIG—The Great Experiment (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 31, 1915 (News).
VITAGRAPH—The Taming of Rita (Comedy).

TUESDAY, APRIL 20, 1915.

BIOGRAPH—The Quicksands of Society (Special—Two parts—Drama).
EDISON—Martha's Romeo (Comedy).
ESSANAY—The Snow-Burner (Special—Three parts—Drama).
KALEM—Lotta Coin's Ghost (Comedy).
LUBIN—Mixed Flats (Comedy).
SELIG—The Conversion of Smiling Tom (Western—Drama).
VITAGRAPH—The Closing of the Circuit (Special—Two parts—Drama).

WEDNESDAY, APRIL 21, 1915.

EDISON—Sleep, Beautiful Sleep (Comedy).
ESSANAY—The Fable of "The Unfettered Birds" (Comedy).
KALEM—Mike Donegal's Escape (Episode No. 13 of "The Girl Detective" Series—Special—Two parts—Drama).
LUBIN—The Terrible One (Special—Three parts—Drama).
SELIG—The Face at the Window (Drama).
VITAGRAPH—The Gutter Snipe (Comedy-Drama).

THURSDAY, APRIL 22, 1915.

BIOGRAPH—To Have and to Lose (Drama).
ESSANAY—Done in Wax (Comedy).
LUBIN—A Delayed Reformation (Special—Two parts—Drama).
MINA—Feminine Wit (Comedy).
SELIG—Hearst-Selig News Pictorial, No. 32, 1915 (News).
VITAGRAPH—Sonny Jim and the Valentine (Comedy-drama).

FRIDAY, APRIL 23, 1915.

BIOGRAPH—When Hearts Are Young (Comedy-Drama).
EDISON—Out of the Ruins (Special—Three parts—Drama).
ESSANAY—His Wife's Secret (Western—Drama).
KALEM—Willie Whipple's Dream (Comedy).
LUBIN—Indiscretion (Drama).
SELIG—The Idol of Fate (Comedy).
VITAGRAPH—Whose Husband? (Comedy).

SATURDAY, APRIL 24, 1915.

BIOGRAPH—Jean the Faithful (Drama).
EDISON—The Heart of a Waif (Drama).
ESSANAY—The Conspiracy at the Chateau (Drama).
KALEM—A Race for a Crossing (Episode No. 24 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The Fresh Agent (Comedy).
—The Haunted Attic (Comedy).
SELIG—The Tyrant of the Veldt (Jungle—Zoo—Drama).
VITAGRAPH—Pawns of Mars (Special—Three parts—Broadway Star Feature—War Drama).

United Film Service

Advance Releases

SUNDAY, APRIL 18, 1915.

PREMIER—The Come Back (Drama).

MONDAY, APRIL 19, 1915.

IDEAL—Shadows of the Harbor (Two parts—Drama).

TUESDAY, APRIL 20, 1915.

PREMIER—Girl with the Camera (Drama).
SUPERBA—Uncle's Last Letter (Comedy).

WEDNESDAY, APRIL 21, 1915.

EMPRESS—The Room Between (Two parts—Drama).

THURSDAY, APRIL 22, 1915.

LUNA—Her New Yob (Comedy).
STARLIGHT—You Need a Doctor (Comedy).

FRIDAY, APRIL 23, 1915.

EMPRESS—More and More (Comedy).

SATURDAY, APRIL 24, 1915.

LARIAT—The Parasite's Double (Two parts—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending April 17 and April 24

(For Extended Table of Current Rleases See Pages 478, 480, 482.)

Universal Film Mfg. Co.

SUNDAY, APRIL 11, 1915.

LAEMMLE—Life's Furrow (Drama).
L-KO—No Release this Date.
REX—The Grind (Three parts—Human Interest—Drama).

MONDAY, APRIL 12, 1915.

IMP—The Streets of Make-Believe (Comedy).
JOKER—Skipper Simpson's Daughter (Comedy).
VICTOR—Saved by a Dream (Three parts—Society-Drama).

TUESDAY, APRIL 13, 1915.

BIG "U"—The Old Tutor (Drama).
GOLD SEAL—Wild Irish Rose (Two parts—Rural Drama).
NESTOR—A Mixed Up Elopement (Comedy).
—An Educational Subject on the Same Reel.

WEDNESDAY, APRIL 14, 1915.

ANIMATED WEEKLY Number 162 (News).
LAEMMLE—When the Spider Tore Loose (Drama).
L-KO—Under the Table (Two parts—Comedy).

THURSDAY, APRIL 15, 1915.

BIG "U"—The Troubadour (Two parts—Western and Mexican Drama).
REX—A Man and His Money (Drama).
STERLING—Playmates (Juvenile Comedy).
—An Educational Subject on the same Reel.

FRIDAY, APRIL 16, 1915.

IMP—The Bombay Buddha (Three parts—Mystery—Drama).
NESTOR—All in the Same Boat (Comedy).
VICTOR—Grand Opening of World's Only Movie City (Special—Topical).

SATURDAY, APRIL 17, 1915.

BISON—The Girl of the Night (Two parts—Human Interest—Drama).
JOKER—The Way He Won the Widow (Comedy).
POWERS—The Love that Lasts (Drama).

SUNDAY, APRIL 18, 1915.

LAEMMLE—The Things in the Bottom Drawer (Drama).
L-KO—No Release This Week.
REX—The Girl of the Night (Two parts—Human-Interest-Drama).

MONDAY, APRIL 19, 1915.

IMP—Wild Blood (Drama).
JOKER—The Fatal Kiss (Comedy).
—An Educational Subject on the Same Reel.
VICTOR—The Stool Pigeon (Two parts—Underworld-Drama).

TUESDAY, APRIL 20, 1915.

GOLD SEAL—The Whirling Disk (Two parts—Drama).
NESTOR—Eddie's Awful Predicament (Comedy).
—An Educational Subject on the Same Reel.
REX—The Affair of the Terrace (Drama).

WEDNESDAY, APRIL 21, 1915.

ANIMATED WEEKLY—No. 163 (News).
LAEMMLE—Mavis of the Glen (Three parts—Society-Drama).
L-KO—No Release This Week.

THURSDAY, APRIL 22, 1915.

BIG "U"—The Fear Within (Drama). .
REX—The Ladder of Fortune (Two parts—Heart-Interest-Drama).
STERLING—His Smashing Career (Comedy).

FRIDAY, APRIL 23, 1915.

IMP—The Adventure of tht Yellow Curl Papers (Two parts—Comedy-Drama).
NESTOR—Two Hearts and a Ship (Comedy).
VICTOR—The Artist and the Vengeful One (Drama).

SATURDAY, APRIL 24, 1915.

BISON—The War of the Wild (Two parts—Anival-Drama).
JOKER—When War Threatened (Comedy).
POWERS—Love and Handcuffs (Drama).

Mutual Film Corporation.

SUNDAY, APRIL 11, 1915.

KOMIC—By Fair Means or Fowl (Comedy).
MAJESTIC—The Fencing Master (Two parts—Drama).
THANHOUSER—A Double Exposure (Comedy-Drama).

MONDAY, APRIL 12, 1915.

AMERICAN—The Poet of the Peaks (Two parts—Drama).
KEYSTONE—Droppington's Family Tree (Two parts—Comedy).
RELIANCE—His Bachelor Dinner (Drama).

TUESDAY, APRIL 13, 1915.

BEAUTY—Persistance Wins (Drama).
MAJESTIC—The Little Matchmaker (Drama).
THANHOUSER—The Moment of Sacrifice (Two parts—Drama).

WEDNESDAY, APRIL 14, 1915.

AMERICAN—The Wishing Stone (Drama).
BRONCHO—Shorty Turns Actor (Two parts—Comedy-Drama).
RELIANCE—The Job and the Jewels (Drama).

THURSDAY, APRIL 15, 1915.

DOMINO—The Sons of Toil (Two parts—Drama).
KEYSTONE—Title Not Yet Announced.
MUTUAL WEEKLY—Number 15, 1915 (News).

FRIDAY, APRIL 16, 1915.

FALSTAFF—The Actor and the Rube (Comedy).
KAY-BEE—The Taking of Luke McVane (Two parts—Drama).
RELIANCE—The Light in the Window (Drama).

SATURDAY, APRIL 17, 1915.

KEYSTONE—Title Not Yet Announced.
RELIANCE—A Man for All That (Two parts—Drama).
ROYAL—When Youth Won Out (Comedy).

SUNDAY, APRIL 18, 1915.

KOMIC—Ethel's New Dress (No. 21 of the "Bill" Series—Comedy).
MAJESTIC—The Highbinders (Two parts—Drama).
THANHOUSER—Big Brother Bill (Comedy-Drama).

MONDAY, APRIL 19, 1915.

AMERICAN—The Castle Ranch (Two parts—Drama).
KEYSTONE—Title Not Yet Announced.
RELIANCE—The Stain of Dishonor (Drama).

TUESDAY, APRIL 20, 1915.

BEAUTY—Oh, Daddy (Comedy-Drama).
MAJESTIC—The Story of a Story (Drama).
THANHOUSER—The Undertow (Two parts—Drama).

WEDNESDAY, APRIL 21, 1915.

AMERICAN—She Walketh Alone (Drama).
BRONCHO—The Disillusionment of Jane (Two parts—Drama).
RELIANCE—Rose Leaves (Drama).

THURSDAY, APRIL 22, 1915.

DOMINO—The Artist's Model (Two parts—Drama).
KEYSTONE—Title Not Yet Announced.
MUTUAL WEEKLY—No. 16, 1915 (News).

FRIDAY, APRIL 23, 1915.

FALSTAFF—The Handicap of Beauty (Comedy-Drama).
KAY-BEE—The Riddle of the Wooden Leg (Two parts—Dr.).
THANHOUSER—The Reformation of Peter and Paul (Comedy-Drama).

SATURDAY, APRIL 24, 1915.

KEYSTONE—Title Not Yet Announced.
RELIANCE—God Is Love (Two parts—Drama).
ROYAL—Hungry Hank at the Fair (Comedy).

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New York City

Saturday Evening Post

Stories of the Films

A CORRECTION.

The title of the Vitagraph picture named "Easy Money" has been changed to "Stage Money." This subject was released on April 7, and a synopsis of it was published on page 110 of the issue dated April 3. Exhibitors will please note the change in writing advertising copy on this picture.

General Film Company.

VITAGRAPH.

THE TAMING OF RITA (April 19).—She is an irrepressible tomboy, but for all that a very sweet and lovable girl. Her brother, Frank, loves the little hoyden dearly and always takes her part against her mother and aristocratic big sister, Laura, who both despair of her ever becoming the sedate and proper little miss they would have her. Frank invites Leslie Gray, just returned from a trip round the world, to their home for a week-end. When mother and Laura hear of this, it is at once decided—despite Frank's protests—that Rita would be very much de trop. She is banished to the country. The fact is sister Laura fears that Rita might prove more attractive to the young man than herself. Rita doesn't care, however, and enjoys herself heartily at the little country place. No sooner does she spy a sign in another lot reading, "No trespassing," than she gets over the fence and proceeds to explore. The crabbed old owner sends his farm-hand to drive her off, but the young man loses his heart to her on the spot. A charming love affair is soon in progress, although Rita feels she can never forgive him for literally smoking her out of one of the forbidden trees. About this time, mother sends for Rita to come home, for Frank has received word his friend is ill. Rita goes—reluctantly. Several days later, the wealthy young man arrives on his postponed visit and he proves to be the "farm hand." Mother is horrified, and words cannot describe Laura's feelings. Rita pretends anger, but Leslie simply follows her to her favorite perch in the branches of the old apple tree, and when she proves obdurate to all his coaxing, he threatens to "smoke her out" again. She then laughingly comes down, and incidentally, into his arms. They go back to the house, and when they announce their desire to get married, mother, after the first shock, consoles herself with the thought that Rita has made the "catch of the season," but Laura———! ! !

THE CLOSING OF THE CIRCUIT (Special—Two parts—April 20).—Brought up by his father in total ignorance of his blindness and the fact that other people can see with their eyes, while he sees only with his ten fingers and that wonderful inner consciousness of the nearness of objects which the blind possess, Paul's awakening to a knowledge of his infirmity causes him the keener anguish. It develops through a meeting with Mary, a young girl neighbor, who, with the ruthlessness of youth, convinces the boy he is blind. Filled with pity for his helplessness, she kisses Paul tenderly. The memory of Mary and the kiss remains with him, and he one day climbs the garden wall and trudges forth alone, to find her. Strangers understand little the boy says, except the words, "ship" and "Mary." They accordingly guide him to where the sailing ship, "The Mary Croft," is docked, supposing the lad has wandered away from the boat. Stumbling aboard, Paul falls into an open hatchway onto the "tween deck" below and is not discovered until the vessel sails. Then he learns why the "Mary Croft" is noted among sailors as a "man-killer." The rough crew in the fo'c'stle come to believe the boy is faking blindness because of his wonderful ability to move about, and his life is made miserable. During a terrific storm Paul, with several others, is sent aloft to the very top of the mainmast, and while there the "Mary Croft" is struck by lightning. Clinging to the swaying yard-arm, the boy finds, to his utter bewilderment, that he can see with his eyes. The lightning stroke has jarred the optic nerve into life. The mast, weakened by the fire, is snapped off by the tremendous force of the wind and flung into the sea. Paul manages to regain hold of the spar and is later picked up by the "Franklyn," on which are his father and Mary. The meeting between the boy and girl is touching in the extreme, for he finds, as he gazes at her in reverent adoration, that she is even more beautiful than he had supposed.

THE GUTTERSNIPE (April 21).—Living in the hope that the lost treasure chart of the Van Nuys family will some day be found, old Peter Van Nuys hangs onto their old mansion, although he is really too poor to keep it up. His blind son, Victor, lives with him, and is kept in ignorance of their real poverty by little subterfuges on the part of his father. Peter's nephew, Edgar, is the only visitor, and after reading the ancient parchment stating their ancestors buried a treasure on—but here the parchment is torn and the chart missing—Edgar tries to get the old man to sell the place to him. Peter refuses. Then Edgar goes to Victor and cruelly disillusions the son in regard to their real financial condition, hoping he will persuade his father to sell. Meanwhile Peter steals out, unnoticed, to sell some of his precious books so they will have enough to eat. He meets "The Guttersnipe," a ragged, selfish little creature, homeless and dirty, but bewitchingly pretty. He saves her from the just wrath of an Italian fruit peddler and she follows Peter home. Unable to turn the homeless waif away, he takes her in and gives her a home. The Guttersnipe exhibits her gratitude in peculiar ways, but her heart is pure gold and all become greatly attached to her. She and Victor fall in love, and one day she throws a book at Edgar to repel his undesirable advances, and from its leaves out falls the chart. Edgar manages to ruin the chart, after noting the directions, but that night the Guttersnipe surprises Edgar in the act of making away with the treasure box. Her cries bring the neighbors, and Edgar is hustled away to jail, while the Van Nuys discover a double treasure, a box full of jewels and in the heart of the little Guttersnipe Victor finds a treasure of love.

SONNY JIM AND THE VALENTINE (April 22).—No sooner have Sonny Jim and his little comrade, Dick Gray, noticed the beautiful big valentine in the window of Miss Tabitha's little candy store near their school, than both determine to purchase it for little Esther Anne, whose long yellow curls and haughty manner they have long secretly admired. Daddy Jim gives him the money to buy it, but teacher finds him counting it over in school hours and takes half of it away from him as a punishment for inattention. When he goes to Miss Tabitha's shop for the valentine it is gone, and he feels angry. On his way out Sonny overhears a big gruff man intimidating little Miss Tabitha and demanding she close up or pay him the money owing him. Sonny bravely offers his fourteen cents, which are refused with a sneer. Miss Tabitha helps the little boy choose a much smaller valentine for Esther, but one better suited to his present finances. He and Dick, while mailing their valentines, get into a scrap. Result: both boys come home with scratched faces and many bruises, each saying, "You ought to have seen the other fellow." After dinner Sonny tells what transpired in the candy store, asking Daddy "What does 'close up' mean?" Daddy tells him and both visit some of the other papas in the neighborhood, who, like Daddy Jim, have known the candy shop lady since they were boys. A handsome sum of money is gotten together, then all go to Miss Tabitha's store and deliver it to her as a "Valentine." Next day, according to instructions, the little lady opens the envelope, and her heart is filled with gladness when she sees the checks with the tender messages from her "big boys and little boys." Sonny's heart is also made glad when Esther, despite the size of Dick's valentine, plainly shows that her preference is for Sonny, causing Dick to write Sonny a note to the effect that "girls is queer, anyway."

WHOSE HUSBAND? (April 23).—Captain Scruggins, a retired sea captain, is married to Kate, a strong-minded, strong-armed woman, who rules him with a rod of iron and is continually comparing him unfavorably with her late departed husband, James Smith. Captain Sniffen and his wife, Flora, neighbors of the Scruggins, are just the opposite. She is a weak, weepy little woman, while he is a great burly brute with a continual grouch. Her forever reminding him how little he is like her dear first husband who went down with the Nancy Lee twenty years ago does not soothe him any. Jake, an escaped convict, finds a bottle on the seashore, inside of which is a photograph, an address and a note, saying that the writer, J. Smith, is about to perish in a watery grave and bequeaths his money and property to his wife. Finding he somewhat resembles the man in the photograph, the convict decides to impersonate him and claim the estate. He accordingly goes to the Scruggins home and introduces himself as the supposedly dead first husband of Kate. Kate faints, and to Jake's wonderment, Scruggins merely thanks him for coming back to life. Kate does not prove obstreperous with Jake, however, and the convict is soon very much at home. When the Sniffens drop in the convict learns to his horror that Flora Sniffen is the one to whom J. Smith left all his property. Jake is only temporarily baffled, for he announces that his enfeebled mind has again played him false—that Flora is his wife. Kate rejoices, but Captain Sniffen makes trouble for Jake. The convict throws him out of the house, so Sniffen, in revenge, fetches the village constable, who recognizes the escaped convict and drags him off to jail. The happy outcome of it all is that the two married couples realize life is too short to quarrel, and they make up.

PAWNS OF MARS (Broadway Star Feature—Three parts—Special—April 24).—Conducting experiments with a new explosive of tremendous power, Dr. Lefone, a celebrated chemist, receives a visit from Rizo Turbal, secretly acting as spy for the emperor of a foreign country. Lefone's friend, John Temple, is experimenting with a discovery he has made of a new wireless wave, with which he expects to explode bombs at long range. The Secretary of War becomes interested in Lefone, and as a war crisis is at hand, preparations are made for a practical demonstration of Lefone's new explosive as soon as it is ready. During the chemist's absence Florence wanders into the laboratory and upsetting some chemicals, an explosion takes place which blinds her. Lefone is heartbroken and only his daughter's entreaties induce him to carry on the work. The experiment completed, Lefone makes up several bombs, each the size of a pigeon's egg, and taking two of them, starts for the secret meeting place. Rizo and another spy witness the tests from in hiding and are amazed at the fearful destructive power of the little bombs. Rizo rushes back to Lefone's laboratory and because of Florence's blindness, manages to steal the remaining bombs, delivering them in triumph to his emperor. The Secretary of War then sends for John and by his orders the wireless apparatus—now completed—is set up near the probable field of battle. Rizo, by the emperor's orders, mounts into an aeroplane and soars up into the sky toward the Secretary of War's camp. He drops one of the bombs on an armored motor truck and blows it to atoms, but John gets his apparatus working just as Rizo drops bombs onto a large body of infantry. On coming in contact with the wireless rays the missles explode harmlessly in mid air. Finally John gets the range of the aeroplane itself, and the machine, with its occupants, is literally torn to bits when the rays strike the remaining bombs. The danger over, John takes his blind sweetheart in his arms, saddened at the realization that they are but the Pawns of Mars.

KALEM.

THE FACE OF THE MADONNA (Special—Three parts—April 19).—Married to Tige, a gangster, Jane is widowed on her wedding day. She subsequently becomes an accomplice of her husband's father, who is a burglar. In the fashionable part of the city, the dissipation of Wallace, an artist, causes his wife to leave

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Chicago, Ill.—Three girls with a dog as their companion start from the city hall to walk to San Francisco.

Marlin, Texas—New York Giants, under watchful eye of Manager McGraw, go through spring training stunts.

New York, N. Y.—New rescue squad, armed with all sorts of life-saving apparatus, is made part of fire department.

Bolimow, Russian Poland—Troops of the Kaiser swing away toward the line where fighting is waging near Warsaw.

Neidenburg, East Prussia—Steaming food served from a field kitchen at the front cheers the Kaiser's troops on the east front.

Lowicz, Russian Poland—German soldiers at east front have adopted Russian habit of tea drinking.

Washington, D. C.—Washington Riding and Hunt Club starts for cross country drag hunt.

Jefferson City, Mo.—Staff of Governor Major presents to state portrait of chief executive.

Panama—Grace Darling, Hearst-Selig reporter, leaves the Panama Canal Zone to continue her trip to San Francisco.

San Francisco—Lincoln Beachy, most daring aviator in United States, is killed in accident in San Francisco.

HEARST-SELIG NEWS PICTORIAL NO. 25 (March 29, 1915).

San Diego, Cal.—Miss Tiny Broadwick sails in army aeroplane at aviation station and floats 1,400 feet to earth in parachute.

New York.—Letters addressed to Santa Claus from children of New York made into bust of Kris Kringle by Santa Claus Association.

Brookline, Mass.—Society women visit children's hospital and present fruit to sick children on orange day.

New York.—Columbia University baseball squad starts practice on its own field.

Venice, Cal.—Barney Oldfield wins 301 Venice Grand Prize auto race, making entire distance without a stop.

Catania, Sicily.—Festival of St. Agatha draws a vast crowd from all parts of Italy.

New York.—Latest fashions are posed for the Hearst-Selig News Pictorial exclusively by Lucile, Lady Duff-Gordon.

New York.—Children's bread line forms outside Hotel De Gink, and hungry little ones are fed.

Lisbon, Portugal.—Portuguese troops depart for Port West Africa, to defend colony against threatened German invasion.

Lowicz, Russian Poland.—Red Cross corps in eastern war theater improvise ambulances out of carts and carriages to remove wounded to rear.

Toronto, Ont.—Troops ready to be sent to England as the second contingent of the Canadian expeditionary force are reviewed by the people of Toronto.

HEARST-SELIG NEWS PICTORIAL NO. 26 (April 1, 1915).

Marblehead, Mass.—Aeroplane made for the Czar of Russia is given test while English aviation officers look on.

New York.—American girls sail for Europe to take up work as Red Cross nurses in the war zone.

Llandudno, Wales.—Chancellor of the Exchequer Lloyd George reviews new Welsh infantry division on St. David's day.

Boston.—Work on the new park for the Boston Braves is started. President Gaffney examines the model of the plant.

San Francisco.—Vice-President Thomas R. Marshall and his party arrive in San Francisco to attend the Panama Exposition.

Fort Lee, N. J.—Crews from Columbia University begin outdoor practice, sending their shells forward through the water at a rapid rate.

San Francisco.—Grace Darling, Hearst-Selig reporter, arrives in San Francisco, gets an unusual reception and visits the exposition.

New York.—Little strangers in New York's sheep fold get their first outdoor play in Central Park.

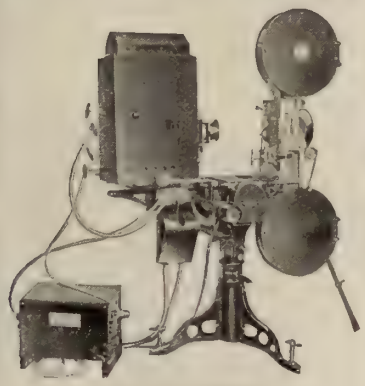
Frieboro, East Prussia.—German cavalry are sent out to patrol border land between German and Russian lines.

Barba, England.—English officers at home on leave for a few days join in the fashionable fall fox hunts at the famous English clubs.

Near Warsaw, Russian Poland.—Thousands of Austrians and Germans captured by the Russians during the long campaign about Warsaw are marched under guard to the prison concentration camps. Wounded officers of both Austrian and German armies, captured by the Russians are carried to the rear in a long line of the familiar Russian Droshkis, guarded by Cossacks. A wonderful picture.

THE MOVING PICTURE WORLD WELCOMES NEWS ITEMS OF INTEREST.

HE HAS FIVE STANDARDS



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THE GENTLEMAN BURGLAR (Special—Two parts—April 5).—Jim Draper, society leader, reads in the paper of the robberies perpetrated by "Broadway" Jim, a gentleman burglar. He jokingly tells his father that he would like to be a Sherlock Holmes and bring "Broadway" Jim to justice. Irma Horne, a clever girl detective, also has aspirations for apprehending "Broadway" Jim; encounters Jim Draper, and thinks she has discovered the crook. Irma feigns spraining her ankle; Draper takes her home in his car, and Irma is surprised to learn that her supposed crook is a wealthy society man.

"Broadway" Jim finds a photograph of young Draper in the society columns and is startled by the striking resemblance he bears to Draper. He reads that Draper is to attend the Trevaine reception where the famous Armanti heirlooms are to be exhibited. Irma Horne and John Dixon, posing as maid and butler, guard the heirlooms. "Broadway" Jim impersonates Draper. In front of the Draper home, the gentleman burglar, and another crook overpower a chauffeur, and when Draper enters the car, he is attacked by "Broadway" Jim who secures Draper's invitation and is admitted to the reception and welcomed there as Draper.

Draper regains consciousness in a hospital, and discovers that his invitation is missing. Irma believes that "Broadway" Jim is Draper. When the jewels are shown, "Broadway" switches off the lights and makes an attempt to secure them, but is prevented from doing so by Irma and Dixon. He is placed under arrest and the guests are appalled at what they believe to be Drapers kleptomania, but are utterly dumbfounded when the real Draper puts in an appearance. Irma, exhausted by the rapid succession of events, is again taken home by Jim Draper.

GETTING A START IN LIFE (April 6).—Old Si Spunk is dying, and leaves his shack and acres in Montana to Elizabeth Spunk, his niece, in the East. A cowboy finds a photograph of a fierce looking old maid with the name "Elizabeth Spunk" on the back. Thinking this is the niece, Tom and Jerry, two of the cowboys, hit upon an idea to drive her out of the country. However, Elizabeth is not an old maid, but the sweetest thing imaginable. She tells them there is a secret in her life. All the cowboys, head over heels in love with her, find out her secret when her husband drops in.

AUNT MARY (April 7).—Aunt Mary owns property in the village, and having a distrust of banks, she hides her savings behind a loose brick in the fire place at home. Aunt Mary has reared Hester Lane. James Carter, a drug clerk, courts Hester for mercenary reasons, and Robert Dunlap, a traveling drug salesman also becomes interested in her. Carter learns the whereabouts of Aunt Mary's secret hoards. He is ambitious to buy the village drug store. He adds the word "thousand" to a letter received from a lawyer, enclosing a check for eight dollars making the letter read "eight thousand dollars." Carter secures Aunt Mary's money.

Aunt Mary soon discovers her loss. One day Aunt Mary, reading her Bible finds Carter's letter and discovers the typing in of the word "thousand" and she also finds a button from Garter's sleeve. Carter is confronted with this evidence and signs over his drugstore to Aunt Mary. Dunlap becomes manager of the store and later Aunt Mary is made happy in the knowledge that Hester and Dunlap are to form a life partnership.

MAN OVERBOARD (April 9).—Tom Griffith has a deep and abiding love for Mary Brant. Mary's papa has a deep and abiding dislike for Tom, and when Tom comes to spark Mary there is trouble.

John Brant has a bald pate and covers his shining dome of thought with a wig. In order to separate Mary and Tom, Mary's papa takes her with her mother on a visit. Tom, not to be circumvented, trails along. Papa Brant aboard ship, loses his wig, which comes into the possession of Mrs. Brant, who secretes it. Her eyes fall on a moon-face rubber ball; so she places the wig on the ball. Brant, in despair, gives up the search for his wig. Mrs. Brant, with the wig and ball creates an effigy with the aid of Papa Brant's checked jacket and a pillow. She hears approaching footsteps, and in a panic drops the effigy through a porthole. "Man-Overboard," is the cry of men and women on the upper deck, and Tom Griffith thinking Papa Brant is drowning dives overboard. He returns the wig to Papa Brant, who has a change of heart.

THE POETIC JUSTICE OF OMAR KAHN (Special—Two Parts—April 12).—Philip Hyde, American attache, receives a visit from his friend, Omar Khan. Neva, Philip's wife, supports her dependent cousin, Joan, whose life is not a pleasant one. Neva is a brilliantly beautiful woman, disloyal to her husband, who tells Omar Khan that he does not like the attentions that David Harcourt is paying to his wife. When Neva leaves for a society event,

(Continued on page

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(Continued from page 447.)

little Joan clasps a photograph of Philip to her breast. Joan loves Philip. Joan finds in Neva's room a note from Harcourt. She has an idea. She shows the note from Harcourt to Omar Khan, and says that if Philip finds his wife is disloyal to him, he will kill Neva and Harcourt. She pleads with Omar Khan, and cries: 'You are his friend. Can't you do something?"

Meanwhile, in his official stronghold, Amir Pasha dreams of a white woman for his harem. Slowly a smile passes over his cruel and dissolute features as the big idea comes to him. He will have a white woman—the loveliest white woman that money can buy. He executes his command and offers a thousand pounds in gold for a girl to suit his fancy.

A week later Omar Khan receives the offer from Amir Pasha. Joan, in the meantime, finds a letter written by Neva to her husband in which she says she will leave him forever. She shows this letter to Omar Kahn. Harcourt and Neva elope. Their carriage is stopped in a lonely spot by Omar Khan and his Nubians. Both are taken prisoners.

Philip returns to his home, finds his wife's letter and his heart is broken. Harcourt is left alone on a desert waste to die. Omar Kahn, with Neva as his prisoner, arrives at the palace of Amir Pasha, and says to him: "And this, Amir Pasha, is the present I have brought thee —a white woman for thy harem." He hands over the faithless Neva to the Pasha.

In the years that follow, Joan and Philip Hyde marry, and Omar Kahn is glad because of the happiness of his friend.

MRS. MURPHY'S COOKS (April 13).—Mrs. Murphy runs a boarding house in a small western town and has trouble in keeping a cook, for the cowboy boarders insist upon eloping with them. After losing two cooks, Mrs. Murphy induces a couple of the cowboys to try their skill, but this does not prove successful.

An employment agency is importuned to send Mrs. Murphy a girl cook. She snubs all the cowboys. Finally the right cowboy comes along, and Mrs. Murphy is again left without a cook. This is too much for Mrs. Murphy and she spies an actor out of a job, she gives him the position of cook, and then in order to never be without a cook again, she marries the actor.

IOLE, THE CHRISTIAN (April 14).—Midas, the king, learns that Laius, the gladiator, is preparing to defend the Roman honor against the Greek, Darius, in the open arena. Latona is King Midas' favorite, but he is tiring of her. Among the slaves brought to the king's palace is Iole, a Christian maiden. While in the palace garden, the gladiator meets Iole and falls in love with her.

Laius asks the king to free the fair Christian and the king refuses. The king tries to force his attentions upon Iole, who is rescued by Latona. His Majesty then plans the gladiator's death. Orpheus, a friend of Laius, is stabbed by the king, who mistakes him for Laius. Laius finds his friend murdered and vows revenge. He enters just in time to rescue Iole from the king, and overcomes him. Aided by Latona, Laius and Iole make their escape.

THE STRENGTH OF A SAMPSON (April 16).—A messenger boy obtains a copy of a "penny dreadful," entitled "The Strength of a Sampson." He reads that Jack Leftington, a strong man, is in love with Gwendolyn, and that her father makes strenuous objections. Leftington does various extraordinary feats of strength.

Gwendolyn's father refuses his daughter permission to go with Leftington, and they elope. There is a pursuit of the couple by natives; an exciting struggle on a cliff. A rock is hurled which strikes Gwendolyn's father and pinions him to the ground. The modern Sampson with Gwendolyn approaches, and upon father's promise that he will enter no more objections to their courtship, the rock is removed by Jack.

THE JUNGLE STOCKADE (April 17).—Robert Barker, the newly arrived missionary, bears gifts to King Lomba of the Bartosi tribe. The king accepts the gifts, but tells Barker: "The bones of our ancestors have told us that white men are traitors."

Kahma, King Lomba's younger brother, is being educated at the mission. While hunting one day, he sees Grace, the daughter of the missionary, in line of fire and saves her life.

The witch doctor decrees that Kahma be thrown into the jungle stockade. However, the wild animals do not harm him, and the king, after a sleepless night, liberates his brother. He finds the white man's Bible, which Kahma reads during the terrible night, and asks that his brother's friends be his friends.

EDISON.

A WOMAN'S REVENGE (April 16—Special—Two Parts).—Effie Dorgan has just completed her toilet. Slim enters and asks her for money, which she refuses. He grabs her purse and takes what he wants. Subsequently, the pair meet in a restaurant, where Weston Davis, a business man, is dining with Bessie Aimes, a young and innocent girl. Effie sees Davis and recognizes him as the one who forced her to take her first drink. She sympathizes with the girl, and as Bessie is about to drink some liquor into which Davis has slyly dropped a drug, Effie interferes, telling Bessie not to drink. Effie directs Slim to take Bessie from the place, which he does, sending her home in a taxicab. Davis blows a police whistle which brings in the police. He shows a card and when the police are satisfied that Effie was forcing her attentions upon Davis, they take her from the place. She vows vengeance.

A scheme is worked out whereby Kathleen, the four-year-old daughter of Davis, is to be kidnapped. The child is suddenly whisked away from its nurse in the park, and the "prostrated" parents get a letter demanding $10,000 ransom. Davis has just failed in business, and the money cannot be raised by him. Mrs. Davis is "distraught" and decides to sell her jewels. She gets $1,000 in this way and accidentally drops it in front of her house just as Effie is coming. Effie picks it up and keeps it. Mr. Davis has notified the police in the meantime, and as the kidnappers are wise, they do not touch a decoy that has been placed at the given spot. However, another decoy is placed and Slim is caught as he appears to take it. Effie, in sympathy with Kathleen's mother, returns the child. When Effie is arrested, she has changed the nun's habit she wore when in Kathleen's company, so that the child does not identify her as the kidnapper. Effie gives the $1,000 to an orphan asylum for the care of children who have never known a mother's love.

THE LANDING OF THE PILGRIMS (A dramatic adaptation of the historical incidents surrounding the settling of Plymouth, Mass.—April 17).—The Separatists of Scrooby, England, persecuted for their heterodoxies, leave England and land at Leiden, Holland. After a stay of several months, Captain Myles Standish, a British officer doing military duty there, informs them that they will be given religious liberty by the London Company, settling Virginia at that time. The Pilgrims sailed in the Mayflower and touched at Provincetown, Mass., after a hard voyage. Captain Standish, a power among the refugees, whom he had consented to accompany to America, goes ashore with others to explore the coast. After a month, all the Pilgrims go ashore at Plymouth, landing upon Plymouth Rock. They set about at once to build houses. Trouble with Indians was ended practically by a treaty with Massasoit, who always held the treaty sacred.

Captain Myles Standish, a soldier through and through, with little time or place for sentimentality, falls in love with the demure maiden, Priscilla. He is loath to propose to her and gets his dearest friend, John Alden, to propose marriage for him. When John makes the proposel, Priscilla asks him, "Why don't you speak for yourself, John?" Returning to Captain Standish, Alden tells him what has happened. In a fit of raze, Captain Standish flays his friend, branding him as a betrayer of his friendship. Captain Standish, after he has had time to recover from the shock of her refusal, is once more dominated by the man in him and looks at the situation more philosophically. Instead of seeking reprisal, which he at first thought was due, he gazes upon the peaceful face of Alden, asleep in the cabin, and passes out and goes afar off to get solace in fighting the Indians.

MARTHA'S ROMEO (April 20).—Martha was chereful and stout, and, from all appearances, would be able to cook appetizing meals and do a good day's washing, but as far as the boarders in the house were concerned, she was unattractive. Satisfied that she should have a soulmate, Martha writes a letter to herself, purporting to be from a lawyer, advising her that she has been left $10,000 by a deceased brother. At the table the next morning, the men almost break their necks to fall into her favor. She treats them indifferently, stating that the man she marries must be a hero, like the show actor.

Waddy, a brass band actor, sees his chance, after Martha has rejected all the rest. Attired in Shakespearean garb, he rushes out to get a minister. Dragging the minister after him, Waddy climbs a ladder to Martha's window. At his approach, she is frightened and the watchdog, always on the lookout for prowlers, gets after the intruder. With characteristic tenacity, the dog holds on until Waddy succeeds in enveloping the animal in a coat and throwing it out of the window.

The noise has awakened the rest of the boarders, who rush into the halls and through the various rooms. One unfortunate fellow is shot by an excited fellow-roomer. When the latter sees what he has done, he forthwith shoots his comrade back to life. In the meantime, Waddy has been recognized by Martha, who has taken a position on a chair. Waddy is busy kissing the hem of her skirt. She has accepted him. Just at the critical moment, the crowd of excited roomers butt in and there is general chaos. As the roomers start to congratulate Waddy, Martha makes the startling announcement that she wrote the letter to herself. Waddy is furious. To appease him, Martha tells him she has a few rocks in the bank with which to build a foundation, and shows him a bankbook. A few dollars are better than none, so Waddy gladly accepts.

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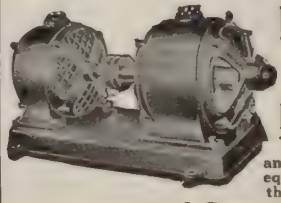

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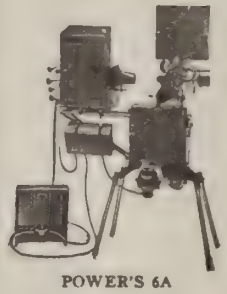

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SLEEP, BEAUTIFUL SLEEP (April 21).—Jonah Morpheus liked his bed, but it doesn't necessarily follow that he was insincere in his work, or in his attitude toward his employer. He wanted to get to the office on time mornings, but, having no direct control over himself while asleep, could not seem to wake up. The effete method of tying a string to the great toe and having someone pull it was tried, but Jonah always managed to get back to sleep again a few minutes after the rude awakening. Peggy, the maid, finally gets him out. Down the bannister he slides in his hurry, and when he strikes the post, bounces back to the top. Rushing out of the house, he strikes a man who resents the bump and hurls a brick at the fleeing Jonah. A man carrying some statuary stops the brick. Arriving at the office, Jonah is the target for a volley of abuse at the hands of his boss. After work, he goes and buys an alarm clock, the largest he can find.

The following morning there is a veritable bedlam in the boarding house. The clock goes off merrily, awakening everyone within a radius of a mile. The boarders rush here and there in search of the disturber. Miss Sodastraw, who takes anti-thin medicine every hour, has an alarm clock also, and between the two the tenants of the block are driven almost insane. Boots and shoes start to fly and when Jonah finally gets up, he finds that he is minus a shoe. Peggy contrives another alarm. A number of dishes are placed in the transom, but when Peggy tips it, she tips the wrong way, and is inundated by the dishes. Off to the office Jonah goes with the long boot. He fills it with water and arranges it so that it drains into the boss' silk hat. Peggy has another idea. She ties a rope around his neck and pulls. When the rope become taut, Jonah dreams that he is about to be hanged.

In one last attempt to be on time, Jonah ties a rope about his foot and tells a friend to pull the rope as he is passing by in the morning. The friend ties it to an express wagon, and Jonah is pulled out of a second story window, dragged along the street and down an embankment. He lands on a ditch just as a blast explodes. He is lifted into the air and after soaring serenely through the milky way, lands in his office on time.

OUT OF THE RUINS (Adapted from the popular story 'Miss 318" and "Mr. 37," by Rupert Hughes—Special—April 23).—"Miss 318," a salesgirl in the "Mammoth," a department store, is busily waiting on customers as the local fire inspectors survey the big store. The inspectors are not favorably impressed with the conditions and inform the proprietor, Abraham Hirschberg, that unless more means of egress are provided for, the building will be condemned. Mr. Hirschberg immediately consults with his lawyer, who succeeds in having the report of the inspectors "tabled" for a while. "Miss 318" attends a motion picture show, and when a woman in front refuses to remove her large hat, "Miss 318" is obliged to stand in the aisle. "Mr. 37," a fireman doing duty in the theater, informs her that she is not allowed to stand in the aisle. They become friendly and while they do not mention names, their numbers are exchanged. The next morning "Mr. 37" meets "Miss 318" and he tells her that the "Mammoth" is a firetrap. He makes some purchases in the store, not forgetting the most important thing, a diamond ring.

Several days later, while "Miss 318" is admiring the solitaire, Mrs. Lancaster Varden, wife of a millionaire, enters the "Mammoth" with her daughter, Priscilla. They are very affable, contrary to "Miss 318's" expectations. In the basement a careless porter has knocked a lighted cigar into a basket of rubbish and soon the blaze has spread beyond control. There is panic upstairs. The elevator is unable to carry down all the persons, and while Mrs. Varden is taken out by firemen, Priscilla is left with the less fortunate. She and "Miss 318" are helpless in the raging furnace. "Mr. 37" enters and offers to take his sweetheart out. She refuses and tells him to take Priscilla first, which he does. He works his way partly across a yawning chasm of hungry flames on a rope, with Priscilla clinging to him, and then the rope burns and the two swing against a building across the street and drop to the pavement. Soon after the entire wall of the store collapses, with "Miss 318" a prisoner. Before she left with her rescuer, Priscilla had placed a diamond bracelet about "Miss 318's" arm. The parents of Priscilla are unable to find her after the fire. "Miss 318," wearing the bracelet, is found beneath the smouldering ruins, and the firemen think it is Priscilla. Priscilla is found in the same ward as "Miss 318" later, and "Mr. 37," bandaged from head to foot, is brought to the little salesgirl. The scenes between these two and Priscilla and her sweetheart and parents are touching.

THE HEART OF A WAIF (April 24).—Mr. and Mrs. Joshua Jenkins are a childless country couple who are fond of children and do not hesitate to evidence their fondness. Mrs. Jenkins is keen for adopting a child, but lack of confidence in his ability to rear the child properly and affect a paternal nature makes her husband a bit reluctant. Finally he acquiesces, and a child of nine years, Jane, is legally adopted. Hardly has Jane become a member of the family when she is put to work and soon her frail little body begins to cry out in protest. She attends the country church with her foster parents and hears the minister preach a sermon around the text, "Bless them that persecute you." Some days later, Mr. Jenkins has occasion to drive a couple of tramps off the place, and it is evident that the vagrants intend to seek revenge. Jane is sent to the store with some eggs while her foster-father goes to the bank to draw some money. Some boys collide with Jane as she is carefully carrying the eggs, and immediately they are scrambled eggs all over the walk. As Mr. Jenkins leaves the bank he is seen by the tramps, who apparently have a scheme for revenge.

Jane is not contented in her new home, because she has to work so hard and all the sympathy she gets is from Tramps, her little kitten, who is her constant companion. When she is punished by her foster-father for breaking the eggs, Jane leaves home and wanders into the country, intending to return to the orphan asylum, where the work is not quite so hard. She is fatigued and lies down by the roadside to rest. As she sits down, she hears the two tramps on the other side of the fence planning to rob the Jenkins' home. At first she is glad, but the words of the minister flash across her mind. She hurries to the minister's home, arouses him and tells him of the scheme. He hurries for help, and when the tramps enter the Jenkins' home, they are overpowered. Mr. and Mrs. Jenkins then realize that their little charge has been overworked and decide to lessen the burden in the future. Jane is happy once more and holds on to her kitten with new strength. The next morning Jane is made ready for school, and work, so far as she is concerned, is forgotten.

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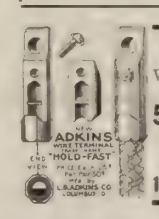

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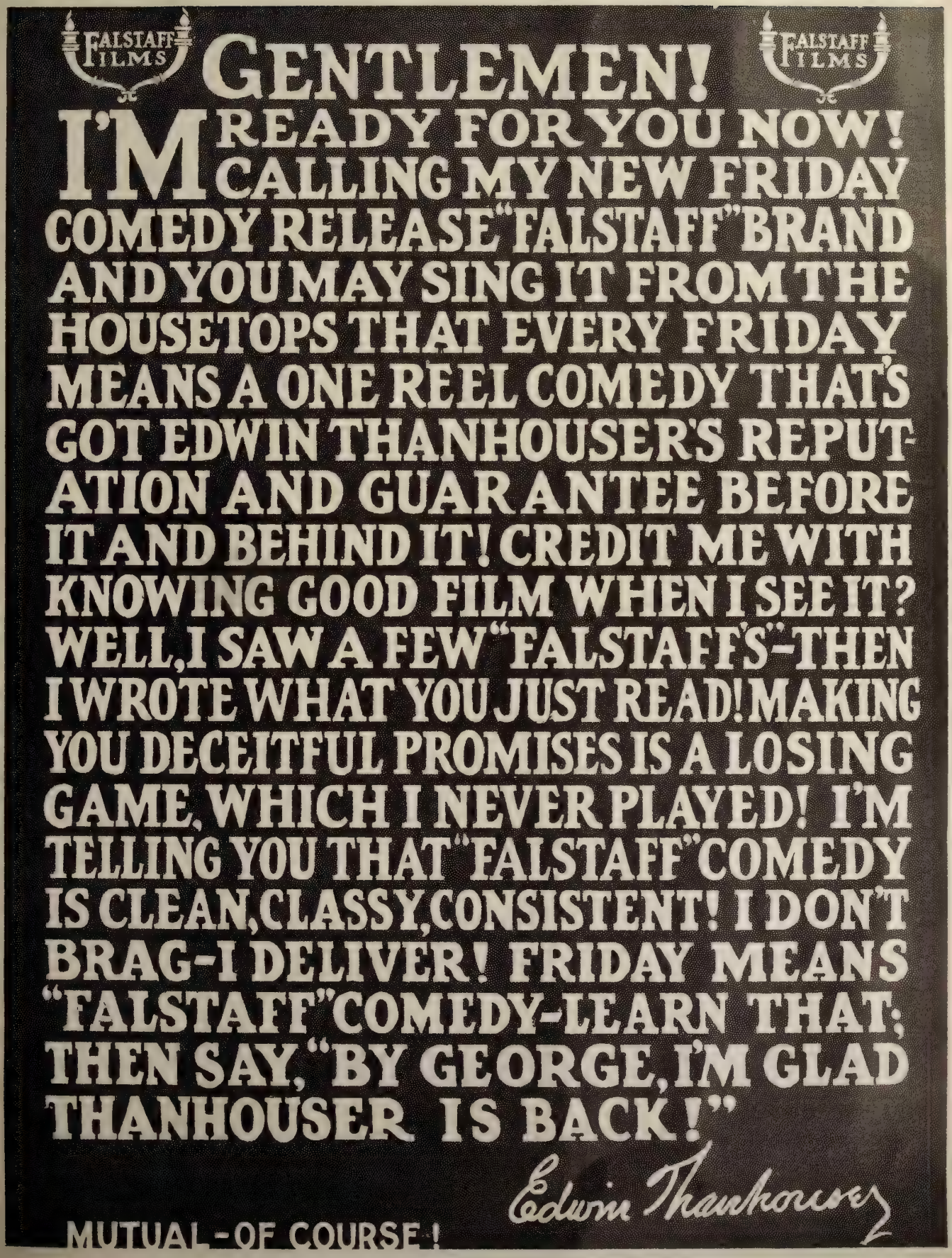
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THE AFFAIR OF THE TERRACE (April 20).—At the Terrace Inn are gathered guests from various parts of the world seeking a quiet resting place. At an introductory social function, a certain violin virtuoso, Hal Van Amkin, and a noted curio collector, Baron Rosbaum, join the guests. Van Amkin falls in love with Jasimine Roberts, one of the season's debutantes. The Baron shows marked attention to Countess Blankely. The latter is a charming widow, who delights to display her diamonds. At a ball given at the Inn, Mrs. Roberts, finding her daughter in Van Amkin's company, objects to the attention he is paying her and openly snubs him. In the morning the body of Mrs. Roberts is found at the bottom of the Terrace with a note roughly pinned to her waist, which reads: "I'm tired of living in an atmosphere of shame."

Everyone is hysterical over the affair, especially Mrs. Roberts' daughter, who refuses to see Van Amkin. Xavier Queer, a noted scientist, who has made a study of criminology and its motives, is one of the party which discovers the body of Mrs. Roberts. He and Jasimine meet at the ball and Xavier falls madly in love with her. She, on her part, has a strong friendship for him. He determines to help Jasimine all he can.

Xavier runs down one clue after another, but to no purpose. The local police and private detectives can do nothing to solve the problem. Xavier Queer hits upon the scheme of enacting the part of the murdered one, at the time of night he figures the crime was committed. A figure, disguised as a monk, steals up behind him. A tussle ensues and the figure leaps over the Terrace. Lights are brought and to the horror and surprise of all the guests they find the body is that of Baron Rosbaum. Pasimine's liking for Queer develops into admiration for the masterly way in which he unravels the mystery and that in turn develops into love.

THE LADDER OF FORTUNE (Two Parts—April 22).—Louis d'Angelo, a wandering minstrel, plays before the windows of an Italian's villa. From her casement above him, Delicia drops the rose worn in her hair. An attachment follows. Soon after we find Louis playing for a select gathering at the Romana salon where he makes his first appearance as Signor Romana's protege. Love has already interceded in his behalf. A constant admirer of Delicia and aspirant for her hand, Colonel Navarro, takes exception to the attentions of Louis and upon a certain occasion tells Delicia how he feels. She promptly silences him and he insults her. Louis, rushing to her defense, meets with opposition. A duel follows in which Louis comes out the victor, but, thinking he has killed his antagonist, he flees the country.

Landing in New York, Louis experiences the troubles of a foreigner unable to speak the language. A thief gets his roll. Eventually fortune puts him in the way of assisting in the arrest of the very man who robbed him. By this opportunity a job is found. He writes Delicia of his good luck and straightway buckles in to win his fortune. Fate again intervenes in the person of Navarro, who, finding Louis out of reach, pushes his suit. He purloins Louis' mail from America, thereby causing Delicia to half believe herself forgotten.

Meanwhile, Louis pines for some word from her and in the meanwhile rises to a position of trust with his employer. At this time a letter from a N. Y. lawyer reaches Louis' employer asking if one Louis d'Angelo works for him and advising him that there has been a fortune left to Louis by a Bowery recluse whom our hero had at one time befriended. Louis' employer and his daughter scheme to ensnare Louis into marrying. He withholds the news of the legacy meanwhile.

Delicia, unable to stand the suspense longer, sails secretly for America. Her parents and Navarro follow on the next boat. They find her in her hotel. Later they dine ensemble in an Italian resort. To this same restaurant comes Louis with his employer and his daughter. Recognitions follow and thereafter not even the fires of Vesuvius could part Delicia and Louis.

JOKER.

THE FATAL KISS (April 19).—Shultz and wife are business partners, ladies' and gents' furnishings being their specialty. Wife happens to be very busy with a persistent customer when Trixie, the Doll of the Gaiety theater, comes in. Shultz sees Trixie. It is, of course, necessary for him to wait on her. And Trixie, being somewhat of a coquettish disposition, during her purchasing engages in the flirtation with ardor. Wife sees it all. She longs to give vent to her outraged feelings. Trixie makes arrangements to have her purchase delivered to her dressing room. Shultz, in gleeful anticipation, assures her he will attend to the matter personally. But later, when Shultz is about to leave on the errand, Wife gets wind of his destination. She immediately takes things into her own hands, deciding to deliver Trixie's package, herself. He objects, strenuously. She marches him into their back room and locks him in. Wife is just departing when Day-Light Luke, a burglar in search of loot, enters the store and holds her up. Terrified, she dashes to the door, unlocking it and rushes to the protecting arms of hubby. Luke follows. During the ensuing scrimmage, Wife gets control of Luke's revolver. The tables are turned. Shultz phones for the police. He dashes out into the store to obey. But here the foxy Shultz remembers his date with Trixie. He takes mean advantage of the situation and goes to deliver Trixie's purchase. Wife is left holding the burglar at bay.

For his trouble, Shultz receives a nice kiss from Trixie on his cheek. But she has just been making up her lips with rouge. He does not know that he carries an imprint of her lips on his cheek when he returns home, care-free. Such a thing as possessing a wife has gone from his mind when he gaily enters the store. He soon learns how matters stand, however. Wife, still holding off the burglar, has herself, telephoned for the police. She now quickly spots the imprint of Trixie's lips on hubby's cheek. Things then hum! Luke, the burglar, finds it an easy matter to escape. The police arrive. The outraged wife sees her way to punish her wicked hubby. She promptly turns the horrified Shultz over to them as their man. Shultz's pleadings avail him nothing. Ninety days on the rock-pile is his sentence.

WHEN WAR THREATENED (April 24).—Mrs. Van Smithers is giving a state dinner to which several diplomats and society leaders are invited. Her French cook and German butler are madly in love with the English maid. Frenchy, the cook, brings her a tribute of frog legs. Dutchy, the butler, gives her a choice Limburger cheese. Mary Ann is open to conviction but a whiff of the cheese and taste of the frog precipitates a cyclone in the kitchen. Mrs. Van, blaming Mary Ann, discharges her. The guests arrive and with them comes Jack, the American chauffeur. He sneaks around to Frenchy's back window and helps himself to dainties cooling at the window. Frenchy at length discovers him and grabs his hand but Jack escapes leaving his newspaper in Frenchy's hand. Then trouble begins, for Frenchy reads that General Bologna has massacred thousands of General Houp-la's troops. A pitched battle follows between Frenchy and Dutchy with the dinner as ammunition. Meanwhile, consternation reigns in the dining room.

The guests are starving. There is excitement outside the kitchen window, also, for Jack has met Mary Ann leaving, and fallen in love with her. They watch the battle through the kitchen window, with great glee. Frenchy discovers them and tells Dutchy. Both stop battling and start after Jack and Mary Ann who hurry away in his auto. Frenchy and Dutchy hire a junkman to give chase with his wagon. Jack reaches the parsonage and is married as Frenchy and Dutchy arrive. Mrs. Van discovers the fate of the delayed dinner and she and the guests get the dinner themselves. They are having a high time over the dinner when Frenchy, Dutchy and Mike, the junkman, arrive. Mike, finding that Frenchy and Dutchy cannot pay for his service, proceed to eat up everything left in the kitchen. Frenchy makes a cake and ices it with the words "War Is Hell," which makes a great hit with the diners. Then, with Mary Ann gone out of their lives forever, Frenchy and Dutchy make friends and forget their differences. Meanwhile, Mike, left to his own resources, sees a chance to get his pay so cleans out the furniture of the kitchen and drives away with it.

IMP.

WILD BLOOD (April 19).—Walt Hiller, formerly a Tennessee mountaineer, becomes a doctor. He is the sole survivor of the family and loathes the feud he has inherited. His foes are Bess Browne and her brother, Lester, who are the last of their family. One day Walt is attracted by Bess and her brother who fire at him, breaking the window pane over his shoulder. Walt rushes from the house with a rifle and a roll of rope with the determination of ending the feud once and for all. As he rushes from the house he sees Les' rifle levelled at him and is forced to shoot him in self defense. While Bess is attempting to revive her brother, Walt smashes Les' gun over the rocks. Walt then binds her hand and foot and carries them to their home. Shortly after Les dies and Bess swears vengeance on Walt. Walt, in the meantime, has packed all his belongings and goes to the city to study his profession.

Bess goes to Walt's cabin in her search for him and meets the old mountaineer, who tells her Walt has gone to the city. Bess follows Walt to the city and gets work in a hospital in hope of meeting him. Five years have elapsed and Walt has become a famous surgeon. Bess is a nurse in another hospital. One day while she is on her way to the hospital, she is injured in an elevated railway accident. The injured are taken to the hospital where Walt is head surgeon. A doctor examines her injuries and tells Walt that she must have a great deal of some one else's blood if she is to recover. Walt bends over to examine her and recognizes Bess. He then offers his own blood to restore Bess' life.

The operation is performed and is successful. When Bess has recovered, she asks to meet the man who saved her life. Walt orders the attending physician to bandage his head so that she will not recognize him. They have a long talk and Bess tells Walt that she can't accept his love until she has performed her one mission in life which is to have the life of the man who killed her brother.

A short time elapses and Walt is called to perform a very difficult operation at the hospital where Bess is a nurse. The operation over, Walt removes his mask and Bess, who is the attending nurse, recognizes him and draws a revolver, which she has carried for five years. She levels it at Walt saying, "I want your blood." Walt wrenches the gun from her hand, saying, "You have my blood; it is running in your veins now." Bess then learns that Walt was the one who saved her life and permits the young doctor to take her revolver from her and to fold her in his arms.

THE MYSTERY OF THE YELLOW CURL PAPERS (Two Parts—April 23).—Finding that Flo is too despondent over the poor business of her stock company to give much attention to his thirteenth proposal of marriage, Ted Raymond, her leading man, rushes down the street bent on digging up some press agent scheme whereby the company's business will boom. He has an idea born of seeing a lady advertising curl papers in a drug store window. At this time both Ted and Flo receive invitations to a week-end at a country inn. Ted persuades Flo to place a century note in each of her curl pa-

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pers on retiring that night, when he will enter her room and commit a fake burglary. The guests will rush in too late to capture the fleeing thief, but will learn all about the famous actress who sleeps with hundred dollar bills in her hair.

Everything runs smoothly until Ted reaches the ground after taking the papers. Here the town constable, lying in wait for repeated chicken thieves, pounces upon him and, in the fracas, manages to wrest away Ted's watch fob as that excited young man breaks for the wods. Meanwhile, the real chicken thief has made his escape after severely wounding the constable's deputy. Detectives are on the job immediately and it becomes altogether too warm for Ted, who is saved from arrest at the last moment by the apprehension of the real culprit. Incidentally, the advertising pays, the public flocks to see Flo and her company and, out of gratitude, Flo marries her resourceful leading man.

NESTOR.

EDDIE'S AWFUL PREDICAMENT (April 20).—Eddie has spent his salary and is down to the last dime. He is gloomy in consequence and tries various of his friends to get a "little" loan, but they all give him the "cold shoulder." He goes back to his room and gets a telephone call from his girl who wants him to take her out to see the Fair. Eddie meets a friend who hands him five dollars which Eddie had loaned him some time before.

Eddie and Vic take in everything at the Fair. Wishing to make a good impression on Vic, Eddie buys everything she asks for. When they come out Eddie has just a quarter left out of the five, which he figures will about take him home. But Vic proposes to have dinner and Eddie, of course, agrees. They go into a restaurant with Broadway prices, and are just getting nicely settled, when Vic sees her friend, Mrs. Sponge and her daughter. Victoria is glad to see them and, of course, they must stay to dinner with her. They order. Mrs. Sponge especially orders the best and all are having a merry time but Eddie. The nearer the end of the dinner draws the more desperate he gets. At last he has an inspiration. He will sell his watch.

Making his excuses, he goes outside and tries to sell a $100 watch for $20.00. As it usually happens, he is taken for a thief. A cop takes his watch from him, warning him to get out. He wanders about and coming across a blind man, decides he might just as well be broke as to have only a quarter and puts it in the blind man's cup. The old man thanks him effusively and tells Eddie he can't see at all. Eddie grabs the cup, making off at top speed. But the same old cop who has his watch captures him.

Eddie explains his predicament and tells the blind man that if the cop had not got his watch he wouldn't have had to steal from the blind. Meanwhile at the restaurant, the head waiter is beginning to worry who is to pay for the dinner and champagne, and asks the ladies at the table. They tell him that Eddie will settle the bill. The waiter is about to order them out, when Eddie comes in, accompanied by the "blind" man. The blind man sees Eddie's position, and, pulling a roll of bills as large as a ham out of his pocket, nonchalantly peels of a half dozen for Eddie, and tells him to go on and have a good time.

TWO HEARTS AND A SHIP (April 23).—Eddie, the barber, is deeply in love with Lizzie, a beautiful fruit vender, and the only cloud in their sky is Tony, who is also deeply in love with the charming maiden. Lizzie, like the majority of her lovely sex, is prone to indulge in harmless flirtations and this, together with her preference for Eddie, throws Tony into a frenzy of rage.

Tony goes to a dive and plots with two gangsters to kidnap Lizzie for him and bring her to a deserted wharf. The two villains accomplish their purpose, but Eddie hears her scream and sets out in pursuit. Just as he is about to reach her he is knocked out. When he revives she is nowhere to be seen. Eddie finally finds her and they escape, closely pursued by the three villains. Their escape cut off, Eddie takes to a launch and boards a passing steamer.

The three villains find out where Eddie and his love have flown and board the same boat, unknown to the now happy couple. Lizzie is again captured and is about to be taken off in a boat when Eddie misses her. A long chase ensues, in which Eddie is mistaken for the villain by the boat's sailors. They are about to treat him roughly, when the captain and Lizzie arrive in time. The villains are put in irons while Eddie and his sweetheart speed the dying sunset with a kiss.

POWERS.

LOVE AND HAND CUFFS (April 24).—Case Saunders, an old moonshiner, has two sons, Red and Jack, and a daughter, Elsie. Dick Fuller, a U. S. Secret Service agent, receives orders to investigate the report that Case Saunders is operating a still in Rocky Valley. Red Saunders, old man Saunders' son, is a mountain bully and it is plain to be seen that he dominates both his father, younger brother and his sister.

Elsie Saunders meets Dick Fuller, who is captivated by her mountain beauty. L ter he is sighted by Red Saunders who shoots him and leaves him for dead. Dick is only slightly injured in the arm, however. Elsie comes to his assistance, bandages the arm and cares for him. Red Saunders orders the destruction of the still owing to the fact that things have become too "warm" for them. Dick Fuller later captures Elsie's father but she outwits him by extracting his hand cuffs from his pocket while he is holding her father at the point of his gun and then handcuffs her wrist to that of the secret service agent, thus allowing her father to escape.

Red Saunders falls down a cliff as he is about to strike his younger brother and is killed. The father and his remaining son make their way across the border line to safety. Fuller asks the girl for an explanation of her action, but she says nothing. As the story ends the secret service agent folds her in his strong embrace.

BISON.

THE WAR OF THE WILD (Two Parts—April 24).—William Wallace, an American circus owner, visits Central Africa to hunt wild animals with which to replenish his menagerie. His daughter, Marie, and his trainer Steve Larson, accompany him. They arrive in Kronjez, a small village, and Wallace makes arrangements with one, John Plymton, a local hunter, to secure for him a number of wild animals and to pilot him to the best hunting grounds. Plymton proves so congenial that Wallace promises him a permanent engagement in America if their hunting expedition is successful, which it proves to be, beyond even Wallace's expectations.

Larson, the trainer, is infatuated with Marie, who, however resents his attentions. Plymton's interest in Marie, and his success in the hunt, arouses the jealousy of Larson, and excites in him a desire for revenge. He watches closely for an opportunity to crush Plymton, and feels that Fate is working with him when he sees his rival being chased by a man eating lion. The timely shot of Wallace who arrives on the scene not a moment too soon, saves Plymton's life. It is with difficulty that Larson conceals his anger at this frustration of his hopes to rid himself of Plymton. When, however, the hunting party has succeeded in catching a ferocious lioness, Larson brings one of the helpers to free the lioness, believing that it will attack Plymton. The helper is repaid for his treachery by being chased himself by the lioness. He is badly lacerated and torn. In this sorry plight, feeling that he will not recover, the helper accuses Larson, and so indignant and angry does Plymton become at such diabolical treachery that he drives Larson from the camp.

The next day Larson meets a company of Arab slave traders, and persuades them to attack the hunters, promising they will be well rewarded with both slaves and plunder. The Arabs willingly act on Larson's suggestions, and when they come upon Wallace, Plymton and their party, a pitched battle takes place in which the Arabs are successful. Larson seeks out Marie and is in the act of carrying her off when Plymton's elephant, which has been kindly treated by Marie, comes to her rescue by attacking Larson and throwing him over a cliff. The elephant, having accomplished this, returns to Marie, picks her up and carries her to Plymton's house. In the meantime, Plymton has succeeded in saving himself and Wallace from the Arabs, and they arrive in Kronjez in flight from their Arabian pursuers, but grieving over the fate of Marie and the loss of their associates. The failure of the expedition and all else, however, is forgotten in their joy at finding that Marie has been carried home by the elephant.

L-KO.

POOR POLICY (April 25).—Billie took out a policy which worked two ways. It was good for a loan of $3.75 or $500 in case of fire. He tried to collect on both clauses but had not counted on rivals and sweethearts. His rival extinguished Billie's insurance blaze and to cop Billie's troubles an ostrich swallowed the bracelet he had bought for his girl. In addition, an unkind note he had written in his rival's name fell into hostile hands and was read by unfriendly eyes. When the fire department and hoses had their turn, Billie found himself completely cured of any inclination to realize on fire insurance policies.

LAEMMLE.

MAVIS OF THE GLEN (Three Parts—April 21).—While on a vacation yachting cruise, Robert Graham makes a landing in an out-of-the way spot and comes upon Mavis, the foster child of Old Peter. He is infatuated with the girl and after a short courtship makes her his wife. He returns home, where his sister, Mrs. Nainby, is much vexed at his marrying such an ignorant, unconventional girl as Mavis. She makes things very unpleasant for the young girl, and finally weans her brother away from his dowdy little wife. Mavis thereupon hits upon a plan and in the absence of her husband, hires a French maid, buys beautiful gowns and in other ways, fits herself in accordance with her husband's position. When he returns he does not so much as think of his little wife, having been completely won over by his sister.

He goes to his club, where he is invited by some of his chums to attend a reception and to meet the smartest little society woman of the day. Imagine his consternation upon meeting the society favorite to find that she is his own little wife transformed. He tries to win her back, but she almost ignores him. In a short time Graham becomes little more than Mrs. Graham's husband, which causes him no end of annoyance. Mavis continues to progress in the social world. Graham's sister, Mrs. Nainby, carries on a clandestine love affair and her husband finds a note from her lover. Mavis, to save Mrs. Nainby from her husband's wrath, declares that the unaddressed love note was sent to her.

This causes complications with her own husband, who happens to overhear her statement. Mavis tries to right herself in her husband's eyes, but jealousy prompts him to refuse to acknowledge her explanation. With nothing left to her in life, Mavis returns to Old Peter. Graham at last really understands that Mavis is, after all, the only woman in the world he loves, and seeks her out. He finds her living with Old Peter. He again pleads his love, and is forgiven, for the heart of Mavis still remains true to her husband.

BIG "U."

THE FEAR WITHIN (April 22).—The story deals with Brother Gregoire, a Spanish monk, living in a Mexican monastery. He is deeply devoted to Pedro, a young village boy. When volunteers are called for in the village, Pedro joins eagerly. His mother, hearing the news, begs him not to go, saying that his father was killed in the war. Brother Gregoire also is frightened and begs the boy to remain but, in spite of all, he leaves.

At midnight three weeks later, while his mother prays in her little home, and Brother Gregoire keeps an all night vigil before the altar, the first shot comes as the boy lies sleeping in his tent. He awakens, and again the cannons roar out on the still night. With a terrified look he leaps to his feet and slides cautiously out of the tent. He eludes the sentinels, passes the line, and makes for his home. He bursts in upon his mother at her prayers, and she can scarcely believe it is her boy. Meanwhile, the boy's flight has been discovered, and the commandant and a few soldiers start in search of Pedro. The mother says he must go to Brother Gregoire, as he will hide him, and together the two start for the Monastery. The boy leaves his mother in the garden and finds Brother Gregoire at his prayers. He tells Pedro to bring his mother in, as he wishes to meet her. The boy obeys, and the mother and the monk face each other, tensely. Pedro looks from one to the other in amazement, and asks if they know each other. Both nod, and Brother Gregoire bids the woman tell the boy her story.

She relates how she and Gregoire were betrothed and how he left for the war. Later he was reported dead, and she, heartbroken, lived on with her old mother in abject poverty, until the rich young man of the town, Manuel, proposed marriage, and she accepted. Shortly before Pedro was born, Manuel also went to war, and was killed before Pedro's birth. Then Gregoire takes up the story, saying he heard of her marriage to Manuel while in the hospital. A holy brother offered him the solace of the church, and he accepted. As the story finishes there is a noise outside and they all realize it is the commandant in search of Pedro. There is

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no time to lose, and Gregoire, moved by the mother's entreaties, hides Pedro behind the altar. When the commandant enters he finds Gregoire attending the candles.

Gregoire says he has not seen Pedro and the commandant starts to leave when the boy, hearing the monk's sacrifice, loses all fear, comes down and gives himself up to the commandant. As they lead him back to the field to fight for his country, Brother Gregoire drops to his knees in thankful prayer, that the boy has proved himself a man.

GOLD SEAL.

THE WHIRLING DISK (Two Parts—April 20.)—Dr. Harvey Beldon is in love with Aida Dale, the daughter of Prof. Dale, with whom Beldon is associated. While friendly with Dr. Beldon, Aida's heart is in the keeping of Dr. Dyer, a specialist on diseases of the nerves. Prof. Dale decides to spend some time at a certain observatory. Dr. Beldon, realizing the hopelessness of his attempt to win the hand of Aida, decides to apply to the girl his new method of auto suggestion. To this end, he brings into play his whirling disk. Aida succumbs and falls into a state of hypnosis, and Dr. Beldon gives her his suggestions: viz.: that every hour of her twenty-four, whether asleep or awake, she will both see and feel his personality near her; that she will forget the personality of Dr. Dyer, and, in the end, surrenders herself to him, Dr. Beldon. The suggestions having been given, Beldon awakens Aida, apologizes for the presence of the whirling disk, and bids her good-bye. In the mountains, Aida is left to her own resources, for Prof. Dade's time is given to work in the observatory. She takes to wandering about the hills, meets the villagers, and listens to tales that amuse and, at times, frighten her. But always she is conscious of thoughts of Dr. Beldon. She endeavors to throw these thoughts off, but is unsuccessful.

One day while ministering to an aged crone, she hears a tale, which has to do with the presence on the mountain of a mysterious dog.

Later Aida is startled at the presence of a huge dog which drinks at the stream, then starts off. Curiosity overcoming fear, Aida calls to the animal. The dog comes to her, evinces a friendly disposition and then runs away. Again she comes in contact with the animal, and, to her great joy, succeeds in keeping him near her for a considerable time, finally coaxing him to accompany her home, but failing to coax him into the house. Later Aida and the dog are together upon the mountain when the animal, in an excess of affection, suddenly rises upon its hind legs and rests its fore feet upon her shoulders, gazes into her eyes. Instantly the form of the dog merges into the personality of Dr. Beldon. Time and again this hallucination asserts itself, until, as Aida's mind weakens, she comes to encourage the dog's original action, each time metamorphosing the dog's personality into that of Dr. Beldon.

Ere long, Prof. Dale comes to realize that his daughter is not herself. Following her into the mountains, he witnesses her actions with the dog, real, to Aida, but alarmingly significant of an unbalanced mind in the eyes of her father. Alarmed, he sends for Dr. Dyer. Together they question Aida, who laughingly tells them of the materialization of her canine playfellow. Dr. Dyer draws from her the story of the whirling disk, suspects that his rival used it upon Aida and hastens to bring Dr. Beldon to the scene. He then forces his rival to undo the damage he has done to the innocent girl. Dr. Beldon slinks away, Aida recovers her mental equilibrium, and Dr. Dyer loses no time in making himself her life-long protector.

VICTOR.

THE STOOL PIGEON (Two Parts—April 19).—Walter Jason, a young man from the country, comes to the big city to find a position, but fails to do so. Oswald Trumble, so known to society, though in reality a master crook, strolls through the park, his mind busy with a scheme to steal the jewels of Mrs. Crosby Moore, a leader of society, whose forthcoming fancy-dress ball is the talk of the town. As Trumble approaches the bench where Jason is seated, the young man arises, shows exhaustion and then slowly continues on his way. Struck with Jason's clean-cut appearance, Trumble follows the young man, trails him to the river, and prevents him from committing suicide. Later, we find Trumble and Jason, seated together in the grill of a hotel, the latter doing justice to a full meal, purchased by Trumble. Still later, we find Jason in Trumble's apartments, where the latter, under the guise of disinterested friendship, is urging the young man to exchange his shabby clothing for a more fashionable suit. Still later, Trumble introduces Jason into his social set, setting the young man's mind at rest with the explanation that he, Jason, can be of assistance in the disposition of certain bonds, securities, etc., in which Trumble deals. Jason accepts the explanation, also Trumble's money, and makes himself agreeable to those to whom he is introduced.

In the course of events, Jason meets Mildred Moore, only daughter of the society leader whom Trumble has marked as his prey. Mutual attraction follows the meeting, though Jason, while recognizing the fact that Miss Mildred is partial to him, forbears from taking advantage of the situation. On the contrary, the crafty Trumble urges Jason to press his suit, for the master criminal knows that Jason's entree to the Moore home will give him the opportunity for which he is waiting. A week prior to the date of the fancy-dress ball, Jason received a card of invitation. He decides not to avail himself of the invitation. Trumble, in a rage, accuses Jason of ungratefulness. Whereupon Jason relents, and sends his acceptance.

That night Trumble plans his coup. Thus: Jason will be certain to stroll outside the country house with Mildred Moore. Some pretext will be invented whereby Jason will be called away from her, her abduction will follow, and another young woman, attired in Mildred's costume, or its duplicate, will be substituted in her place. Upon Jason's return, he will conduct his masked partner into the house, where, with the assistance of outside confederates, Mrs. Moore will be enticed up-stairs and robbed of her jewels. Everything goes as planned, save that Jason, upon his return to the garden fails to see upon the arm of his partner a certain mole, to which, earlier in the evening he had referred as a "beauty spot." His suspicions aroused, Jason conducts his partner to the house, excuses himself, and loses no time in acquainting the detectives, who are present at Mrs. Moore's request, with his suspicions. The girl is caught, unmasked, given the third degree and forced to confess. A trap is set, and Trumble, with others of his gang, are captured. Jason forces Trumble to tell where Mildred is secreted and then rescues the frightened girl. Having returned the girl to her mother, Jason makes an honest confession, in which he accuses himself as the instrument, though an unwilling one, whereby Trumble was enabled to carry out his scheme. Mildred and her mother forgive him, however, and soon after the engagement of the young couple is announced.

THE ARTIST AND THE VENGEFUL ONE (April 23).—Helen Adams, having unpleasant attentions paid to her by Dr. Toms, leaves the city for her hunting lodge. Being bored to extinction, she goes for a stroll through the woods and accidentally meets Mr. Felix Grim, a young artist from the city, who is occupying his friend's lodge. Felix takes Helen to his lodge and having fallen in love with her, immediately proposes. She rejects him but accepts a portrait from him as a parting gift. Upon her return to her lodge, she finds through a note, that Dr. Toms has left the city. Very much elated over the fact, she and her mother plan to return at once. She dispatches a note to Felix.

Snowie, a criminal, who was sentenced to Sing Sing by Helen's father, escapes. He returns to his gang and vows vengeance, not on Helen's

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father, but on Helen. Helen and her mother arrive home, but are spied upon by the gang, who are awaiting the proper moment to strike. Felix, broken hearted at being spurned, decides to return. Several nights later, Helen's mother and fatner leave the house. Helen is left alone with the exception of the butler. Snowie being informed of this fact, orders his men to abduct her.

In the meantime, Helen falls asleep, dreams of Felix and runs to her room to look at the portrait he gave her. Turning the canvas over, she finds his telephone number. Just for a lark she 'phones him and invites him over. Felix hurries to call. While awaiting Felix's arrival, the gang ring the bell and strangle the butler. Helen sees what has happened and is distraught, but realizes that Felix is coming and will save her. She writes a note and places it under the canvas and then rushes to her room and locks herself in.

The gang enter the house and begin to loot the place when the bell rings. They open the door, pounce upon Felix and force him to make Helen open her door by speaking to her. She does so. Snowie rushes into the room and Felix is thrown back among the gang. Felix manages to escape the gang and through the window enters Helen's room where he struggles with Snowie. Snowie's revolver is discharged. The shot brings the police and the gang is captured. Helen's mother and father return and find their daughter safe and soon after announce her engagement.

UNIVERSAL.

UNIVERSAL ANIMATED WEEKLY NO. 161 (April 7).—Kitchener's Army.—England's able commander mustering all forces possible for the front.—London, England.

Colchester Air Raid.—Daring onslaught on English coast is made by German aeroplanes.—Colchester, England.

Tramp-Tramp-Tramp.—His Royal Highness, the Duke of Connaught, inspects 300 "Tommies" who have enlisted to go to war.—Montreal, Canada.

Venice Road Race.—300-mile western automobile classic race is participated in by many famous drivers.—Venice, Cal. Sub-title: Barney Oldfield drove winning Maxwell without a stop, averaging 68½ miles an hour.

Speaker Fills Hero's Role.—Hon. Champ Clark leads fire fighters in desperate attempt to save the historic Lynne Castle, famous Gulf Coast hostelry.—Pass Christian, Miss.

Panama Pacific Exposition—The world's greatest exposition is visited daily by vast crowds from all parts of the globe.—San Francisco, Cal. Sub-titles: Panorama of grounds. Battleships assembled in harbor. Vice-President Marshall and Assistant Secretary of Navy Roosevelt.

Greatest Movie Municipality.—Thousands of visitors crowd to see opening of city by President Carle Laemmle.—Universal City, Cal.

Divers Start for Honolulu.—Five of Uncle Sam's expert divers, equipped with special apparatus to raise Submarine F-4, which lies 270 feet below surface of Honolulu Bay, leave navy yard, Brooklyn, N. Y. Sub-titles: Chief gunner's mate Drellishak, who holds world's record for descending to depth of 274 feet. First submarine ever built.

Wonderful Tribute to Woman.—President Wilson and ex-President Taft participate in laying of cornerstone of American Red Cross building, dedicated to memory of women of the Civil War.—Washington, D. C.

Booming City's Wares.—Trade marks that made St. Louis famous are impersonated by living characters.—St. Louis, Mo.

Charter Day Celebration.—Huge gathering in mammoth open-air Greek theater of the University of California to hear Vice-President Marshall deliver address.—Berkeley, Cal.

Cartoons by the world-famous caricaturist, Hy. Mayer of Puck.

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BIG BROTHER BILL (April 18).—Jack, Helen's brother. never fails to defend her against bad boys who tease. When he slaps Tim for imposing on Helen, Jack is threatened with the dreadful things "big brother Bill" will do to him, when Bill gets home next day. This doesn't scare Jack. But little Helen worries so that that night she dreams of a ferocious giant, called Bill, who is on the point of overpowering her brother—when she wakes up. Tim's champion proves no such Titan as Helen has dreamed, and Jack gives him the trouncing of his life.

FALSTAFF.

THE ACTOR AND THE RUBE (April 16).—Hi Jenkins, the crankiest farmer in Dillville, gets the whole village down on him, including the spinster whom he wishes to marry. After losing heavily at poker in the local hotel, he leaves for New York to see the sights and forget his troubles. A well-known actor sees him pass the club window, and is seized with a fancy to impersonate the grotesque old fellow. An "accidental meeting" is arranged, and the actor studies his original. He makes up, and goes to Jenkins' home town, where his agreeable personality soon turns the popular mind in Hi's favor. He wins at poker. The spinster smiles upon him. And when Jenkins returns, having received a tip from the actor, that if he is silent all will be well, he finds himself the best-liked man in the village. His grouchy disposition never comes back. And he marries the lady of his choice. (Note: This is the first of the releases under the Falstaff brand, which replaces the Princess in the Mutual program).

KOMIC.

BY FAIR MEANS OR FOWL (April 11).—The town marshal is in love with Susie, the daughter of Silas Crank. Susie has another admirer in Willie, a friend of Judge Short, who is running for re-election. Silas Crank is his political rival. The town marshal makes life miserable for Willie, and Willie resolves to get even. He does so by purchasng a chicken and then pretending to steal it. The ostentatious marshal arrests him but is discomforted when Susie comes to the rescue of Willie and proves that the chicken was not stolen.

Silas Crank has prepared to give his followers a banquet, but when the friends gather, Silas learns from his wife that the refrigerator containing the food has been stolen. Susie and Willie, in the park, see a tramp walking away with the refrigerator. They notify the marshal, who refuses to believe them, having been fooled once before by Willie and the chicken. Susie and Willie meet Silas and his followers. They tell them of seeing a tramp with the missing ice box.

In the meantime, the tramp has carried off the contents of the refrigerator in his arms. The marshal meets the tramp and takes the stuff away from him, and ordering him out of town, he sits down to enjoy a quiet repast. He is caught in the act by the angry Silas and crowd. The marshal is disgraced. The disappointed crowd leaves Silas and rallies to Judge Short. Willie and Susie are too busy making love to be worried about the outcome of the election.

ETHEL'S NEW DRESS (No. 21 of Bill Series—April 18).—Mrs. Climber is giving a reception in honor of the Countess de Shilac, and Ethel is honored with an invitation. The Countess de Shilac is forced to send her regrets by a messenger, and by chance, a society crook intercepts the messenger and plans to have his adventuress wife go to the reception and pose as the countess. He then sends the boy on with the message. Mrs. Climber is deeply disappointed when she learns that the Countess will not be present. Ethel arrives, and Mrs. Climber, in order to satisfy her guests, introduces Ethel as Countess de Shilac.

The crook and adventuress arrive and announce themselves as the Count and Countess. Mrs. Climber is in a quandary; she must not let her guests know her deception. She is very busy keeping the crook and adventuress in the reception room (where they help themselves to odd articles of jewelry), while Ethel is being made a great deal of by the guests in the parlor. Ethel accidentally learns that the Countess de Shilac is in the reception

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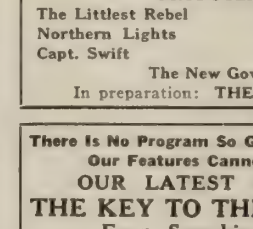
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room (really the adventuress). She thinks it time for her to get away, but the guests pay her so much attention that she is unable to make a graceful exit.

Some of the guests miss their jewelry. Ethel is acting strangely, and she is suspected. The crooks begin to feel uncomfortable and manage to plant one of the stolen articles on Ethel. Bill arrives with a message that Ethel hurry back to the office—the boss wants her. The guests now realize that Ethel is not the Countess and when the detectives arrive they point accusing fingers at her. The two crooks continue their role of count and countess. They show disgust at what is going on, and, paying their respects to Mrs. Climber, start to go. Another detective in the hall recognizes them as crooks and brings them back. At this juncture, the real Countess de Shilac arrives, much to the surprise of all. The detectives find the two crooks utterly loaded down with valuables, and Ethel is released.

MAJESTIC.

THE COMEBACK (Two parts—May 2).—Just as Dennison handed to Richard Borden a curiously engraved revolver to examine, Sinclair mentioned the name of a girl about whom he had been talking. Borden demanded a retraction and an argument followed, and ended by Borden emptying his weapon point blank at Sinclair, who drops. The fourth member of the little group, Fred Dexter, Borden's cousin, whisks Borden away in his auto, telling Borden he believes he has killed Sinclair and hiding him in Dexter's apartments. Cut off from everyone, Borden is told by Dexter after a fortnight that Sinclair has recovered and is seeking Borden, vowing vengeance. Dexter offers to exonerate Borden by going on the stand and relating the story that led Richard to shoot Sinclair, but Borden will not have the girl's name thus published broadcast. Dexter then urges Borden to escape, suggesting New Zealand.

Borden is obliged to give up his painting in New Zealand, as it would betray his whereabouts, but secures a position as illustrator on the Wellington Argus, under an assumed name. Some eight months later, Carr, the city editor, shows Borden a cut in the N. Y. Herald which bears striking resemblance to himself. Borden confesses his identity and tells his story. The Herald item states that Dexter had identified a man found dead in the woods as his cousin, Richard Borden, missing for several months; and Dexter being next of kin, the item continues, inherits the fortune of Francis Borden, South African millionaire, who died on July 18 of the previous year, willing his fortune to Borden.

Carr unfolds his theory. At the time of his uncle's death, Borden was traveling across the Atlantic. Dexter planned a stag party immediately on Borden's arrival to keep the news away from him, and with the other two as fellow conspirators carried out the shooting incident. The revolver was loaded with blanks and Borden was whisked away before the true damage was learned by him. Dexter knew Borden would fly the country rather than allow the girl's name to be brought into the case. The trio of conspirators when faced with the facts finally confessed. It was shown that Dexter was in correspondence with Borden when he identied the unknown corpse as that of his cousin. While Borden is screened, the three to escape prosecution choose the alternative of expatriating themselves.

THE LITTLE MATCHMAKERS (April 13).—Margaret, the pretty school-mistress, and Joe, taking a "post" at the nearby college, are sweethearts. Margaret's little sister, Mildred, and Joe's brother Paul are likewise devoted, until the tragic day that Paul lifts Mildred's beloved bunny by the ears, and then all is over. Unfortunately Joe sees the new school principal escorting Margaret home, and the quarrel that ensues leaves Joe in possession of the ring that lately adorned Margaret's finger.

Mildred and Paul, heart-sick over the broken engagement, become friends and turn their combined efforts toward smoothing out the difficulties between Margaret and Joe. A comedy of errors follows that keeps everything lively for everybody until Paul is locked in the cloak-room by the teacher, just when, through the carelessness of the janitor, a fire starts in the cellar. Margaret's class responds to the alarm and show the efficiency of the fire-drill. It is not until the arrival of the fire department that Mildred misses Paul. She dashes into the school to free her chum. In the meantime he has broken out of the cloak-room and is groping toward the door. Joe runs to the fire. He is told by the panic-stricken Margaret that both children are in the burning school-house. Joe heroically rescues Paul and Mildred, who demand that he and Margaret "make-up," which the lovers wisely do.

RELIANCE.

HIS BACHELOR DINNER (April 12).—At Thornton's bachelor dinner, the unexpected arrival of an old friend makes thirteen at the table. While Thornton defies the superstition of the unlucky number as silly before his guests, subconsciously he carries the unfortunate impression to bed with him. Meanwhile, Edna Preston, his fiancee, has been entertaining some of her girl friends. Though she has no more dread of a welsh rarebit than Thornton has of thirteen, she has a curious feeling that she would rather not eat any of the chafing dish delicacy which her mother has prepared. However, she is persuaded to do so. That night Edna and Thornton have dreams—which are perturbing, to say the least. However, everything at last works out happily.

THE LIGHT IN THE WINDOW (April 16).—Roger Blake's chief interest in life is the bag of money he has hidden behind a loose brick in the fireplace. Although his son, Joe, works on his farm more faithfully than any hired man would, Blake refuses to pay him for his services, pointing out that he is given everything he needs. Joe, ashamed of his lack of pocket-money, determines to steal the money he feels is rightfully his. His father catches him in the act and turns him out of the house, in spite of the pleadings of his wife and daughter.

Joe finds work with a neighbor, but though he is now paid for his services, he is so homesick and wretched that he would gladly go back on the old basis if his father would forgive. Joe's sister promises to beg their father to let Joe return and to place a light in the window should he relent. The homesick boy creeps up to the gate of his home, but the light is never there.

One night two rowdies from the village plan to rob Blake. They enter the house after the family has retired. Blake is aroused, hurries to the sitting-room, but is quickly overcome by the thieves. In the struggle the bag falls and the money spills. One of the thieves places the lamp on the window sill to get light on the floor where the coins have been lost. Seeing the light in the window, Joe thinks it is the signal he has been waiting for and he hurries joyfully toward the house. After a desperate struggle, he gets the better of the thieves and has them locked up. Blake, who has long realized he was wrong, but has been too stubborn to give in, capitulates, owns that Joe was right and the prodigal is taken back to the bosom of the family.

GOD IS LOVE (Two parts—April 24).—Robt. Warren has been married just six years to Alice Blake when the story opens; they are rich but not happy. Mrs. Warren, an ardent worshipper at society's throne, cannot miss a party or gathering, and being a wonderful dancer, will sacrifice husband, home, and child, rather than miss a ball.

Virginia, the child, is ill. Mrs. Warren is at the ball, and the doctor advises sending for her. She refuses to leave her dances and returns home in the small hours of the morning. Robert is waiting for her and upbraids her for her lack of heart. They quarrel.

Losing his temper, he tells her to make her choice for all time between her home, husband and child, and her dances. She chooses her dances. Robert writes to his lawyer about the settlement for his wife. They part. Robert takes the child and starts for his western ranch. During the trip the child strolls away looking for her mamma. Robert is nearly insane at the loss and places his own life in danger, when after a thorough search through the train, he leaves the train while in motion and is found by the side of the track. A telegram is sent to his home, which brings his wife to Squaw Valley, near where they found him. She takes him back east, but nothing is heard of the child.

Dad Bartlett, an old recluse lives all alone in his little shack. The good minister tries to turn his thoughts to the hereafter, but only gets curses for his pains. He places a sign on his premises reading, "God is No Where—Ministers and Church People Keep Away." To this shack in the mountains Virginia wanders, telling the old man she is looking for her mamma. The old man keeps her and by the aid of the sign no one knows the child is there. Time passes. The old man loves the child devotedly, and the child loves her foster father. He has taught her to read and write and the sign now reads,—"God Is Now Here."

Robert and his wife are traveling to his western ranch, with Robert's young brother, an artist. They stop off at Crawley Junction, now the home of Virginia. Arthur sees the child and makes a pencil drawing of her, intending to paint it when he returns east. At the hotel he shows it to Warren and his wife; they recognize the child. Dad Bartlett gives her up, but spurns their gold. He begs the pencil drawing of Virginia. The Warreas return East with Virginia. The next day Dad is found by the minister dead on the floor, the penciled drawing with these words in chalk underneath it, clasped in his arms, "God Is Love."

BEAUTY.

OH, DADDY! (April 20).—John and Jim are sons of Walter Hymens and their love for the bright lights and correct wearing apparel led them to plaguing their father for his simple life. "Be a sport and come to the dance," they tell him, but the middle-aged widower would only smile and bid them have a good time. However, it is destined that a handsome widow's smile is to bring the old man "back to life," but when the pretty Mrs. Valeria becomes the tenant of an adjoining house the up-to-the-minute sons do not take their Daddy into consideration as other than a "dead one." With only a slight acquaintance the two boys vie with each other for a smile or a look from the alluring widow.

While the boys are spending the wee hours of the night under the halo of the bright lights and Daddy has donned his pajamas and tucked himself in bed, from the house next door the screams of a woman pierce the stillness of the quiet suburban neighborhood. Valorous Daddy, clad only in his sleeping apparel, answers the call and the boys, returning home at this moment, see their father madly dashing into the home of the widow. Astounded, they, too, rush into the house and come upon the sight of the girl they love clad only in her night-dress swooning in the arms of their night-robed parent. Investigation proves that the cat had upset a costly vase in the parlor and the widow, being alone in the house, became hysterical at the thought of burglars. The boys breathe a sigh of relief when they know that their father was only answering a call for help.

In the morning the boys enter into a discussion as to which is the favored by the

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widow's smiles, an argument which results in their clearing the library floor and fighting for the honor to succeed the departed Mr. Valeri. In the meantime the dark horse, having dreamed all night of the blue eyes, red lips and perfect figure of the night-attired vision of loveliness, unburdens his tale of love to the fair charmer and she, noting that a button is missing from his coat, succumbs to his plea, saying, "Well, you need some one to care for you and—and— I'm awfully lonesome." Joyfully, the happy couple hasten to inform the boys of their engagement and find them still fighting. Seeking the cause, the father is told that they are settling the question as to who is favored most by the lady in the doorway. Withholding his laughter, the old man very pompously shakes the hand of his future partner and bowing profusely, introduces the blushing widow as his future wife. The boys are dumfounded.

AMERICAN.

THE WISHING STONE (April 14).—Barbara Moore, a little girl, lives alone with her grandfather in a cabin on the edge of the forest. She meets Allan, the son of Mrs. Day, a wealthy widow. The children become firm friends. One day while playing they find a large stone which they pretend is a wishing stone. They both make the same wish—that they will marry each other. As the years pass, Allan leaves for school. Before leaving he makes Barbara promise to keep their wish. Barbara's grandfather dies, leaving her all alone. Allan's mother adopts her and learns to love her as a daughter. In later years when Allan returns from college, the promise made on the wishing stone becomes a reality.

THE CASTLE RANCH (Two Parts—April 19).—Lord Hickey, desirous of securing a country place for his second son, and not wanting to make the trip to America, buys the "Castle Ranch," which, from a photograph submitted by Jefferson Todd, a Montana land shark, represents a beautiful castle located in the midst of mountain grandure. Algy arrives with his portly man servant, Simpson, to take possession of his estate and at the depot buys as a curio (to send his mother) an Indian food bowl, offered for sale by Big Chief Bill of a nearby tribe. Directing Simpson to carry the purchase along with the other luggage, the poor servant, with trembling hands, complies, but thinks that his last days have come if he is compelled to stay in this savage country.

When Todd drives the new owner out to the property, Algy becomes aware that his father has been swindled. Castle Ranch is but a one-room shack with a high board front, painted to represent an imposing castle. Waiting to welcome their prospective neighbors are Sally Dunn, the object of Todd's affections, and her father. The polished manners of the handsome young Englishman make an impression on Sally at once and she is indignant at fraud imposed upon him, while Algy, attracted by the refreshing beauty of the western girl, decides that he will make the best of a poor bargain, for a while at least.

The castle having only two frail bunks, one on top of the other, Algy insists that the portly Simpson sleep outside. The trembling valet, his mind full of thoughts of savage Indians, rolls his night-robed body between a blanket on the ground, but being unable to sleep is startled by the form of Big Chief Bill, who, under sentence of death by the other members of his tribe, has come to search for the food bowl which he had stolen and sold to the Englishman.

Simpson, sure that his last hour has come, covers his head with the blanket and scarcely breathes. As Big Chief Bill stealthily enters the castle he secures the object of his search. The Indian having departed, Simpson steals into the upper bunk. In his sleep he dreams that he has been captured by savages and in his efforts to escape breaks through the frail bunk, falling on his sleeping master. In the morning Algy goes to the Dunn ranch for breakfast, where word is brought that oil has been discovered nearby. The news causes considerable excitement among the party, one of whom is Todd, who regrets that he did not purchase the property when offered a few days before.

After Algy returns to his own property he sends Simpson for water, who, seeing a black deposit on the surface of the spring, hurries to tell his master that the Indians have poisoned the supply. Todd and his secretary driving by offer to investigate and the land shark, realizing that the poison is oil, offers to buy back the property at the original purchase price, which is finally accepted by Algy. Meanwhile Sally hears of the prospective purchase from Todd's secretary and hastens to the castle to warn Algy not to sell, only to find that the two men had gone to make the deal legal. When the men return, Sally asks Algy if he was not aware that Simpson's discovery was oil and is both surprised and pleased when answered: "Why shouldn't I know? I put it there myself." At this statement Todd realizes that he has not only been beaten at his own game, but has lost all chance of winning Sally. Algy had gone him one better in the game of love also.

SHE WALKETH ALONE (April 21).—Rita Horton, a fashionable butterfly whose greatest affection is for her Pomeranian dog, becomes engaged to Loring Page, a young lawyer, through parental arrangements. During their engagement, young Loring, while on a vacation, meets Edith Evans and falls in love with her, but she rejects him, knowing his promised marriage to Rita. In due time Rita and Loring are married, but Rita continues to hold all else secondary to her affection for her dog, even to substitute a picture of herself with the little creature in her arms for a picture of her husband's, the favorite Madonna and Child.

At the death of her father, Edith Evans is left alone in the world and selects nursing as a vocation. In answer to an urgent call she is surprised to find that Loring is to be her patient, but as he is delirious she accepts the case. In Loring's delirium he talks only of a home and children, and Edith, seeing the photo of Rita and her poodle and later finding the discarded picture of the Madonna and Child, surmises the cause of his hallucinations. Leading Rita to the bedside of her delirious husband, Edith uses the two pictures as a test, leaving the hearer to judge her future course from the frenzied talk of the patient. When the crisis passes, Edith leaves the sick man before he recognizes her presence, and, as the time passes, she reads of the birth of a son to Mr. and Mrs. Loring Page. Knowing that she has nobly done her part to make the lives of husband and wife worth living, she goes away alone.

MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 14 (April 8).—Latest pictures from the seat of war. Troops continuously move to the front. A cheering cup of coffee. 19th infantry officers and some members of the Red Cross. German prisoners at work. German prisoners embarking. Graves of French soldiers. Ruins and devastation wrought by war.

President Wilson and distinguished party officiate at laying of corner stone on new Red Cross Memorial at Washington, D. C.

The shuttlecock of the sea. Nathan Cohen, man without a country, finally secures release from immigration authorities after completing 33,740 mile journey.

U. S. S. "Colorado" arrives in San Francisco Harbor flying Admiral Howard's flag, for the first time in history.

The famous Moulin Rouge at Paris is destroyed by fire.

Vice-President Marshall and high government officials arrive in San Francisco to formally dedicate the Exposition.

A human fly thrills St. Louis crowds by his death-defying aerial stunts on side of 20-story building.

The N. Y. Giants in training at Marlin, Tex. Subtitle—John McGraw says dancing is good exercise for his players; evidently the boys agree with him.

Junior automobile championship is run at Los Angeles, Cal. Subtitle—Harry Hartz, the champion.

Indian chiefs ascend Mt. Tamalpais and perform ritual in honor of Tamal Tribe, now extinct.

Fire drill saves lives of 150 girls in box factory blaze at N. Y. City.

KAY BEE.

THE TAKING OF LUKE McVANE (Two Parts—April 16).—Luke McVane, a big, good-natured, desert miner, comes into the little abode frontier outfitting town of Sage on the Arizona desert with about $300, the result of three months' hard work and a clean up on his desert claim. Not a bad sort at heart, but crazed by desert fire water and fleeced of his wad by "Crooked Jim" Ashley, a tough gambler, Luke turns bad, kills his man and, sobered by the tragedy, makes for the desert with the sheriff in pursuit. Jim Daly, the sheriff's deputy, forms a posse and follows the trail of the sheriff and Luke. Luke lures the sheriff into the sand hills and ambushes him and shoots him from his horse. Unaware of the pursuing posse, and not having the heart to let the sheriff die in the desert, Luke takes the wounded man with him to his claim. He natches up the sheriff's wound and nurses him back to health. The posse find the sheriff's horse but lose the trail in a sand wash and return to town.

During the sheriff's convalescence, Luke tells him the facts of the case: that he really shot in self-defense and fled fearing that he would be lynched by the gambler's friends before he could secure a fair trial. The sheriff believes him and promises to use his influence to have the charge against Luke dismissed if Luke will surrender and accompany him back to town. Luke thinks it over and decides to take the sheriff's advice. When the sheriff is able to travel but still weak from the wound, they start back. Hostile Apaches jump their reservation nearby and they intercept Luke and the sheriff on the way back to town. In the battle that follows both the sheriff and Luke lose their lives. They are found by a posse from town after the Indians. Luke with a revolver in each hand wounded by a number of bullets, with his back supported by a small sand hill and across his lap the body of the dead sheriff.

DOMINO.

THE SONS OF TOIL (Two Parts—April 15).—Jim Denton is the foreman of a coal mine and is in love with Delia Marsden, whose brother is a natural orator and the leader of the miners. The proprietor of the mines, John Wesley, refuses to sign a new wage scale, and the men prepare to strike. Wesley hires as a spy among the miners, Guy Ford, who is also in love with Delia. Ford, in order to drive Denton out of town, places a note purporting to come from Wesley in Denton's pocket in which he is revealed as a secret spy of Wesley and the result is that Denton, because of Ford's treachery, is driven out of town. He goes back to his old position as Sergeant in the U. S. Army, and his aged mother is ministered to by Delia, who refuses to believe the story of her sweetheart's treachery. The miners strike and Denton returns to the colleries as a sergeant in the army. He practically deserts as he cannot fire on his old companions. The soldiers repulse the miners and the defeated miners gather on a siding to prevent the arrival of a train load of non-union men on which train is also Wesley and Ford. They escape in the melee. The miners follow the men and Wesley takes refuge in a deserted cabin. Marsden has also taken refuge in the cabin of Denton and there discovers Denton, who is with his mother and Delia. The men make up their quarrel and Marsden leaves on the horse of Denton as Denton undertakes to take him to a place of safety. They arrive at the cabin where Wesley is concealed and the old man, hearing the miners outside, agrees to sign the wage scale and the trouble is settled. Guy Ford meanwhile has seen Denton and Marsden enter the cabin and informs the soldiers whom he meets. They go to the cabin and there Wesley, in gratitude for Denton saving his life as Marsden was choking him, agrees to say that Denton came back there to protect him from the miners. Denton is accepted back into the troop, and the story ends with the departure of Denton on the troop train and Guy Ford is driven out of town.

BRONCHO.

THE DISILLUSIONMENT OF JANE (Two Parts—April 21).—Jim Norton, a good-looking, well-dressed young city crook, is espied in a burglary by the police and is forced to flee the city to avoid capture. He makes his exit via a freight train and awakens from a "side door pullman" in the morning at the rural village of Reedville, posing as a magazine writer from the city visiting the country to secure rural atmosphere for some short stories. He puts up at a village tavern and prepares to lie low until the chase blows over. A pal writes a letter to him to keep in seclusion as the police are still looking for him and tells him further that

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(he) the pal, has disposed of the loot stolen by Norton for $235, and that the pal will forward the money as needed.

Jacob Ellis and his daughter, Jane, come to the town to do some trading and, through a village acquaintance, Norton is introduced to her. He tries to make an appointment with her and she tells him that she will see him at a country dance the following Tuesday night. Norton attends the dance, which is also attended by Jane, her sweetheart, Richard Bradley, a handsome, well-to-do young farmer, and others. Norton, having no other way to kill time, makes love to Jane and she grows to care for him. In love with Norton, she induces him to board at her father's farm. Norton, in answer to a previous letter, gets an answer from his pal that "Mother" Julia, a notorious woman of the underworld, will give Norton $500 if he will succeed in luring Jane to the city and into a life of white slavery. Pretending love for Jane, Norton courts her successfully. Ellis and his wife block the plan by refusing to give their consent to the marriage and lock Jane in her room nights. Distrusting banks, Ellis keeps his money hidden in the well. Norton accidentally discovers the hiding place of the money. He persuades Jane to elope with him that night. He steals the Ellis wallet and elopes with Jane in a horse and buggy.

On the way to the village where they intend taking the night train to the city, the horse becomes frightened at a piece of drifting paper and bolts, wrecking the buggy and throws them both out and into a deep ravine. Norton is killed in the wreck and Jane is knocked unconscious, but is not seriously hurt. Bradley, driving home from town, sees the runaway horse and investigates and finds Norton dead and Jane unconscious. He revives her and she finds the stolen wallet lying where it had fallen from Norton's pocket. They search Norton and find the incriminating letter and she realizes with horror what she has escaped. She makes up her quarrel with Bradley and he takes her home and restores the wallet to its hiding place. She gains her room unheard by her parents, who slumber on in ignorance of what has taken place. Her idol shattered, Jane tears up Norton's photo and kneels by her bed in a prayer of thanksgiving.

Serial Publication Corp.

RUNAWAY JUNE (Episode 13—Two parts—April 7).—June, returning to the hotel with Gilbert Blye, immediately after witnessing the tragic end of Durban, the artist, is conscious that the man with the black vandyke has become suddenly a dangerous companion. She flees from the protecting arm with which he has encircled her all too tightly, and running down to the shore, takes refuge under a net in a fishing boat. Blye loses track of her. But, from a distance, Ned Warner witnesses the incident; also the arrival of a strange fellow, long-haired and in rags, who jumps into June's boat and pushes off with her to sea. Hiring two sailors to go with him, he gets a small craft and gives pursuit. Blye also is soon scouring the bay. Meanwhile, June struggles with her boatman, who turns out to be a half-witted barbarian, and the boat is capsized. She is rescued by a girl, attired like a dryad, who takes her to an island, where Hierophant, a charlatan mystic, celebrates mild orgies. June joins the dance of his captive maidens. Some time later Hierophant attempts to put the newcomer through an initiation dance of a kind which outrages her modesty; and with the help of one of the other girls, she flees the island. She succeeds in rejoining Ned on the bay and he boards her raft. But the man with the black vandyke also comes alongside. He fells Ned unconscious, and dragging the fainting June into his boat, heads his rapidly moving craft for shore.

United Film Service

THE AUTOMATIC HOUSE (Empress—April 9).—Brown is a fanatic on automatic devices for conservation of physical effort. Everything about his house, where possible, is operated by a push button or electric switch. When the Brown's maid suddenly leaves them, little worry is felt because of these automatic conveniences. Brown's mother-in-law pays them the inevitable visit, but her stay is cut agreeably short in consequence with her contact with the automatic fire sprinkling device. She hastens to leave, taking her daughter with her, but loses Mrs. Brown en route to the station, and being unfamiliar with the city, decides to return to the house to await her daughter's return. She enters the house unseen by Brown, her son-in-law, who is busy demonstrating the uses of the various devices to his German friend, Herr Conreid. Poor Mother-in-law is inadvertently made the victim of Brown's automatic devices at each push of the button.

THE COST (Lariat—Two Parts—April 10).—Mong, in love with Myrtle, is jealous of Ralph, who cares for Myrtle also. Ralph receives a telegram from a moving picture company asking him to gather fifty cowboys together for a picture. He goes away to make arrangements, and while gone receives a letter from Myrtle complaining of Mong's jealousy and asking for assistance. Myrtle and Ralph meet and are married.

The moving picture company arrives and starts rehearsals when George Ralph's brother, intoxicated, breaks up the rehearsals and starts shooting. Myrtle interferes before Ralph can hurt his brother, but not before Ralph is injured. On his way to the doctor, he stops in the saloon, where Mong taunts him about his wife. Ralph shoots and kills Mong, and gets away.

Hidden in the house of a friend, he sends word to his brother, asking for an Indian disguise in which to escape across the border. George, responding to Ralph's request, goes to Ralph in the disguise, but he is tracked by detectives. Ralph and George escape from the detectives on a hand car. The detectives pursue them in an automobile and reach the turnpike in time to see an oncoming train rush into the hand car. The two brothers are thrown. Ralph is instantly killed and George is mortally wounded and dies immediately afterwards.

A SOUL'S TRAGEDY (Two Parts—Ideal—April 12).—Mavis Green is besieged with admirers, while Nell, her younger sister, who is deformed in body, but beautiful in soul, is neglected and overlooked. During an outing at the beach, their little sister, Clara, falls from a cliff into the sea. In a moment the crippled Nell is after her, but the waves prove too great for her feeble strength. She and the child are about to be lost when Carl Randall, the handsome and athletic suitor of Mavis, dives to their rescue and brings them both safely to shore. Shortly after this, Mavis and Carl announce their engagement. Poor Nell is broken hearted, as she realizes in her lonely soul that she loves Carl, who, in turn looks on her only with pity and kindness. In her unhappiness and isolation, the kindly vicar comes upon her, and reading her soul, tells her that when Nature takes away she also gives, and that great joy will come to her through unselfishness and the talents which she has not discovered in herself. She takes heart from the cleric's consolation, and amuses herself in painting pictures of children and animals.

In his chemical laboratory, Randall makes a mistake and in a second there is an explosion which renders him blind and deaf. Mavis shrinks from seeing him, and in his agony he calls for her in vain. Now the gentle Nell sees the opportunity God has given her to soothe the suffering of another, which she, and not Mavis, can understand. She goes to Carl, and he, thinking she is Mavis, is soothed and nursed back to health. With her meagre funds, Nell engages a specialist, and during the days while Randall is prepared for the operation which will give him back his health, hearing and sight, Mavis is playing the social butterfly. The operation over and successful, the hunchback steals away, returning with the now repentant Mavis and joins their hands together while Randall lies happy and secure in the belief that Mavis has been faithful. Happiness in her art and in her sacrifice gives a brighter vista to the life of the little hunchback.

IN DUTCH WITH A DUCHESS (Superba—April 13).—It is all arranged by the mother of "Sir Charles Kerplunk" that he shall marry "Emma." Emma proves not to his liking on first introduction, so Charlie runs out of the house and away from her as fast as he can. At the same time, in the great palace, the "Duke" is seen by one of the attendants dancing with one of the ladies-in-waiting. The attendant tells the Duchess, his wife, who rushes upon her fickle spouse, boxes the lady's ears and handles the Duke rather roughly.

In the meantime, Charles has been found and taken back to the house and Emma. He decides that he would rather die than marry her, so, taking a stout rope, he goes out into the orchard intent on committing suicide. He ties the rope around his neck, but is discovered by the persistent Emma before he has accomplished his purpose, and is taken back to the house and revived. Next day the Duchess decides to leave the Duke. She and her maid steal away to a boarding house which happens to be the identical one that Sir Charles and his valet have hit upon in their flight from Emma. She chooses a room next to the one in which Charles is hiding, and becomes so charmed by the music he is playing on the musical he has brought with him, that she sends for him. The Duchess and Sir Charles see much of each other and fall in love. At length the Duchess' maid goes back to the palace where the Duke is having a glorious time in his wife's absence, and discloses the Duchess' hiding place. The comedy ends with an extraordinary number of laughable situations and with the safe return of each of the runaways—the Duchess to her husband, the Duke, and Sir Charles to his mother and Emma.

BLAZING THE TRAIL (Premier—April 13).—Rodgers, an old forty-niner, learning of a gold strike in the hills, decides to make one last prospecting trip. Lillian, his daughter, begs to accompany him, and he finally grants her entreaties. They start off together in a prairie schooner, but not until Lillian has pledged herself to marry Fred, a suitor, on her return. Joe, a rival, hearing of Fred's success with Lillian, decides that he will have her at any cost, and starts out on horseback after the departing prospectors. Fred learns of Joe's threats and also follows. The prairie schooner has camped and the father has left for a bucket of fresh water when Joe arrives. Infuriated by Lillian's coolness to him, he ties her to the wagon, and is about to drive away with her when Fred arrives. A duel between the two men follows. In the meantime the horses, frightened by the confusion, run away and Lillian, since she is bound, is unable to stop them. To add to her danger, the wagon catches fire from Joe's carelessly dropped match, and soon the helpless girl is surrounded by flames. At the stream her father sees the runaway, and, getting a horse from a passing cowboy, follows. Lillian finally frees herself and jumps from the wagon, while Joe, seeing that Fred is fast gaining on him, swings to the limb of a tree and fires at his rival, wounding him. Fred finds Lillian, but the less fortunate rival falls in a gulley, in his attempt to get away, and is killed.

THE WINNING LOSER (Two Parts—Empress—April 14).—Marian Forrest, society reporter on the "Tribune," is sent to get particulars of the dance and reception held at the residence of Mrs. John B. Courtney. She calls while the dance is in progress and is given an interview by Jack Courtney, the son. The next morning Jack reads Marian's account of the dance in the paper and, recalling her attractiveness, writes a note asking her to go motoring. She gladly accepts and has to refuse an invitation to dine with him owing to an evening assignment. Next day Jack phones and promises her a "big story" providing she will dine with him that night. Her professional instinct is aroused and she accepts the invitation, but refuses to listen to his "big story," telling him that the man she marries must not be of the idle rich, but must "do something." In the morning papers Jack reads of the coming champion automobile speed race and decides to enter it. He purchases a new racing car. Jack, realizing that Dare will be his chief opponent, calls on him, telling him he is going to beat him and asking that he inspect his new car. While inspecting Jack's car, Dare decides that he must use foul play to win. He hires a man of questionable character, gives him a note to the manufacturers of Jack's car, requesting their permission for his mechanician to inspect the car, and signs the letter with Courtney's name. Permission is granted, the fake mechanician loosens the gasoline feed pipe and gets away. On the day of the race Marian goes to the telegraph office receiving reports of the progress of the race. Everything goes well with Jack until the work of the crook takes effect. Jack's car slows down and catches fire and he escapes just before the machine goes up in flames. Learning of the accident as it comes over the wire, Marian rushes to Jack's track quarters. Through the watchfulness of a little colored boy, Dare is proven guilty of his unscrupulous tactics and the honor of winning the race is taken from him. Marian tells Jack that even though he did not win the race, his attempt to "do something" has won her love, and Jack's disappointment at losing the trophy is more than recompensed by his great joy in winning Marian.

STUNG (Starlight—April 15).—Heinie and Louie, two old pals, find themselves alone in the world and stranded. Disheartened, they stride into the railway station where their eyes fall upon a man decked out with diamonds. Heinie and Louie think quickly; they decide to follow the illustrious gentleman with a view of parting him from his wealth. That night they stealthily enter the house they see him enter and suddenly come in contact with a large vase which falls and breaks. The count and his valet rush down and confront the two, who are all unnerved. Not desiring to be sent to jail, they pretend to be newspaper reporters. Through this medium Heinie and Louie find that the man they intended to rob is a count, who came to America for the purpose of marrying an heiress, whom the Count had never seen. The two friendly Dutchmen imprison the Count and his valet and decide to pose as the Count. Heinie and Louie call on the heiress and introduce themselves as "the Count and his noble friend." They are accorded a hearty welcome and the heiress falls a victim of love to the charms of the "pseudo count." *But* the real Count and his valet, whom Heinie and Louie thought safely imprisoned, free themselves with the aid of the famous police force and wend their hasty steps in the direction of the heiress' home, where Heinie and Louie are stopping. The real Count presents himself and a chase starts. Heinie and Louie, seeing that they are about to be caught, lock themselves in a box car and the chasing mob fall in a heap from exhaustion beside the passing train.

THE MISPLACED TWINS (Luna—April 15).—Jealous of the new twins who have come to take the place of supreme affection in their mother's heart, the three older children decide that they will smuggle the little intruders into

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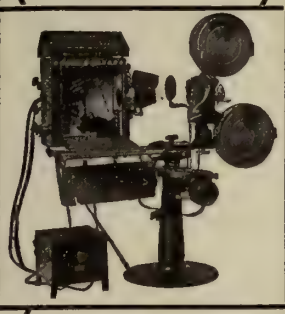

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a basket of clean clothes which the mother is sending home to its owner. They succeed with their plot, and the father, all unknown to himself, carries the babies away with the clean clothes on his shoulder. But the nearby saloon proves too tempting to pass unvisited. The father hides the basket containing the babies around the corner of the building and goes into the saloon to have a social glass with an old crony. Two boys playing marbles near by see him hide the basket, and full of mischief, decide they will play a prank on the man. In crossing the street with the basket they narrowly escape being run over by an auto, and in their attempt to get away from the machine they drop the basket in front of it. Babies, clothes and all are scattered into the street, but the twins escape injury. Two policemen witness the accident, and, learning from the boys that a man had hidden the basket, they go to the saloon and arrest the father as a kidnapper just as he is coming out. In the meantime, the mother discovers the absence of the twins, and, wild with anxiety, learns from the children that they have been sent away in the basket. She sends the boy to the home of the owner of the clean clothes, but he comes back with the report that the father has not yet arrived, whereupon the mother rushes to the saloon and is told by a bystander of the father's arrest. Hastening to the police station, she clasps the twins to her heart and pleads for her husband with such fervor that the police, after securing a solemn promise from the father that he will never drink again, discharge him. Mother and father take up the precious basket and start for their home. The closing scene is one week later, on father's pay day. Father's step is heard by the anxiously waiting family, the door is opened and father, a new man, enters, with the proud and manly air. He takes his wife and children in his arms, and turns over to them his week's pay envelope, proving to mother that the Supreme Intellect, in Whom she has always put her trust, has answered her prayers at last.

OYSTERS AND PEARLS (Empress—Comedy—April 16).—"Haystack Harry" finds fifty cents and goes to an oyster palace to replenish his long-suffering stomach. Fortune smiles when he discovers a hard substance in one of the oysters. Harry shows it to "Wandering Benny," his pal, who instantly recognizes it as a black pearl. They pawn it and see visions of meals for a week. Dennis Muldoon and his bride arrive at a hotel and while changing his clothes Dennis noticed that the black pearl from his stick pin is missing. Searching without avail, Dennis decides to advertise in the papers. Upon leaving the newspaper office, a woman persuades Muldoon to watch her boy while she hunts for her lost purse. Thinking of his bride, Muldoon hires a taxi and takes the boy back to the hotel, where his wife upbraids him for not telling her he had a son. The boy's mother returns, and not finding her son, calls a policeman, who finds one of Muldoon's calling cards. He locates Muldoon at the hotel and accompanies the mother there, where matters are patched up by the liberal use of greenbacks by Muldoon. The tramps see Muldoon's ad in the paper, but not having enough resources left to obtain their black pearl from pawn, are obliged to work in a cheese factory. They receive sufficient pay from this work, obtain their black pearl and hurry to Muldoon. He gladly gives them a check for $50. They immediately go to the oyster palace for more refreshment, and Muldoon's bride discovers the real pearl. A search for the tramps ends in their discovery in the oyster palace. Muldoon makes them return the check. The tramps are then forced to find another eating place.

IN THE BLOOD (Two Parts—Regent—April 17).—Bud Corday, a ne'er do well, tries once too often to pass some of the "queer" and is caught in the act—but narrowly escapes and has to hide from the police. In the meantime, Blanche, his little sister, decides to come to New York. A little schoolmate helps her out and she receives an engagement to dance in one of the leading theaters, where, through her phenomenal success, she meets the wealthy Harvey White. White wants to marry her. She refuses, thinking she will accept him a little later when her stage career is an assured matter. One day Blanche is invited to Harvey's home for the week end. Bud learns of the visit and decides to call on her there. Finding the guests all in the parlor busy, he goes upstairs where he steals a necklace and flees. The robbery is discovered shortly afterward and Blanche, being the only stranger, is suspected. Bud buys some fine clothes and calls on Blanche at the theater. While she dances she leaves Bud alone in her dressing room. He upsets the alcohol lamp and sets fire to the theater. Bud is carried to the hospital, fatally burned, where he writes a letter to Harvey telling him about the robbery. Harvey shows the letter to his father and insists that his father call on Blanche at once and apologize. He does this, and also invites her again to the villa to recuperate. Blanche accepts. While visiting Harvey she receives a telegram from the manager of the theater that he has canceled her engagements at his theater, whereupon Harvey induces Blanche to discontinue her stage career and marry at once.

THE COME-BACK (Premier—April 18).—The stage breaks down and little Janie, tired of sitting still, runs after a rabbit which she spies hopping by. She cannot catch the rabbit, but she stumbles over an old dinner bucket which she thinks must belong to the old miner who sits musing near her. She carries the pail to him, and he, wrapt in memories, tells the child the story of his life. "It was drink which made me forget my home, my wife,—everything that I possessed," he tells her. "One day I came home and found my wife gone—'left with a stranger,' they told me later. I have never seen her since." While the old man muses, Janie opens the dinner pail and finds in it a note. The miner reads. It is a note which his wife left him when she went away. It tells him that "the stranger" is her brother, and that she went only to return to him when he should settle down. The stage is at last repaired, and Janie's mother, seeing her with the miner, goes to them. When the miner locks up at her, he recognizes her for his wife. She points to Janie and says, "Your own child."

Kriterion Service

[The following are synopses of the pictures to be released on the Kriterion Program during the week of Monday, April 5 to Saturday April 10 inclusive.]

THE HERITAGE OF A CENTURY (Two Parts—Paragon).—Rodney Lane and Evelyn Gilbert are engaged to be married, but their happiness is blasted by a quarrel between their fathers, who take opposite views on a certain political question. In an outburst of temper, Sir Arthur Gilbert orders his one-time friend Humphrey Lane and his son from his house forever. Evelyn is heartbroken at being separated from her lover, and soon succumbs to a serious illness. Unable to keep away from Evelyn, Rodney decides to shoulder his father's burden and try to patch matters between Sir Arthur and his father. On the day he calls to do so, Evelyn dies. Rodney denounces Sir Arthur for the narrow and bigoted way in which he sacrificed his daughter's happiness and life. Sir Arthur, in full realization of what his obstinacy has caused, sets down the whole occurrence on paper. He conceals the document in a secret niche in the great fireplace in the hall and then shoots himself.

Years pass by and another generation of Gilberts inhabit the hall. Sir Henry Gilbert is arranging the marriage of his daughter, Edythe, to William Hammond, a man of wealth and political promise. Edythe refuses to accept Hammond's attentions, saying she will marry Wilfred Arnold, whom she loves. Her father is furious and insists that she marry the man of his choice. Edythe and Wilfred plan to elope but they are frustrated by Hammond and Sir Henry, who force the girl to return home. Wilfred, in anger rushes into the room and confronts Sir Henry for desiring to force his daughter into a distasteful marriage and Sir Henry, speechless with rage, is about to rise and pronounce a curse on his daughter and Wilfred, when suddenly the old grandfather's clock strikes the hour of midnight. Spell-bound for an unaccountable reason, they silently watch the clock and from its body slowly emerges a vision of Sir Arthur Gilbert, his hand upraised in a stern rebuke. Slowly the vision moves toward the fireplace, taps on the cover of the niche, and gradually dissolves. Sir Henry discovers the hidden parchment, while Edythe and Wilfred eagerly lean over him, and read the story of the unhappy Evelyn and at the end, Sir Arthur's admonition: "The curse of the Gilberts is their temper and unforgiving pride. To him who can overcome, there is happiness assured." In his face a new light, in his eyes the request for forgiveness, Sir Henry gathers his daughter to him, while Wilfred grasps his outstretched hand, as a mutual understanding passes between them.

A FAMILY MIX-UP (Thistle).—Judge Rumple and Mrs. Newrich see each other for the first time at the railroad station as they are bidding farewell to their children, who are going to college. The Judge admires Mrs. Newrich and gladly seizes the opportunity which occurs the next day on the golf course to make her acquaintance. She poses as a "bachelor maid," and he, carried away by the spirit of the adventure, tells her he is a bachelor. Meanwhile their children have met in college and fallen in love with each other.

The judge and the widow are married, each concealing the fact that they have grown-up children. Much to their horror, they simultaneously receive letterts from their children, Frank and Rena, saying that they are coming home to spend their vacation. The couple arrive soon after the letters, and the judge quickly discharges the maid and puts Rena in her place, while his wife dresses up Frank as a butler. Complications naturally ensue when the judge sees his wife kiss Frank and matters are not helped any when she, in turn finds her husband and Rena in an affectionate attitude.

The result is a big family row which is only straightened out by the appearance of Frank and Rena who announce to their respective parents their decision to get married. Surprise is followed by joy and the family is happy again.

SHANGHAIED (Two Parts—Monty).—William, the younger son of Robert Grant, comes home intoxicated, and, during a quarrel that ensues, his father forces him out of the house. A short time later, while in a muddled condition of mind, William is shanghaied. Here he undergoes the physical pain of being "broke in" by a brutal Bucko Mate. As time passes and the wayward son fails to return home, the father regrets his hastiness, and the blind and deaf mother joins in his grief. Eventually the father dies, leaving a will to the effect that his estate is to be divided up between his two sons at such time when Harry, the elder son, shall find William and return him to his mother.

Harry gets into a conspiracy with his lawyer, and they hire a tramp to impersonate the missing son, groom him up presentably, and after rehearsing him in his part, he is brought in to the mother, who clasps him in her arms, thinking William has been restored to her. The next day the tramp is taken down to the lawyer's office by Harry, where the will is about to be executed when suddenly to their surprise, the derelict snatches the will and checks, covers the two with his gun and remarks that he will endeavor to right the crime which they are about to commit and search for the missing son himself. He departs, leaving them baffled.

Meanwhile the vessel with the shanghaied William is wrecked and he is washed ashore, where he is found and taken care of by a fisherman. He directs a letter home saying he is alive and will return home as soon as he is able. The letter is opened by Mrs. Grant's sister, who has just come from Canada, and whose suspicions have been aroused by the proceedings at the house. She hands the letter over to the derelict and he sets out to find William. He succeeds in bringing him back to his mother, who never knows of the deception played on her. His work done, ignoring the thanks showered on him, the tramp slowly walks out of the house to the railroad track and continues his lonely wanderings.

BILLY MAKES A BLUFF (Santa Barbara).—Billy's weekly salary amounts to $9.00 per week, but his tastes are those of a millionaire. He has never met his boss personally, but the boss has taken an interest in Billy from the good work he has done and decides to pay the young man a visit. Accordingly, Billy receives a letter telling him of his boss's intention. The millionaire accidentally drops the letter of introduction to Billy, which he had taken along, and it is picked up by a tramp who, after reading it, decides to impersonate the boss. He calls on Billy, presents the letter and Billy immediately treats him with his best cigars, drinks and makes his visitor perfectly at home. Then he suggests going out to a restaurant to dine, and, after phoning his sweetheart to meet him at the restaurant where he is going to have dinner with his boss, he and his guest depart.

Arriving at the restaurant, the tramp, delighted at his good fortune, proceeds to order up the best in the place. To Billy's dismay, he discovers that he hasn't enough to pay the bill, and just then the real boss, who has come in, seeing Billy's predicament, slips a $100 bill into his hand. The tramp, noticing this immediately accuses Billy of having stolen the money from him and calls the police. The party is taken to the police court, where the millionaire discovers that Billy is the young chap he has been looking for, while Billy makes the startling discovery that the boss is none other than Betty's father. After seeing that the tramp gets all that is coming to him, they all leave the courtroom.

Shortly after Billy gets up courage to ask his boss for Betty's hand, which is granted together with a substantial check as a wedding gift.

THE COST (Santa Barbara —Two Parts).—John Vallance, manager of a bank, discovers that his cashier, Harry Barnes, has taken a large sum of money from the bank safe. He calls on Mrs. Barnes with whom he is in love, and offers her an alternative of either accepting his proposal or seeing her husband sent to jail. While she is pleading with him to spare her husband and clinging to his arm, her husband enters. His suspicions aroused, he draws his gun, but Vallance wrenches it away from him and leaves, with a final threat. Half crazed with jealousy and fear of the future, Harry is about to take his life but is prevented by Dora. She mixes him a drink containing an opiate, and he soon falls asleep under its influence. She goes to the telephone and, calling up Vallance, tells him she is coming to see him.

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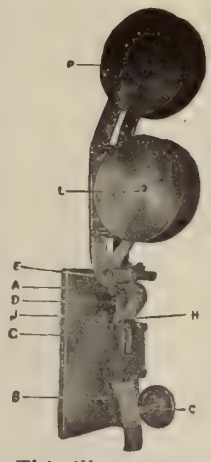

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taking out a bundle of money, hides it in his clothes, just as Vallance steps into the room. The valet takes the revolver (Harry's), which is lying on top of the safe, and shoots. Vallance drops dead. As the valet is leaving, he meets Dora at the door, and, seeing a chance to shift suspicion from himself, lets her in. Dora finds Vallance's dead body, and before she can get over the shock, the police arrive and arrest her on the valet's word that she was last with the dead man, and her handbag, Harry's gun, etc., are taken as evidence.

Harry awakens, finds the note his wife left and misconstrues the entire affair. Heartbroken, he takes the last train out of town. A lapse of ten years finds Harry in a mining town out West where he is known as the "copper king." The valet is running a gambling joint in the same town and Dora, discharged from prison, takes up work as a hospital nurse. The valet is wounded in a gambling row and is rescued from the burning mine in which he has taken refuge by Harry. Both men are severely burned and taken to the hospital and put in Dora's care. Here, the valet recognizes Dora and confesses. A happy reconciliation then takes place between the husband and wife.

A RUBE CONDUCTOR (Punchinello).—Two rubes arrive in the city. They meet two "sons of rest" who ask them for the price of a meal. Noticing the stocking in which the rubes keep their money, the two hoboes plan to steal it, but something in their faces arouse the rubes' suspicion and they leave hurriedly. They place the money in the grip, and set it down laughing at their narrow escape. The tramps are stealthily following and steal the grip at the first opportune moment. The rubes follow in a chase through the city but the tramps get away. Sadly the rubes return, and while strolling aimlessly through the park they meet a pretty girl. They both endeavor to outshine each other in winning the fair one's admiration, with the result that they soon get into a fight, and the sudden appearance of the girl's sweetheart adds to the trouble.

The rubes soon discover that they are broke and must look for work. They see an advertisement in the newspaper calling for motormen and conductors, and apply for the jobs. They are put to work on the same car, and while on duty, along comes the girl whom they had quarreled over. The conductor has the advantage, and makes himself agreeable, while the motorman nurses a secret rage. When the girl gets off, the conductor gallantly gets off, too, and assists her when suddenly the motorman puts on full speed, and the conductor is forced to run after the car. When he finally catches up with it, he and his one-time chum get into a fight. A policeman comes along and, fearing arrest, they throw him down and run. They finally land in a cellar where the two tramps have hidden to divide up the money, and in the scuffle that follows, the rubes succeed in getting back their belongings. As they walk off arm in arm, they swear in future no woman shall interfere with their friendship.

THE ACCUSING FINGER (Trump—Two Parts).—Two bank clerks are in love with the same girl, the daughter of their employer, but she favors the younger man, although she invites both to a party to be held at her home that evening.

When closing time arrives at the bank, the unsuccessful suitor sets the time-lock on the safe, so that it cannot be opened until eight forty-five next morning. He figures that if he can lock his rival in the safe overnight, by the morning he will be dead, leaving a clear path to the girl's affections. Through his anguished mind runs a series of thoughts in which the struggles of the imprisoned man and the accusing finger of the time-lock torture his conscience. In a vision he sees the supposed trial, conviction for murder and his step to the gallows.

He recovers himself in time before locking the safe door, and his rival comes out unsuspectingly, little dreaming of the fate which he had nearly met and the visions which had been taking place in his companion's mind during that short time.

A RAILROAD HOLDUP (Punchinello).—Tom Skinner gets in with a band of discontented workmen who plan to hold up the paytrain. During her canter through the woods, Mary (Skinner's young wife) overhears two men plotting the train holdup and rushes to the sheriff's office to report what she has heard. The sheriff is not in, so Mary leaves instructions on the slate, and hurries back to the scene of the intended holdup. She races along on the railroad tracks on a handcar, and flags the fast approaching train with her red skirt, bringing it to a stop in time.

The passengers alight, and the workmen discover the mistake they made in trying to hold up this particular train which happens to contain the traffic manager and the president of the road. The sheriff arrives with his men and while Mary is being made a heroine and complimented on her bravery by the president, she suddenly sees her husband among the men being led away, and is filled with dismay. The president insists on rewarding Mary, and she tells him the only reward she desires is the pardon of her husband. It is granted together with a substantial sum of money, and Mary and Tom go home, where Tom avows that he will live the life of a law-abiding citizen.

REFORMING THE OUTLAW (Alhambra—Two Parts).—Through his various misdeeds and daring holdups, Big Bill, the outlaw, has gained the name of "The Terror," and, although the sheriff has tried many times to capture him, his attempts have always proven fruitless. Bill's one friend is John, who drives the stagecoach to Long Dog and who had once befriended him; his bitterest enemy is "Tex," with whom he has had several encounters. The sheriff's sister, Helen, is on her way to visit her brother in Long Dog, when the coach is suddenly followed by a band of Indians. "The Terror," seeing his friend's predicament comes to his aid and helps fight the Redmen. Just then the posse, led by "Tex," on a search for the outlaw, passes by and Fate delivers Bill's enemies to the Redmen, between whom a battle takes place.

In the meantime Helen has climbed out of the coach in terror, and, discovering that the outlaw has been hurt, quickly tears off her skirt and binds up her forehead. Helen arrives home safely, and from that day Bill is a persistent wooer. One day, while Helen is riding through the woods alone, she is stopped by Tex, who attempts to kiss her but the sudden appearance of "The Terror," with the aid of his revolver, soon sends the offender on his way, swearing vengeance on Bill. Helen then makes Bill promise never to shoot another man and to reform for her sake. He keeps his word, and, as time passes, secures work on Brown's ranch. In a few weeks he gains Helen's consent to marry him.

The wedding day arrives and all the boys are invited. As the minister utters the last words of the marriage ceremony Bill unfastens his revolver and hands it to his bride. Then the dancing commences, and Bill, who has never learned to dance, is a little jealous at seeing his wife snatched up by the cowboys. He goes outside the house for a second, when suddenly he is held up by "Tex," who has been waiting for him. Bill is in a bad fix, being unarmed, and the two men struggle for a hold on the revolver. They fall to the ground and it looks as though Bill is getting the worst end of the scrap when Helen comes out of the house looking for Bill to whom she intends returning his gun. Seeing his predicament, she shoots just as Tex pulls the trigger of the revolver, and in the scuffle he is killed.

Bill then takes Helen in his arms, assuring her that it was Tex's own shot that killed him. They then re-enter the house and join in the merrymaking. A few years later we see them in their own home, "Terror, Jr.," seated on his daddy's knee playing with a toy rifle, much to the delight of his proud parents.

SYD, THE MASHER (Alhambra).—Syd and his chum, Add, are feeling rather gay and decide to take a little trip to the seashore, and give the girls there the "once over." After stealing a ride on a "jitney" auto-bus, they arrive on the beach and settle themselves on a convenient bench, when presently a flashily-dressed "chicken" passes by. Syd, with his most winning manner, goes up to her and asks her permission to share the bench with her. This granted, he gradually gets bolder, and finally tries to kiss her. Indignantly she turns around, lifts her veil and Syd finds he has been making love to a coon. She administers several hard wallops with her parasol and Syd rushes back to his friend, who is waiting for him.

They decide to try their luck elsewhere, and finally come upon an elderly gentleman and his daughter. Syd's efforts to flirt meet with no success, and finally the old man and his daughter get up and walk down to the beach, followed by Syd and Add. The girl's father meets a widow, and leaves the girl for a few minutes while he goes for a stroll. Add and Syd get an idea! While the father is away, Add gets behind the girl, and shoves her into the water; the next minute Syd jumps in and heroically "rescues" her. The father comes on the scene and showers Syd with thanks, while the girl falls in love with her brave "rescuer." Syd pretends not to know Add, who comes along waiting for an introduction, so Add gets another idea to win over the girl's father. He goes to where the widow is waiting and pushes her into the water, and is just about to rescue her, when Syd and the father come over and throw him into the ocean, leaving him to struggle for himself, while Syd jumps in and rescues the widow. While the girl's father is holding the widow in his arms and comforting her, Syd does likewise with the girl, while everybody forgets all about poor Add, who is sinking for the third time and finally disappears under the water.

SYD'S FINISH (On Same Reel As Foregoing).—While out for a ride in his new auto, his valet perched behind him holding a tiny sunshade over his head, Syd suddenly spies a frisky young "chicken" crossing the road, and invites her to get in for a spin. He is soon so engrossed in his fair companion that he doesn't notice his overcoat slip out of the car and fall on the railroad tracks. Sometime later, a cop passes and picks it up. Identifying it as Syd's, he brings it to Syd's wife and she thinks he has been killed, whereupon she immediately calls up her affinity and prepares to give a big party in celebration of the event.

Having stopped off for some refreshments, Syd is on his way back, when he meets the cop who tells him of the big doings at the house. Syd decides to surprise his wife. Stopping off at a costumer's, he soon emerges disguised with a little moustache and beard, and, accompanied by the "chicken," he enters his home while the party is at its height and discovers his wife seated on the lap of her affinity. This is too much for Syd, and with one bound he is on top of the "home-breaker." In the scuffle his false facial adornments are pulled off, and then Mrs. Syd gets busy with the "chicken." One of the guests, fearing a murder, calls the police, whose timely arrival soon breaks up the party and the disappointed guests, including the affinity and Syd's charming lady friend, all leave in a hurry.

Mrs. Syd then leads poor Syd out in the back yard, where she proceeds to duck his head several times in a big tub of water. Then she indignantly enters the house and locks the door, warning Syd never to dare come back again

Pathe Exchange, Inc.

PATHE NEWS, NO. 26, 1915 (April 28).—Washington, D. C.—President Wilson, ex-President Taft and Miss Mabel Boardman, head of the American Red Cross, officiate at the corner-stone laying of the National Red Cross headquarters.

Newark, N. J.—Bicycle racing season opens at Velodrome. 11,000 fans thrilled by interesting card events. 1. Mike Donlin, the famous ball player, starts the Overture Prize final heat. 2. Kramer, American champion, wins Overture Prize from Goullet, Australia and Verri, Italy. 3. Kramer acclaimed by crowd after winning race.

San Francisco, Cal.—Vice-President Marshall, representing the U. S. Government, at the Panama-Pacific Exposition, is given a military escort to the Fair Grounds. 1. Vice-President Marshall. 2. The Vice-President, with Secretary Lane and Assistant Secretary Roosevelt, visits the U. S. S. Colorado.

Bay Ridge, N. Y.—Greenhouses filled with lillies for the Easter season make a beautiful picture.

Sandy Hook, N. J.—14-inch gun for the Panama Canal. Exclusive pictures by Pathe News of the first firing tests. 1. One of the 1,600-pound tests. 2. Each shot consumes 250 pounds of powder, which is placed in the breech wrapped in silk bags. 3. The gun is mounted on a disappearing carriage. 4. The range of the gun is 14-miles, and each shot costs $1,000.

Sommeilles, France, where war's hand has fallen heavily. This once prosperous village now is scarcely more than a mass of fallen masonry.

Colchester, England.—Taught bayonet's use by odd scheme. Recruits stab at bags, learning how to handle weapons.

Near Ypres, Belgium.—The trench periscope. An ingenious device that permits British soldiers to view enemy without danger. 1. What is seen through the periscope. 2. The periscope may be folded and carried in soldier's pocket or belt.

London, England—Lord Mayor reviews the Royal Fusiliers. Crack soldiers march to Mansion House for inspection.

Cartoon—The Wily Jap.

THE NEW EXPLOITS OF ELAINE (16th Episode—"The Cryptic Ring"—Two Parts—April 12).—Elaine becomes the innocent purchaser of a Cryptic ring stolen from Wu Fang, for the possession of which this desperate heathen will commit murder many times over. The ring is the key to the hidden millions of the late Perry Bennett, alias Clutching Hand, whose sudden death has left the whereabouts of his tremendous fortune a mystery. Wu Fang seeing the ring on Elaine's finger, decides she is the thief, and in an attempt to recover it, lures her to his rooms, where, but for the timely arrival of her lover and protector, Craig Kennedy, she would have met a horrible death. To make good his escape, Wu Fang has to walk a tight-rope over the yawning chasm between two city skyscrapers, and, once over, severs the cable on which Kennedy, hand over hand, is following. However, Kennedy is spared to us for many another hair-raising episode, and Elaine, still ignorant of its value, holds the mysterious Cryptic ring.

WHO PAYS?—Series No. 2—"The Pursuit of Pleasure" (Three Parts—April 24).—A young girl, bubbling over with the effervescence of youth, has her imagination dwarfed and her impulses blighted by a clergyman father who believes that the business of mortals

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Murdock Trial	Turner	4000	150	1-3-6
And There Was Light	H. Gardner	4000	75	1-3-6
Falsely Accused	A. Nielsen	4000	75	1-3-6
Honeymoon Under Difficulties	Ideal	4000	100	1-3-6
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HIS FRIEND—THE CAPTAIN—April 12-17).—When Caper, senior, learns of the nightly orgies of his son, Billy, he threatens to cut off his allowance as a penalty. Billy promises to reform, but his thirst is stronger than his vows, the consequence of which is that he lands home pretty well "lit" and brings with him Thirsty Nat, a tramp whom he picks up in a cafe. Billy realizes that his goose will be cooked if his father hears of his latest escapade so he decides to pass Nat off as "Captain Braggert," a valiant soldier whom his father is expecting. Luckily Billy's father never met the captain so when Nat is dressed up in Billy's regimentals, the old gent falls for the deception. From that moment things begin to happen. The carnage that follows would make a battle ground look like a picnic garden. There is no telling where it will end until the real captain appears on the scene. And then—well Billy and Nat decide that the climate has suddenly grown too hot for them and they proceed to make themselves scarce.

ASHES OF DREAMS (April 12-17).—All the world seem glad to John Greason when his sweetheart, Alma Reeves, whispers the magic "yes." Straightway they confide the glad news to Alma's parents, who add their blessings and well wishes. A shadow of sadness enters both young lives when John leaves for the West to make his fortune. Arriving there, John, inspired by his love, soon proves his worth and after meeting with success sends for Alma to join him. Then come glad days of expectation and preparation. All the town knows John and his romance and when the day of Alma's arrival comes, a goodly array of friendly cowboys go with him to the station. But fate rides on the train with Alma. The train is wrecked and her young life goes out. The news is broken to John, waiting at the station. Bereft of his reason by the terrible shock, John is led away by his sympathetic friends, back to his little cabin. Daily thereafter for many weeks the racked lover makes his pilgrimage to the station eager to catch the first glimpse of his beloved Alma. A merciful death, with its soothing touch, ends the futile longings of the faithful lover.

SUGAR CULTURE (Java)—Educational Subject—April 12-17).—This picture which graphically shows the evolution of one of the staple articles of our food, is one that will interest anyone. He need not be a student of science to easily grasp the process of sugar-making as it is unfolded step by step from the time the seed is planted until, as the finished product, it is shipped to the various markets. The raising of sugar-cane and the manufacture of sugar is one of the biggest and most profitable industries of Java, forty thousand tons being the annual export. It is just these films that are looked for by the moving picture adherents. They realize that the pictures, together with the lucid titles, give one an insight into a subject which would otherwise need hours of research.

PICTURESQUE FRANCE (Grand Morin) (On same Reel as Foregoing—April 12-17).—Another one of those suberbly colored travel pictures which have such a strong appeal to the picture fan. Numerous views of the Grand Morin are shown as it peacefully wends its way through dense foliage which lines its course. Houses of quaint and cozy design, clustered along the banks of the river, vie with Nature herself for beauty and charm.

Miscellaneous Feature Films

Ivan Films Corp.

THE UNWELCOME WIFE (Five Parts).—Blanche Scott, an actress of fame, married to a rich lawyer, Martin Scott, are living happily in New York, Blanche has a cousin, Elsie, who is married to Frank Edmonds, a performer, who mars her happiness, through infidelity. Blanche invites Elsie to stay with her, and induces her husband to procure a divorce for Elsie. George Moore, Blanche's grandfather, who is blind, lives with them. Previous to her marriage to Scott, Blanche met with an automobile accident, in which both of her parents were killed, and from the shock she became mentally deranged, but shortly afterward recovered. At the birth of Blanche's first child, Viola, her attack of insanity returns. Physicians declare her case hopeless, and she is confined to an asylum. Her cousin Elsie adopts Viola.

Two years elapse and Blanche is still at the asylum. Elsie has, in the meantime, secured a divorce from her husband. During this time Scott makes advances to Elsie, but is repulsed. Scott's love for Elsie prompts him to bring suit for an annulment of his marriage to Blanche on the ground of her being insane prior to his marriage, and he succeeds in having his marriage annulled. Blanche, in her hallucinations, raves both of her child and of her past successes on the stage, and very often sees herself playing her favorite roles of various classic plays, in which she starred. Scott, assuring Elsie that Blanche's condition is hopeless, is successful in winning Elsie's love and, in due course of time, they are married. A year later Elsie gives birth to a boy. All are overjoyed, except the blind grandfather, who still lives with Scott. The moral wrong, though legally done to his grandchild Blanche rends his heart with sorrow.

Six years later: All are living happily, having forgotten the past. One day Scott receives a letter from the superintendent of the asylum, notifying him that Blanche has unexpectedly recovered and is in a condition to be taken home. Scott shows the letter to Elsie, who insists that he bring Blanche back. Scott refuses, but Elsie fervently pleads with her husband to gratify her wish. He still remains obdurate. Moore, overhearing Elsie's plea, cautions Scott not to tell anything to Blanche for the time being, as it may cause a relapse. Scott, convinced by the prudent advice of the blind old man and Elsie's pathetic appeal, finally yields and brings Blanche home. Blanche's joy upon her return is somewhat dampened by the coolness of her former husband. She suspects that there is some secret in the house, and questions Scott, Elsie, her blind grandfather, and the servants, but gets no satisfactory reply. Baffled in her efforts she at last questions her own eight-year-old child, Viola, and from her she finally learns the truth.

Elsie, wishing to sacrifice her own happiness for Blanche, decides to go away with her child, Eddie, but Blanche, realizing that she cannot live under the same roof with her former husband, prevents Elsie from leaving. The ex-wife then seizes a knife near at hand and attempts to cut her throat, but is prevented by Scott and Elsie. The furious rage and wild excitement again disturb her mental balance, and she is pronounced incurably insane. Blanche, while being led to the ambulance, wildly calls for her child. Moore, sunk in unutterable grief, goes to her, but his suffering is beyond human endurance. He is overcome by his emotions, stricken with heart failure and dies. Blanche, seeing him fall, breaks loose from the physicians and rushes madly to the prostrate form of her grandfather, kneels over him, imagines that she performs the scene of LaTosca, where she kills the Baron and laughs hysterically.

World Film Corporation.

THE MAGIC BOTTLE (World Comedy Stars—April 5).—Bender and his friend, the Widow Templeton, decide that bachelor life does not agree with Jenkins, consequently they search for a wife. When Jenkins sees the widow, however, all thoughts of any other flee, and he immediately proceeds to win her. Angered by this, Bender resolves to "get even," and presents the newly-married couple with a bottle of water, telling them that it will change color in the event of either one digressing from the path of fidelity.

While traveling, Jenkins is attracted to a flashy young lady on the train. As they pass through a dark tunney, he kisses her. Meanwhile, Bender has persuaded the wife to accompany him to dinner. He bores her with his advances. Later Bender pours ink in the clear water of the magic bottle, which is discovered first by Jenkins, who is panic-stricken. He tries to conceal the supposed symbol of his perfidy, but is interrupted and places the bottle back in the cupboard. His wife finds the blackened water next and also wants to conceal it. There is no place to pour the water save in Bender's high hat. Then she refills the bottle with clear water. Bender lingers to see the result of his plot and is surprised that things turn out all right. He puts on his hat to leave, and the inky water drenches him.

OPENED BY MISTAKE (World Comedy Stars—April 12).—Phillip Page, a famous author, is unable to write a successful story unless he uses the backs of envelopes, which he has cut open himself. After his marriage, he is ashamed to tell his wife his weakness, and when he receives an order from his publisher to write a best seller, he locks himself in a room to begin the novel. His wife, anticipating his comfort, has stocked the room with pens, ink and fine white paper, but no envelopes. Page is unable to write on the good paper and, not wanting to confess to his wife, begins opening the mail that comes to the house, addressing hundreds of letters to himself to replete the dearth in envelopes.

His wife learns of these actions and fears that he has gone mad. She sends for an alienist, who writes that he will call at three o'clock. Page opens this letter by mistake, and, thinking it to be from an admirer, decides to investigate. When he goes on watch at three o'clock and discovers an inoffensive messenger boy bringing his wife's shoes, he starts things.

The alienist appears and a lively time ensues. Page is captured and bound, and the doctor concludes that he is the victim of a mental malady. It is some time before Page is able to explain and is released.

THE FIFTH COMMANDMENT (April 19).—Carl Winters is a teacher of music, at the New York College of Music. Among his pupils is Alice Winthrop, daughter of Stephen Winthrop, a banker. Carl and Alice are lovers. His employer, Director Bergh, witnesses a love scene between the two in the college. He dismisses Carl and informs the father of Alice of her love affair. The banker warns Alice that she must not see Winters again. The girl assures her father of Carl's honorable intentions and pleads to have him grant Winters an interview. The banker refuses. The girl tells Carl what has happened and that her father will leave the city with her for a long period. Carl asks her to become his wife. She consents and they are married. When Alice tells her father of her marriage, he orders her from his home.

Carl and Alice spends their honeymoon in Carl's boarding house. Carl accepts an offer to become musical director in Rio De Janerio. Alice promises to join him there as soon as he is established. Several months pass. The banker learns that his daughter is to become a mother. Mr. Winthrop goes to her and persuades her to return to his home. Alice, in her correspondence with her husband, has not told him of her secret so as to cause him no worry in his new position. Winthrop in his hatred for Carl intercepts and destroys the letters and cables which the husband and wife send to each other.

Carl has met with success in his new position but is distressed at receiving no news from his wife. A daughter is born to Alice, who died from septic poisoning. Carl, alarmed by his wife's silence, resolves to return and to bring his wife back with him. Before his departure he receives a cable from her father announcing the death of his daughter, Carl's wife. After a long illness, Carl leaves the hospital, friendless and disheartened. He earns a livelihood singing in amusement places, accompanied by a harp player, a faithful fellow, devoted to Carl, his teacher.

Years have gone by and Carl's daughter, of whose existence he has been kept ignorant, is now a girl of seventeen years. Her father in South America has become gray and old and is making a living as a street singer. His wish is to visit the grave of his wife and he returns with his harpist to New York. One day his daughter while out riding is attracted by the sounds of music. She speaks to the singer and invites him to come to her home the next day, which is her birthday, to play and sing for her. Carl consents. Carl and the harpist go to the Winthrop home and he sings for the young girl, whose identity is unknown to him, the song he had often sung for his wife for whom he composed it.

The girl goes to dress for dinner, asking Carl to continue the song. He sees a photograph. It is the portrait of his wife. The banker enters and accuses Carl and the harpist of being impostors and thieves. Carl learns from Winthrop that the young girl is the child of Winthrop's daughter—Carl's own child; Winthrop orders Carl from the house when Carl tells him that he is the father of the girl! The banker offers Carl money to conceal his identity. Carl refuses the money, but resolves to go out of his daughter's life to preserve her happiness. After a final meeting with his daughter, he is about to leave the house when the banker, filled with remorse, tells his grandchild, "Alice, this man is your father. You must honor thy father and thy mother, so sayeth the Fifth Commandment." The story ends with father and daughter embracing, the banker asking Carl's forgiveness

Metro Pictures Corp.

THE HEART OF A PAINTED WOMAN (Popular Players—April 19).—Selma, daughter of poor parents, leaves her home in Pennsylvania to go to New York and take up her career as a singer. Unsucessful, she abandons singing and secures a position as model in the studio of a wealthy artist. After a few sittings, model and master become infatuated and before the first painting is finished, Selma succumbs to his wiles and becomes his prisoner. Later, Selma is abandon-

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ed and the artist becomes the husband of a prominent heiress. Desperate and discouraged, Selma sinks lower and lower in the human scale, and at an entertainment she meets "Young Spendthrift." Enthusiastic over Selma's rare beauty, her latest admirer suggests a game of cards, the stake to be Selma herself. The winner to accompany her to her home. Disgusted at the affair, Selma flees, but is followed by "Young Spendthrift," the winner. "Spendthrift" offers Selma large sums of money, but to no avail. Selma letcures "Spendthrift" and tells him that if she had had his opportunities in life she would have accomplished things instead of being the "sort of woman she is."

Struck with an inspiration, "Spendthrift" decides to give her a chance, and presents her with $100,000. Later, "Wealth," father-in-law of Selma's former lover, covets the fortune of 'Spendthrift" and uses the artist to secure his end. "Spendthrift" is ruined. Selma, in the meantime has devoted her money and time to creating a hospital for the care of abandoned children. Visiting among the poor families takes much of Selma's time. "Spendthrift," learning that the artist was responsible for his downfall, as well as Selma's, plots revenge, and with this end in view invites all his friends to see him bury his past life. The artist comes to the affair with "Spendthrift," becomes intoxicated and at the end the two lie down to sleep off the stupor. "Wealth" then appears, tirades against the artist's actions and the treatment by him of his ("Wealth's") daughter, while "Spendthrift," in the throes of a drug passion—well, see the rest of this allegorical subject to learn its ending.

THE SHADOWS OF A GREAT CITY (Popular Players—April 5).—A young profligate son of a wealthy merchant falls in love with the daughter of an inventor, who has devoted the best years of his life to perfecting the machinery of his employer's plants.

After an accident has caused the death of the inventor, the merchant, none too scrupulous, lays claim to an unpatented invention. Not aware of his father's acts, the merchant's son is courting the inventor's daughter—but parental opposition is interposed. Offering his son a half interest in his business if he will renounce his love for the girl, the father is dumbfounded when his son refuses and decides he wants the girl more than the money. Ordered from home, the son secures a job as stevedore on the docks. The foreman takes a dislike to the boy and tries to browbeat him. After a quarrel, the boy accidentally pushes the foreman into the river—runs away and tells his sweetheart that he has committed murder. Detectives pursuing him, arrest and bring him to headquarters, where he is sentenced to Blackwell's Island.

During his sojourn on Blackwell's Island, he learns that the man he is supposed to have murdered is alive, and, enraged at the injustice of his sentence, he breaks jail. In the meantime his young sweetheart has also discovered his innocence through a friendly attachee of the Governor's office, and with his assistance dashes to Albany, where the Governor is persuaded to issue a pardon for her young hero. The next and last scene discloses the happy couple in their own little home.

Photo-Drama Company

PROHIBITION (Prologue and Five Parts).—Lemuel Larkin, a breeder of race horses, is addicted to the drink habit. His first child, a son named Richard, inherits his father's appetite for drink, while his brother Ben, born a year later, takes after the mother and escapes the inherited curse. The boys grow up to love Hattie Holmes, a neighbor girl, raised by a Puritanical aunt, who abhors drink. Hattie tells Dick, whom she chooses in preference to Ben, that she will break their engagement if he ever takes a drink. Ben, who overhears her remark, becomes mad with jealousy and begins to tempt his brother, and in various ways to feed Dick's natural appetite for alcohol. Dick, realizing the fact that if he is to win the hand of Hattie, obtains a prescription from his doctor which he thinks will cure him of the desire for drink.

Ben persuades his brother to allow him to take his (Dick's) medicine home and after pouring out part of it he fills up the bottle with whiskey. Dick is about to call on his fiance when he is reminded by his brother to take his medicine. The result is that the girl smells whiskey on his breath and a quarrel starts. Not being able to win his point, Ben seeks to harm his brother physically by preparing the sulky for a breakdown which Dick is to drive. In this he partly succeeds. Ben is discovered by Hattie attempting to force Dick to drink while semi-conscious from the fall. Hattie starts to fight with Ben. The noise brings the whole household to her assistance.

Fearing he is to lose the hand of Hattie, whom he is making a fiendish struggle to win, Ben connives to get Dick intoxicated again. He transfers their father's wallet from the latter's pocket to Dick's. It is found there by the father, with Ben's assistance, and Dick is sharply reprimanded by his parent. Ben lures Dick to a cabin in the woods, where he immediately begins to get him drunk with whiskey. Suddenly Dick realizes the fiendish treatment he has been subjected to by his brother and becomes angry. A fight starts in which Ben is nearly killed, and Dick is tried for attempted manslaughter. Dick is successfully defended by Lawyer William Irving, who becomes a victim of drink and sinks to the depths of degradation. Later he reforms and again is a successful lawyer. He becomes a congressman and teaches the lesson of the benefits of sobriety.

Despite the seemingly superhuman efforts of Ben to separate Hattie and Dick, they are eventually married; but that doesn't stop Ben couple. The execution of the diabolical plot in his devilish plans to separate the young is attended by results which make scenes and situations that dig into the human heart and present the muititudinous evils consequent upon drink. Ben is finally chased from the house when his diary is found explaining his numerous attempts to have the happy couple divorced. Hattie is about to become a mother, and, believing in prenatal influence, determines that her offspring shall not inherit the family curse, so she spends several hours each day looking at and handling pure clear water, thus succeeding in her heart's desire.

The octopus of alcohol; the birth of the Saviour, and the multitude of events coherently successive in this photoplay, are too numerous to mention in a synopsis.

Broadway Film Co.

THE BRIDGE OF SIGHS (Four Parts).—The story opens with a prologue. In the prologue Jeff Davis meets a young fellow named Bill Stevens, who is beating his way to New York City. In the story proper, to New York City comes this young fellow. In another part of the city at the same time a beautiful young girl, Millie Browning by name, is anxiously trying to get employment. Her mother is sick. She is threatened with eviction for non-payment of rent. Accidentally, Stevens meets Tom Carroll, a yeggman. He needs a partner to help him in the job he has that night. Stevens is discouraged and listens to the yegg and is almost on the verge of accepting his proposition when Jeff Davis arrives on the scene. Jeff recognizes the yegg, a notorious character, and also Stevens, the young fellow he met on his way to New York. Jeff tells Stevens he is in bad company, and on the road to the "Bridge of Sighs," so Stevens promises to stick to his search for honest work and to come to the Hotel de Gink if he fails.

Meanwhile the yegg meets Millie Browning, and follows her from place to place as she seeks work. He follows her home, as he figures that she is hopelessly down and out and that she should be easy prey. Carroll sees her coming out and inquires for a mythical tenant of the house. He offers her work and conducts her to his headquarters, the back room of a saloon. Stevens, who has secured a job as porter in this saloon, sees the yegg with this beautiful young girl. Stevens is amazed to see an innocent young girl with the yegg. The yegg tells the young girl he is a detective, and the employment he has for her is as his assistant. She accepts the job, and he tells her it is absolutely necessary for her to disguise as a boy. The girl agrees to wear boy's clothes. That night she arrives at the saloon disguised as a boy. Stevens meets her. His desire is to save the girl. She tells him she must have money, and tells him why. He promises to help her and she believes him.

The yegg hears what Stevens said to the girl and puts up a job to send Stevens to the penitentiary. With another crook he plans to rob a safe and have Stevens caught in the act, but the timely arrival of Jeff Davis, "King of Hoboes," from the Hotel de Gink, saves Stevens from his first step in crime. After a number of sensational scenes, including a terrific struggle with the crooks and police, the story ends at the Hotel de Gink, where young Stevens and the girl see the sunshine of the future.

[Note: The Hotel de Gink, New York City, is an institution established by Jeff Davis, as a home for the unemployed. "The Bridge of Sighs" is a passageway above the street, connecting the Criminal Court with the Tombs. Convicted criminals and murderers cross the "Bridge of Sighs" on their way to the Tombs.]

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FOR SALE—Old established picture show, excellent location on Main St., over 400 seats, good stage for vaudeville. Powers machine, good equipment. Beautiful electric orchestra. Long lease, cheap rent. 90 miles from New York City. Investigation fully invited. Frank Hartley, Greenport, L. I., N. Y.

MOVING PICTURE THEATER—Best location city 8,000. Seating 300, light plant in connection, open seven days week. Ten year lease; price $5,000. C. C. Haddox, Kenton, Ohio.

WILL LEASE—Lyric Theater fully equipped, moving pictures, vaudeville and road productions, 40 x 100 feet. Best corner location, Main Street, population 7,000. Modern furnished opera chairs, steam heat, electric light plant, two Powers machines, seats 600, capacity 700 ground floor. Good paying established business for five years. Annual sales $14,000. Average profit for last four years fifty per cent. Ten cents admission, five or ten year lease for $2,500 per year. Must be guaranteed. Owner and manager inexperienced and poor health. Opposition upstairs opera house. Growing town on Chesapeake Bay. O. L. Mitchell, Lyric Theater, Crisfield, Md.

FOR SALE—Picture show in first class condition; centrally located at the square. Address Luna, Upper Sandusky, Ohio.

THEATER FOR SALE OR RENT—One thousand seat theater, fully equipped. Absolutely fireproof, with balcony and open air. New building in town of 75,000 inhabitants, in the vicinity of New York City. Answer F. C., c/o M. P. World, N. Y. City.

MOVING PICTURE THEATER—For sale, established nine years, best section of Brooklyn, N. Y. Doing good business. Present accommodation 300, plans on file for enlargement to 600 seats. Ten year lease, moderate rental, first class equipment. If sold at once will sacrifice for $4,500. Good reasons for selling. Apply Pierce Keefe, 5304 5th Ave., Brooklyn, N. Y.

MOVIE—Modern brick building 30 x 123, fireproof, 500 seats, six exits, two 6a Powers machines motor driven, motor generators, upright piano, automatic ticket seller, positively worth thirty thousand, price twenty-five thousand; business property will be considered, will pay the difference in cash if necessary. Lewis, Moving Picture Broker, 580 Ellicott Square, Buffalo, N. Y.

ARE YOU CAPABLE OF STANDING PROSPERITY?—Will you be the fortunate one to get one of the finest and most profitable movies in Buffalo? 625 seats, fire-proof building, modern in every detail, trial will be given to any bona fide buyer; price ten thousand; terms or real estate. Lewis, 580 Ellicott Square, Buffalo, N. Y.

SALE OR LEASE—Apex Theater, Indianapolis, Ind. Best located and equipped moving picture theater in city. Seats 750. Mirror Screen, two Powers 6a machines. Everything first class. New building. Good reasons for selling.

EQUIPMENT WANTED.

SECOND-HAND—Electric economizer or compensarc for alternating current. State what you have in first letter, also price. Address Ruby Theater, Three Forks, Mont.

EQUIPMENT FOR SALE.

SLIGHTLY USED CHOPPERS—Look like new, work like new and just as good as new choppers. Refinished, renickeled, chopping knives in perfect condition. Guaranteed and prices right. Security Manufacturing Co., 2 Warren Ave., West, Detroit, Mich.

MIRROR SCREEN—9½ ft. by 12 2-3 ft. A bargain. C. E. Adams, Lebanon, Ind.

BRASS POSTER FRAMES—For one, three and six sheets. Also brass easels, brass railings. Write for complete catalog. THE NEWMAN MFG. CO., Cincinnati, O., 104 4th Ave., N. Y.

OPERA CHAIRS—Anti-trust prices always. Used chairs, 65c up. New, $1. Job of three hundred upholstered in good shape at $1.50 each. I can save you money on your outfit. Joseph Redington, Scranton, Pa.

BRAND NEW—Silveroid screen, 12x16. Will sell at a bargain. Enclose stamp for sample. Box 369, Canton, Ohio.

WRITE OR WIRE—The Lears Theatre Supply Co., 509 Chestnut St., St. Louis, Mo., the largest exclusive theater equipment concern in the West, for seats, all leading makes of moving picture machines, operating booths, curtains and all other theater accessories. They always have some slightly used goods in stock for immediate shipment and sell them at bargain prices. Folding chairs, 40c. each up. Opera chairs, 60c. each up. Moving picture machines, $50 each up. Send them an exact list of your wants and see why they sell them all.

OPERA AND FOLDING CHAIRS—Nothing talks like price, quality and assortment. Opera new 95c. up. Maple folding 40c. up slightly used opera bargains 60c. up. Atlas Seating Co., 501 Fifth Ave., N. Y. City.

WILL SELL CHEAP—Double faced six foot electric sign reading "Elite" in excellent shape. Double Automatic Ticket Selling Machine (nearly new) with tickets, fire extinguishers, piano, beautiful bowl electric fixtures, lot Tungsten lamps. Write Charles Friedman, 315 Pratt St., Buffalo or Call, Miller Furniture Co., Tonawanda, N. Y.

NEW PHANTOSCOPE—Small projector, with steriopticon attachment, cost $75 only $50. Examine C. O. D. $5 with order. Ray, 326 5th Ave., N. Y. City.

SCREEN—Silveroid, brand new, about 9 x 12. Cheap. Three reel feature "Trilby," bargain $30. A. A. Francis, Gibsonburg, Ohio.

POWERS No. 6—Complete with new lamp house, lenses, latest style rewinders, 220 volt, 60 cycle compensarc, $130. Absolutely perfect condition, a bargain. Shipped for examination. Martin Fredericks, 3533 No. Thirteenth St., Philadelphia, Pa.

SIMPLEX—Standard with D. C. motor, Powers 5 and 6 in A-1 condition. Hallberg Economizer, Spotlamp, Stagecable curtains, Imported carbons, lenses and other supplies at reduced prices. Holdenried, 222 West 30th St., N. Y. City.

CAMERAS WANTED.

CAMERA WANTED—Send name of maker, condition and price. Write to Zimmerman, 593 Franklin Ave., Brokolyn, N. Y.

WOULD BUY—Motion picture camera, Pathe, Moy, Prestwich, DeBrie, Hershberger, Edison Club, Schenectady, N. Y.

CAMERAS FOR SALE.

CHEAP—Prestwich camera (new imported), four magazines, tripod tiltling top and pamoram. Leader Stock, white and colored (new film). Montauk Film Prod. Co., 418 West 216th St., N. Y. City.

200 FOOT—Camera and tripod with Steinheil—Munichen F 3-5 lens used by manufacturer as factory model. Price $220. Address H. R. Shearer, 234 American Central Life Bldg., Indianapolis, Ind.

IMPORTED WILLIAMSON—Genuine mahogany trick and normal handle. Bausch & Lomb fifty millimeters 3/5 lens focusing tube, Finder, six magazines complete with leather case. Little used $135. Burroughs, 405 11th St., N. W., Wash., D. C.

FILMS WANTED.

WANTED—In good condition print "Famous Battles of Napoleon" and "London By Night." W. S., c/o M. P. World, N. Y. City.

FILMS FOR SALE OR RENT.

2, 3, 4, 5—Reel features for sale with original posters. Prices very low. Write for list. Star Feature Film Renters, 145 West 45th St., Room 1113, N. Y. City.

FOR SALE—Four features with negatives, new, sacrificed price. Full particulars. Address Brilliant Film Mfg. Co., 247 No. Eleventh St., Phila., Pa.

FOR SALE—"Life of Buffalo Bill" in three reels. Condition nearly new. Fine line original paper. 100 one sheets, 25 three sheets, several eight sheets. Some mounted. Also photos with frame. Exceptional money maker. Bargain at $100. $10 with order; balance C. O. D. subject examination. Address quick. Spencer Film Co., Box 150, Spencer, N. C.

KADRA SAFA—Five reels, featuring Greta Wesenthal of the Winter Garden. Very good condition. Have a raft mounted and unmounted 9, 6, 3 and 1 sheets, two artistic hand painted lobby frames 4 x 5 feet, photos 11 x 14 inches, slides and heralds. A high class subject. Price $200. Other good 3, 4 and 5 reelers. First class commercials $4 up. Keystones $15. Peerless Film Co., Inc., 145 West 45th Street, N. Y. City.

3, 4, 5 AND 6 Reel features for sale, with original paper. Very low prices. Ask for our list. Consumers Film Service, 145 West 45th St., N. Y. City.

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FOR SALE—Thirty second-hand Keystone comedies $30 and up. Forty Foreign and American comedies $10 with and without paper. Also copy "Female Raffles" nearly new, with three sets new photos, $105. $2 deposit required. Mayer Silverman, 105 4th Ave., Pitts., Pa.

FOR SALE—500 first-class single reels in A-1 condition, with or without posters; $5 up. Exchanges looking for A-1 commercials, get in touch with us at once. Also 2 and 3 reel comedies and dramas. Federal Feature Film Co., 220 West 42d St., N. Y. City.

MISCELLANEOUS.

EXHIBITORS—Double your present business. Send stamps for complete free plan. McPherson, 900 N. LaSalle St. Chicago, Ill.

NEGATIVE DEVELOPED—And positive print 4c. Titles 5c. Perforated negative stock 3½c. ft. Positive 3c. Buckeye Motion Picture Co., Wapakoneta, Ohio.

HOW—To dramatize moving pictures. My 50-page book tells you how. Every piano player should have one. Send 25 cents. S. Cooperman, 5925 S. State St., Chicago, Ill.

MUSICAL INSTRUMENTS WANTED.

WANTED TO BUY—Wurlitzer Orchestra Piano, style F or G, must be in good condition and a bargain. Write immediately to Crockett Brown, Unique Theater, Nashwauk, Minn.

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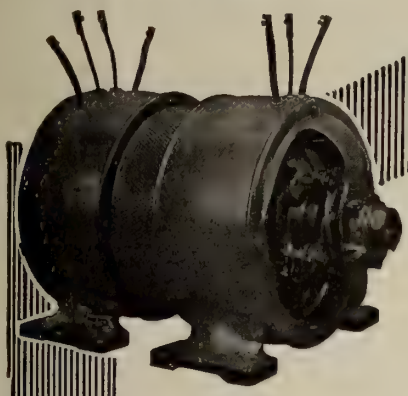
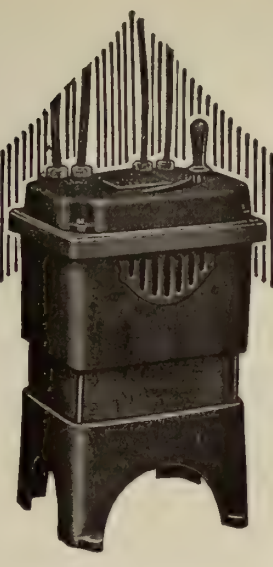


The DC Compensarc lowers the voltage of a direct current supply to that required at the lamp without needless waste.



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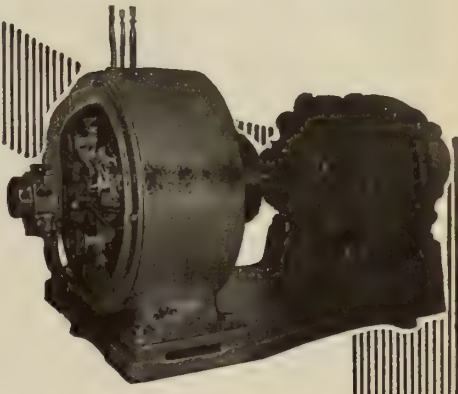

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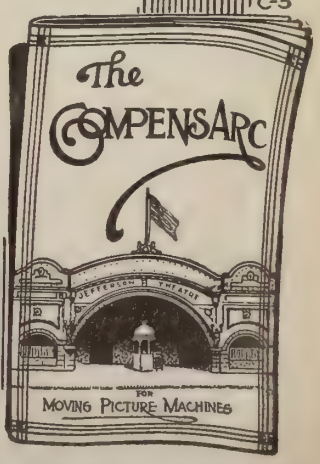
C-5



Compensarcs are so commonly found in motion picture theatres that many people now call all current saving and transforming devices by that name.

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If it isn't a FORT WAYNE *it isn't a "*COMPENSARC*"*

Send TODAY *for this* FREE *descriptive booklet*

List of Current Film Release Dates

(For Daily Calendars of Program Releases See Pages 432, 434.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Saturday—Biograph. Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Apr. 8—The Vindication (Drama).
Apr. 9—The Miser's Legacy (Drama).
Apr. 10—The Brooding Heart (Drama).
April 12—The Gambler's I. O. U. (Drama).
April 13—Lorna Doone (Special—Two Parts—Drama).
April 15—The Test of Sincerity (Drama).
April 16—The Girl and the Matinee Idol (Comedy—Drama).
April 17—One Hundred Dollars (Drama).
April 19—The Ebbing Tide (Drama).
April 20—The Quicksands of Society (Special—Two parts—Drama).
April 22—To Have and to Lose (Drama).
April 23—When Hearts Are Young (Comedy—Drama).
April 24—Jean the Faithful (Drama).

EDISON.

Apr. 10—An Unpaid Ransom (Drama).
April 12—A Deadly Hate (Special—Three Parts—Drama).
April 13—His Sad Awakening (Comedy).
April 14—The Cook's Mistake (Comedy).
April 16—A Woman's Revenge (Special—Two Parts—Drama).
April 17—The Landing of the Pilgrims (Dr.).
April 19—No releases this week.
April 20—Martha's Romeo (Comedy).
April 21—Sleep, Beautiful Sleep (Comedy).
April 23—Out of the Ruins (Special—Three parts—Drama).
April 24—The Heart of a Waif (Drama).

ESSANAY.

April 3—Ingomar of the Hills (Drama).
Apr. 5—The Other Woman's Picture (Drama).
Apr. 6—The Lady of the Snows (Special—Three parts—Drama).
Apr. 7—The Fable of "The Busy Man and the Idle Woman" (Comedy).
Apr. 8—Sophie's Fighting Spirit (Nestor Comedy).
Apr. 9—An Opal Ring (Special—Two parts—Drama).
Apr. 10—Andy of the Royal Mounted (Western Drama).
April 12—A Night In Kentucky (Drama).
April 12—The Tramp (Special—Two parts—Comedy).
April 13—The Turn of the Wheel (Special—Two parts—Drama).
April 14—The Fable of "The Men At the Woman's Club" (Comedy).
April 15—The Bouquet (Comedy).
April 16—The Face at the Curtain (Drama).
April 17—The Return of Richard Neal (Special—Three Parts—Drama).
April 19—The Mystery of the Silent Death (Drama).
April 20—The Snow-Burner (Special—Three parts—Drama).
April 21—The Fable of "The Unfettered Birds" (Comedy).
April 22—Done In Wax (Comedy).
April 23—His Wife's Secret (Western—Drama).
April 24—The Conspiracy at the Chateau (Drama).

KALEM.

Apr. 6—"Ham's" Harrowing Duel (Comedy).
Apr. 7—The Thumbprints on the Safe (Episode No. 11 of "The Girl Detective." Series—Special—Two parts—Drama).
Apr. 9—He Was a Traveling Man (Comedy). No. 22 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 10—The Girl on the Trestle (Episode No. 22 of the "Hazards of Helen" Railroad Series—Drama).
April 12—The Girl and the Bachelor (Special—Two Parts—Comedy).
April 13—The "Pollywogs" Picnic (Comedy).
April 14—The Voice From the Taxi (Episode No. 12 of "The Girl Detective" Series (Special—Two parts—Dr.).
April 16—The Third Commandment (Special—Three Parts—Drama).
April 17—The Girl Engineer (Episode No. 23 of the "Hazards of Helen" Railroad Series—Drama).
April 19—The Face of the Madonna (Special—Three parts—Drama).
April 20—Lotta Coin's Ghost (Comedy).
April 21—Mike Donegal's Escape (Episode No. 13 of "The Girl Detective" series (Special—Two parts—Drama).
April 23—Willie Whipple's Dream (Comedy).
April 24—A Race for a Crossing (Episode No. 24 of The "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Apr. 8—Mr. Carlson of Arizona (Special—Two parts—Drama).
Apr. 9—The Stroke of Fate (Drama).
Apr. 10—He Couldn't Explain (Comedy)
—Clothes Count (Comedy).
April 12—Road O' Strife Series No. 2—The Face of Fear (Drama).
April 13—Black Art (Comedy).
—Cleaning Time (Comedy).
April 14—A Prince of Peace (Special—Two Parts—Drama).
April 15—Rated at $10,000,000 (Special—Three Parts—Drama).
April 16—The Accusing Pen (Drama).
April 17—Just Look at Jake (Comedy).
April 19—Road O' Strife Series No. 3—"The Silver Cup" (Drama).
April 20—Mixed Flats (Comedy).
April 21—The Terrible One (Special—Three parts—Drama).
April 22—A Delayed Reformation (Special—Two parts—Drama).
April 23—Indiscretion (Drama).
April 24—The Fresh Agent (Comedy).
—The Haunted Attic (Comedy).

MINA.

April 1—Moonshines (Comedy).
April 8—A Barber-ous Affair (Comedy).
Apr. 15—The Amateur Nurse (Comedy).
April 22—Feminine Wit (Comedy).

SELIG.

April 3—A Night in the Jungle (Jungle-Zoo—Drama).
Apr. 5—The Gentleman Burglar (Special—Two parts—Drama).
Apr. 5—Hearst-Selig News Pictorial No. 27. 1915 (News).
Apr. 6—Getting a Start in Life (Western—Comedy).
Apr. 7—Aunt Mary (Drama).
Apr. 8—Hearst-Selig News Pictorial No. 28, 1915 (News).
Apr. 9—Man Overboard (Farce—Comedy).
Apr. 10—Selig Jungle-Zoo (Animal Circus).
April 12—Poetic Justice of Omra Khan (Special—Two Parts—Drama).
—Hearst-Selig News Pictorial No. 29, 1915 (News).
April 13—Mrs. Murphy's Cooks (Western—Comedy).
April 14—Iole the Christian (Drama).
April 15—Hearst-Selig News Pictorial No. 30, 1915 (News).
April 16—The Strength of a Samson (Burlesque—Comedy).
April 17—The Jungle Stockade (Jungle Zoo Wild Animal—Drama).
April 19—The Great Experiment (Special—Two parts—Drama).
April 19—Hearst-Selig News Pictorial No. 31, 1915 (News).
April 20—The Conversion of Smiling Tom (Western—Drama).
April 21—The Face at the Window (Drama).
April 22—Hearst-Selig News Pictorial No. 32, 1915 (News).
April 23—The Idol of Fate (Comedy).
April 24—The Tyrant of the Veldt (Jungle Zoo Drama).

VITAGRAPH.

Apr. 8—Her Gethsemane (Drama).
Apr. 9—They Loved Him So (Comedy).
Apr. 10—The Return of Maurice Donnelly (Broadway Star Feature—Special—Three parts—Drama).
April 12—The Jarr Family Series No. 5—Mr. Jarr's Magnetic Friend (Comedy).
April 13—Between the Two of Them (Broadway Star Feature—Special—Three Parts—Drama).
April 14—His Phantom Sweetheart (Comedy—Drama).
April 15—Strength (Drama).
April 16—The Love Whip (Comedy).
April 17—Elsa's Brother (Special—Two Parts—Drama).
April 19—The Taming of Rita (Comedy).
April 20—The Closing of the Circuit (Special—Two parts—Drama).
April 21—The Gutter Snipe (Comedy—Drama).
April 22—Sonny Jim and the Valentine (Comedy—Drama).
April 23—Whose Husband? (Comedy).
April 24—Pawns of Mars (Special—Three parts—Broadway Star Feature—War Drama).

General Film Company Features

BROADWAY STAR FEATURES.

March 13—The Radium Thieves (Special—Three parts—Drama).
March 16—From Headquarters (Special—Three Parts—Drama).
March 27—Lifting the Ban of Coventry (Special—Three parts—Military Drama)
March 30—The Enemies (Special—Three Parts—Drama).
Apr. 10—The Return of Maurice Donnelly Special—Three parts—Drama).
April 13—Between the Two of Them (Special—Three Parts—Drama).
April 24—Pawns of Mars (Special—Three parts—War Drama).

ESSANAY.

Jan. 18—When Love and Honor Called (Dr.).
Feb. 18—The Accounting (Three Parts—Drama).

KALEM.

December—The School for Scandal (Four Parts—Drama).

LUBIN.

Dec.—The White Mask (Drama).
Dec.—The Valley of the Lost Hope (Drama)
Jan.—The District Attorney (Drama).
Feb.—The Evangelist (Drama).

SELIG.

January—A Texas Steer (Five Parts—Comedy)
January—The Crisis (Drama).
January—History of the World's Greatest War (Five Parts—Topical).

George Kleine

Jan. 18—Du Barry (Six parts—Drama).
Feb. 15—Stop Thief (Five Parts—Drama)
March 15—The Woman Who Dared (Five Parts—Drama).

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All Specials Supplied. **Main Office: 126-132 West 46th Street.**
Licensed Film Supplied to Licensed Exhibitors :-: :-: :-: :-: **Write or Call for Particulars**

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Majestic Theatre & Equipment Co.

Gus Johnson, Manager
Ashland, Wisconsin

Jan. 29, 1915.

Mr. G. R. Scott,
General Electric Co.,
Duluth, Minn.

Dear Sir:-

As per your request while in the city some time ago, I have had a picture taken of the operating room, and am sending you one under separate cover by mail today.

You will notice that the switchboard does not show on the picture due to the fact that the camera was located near the switchboard so as to get a good view of the rectifier.

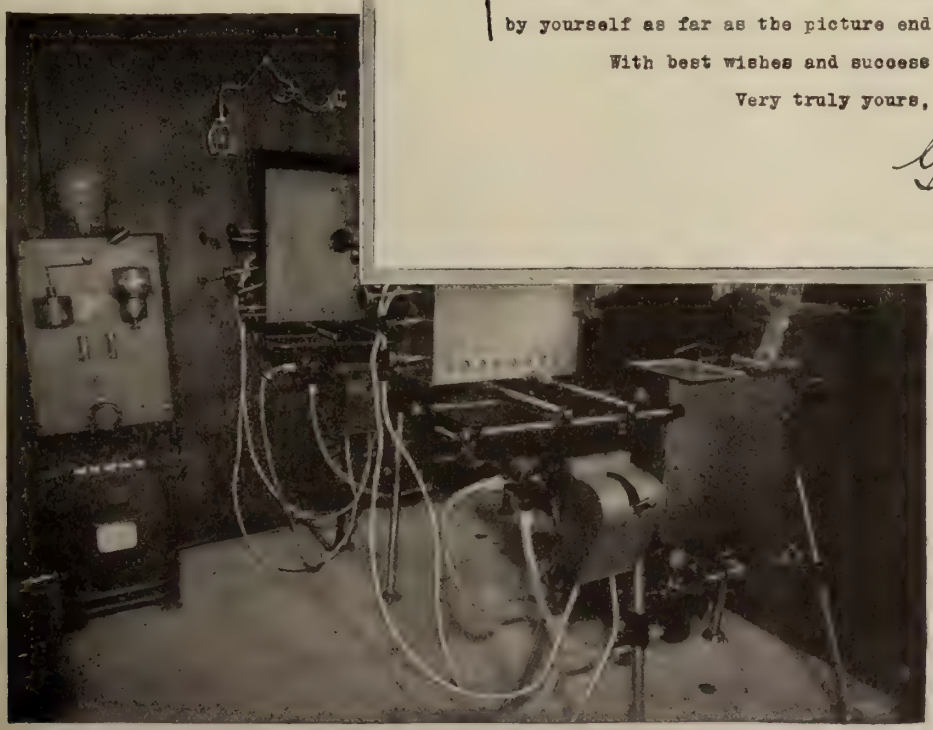
This rectifier has been in operation for nearly four years, and has at no time given us any trouble for the small fraction of a second during any show since its installation. The same tube is being used today that came with the machine, and is in as good condition as when it was installed. It starts as readily as would a new tube.

As far as our pictures are concerned, they speak for themselves, and are equal to any ever put on a screen anywhere on earth. The above statement can best be verified by yourself as far as the picture end of it goes.

With best wishes and success,

Very truly yours,

Gus Johnson



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SALES OFFICES IN ALL LARGE CITIES

5396

List of Current Film Release Dates

(For Daily Calendars of Program Releases See Pages 432, 434.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Imp, Joker, Victor.
Tuesday—Big "U," Gold Seal, Nestor.
Wednesday—Animated Weekly, Laemmle, L-KO.
Thursday—Big "U," Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG "U."

Apr. 6—Putting One Over (Drama).
Apr. 8—The Heart Breaker (Two parts—Comedy—Drama).
April 13—The Old Tutor (Drama).
April 15—The Troubadour (Two Parts—Western and Mexican—Drama).
April 22—The Fear Within (Drama).
April 25—The Grim Messenger (Two parts—Drama of the North Woods).

BISON.

April 3—The Oaklawn Handicap (Two Parts—Racetrack Drama).
Apr. 10—And They Called Him "Hero" (Two —parts—Civil War Drama).
April 17—The Doorway of Destruction (Two Parts—British Sepoy—Drama).
April 24—The War of the Wild (Two parts—Animal—Drama).

GOLD SEAL.

March 30—The Duchess (Three Parts—Drama).
Apr. 6—The Mysterious Contragrav (Two parts —Mystery Drama).
April 13—Wild Irish Rose (Two Parts—Rural—Drama).
April 20—The Whirling Disk (Two parts—Drama).

IMP.

April 2—The City of Terrible Night (Two Parts—Melodrama).
Apr. 5—The Story the Clock Told (Drama).
Apr. 9—The Broken Toy (Two parts—Drama).
April 12—The Streets of Make Believe (Comedy).
April 16—The Bombay Buddha (Three Parts—Mystery—Drama).
April 19—Wild Blood (Drama).
April 23—The Adventure of the Yellow Curl Papers (Two parts—Comedy—Drama).

JOKER.

Apr. 5—Wedding Bells Shall Ring (Comedy). —In the Land of the Mikado With Homer Croy (Educational).
Apr. 10—Fares, Please! (Comedy).
April 12—Skipper Simpson's Daughter (Comedy).
April 17—The Way He Won the Widow (Comedy).
Apr. 19—The Fatal Kiss (Comedy). —An Educational Subject on the Same Reel.
Apr. 24—When War Threatened (Comedy).

LAEMMLE.

Apr. 7—His Captive (Two parts—Drama).
April 11—Life's Furrow (Drama).
April 14—When the Spider Tore Loose (Drama).
April 18—The Things In the Bottom Drawer (Drama).
Apr. 21—Mavis of the Glen (Three parts—Society-Drama).
Apr. 25—The Cure of the Mountains (Drama).

L-KO.

April 4—No Release this Week.
Apr. 7—The Fatal Note (Comedy).
Apr. 11—No Release this Date.
April 14—Under the Table (Two Parts—Comedy).
April 18—No Release this Week.
Apr. 21—No release this week.
Apr. 25—Poor Policy (Comedy).

NESTOR.

April 2—His Only Pants (Comedy).
Apr. 6—Eddie's Little Nightmare (Comedy).
Apr. 9—The Baby's Fault (Comedy).
April 13—A Mixed Up Elopement (Comedy). —An Educational Subject on the Same Reel.
April 16—All In the Same Boat (Comedy).
Apr. 20—Eddie's Awful Predicament (Comedy). —An Educational Subject on the same reel.
Apr. 23—Two Hearts and a Ship (Comedy).

POWERS.

April 3—Love o' the Parent (Drama).
Apr. 10—The Law of the Open (Drama).
April 17—The Love That Lasts (Drama).
Apr. 24—Love and Handcuffs (Drama).

REX.

Apr. 8—The Clutch of the Emperor (Drama).
April 11—The Grind (Three parts—Human Interest Drama).
April 15—A Man and His Money (Drama).
April 18—The Girl of the Night (Two Parts—Human Interest—Drama).
Apr. —The Affair of the Terrace (Drama).
Apr. 22—The Ladder of Fortune (Two parts—Human Interest—Drama).

STERLING.

April 1—Olive's Hero (Juvenile Comedy). —Swan Life (Educational).
Apr. 8—The Butler's Busted Romance (Comedy).
April 15—Playmates (Juvenile—Comedy). —An Educational Subject on the Same Reel.
Apr. 22—His Smashing Career (Comedy).

VICTOR.

April 2—The Law of Love (Drama).
Apr. 5—The Guardians of the Flocks (Two parts—Western—Drama).
Apr. 9—The Rustle of a Skirt (Comedy—Drama).
April 12—Saved By a Dream (Two Parts—Society—Drama).
April 16—Grand Opening of World's Only Movie City (Special—Top).
Apr. 19—The Stool Pigeon (Two parts—Underworld—Drama).
Apr. 23—The Artist and the Vengeful One (Drama).

UNIVERSAL SPECIAL RELEASE

March 22—The Black Box (Episode 3, "The Pocket Wireless" (Two Parts—Drama).
March 29—The Black Box (Episode 4 "An Old Grudge") (Two Parts—Drama).
April 5—The Black Box (Episode 5 "On the Rack" (Two parts—Drama).
April 12—The Black Box (Episode No. 6, "The Unseen Terror" (Two Parts—Drama).
Apr. 19—The Black Box (Episode No. 7 "The House of Mystery,"—Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Kay-Bee, Majestic or Thanhouser, Princess, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

March 31—Reformation (Drama).
Apr. 5—His Brother's Debt (Two parts—Drama).
Apr. 7—A Touch of Love (Drama).
Apr. 9—The Problem (Drama).
April 12—The Poet of the Peaks (Two Parts—Drama).
April 14—The Wishing Stone (Drama).
Apr. 19—The Castle Ranch (Two parts—(Drama).
Apr. 21—She Walketh Alone (Drama).

BEAUTY.

March 30—The First Stone (Drama).
Apr. 6—The Once Over (Comedy—Drama).
April 13—Persistence Wins (Drama).
Apr. 20—Oh Daddy (Comedy—Drama).

BRONCHO.

April 28—The Renegade (Two Parts—Drama).
May 5—The Spark in the Embers (Two Parts—Drama).
May 12—His Affianced Wife (Two parts—Drama).
Apr. 14—Shorty Turns Actor (Two parts—(Drama).
Apr. 21—The Disillusionment of June (Two parts—Drama).

DOMINO.

April 22.—The Artist's Model (Two Parts—Drama).
April 29—The Power of the Street (Two Parts —Drama).
May 6—The Man From Nowhere (Two parts —Drama).
Apr. 15—The Sons of Toil (Two parts—Drama).

FALSTAFF.

April 16—The Actor and the Rube (Comedy).
Apr. 23—The Handicap of Beauty (Comedy—Drama).

KAY BEE.

April 16.—The Taking of Luke McVane (Two Parts—Drama).
April 23—The Riddle of the Wooden Leg (Two Parts—Drama).
April 30—The Valley of Hate (Two Parts—Drama).
May 7—The Kite (Two Parts—Drama).
May 14—The Human Octopus (Two parts—Drama).
May 21—Bad Luck of Santa Ynez (Two parts —Drama).

KEYSTONE.

Mar. 29—Gussle's Day of Rest (Two parts—Comedy).
April 12—Droppington's Family Tree (Two Parts—Comedy).
Apr. 1—When Love Took Wings (Comedy).
Apr. 3—Ambrose's Lofty Perch (Comedy).
Apr. 5—Droppington's Develish Dream (Comedy).
Apr. 8—The Rent Jumpers (Comedy).
Apr. 12—Droppington's Family Tree (Two parts—Comedy).

KOMIC.

April 4—Ethel's Deadly Alarm Clock (No. 20 of the "Bill" Series—Comedy).
Apr. 11—By Fair Means or Fowl (Comedy).
April 18—Ethel's New Dress (No. 21 of the "Bill" Series—Comedy).
Apr. 25—Home Again (Comedy).

MAJESTIC.

April 11—The Fencing Master (Two parts—Drama).
April 13—The Little Matchmaker (Drama).
April 18—The Highbinders (Two Parts—Drama).
Apr. 20—The Story of a Story (Drama).
Apr. 25—For the Honor of Bettina (Two parts —Drama).

(*Mutual Releases continued on page* 482.)

ROLL TICKETS

PRICES

Five Thousand.....$1.25
Ten Thousand.....$2.50
Twenty-five Thousand.....$3.50
Fifty Thousand.....$5.00
One Hundred Thousand.....$8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000 $2.50. Stock Tickets, 6c per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

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"THE CASTLE RANCH"

Comedy-Drama in Two Acts.

A story of two Continents.

Featuring **WINIFRED GREENWOOD** and **ED COXEN**

Direction of **HENRY OTTO**

Release Monday, April 19th, 1915

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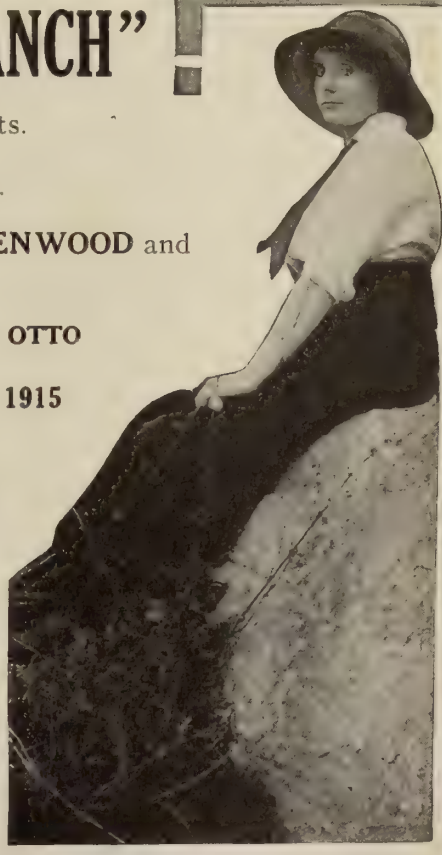

AMERICAN BEAUTY FILMS **"OH, DADDY"**

A De Luxe Comedy

Classy and refined. **Release Tuesday, April 20, 1915** Direction of **Frank Cooley.**

Coming Next Week—"No Quarter" It's a scream!

To be Released **Wednesday, April 21st, 1915** **"Flying A" subject:**

"SHE WALKETH ALONE"

Vivian Rich in titular role in psychological drama of marked impressiveness. Supported by **David Lythgoe** and other stars. Under direction of **Reaves Eason.**

AMERICAN FILM MFG. CO.

CHICAGO

List of Current Film Release Dates

(For Daily Calendars of Program Releases See Pages 478, 480, 482.)

(*Mutual Releases continued from page 480.*)

PRINCESS.

April 2—The Schemers (Comedy-Drama).
Apr. 9—The Reformation of Peter and Paul (Comedy).

RELIANCE.

Apr 7—The Indian Changeling (Drama).
Apr 10—Station Content (Two parts—Drama).
April 12—His Bachelor Dinner (Drama).
April 14—The Job and the Jewels (Drama).
April 16—The Light in the Window (Drama)
April 17—A Man For All That (Two Parts—Drama).
Apr 19—The Stain of Dishonor (Drama).
Apr. 21—Rose Leaves (Drama).
Apr 24—God Is Love (Two parts—Drama)

ROYAL

April 3—A Corner in Babies (Comedy).
Apr 10—Burglars by Request (Comedy)
April 17—When Youth Won Out (Comedy).
Apr 24—Hungry Hank At the Fair (Comedy)

THANHOUSER

April 4—The Life Worth While (Drama).
Apr. 8—The Cycle of Hatred (Two parts—Drama).
Apr. 11—A Double Exposure (Comedy—Drama).
April 13—The Moment of Sacrifice (Two Parts Drama)
April 18—Big Brother Bill (Comedy—Drama)
Apr 20—The Undertow (Two parts—Drama)
Apr 23—The Reformation of Peter and Paul (Comedy-Drama).
Apr. 25—Fashion and the Simple Life (Comedy—Drama)

MUTUAL MASTERPIECES

March —The Quest (American Five Parts—Drama).
March —The Last House (Majestic—Four Parts—Drama)
April 1—The Devil (N. Y. M. P. Corp.—Five parts—Drama)
April —The Outcast (Reliance—Four parts—Drama)
April 15—On the Night Stage (Five Parts—Drama)
Apr —A Man and His Mate (Reliance—Four parts—Drama)

SERIAL PUBLICATION CORPORATION

Mar 24—Runaway June (Episode No. 11 "In The Clutch of the River Thieves" Two parts—Drama)
Mar 31—Runaway June (Episode No. 12 "The Spell of the Mask" —Two parts—Drama)
Apr 7—Runaway June (Episode No. 13 "Trapped"—Two parts—Drama)

THANHOUSER SYNDICATE CORP.

Mar 29—The $5,000,000 Mystery (Episode No. 10 "The Prisoner" 16 the Pilot House" Two parts—Drama)
April 5—The $5,000,000 Mystery (Episode No. 20 "The Richest Woman in the World" Two Parts—Drama)

United Film Service

RELEASE DAYS.

Monday—Ideal.
Tuesday—Lariat, Premier Superba.
Wednesday—Gaiety, or Premier.
Thursday—Luna, Starlight, Superba.
Friday—Progress or Lariat.
Saturday—Lariat or Ideal.
Sunday—Jupiter or Starlight.

EMPRESS

Apr 3—The Automobile Bandit (Comedy)
Apr 14—The Wrapping Lover (Two parts—Drama)
Apr 28—Cupids and Pearls (Comedy)
Apr 30—The Room Between (Two parts—Drama)
Apr 25—Mary and Mary (Comedy)

BRANDON

March 26—A Bridge (Two parts—Comedy-Drama)
Apr 5—Tainted Blood (Two parts—Drama)

IDEAL

March 22—Their Delayed Honeymoon (Two parts—Comedy-Drama).
March 29—His Own Accuser (Two Parts—Dr.).
Apr. 5—The Long Shift (Two parts—Drama).
Apr. 12—A Soul's Tragedy (Two parts—Drama)
Apr. 19—Shadows of the Harbor (Two parts—Drama).

JUPITER.

March 28—Her Phoney Lovers (Comedy)

LARIAT.

March 27—The White Trail (Two parts—Drama).
Apr. 10—The Cost (Two parts—Drama).
Apr. 24—The Parasite's Double (Two parts—Drama).

LUNA.

April 1—A Woman's Way (Comedy).
Apr. 8—Pretty Policeman (Comedy).
Apr. 15—The Misplaced Twins (Comedy)

Apr. 22—Her New Yob (Comedy).

PREMIER.

March 23—The Deputy's Reward (Drama).
March 30—The Girl and the Butterfly (Drama).
April 4—Man of the Hills (Drama).
Apr. 6—The Haunting Eye (Drama).
Apr. 13—Blazing the Trail (Drama).
Apr. 18—The Come Back (Drama).
Apr. 20—The Girl With the Camera (Drama).

REGENT

April 3—Victims of Satan (Two Parts—Dr.)
Apr 17—In the Blood (Two parts—Drama)

STARLIGHT.

April 1—Oh You Popp (Comedy).
Apr. 8—Love's Lunacy (Comedy).
Apr 15—Stung (Comedy)
Apr 22—You Need a Doctor (Comedy)

SUPERBA.

March 30—Ticket of Leave Man (Comedy).
Apr. 6—The Masqueraders (Comedy).
Apr. 13—In Dutch With a Dutchess (Comedy)
Apr 20—Uncle's Last Letter (Comedy)

Kriterion Service

ALHAMBRA.

Apr 3—The Hidden Treasure (Comedy)
Apr 5-10—Homecoming the Outlaw (Two parts—Drama)
—Syd the Masher (Comedy).
—Syd's Finish (Comedy).

C K.

Mar 31—A Mother's Awakening (Two parts—Drama)
Mar 31—Impossible Sid (Comedy)
Apr 3-10—A Railroad Holdup (Drama)

KRITERION

Apr 1—The Two-Gun Man (Comedy)
Apr 3—The Cowboy's Sweetheart (Two parts—Drama).
Apr 5-10—Hidden Queen Brother (Two parts—Drama)

MONTY

Apr 3—The Mixer of Mixtures (Two parts—Drama)
Apr 5-10—Silkstockings (Two parts—Drama).

NOLROE

Apr 3—Running a 5 Story (Comedy—Mix-Up)
Apr 5-10—Fatty Edwardsville

PARAGON

Mar 31-Apr 7—The Mark and the Hermit (Two parts—Drama)
Apr 5-10—The Sentence of a Century (Two parts—Drama)

PENNSYLVANIA

Apr 3—Sweet Inheritance (Comedy)

PYRAMID

Apr 3—Kidding Kitties Kartoons (Comedy Cartoon)
Apr 5-10—Kidding Kitties Kartoons (Comedy)

SANTA BARBARA.

April 5-10—Billy Makes a Bluff (Comedy).
—The Cost (Two parts—Drama).

THISTLE.

April 5-10—A Family Mixup (Comedy).

TRUMP.

Apr. 2—The Only Son (Two parts—Drama).
April 5-10—The Accusing Finger (Two parts—Drama).

Miscellaneous Feature Releases.

ALLIANCE FILM CORP.

March —The Lone Star Rush (Climax—Five Parts—Drama).
April —Beulah (Balboa—Six parts—Drama).

BROADWAY FILM CO.

March —The Bridge of Sighs (Four parts—Drama).
April —The Vow (Four parts—Drama).

COSMOFOTOFILM CO.

March —O-18; or a Message from the Sky (London Film—Drama).
April —Constantinople (Topical).

GREAT NORTHERN FILM CO.

March—A Deal with the Devil (Three Parts—Drama).
April —John Redmond, the Evangelist (Four parts—Drama).

METRO PICTURES CORP.

April 12—The Cowboy and the Lady (Rolfe—Drama)
April 19—The Heart of a Painted Woman (Popular Players—Drama).

PARAMOUNT PICTURES CORPORATION

Apr. 12—The Captive (Lasky—Drama).
Apr. 15—The Tides of Barnegat (Famous Players—Four parts—Drama).
Apr 19—Captain Courtesy (Bosworth—Drama)
Apr 22—Snobs (Lasky—Comedy).
Apr 26—Jim the Penman (Famous Players—Five parts—Drama)
Apr 29—Help Wanted (Morosco—Drama)

PATHE EXCHANGE INC.

April 12-17—The New Exploits of Elaine Episode No. 16—Two parts—Drama).
—His Friend the Captain (Comedy)
Pathe Daily News No. 30 1915 (Topical)
—Ashes of Dreams (Drama)
—Picturesque France, Grand Morin (Colonial Scenes)
—The Stickleback (Colored Educational)
—A Festival Religious India (Scenic)
—Study Culture, Java (Educational)
—Wide Pave' Series No. 1 "The Road to Fame" Balboa—Three parts—Drama)
Pathe Daily News No. 31 1915 (Topical)

TIFFANY MOTION PICTURES CORP.

March —The Heart of Maryland Six Parts—Drama)

WORLD FILM CORPORATION

Apr. 5—The Man Who Found Himself (Stage—Five Parts—Drama)
Apr 12—Hearts in Exile (Society Five Parts—Drama)
Apr —The Vanderbilt Cup Race (Topical)
Apr 26—The Fifth Commandment (Drama)
Apr 26—The Life of Privett Flint (Drama)

WORLD COMEDY STAR FILM CORPS

Mar 31—Heart Of the Year (Comedy)
Mar 31—Housekeeping Under Difficulties (Comedy)
Apr 5—The Magic Bottle (Comedy)
Apr 12—Spoiled By Movies (Comedy)

PICTURE PLAYHOUSE FILM CO.

April —The Key to the Mystery (Drama)
April —The Unseen Power (Drama)

FLASH!

Sam once had a small haberdasher's shop in a newly settled and thriving little town. He had no competition, so he decided to get all the profit he could out of the business while the getting was good.

Sam bought a lot of odds and ends that had a "flash." These were cheaper than standard lines and had the appearance of being as good. The quality in them was negligible. The townspeople complained, but they bought from Sam anyway because they had no other place to go for the needed wear.

A big factory concluded to locate in the town. Bill heard about it. He wanted to go into business there, too, so he looked over the ground. He sized up the situation immediately and decided to start a shop in competition to Sam's.

In a few weeks Bill opened his new establishment. He put in nothing but standard lines of haberdashery that gave the purchaser full value for his money. Using the opposite of Sam's method, Bill's innovation was a success from the jump. As the town grew Bill's business moved along with it.

In the meantime Sam kept his shop open, but the returns were almost nil. He retained some customers, to be sure, but these were either too lazy to try to get value for every dollar they spent, or they were too ignorant to take advantage of a good thing. Sam saw Bill become rich while his own bank balance never increased.

The incident is exactly like the motion picture business. Its development is parallel to the growth of the thriving little town. It offered opportunities to the first exhibitor as the new town did to the first haberdasher.

Sam was the first exhibitor. He held to cheap pictures that had only a "flash" to recommend them because he considered it economy! Then when Bill got into the game with **standard quality pictures**, Sam watched the newcomer wax prosperous.

MinA comedies are of standard quality. They breathe individuality born of the work of artists; solid comedy is the result. No beaten path is followed; flashiness is no part in or of them. Yet to have them in your program—your stock in trade—costs no more than the ordinary comic picture, so called. Insist upon getting them from your licensed exchange.

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Our Patent Covers All Aluminum Surfaced Screens. Aluminum is the only metal usable for a Projection Surface that will neither tarnish or deteriorate.

Write for particulars about the only perfect projection surface in the World.

ALFRED L. SIMPSON
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LAS VEGAS THE LOVELY

PROFFERS TO THE

Artistic Photoplay Producer

ITS WONDERLAND OF PURPLE PEAKS, TITAN GORGES, SUPERBLY COLORED FORESTS OF SILVER ASPENS AND DARK PINES, RUSHING STREAMS, SHINING YELLOW MESAS AND FLOODS OF THE MOST BRILLIANT SUNSHINE—A WONDERLAND WITHOUT A SINGLE PROSAIC FEATURE.

THE GRAND CANYON SCARCELY SURPASSES IN EFFULGENCE OF COLORING, IN GRANDEUR, IN MAJESTIC AND HARMONIOUS BEAUTY, THE GIANT CHASM THRU WHICH THE WATERS OF THE GALLINAS FIND THEIR WAY BETWEEN THE MAGNIFICENT MOUNT OF THE HERMIT AND THE LOFTY PEAKS OF DEL CIELO.

THE SUNNY, GOLDEN WINTER DAYS ARE REPLETE WITH CHARM, THE SUMMERS—GOLDEN AND LOVELY, TOO, ARE ALWAYS COOL AND DELIGHTFUL, THE MELLOW AUTUMN DAYS ARE WITHOUT A FLAW.

LAS VEGAS, THE CITY OF HANDSOME HOMES AND EDUCATED AND CULTURED PEOPLE, WELCOMES YOU TO PARTAKE OF THE HERITAGE WITH WHICH IT HAS BEEN SO RICHLY AND ABUNDANTLY BLESSED.

A BEAUTIFULLY ILLUSTRATED BROCHURE WILL BE GLADLY SENT TO ANY WHO MIGHT BE INTERESTED

YOUR INQUIRIES TO PHIL H. LeNOIR, SEC. COMMERCIAL CLUB LAS VEGAS, N. M. WILL RECEIVE PREFERENTIAL ATTENTION

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The famous BUTTER-KIST Corn Popper runs itself while you take in the money. It needs no watching. Pops, separates and butters *automatically*. Capacity 75 bags per hour—$3.75 in sales.

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See These Sales Records

Scores making $25 to $60 clear profit weekly. Peter Kominos writes: "I sold $1,440.65 in three months."

Motion picture shows selling up to $400 per month.

You clear 70c on every dollar—233 1/3 per cent on investment.

BUTTER-KIST Corn Popper

(Strictly Automatic)

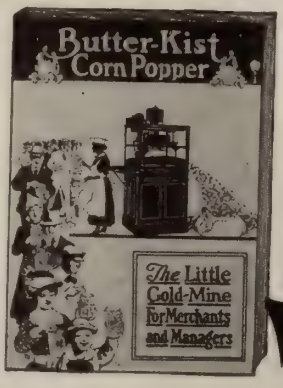
Folks say they never tasted such popcorn as BUTTER-KIST. Big, fluffy, white flakes—crisp, crackling, melt-in-your-mouth morsels—piping hot, each piece evenly buttered.

Everybody loves it.

Machine is superbly built, with gleaming plate glass sides—mahogany, oak or ivory white cabinet. Metal parts highly polished and nickeled.

Managers! Write for

"The Little Gold Mine" FREE!



Handsome new book—"The Little Gold Mine"—gives the wonderful new merchandising facts. Make a small payment down and soon pay balance from BUTTER-KIST sales. Fully illustrates machine, gives actual sales *records* and *proof of profits!* Sent free postpaid. Your copy is ready. Shall we send it?

Every day you save means $3 to $16 in sales—extra money. (81)

Holcomb & Hoke Mfg. Co.
1647 Van Buren Street
Indianapolis, Ind.

PORTER LANDS THE GREATEST ON EARTH

The NEW YORK HIPPODROME signs contract with B. F. PORTER for Two SIMPLEX PROJECTORS, Up-to-the-Minute Models. Installation under his supervision. Marvelous Projection. Largest Screen. Greatest distance. For Machines, and Hippodrome, Liberty and Strand Projection, consult

B. F. PORTER, the SIMPLEX MAN, 1465 BROADWAY, Cor. 42nd St., NEW YORK

Save on Transportation
by using the
Lightest Case
ON THE MARKET
Approved by the Law
Orders filled promptly

A. R. R. CO.
1317 Vine Street
Philadelphia, Pa.

The INTERNATIONAL FILM PRODUCTS COMPANY

"The Middle West Studio"

Clifton and Dixmyth Avenues
Cincinnati, O.

WANTS YOUR BUSINESS!
Industrial and Scientific Motion Pictures

Developing—Printing
Advertising Slides
First Class Work Only

Correspondence Solicited

Electric Fans Manufacturer to User
Special Net Prices for Immediate Delivery

8-in. 110-60 A. C. Booth Fan	$7.50	110 V.D.C., $6.50
12-in. 110-60 A. C. Trunnion Fan,	9.50	110 V.D.C., 7.50
16-in. 110-60 A. C. Trunnion Fan,	12.50	110 V.D.C., 11.00
12-in. 110-60 A. C. Oscillating Fan,	13.00	110 V.D.C., 11.60
16-in. 110-60 A. C. Oscillating Fan,	16.50	110 V.D.C., 14.50

Fidelity Electric Company, Dept. M
Lancaster, Pa.

MOTION PICTURE **MAILING LIST** SERVICE TALKS

CIRCULARIZING vs. ADVERTISING

Both are equally necessary if satisfactory results are to be obtained. Advertising assists in establishing prestige and produces "prospects," but needs to be supplemented with circularizing campaigns if maximum results are to be obtained.

In circularizing, care should be taken that the list used is complete and free from duplicates, "dead" and fictitious names. In addressing, the name of the exhibitor should be included.

MAILING LIST COST vs. WASTE

Why circularize 20,000 theatres in covering the U. S. when there are less than 17,000? If you have a list, I shall be glad to assist you in analyzing it. Our list is corrected daily, to keep it up-to-date, and our charges are extremely moderate, particularly when the saving of postage, etc., is considered. Shall be glad to have you consult me. FRED HAWLEY.

MOTION PICTURE DIRECTORY CO., 80 Fifth Ave., New York City
Advance Information W4 Theatres Exchanges Card Index Lists Producers Addressing and Mailing *Foreign and Domestic.*

WILL BUY! 1000 SINGLE REELS WITH PAPER

must be in good condition.
Don't waste your time with junk.
Send list and price first letter.
Address

METROPOLIS FEATURE FILM CO.
314 Mallers Building, CHICAGO

THEATRE MANAGERS:
See
Louise M. Marion's
Great War Pictures
and
Patriotic Novelties
Which crowd the theatres.

Louise M. Marion
419 West 21st St., New York

FOR SALE—**National Cash Register Co.'s ticket machine.** Latest model. Used 60 days. Good as new. Will send C. O. D. on $5.00 deposit to guarantee express charges. Cost $210.00. Will sell for $150.00. C. L. HENRY, Manager Rex Theatre, Spartanburg, S. C.

FILM TITLES

PERFECT IN EVERY RESPECT
10c PER FOOT AND WORTH IT.
INDUSTRIAL MOVING PICTURE CO.
223-233 W. Erie Street, Chicago

No. 2 Security Ticket Chopper

THE NEW **No. 2 SECURITY TICKET CHOPPER**

A Chopper That Chops!

AND HAVING CHOPPED,

The ticket is destroyed; Not all the touts can make a sale of it.

THE ALLIES ARE PUT TO ROUT!

To be indicted is bad, to be convicted is worse—but to work under suspicion is ————!

Moving picture managers, amusement house proprietors and theatre managers owe it to their employes as well as to themselves to install devices that will put dishonesty at a discount and eliminate the chances of it happening, and at the same time relieve the atmosphere of the oxygen of suspicion.

The new No. 2 Security Ticket Chopper meets all the requirements.

Write for circular and prices.

Sectional View

AMUSEMENT SALES COMPANY Woodward & Warren Avenues DETROIT, MICHIGAN

LEWIS M. SWAAB

PIONEER SUPPLY HOUSE IN PHILADELPHIA

Princial Jobber in Power's Simplex and Baird Machines

Mirror Screens, Motor Generator Sets, Mercury Arc Rectifiers, the Daylight Screen, Fire Extinguishers, Radium Gold Fibre Screens, Ft. Wayne Compensarcs, Power's Inductors, Ticket Choppers, Brass and Wood Poster Frames, Film Shipping Buckets, Carrying Cases, Asbestos Booths, Announcement Slides, Carbons, Oil and Cement, Exit Signs, Tickets, Pianos and Columbia Phonographs and SCREENCOAT, $3.00 per gallon, will make an old screen new. Mortimer Film Cleaners.

THE HOUSE WHOSE GUARANTEE IS WORTH 100%

1327 Vine St., Philadelphia, Pa.

HITT RADIUM FLARES

A light which will enable you to take moving pictures at night the same as in bright sunlight. Safe, easy to handle and cheap. Cannot go wrong—cannot explode—high actinic value—can be carried in hip pocket.

Light Effects—Railroad Wrecks—Night Parades—Banquet Scenes—Public Meetings—Factory Interiors—made at night as easily as by day.

Made in All Time Lengths from 20 Seconds to 4 Minutes

Used by Leading Photoplay Manufacturers, including Kalem, Edison, Imperial, Mutual, Reliance, Dyreda, Wm. Fox, Inc., and others.

A trial will demonstrate the superiority of Hitt Radium Flares over anything on the market

SHIPMENTS FROM STOCK. WRITE FOR PRICES.

EASTERN AGENTS

Motion Picture Specialty Corporation

Tel. 6884 Bryant. **607 West 43rd Street, New York**

REBUILT MACHINES

We have on hand at all times a number of REBUILT MACHINES All in First Class Order

Power's No. 5, Complete, with Fire Shutter	$75.00
Edison Exhibition	65.00
1911 Motiograph, Complete	110.00
1912 Motiograph, Complete	125.00
Power's No. 6, Complete	125.00
Power's No. 6, with 1912 Motiograph Lamp House	135.00

A-1 Condition Guaranteed. Will sell for CASH or on EASY PAYMENTS. Write for new catalog just off the press.

AMUSEMENT SUPPLY COMPANY, 160 No. Fifth Ave., Chicago, Ill.

Moving Picture Theatre Mailing Lists for Sale

20,192, covering United States and Canada, price $40.00, or $3.50 per thousand for such states as you want.

1025 Film Exchanges, U. S.	$4.00
109 Manufacturers and Studios, U. S.	1.00
210 Moving Picture Machine and Supply Dealers stating line of goods handled	1.50
231 Film Exchanges, Foreign Countries	**3.00**
520 Moving Picture Theatres, Foreign Countries	**3.00**

Ask us for full particulars.

TRADE CIRCULAR ADDRESSING CO.

166 West Adams St., Chicago. Established 1880.

ANTI-CENSORSHIP SLIDES

Three Slides	50c.
Six Slides	$1.00
Twelve Slides All Different	$1.90

Moving Picture Exhibitors and Theatre Managers. The fight against Legalized Censorship of Moving Pictures is your fight. Show these slides on your screen for the next few months and help create a strong public sentiment against this unnecessary and un-American form of legislation. See page 1743 of our issue of March 20th for text matter. All slides neatly colored, carefully packed and postage paid.

"Keeping Everlastingly at It Brings Success"

Send your slide orders and remittances at once to

MOVING PICTURE WORLD 17 Madison Avenue, New York

Theatre Record Ledger System

For Every Exhibitors' Business

Have you ever thought of the necessity of keeping a correct and accurate set of books in your business? Hundreds of managers today do everything but keep books. That's the reason I compiled my Theatre Record Ledger System. With no trouble at all you can keep a correct and accurate record of all receipts, no matter what, besides a complete history of every expense. One complete week's business on each page; 52 pages, or one year's business to every book. Sent with privilege of returning if not satisfactory, upon receipt of $2.50 (plus 20c. extra for postage). J. V. BRYSON, The Theatre Record Ledger, 252 Hennepin Ave., Minneapolis, U. S. A.

Direct from Havana

JOHNSON-WILLARD FIGHT

20 hand colored slides made from authentic copyrighted photos, $8.00.

Posters and advance slide free.

NOVELTY SLIDE CO.
67 West 23rd Street, New York

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs.

THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St., CHICAGO, ILL.

$1.40 Per 1,000, these Flashy (6 x 9 in.), "One-Page" (2-color) Heralds, with Space for Theatre, Date, etc. 500 for **90c.**

Heralds

Same Style, Same Price For Any Title of

Mary Pickford

(New or Old) Pictures, and ALL of the

"EXPLOITS OF ELAINE"

25C. EXTRA PER 1000

Includes Name of THEATRE, DATE, etc. (No Less Than 1000 Made)

Photo Cards

(Post Card Size) of
CHAS. CHAPLIN
MARY PICKFORD
FORD STERLING
MARY FULLER
MABEL NORMAND
FATTY ARBUCKLE
NORMA PHILLIPS
PEARL WHITE
KATHLYN WILLIAMS
BLANCHE SWEET
FRANCIS BUSHMAN
And 200 Others

$1.80 a Thousand, One Kind or Assorted. 10,000 for $15.00

6 x 10½ Photo-Cards of **CHAPLIN** BEST POSE

75C. a Hundred. By the 1000, $6.00

Lobby Strips

"TO-DAY," "TO-MORROW," etc.
PAPER, 1c. each. 100 for 75c.
CARD, 5c. each. 14 for 50c.
Large Strips, 10 x 28, on paper; reading:
CHAS. CHAPLIN TO-DAY
5c. each. 50c. a Doz.

Show Cards

ANY WORDING
CLASSY WORK
10 x 15 in., 25c. each Five for $1.00
28 x 42 in., 50c. each

Slides

ACTORS OR ANNOUNCEMENTS
5 for $1.00

Supplies

THUMB TACKS
20c. and 30c. box of 100

SLIDE INK
20c. a bottle.

COVER GLASS
For Writing Slides
20c. a Dozen
6 Dozen for $1.00

BINDING STRIPS
10c. a Package of 50 For Binding Slides

CARBON SAVERS
$1.00 each.
Fit Any Machine

SILVER SCREEN
Paper Picture Curtain for Solid Walls
Gives Great Picture
$2.50 a Roll, 16 yds. long 18 in. wide
3 to 5 Rolls Required

DAVIS BROS. 158 Eddy Street San Francisco, Cal.

All Orders Must Be Accompanied By Cash.

"It's San Francisco!"

Motion Picture Exhibitors' League of America to Hold Fifth Annual Convention in

SAN FRANCISCO, CALIFORNIA! JULY 13th TO 16th, INCLUSIVE!

Exhibitors and Manufacturers Overwhelmingly Favor Selection of the Coast City!

Conditions Concerning Selection of San Francisco Best Set Forth in the Following Letter from National President Pearce:

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

President
MARION S. PEARCE, Baltimore, Md.

First Vice-President
T. P. FINNEGAN, Dallas, Tex.

Second Vice-President
MARK E. CORY, San Francisco, Cal.

Secretary
W. R. WILSON, Columbus, Ohio

Treasurer
PETER J. JEUP, Detroit, Mich.

Office of the National President, Baltimore, Md.
March 30th, 1915.

TO THE MOTION PICTURE INDUSTRY OF AMERICA.

Gentlemen:

In December last, I sent a communication to the Manufacturers, asking their opinion as to the city in which the next Annual Convention should be held. They were almost unanimous in their choice of San Francisco!

Being equally anxious to hear from the Exhibitors, to get their views on the same point, a coupon was recently published in the various Trade Journals, giving each Exhibitor an opportunity to name his choice of a city for the Convention.

Except for the smallest number imaginable, they voted for San Francisco, and I want to express the sincere appreciation of the M. P. E. L. of A. to both Exhibitors and Manufacturers for their promptness in making known their choice.

I had hoped to make a personal reply to each and every one from whom we heard on the point, but when the replies increased, till they got into the thousands, this was simply a physical impossibility, and I am taking this means to attain the same end.

Full and complete arrangements for the convenience and comfort of every Exhibitor attending will be made in due time. This entire matter will be in the hands of a Committee from the San Francisco League, of which Mr. M. E. Cory, the Second National Vice-President, will be the Chairman.

Pending the time when more detailed arrangements can be made, let each man at least make up his mind to be present at this Convention, unquestionably the most enjoyable and really beneficial the League has ever held.

Very truly yours,
MARION S. PEARCE,
Nat'l Pres. M. P. E. L. of A.

Non-Breakable and Sanitary STEEL and CAST IRON

HIGH Quality

LOW Price

Opera Chairs

immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.

Grand Rapids, Mich.; New York, 150 Fifth Ave.

OPERA CHAIRS

FOR EVERY PURPOSE

1,000 STYLES

ESTABLISHED 1865

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THE PEABODY SCHOOL FURNITURE CO

North Manchester, Ind.

Opera Chairs
Folding Chairs
Complete Line
Prompt Shipments
Write for Catalogue
With Direct Factory Prices

See the New "1915" Models, After Jan. 1st

"UNLIKE THE ORDINARY CHAIRS"

ADDRESS:
THEATRE CHAIR SALES DEPT.
NEW LONDON,
U. S. A. WISC.

CASTEEL THEATRE CHAIRS

MADE ONLY BY
WISCONSIN SEATING FACTORIES

FACTORIES IN
NEW LONDON
PT. WASHINGTON
SHEBOYGAN
U. S. A. GRAFTON

NEWMANLITE

The most intense, brilliant and powerful illuminating light ever discovered, giving a daylight effect on all surrounding objects. Just the thing for cloudy days, dense woods, caves and other interiors and exteriors where electrical lighting is out of the question. Harmless and easy to fire.

Directors of the largest producing companies are using the "Newmanlite" with marked success.

I. C. NEWMAN CO.

Manufacturers of fire and smoke specialties for motion picture use

257 BROADWAY NEW YORK CITY

REAL QUALITY CHAIRS
FOR
QUALITY REEL SHOWS

Ask for FREE booklet V-2 upholstered Veneer Seating V-3

If you are interested in

Motion Picture Theatre Seating

send ground sketch and we will draft for you FREE seating plan, showing the most economical arrangement of seating for your theatre.

American Seating Company

Display Rooms and Installation Service
14 E. Jackson Blvd., CHICAGO 15 E. 32nd St., NEW YORK
Boston, Pittsburgh, St. Louis, Cincinnati and Forty Other Large Cities

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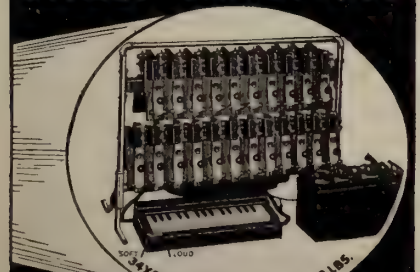
DOUBLE YOUR RECEIPTS WITH A DEAGAN ELECTRIC UNAPHONE-CALLIOPE FOR STREET - LOBBY - PIT



EASY TO BUY
EASY TO PLAY
EASY TO CARRY
ALWAYS A HIT

WRITE FOR PARTICULARS

J. C. DEAGAN
DEAGAN BUILDING
1776 BERTEAU AVENUE CHICAGO, ILL.

Stockton's Scriptwriting Service

To aid those who wish to guard against the formation of bad writing habits, or who wish to estimate their progress, I offer the following service:

Script Criticism For a fee of two dollars for each reel, I will read your manuscript and write a personal letter, pointing out the faults of plotting, technical development, manuscript preparation, etc. Sometimes I can help you to make the script salable, but I do not guarantee a sale. I do not revise manuscript; I do not typewrite it, nor do I offer it for sale. I simply write you a letter that tells you what the trouble is.

Plot Estimates If your stories do not sell and you want to know why, send me five synopses and one full script. I will criticise the script and tell you whether it is your plot or your development that is wrong. The fee for this service is $5 for the five synopses and additional plot. Synopses must not run more than 300 words each. Send a synopsis of your undeveloped plot and fee of one dollar and you will be advised as to whether it will pay you to develop the same.

Please Note My fees do not include envelopes or return postage. Send prepaid and self addressed return envelope and remit in New York exchange; not local checks. I reserve the right to return unread (with fee) any story or plot that does not warrant treatment. All scripts must be typewritten.

REV. E. BOUDINOT STOCKTON, S.T.B.
161 So. Arlington Ave., East Orange, N. J.

HIGHEST GRADE
Developing and Printing
FILM TITLES

We guarantee all work, give prompt delivery, at lowest prices.
Can furnish Expert Camera Man on short notice.

STANDARD MOTION PICTURE CO.
R. 1620, 5 S. Wabash Ave., Chicago
Phone Randolph 6692

Are You Tired

of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The

Orpheum Collection

contains the best music of this kind published. Issued in Three Series:

No. 1, No. 2 and No. 3

Piano, (24 pages each), 58 cts. for each series; $1.15 for any two; $1.70 for all three. Violin, 40 cts. each; 75 cts. for any two; $1.05 for all three. Cornet, 35 cts., each; 65 cts. any two; 95 cts. all three. First and second series have parts for Cello, Flute, Clarinet, Trombone and Drums. Practical for piano alone or in combination with any above instruments. Discounts on orders for four or more parts. Send for free sample pages. Note new address.

CLARENCE E. SINN
1942 West 21st St. Chicago, Ill.

Selig

PIKE'S PEAK OR BUST!

In Pioneer Days, Before Bands of Shining Steel Had Bound Together the East and the West, **"Pike's Peak or Bust"** Appeared in Rude Letters Upon the Canvas Sides of Prairie Schooners Creaking Across the Western Plains.

The Selig Exposition Flyer to California, a Train de Luxe

Will Leave Chicago on Thursday, July 8th, and Not Only Pike's Peak, but Nearly Every Other Historical Point of Interest in the Golden West Will be Visited by Motion Picture Exhibitors in a Seventeen Days' Tour of Pleasure and Profit.

$128 Pays for Everything, Except Meals, from Chicago and Return! Pays for All Side Trips, Pays for Hotel Accommodations, Pays for Transportation, Pays for Pullman Sleeper

Golden State Citizens Planning Receptions for Selig Tourists

Big Trees of California	Two Great Expositions
Garden of the Gods	Trip to Chinatown
The Mississippi River	Automobile Tours
Canyons of Colorado	The Mormon Temple
The Royal Gorge	The Orange Groves
Shores of the Pacific	Selig Jungle-Zoo

The National League of Exhibitors are also to hold a big convention in San Francisco. You will be just in time for it if you go via the SELIG MOVIE SPECIAL

—Special Propositions to Those Living West of Chicago, Ill.—

Write Immediately to Selig Movie Special Editor for Booklet

THE SELIG POLYSCOPE COMPANY

CHICAGO

"It's Cheaper To Go Than To Stay At Home"

THE DEPENDABLE SERVICE

THEY FILL THE TILL

Selig

LITTLE JACK HORNER HAD A HUNCH!

Little Jack Horner vacated his corner
And called Christmas Pie, "Just a Mess!"
"I'm wise," exclaimed he, "the banquet for me
"Are the picture plays named 'Diamond S!'"

Little Jack Horner, finally had a hunch. He left the unsavory repast of padded junk and sat down to a REEL feast of good things.

Let Filmland's Rummage Sales alone. Buy supplies that are INVARIABLY GOOD. Invite the folks inside to a Selig feast. Try the following menu:

THE GREAT EXPERIMENT

THE GREAT EXPERIMENT is a Selig two-reel drama, featuring Bessie Eyton and Thomas Santschi. John Morning tries his "great experiment" which brews the elixir of youth and love. A good story, an all-star cast, clear photography and beautiful scenery. **Released Monday, April 19th.**

THE CONVERSION OF SMILING TOM

Selig western drama in one reel with Tom Mix. Released Tuesday, April 20th.

THE FACE AT THE WINDOW

Selig detective story in one reel. Released Wednesday, April 21st.

THE IDOL OF FATE

Selig one-reel comedy. The threads of Fate finally become unravelled. Released Friday, April 23rd.

SELIG JUNGLE-ZOO PICTUREPLAY

A one-reel story in which wild animals enact important parts. Released Saturday, April 24th.

HEARST-SELIG NEWS PICTORIAL EVERY MONDAY AND THURSDAY

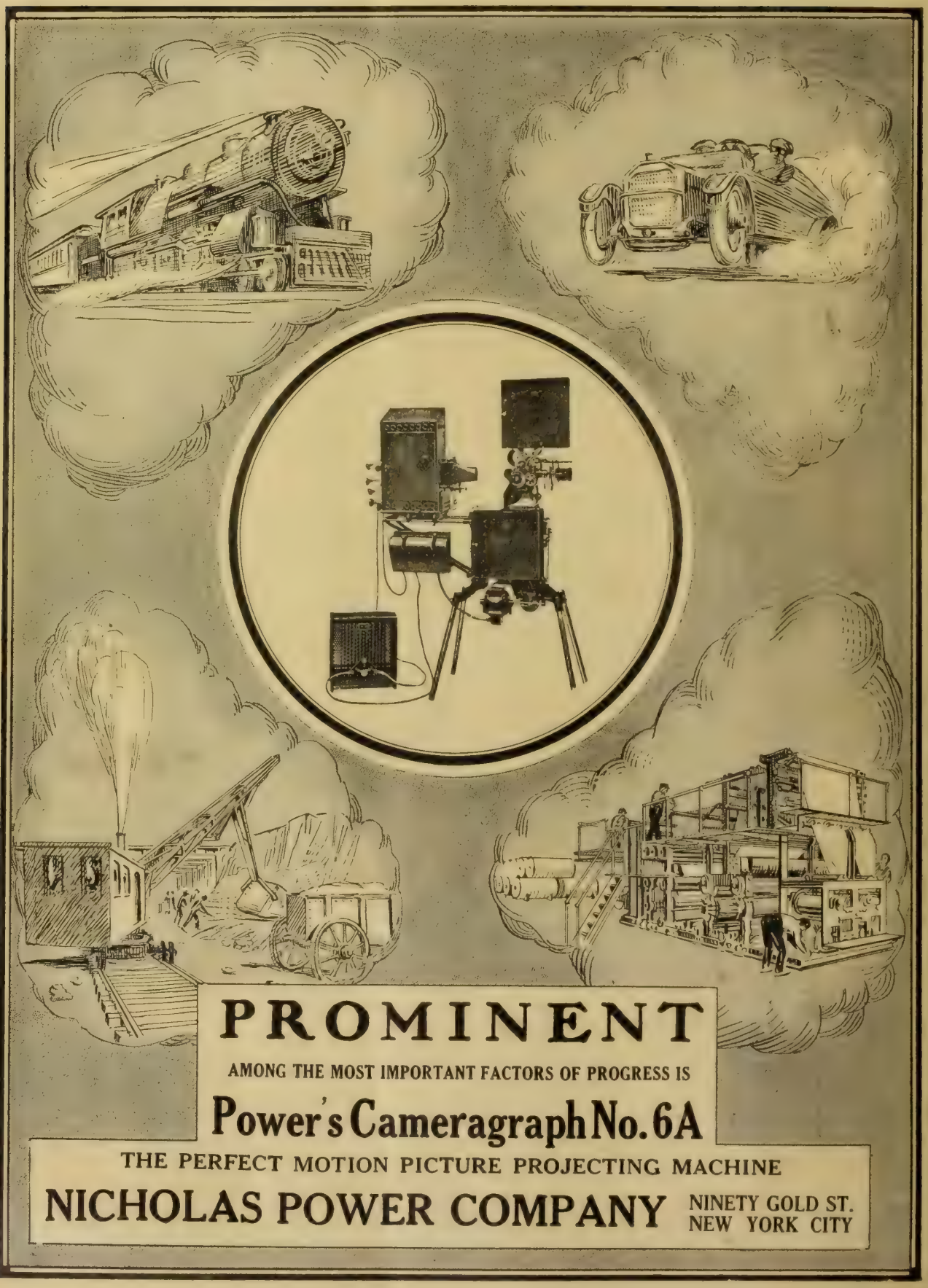
Selig Monthly Herald for April Now Ready Mailed on Request.

"We Want You With Us In California," a Beautiful Booklet. Ask for it.

THE SELIG POLYSCOPE COMPANY

CHICAGO

Selig


PROMINENT
AMONG THE MOST IMPORTANT FACTORS OF PROGRESS IS
Power's Cameragraph No. 6A
THE PERFECT MOTION PICTURE PROJECTING MACHINE
NICHOLAS POWER COMPANY
NINETY GOLD ST.
NEW YORK CITY

Vol. 24, No. 4 April 24, 1915 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Carpet from Bagdad" (Selig).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

MY SUCCESS AND YOURS

By Edwin Thanhouser

Why isn't business better? Been trying to figure that out, have you? Well, you know that I'm not given to exaggeration, so read carefully:

I am not an experiment! My pictures earned money for *you exhibitors* for years. Why? Because you always knew *this*:—That *every* Thanhouser film made by Edwin Thanhouser himself you could *Depend* upon. Day in, day out, you knew for *sure*—**positive**—**CERTAIN**—that your audience would enjoy these Thanhouser releases. Your show was *CONSISTENT!*

How many brands are *consistent?* What percentage of them are good—what bad—and don't *one* bad one hurt you *more* than the *good* you get out of five good ones?

Why? YOUR SHOWS ARE NOT *CONSISTENT!* People *take a chance* every time they enter your house! They can't *depend* on you.

If you're still losing, it's your time now to *become consistent.* Inject Thanhouser into your program somewhere and be safe. Be consistent. Don't be haphazard—spasmodic—don't be a "once-in-a-while"—be an "always is!" That's how *I* made good!

Send me your name. I want to tell you something you'll be mighty interested in.

Edwin Thanhouser

Here are Some Thanhouser Releases that will Speak for Your Box Office

Tuesday, April 20th—**The Undertow** (2 reels).
Friday, April 23rd—**Reformation of Peter and Paul.**
Sunday, April 25th—**Fashion and the Simple Life.**

Now, you who *NEED* COMEDY! You who complain of comedy that is vulgar—or comedy that hits the mark only *once* in a while. Here's the second release of the new Friday comedy brand,

FALSTAFF for Friday, April 23rd—**"The Handicap of Beauty"**—One reel of refined genuine comedy that IS comedy!

Released exclusively throughout the United States and Canada by the Mutual Film Corporation

THANHOUSER FILM CORPORATION

New Rochelle, N. Y.

Producers of "The Million Dollar Mystery"

How to Make Money

by Lewis J. Selznick

No. 13

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

Marcus Loew Is Buying Second Runs

On October 31, 1914, I said that second runs were as valuable as first—and sometimes more valuable. The Moving Picture World thought the idea of enough importance to give it a page. But it was early—new—different—and so it was pooh-poohed like most of the new ideas that I have formulated.

But here comes the biggest brain in popular priced entertainment with the announcement that he will run World Features in all his theatres beginning with the OLDEST FEATURES FIRST.

In spite of the thousands of theatres in which these films have been run Marcus Loew believes that the advertising these plays have had and the mouth to mouth recommendation of people who have seen and enjoyed them will mean MORE business for him instead of less.

I have advocated this idea for a long time, and it is taking hold now because it is a money making idea—a sensible, logical business move.

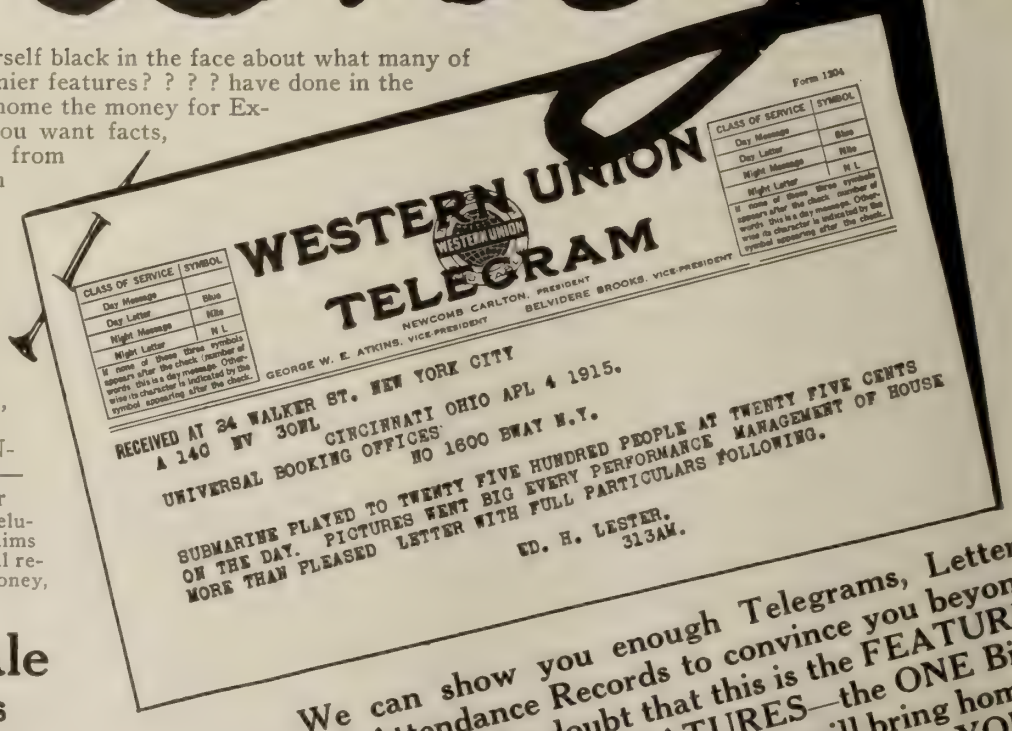
It is the same idea that I have advocated—that features should be run three days to a week and that exhibitors who will follow out that policy and advertise their plays will MAKE MORE MONEY, and build a better profit paying business than the one day run for big pictures.

As a further evidence, Mr. Landau, Manager of the Heights Theatre, at 181st Street and Wadsworth Avenue, wrote us that on April 8th, he ran "The Lure," a picture eight months old, and that it brought him the biggest crowd that he had for months, and that it made the most money for him.

Mr. Landau is one of the keen present-day exhibitors and his theatre reflects the man. All this bears out what I have said, and say AGAIN—good pictures will draw the crowd and make money whether they are first run or not.

Money

YOU can read yourself black in the face about what many of the so-called premier features? ? ? ? have done in the way of bringing home the money for Exhibitors, but if you want facts, GENUINE FACTS, from the **biggest** Concern in the Universe, Hearken, Comrade, to what follows in this advertisement. When you boil down the proposition of FEATURES, there's only one thing that cuts any ice with Exhibitors, and that's the KALE—DOUGH—GREENBACKS—MONEY—SHEKELS or whatever else you want to call the elusive American Dollar. Claims fall flat alongside of actual results, so if you want money,—and if,—


WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
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UNIVERSAL BOOKING OFFICES
NO 1600 BWAY N.Y.

SUBMARINE PLAYED TO TWENTY FIVE HUNDRED PEOPLE AT TWENTY FIVE CENTS ON THE DAY. PICTURES WENT BIG EVERY PERFORMANCE MANAGEMENT OF HOUSE MORE THAN PLEASED LETTER WITH FULL PARTICULARS FOLLOWING.

ED. H. LESTER.
313AM.

It's the Kale that counts

with you, study this ad as if it was the last act of your life. This ad will explain to you,—elucidate and make clear WHY,—

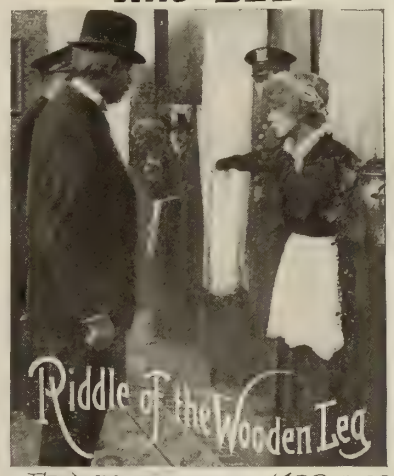
We can show you enough Telegrams, Letters and Attendance Records to convince you beyond the shadow of a doubt that this is the FEATURE of ALL FEATURES—the ONE Big Winner that will bring home the money to YOU

The Williamson Submarine Moving Pictures Are Drawing Capacity Houses Everywhere

JUST the minute the Educational, Scientific and Theatrical world received the news that The Williamson Bros. had accomplished the unbelievable,—that of exploring the bed of the ocean and making moving pictures at the bottom of the sea,—the whole show world went crazy to get these films. The Williamson Bros. had accomplished something absolutely and positively unheard of in the history of the human race—MOVING PICTURES AT THE BOTTOM OF THE SEA. The minute data was obtained from the Williamson Bros., such mighty publications as The Scientific American—The American Magazine—Country Life in America—Citizens Magazine—Literary Digest—Collier's—Popular Electricity—London News—Popular Mechanics—Photo-play Magazine—L'Illustration of Paris—New York World—Chicago Tribune—New York Telegraph—New York Sun and hundreds upon hundreds of other publications throughout the entire civilized world, printed thousands upon thousands of columns of straight publicity matter that no living soul could buy for money. Publicity

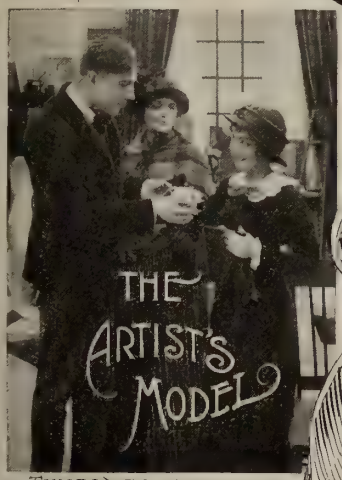
ATTENTION!

KAY-BEE



FRIDAY, APRIL, 23.

DOMINO

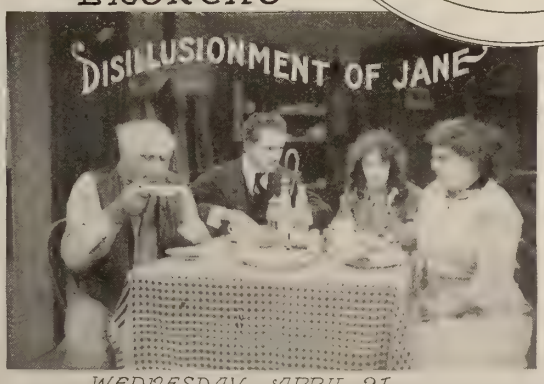


THURSDAY, APRIL 22.

KEYSTONE

Three One Part Comedies Released Every Week
Monday
Thursday
Saturday
A Two Part Comedy Released every Two Weeks
Every Other Monday.

BRONCHO



WEDNESDAY, APRIL 21.

8"-10" Photos of our Players can be had by sending to Publicity Dept. 15 Cents for one-50 Cents for set of 4.
A WONDERFUL LOBBY DISPLAY
22-28 Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle
20 Cents each.

Released Exclusively through the Mutual Film Corporation

NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 42d STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.
THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS

Majestic Motion Picture Co.

TWO-PART FEATURE FOR RELEASE
SUNDAY, APRIL 25

"TEDDY" SAMPSON

For the Honor of Bettina

With charming "Teddy" Sampson and a full cast of Majestic players. A delightful character story, delightfully told.

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

THE LITTLE MATCHMAKERS (1 Reel Majestic). Release date Tuesday, April 13. A delightful child love story featuring pretty Mildred Harris and Paul Willis.

THE HIGHBINDERS (2 Reel Majestic). Release date Sunday, April 18. A story of Chinatown with real Chinatown atmosphere, showing how a beautiful half-caste Chinese girl was saved from slavery by a white man.

ETHEL'S NEW DRESS (1 Reel Komic). Release date Sunday, April 18. This is No. 21 of the Paul West "Bill" stories and is one of the best of the series.

THE STORY OF A STORY (1 Reel Majestic). Release date Tuesday, April 20. A distinct novelty with strong dramatic interest. An author is brought to see the evil he may do by writing the wrong kind of stories.

FOR THE HONOR OF BETTINA (2 Reel Majestic). Release date Sunday, April 25. Little Bettina is saved from following the path that leads downward. A well produced character drama featuring pretty "Teddy" Sampson.

HOME AGAIN (1 Reel Komic). Release date Sunday, April 25. An especially good farce comedy, featuring Fay Tincher and Elmer Booth. The complications arise when the wife rents their home to another couple during her husband's absence.

LOBBY DISPLAY

New poses of Majestic and Komic Players in sizes up to 5 feet high. Prices and particulars on request.

MAJESTIC MOTION PICTURE COMPANY

Studios: 4500 Sunset Blvd., Los Angeles, Cal.

Business Office: 29 Union Sq. W., New York City

Mutual Movies MakeTime Fly

ABOVE ALL QUALITY

MUTUAL PROGRAM

MUTUAL PROGRAM

The *Runaway June* Free California Trips Contest

Start it right away in your theatre— means bigger business

Serial Publication Corporation
29 Union Square, New York

PRODUCED BY RELIANCE

PARAMOUNT

DANIEL FROHMAN
PRESENTS

HAZEL DAWN

IN THE FANCIFUL COMEDY,

"NIOBE."

by
HARRY AND EDWARD A. PAULTON,

A HUMOROUS BLENDING OF THE ANCIENT AND THE MODERN—A COMEDY THAT BEGINS THREE THOUSAND YEARS AGO, AND ENDS TODAY.

NIOBE,
THE GODDESS OF TEARS

HAZEL DAWN
AS THE INCARNATED NIOBE

IN MOTION PICTURES RELEASED APRIL 26TH

Produced by the

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER, Technical Director

CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM

36 FAMOUS FEATURES A YEAR

PROGRAM

CURRENT PRODUCTIONS

April

WILLIAM ELLIOTT
in
"WHEN WE WERE TWENTY-ONE"
H. V. Esmond's tender, human drama.
Released April 5th.

"MAY BLOSSOM"
David Belasco's Great
American Play,
With a Famous Players Cast
Released April 15th.

HAZEL DAWN
in
"NIOBE"
A Novel and Fascinating Comedy.
Released April 26th.

A TRIUMPHANT TRIUMVIRATE

FILM COMPANY

Executive Offices
213~229 WEST 26TH ST.
NEW YORK

SERVICE, LTD. CALGARY—MONTREAL—TORONTO

36 FAMOUS FEATURES A YEAR

JESSE L. LASKY

PRESENTS
THE ILLUSTRIOUS COMEDY STAR

VICTOR MOORE

IN A PICTURIZATION OF THE FAMOUS
BROADWAY SATIRICAL SUCCESS

SNOBS

by George Bronson-Howard

RELEASED APRIL 12th
THROUGH THE PARAMOUNT PICTURES CORP'N

CANADIAN DISTRIBUTORS
FAMOUS PLAYERS FILM SERVICE LTD.
MONTREAL, TORONTO, CALGARY.

LASKY

JESSE L. LASKY FEATURE PLAY CO.

LASKY

120 W. 41st St. NEW YORK CITY

JESSE L. LASKY, PRESIDENT
SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER
CECIL B. DEMILLE, DIRECTOR GENERAL

JESSE L. LASKY

PRESENTS

BLANCHE SWEET

IN A PICTURIZATION OF THE
EXTRAORDINARY DRAMATIC SUCCESS

THE CAPTIVE

BY
CECIL B. DEMILLE
AND
JEANIE MACPHERSON

RELEASED APRIL 22ND THROUGH PARAMOUNT PICTURES CORP'N.

CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE LTD. MONTREAL, TORONTO, CALGARY.

LASKY

LASKY

JESSE L. LASKY FEATURE PLAY CO.

120 W. 41ST ST., NEW YORK CITY

JESSE L. LASKY, PRESIDENT
SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER
CECIL B. DEMILLE, DIRECTOR GENERAL

Paramount Pictures

Paramount Pictures

Paramount Pictures

NATIONAL INTEREST CREATED

The reproduction above is of a page advertisement for the Saturday Evening Post's issue of May 1st.

Over ten million readers of this magazine will learn of the Paramount Travel Pictures and will be anxious to take the Paramount Pictures Tour of South America by seeing these Travel Pictures every week in their favorite theatre.

Exhibitors should arrange to book this series and take advantage of the widespread interest. More national advertising will follow this Saturday Evening Post page. On each weekly release attractive heralds, press sheets and a variety of one-sheets will be used.

Write our nearest exchange to-day.

Paramount Pictures

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount Pictures

METRO PICTURES CORPORATION

ANNOUNCES
THEIR FORTHCOMING FEATURES

B. A. ROLFE
PRESENTS
VALLI VALLI
THE DAINTY, MAGNETIC STAR
IN
"THE HIGH ROAD"
RELEASED APRIL 26

POPULAR PLAYS AND PLAYERS
PRESENT
THE POWERFUL DRAMATIC ACTOR
Mr. EDMUND BREESE
IN
THE POEM CLASSIC
"THE SHOOTING OF DAN McGREW"
RELEASED MAY 2

B. A. ROLFE
OFFERS
THE BRILLIANT YOUNG STAR
MISS EMILY STEVENS
IN THE DRAMATIC SURPRISE
"CORA"
RELEASED ——— MAY 9

RELEASED BY THE
METRO PROGRAM

BRANCHES GIRDLING AMERICA
METRO PICTURES CORPORATION
1465 BROADWAY NEW YORK CITY

METRO PICTURES
CORPORATION

Announces
That beginning with the
Forthcoming Production of

Four Feathers

with

Howard Eastabrook

A. E. W. Mason's thrilling tale
of the man who redeemed himself

DYREDA

ART FILM CORPORATION

Will release exclusively on the METRO *program*

A Permanent Parade of Prodigous Plays
of Productional Magnificence . . . . . .

BRANCHES GIRDLING AMERICA

METRO PICTURES CORPORATION

1465 BROADWAY NEW YORK CITY

TIFFANY FILMS CORPORATION

IN APPRECIATION

OF THE SPLENDID EFFORTS OF THE PRINCIPAL PLAYERS AND STAFF,
RESPONSIBLE FOR THE SUCCESS OF

"THE HEART OF MARYLAND"

HEREBY CONVEYS THEIR GRATITUDE PUBLICLY FOR

MRS. LESLIE CARTER'S

MAGNIFICENT AND NATURAL PORTRAYAL OF THE ROLE OF MARYLAND

MR. WILLIAM E. SHAY
FOR HIS GLORIOUS RENDITION OF THE DIFFICULT PART OF
ALAN KENDRICK

J. FARREL MacDONALD
FOR HIS UNCTUOUS AND CONVINCING WORK AS
MAJOR THORPE

MATT SNYDER
FOR HIS EXCELLENT EFFORT AS
GENERAL KENDRICK

RAYMOND RUSSEL
FOR HIS SMOOTH ENACTMENT OF THE PART OF
LIEUTENANT TELFAIR

VIVIAN REED
FOR HER FASCINATING APPEARANCE AS
DOLLY GRAY

MARCIA MOORE
FOR SHE WAS AS SCOTCH AS THE HEATHER AS
NANNIE McNAIR

DORIS BAKER
FOR HER SWEET PERSONALITY AS
LITTLE TRUE BLUE

BERTRAM HADLEY
FOR HIS POWERFUL ACTING IN THE ROLE OF
TOM BOONE

HERBERT BRENON
FOR HIS PAINSTAKING AND CAREFUL ATTENTION TO DETAIL
IN THE DIRECTION OF THE PICTURE

JAMES McKEY
WHO ASSISTED IN THE DIRECTING AND WHO
ASSEMBLED THE BIG PICTURE IN AN UNUSUAL MANNER

PHIL ROSEN
CHIEF CAMERA MAN WHO IS TO BE THANKED FOR HIS FAITHFUL
ATTENTION TO HIS WORK SHOWN VIVIDLY IN THE RESULTS

AND LAST BUT NOT LEAST
GEORGE FITCH
WHO LEFT NO STONE UNTURNED TO PROCURE THE 'PROPS' THAT MADE THE
PICTURE A HISTORICAL AND ATMOSPHERICAL MARVEL.

AND TO THE MINOR ARTISTS,
WE EXTEND OUR SINCERE THANKS AND ONLY REGRET THAT SPACE
FORBIDS THE MENTION OF THE NAMES OF EACH AND EVERY PARTICIPANT.

TIFFANY FILMS CORPORATION
1465 BROADWAY - - - - - - NEW YORK CITY

THE ROOSTER HAS A

THE NEW EXPL

THE PATHE EX

Executive Offices: 25 West

RIGHT TO CROW OVER

DITS OF ELAINE

CHANGE, INC.

45th Street, New York City

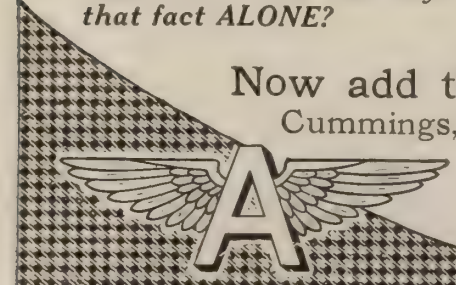
-all stars!

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

Listen to this: ***Charming*** Lottie Pickford—younger sister of the popular Mary—will play the lead in the new $800,000.00 "Flying A" photoplay—"The Diamond From the Sky." ***Think for a minute! Pickford in "The Diamond From the Sky."*** Doesn't it give you visions of PACKED HOUSES—***that fact ALONE?***

Now add this: A supporting company of Irving Cummings, William Russell, Charlotte Burton, George Periolat, Eugenie Forde, W. J. Tedmarsh and Orral Humphreys — ALL KNOWN FILM FAVORITES. Can you think of a more powerful drawing card than this all star cast in a $20,000.00 prize photoplay?



THE DIAMOND FROM THE SKY

$10,000 For a Suggestion!

Now drive this point home: ***$10,000.00*** was paid for the scenario of "The Diamond From the Sky." ***And another $10,000.00 is being offered for a suggestion for a sequel to this prize photoplay.*** This offer is open to any man, woman or child. Did you ever hear of anything to equal it?

Independent Release—Book NOW

"The Diamond From the Sky" is an independent release. Exhibitors can obtain it regardless of the program now being used. The first chapter will be in three reels and will be released May 3d. Thereafter a two reel chapter will be released each week.

The Chicago Tribune and 500 allied newspapers will publish the story of "The Diamond From the Sky" simultaneously with the appearance of the film version. ***Bookings are now being arranged by our representatives at every Mutual Exchange in America.***

Territorial protection will be given exhibitors—***so don't wait.*** Book NOW! See our representatives or write us.

North American Film Corporation

John R. Freuler, President
Executive Offices—222 S. State St.
Chicago, Illinois
Representatives at every Mutual Exchange in America

The greater love discovered---"Greater Than Art."

The new life, the new way---"His Convert."

GERTRUDE McCOY, EDWARD EARLE AND DUNCAN McRAE

IN

A Feature of Force

The 3-Act "GREATER THAN ART"

Lee Arthur, the father of many big stage successes and now writing exclusively for Edison, gives us here the play of a big dramatist. No emotion that the human heart is capable of is left untouched in this master plot of a girl, delicately nurtured, by financial stress being forced to make the great sacrifice to further her art genius only to find too late that "greater than art" is a pure man's love. And Gertrude McCoy picturizes power in her delineation of the terrible emotional struggle such a woman passes through. Duncan McRae is the embodiment of satanic finesse while Edward Earle portrays manfully the part that Fate wrecks him with. Released, in the **regular** service, Monday, April 26th—3000 feet.

The Two Artistic Favorites, Marc MacDermott and Mabel Trunnelle, in a Play of Passion, Greed and Regeneration "HIS CONVERT."

Few players indeed could handle as skillfully as do this pair, Marc MacDermott and Mabel Trunnelle, this delicate theme of a woman of the underworld, pictured in the realism of its tragic life, meeting a club man parading as a preacher. Released Saturday, May 1st—1000 feet.

Waddy and Arty in the Laugh-tickler, "The Idle Rich"

Wadsworth and Housman, as the hoboes whom unfortunate Fate has allowed to find a thousand dollar bill—which they can't get changed—provide a merry reel of funny adventure as full of laughs as the bill is of dollars. Released Tuesday, April 27th—1000 feet.

All Edison Films are passed upon by the National Board of Censorship and released through the General Film Co.'s Program

Comedies, Featuring

"HAM" *and* "BUD"

Said the Moving Picture World recently:—

"The selection of the right sort of a comedy is a hard and delicate task. The trouble is in the lack of a happy medium between vulgar comedies and tiresome comedies."

It is our firm opinion that this problem no longer exists—that the "happy medium" was found when the first "HAM" Comedy was produced. For proof of this assertion, we urge exhibitors to secure

LOTTA COIN'S GHOST

the latest of the "HAM" Comedies. Although Ham and Bud, as amateur cracksmen, are screamingly funny, there's never a vulgar or a tiresome moment from first scene to last. "Lotta Coin's Ghost" will be

Released Tuesday, April 20th

in Regular Service. The army of "HAM" fans is increasing daily. Get in touch with the nearest Rental Exchange if you want your share of the business.

Special 1 and 3-Sheet 4-Color Lithographs for All "HAM" Comedies.

KALEM COMPANY

235-39 WEST TWENTY-THIRD STREET NEW YORK CITY, N. Y.

BROADWAY FAVORITES

You've No Time To Lose---Book It Now!

KATHERINE LA SALLE

In the Three-act Production of Lawrence Marston's Famous Play

AN INNOCENT SINNER

A "BROADWAY FAVORITES" FEATURE

Indications point to a tremendous demand for this 3-act "Broadway Favorites" feature. And no wonder! What exhibitor would deliberately pass up this opportunity to secure, *without extra charge*, so great an attraction?

Released in Regular Service, Monday, May 3rd

Miss La Salle is being starred in "Kick In," now at the Manhattan Opera House. She will also be remembered as having played opposite Edmund Breese in "The Master Mind" (Harris Theatre); with John Mason, in "Big Jim Garrity" (New York Theatre); and as having succeeded Florence Reed, in "The Yellow Ticket" (Eltinge Theatre). Her fame is nation-wide.

The stage production of "An Innocent Sinner" has packed houses for years. With Miss La Salle in the leading role, it will bring you record business. You've no time to lose—get in touch with the nearest rental exchange NOW!

SPECIAL 1, 3 AND 6-SHEET, 4-COLOR LITHOGRAPHS

KALEM COMPANY

235-39 WEST TWENTY-THIRD STREET NEW YORK CITY, N. Y.

THE DESTROYER

Alice Hollister, Anna Nilsson and Harry Millarde

in a Sensational Three-Act Modern Drama

Released in Regular Service, Friday, April 30

Not since "The Dance of Death" has Kalem produced a dance picture so full of heart-interest and containing so powerful a moral as "THE DESTROYER." The story, which tells of how a siren lures a weak-willed son of wealth to destruction, is one your patrons will never forget. This is a genuine headliner!

Special 1, 3 and 6-Sheet, 4-Color Lithographs for this Feature

KALEM COMPANY

235-39 West 23rd Street New York City, N. Y.

THE PERFECTION OF PHOTO PLAYS

SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

Monday, April 19th

ROAD O' STRIFE NO. 3

"The Silver Cup"

More intensity in the mystery drama. Strange legend of the Silver Cup, of life and death.

Featuring **Crane Wilbur** and **Mary Charleson.**

Tuesday, April 20th.

"Mixed Flats"

Comedy

Laughable mix-up of two worthy couples who by accident get into the wrong flats, but the compromising situations happily explained.

Wednesday, April 21st

"The Terrible One"

Three-Reel Drama

A great Mexican war story, very dramatic. A noble soldier's life is wrecked by a treacherous rival, but in after years he enjoys a fearful revenge.

Featuring **Velma Whitman** and **William E. Parsons**

Thursday, April 22nd

"A Delayed Reformation"

Two-Reel Drama

Story of a strange reformation. The worthy wife of a magistrate has a brother who is a crook, and with an associate blackmails his sister. Reformation restores happiness.

Featuring **Lilie Leslie and Jack Standing**

Friday, April 23rd

"Indiscretion"

A very pretty story of the love of a flower shop girl who with indiscretion falls in love with one of her patrons, but she wins out.

Featuring **Louise Huff and Edgar Jones**

Saturday, April 24th

"The Fresh Agent"

The funny experiences of a fresh agent who undertakes to sell safety razors in a Rube town.

"The Haunted Attic"

A traveling salesman spends an exciting night in a room that is haunted by a parrot.

Split Reel Comedies

LUBIN

MULTIPLE REEL MASTERPIECES READY AND ABOUT TO BE RELEASED

"THE SPORTING DUCHESS" With Rose Coghlan and Ethel Clayton
Supported by GEORGE SOULE SPENCER
Comedy Drama by CECIL RALEIGH — Direction BARRY O'NEIL

"THE VALLEY OF LOST HOPE" Featuring Romaine Fielding
A Powerful Drama by SHANNON FIFE — Direction ROMAINE FIELDING

"THE DISTRICT ATTORNEY" - With George Soule Spencer and Dorothy Bernard
Drama by CHARLES KLEIN and HARRISON GREY FISKE — Direction BARRY O'NEIL

"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by GEORGE ADE — Direction BARRY O'NEIL

"THE EVANGELIST" With GLADYS HANSON, Supported by GEORGE SOULE SPENCER
Powerful Drama by SIR HENRY ARTHUR JONES — Direction BARRY O'NEIL

NOW SHOWING TO CROWDED HOUSES EVERYWHERE

(By Arrangement with Fred Mace)

EVELYN NESBIT THAW and her son, Russell William Thaw
in "THREADS OF DESTINY"

Drama by WILLIAM H. CLIFFORD — Direction JOSEPH W. SMILEY

and the great Pioneer Picture

"EAGLE'S NEST" With Edwin Arden and Romaine Fielding
Mr. Arden's Successful Drama — Direction ROMAINE FIELDING

1, 3, 6, 8 Sheet Posters by A. B. C. Co., Cleveland, Ohio. Dodgers by Hennegan & Co., Cincinnati, O.
CHICAGO OFFICE, 154 WEST LAKE STREET

LUBIN MFG. CO. PHILA. PA.

LUBIN

PRESENTS

A GREAT SERIAL

MYSTERY DRAMA

BY

EMMETT CAMPBELL HALL

ROAD O' STRIFE

In 15 Parts

One Part Released Each Monday

Crane Wilbur | Mary Charleson | John E. Ince | Rosetta Brice | Jack Standing

AN ALL STAR CAST

Including

Charles Brandt	George Soule Spencer	Peter Lang
William H. Turner	Clarence Jay Elmer	Francis Joyner
Howard M. Mitchell	Bernard Siegel	Ferdinand Tidmarsh

Florence Hackett Percy Winter

and many others

EVERY ONE A PICTURE FAVORITE

AN ARTISTIC PHOTOGRAPHIC INNOVATION

Book this Series and Crowd Your Houses

VITAGRAPH

"The Taming of Rita"

Comedy .....MONDAY, APRIL 19

As wild as a March hare, she meets her match. Her demure sister is still waiting for her's. MARGARET GIBSON and all star cast.

"The Closing of the Circuit"

Two-Part Drama .....TUESDAY, APRIL 20

In his blindness he pictures the girl of his dreams as a saint. In the midst of a fiery flash and a terrible storm, his eyes are opened and he looks upon her as an angel. PAUL KELLY, MARY MAURICE, NED FINLEY and selected company.

"The Guttersnipe"

Comedy-Drama .....WEDNESDAY, APRIL 21

Her gratitude is displayed in peculiar ways. It leads to the recovery of a hidden treasure and the happiness of all. LILLIAN WALKER and all star cast.

"Sonny Jim and the Valentine"

Comedy-Drama .....THURSDAY, APRIL 22

When you see it you will be just as glad as the girl who got it. It leads to a surprise and much unexpected happiness. BOBBY CONNELLY as Sonny Jim.

"Whose Husband?"

Comedy .....FRIDAY, APRIL 23

An impostor tries to impersonate the dead. He fails in his purpose, but succeeds in bringing about a happy result. FLORA FINCH, KATE PRICE and JAY DWIGGINS.

"Pawns of Mars"

Three-Part Drama. B'way Star Feature, SATURDAY, APRIL 24

The God of War is no respecter of persons. It strikes vanquished and victor alike, and the just suffer with the unjust. DOROTHY KELLY, JAMES MORRISON, CHARLES KENT and other favorites.

Six a Week, Including a Three-Part Broadway Star Feature

"BOOBLEY'S BABY"
Comedy .....Monday, April 26

"THE LADY OF THE LIGHTHOUSE"
Three-Part Drama. B'way Star Feature...Tuesday, April 27

"THE BOARDING HOUSE FEUD"
Comedy .....Wednesday, April 28

"STRICTLY NEUTRAL"
Comedy .....Thursday, April 29

"THE-SORT-OF-GIRL-WHO-CAME-FROM-HEAVEN"
Comedy .....Friday, April 30

"A PILLAR OF FLAME"
Two-Part Drama .....Saturday, May 1

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

THE VITAGRAPH CO. OF AMERICA, E. 15th St. and Locust Ave, Brooklyn, N. Y.

RELEASED BROADWAY STAR FEATURES

6-PART MASTERPIECE
MR. BARNES OF NEW YORK

3-PART SPEED COMEDY
LOVE, LUCK AND GASOLENE

6-PART WAR DRAMA
CAPT. ALVAREZ

3-PART DRAMA
SHADOWS OF THE PAST

3-PART COMEDY
BINGLES' MELODRAMA

5-PART RUSSIAN DRAMA
MY OFFICIAL WIFE

3-PART COMEDY
UNCLE BILL

3-PART DRAMA
THE PAINTED WORLD

5-PART ROMANCE
FLORIDA ENCHANTMENT

3-PART DRAMA
413

4-PART COMEDY
THE WIN(K) SOME WIDOW

4-PART MILITARY DRAMA
THE TANGLE

3-PART FIRE ROMANCE
THE LOCKED DOOR

4-PART PSYCHIC DRAMA
SYLVIA GRAY

5-PART DRAMA
THE LITTLE ANGEL of CANYON CREEK
FROM THE BOOK

4-PART COMEDY
THE MAN BEHIND THE DOOR

4-PART COMEDY
C. O. D.
Picturized from Fred. Chapin's Play

PRODUCED BY THE **VITAGRAPH** COMPANY AND PRESENTED AT THE **VITAGRAPH** THEATRE, N. Y. CITY

GENERAL FILM COMPANY'S SPECIAL SERVICE

The **VITAGRAPH CO. OF AMERICA**

East 15th St. and Locust Ave.
Brooklyn, N. Y.

COMING

THE

GREATEST

SERIAL

IN

THE

WORLD

THE VITAGRAPH COMPANY PRESENTS
"THE GODDESS"
BY GOUVERNEUR MORRIS
AND
CHARLES W. GODDARD
IN COLLABORATION.
DIRECTED BY
RALPH W. INCE
WITH
ANITA STEWART and EARLE WILLIAMS
RELEASED THROUGH
THE GENERAL FILM COMPANY
IN WEEKLY INSTALLMENTS
COMMENCING MAY TENTH

KATHERINE LA SALLE

In the "REGENERATION FEATURE"

AN INNOCENT SINNER

A Thanhouser Production of Lawrence Marston's Famous Play

[illegible] 1-sheet, 3-color Lithographs

[illegible]

"Hans's" Easy Life

Featuring "HANS" and "MAX"

[illegible] Lithographs for all "HANS" Comedies

The Actress and the Cheese Hound

[illegible] Attractive 1-sheet Lithograph for this comedy

The Caravan Swindler

Another episode of

The Girl Detective Series

[illegible] 1-sheet and 3-sheet 3-color Lithographs

The Wild Engine

An Episode of the

Hazards of Helen Railroad Series

[illegible] Strong 1 and 3-Sheet 3-color Lithographs

Kalem Company

235-239 West 23rd Street

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS GUIDE

J. P. Chalmers, Founder.

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Saturday, April 24, 1915.

Facts and Comments

VISIONS and apparitions constitute one of the peculiar advantages of the screen over the stage. Good judgment and a becoming sense of the artistic are needful, however, to make these advantages count. Too many of the screen apparitions look to be in rugged health and possessed of a good appetite. It is disillusioning to see a wraith fresh from the realm of shades look substantial enough to partake of solid food. The vision and the apparition should, of course, be dim and shadowy. That is the way the human imagination has generally pictured visitors from the "unknown land." Double exposure is a most delicate instrument that may be used only with the utmost delicacy and discretion; in incompetent or inexperienced hands it often turns a tense moment into a scene of farce, provoking ribald laughter.

NOTHING more clearly illustrates the change that has come over the motion picture theater than the permanent place which the educational picture has now secured on most of the programs in the big houses. Two or three years ago the average exhibitor viewed anything "educational" with suspicion and alarm. To-day the educational picture is not the least important part of the program and is no longer merely tolerated as a "filler." We consider this fact as one of the best arguments in favor of the proposition that the motion picture theater needs no legislative assistance in the selection of its program. Censorship is especially absurd when it attempts to impose itself on films of an educational character.

* * *

THE more intimately one comes in contact with the enemies of the picture the more obvious becomes their lack of knowledge on the subject. At public meetings in favor of Sunday opening and before legislative committees and even upon the floor of the legislature, the opponents of the motion picture betray a remarkable ignorance in regard to the subject they attempt to discuss. One of the myths we constantly encounter is the tale of a "vast fund" raised by the film men to "desecrate the Sabbath," and to "kill censorship." We are told that there is a terrible film trust which drives the exhibitors with a whip of steel, and which spends thousands of dollars to corrupt the honest politicians at Albany, Harrisburg, Columbus, etc., etc. Canon Chase has done his share to keep this fiction alive and give it the widest publicity. All attempts to enlighten him have recoiled from his steadfast determination to remain in blissful ignorance. We are willing to credit some of the enemies of the motion picture with good faith, but it is characteristic of them that they are eager to suspect the motives of every who does not agree with their views of things.

* * *

MOST of the legislatures now in session are close to adjournment and we may indulge a brief review of their work as far as it affects the motion picture interests. Never before in the history of the motion picture has it received more attention at the hands of the law givers than within the past four months. If all the bills aimed at the regulation of the motion picture had been enacted into laws the picture, in spite of all its vitality, would not have been able to survive. Happily only a very small percentage of the bills were placed on the statute books. Everywhere the exhibitors realized the dangers of this indiscriminate and ill-advised mass of proposed legislation and opposed it successfully. Let us all appreciate the fact that this work of defending the motion picture against its enemies in the halls of legislation has only just begun. Next year we must be ready once more. Organization is imperative.

* * *

WE RECEIVE many letters protesting against drinking scenes, scenes of men smoking cigarettes, the interior of "cheap drinking saloons," etc. The screen aims to portray life as it finds life. Whatever we may think personally about the folly of drinking and about the unwholesome atmosphere of the saloon, these evils cannot be eliminated or even diminished by banishing them from the screen entirely and without qualification. To show such scenes surely does not mean that the producer personally approves saloons and wants the public to patronize them. Very often these scenes are shown with a good purpose and as deterrent examples. We have seen pictures of reeling drunkards in many a publication devoted to the cause of total abstinence.

Exhibitors Unite

By W. Stephen Bush.

The Moving Picture World on another page of this issue prints a list of the officers of the National League and a list of the officers in the various state branches of the league. We hope in this way to help in maintaining general interest in the league. It is important to have the exhibitors throughout the country know just where they have to turn whenever they decide to join the league.

At best these lists are nothing more than guide posts indicating the right direction. It is to the advantage of every single exhibitor in the United States to get in touch with his league officials and to join the organization. The revival of interest in the league, which followed Mr. Pearce's accession to the Presidency, has borne fruit. The fight against hostile legislation in fourteen states could never have been carried on successfully without the exhibitors. Indeed the exhibitors with negligible exceptions did all the fighting themselves. We have not the space to recount all the proposed hostile legislation, but a few of the measures that were killed may be mentioned. In Kansas, for instance, a tax of three hundred dollars for each motion picture theater had been proposed in the legislature. No good reason, in fact, not even an ostensible reason, had been given for this confiscatory bill. Of course, a measure of this kind would have put most of the Kansas exhibitors out of business. In Tennessee two vicious censor bills had been introduced; one was killed early in the session, the other is still "threatening," but at last accounts its prospects of becoming a law were not over brilliant. In New York a young Assemblyman who said that the motion picture theatre was a better school for crime than the Elmira Reformatory, introduced a preposterous and ill-considered measure for "censoring" the motion picture. That measure may be considered dead. One of the most effective speakers against the bill was the president of the New York local organization of exhibitors. By the way, we may assure the young Assemblyman that he will hear from the exhibitors if he ever asks for the suffrages of the people. In Massachusetts no less than fifteen bills for "regulating" motion pictures were introduced, but the united action of the exhibitors killed them all before they were very far advanced on the legislative calendar.

It would be easy to fill pages with reports of "local" measures against motion picture theaters. There is scarcely a city of any respectable size where "local" reformers have not harrassed the exhibitors and even in many country towns where they have but one or two motion picture housese there have been attempts at unwarranted interference with exhibitors.

All of this spells the necessity of organization. While some progress has been made a vast room for improvement remains. There is no royal road to success in organization. To create an organization, to add to it, to keep it going means constant work. As one who knows whereof he speaks I may be permitted to say that after all only a very small percentage of the exhibitors is organized. The worst enemy of organization is indifference. There are hundreds and probably thousands of exhibitors who dismiss the subject of organization with a shrug of indifference. They refuse to become interested. The only way to meet this evil is by a campaign of education and personal appeal. Persistence, and nothing but persistence, will win the day. Of course there is no sound argument against joining the league, and there are a hundred arguments in favor of joining it. We do not think there are any exhibitors who do not admit in theory, at least, that organization is a good thing. Unfortunately, too many of them never go any further. Our organization in New York has been a pretty fair sample in this respect. Only in the face of immediate and pressing danger has it been possible to get them together and to make them act in harmony. A good deal might have been accomplished by timely prevention in the days of peace, but the indifference of the majority made a strong concerted action impossible.

Here and elsewhere the hard work has always fallen upon the shoulders of a few public-spirited exhibitors who devoted themselves to the common welfare without reward and without expectation of reward. These men were never appreciated as they should have been. It is a deplorable fact that the man who unselfishly labors for the benefit of all does not, as a rule, get even the recognition which we give to a hired man. The men who in any state hold office under the charter of the league are entitled to the co-operation of all exhibitors. These officers cannot do their best unless they are properly supported. Many of them serve entirely without compensation, others receive but a nominal stipend for their labors. The least they can ask for is an intelligent and sympathetic support from the men in whose behalf they are working.

It is evident even to the most casual observer that the National League has a vast field of usefulness before it. The Moving Picture World has on various occasions pointed out that powerful and genuinely representative state organizations are the backbone of the National League. The National League can accomplish very little unless it consists of strong, loyal and active state units. If such units exist the National League will soon be in a position to render invaluable services to the exhibitors who belong to it. With headquarters in one of the great centers of the country, with a staff of trained experts, the National League will be in a position to extend good advice and render genuine service to all exhibitors. A Bureau of Information and Advice would be in a position to aid the exhibitor in practically all the problems he has to encounter in his profession. We know what these problems are: Problems of construction, of lighting, of management, questions of law and legislation, problems of film service, and numerous other questions that are confronting the exhibitor every day. All these problems are practical and generally demand immediate action. The Bureau of Information which might be maintained by the National League would soon become a clearing house of ideas and an invaluable store house of information. The per capita tax which the National League asks of its members would be the wisest investment an exhibitor could possibly make.

Preparations are now under way for a great representative National Convention of Exhibitors to be held in San Francisco in the month of July. This convention will surely be the most important event in the history of the organized exhibitors. If it is well attended, if the new spirit of service and comradeship will guide its councils, we may expect a strong, useful league, which will firmly unite the exhibiting interests all over the country and be a credit to the entire industry and a sure guaranty of its future prosperity. Exhibitors, more true to-day than ever IN UNION THERE IS STRENGTH.

"The Diamond From the Sky."

An Inside Story of Its Filming by Terrence Eugene Tedmarsh, Secretary of the Judges Who Awarded the $10,000 Prize.

I HAVE just spent two absorbing, intense hours with S. S. Hutchinson, president of the American Film Manufacturing Company. Hutchinson has solved one of the most difficult problems ever presented to a producer of the film drama. "The Diamond from the Sky," from the very nature which makes it so powerful a story, presented perplexing technical problems, problems of cast, problems of action, problems of photography.

The author of this romance over-rode every convention in writing his heart compelling story. He mastered his own problems of technique and left a hundred of others for the master producer of the picture to solve. It is probably because of the very nature of these difficulties that Hutchinson has been inspired to the attainment of his striking success in the pictorialization of this story.

S. S. Hutchinson.

Some weeks ago Hutchinson came to Chicago and waited to get the winning manuscript. Then for three days and two nights he sped westward to Santa Barbara in uninterrupted study. The appealing story of "The Diamond from the Sky" was read and reread in those thousands of miles of plain and mountain. The master producer, spurred to thought by the impelling story, was concentrating on his task. It was Hutchinson's task to paint a thrilling, tense panorama of human life, to reconstruct history that never happened except in the imagination of the writer of "The Diamond from the Sky." To this end he must choose of men and materials.

"Long before I stepped off the train into the sunshine of Santa Barbara I had decided on the man who should do the producing," Mr. Hutchinson related reviewing his labors. "In choosing this man and in the making of the choice of those who were to assist him I had much of the talent of the motion picture business to choose from. The man I chose was Jacques Jaccard, the director who is now putting 'The Diamond from the Sky' into the films. His experience has been of just such range as best fits him for his assignment. And great among his qualities is youth. Romance is illuminated only with the fire of youth. I early resolved that the energy and inspiration of youth must shine through this production in every line.

"In selecting a camera man my thought fell almost automatically on George Hill, George 'Tripod' Hill. I took pains to investigate particularly the quality of his work, and when I came to his work on "The Hypocrites' I knew he was the man.

"Then there came the matter of the technical director. There is only one Fred Priest, and that was the answer. The selection of exterior scenes and the construction of interiors is a particular and special part in the production. It has been a part of his work to take the old Virginia with all its cavalier atmosphere and set it down in California to give it a place in the sun. With this technical phase of the problem solved I came to the perhaps more difficult and intangible problems of the cast.

"In the selection of the actors I considered hundreds and talked to scores of them. Every possible candidate for a place in the cast was weighed and analyzed in the light of the exacting requirements of the story and the conception of the finished picture.

"In the first place, because of the nature of the plot, it became instantly necessary to enroll two sets of actors of star quality, and in the use of that word star let me remark that nobody was chosen because of a name, because of a reputation. It was not stars that I sought, it was the capability in each actor and actress. The action of the piece rapidly eliminates the actors who first appear, hence the double set of stars.

"Then for the highly important purpose of preventing the confusion of personalities in the story on the part of the moving picture patrons I had to seek the height of contrast in the types of actors. It would never do to permit the slightest possibility of the spectator mistaking the identity of a single character for a single scene. In the opening of the romance it is necessary to represent the hero and heroine as babies.

"That baby business certainly was a problem. As the novel relates both of the babies were born on the same day—these changeling children of fate. We had to have two babies, a boy and a girl, each four weeks old, a dark infant to represent Arthur Stanley, the gypsy child, a fair baby as Esther, true heiress of the title and the diamond from the sky."

"It is not often," Hutchinson continued, "that babies are so important to the trend of the plot. Usually babies are incidental. Here they are everything.

"Then as the action progresses the principals appear in their early youth. The role of Esther made it necessary to get a young girl. The lead calls for a girl with all that is lovely and desirable in a girl; I had to find an actress with that indescribable charm of youth, pretty, fresh, vivacious, innocent, ingenuous, magnetic. It was necessary not only that the actress have these qualities, but that she be able to get them 'across' from the screen to the audience effectively. It was necessary to find the girl whose charm and magnetism was infectious and communicable in the expressions of the silent drama. In this connection I interviewed about twenty-five prominent moving picture actresses. The choice was made when I talked with Lottie Pickford.

"In this choice the Pickford name, made famous through the successes of Lottie's sister Mary, had absolutely no weight. Lottie was chosen for herself alone. And she would have been chosen for the part if the name Pickford had never been heard in filmland before—because of all the actresses available she is so pre-eminently the one for the part.

"Then we come to the almost equally important part of Arthur Stanley. Here again the high quality of youth was required. I chose Irving Cummings because he is a young romantic actor.

"For the part of Blair Stanley, calling for a 'silk hat or gentleman heavy,' the possible actors were considered one by one until the elimination left the ideal man for the part, William Russell, otherwise known in the film world as 'Big Bill.' Also he furnished the required contract to Cummings in the role of Arthur Stanley.

"A vitally important choice had to be made in casting the

Director Jaccard Directing Opening Scene of "The Diamond from the Sky."

role of the adventuress who appears as the accomplice in the genteel villainy of Blair Stanley. Here again I was fortunate in being able to use Charlotte Burton, a most accomplished actress for the purpose. I made a ten strike in the selection of George Periolat for the part of the 'mean heavy' who appears in the deeds of daring and violence inspired by the circumspectly careful villain, Blair Stanley. Periolat has the reputation of being one of the best make-up artists in the country. Then there is William Tedmarsh as a lucky human fact in the cast. He appears in the part of Quabba, the hunchback gypsy. He is convincing and compelling of attention on the screen.

"In the plant at Santa Barbara where the play is being filmed nature herself is making a great contribution to this great romance. The lay of the land conduces to a remarkably clarity of atmosphere, a striking crispness and clearness of light. An unlimited range of photographic and scenic possibilities is presented by our location. Natural settings that range from the tropical to the temperate zone in flora are available in easy distance."

Hutchinson paused in one of those moments of reflection when his busy mental processes speed on ahead of his deliberate careful speech.

"I was thinking," he mused, "of the great and probably much under estimated value of environment in the production of moving pictures. We have done everything that can be done to give the players in this romance film the advantages of environment. It is one of the measures taken to guarantee perfection that we have given them inspirational surroundings. For the time in which this picture is being taken they are as people transformed—they are from day to day actually living the story of "The Diamond from the Sky." They are surrounded by the beauty, charm and romance that they are transmitting to the film. Not even the most minute details has been neglected. Even the fittings in the dressing rooms have been considered to prevent the introduction of a jarring note.

"The proper sort of environment makes for excellence of acting just as a becoming gown makes a girl step with pride.

"The romance must be vibrant with sympathy, suspense and immediate gripping interest. We have gone to limits before unknown in the making of films to secure this. And the world will know how well we have succeeded when the first release is made May 3."

There you have it, Hutchinson, the master producer, and his masterpiece.

THE AMERICAN FILM LABORATORIES, INC., OPEN NEW PLANT.

The American Film Laboratories, Inc., located at 69-71 West 90th Street, New York City, recently opened their plant for commercial operation. This being located in the heart of New York City and working under fire license, insures quick deliveries and a safe place for the manufacturer's negatives. The plant is fireproof and has every known modern device for producing the finest quality of work. All of the machinery used is of the highest class known to the trade. All air is thoroughly filtered, heated in winter, cooled in summer and the humidity extracted so that there is a uniformity throughout the atmosphere in which the film is worked. The company is not connected with any producing company, but does wholly and solely a commercial business with the trade in general, so that all work turned out receives the same careful attention.

That such a plant as this was needed is proved by the orders the company is receiving from various parts of the country for the development of negatives and printing of positives therefrom. The plant's capacity is over a million feet a week, and as it occupies an entire building is not cramped for room.

The company's chief aim is to turn out quality work. Louis B. Jennings is president and general manager, and Edwin S. Porter, technical director of the Famous Players Film Company, is vice-president.

THE BIOSCOPE ANNUAL AND TRADES DIRECTORY FOR 1915.

Ganes Limited, 85 Shaftesbury Avenue, London, W.

This is the sixth edition of The Bioscope Annual and Trades Directory and it will be found even more completely representative of the year's progress and activity with special reference to England and the Continent than were the previous issues of this publication. All the well-known features of earlier editions have been retained and brought fully up to date while many important features have been added including a "Who's Who in the Film Trade," several special articles rich in informative values, a review of the year and a review of the year's productions. No trouble or expense has been spared to render the various directories contained in this work absolutely accurate and up-to-date. The Annual has a very attractive dress as far as print and type are concerned and every one of its six hundred pages are good. Among the many splendid features of the book are its alphabetical index of firms, its legal department, its technical information treated in a popular way. There are special articles by Cecil M. Hepworth, "Stereoscopic Effect in Kinematography"; "Educational Kinematography" by Professor R. A. Gregory, F. R. A. S., and "A Technical Review" by James W. Barber A. M. I. E. E.

Sidney Olcott Engaged by Famous Players!

Abandons "Sidfilms" to Produce Important Subjects for the Big Feature Company.

THE Famous Players Film Company last week made an important addition to its producing staff by the engagement of Sidney Olcott, one of the most prominent and capable feature directors. Not alone is Mr. Olcott one of the oldest directors associated with the screen, having produced motion pictures constantly for the past eight years, but he also possesses a degree of versatility and a store of varied experience rare indeed to directors of either the spoken or silent drama.

Sidney Olcott.

The noted director, as is commonly known, was responsible for the production of those two celebrated screen successes, "From the Manger to the Cross" and "Colleen Bawn." Most recently Mr. Olcott has been producing independently under the name of "Sidfilms," which activity he abandoned upon receiving the offer of the Famous Players Film Company to become a member of its producing staff.

During his career and in the course of his duties as a screen director, Mr. Olcott has traversed nearly the entire globe, travelling thirty-five thousand miles in one season. It is probable that because of this familiarity with foreign customers and conditions, Mr. Olcott will be selected to direct several of the important series of subjects which the Famous Players intend to produce abroad during the coming summer. From his wide travels through ancient and historic cities, Mr. Olcott is as much at home amid the ruins of Luxor or Karnak; taking coffee with the sons of the Lybian Desert, gathered cross-legged about the hut of the village Sheik; elbowing his way through the noisy crowds of turbaned and veiled natives in the crowded bazaars of Cairo, as in a studio in New York, or on tungsten-lighted Broadway.

It is certain that Sidney Olcott and the Famous Players Film Company have both made a propitious connection.

ERNEST SHIPMAN RESIGNS FROM UNIVERSAL.

In order to carry out plans of a personal nature which have been maturing for some time, Ernest Shipman has tendered his resignation to the Universal Film Manufacturing Company to take effect on April 17th.

Mr. Shipman leaves immediately for a trip to the Pacific Coast, stopping at Los Angeles, San Francisco, Portland, Seattle, Denver and Chicago. On his return to New York he will begin immediate activities for the production of "The Mermaid," a seven reel photo drama by Captain Leslie T. Peacocke, author of "Neptune's Daughter." This picture will be made in the Bermudas.

He will also contract for the Princess Hassan in a seven-reel feature entitled "The Leopard Lady," which reveals her further adventures in the Orient. Other plans are also under way.

NEW DISTRIBUTING CONCERN.

L. Rosengarten, formerly president of the Cosmos Feature Film Corporation, Max H. Blackwell of the Favorite Players Film Company, and J. Charles Groshut, formerly director of sales for the Ambrosio American Company, have organized the Herald Film Corporation, which will operate in the United States and Canada as well as in foreign fields, buying, selling and distributing feature films of a high grade character made by well-known manufacturers and in which well-known stars will be the headliners. The executive offices are located on the 11th floor of 126 West 46th street. Work has already been started to operate on an extensive scale.

"The Sign of the Rose" Presented

Big Audience at Clune's Theater, Los Angeles, Enthusiastic Over First Exhibition of Beban's Picture Play.

Special to the Moving Picture World.

Los Angeles, Cal., April 12.

WHAT may prove to be the most important development of the motion picture saw its beginning tonight when Kessel & Baumann presented George Beban in "The Sign of the Rose," a combination of the silent and the spoken drama, at Clune's Auditorium. In the combination three factors stood out: There was a splendidly conceived and executed motion picture, running eighty-six hundred feet; there was a half hour of the spoken drama in which those who had been seen on the screen appeared in the flesh, and there was a remarkable musical program, the selections of which numbered nearly a hundred and ranged from popular songs of this and other days to the selections from well-known operas.

Three thousand persons laughed; some wept much, and all applauded generously during the silent and oral telling by Mr. Beban and his capable associates of the wonderfully appealing story. There was a demonstration at the close. Adam Kessel, president of the New York Motion Picture Corporation, who had delayed his return to the east partly on account of his desire to keep in touch with the preparations for the initial performance, was present. Thomas H. Ince, the producer, received congratulations; so, too, did Lloyd Brown, the Auditorium manager, for his presentation.

Several prominent actors closely watched the effect on the audience of the merging of the silent into the spoken drama.

"The Sign of the Rose" made an unusual hit, both as a picture and as a dramatic performance. Only the smaller cities will see it as a straight picture, Mr. Beban appearing personally in the larger centers. BLAISDELL.

CABIRIA IN CUBA.

Harry N. Raver, accompanied by his wife, sailed for Cuba on Wednesday, April 14, to superintend the first exhibition of "Cabiria" in the Grand National Opera House at Havana, the finest theater in Cuba. Last season's Knickerbocker theater presentation will be duplicated in Havana, including an orchestra of fifty men and a chorus of forty voices. The elaborate stage decoration by the Ackerman Studios and all the accessories used by Mr. Raver in New York have been shipped to Cuba for use there.

Mr. Raver has sold the Cuban rights to "Cabiria" to Senor Raphael O. Galvan, who is highly connected socially and politically, but whose motion picture experience has been limited. Speaking to a World representative just before sailing, Mr. Raver declared that this trip to Cuba was the first vacation he had in fifteen years. He expects a very busy summer as the Itala Company will at an early date release a wonderful production which Mr. Raver expects to take rank with "Cabiria." The head of the American Itala Company will remain in Havana until the engagement is well under way and will then return to New York.

$100,000 MOVING PICTURE THEATER AT TAMPA, FLORIDA.

The Strand Amusement Company, of Tampa, Fla., broke ground on April 14 for a new moving picture theater, which is estimated to cost $100,000. The project is backed by New York, Chicago and Tampa capitalists, and is the result of a trip through the South by M. A. Miller, of New York City, who was impressed with Tampa's need of a high-class photoplay theater. The new building will be erected at Tampa and Twiggs Streets, and will be a combination of Spanish and Moorish designs. Ponfoey & Elliot are the architects. They will be assisted by New York experts, in planning the projection and the acoustic arrangements of the building. An air-cooling plant will be one of the main features of the house, which is to be called the Strand Theater, and equipped with a fine pipe organ. It will have a seating capacity of 1,000 persons, and the opening is announced for the first of next October.

Feature and first run pictures will constitute the program of the new house, and an organ recital and musicale by local and visiting artists will be given every Friday.

The officers of the Strand Amusement Company are: C. D. Cooley, president; M. A. Miller, of New York, vice-president; P. Noland, of Tampa, secretary, and Jerome Waterman, of Tampa, treasurer. A. H. LaBelle will manage the theater. It is the intention of the company to build a chain of Strand theaters throughout the South.

New Assistant to Selznick

Harry C. Drum Brought from San Francisco to New York—A Rapid Rise.

"THE only things that count with me are ability and loyalty," said Lewis J. Selznick, vice-president and general manager of the World Film Corporation, at the company's anniversary dinner on February 15, and "L. J." is as good as his word.

Harry Drum has been appointed assistant to the general manager of the World Film—a fine job, of which he may be envied. His ability has won him his promotion. Breaking into the film business in Chicago, shortly before Selznick founded the World Film, Drum was sent to take entire charge of the company's San Francisco office.

Harry C. Drum.

There he did so well for World Film, the office began to do such large business, it became such an important factor in World Film progress, that Mr. Drum stepped up to the position of western division manager, working the territory as far east as Denver.

"Mr. Drum," declares Mr. Selznick, "was one of the first to grasp my ideas with regard to talking film service and early contracts to exhibitors. He can help them increase business, instead of merely talking to them about it. He has done so wonderfully well out west that I have brought him east and appointed him my assistant here, so that he may grow even bigger here than he was in San Francisco. He will have every chance to do so. World Film is big enough for the biggest men. My policy is to give everybody in the organization the chance to rise to the biggest positions in World Film."

Harry Drum is a popular and progressive young film man, sure to be liked and to succeed in the east. His brother, W. W. Drum, who was World Film's Los Angeles manager, has been appointed to succeed Harry at San Francisco, and H. F. McConville steps into the vacancy created at Los Angeles, where he acted as assistant to "W. W."

DAVIDSON COMING.

Thomas H. Davidson, of Davidson's Film Sales Agency, London, Eng., drops the Moving Picture World a line to say that he is about due for a visit to New York. He should be here about now.

LASKY SIGNS INA CLAIRE.

So satisfactory has been the work of Ina Claire in the Lasky production, "Wild Goose Chase," that the company has engaged her for another production to begin at once, and have secured her signature to a contract binding her services for the period of five years.

LAURA HOPE CREWS WITH LASKY.

It is announcd by the Lasky Feature Play Company that the Lasky-Belasco release following "The Woman" will be "The Fighting Hope," in which Laura Hope Crews will be featured. Miss Crews is one of the best known of the younger Broadway stars.

SCENARIO WRITER DROPS DEAD.

Edwin Bliss, well known as a contributor to magazines and of late a scenario writer, dropped dead in a hallway of the Hotel Vanderbilt, New York, early on the morning of April 14th. Death was due to heart disease. Mr. Bliss had just completed writing the scenarios for the "Who Pays" series being produced by Pathe. He was 36 years old and apparently in the best of health when he dined with a party of friends at the Vanderbilt the evening before his death.

Another Quality Triumph.

Paramount Solidifies its Relations with Famous Players and Lasky Through a Contract for a Quarter of a Century—The Arrangement Is the Result of Many Earnest Conferences—Interviews with the Parties to the Unprecedented Contract.

CONTRACTS have been completed between the Famous Players, the Jesse L. Lasky Feature Play Company on the one hand and the Paramount Pictures Corporations on the other hand, insuring a continuance of the present relations between these companies for a period of twenty-five years. This is the longest period of time ever covered by a contract between producer and exhibitor. It is hoped by the parties to the contract that it will act as a firm basis for profitable future relations. All rejoice at the vast opportunities for film progress which the new contract is certain to afford. The chief aim of all the parties to the contract has been the improvement of quality with its resultant benefits to the exhibitor. In the last analysis these contracts are contingent in their nature, i. e., contingent upon the quality turned out by the producers. Every incentive is given to the producer to make the very best pictures it is possible to produce.

By this latest affiliation of interests the extraordinary subjects handled by the Select Film Booking Agency will be distributed in such a manner as to protect the interests of the Paramount exhibitors.

The contracts which have just been closed are the result of many important and earnest conferences between all the parties in interest and it is needless to say have the fullest approval and support of all concerned.

A World representative saw Adolph Zukor, the president of the Famous Players. He expressed his views of the new arrangement in these words:

"The financial and artistic success of the Paramount Program is now undisputed by the firmest former believers that the feature could not be distributed in the regular manner for an exclusive program; but, far from resting content with this achievement, we are all determined to surpass it in as great a degree in the future as we have in the past excelled all other distributing systems.

"With the greater affiliation of interest derived from the recent extension of contracts between the Paramount and the producers releasing through it covering the unprecedented period of twenty-five years we are offered an unequaled incentive of the most enduring kind for further progress. The permanency of this arrangement offers for the first time in the growth of the motion picture art a genuine possibility for a perpetual policy of merit and distinction."

Samuel Goldfish, speaking for the Jesse L. Lasky Feature Play Co., comments upon the new arrangement between the producers and the Paramount Pictures Corporation as follows:

"Probably the most important aspect of the new arrangement, not only from the viewpoint of the trade, but in the eyes of millions of photoplay patrons, is the great encouragement which it gives the producers to redouble their efforts for the still further advancement of an art which they have already developed most remarkably. Naturally, the cost of producing photodramas increases in proportion as we pay higher salaries for stars and associate players; as we consume more and more time in order to let no details escape attention; and as we make the settings continually more elaborate and realistic. It is not reasonable that we should forever multiply these risks unless we have at least moderate expectation of greater income to offset the augmented expenditures.

"Twenty-five years is the stipulated duration of our new understanding with the Paramount. This is the record long-term contract for the amusement business in America. By thus binding ourselves together we pledge ourselves to progress not only from day to day but from year to year, knowing we shall have time to reap what we sow."

William W. Hodkinson, President of the Paramount Pictures Corporation, was seen by a representative of The Moving Picture World in his private office in the World's Tower Building, and he was evidently gratified at the new arrangements, which he considers an unfailing guarantee for Paramount future. He said that the harmonious relations were practically put beyond all peril by the terms of the new contracts.

"The phenomenal development of the Paramount Program," he said, "due to the consistent merits of Famous Players, Lasky and Bosworth productions, and to the efficient co-operation which we have succeeded in establishing between the individual exchanges and the exhibitors, will be further advanced within the next few months.

"Quality and system have placed manufacturers and distributors of Paramount Pictures in the lead of the whole world, and there is no evidence that upon the first year of Paramount having elapsed, there will be any other concern so far advanced as Paramount was at its beginning on September 1, 1914."

To indicate definitely that these ideas were originated by the President of Paramount Pictures Corporation and were advocated by him in 1910, some years before any of the present feature producing companies were in existence, we use the following from The Film Index of March, 1910:

A longer show can be given for 10 cents, averaging an hour and consisting of three or four reels of film in which will be a pleasing variety of which some particular part must interest each one.

A show running an hour is an inducement for people to travel a distance to witness it, and one will feel repaid to come out during disagreeable weather for an hour's entertainment.

Shows universally must run 3,000 or 4,000 foot programs for a considerable period, depending on population, and receive increased prices before the manufacturers will be able to do their best in the way of producing long subjects of especial importance and interest, consisting of several reels on one theme which could be made so attractive that 10 cents or more could be drawn from every one with any desire for knowledge or entertainment. When this is done it would force exchanges to place the true valuation on real feature films and not regard each film as just a "reel" as at present. The present system prevents either exchange or exhibitor from placing a true value on an unusually good film, and it must be discouraging to a manufacturer to see it handled in exactly the same manner as a reel of worthless matter.

"Paramount policies are not borrowed from some other source," continued Mr. Hodkinson, "these policies have been carefully thought out and painstakingly worked out during a series of years to prove their true worth in practical operation. Briefly, Paramount policies are a high-grade feature program released regularly; better theaters to show it in; higher admission prices, and a better class of patrons. These policies were given their first trial by me in a small theater in Ogden, Utah, in 1907, at a time when practically every motion picture show charged 5 cents—but I charged 10 cents, ran a program, tried for quality instead of quantity, catered to a better class of people and ran my pictures one week. This began the development of a feature program, longer runs, higher admissions, better theaters, better patrons."

"THE ETERNAL CITY" AT THE ASTOR THEATER, NEW YORK CITY.

The film version of Hall Caine's masterly romance, "The Eternal City," produced by the Famous Players Film Co., and under the direction of Daniel Frohman, opened at the Astor Theater, New York City, on Monday evening, April 12, for an indefinite period. The house was filled with an enthusiastic audience which gave unmistakable evidence of its enjoyment as the engrossing story, with its scenes taken in Rome and London, was flashed upon the screen. The drama itself and the finished acting of Pauline Frederick, as Donna Roma; Thomas Holding, as David Rossi; Frank Losse, as Baron Bonelli; George Majeroni, as Dr. Roselli; Fuller Mellish, as Pope Pius XI; and Lottie Alter, as the Princess Bellini, form a complete and highly satisfactory entertainment; when, in addition, beautifully photographed views of the exact scenes of action are shown, embracing the Vatican Gardens, the Forum, the Coliseum, the Villa D'Est, and the Castle of St. Angelo, the pleasure derived from this remarkable photoplay is greatly enhanced.

An augmented orchestra gave a specially selected program during the unwinding of the eight reels, which consumed over two hours, one ten-minute intermission being allowed.

"An Elaborate Photo Spectacle," the Hall Caine drama is called on the program; it more than makes good the claim. Viola Allen, who created the rcle of Donna Roma in the stage version of "The Eternal City," was among the crowd of deeply interested spectators.

MUTUAL BUYS PITTSBURGH EXCHANGE.

The Mutual Film Corporation announces the purchase of the Pittsburgh Photoplay Company, of 412 Ferry street, Pittsburgh, Pa. The details of the sale were completed during the present week, and the Mutual Film Corporation has taken possession of the offices.

The Pittsburgh Photoplay Company has handled Mutual pictures in Pittsburgh and adjacent territory. Its officers were J. B. Clark, president, and N. B. Miller, secretary and manager. Mr. Miller will continue as manager of the branch.

The Motion Picture Exhibitor

MARYLAND EXHIBITORS' BALL.

Big Gathering of Exhibitors and Photoplayers Marks the Second Annual Event at Baltimore.

THE second annual picture ball and banquet of the Maryland Exhibitors' League was perhaps one of the most successful events of its kind ever held in this section of the country. Given at the Lyric theater in Baltimore Saturday evening, April 10, the fifty actors and actresses from Lubin, Edison, Essanay, Vitagraph, World, Victor and Imp companies, were publicly introduced to an assemblage of nearly two thousand people. As each one of these was introduced by Marion S. Pearce, national president, from "Pop" Lubin, the veteran producer, down to little "Bobby" Connolly, the smallest and youngest of them all, there came a round of applause and calls for a few remarks to which there came a cordial response. However, these two were the heroes of both men and women and perhaps were accorded some of the applause that might have gone to others. James Young and his wife, Clara Kimball Young, won their way into the hearts of the throng when they announced that they were native Baltimoreans, and Baltimoreans, first, last and all the time.

There was one other whose place in the hearts of the people was easily seen, for Mayor Preston was cheered when his name was announced until the very rafters of the building seemed to tremble at the noise. Introduced as the "best mayor Baltimore ever had," he seemed to think that his eligibility for membership in the fraternity to be of greater importance for he blushingly admitted that he was an amateur picture actor, not perhaps in participating in a love theme of a drama, but in the drama of a big city, the pictures forming which show the activities of the government during his administration—the improvements to all things civic for the betterment of the people. These reels are to be used in the mayoralty campaign soon to open in which he is a candidate. He commented very favorably on the educational value of the motion picture films and told of how they could be used to advantage in the molding of the minds and brains of the young folks of the city.

The list of players who attended the ball is as follows:

From the Lubin Studios—Seigmund Lubin, Ruth Bryan, Ormi Hawley, Crane Wilbur, Earl Metcalfe, Howard Mitchell, Joseph Smiley, Florence Hackett, Mary Charleson, Lily Leslie, George Spencer, Alan Quinn, J. Alan Boone, Mary Johnson, Kempton Greene, Florence Williams.

Vitagraph—S. M. Spedon, Lillian Walker, Norma Talmadge, Edith Storey, Mary Maurice, Dorothy Kelly, Wally Van, Maurice Costello, James Morrison, "Hughie" Mack, "Bobby" Connolly, Tefft Johnson, Kate Price, Flora Finch, Nicholas Donaew.

Edison—Miriam Nesbit, Marc MacDermott, Gertrude McCoy, Augustus Phillips, Viola Dana, Herbert Prior, Edward Earle, Mabel Trunnelle.

Essanay—Francis X. Bushman.

World—Clara Kimball Young, James Young.

Victor—Brindsley Shaw, Rosemary Theby, Ben Wilson, Harry C. Meyers, Jennie Nelson.

Imp—King Baggot.

Spotlight dancing and exhibitions of the latest steps by professionals were other features of the evening, and there were many exclamations of regret when midnight brought the ball to a close.

Then followed the march to the banquet hall, where for the ensuing three hours every effort was made to make the event a memorable one. As the 150 or more guests were seated each was provided with a cap decorated with flags, jumping jacks, whistles and other novelties. The orchestra played a Southern melody and an army of ebony-hued waiters got into action.

"Maryland Hospitality" was the keynote of the evening, but so bounteous was this that it was practically impossible for the several speakers to make themselves heard in the far recesses of the banquet hall. President Pearce first made a short presentation speech by which J. Howard Bennett, to whom it was declared, as chairman of the committee in charge, much of the credit for the success of both ball and banquet was due, received a handsome three-handled silver loving cup. The surprise was too much for Mr. Bennett and thus one speech was crossed off the list.

Hon. William F. Broening, as toastmaster, paid a tribute to Messrs. Pearce and Scheck, the pioneers in the moving picture business of Baltimore, calling on the former for a few remarks.

Although many of the actors and actresses and the invited guests had an opportunity of telling what they thought of anything or everything, the one commercial talk of the evening was given by Mr. Lubin. In his remarks he sounded the warning of the dire results that are to come from the State censorship of moving pictures which seems to have had its inception in the very unfavorable law of Pennsylvania. He put the question directly to the players—it is up to them to defend their own interests. Speaking as an old man, fast approaching the end of life's journey, although in the next breath denying that he had passed the time when he could not go upon the stage and perhaps do better than the efforts of a misguided few, Mr. Lubin explained just how censorship was going to hit the pockets of those dependent for their livelihood upon the films.

Producers in Pennsylvania, he stated, are called upon to pay a tax of $2.50 for each film inspected. He denied this right of the government and declared it to be a discrimination because of the fact that newspapers and periodicals were not subjected to similar censorship. All this is going on, he said, right under the shadow of the Liberty Bell, and many other things which spell freedom to the people. With success in Pennsylvania from a financial standpoint, all of the other states will, without doubt, enact similar laws and his company alone will be forced to pay out nearly $50,000 per week in such taxes. He declared that the idea of the players that this tax would fall upon the exhibitors and the picture fans was erroneous—"It is going to come out of your pockets, from the salaries that you earn. With an enormous tax placed upon the producing companies, they will no longer be able to pay present salaries." He begged them to take some interest in this matter which so vitally affects them.

In his opinion, there is absolutely no need for censorship. Theater owners would not under any circumstances be allowed to show an improper picture. That should be sufficient. There is being produced in this country 6,000,000 feet of film a week and the enormous cost incident to censorship thereon is readily apparent.

"You will have to wake up," he told them. "You must organize. Do not allow politics to enter into and ruin the industry. Get your friends on the newspapers, the magazine writers, to aid you in showing that censorship is unnecessary. Wake up before it is too late, and do not forget that there is the possibility that some states might need a little more in the way of taxes and set their rate at $5 instead of $2.50."

Gathered around the tables, in addition to the photoplayers already mentioned, were: President Marion S. Pearce, Clement Weber, J. Howard Bennett, Guy L. Wonder, Mr. and Mrs. H. Cook, Mr. and Mrs. Charles A. Hicks, Maurice Hooker, Alice Flynn, Mrs. B. Depkin, Bernard Depkin, Mr. and Mrs. John Kieth, Mr. and Mrs. Harrington, James T. O'Neil, Thomas Tobin, Miss Grauss, E. Mendelsohn, Joe Bleckman, Mr. and Mrs. George P. Klein, Mr. and Mrs. F. H. Durkee, Miss Watt, E. B. McCurdy, J. Eberhardt, William Kalb and guest, Thomas L. Bohannan, Mrs. Edward Holtz, Rose Prunty, Wood Rolph, D. S. Spence, Mr. and Mrs. Lewy, Miss Darby, Nat Keene, Anna Lamberth, Marie Shipley, Clarence Stubbs, Harriet Hunt, Joe Brody, Mr. and Mrs. J. A. Cunningham, John Robinette, J. R. Evans, E. G. Evans, D. Mackie, Jr., Mr. Hartman, Mr. Gephardt, Stanley Lowry, William Fait, Sr., Miss Vaughan, Mrs. W. Fait, William Fait, Jr., Raymond N. Fisher, Claude Coskery, Edwin Powell, Vivian Martin, Edward P. Burns, Roland Mar-

chant, Harry Nice, Nicholas Weems and guest, Mr. Gillespie, Mr. Jenkins, Mr. Bannon, William Kerry, Marshall Carter, Mrs. J. H. Bennett, Mrs. V. Smith, Mr. and Mrs. F. A. Hornig, Howard Mitchell, Mr. and Mrs. Emory L. Stinchcombe, Mr. Shannahan, Mr. Edmunds, Miss Bishop, L. Bennett, Miss Imhoff, E. F. Rossiter, Mr. and Mrs. J. L. Whittle, Harry Blechman, Mr. Miller, Mr. Oletsky, T. Burman, Mr. Garrick, Mr. Sullivan, Mr. Booth, Paul Hornig, Mr. Lammlein, J. C. Hussemanauer, Mr. P. Hornig, W. B. Hauck, Mr. and Mrs. W. Pacy, J. J. Hartlove and guest, T. D. Goldberg, S. L. Wonders, L. Samuels, George Dembo, and G. F. O'Neil, and many others.

From Washington there were a number of exhibitors and exchangemen, the members of the party being President Harry Crandall, of the local league; Nat Glaser, Alan Bachrach, Mr. and Mrs. Jim P. Anderson, Harry Moorehead, John Payette, George Mann, Sidney B. Lust, W. H. Irvine, Sam Flax, Mr. Sawin and Mr. Drum, of the World Film Corp.; Mr. Cunningham, Mr. and Mrs. J. A. Koerpel, Fulton Brylawski, Clarence L. Linz, representing the Moving Picture World, and Theodore Franklin, of the Motion Picture News. CLARENCE L. LINZ.

REORGANIZATION OF SAN FRANCISCO LEAGUE PROGRESSING.

The reorganization of the Motion Picture Exhibitors' League of San Francisco is being carried to a successful conclusion and it is anticipated that within a short time this branch will again be a power for good. The second mass meeting of exhibitors was held on the last Wednesday in March in the assembly hall of the Pacific Building, the quarters of the old organization at 948 Market street having proved too small. This meeting was attended by many of the leading moving picture men of the city who had never before taken part in organized effort of this kind and who declared their intention of joining the rehabilitated League.

In order to secure the best men possible for officers a nominating committee was named, consisting of H. J. Gosliner, Joseph Huff and Louis Greenfield. This committee will render its report at the next meeting, set for April 14th, and at this gathering officers will be chosen.

A committee consisting of I. Oppenheimer, H. J. Gosliner, Joseph Huff and Robert Abraham was appointed to see the proper authorities and ask that the taking of moving pictures upon the streets of the city be allowed. The work of a prominent company was recently stopped on account of the attention it attracted, but the exhibitors desire that work of this kind be encouraged, instead of hindered.

SAN FRANCISCO CONVENTION TO BE GRAND SUCCESS.

"It's simply wonderful," said M. E. Cory in speaking of the hearty support being accorded the committee in the arrangements that are being made for the national convention and exhibition which is to be held in San Francisco July 13th to 16th."

You see the manufacturers and the accessory men all realize that ever yexhibitor who can go anywhere this year is going to San Francisco as he will not only be able to attend the convention but will take in the great Panama Pacific Exposition. He will also be able to spend several days visiting the wonderful studios at Los Angeles, and probably attend the San Diego Exposition.

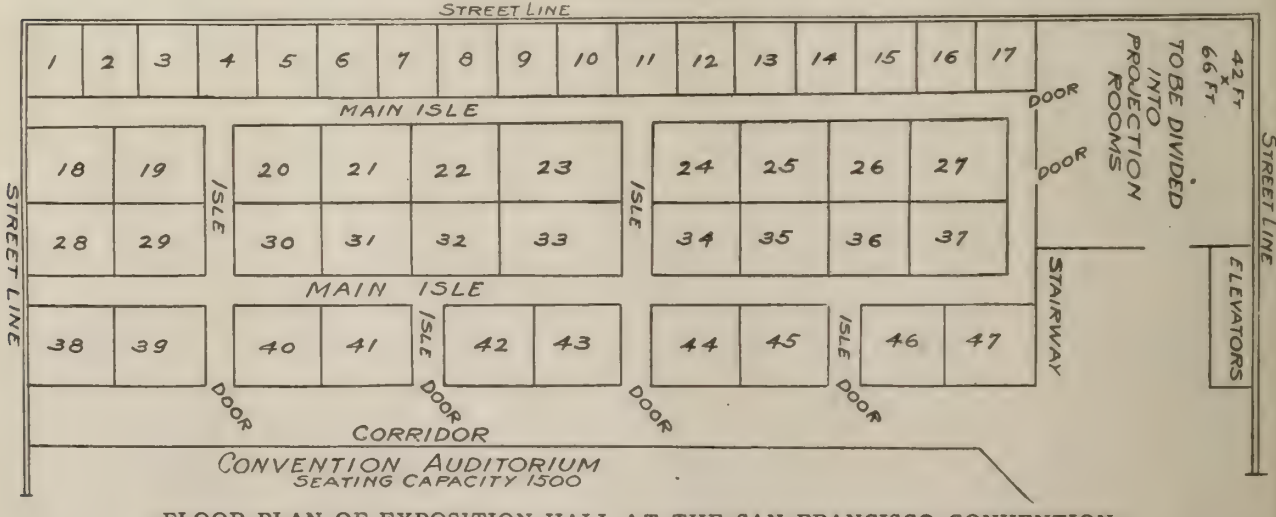
"Further, it is easy to see that the convention in San Francisco will give the western exhibitor a chance to attend. It is manifestly impossible for these boys in any great number to attend the conventions in the extreme east, the same as eastern men could not be expected to journey to San Francisco year after year.

"There will be at least fifteen hundred western exhibitors at this convention. These men are up-to-date, aggressive and liberal and quick buyers of anything that looks good to them.

"This will be a rare opportunity to get acquainted and place your products directly before a big new trade field."

KENTUCKY CONVENTION.

The Fourth Annual Convention of Kentucky Branch 7, M. P. E. L. of A., will be called to order by President L. J. Dittmar, at the Phoenix Hotel, Lexington, Ky., Wednesday, April 21st, and will adjourn with the final session on Thursday the 22nd. These dates were selected by the executive committee for the reason that the races start on the latter date, which insures special rates on all railroads, as well as extra entertainment for those who attend. An elaborate banquet will be given in the main dining room of the Phoenix on Wednesday night to which all will be invited. Entertainment by Ada Meade, and Orpheum Theater orchestras and performers and the running of un-released films. A special invitation will be mailed to supply houses in all branches of the trade to exhibit free and a large number is expected. National President N. S. Pearce of Baltimore, is expected and will address the convention and preside at the banquet. Everyone will have the right of full and free speech at all sessions when a complete set of officers will be elected and five delegates and five alternates to the Fourth Annual Convention of the National League, which will be


STREET LINE
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17
MAIN ISLE
18 19 20 21 22 23 24 25 26 27
28 29 30 31 32 33 34 35 36 37
ISLE
MAIN ISLE
38 39 40 41 42 43 44 45 46 47
DOOR
CORRIDOR
CONVENTION AUDITORIUM
SEATING CAPACITY 1500
STAIRWAY
ELEVATORS
42 Ft x 66 Ft TO BE DIVIDED INTO PROJECTION ROOMS

FLOOR PLAN OF EXPOSITION HALL AT THE SAN FRANCISCO CONVENTION.

Diagram shows excellent arrangement of booths. Unusual number of entrances and large projection rooms a feature.

The coming National Convention and Exposition of the Motion Picture Exhibitors League will be held in the new Civic Auditorium. This building forms part of the San Francisco Civic Center. It is a permanent building of steel and granite, four stories and basement. The building covers an entire square city block. The main auditorium in which the grand ball will be held is 190 feet square and when arranged with seats, together with the balcony, seats eleven thousand people. There are twenty-one other convention chambers in this great building. The Motion Picture Convention chamber adjoins the main auditorium and has a seating capacity of twelve hundred.

There are also plenty of committee and press rooms. Large, beautifully furnished ladies' parlors are another feature.

The Exposition of the Motion Picture Arts will be held in a salon the same size as the convention hall. In addition to the forty-seven large booths conveniently arranged and made very accessible by numerous isles, there will be two or more large projection rooms. These projection rooms will be equipped with the latest type machines, motors, screens, chairs and all appliances and will offer excellent facilities for the display of equipment and pictures.

held in San Francisco, Cal., July 6th. We feel it useless to urge the necessity of your attendance for you know as well as we the value of organization and only wish to call your attention to the fact that your State branch saved you once and the parent body through its able president and associates saved the exhibitors of the United States many thousands of dollars in special tax last fall. We simply ask that whether or not you are a member so long as you are an exhibitor, lay aside the cares of business, come to Lexington on the above dates and afford us the pleasure of entertaining you.

The attention of manufacturers is called to the excellent facilities for exhibiting their pictures and accessories afforded at this convention. Space has been provided in the hotel ball room for that purpose. Those unable to attend may have souvenirs and circulars distributed by forwarding the same to the convention committee.

For An Open Sunday.

A Big Meeting on Jersey City Heights Makes a Demonstration Against Sabbatarianism.

THE Peter Carl Association, composed of residents of Jersey City Heights, recently issued a call for a mass meeting to ascertain the local sentiment on the question of opening the motion picture theaters on Sunday. The mass meeting took place on Thursday, April 8, at Schindler's Hall, corner of Central avenue and Charles street, Jersey City Heights.

There was a very large attendance, the hall being found entirely inadequate to accommodate the crowds that had come to attend the meeting. The meeting was called to order and presided over by Frederick A. Henke, who explained briefly what the object of the meeting was and extended an invitation to all persons who wished to be heard upon either side of the question. The first speaker was one of the city officials, Commissioner Byrne. Mr. Byrne said he could not see any possible harm in opening the motion picture houses on Sunday. He thought that Jersey City Heights was being discriminated against, as the motion picture houses were allowed to open in other parts of Hudson County. The effect of this course he said was to drive the people to New York and spend their money there. Mr. Byrne was followed by W. Stephen Bush, of The Moving Picture World, whom the exhibitors had invited to attend the meeting and speak on their behalf. Mr. Bush said that the Sabbath was made for man. The notion that man was made for the Sabbath was the old notion of the Pharisees, who were the prototypes of the Sabbatarian fanatics of today. He quoted the late Mayor Gaynor's language to the effect that the "still Sabbath" was not known in the history of Christendom until the coming of the Puritans. Even at this day the British Isles alone in all Christendom persisted in observing and forcing upon others the old Pharisaical Sunday. The speaker then dwelt on the value and importance of the screen as an educator and he contended that the open motion picture theater on Sunday would be of value to the community at large because it occupied the people's minds in a wholesome fashion and would keep them from doing things that might be a good deal worse than going to a motion picture theater. He spoke of the open theaters in New York City, in Newark, in Atlantic City, and in other parts of New York and New Jersey, and asked whether any one was prepared to say that the public had suffered in any way through the Sunday opening in these localities. Rev. Dr. Parker, an elderly preacher, warmly opposed the Sunday opening. He said he understood from creditable sources that a great film trust was behind this movement for an open Sunday. He was asked by Mr. Bush to be specific and state his information openly. The reverend gentleman declined to do this, but repeated that it "had been credibly reported to him that such was the case." He then launched forth into a fierce denunciation of Sunday baseball and Sunday motion picture shows and prophesied that the "Church of Christ," which he claimed to represent, authoritatively would sweep the motion picture on to its final destruction if impious hands were laid on the Sabbath.

Ex-Assemblyman Joseph Carroll spoke in favor of a modern and liberal Sunday, giving his reasons therefor at some length. The meeting adjourned without passing any resolution or taking any action, but it was apparent that the great majority of those present were in favor of opening the motion picture houses for at least a few hours on Sundays.

A Farnum is building a picture theater at Alici, Minn., which is a suburb of Hibbing. Another theater of the same kind is being erected at Carson Lake, Minn. This latter mentioned house will seat 250, and ought to be a paying proposition as Carson Lake is a mining location.

NATIONAL CENSORS DEFINE POSITION.

The attitude of the National Board of Censorship toward D. W. Griffith's "The Birth of a Nation" is expressed in a statement signed W. D. McGuire, Jr., executive secretary. On January 20th the picture was viewed and passed by a section of the censoring committee; but later, at the request of Frederick C. Howe, chairman of the board, the film was shown before the general committee. Several suggested alterations were acted upon by the producers. Again the picture was reviewed by the general committee, two additional modifications were requested and these having been made the picture was passed.

The statement declares that whether a play is historically accurate or not does not concern the National Board, for it is stated in the printed standards that "the National Board does not regard itself as a censor of accuracy, unless the inaccuracy in question is of the kind that will result in some concrete disaster to the person whom the inaccuracy misleads." As an illustration of this, the board would not approve a film conveying under the guise of scientific truth the idea that tuberculosis can be cured by means of patent medicines.

It is further claimed that a board of censorship for motion pictures or dramatic productions should confine itself entirely to the consideration as to whether a given production is objectionable from a standpoint of public morals. If it can pass this test, it should be permitted. If not, it should be stopped. Public authorities have no more right to interfere with the production of a play or motion picture which emphasizes the southern point of view of our great conflict and the subsequent period of reconstruction than that of a play which lays emphasis upon the northern point of view.

NEIGHBORHOOD HOUSES ORGANIZE.

An organization of the neighborhood moving picture houses has been perfected in the city of Denver, for the special purpose of protection to the small exhibitors, about thirty-five houses having joined the organization, viz; The Denver Motion Picture Exhibitors' League. George A. Killam, of the York Theater, located on Capitol Hill, surrounded by the most exclusive residences, was elected president and Mr. J. R. Claypool, of the Ozz Theater, was elected secretary and treasurer.

One of the prime objects of the organization is the use of "features" by the small houses without having to pay for "regular service" at the same time. The neighborhood exhibitor, feeling that his people, as well as the down town patrons, are entitled to the best pictures in the market, and to secure features from companies not having offices or representatives in Denver, as well as those now represented in the city. Efforts of the organization has recently secured the passage of a new city ordinance adjusting the license tax according to the seating capacity, which is the only fair and equitable tax.

IMPORTANT CONVENTION NOTICE.

All communications regarding the National Convention should be addressed to the convention committee, 306 Mechanic Bank Building, San Francisco, Cal.

The committee will gladly supply you with full information regarding railroad rates and routes, stopover privileges and things worth seeing enroute.

Hotel accommodations will be reserved. Information or assistance of any nature whatsoever gladly given.

M. E. CORY IN TOWN.

M. E. Cory, chairman of the Exhibitors' League Convention Committee, who is working up a little interest in New York in the big meeting at San Francisco in July, reports that the first contract for space at the moving picture men's exhibition has been signed by Joe Brandt for the Universal. Harry Reichenback, acting for the Metro Films Corporation, has captured the first two tickets on the big special train which is to go through solid from New York to San Francisco. The Metro has also taken space on the exhibition floor.

CANADIAN FILM EXCHANGE BURNED.

The Canadian Universal Film Company's establishment at Toronto, Canada, was destroyed by fire on Sunday, April 11. Manager Hague says that the loss is about $75,000. The fire is thought to have been of incendiary origin. A new stock of pictures has been secured and business continued as usual.

CHICAGO LETTER

BY JAS. S. McQUADE

Stage Versus Photodramatic Production.

WILLIAM A. BRADY'S big spectacle, "Life," is running at the Auditorium just now. Percy Hammond, the able dramatic critic of the Chicago Tribune, in one of his recent Sunday articles, contrasts the imposing stage settings of this production with the exteriors of moving pictures, and also certain stage incidents with what they would be as registered by the camera. Mr. Hammond writes in part:

Mr. Brady is an acknowl .ged master of the knack of scenic melodrama, and the effects he gets with mechanism, lights and canvas are the best, not excepting those of Drury Lane.

Their day is about past, however, and Mr. Brady himself contributes evidence of th r waning in "Life" his current spectac e at th- Auditorium. No matter how shrewd a producer may be in his counterfeit of outdoor scenes, he cannot cope with the cinema. His exteriors are palpably spurious having a minimum of resemblance to the objects they seek to represent. His rivers, his trees, his skies, are mere daubed wood and cloth. In "Life" Mr. Brady accentuates these shortcomings of the spectacular .cene painter by placing in juxtaposition with them actual things duplicated by the camera. TLere is a boat race in "Life" with many of the animated preliminaries reproduced via he film Following this the curtain ascends on the scene mechanics' idea of an observation train. It is crowded with spectators and it moves, but it is no more like an observation train than "Life" is like life. Subsequent episodes, the actual boat race, and later, the automobile chase, are pictures much more plausible—the best, in fact, that I have ever seen in a theater. But they do not rank with the cinema in the production of illusions.

Mayor Harrison Sued for Theater License.

In several preceding issues reference was made to the contention existing between the Hyde Park Presbyterian Church trustees and the owners of the Harper theater, nearby, at Fifty-third street and Harper avenue.

The owner failed to obtain the consent of the trustees to the operation of a moving picture show in this theater, after making the concession that the films could be censored by the trustees; so a petition has been filed in the Circuit Court, directed against Mayor Carter H. Harrison and City Clerk Connery. The petition alleges that these officials have refused to grant a license to the treater on the ground that it is within 200 feet of the church, and thus, in violation of the ordinance, forbidding the operation of a theater within that limit. The petition recites that the main entrance of the church is more than 300 feet from the front entrance of the theater and further, that the ordinance forbidding a theater within 200 feet of a church is unconstitutional and invalid.

The partition asserts that 700 residents of Hyde Park have signed a petition that the license be granted.

The fact that the petition has been filed shows that A. E. Martin, present owner of the Harper, has decided not to accept the offer of a negro congregation anxious to obtain a lease of the theater. It also shows that the trustees of the Hyde Park Presbyterian Church have refused to budge from their original position; namely, that the theater must not be opened.

Story of Chicago's Plan in Moving Pictures.

At my request Walter D. Moody, managing director of the Chicago Plan Commission, has kindly written an explanatory story of the work of the Commission in connection with the production of "A Tale of One City."

"The production of a city planning subject in motion pictures has attracted widespread attention," writes Mr. Moody. "The idea grew out of the educational work of the Chicago Plan Commission. When it was first announced that motion pictures were to be used to advance the idea of the Plan of Chicago, there were few who understood how this subject could find comprehensive and intelligent expression in film form.

"Since the opening night of 'A Tale of One City' at the Majestic theater, the Plan Commission has been flooded with inquiries concerning the films, and is the recipient of many congratulatory letters from celebrated architects, lawyers, municipal administrators, merchants, clergymen, real estate dealers, school authorities, park officials and other community leaders. All agree that the idea is unique, extremely valuable, and that the film production is exceedingly interesting and highly instructive.

"The Chicago Plan Commission has attracted world-wide attention in its promotion and development of the plan of Chicago. This is the most comprehensive city plan ever created for the orderly development of a city, with the possible exception of the great Haussmann plan for Paris, which, when realized, made the French capital the most attractive and convenient large city in the world.

"The great issue confronting American cities is how to make their expanding growth conform to orderly development, in accordance with a scientific plan. One hundred and eighty-three cities in the United States are now engaged in city planning. The eyes of the world are focused on Chicago as the world's arena of startling and effective city planning effort. The proposals in the plan of Chicago for street, park, waterfront and transportation improvements are gigantic and dramatic, to say the least.

"Early in its work the Plan Commission prepared a textbook on right citizenship and city planning. This was at once adopted by the Chicago Board of Education as a part of the school curriculum for the Eighth Grade course. This is the first instance of a school board in America departing from traditional precedent to admit the study of a textbook on such a subject. Forty-five thousand copies have been printed and distributed to the school children of the world's fourth city. This textbook, entitled 'Wacker's Manual of the Plan of Chicago,' in honor of the distinguished chairman of the Commission, Charles H. Wacker, and written by me, has attracted widespread attention in Europe, and has been reviewed in the leading educational journals of Paris and Berlin.

"Thirty-six cities in 13 foreign countries have directly inquired from the Chicago Plan Commission how its work was being conducted, and have asked for copies of its literature. One hundred and ten cities in America have asked the Commission for advice and asistance, and to supplement this wide appeal, as well as to further the unique educational propaganda of the Commission at home, 'A Tale of One City' has been produced.

"The lecturers of the Commission have delivered in Chicago more than 300 stereopticon lectures, speaking directly to 100,000 people. Requests for these lectures, which contain remarkable scenes from 24 countries of the world, have been made to the Commission by cities everywhere throughout the United States. It is not difficult to imagine that since the subject of the great Chicago Plan has been put up in film form that 'A Tale of One City' will be in demand everywhere. This is already indicated in the large number of bookings received and daily being received by the Educational Films Association which, under the direction of the Chicago Plan Commission, produced 'A Tale of One City.'"

Chicago Film Brevities.

The premier presentation of "The Lady of the Snows" at the Keystone theater, on Sheridan Road, April 6th, was a great success. Mrs. Carter Harrison, with a large party of dinner guests and many other fashionables, attended the evening exhibition at 8:30 o'clock. It may be mentioned again that Mrs. Harrison is the author of the book and the scenario of that title. Everyone present was much pleased with the visualization of the story.

* * *

Mandamus proceedings against Major Funkhouser and the city are threatened in the immediate future by the promoters of "Twilight Sleep," unless permission is granted to exhibit that subject. Herman Frank, a lawyer, after seeing the picture, stated that there is nothing in the film either "immoral, obscene, or likely to disturb the public peace," and announced that he would immediately begin work on the petition for a writ of mandamus, which he will present in court in a few days. He contends that Major Funkhouser cannot withhold legally a permit for the exhibition of the film. Major Funkhouser has decide dto take another view of the film.

* * *

Jones, Linick & Schaefer, of this city, have announced that they will build a new moving picture theater, in the near future, on State street, between Jackson and Van Buren. The new house will have 100 feet frontage on State and will be named the Strand. Mr. Jones believes that the Strand will be one of the most modernly constructed and appointed moving picture theaters in the country. There will be a mezzanine floor and a balcony, and the entire seating capacity will be 2,500. It is expected that work will be begun in about two or three months. It is estimated that the Strand will cost about $600,000.

* * *

The Rex theater, Milwaukee, suffered from a panic on Saturday evening, April 10, and many women and children narrowly escaped serious injuries. The burning of a film in the operator's room was the cause.

The opening of the Fine Arts theater Saturday, April 10, under the management of Alfred Hamburger, with "The Avenging Conscience" as the screen attraction, was a most successful event. The daily papers gave liberal praise to the presentation and all pronounced this fine film subject one of the best yet viewed.

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This week's attractions at the Ziegfeld are "Snobs" and "The Bottle Magic."

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"The Eternal City" is drawing record-breaking crowds to the Studebaker. Continuous exhibitions are given from 11:00 a. m. until 11:00 p. m.

* * *

B. Herman Ridder, editor of the New York Staats-Zeitung, will deliver lectures at Orchestra Hall Wednesday and Friday evenings, April 14 and 16, in conjunction with the official German war films. Mr. Ridder will lecture on the German side of the war, speaking in English. The moving pictures used by him in his lectures were taken with the permission of the general German staff and bear the official stamp of the German war minister.

* * *

Sam Warner was in the city a few days last week on business and in seeing his numerous friends. He had also time to pay a pleasant call at this office, where all the staff were pleased to see him.

* * *

H. T. Edwards, owner of the Picture Theater Equipment Co., New York City, found time to call and say "Howd'y" during his short stay in the city. Mr. Edwards left for New York on the 20th Century, Tuesday.

Walker Whiteside in "The Melting Pot"

WALKER WHITESIDE, who has joined the forces of John Cort in the making of feature photoplays, told a representative of the Moving Picture World this week why he chose Israel Zangwill's great drama, "The Melting Pot," as the vehicle of his first venture into the motion picture field. Mr. Whiteside is finishing "The Melting Pot" at a studio in Bayonne for the Cort Film Corporation as the first of several pictures which he will make under the management of Mr. Cort, and his picture will stand as the initial feature production.

Walker Whiteside.

"We have chosen 'The Melting Pot,'" said Mr. Whiteside, "because we consider it the greatest story with a purpose which could be put on right at this time when the silent struggle, which has been going on for years underneath the surface of human government and business, has burst forth into the abnormal war waged in Europe at the present time.

"'The Melting Pot' is not being put on as a blow at any institution. It has been taken from the play of Mr. Zangwill and picturized for the motion pictures 'with malice toward none and charity for all.' If it shows the baser passions of hate and oppression as contrasted with the loftier ones of love and compassion, it is not the fault of anything but the facts set forth with all the dramatic power of a master. When it shows the unfair power of one monarch over more than half the area of Europe, nothing but the truth is heard.

"And, finally, when the analysis is complete, we find America and Americanism leveling all race hatred and prejudices and putting out a protecting wing which brings, even to the Jew, the persecuted of the ages, the triumph of peace, contentment and happiness.

"There can be no greater story brought to the American public, as constituted today, than the story of a flight from oppression and a struggle for existence in the land of liberty. That has been the history of the United States from the hour the first settler landed on these shores. It has been the life history of almost every individual who has voyaged to these shores since then.

"If 'The Melting Pot' carries no other lesson, it ought to make every man, woman and child rejoice in the right to live and work in America."

Albert Capellani.

The Man Who Made "Les Miserables" Joins World Film Staff of Directors.

ALBERT CAPELLANI, the famous French director, is the latest addition to the staff of the World Film directors. His reputation has preceded him to this country, he being best known in America because of his masterful production of "Les Miserables," which justly created a furore throughout the entire world. Abroad he is considered an authority, and is affectionately called the "Father of Artistry in Filmdom," for he was one of the first to utilize the services of famous dramatic artists in picturizations of great plays. Much of the general excellence of pictures may be directly traced to Mr. Cappellani and his advanced ideas regarding the possibilities of the photoplay.

Albert Capellani.

Mr. Capellani was born and raised in Paris. His picture experience covers twelve years, that time being spent with but two companies. For five years he was director with Pathe Freres, and for seven years he was managing director and producer with La Societe de Auteurs et Geuns de Lettres (S. C. A. G. L.). With both concerns he was a pioneer in making better and more artistic pictures, and their loss is America's gain, for Mr. Capellani will surely be a brilliant acquisition to both the World Film and American picturedom in general.

When Mr. Capellani first became interested in the making of pictures, there was hardly such a thing as a coherent picture play. The work was practically confined to scenics, chases, and the showing of motion. There were a few alleged comedies and a pitifully few dramatic stories used in pictures, but they were very crude. Even so, they claimed Mr. Capellani's attention, and he soon conceived something a little better than had ever been presented on the screen. He applied his ideas, and his results justified his experiments. From that time on he has been a pioneer in ideas, all tending toward the betterment of pictures and the utilization of the best possible plays and talent.

For the past few years Mr. Capellani has devoted himself exclusively to the production of big plays in which the foremost artists of Europe were engaged. He personally invaded the sacred precincts of the foremost theaters of the continent and succeeded in persuading the famous artists to appear on the screen. At first his task was difficult, but now it is considered an honor to be in the cast of a Capellani production.

Mr. Capellani has scored tremendous successes with his picturized versions of the stories of Victor Hugo, Zola and Alphonse Daudet. He is a thorough student of the French classics in literature, as well as a practical picture producer; therefore his finished efforts are exceptional in their completeness of detail. He has several important productions scheduled with the World Film Corporation, and much may be expected from Mr. Capellani. Fortunately, he will not be handicapped in the matter of language, for he speaks English fluently.

Doings at Los Angeles.

WILLIAM V. RANOUS, who was one of the first Vitagraph directors, died at his home in Santa Monica this week. He leaves a widow who has started east to her old home. Mr. Ranous was directing for the Western Vitagraph when suddenly stricken one evening. Deceased was one of the veterans of the moving picture business and his death comes as a surprise to his many friends in the industry.

* * *

Will E. Ellis, who for some time was connected with the Mutual scenario bureau, and who was well known among writers, died at his Los Angeles home last week, leaving a widow and one child. He had many friends at the studio who are mourning his sudden demise.

* * *

Herbert Rawlinson, toastmaster last Wednesday night at the club, introduced "a man who is soon to become a groom." The man got up and said a few words and we recognized Allan Dwan, who is to be wedded to Miss Pauline Bush, formerly his leading lady at the Universal. Everyone wished the F. P. director the best in the world, and here is another wish for eternal happiness.

* * *

Mabel Van Buren, who was with Lasky for some time, has joined the Eclair Features Ideal firm and is being featured in "Stepping Westward," with George Larkin playing opposite. Carl M. LeViness is directing the production.

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Here it is again. The greatest of the great, "The Clansman" finishes with packed houses on its ninth week, to make way for the smaller houses.

* * *

Miss Neva Gerber, who has been seen with Carlyle Blackwell in many good films is a new member of the Flying "A" firm, and is appearing in Beauty films under the direction of Frank A. Cooley.

* * *

Henry Otto went for a 20-mile horseback trip to the Santa Ynez river to film salmon leaping the falls to get to their spawning places up the stream. The pictures are for a story that he is doing. The trip took many hours, and included a climb over a 3,000-foot range of mountains.

* * *

Tom Mix is doing a few one reelers, his first being "With the Aid of the Law," and is a moonshine drama, without the moonshine. That is, the actual still is not brought into the story as so many others do. Tom is busy with his bunch of western boys and is doing some great stuff.

* * *

Since the opening of automobile and wagon routes to the deserts and mountains, many companies have taken advantage of the weather and made long trips to secure different settings for many pictures. The local field of settings is rather deserted for this reason. R. S. Sturgeon and his feature Vitaplayers are up at Santa Barbara doing scenes for "The Lorelei Madonna," a three reeler he is doing while preparing two big six pictures. The cast is a specially selected one, no well known Vitagraph actors being featured.

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Henry McRae and his Bisonites have come back from a week's stay in the Sequoia forests near Sanger, Cal. They did many scenes for "In the Wake of the Deluge."

* * *

Allen Curtis and his Joksters have returned from San Diego where they spent eight days in getting scenes for "My Lady Baffles and Detective Duck." They shot a lot of scenes in and around the expo grounds.

* * *

Ulysses Davis and a company of 10 Vitagraphers, men only, have come from Randsburg where they did some big scenes for a current picture. The boys went by automobile and report an interesting trip.

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Otis Turner and his Black Boxers have been away two weeks taking scenes for the black box story with Herbert Rawlinson and Anna Little. They were up in the desert near Oxnard. Burton King also was there doing scenes for "Under the Crescent," the oriental picture which features Princess Ibrahim Hassan.

* * *

Many players are hunting beach locations and shore island settings for their summer water stories. The surf is cool and inviting and the tired and dusty screener can swim to his heart's delight at the beaches.

Syd Chaplin and his Keystoners are back from a little ascension to Mount Baldy where they did a week's work in the snow. Charlie Avery did the directing of the company of ten. Here is the contrast of locations in this part of the country. Some shoot snow, others do mountain stuff, while water scenes are done, and on the side they do most everything from big city, desert, foreign, down to the lowliest interior. Great, yes!

* * *

Max Figman and Lois Meredith are being featured in a coming Rolfe production, "My Best Girl," which is under the direction of Edwin Carew. It is a five reeler and ought to be a wonderful picture. Jack Noble is doing "Fighting Bob" with Orrin Johnson and Olive Wyndham. The Rolfe plant is now being renovated and remodeled since the Fiction Pictures has removed to its new studio in Hollywood.

* * *

The entire criminal court room in the city was duplicated by picture on the whole stage at the Features Ideal studio this week for the court room scenes of "The Man and the Law" being put on by Frank Beal, with Norbert Miles, Harry Schenck, Edna Payne and Henry Stanley. Every detail was brought out in the picture and the setting took up the entire stage.

* * *

The Mutual now has quite a kid company which includes Paul Willis, Mildred Harris, Bobby Feuherer, Little Olive Johnson, Billy Jacobs sometimes, and many other youngsters.

* * *

Helen Holmes and J. P. McGowan, the director of the hazardous "Hazards" series, which is being continued indefinitely, are doing a wire tapping stunt this week in which the real thing is used. The company is now made up of real railroaders who have been made into actors by the veteran director. By the way, the intrepid director is practically recovered from his terrible fall of some months ago and is now walking about as usual. He will again don make up and appear as the heavy in coming pictures.

* * *

Gene Gauntier and her director-lead are at work this week on the first picture since their arrival at Universal City. It is "Hearts in Exile" and was written by Miss Gauntier, which is a story of the great northwest.

* * *

At last Ince's "The Sign of the Rose" is to be put on in grand style at Clune's Auditorium under the supervision of Lloyd Brown, manager of the mammoth film theater. The first night run is being anticipated by thousands of film fans and it will be given a great run here. George Beban and players are all ready to appear in real life during the last scenes of the great play.

* * *

The Board of Control of the Photoplay Authors' League, represented by Frank E. Woods, chairman, appointed a committee composed of Wallace Clifton, chairman; Mary H. O'Connor and Clifford Howard, to meet and select candidates for offices for the coming year, the election to be held on the 10th of the month, the date of the annual meeting. The ballot follows:

For President—Frank E. Woods, F. J. Grandon.

For Vice-President—Russel E. Smith, Wallace Clifton.

For Secretary—Hettie Gray Baker, Theodosia Harris.

For Treasurer—Richard Willis, Verdon Bashore.

For Second Vice-President—Epes Winthrop Sargent, Richard Harding Davis.

For Third Vice-President—William Lord Wright, Mark Swan.

For 3 Members Board of Control—Clifford Howard, D. W. Griffith, Will M. Ritchey, Arthur Mackley, Mary H. O'Connor, William E. Wing.

The league's many members are sending in their votes and the result will be known in a week. The league is progressing rapidly, new members being enrolled every week, and the organization is becoming one of the strongest in its field.

* * *

Robert Grey, who is now with the Keystone company, suffered a painful injury in an automobile crash a few days ago in this city. He is in a serious condition at the Pacific hospital.

* * *

William D. Taylor, while waiting to start his next picture with Carlyle Blackwell, is producing "Damon and Pythias" at a local theater for the "Knights," and is making good, too, and it is some time since he had been behind the scenes instead of under the diffusers.

CLARK IRVINE.

Studios and Studio Organization

A Live Topic Intelligently Discussed by a Practical Architect.

THE "made in America" animated picture in the interest of its stories, quality of its technique and photography as well as in its dramatic, pictorial and comic cohesion, is fast taking its place in the front ranks of the motion picture industry, and the present war has nothing to do with its ascendency, so Edward Barnard Kinsila, a technical expert with an extended experience in Europe, declares authoritatively.

Mr. Kinsila was one of the first Americans interested in films, to build studios abroad and is the designer and builder of the newer form of daylight studios in America. He built the Peerless studio at Fort Lee, N. J., probably one of the largest and most efficient studios in America to-day.

Mr. Kinsila has specialized in studio construction and equipment, and his views and reflections illuminate angles of the art and industry heretofore not generally discussed or understood. In a chat with a representative of The Moving Picture World, Mr. Kinsila said:

"After I had completed the Nollendorf Theater in Berlin, Germany, I was besieged with inquiries covering the whole field of the motion picture industry. Accompanying the inquiries were several commissions for studio construction. Before undertaking the erection of a studio I thought it wise to thoroughly inform myself about their requirements. With that thought in view I visited all the prominent studios in Europe, and carefully studied their equipment and arrangement. A personal acquaintance with Bacon Facine, director general of the Cines, and Mons. Gaumont, proved of valuable assistance.

"The finest studio I saw at that time in Europe was built by an American, Joseph Minchen, near Paris. I had given Minchen his first ideas of the business and naturally rejoiced over his accomplishment. This studio contained every facility known at that time for making pictures and was a fine tribute to the American painstaking mind of the builder. My visit to this remarkable studio impressed me more fully with the possibilities of proper studio construction in America. In any event. I firmly resolved to absorb all the ideas obtainable for future use in my native land.

"No architect not a specialist may hope to build well a successful and thoroughly equipped daylight studio. He must know accurately what is required and its proper disposition to secure the greatest efficiency.

"The very location of the studio is important. It must be convenient and command the best light, its placement according to the points of the compass, so that it may get the full light the greatest number of working hours, and the angle of its exposed glass roof must be such as to receive the actinic rays direct, and not obliquely, in the winter months, when light is most needed. Provision must be made for uninterrupted lateral light, and the construction must be skeleton to obviate possible shadows. The texture of the glass itself is of vital importance. Ordinary commercial glass of arsenic or manganate composition eats up the light rays that are needed. Then there is the efficient disposition of the various auxiliary departments. Mistakes in these important details mean added expense and poor results.

"The popularity of American pictures at that time was just beginning in Europe. They were mainly comic or sensational and were used to fill out the lengthy feature programs, that are just now entering into popularity in this country. The American photography was generally bad, the acting and stage direction deplorably inefficient in detail. Actors appeared in plays obviously of early periods in modern clothes. Young actors played old or character parts in wigs, crimp beards and highly exaggerated make-ups. Youthful girls were portrayed by matronly looking women. Austrian soldiers in these American made films appeared dressed in British uniforms and vice versa. The roles of household and personal servants were played by men and women ludicrously ignorant of the duties of the characters. Liveried footmen, for instance, at the entrance doors of private houses, serenely neglected to relieve visitors of their hand luggage or failed to tuck in departing women with carriage robes. Sartorial faux pas occurred ad nauseum. At formal evening parties gentlemen present wore informal dinner jackets and black ties, and the ladies present never smiled or betrayed their censure.

"But these faults are rapidly being corrected. The picture business is making giant strides in America, as evidenced by the stupendous production of "The Birth of a Nation," done by a master mind regardless of expense. Competition and combination are as usual accomplishing big things. The enormous profits may have induced adventuresome imitators to embark into a business that they do not understand, but the result is inevitable. Firms may spring up over night, but there always remains the survival of the fittest.

"Future producers must not only produce but control their output. Success will come only to those who give the most for the least cost. The market to-day is glutted with picturized versions of stage successes at exorbitant royalties, with titles played by the original stars, also at high figures, who more often signally fail than otherwise.

"Some of these plays deal with sex problems unfitted for the screen. The masses who patronize the picture theaters may not be more moral than their neighbors, but they certainly are more prudish and rarely interested in the scenes of an adventuress. This is especially true in the smaller towns that form the back bone of the earning power of the pictures.

"But regardless of the type of play, the manner of its production must be considered. Picture makers in America have discovered the superiority of daylight photography, and in consequence, nearly all the large companies are taking their important scenes on large open platforms near Los Angeles, California. In the east open platforms are only possible a few weeks in the year, and a proper glass enclosure is imperative.

"These enclosed studios should contain all the up-to-date devices for picture taking; spacious water tanks equipped with special wave making machinery, where perfect pictures may be taken beneath a raging sea surface as actual sea incidents; and revolving cycloramic platforms for miniature photography from perfect working models. It is a useless expenditure of money to photograph train wrecks and large catastrophes from real life. This may be much better done with working models and close-ups. I was present at the taking of the scene in "Quo Vadis" of the lions devouring the Christians, and held one of these ferocious looking lions in my arms. It was only a playful little cub that the close up had converted into a veritable man eater.

"With large efficient studios, better organization must follow, meaning a material decrease in the cost of production. The monthly savings produced by perfect organization would amount to thousands of dollars, not hundreds. Many faults contribute to this great waste of money. The wide authority given directors is the principal one. Just think of a theatrical stage producer, whose position is equivalent to that of a picture director, being given carte blanche to produce a play. Still this is what is given the picture director. He often chooses the scenario, usually selects the cast, always dictates what the scenery, properties and the costumes will be, besides perfecting the scenario and producing all the effects in the play.

"Each concern should have a capable business manager, who would supervise the entire business. Then should come the heads of departments, each vested with complete authority. First should be the chief scenario editor, a competent literary man with dramatic ability. The employment of women for this important work is all wrong. Women being of negative composition rather than positive, lack virility and rarely comprehend the man's point of view. They nearly always miss the ever important psychological phase of the subject.

"Next comes the technical director, educated and artistic, who will supervise the entire preparation of the scenery, properties, costumes and locales. He should have a draftsman to design his sceneries and properties, and an artistic assistant to aid in the selection of costumes and sites for exterior views.

"After a conference of the heads of the departments, the cast director, a cold theatrical man accustomed to engaging actors, should select the cast, individual members of which the director may be privileged to reject as unsuited. Such an arrangement would soon eliminate the curse of favorites.

"By such organization it should be possible to clearly fix the time for the making of each scene and thus avoid scores of actors waiting about for hours, and often days, already made up. Under existing conditions, such results are impossible. I have seen the scene set and everything in apparent readiness, when the director would suddenly discover the absence of a necessary red rose. He then immediately roared: "Where in H—— is that red rose?" and ultimately the scene was delayed hours while some one traveled to the city florist and returned with the missing rose.

"Types too, rather than stage actors, are required for motion pictures. Ordinarily, the good stage actor is an utter failure on the screen. The successful picture stars begin with no set notions about acting, and are easily taught

to be natural. This can be just as easily done with a perfect type. If the heads of departments have fully familiarized themselves with the complete scenario, the necessary types are not difficult to procure.

"If this be all properly attended to, and each head of a department held accountable for the work of his department, the scenes should all be ready on schedule time with nothing to interfere except possible light conditions. The director is then free to invent and determine the necessary "business" to embellish the play, memorizing with the aid of his assistant's notes, the minor, yet important details covering all the logical incidents of each scene, so that when presented in its entirety it has logical continuity. He may never assume to insult the intelligence of his audience by taking false liberties. The public are becoming more critical each day and their criticism is potent.

"Each studio should also have a competent chief camera man who sole duty would be to look after the setting and focusing of every camera. The cranking is mechanical, and can be with a little practice, done by a boy after the camera is set. Qualified camera men only, however, should go out for exteriors, because of the artistic composition and other photographic requisites.

"Incidentally the players should all be informed of the necessity of slow and deliberate action. The closer to the camera the slower the action. The human mind is only capable of appreciating one action at a time, and only the action made slowly registers.

"More skill is necessary in the camera work than is commonly given that component. All interior scenes, where possible, should first be shown in panorama, to give the public a clearer appreciation of the entire scene.

"Where players leave one room to enter another, two cameras should be used so as to preserve facial expressions and actions. For the same reason, a second camera should be used in making a close-up, unless the European method of a worm-screw swinging platform be used.

"To-day is the day of good features, and the makers are fast appreciating that good films in all the essentials I have indicated spell success. The future of the picture business was never so promising as it is to-day."

Miss Fania Marinoff

FRESH from her triumphs in recent Broadway successes, Miss Fania Marinoff has been engaged by the Kalem Company to enact the leading role in a forthcoming three-act Broadway Favorites feature.

As an artiste, Miss Marinoff bears an exceedingly enviable reputation. The marked ability she has shown in portraying emotional roles has made her a prime favorite with theatergoers. According to Kalem, the character Miss Marinoff is to portray in the Broadway Favorites production is admirably suited to her peculiar talents.

Fania Marinoff.

Miss Marinoff's record of achievements is a notable one. The latest of the Broadway Favorites stars has appeared in such productions as "The House Next Door," which was staged at the Gaiety Theater; "Romance of the Underworld," which had a successful run at the Fifth Avenue Theater; "Consequences," produced at the Comedy Theater, and more recently "A Thousand Years Ago," which finished a successful engagement at the Shubert Theater.

The title of the three-act Broadway Favorites production in which Miss Marinoff will be featured will be divulged at an early date. The star will work under the direction of Kenean Buel. Miss Marinoff is now on her way to the Kalem studios at Jacksonville, Fla.

Joseph A. De Pesa

TO STATE that an individual is one of the most capable publicity men in the New England States is conceding a great deal. However, this statement is none too broad when the press agenting abilities of Joseph A. Di Pesa, the publicity director of the New England branch of the Universal Film Exchange are to be discussed. "Joe," as he is familiarly known to his newspaper and moving picture associates, has always kept the name of any enterprise, which he has handled, well in the foreground.

Mr. Di Pesa was born and bred in the North End of Boston. He began his newspaper career in 1898, when he joined the city staff of the Boston Traveller, after graduating from the Boston English High School. When Hearst established the Boston American in 1904, Mr. Di Pesa became a member of its staff. He remained there for a few years and again returned to the Traveller, resigning in 1911, when he assumed the duties of press representative of the Plymouth Theater, Boston, which, at that time, was a Liebler playhouse. For a year prior to this "Joe" was the personal press representative of Florencio Constantino, the famed Spanish grand opera tenor.

Joseph A. Di Pesa.

His abilities as a publicity man have been well demonstrated since that time. Almost every day one will read some interesting story in the Boston newspapers concerning the Plymouth Theater. They are not of the ordinary press agent "faked" type, but are real news stories such as any live publication always welcomes.

When Gordon's Olympia Theater and the Scollay Square Olympia Theater, two of Boston's most up-to-date photoplay houses, were opened, the advance matter was handled by Mr. Di Pesa in a most creditable manner.

The greatest publicity campaign ever conducted in the interests of a social event in New England was handled by Mr. Di Pesa when he acted as press representative for the second annual ball of the Massachusetts Motion Picture Exhibitors' League, which was run in the Boston Arena, last December. This affair was universally acknowledged to be the greatest social affair in the history of Boston. In three weeks "Joe" secured over seventy-five columns of newspaper space, exclusive of the paid advertising.

It was not an easy task to secure such an amount of space from the Boston editors. When Mr. Di Pesa first informed them that a large number of screen artists would appear and that Mary Pickford would lead the grand march with Governor David I. Walsh, he was ridiculed. His persistence, however, proved a winner and when these newspaper men learned that some of the country's most famed film stars were at this affair, they not only sent their staff reporters to cover the ball but assigned many of their best writers to interview the stars for Sunday stories.

"Joe's" only regret is that he was unable to attend this event, which he handled so well. On the day that it was held he was stricken suddenly ill and confined to his bed for two weeks.

Mr. Di Pesa has now been engaged by Manager J. A. Eslow of the New England Universal Film Exchange to act as the publicity director for his office and if past accomplishments are to be taken as a giude, it is safe to say that the time is not far distant when Universal productions will be well known to every New England desident.

VIRGINIA PEARSON IN PHOTOPLAYS.

Miss Virginia Pearson, well known for her excellent work in several Broadway productions in recent seasons, has returned to her first love, and yesterday became a member of the Vitagraph forces. Miss Pearson made her first appearance on the screen in several Vitagraph productions, and she has rejoined the players of that company to appear in a number of new roles. Miss Pearson plans to create several difficult parts for her coming screen appearances.

Arthur Johnson, Leading Man

By Thornton Fisher.

"PRETTY soft today," said little Lottie Briscoe a few days ago when I went down to the Lubin studio in Philadelphia. Little Lottie was snugly esconced in a big easy chair in her dressing room, hadn't worked a lick all day and wasn't going to either. "The only time I

THAT'S IT, LOTTIE, LET THE VILLAIN CLOUT YA AND THEN I COME IN AND MUSS HIM UP!
HEAVEN WILL PERTECT THE POOR WOIKING GOIL!
LOTTIE B.
THORNTON FISHER — Philadelphia
ARTHUR JOHNSON

can rest in the studio," continued Miss Briscoe, "is when Mr. Johnson is away." Let me explain that the above statement was not intended as a "knock," but rather as a subtle compliment to Mr. Johnson's prodigious capacity for work. F'r instance, when the first rumblings of the milkman's wagon disturbs the silence of the early morning hours, Arthur takes a slant at his alarm clock, slips out of the downy couch, dresses and grabs the first car for the studio out in North Philadelphia, where he waits until the yawning, stretching doorman appears to admit him. Anyway, that is pretty near the truth, for this star is one of the first at the plant and the last to leave. While he is there he works, and so does everyone who plays under his direction, for Johnson is a director, too. Hence the sweet repose of his leading lady during his absence.

Arthur Johnson made an auspicious start toward the Presidency; he was born in Ohio—Cincinnati, to be exact—but while still a youngster the family moved to Davenport, Iowa, where his father became pastor of Trinity Church, thus spoiling Arthur's chances for a political career. Then the boy went to Kemper Hall Military School, but his father, who didn't raise his boy to be a soldier, longed deeply for the lad to enter the ministry. This did not appeal to young Johnson, who was devoting his attention to neighborhood theatricals and brimming over with an ambition to become an actor.

One day after the family had moved to Chicago a show came to town and with it opportunity. Then and there the boy decided on his future and succeeded in persuading his father to request the manager of the show to give him (the lad) a place in the company. It so happened that the manager was a friend of the elder Johnson, and the result—well, Arthur landed his first berth as a regular actor with a road company. His initial role was Lybalt in "Romeo and Juliet," and thereafter he continued in Shakespeare for some time, later varying his experience with work in melodrama, all the time storing away a valuable fund of knowledge of dramatics which has resulted in the conspicuous success he has achieved in his work for the film. Among those with whom he played in those days were Robert Mantell and Sol Smith Russell. One summer, seven years ago, Lawrence Griffith told Johnson that Biograph was looking for a man and suggested that he try the pictures. Johnson fell in with the idea and joined the Biograph, where he played opposite the little girl who has since won international renown, Mary Pickford, and who, by the way, was but beginning her career in the "movies."

Leaving Biograph, he went with Reliance, where he worked for a period, only to return to the speaking stage for a year. And only for a year, because that assiduous picture bee began again to buzz about Arthur's hearing apparatus and finally bit him. That was enough, and this time the young actor packed his old hair trunk and beat it for that place where the cameras clicketh and the actors acteth, said place being the Lubin studio.

I imagine that genial "Pop" Lubin must have seen Arthur coming and prepared a good story for his delectation, for friend Arthur stuck to the Lubin forces and has been there ever since. Anyone coming within range of "Pop" Lubin's humor will stick around awhile, you can bet your last sou on that.

It did not take the public long to acclaim the young actor a star, and with his ascent they added a few extra responsibilities by making him a director. Johnson has also revealed himself to be a clever comedian, which is indicative of his versatility. Arthur likes poetry, and on certain occasions will recite for the entertainment of his friends and the boys at the studio will agree that Arthur is some little reciter, too.

Here is a busy man who in his leisure moments, which are few, thoroughly enjoys burying himself in Shakespeare's works, his favorite reading; and for open air sport his motor car takes first place. But his work in the studio is the important thing, and when he is not in his accustomed place at the studio he is missed just as you would miss your dinner if you are not on a diet. He is an essential cog in

the great machinery down there, and it must be something unusual that calls him away. I said above that Lottie Briscoe was loafing that day and she was, for it was Saturday before Washington's Birthday and Mr. Johnson had a very important engagement for the day—he quietly left and made a trip to Massachusetts to visit his mother.

EVA UNSELL LEASES FAMOUS PLAYERS.

Eva Unsell, who has been associated with the scenario department of the Famous Players Film Company since a few months after the inception of that concern, has resigned from this connection in order to devote her time to adaptations of famous plays and novels for leading feature concerns, on a free lance basis. Throughout her long connection with the Famous Players she has become familiar with every branch of plot-construction, and has a mastery of the principles that determine the availability and desirability of a play or novel for the screen.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

PICTURES! What are pictures? What percentage of the population of the great city of New York take an interest in pictures? How many in one thousand know of the Metropolitan Museum of Art? Some may read about it, others do not know the location of the building. But most of those who do form a most interesting group to the observer. They say: "I never knew that this was here before." They stand off and look at the "Horse Fair," for instance. "Don't those animals look 'natchul'?" They see more, sometimes, than the trained artist. He has hit the target. That horse picture in the Metropolitan Museum of Art is a winner with people of all means. The picture of autumn is also nice—the speedy motion it has. And then we find the poor, lone woman swept by the tide at the base of the rocks. The city that provides an art gallery with so many inspirations should be commended.

* * *

But what about people who do not go to art galleries? Are they not permitted to see pictures? Yes, they may, subject to the decisions of the boards of censors and the inter-commerce law. What has the inter-commerce law to do with pictures? somebody asks. "Nothing, but to stop their exhibition," is the answer of another. When was that law passed? Answer: "When the nigger beat the white man." Question: "Is that law still in effect?" Answer: "Yes." Question: "Then there is no more money in fight pictures?" Answer: "No." And yet we see that wily negro, Jack Johnson, willing to sell his interest in the pictures of his fight with Willard for $200,000. Just imagine! Enough to buy a cottage large enough for three, a cheap automobile, an outfit for a hennery, and a gasoline boat. All swapped for pictures. What are they coming to, anyway?

* * *

Somebody said to me the other day the law against fight pictures was framed to limit the heralding of the supremacy of the black race over the white. That is true in part. Let us meet the issue squarely.

* * *

The entire question hinges on the subject of motion pictures. If the white man had won in the Johnson-Jeffries fight there would be no inter-commerce state law against the transportation of fight pictures from one state to another. That law was promoted by sporting people who were "double crossed" by Johnson. They had willing supporters in the persons of the reform element. The South arose against the exhibition of a negro in supremacy and the disgruntled North coupled with them. That was the turning point for the reformers. They argued that the motion picture people were in the business only for the money. Art, they claimed, was nothing. So every picture from that day has been judged from that standard.

* * *

As an ounce of prevention is worth a pound of cure, why would it not be wise for the reformers to buy the negative of the Johnson-Willard fight? Willard makes no claim to the pictures. Why not buy Johnson out?

* * *

A strict watch will be kept that the same amount of stringency be maintained upon the white supremacy as it was upon the black. In their hatred of the latter the duped sportingmen made a strong ally of the reformer. The inter-commerce act is still in force.

* * *

Now, let us tell you somethihg. There is many a member of many a censor board who likes to see "a good scrap." Now keep your eye upon the censor. Some of the fight pictures will get through. Of course, without the knowledge of the Inter-State Commerce, or the local board of censors. But they will get there. They want to see the white man. It is only a question of tabulation. You will find that the Willard-Johnson fight pictures will be exhibited in at least 30 per cent. more towns than were the Johnson-Jeffries pictures.

* * *

Here we see the fight pictures making thousands. And yet we see Billy Sunday working hard to get hundreds in Paterson, N. J. No doubt this joke has gone the rounds. "Did you see Billy?" Answer: "Yes, Sunday." Well, Billy's raid upon New York was predicted as a cold snap for the amusement places of the city. A few weeks ago we said that "Billy's" visit to New York would not hurt the box offices, notwithstanding the opinion of Mr. Joseph Brooks, the veteran theatrical manager. Mr. Sunday struck Paterson. For a training camp he struck about the best place he could find. He will have a walk-over when he reaches New York. And when he has a night off, on reaching this city, he will perhaps realize that New York City has a number of "first runs" and a large amount of work he has laid out for himself has already been accomplished by the pictures. In fifteen minutes a picture can tell a great amount of distress and point out the remedy, and all at ten cents admission. Billy Sunday can tell a lot—but if the collection falls below normal he gets provoked.

* * *

And so it is with all of these reformers. They want to do good but they want to do it gracefully. The only people who do not look for their reward in a lump are those who have built their bridges well behind them. They are the people who make the trips to Washington, Albany, and all the other law enacting points. I heard a well-living man say the other day: "By George! I could have made money. I knew Willard would win." That man never made a bet in his life. "Would you go to see the Willard-Johnson fight pictures," I asked. "I certainly would," he answered. "Why," I said, in some astonishment, "a fight is a fight." To this he replied, "Oh, yes, that may be, but the white race must hold its supremacy. I'd go and see the pictures to-morrow, and take the children, too, because it would demonstrate the power we have in the development of our race for the enlightenment of those on the lower level."

* * *

A well known cartoonist says: "Can you beat it?"

* * *

Sunday, Billy, we mean, will be much like many of the foreign actors who have reached these shores since the war started. He will be apt to say: "Why, I thought the people of this bloomin' city would be glad to meet me, but I find the bloomin' motion picture has them going."

* * *

I met a friend on Broadway a few days ago and he remarked that motion pictures had the legitimate end of the theatrical business so well tied up that there was bound to be a break. This statement interested me and I asked the reason for the prediction. My friend replied that the legitimate performers were forced to a position where they are obliged to demand recognition. "In other words," I said, "there are not enough studios to accommodate them." To this he hotly replied, "No, not that. The legitimate stage must not die. The born, the educated actor must live. The people who have built the large theatres must have them to get proper return for the money invested. Moving picture players are mere automatons. The real actor still lives. His house was not built for a screen."

* * *

And who is the "real" actor of today who has not appeared upon the screen? How did he get there? Current events show that the man who built the theatre for him was forced to succumb to the power of the motion picture. And yet my friend was right. The break has already set in. The "builders" are more cautious to-day than they were last fall. Where pictures are being shown is simply a carrying out of a policy so well known to the "tank towns" as "filling in for dark nights." The break is certainly coming. We see rising on the horizon a determined fight on the part of the "legitimate" motion picture people for recognition. It is coming slowly, but surely. Motion pictures will not be side-tracked or absorbed by the old time "legitimates." Neither will they be subserved to the interests of certain aspiring monopolies who have been using them as decoys for box office receipts. The motion picture people can to-day take the best players the legitimate stage has. Their services are on the market; but the picture people have the call on the price. New and expensive picture houses are being erected throughout the country every day. The legitimate houses are not required. Every legitimate house, manager and actor, can go back to the old regime and the picture houses would go on with the same success that attended them before the high-brows entered into the business. Because Mr. So-and-So presents, or So-and-So appears, does not make motion pictures dependent upon either. The motion picture has struggled and survived upon its own merits and despite the efforts of many people to overload the market and surfeit the public the straight motion picture house is as popular today as it was three years ago. Without attempting prophecy beyond reason I predict that before the close of the coming summer the real motion picture industry will so assert itself that the spell-binder and reap-quick investors will be so thoroughly discouraged that they will abandon the field and leave it to those who have spent years in developing and elevating it.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

"Some Bird," Swan.

SOME exhibitors are born inventive, others achieve inventiveness while the rest (and the hereinbefore mentioned) read this department and get the benefit of the discoveries. Burr Swan, of the K. P. Opera House, belongs in the first class. Mr. Swan appears to have invented the ready-printed private program. He took the heralds provided by the Paramount, bound them into his own cover with staples, ran a silk cord through and gets a 36-page and cover house program for the cost of the cover and heralds, the latter infinitely smaller than the same amount of original matter would cost to set, let alone stock and printing. Naturally he can afford to spread himself on the cover and he dolls it up with red and gold, which is the only thing we do not like. The gold looks costly, but it is not effective. At best it is almost a lemon gold, which is the pale tint, and it does not stand out as pluckily as would a plain black that would have cost less and would have looked very much better. We think that Mr. Swan probably sees this himself. His red cover stock is good both as to tint and quality, but black on red is better than red and gold if you want to have the type stand out. A deep blue, a strong brown or a good white or aluminum bronze would be worth while experimenting with, though we think that a straight ink impression would be better than any form of bronze powder. If he wants to use bronze let him try a lustrous green, blue or copper. These will stand out better. If he wants gold a redder gold would be best.

The main point is that he has something that looks a lot, really is a lot, and costs comparatively nothing in proportion to the effect.

We like, too, his envelope. He had to have that for mailing use, so he sets it to work. Instead of figuring that it would cost money to print his card on, he prints an advertisement and makes it more than pay expenses Instead of elaborately written stuff, he prints this little sum that leads over to the address:

Patchwork Girl of Oz	$2.00
The Pursuit of the Phantom	2.00
Marta of the Lowlands	2.00
The Typhoon	2.00
Where the Trail Divides	2.00
Wildflower	2.00
The County Chairman	2.00
What's His Name	2.00
Behind the Scenes	2.00
Total, at $2 a seat	$18.00
Burr Swan's price, at 10c a seat	.90

$17.10 saved for Mr.

The cover should be trimmed closer to the contents next time, the heralds should be stapled together and *then* bound to the cover with the silk cord and punch holes. Where the cord is omitted it is well enough to staple direct to the cover, but where cord is used a more sightly job can be done the other way. It will be easier to thread the cord if a slightly larger punch is used.

Another Daily.

Another daily paper has come along. This is the Bulletin, printed by Johnston and Peters, Tooele, Utah, for the Johnston theater. The house takes two-thirds of the first page and the rest is a riot of ads and local items. They have a lot of advertising space and some local want ads in addition to personal mention. It is a little seven by nine four pager, but we take it, it is the only daily in the town, and it looks as though it filled the well known and justly celebrated long felt want.

More from Mr. Cason.

J. N. Cason, of the Opera House, Sylacauga, Ala., sends in two more programs and a letter that says:

> You said "keep shooting," so here comes another "shot." Do you think our "aim" is improving, or is our "load" too heavy for our rifle?
>
> Your personal suggestion in regard to last program sent you was as greatly appreciated as it was surprising, for we certainly did not expect you to have the time to give us personal attention. Our idea for folding it the "most troublesome" way was for the benefit of the "squibs" and ads that it carried, as we thought they would more readily read if placed right along side of the day's program. However, the folding was "some" job, and we doubt if it was worth the trouble. However, we heard quite a little comment on it, as the best we'd yet produced.
>
> We change our design each week to more readily distinguish the separate issues, and after three or four weeks double the back and use the same style again.
>
> We greatly appreciate your comment and criticism, and think we have profited much thereby.
>
> Our opposition is grasping cheap vaudeville in an effort to keep above water, but we're still holding our own. This will, perhaps, give you a better understanding of our "dope." It's a "life and death" fight, as the town is too small for two shows, and one or the other of us must sooner or later hunt new and greener fields, but we've not yet inquired the price of crates, and expect to be forwarding you programs with the Sylacauga post mark for some time. Any improvement you might suggest in our "line of attack" or "defense" will be gratefully received.

Cheap vaudeville is a bad thing to bolster up poor business with, particularly the sort that mostly travels through the south. If the acts are good they come up north where conditions are better and the jumps are shorter. This notice from one of the recent programs is to be read in the light of that vaudeville remark.

> "HONEST TO GOODNESS"! we wouldn't exchange that program of Photo-Plays we have this week for all the other attractions that could be booked in Sylacauga. When we can offer our patrons a picture program like this (and an all-star week has gotten to be a regular event with the *Universal* now) we don't have to "bolster it up" with additional "pulls." We believe Sylacauga wants a PICTURE show and that's what we want to give you. We're paying the highest price for the best picture service on the market, and we believe it's worth the cost. We don't believe there's another regular picture service that can "come within a mile" of presenting an equal to this. You'll be here Monday, we know; more than likely Tuesday, too; certainly Wednesday, and if you miss either Thursday, Friday or Saturday, we don't see how you can.

Continuing their shooting simile, we would suggest that this is trying to kill a bear with buckshot. If there is to be a fight the out and out scrap commands more respect than the veiled hint. Say flatly, as Steve Farrar does, that vaudeville is played because good acts are too costly and cheap acts are worse than none at all. Do not suggest a defense. Come into the open.

The reference to folding harks back to a recent railroad folder of six sheets (twelve pages) folded over and over, a laborious process. If it was folded that way for the sake of the advertising, it was a waste of time. Even if it had helped the trade announcements, that would have been no real reason. The chief office of a program is to advertise the house. After that has been done the outside advertiser can be considered. The two fold railroad sent up is much better, though it does not give space for the outside advertising at all.

Posed With Chaplin.

J. W. Myrtle, of the Art theater, Stanton, Va., sends in a newspaper advertisement and a card with a cut showing him posing with Charles Chaplin. By the time it got over to the coarse screen half tone few would know that Mr. Myrtle was using a cut-out, probably the Hennegan Company's life-sized cut-out of the actor. The combination of a well-known local man posing with the Essanay comedian makes an attention compelling advertisement. But the advertisement loses somewhat in value when all of the copy reads "Charles Chapman" instead of "Chaplin." Most of the patrons probably knew better, but it is a slip that does not help any. The house management should seek to create the impression of expert knowledge in all things relating to plays and players and Chaplin is so well known that this little slip will be noticed by almost anyone. We hope that Mr. Myrtle told those who commented on the matter that he put it that way to see how many would notice the error.

Another Layout.

Herbert Effinger, of the Leader theater, Philadelphia, sends in a new weekly program and asks for constructive criticism. He has his own idea of a layout. It's a good one, too. The front page is merely the title. The name of the house should be reset in a more legible type. It is set in Engraver's Old English and, though in a larger point than the word "program," the latter overshadows it because it has no space lost in ascenders and descenders. The name of the house is the important line on a program front and should be set in a letter that cannot help but be read. The title is set in three lines

The
Leader
Theater.

The letters are all the same point, though "theater" is not so important as "Leader" and "the" is unimportant indeed. The word pro-

gram should be cut down to eighteen point with the date in twelve, then the name of the house should be played up with the first and third lines reduced. It is not necessary, but it is always better to give the name of the city. Inside the top line runs across both pages, getting practically one type page with three thirteen em columns, which helps a lot in getting machine matter set. This is the regulation newspaper column width to which machines are usually set (save where the thirteen and a half em width is used) and it is easier to get the type through if the machines need not be reset to an unusual measure. The novelty comes in giving the daily program the first and third columns with the announcements and coming attractions in the center column. The advertisement would balance better if the day were set in a smaller face, in lower case and each day were dated. This would keep them from fighting with the titles for attention. A ten point italic would be better and then the titles would stand out more prominently. It might help to have the names of the players set in italic instead of body type.

Apart from these minor suggestions there is small room for criticism. The program is informative and pleasing. The back page might be put to better use by omitting a cartoon cut and running a few paragraphs of house talk, say on the upper half with advertising for the lower half.

Plain But Good.

The Nickel Bijou, Springfield, Ill., sends in a slip of manila card 1¾ by 7¼, simply printed with the title in black type and with dated days. It is a whole week's program and it is effective because the management adheres to the simplicity of the stock and does not try to do too much. It is not impressive in appearance, but it is clean looking and effective for its price. If you cannot afford to do much, you can at least afford to do the little well. Mr. Colvin does.

A Long Time, But—

It has been a long time since the Vaudette theater, West Point, Ga., has been in with some samples, but the originator of the "one-piece coat and skirt hanger" has not been altogether asleep. Look at what he brought in this time:

CHARLES CHADLIN

THE FUNNIEST MAN IN PICTURES

AANDETTE THEATRE
MARCH 26TH

And remember that it is all done with straight type, no fancy work of any sort and no cut, just a case of mixing up the type until you get mad and swear you'll know what it is all about.

Also remember it is good for just once.

If you want some more of the same and are willing to pay $5, get a font of twelve point Offset Litho Gothic, set a few lines in this and tell them to hold it before the mirror to read. It is an upper and lower case gothic in reverse to use in passing type over to the lithographic stone. This, too, can be used only once and the type is not much use after that, but you might club in with four or five brother managers and pass the metal along.

In the original the stock is a strip of manila card three by eleven inches. It can be folded once, caught with a cheap paper clip and sent through the mail for one cent.

Photoplay Prophets.

H. E. Rumbarger, of Elkins, W. Va., writes of a new scheme that has been found practicable in his section. He says:

> Last December when I was advertising manager for the All Star theater, of this city, I happened to be looking at the slides that were flashed on the screen one night and at the same time it was raining very hard outside. A thought came to me; why couldn't the weather forecast be made on a slide and flashed on the screen every afternoon and night? After I had thought about this for several days I finally decided to see if I could get the co-operation of Mr. Harris A. Jones, the local U. S. Weather Observer, and Assistant Observer Robinson and experiment with this idea. I soon interested these gentleman and we immediately began our experimenting. At first they tried mimmographing the slides with ink on plain glass. This did not work on account of the ink running. They next tried mimmographing on celluloid film from which the coating had been removed. This worked successfully and after some practice we were able to show a very nice slide on the screen. If plain film could be obtained, it would be an improvement, or a stencil machine to stencil the letters in black paper and place the paper between two plain slides as the celluloid films are placed, would probably be better yet. We found by inquiry that people noticed the forecast this way quicker and remembered it better than they did by seeing it in newspapers. The local Weather Bureau is now furnishing these slides to theaters in all parts of the state and as they are franked both ways, it costs the theaters absolutely nothing. It is said that all weather bureaus throughout the United States are being instructed how to make these slides, and before long this service will be available to all theaters in the different states, if they can be reached in time by mail.

We do not see why the Bureau should supply slides. This would involve a certain delay and most houses can make a scratch slide quickly. Suggestions for slide making have been given here repeatedly, most of them more practicable than stripping film. It is possible, for that matter, to get cut celluloid and by rubbing it on a board with flour emery a slight matte surface can be produced, after a few attempts, that will take slide or Higgings ink. If the slide is to be made a permanent feature it might be practicable to make a set of inserts for a brass slide. Have a sheet of brass cut the size of a slide and in this have cut three openings, the first for a permanent slip of celluloid on which is printed (by the local printer) The Weather Report. Below this a second opening would let in a celluloid slip with "for" and the day of the week. Then a series of slips could be printed for the third opening covering the usual run of weather. The day and prediction slips could be changed to meet the moment. It might be practicable for the Weather Bureau to have these slips printed up and supplied in sets to the house managers willing to use them. Their cost, in lots, would be very slight. By using a thin cover glass and a sheet of brass barely thick enough to take in the slips, binding with bits of the usual binding, a serviceable slide could be had for very slight cost, and instead of a slide being mailed every day, the usual mail or wire report could be sent in to the managers who would merely pick out the proper slip and put it in place. If Mr. Rumbarger is interested and this paragraph is not entirely clear, we'll be glad to submit a sketch.

Not So New.

Evidently William Abbott, of the Gem theater, Sandpoint, Idaho, never heard of the railroad folder style of program, for he sends in a six page, two fold railroad with this comment:

> Find copy of our weekly program for your inspection. This we feel is quite a novelty in the way of a program, as you will note it takes the place of a little booklet in appearance but is nothing more than a fold. The principal feature of this little program is that it can be put out for about half the cost of a booklet program that must be stitched and you can get it up in about half the time. I have never seen any such program commented on in the Moving Picture World.

It will probably surprise Mr. Abbott to know that this is the same thing that we have repeatedly referred to as a "railroad" program, because, like the average railroad time table, it is not stitched but opened out, sometimes to save money and sometimes to give space for a map too long to go on two facing pages.

Abbott Mr. Abbott has not laid out his program properly. He lays it out this way: On one side, starting from the left, he has this layout:

Monday and Tuesday	Wednesday	Title Page

and on the other side is this:

Thursday	Friday and Saturday	Underline.

In folding Friday and Saturday's sheet is brought over to face Thursday and then underline is folded back on itself so that Monday and Tuesday faces Wednesday. As a result you have to look all over the thing to find out what is what. One side should be laid out this way:

Monday and Tuesday	Wednesday	Thursday

The reverse should show:

Friday and Saturday	Underline	Title

Of course in laying in the form this order is reversed. These charts show the printed page. Now have a piece of one point rule so placed that it is midway between the Monday and Tuesday page and the Wednesday page. In folding bring the Thursday page over to this rule line, so that with the first fold, the Monday and Tuesday and Friday and Saturday pages show. Now fold again and the title and underline pages are on the outside where they will show best and the days of the week are in orderly arrangement. Also some time is saved in folding.

Where an eight page is used, it is better to fold double and then in quarters. In using twelve pages fold over once and then treat as a three. The railroad form is both a time and money saver, but it should be so folded that when opened up the eye can follow naturally from page to page the days of the week.

Spread All Over.

George A. Bleich, of the Empress, Owensboro, Ky., spreads all over a recent Sunday page. He has an inch and a quarter strip clear across the top, a seven and a half inch, double column, a two inch single and a two and a quarter inch strip across five columns. This additional to a little more than two columns of reading matter. Breaking up the space in this fashion is better than a single advertisement, since it divides the announcements and gives them individuality. The long strip covers the other advertising, the double column is the "tomorrow" and the shorter strip gives the program by days, the single column advertisement announcing the solution of the Million Dollar Mystery. Breaking up the space into individual advertisements instead of boxes is a new one, and an excellent idea where there is not an excessive extra charge for composition.

In his week day advertisement he runs a boxed in "kicker" that is worth more than all the rest of the space. This is the idea:

> LISTEN TO ME!
>
> This Broadway Star Feature, "O'Garry of the Royal Mounted" here today' is a "crackerjack." (I hate to use that old stale expression, but nothing else aptly describes it.) This production is just fine! There's something doing in the play all the time and Edith Storey and Ned Finley play their parts to perfection.
>
> You can't go wrong on the show here today. You will enjoy it. —BLEICH.

Of course this must be backed by the reputation of the manager. It is not enough to say a show is good. You must be satisfied that the patron will decide that you are right, and he'll be guided by your judgment again.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

The Reason for Crepe.

FROM the Photoplay Scenario, the organ of the A. W. Thomas enterprises, we clip this paragraph. The article is titled "Ambition's Crepe Hangers," and is not signed. The opening paragraph reads:

> Why the agitation and "kick-up" by a few magazines and other periodicals of a limited circulation against so-called "scenario schools?" Why? There is surely some underlying reason commensurate with the space alotted to this subject. I do not yet feel the "weightiness" of the reason therefor, and consequently am not going to try to propound the reason nor discuss it. The environment, the scope and the field to which a periodical is limited, may influence the substance within its pages—is a good foundation for the line of its argumentation and a good bottom from which to start excursions for the discovering of a reason for its policy.

The remainder of the article is on much the same lines, a very patent plea for the schools, but Mr. Thomas or some contributor with his sanction, asks a question. We know the answer and we'll gladly tell him, though we think that he knows it himself. The agitation against the school of photoplay is this:

In nine cases out of ten; and generally the tenth, the photoplay school is conducted as a downright cheat, a lying and intentional swindle. It is obtaining money under the false pretense that something will be taught what the self-styled professor knows perfectly well cannot be taught.

More than this: it raises false hopes in the breasts of many, and it does this knowingly, willfully, intentionally and with purpose to defraud. It not only steals money from its victims but leaves them throwing good money after bad.

The photoplay school, by correspondence or otherwise, cannot teach imagination. Imagination is an inherent and God-given attribute. It can be developed by *competent* instruction where it exists, but it cannot be created. The schools offer no more for twenty or thirty dollars than can be had out of a good text book. Most of them do not offer that much. The self-styled professors do not know themselves and therefore cannot tell others. There are at least three schools right now that tell their pupils that from twenty to twenty-five scenes make a reel. Of what value is such teaching?

The schools are run as money making concerns. They cannot afford the time to do good work for the prices they must charge, and so they turn their pupils loose with the assurance that their education is complete when it has scarcely been begun. This is the reason that we do not like schools. This is the reason that the Photoplay Authors' League is fighting against the schools. This is the reason William Lord Wright is fighting the schools. It is a campaign against a swindle that not alone hurts the business by overcrowding it with a horde of crude novices, but hurts the chance of the novice himself by announcing graduation and not explaining that it is graduation from the Kindergarten.

And to show the calibre of the writer of the crepe article, it says:

> One of these publications sets forth as a pertinent point, the tendered suggestion that aspiring photoplaywrights study the moving pictures themselves for instruction that will lead to the successful way. Could an aspiring student of surgery accomplish a very complicated operation as a result of only watching another, and experienced, surgeon, even though he watched a hundred operations? Would he dare to attempt such an operation without first having learned and acquired a knowledge of anatomy and surgery?

Did this champion of the down-trodden ambitions never hear of the surgical clinic where pupils learn by watching the work of the masters? Did he never hear of the combination of theory, practise and demonstration?

Getting Wise.

The author who wrote about studying the films and being further at sea than ever, writes that it did him good to read the stuff and adds:

> What did more good, and what you didn't mention, was this you took the trouble to answer me with a short brisk note, beginning "Go on—you're sore—" which was perfectly true. On the receipt of that note a hat that had been several sizes too small fell over my ears and great inner good was accomplished.
>
> Here's another experience. I handed in a two reel comedy, and calling on the editor two weeks later was informed that it was "clever" and "give us more like that." I sallied forth strong in the conviction that now I was a regular. Shock, wasn't it, to have that same two reeler come back two or three months later with the note "unavailable." Then it was that I learned that what pleases the editor doesn't necessarily please the boss. I concluded that that same boss was a "fathead," and that he had it in for me, and what was the use of shooting good stuff at him. Then a little later I hear from him to the effect that a two reel drama I had submitted pleased him so much that would I kindly add an extra reel to provide more work for so and so, and they would make it a feature production. The conclusion I draw is that not all "good stuff" is good to all.

Probably you are much like that, and do not know it. Your stuff is turned down, though you *know* it is good. The editor is called names that shall not sully this fair page. He likes your stuff. He is greater than the angels.

Don't be too easily discouraged. Don't be too easily elated. Remember that kicks and kisses are equally a part of the day's work. If you get the kick eat your dinner off the mantelpiece. If you get the kiss—remember the kick and do not swell up. Take the good and bad and average up and it's pretty good after all. Realize that, and keep on going ahead. We know one woman who "gives up" about every so often. Then she changes her mind, but she takes weeks to get back to where she was, and so never makes the real progress that steady work will win.

Borrowed Wisdom.

It is not alone in photoplay textbooks that help can be found. In The Art of Public Speaking, by J. Berg Esenwein and Dale Carnagey, Dr. Esenwein says in the introduction:

> It is an ancient truism that we learn to do by doing. The first thing for the beginner in public speaking is to speak—not to study voice and gesture and the rest. Once he has spoken he can improve himself by self-observation or according to the criticisms of those who hear.

That's where so many would-be writers of photoplays go wrong. They study technique without first gaining something to which the rules of technique may be applied. First learn to plot and then, and not until then, attack the technique that will enable you to form the plots into plays.

More pregnant still is this advice on books:

> When you have not the advantage of the test of time by which to judge books, investigate as thoroughly as possible the authority of the books you read. Much that is printed and passes current is counterfeit. "I read it in a book" is to many a sufficient warranty of truth, but not to the thinker. "What book?" asks the careful mind. "What does he know about the subject and what right has he to speak on it? Who recognizes him as authority? With what other recognized authorities does he agree or disagree?"

There are "books" of four pages that sell for one dollar, and books of eight pages that sell for two dollars. If the information were of value it might be that the book would be worth the price, but most of them are adapted more or less freely from standard writings and in the adaptation the true meaning of the original author becomes lost. One genius recently sent in a typewritten "book" which is nothing more than his understanding of what has appeared in this department and in Technique of the Photoplay. He thinks it must be a good book, but he does not realize that in changing he has not only misapplied many of the suggestions but actually prints matter contradictory to the real intent of the original writer. For instance, we say that a leader is one form of insert, but a special form. He reverses this and states that insert is the same as leader, which is the case only when the insert *is* a leader.

In passing it might be mentioned that the Art of Public Speaking is uniform with Writing the Photoplay and other similar publications of the Home Correspondence Schools.

Getting It Over.

There is more than one way to handle any incident, and some one way is apt to be more effective than the others. Take the rather bromidic idea of a young man deterred from some evil action by the thought of his mother's advice. We will suppose that the novice starts like this:

Leader—John's mother urges him to always do what is right.

9—*Front of farm house*—John with carpet bag—ready to go—Mother speaks words of good advice—John promises—kisses her—takes up bag—exits.

Later on John considers his desperate situation and decides to rob the First National bank, but changes his mind. The most obvious handling of the situation would be:

Leader—Remembering his Mother's advice, John decides not to rob the bank.

46—*John's room*—John sits thinking—makes up his mind—takes burglar tools from table—puts in bag—about to start—changes his mind—remembers what his Mother told him—sits down.

That is no worse than some of the stuff sent in, but an author who has journeyed a little further might use a cut-in in the first example and a vision in the second, so we would get:

9—*Front of farm house*—John with carpet bag enters from house with Mother—she kisses him—speaks—

Cut-in—"Always do what's right, John."

Back to scene—John promises—kisses her—exits—she watches him—crying.

46—*John's room*—John putting burglar kit in bag—ready to start—Bill enters—shows dark lantern—tells him to come on—John about to go—stops—*Fade down.*

47—*Fade* in part of scene 9 where Mother gives advice—*fade down.*

Fade back to No. 46—John, greatly moved, tells Bill he is not going—Bill sore—snatches bag from John—exits alone—John sinks down, weeping.

It is a bad plan to vision and an open question as to whether the

flash of scene nine will be sufficiently identifying. Then, too, if space permits, much more can be made of the incident—and space should permit since this is the important development of the story. Try it this way:

9—*Living room*—Mother on writing on photograph—John enters with carpet bag—looks at watch—Mother shows photo—

On screen—John's hand holding photo of mother.

Back to scene—she motions him to turn it over—he does so—looks.

On screen—Back of photo—in writing—

"Remember your mother, dear boy. Do not cause her shame."

Back to scene—John nods—kisses mother—she puts photo in frame—he slips in carpet bag—Father enters—whip in hand—time to start—John kisses Mother—exits with father, carrying bag—Mother sinks down by chair prays.

Now we run the scenes to get John to town and then:

12—*Hall room*—cheaply furnished. John follows landlady in—likes room—makes payment—landlady exits—he starts to unpack—comes to photo—sinks down in chair—looks at it earnestly—kisses it—places it on bureau—he is going to keep straight for her sake.

Later on comes disappointment and desperation. Then the scene in the room.

46—*Room as in No.* 12—John on packing burglar's tools in bag—not the carpet bag he used before—Knock—Bill enters—All ready?—John nods—Bill looks in bag—in moving away he knocks frame from bureau—it falls to the floor—Bill picks up tricked frame—picture has fallen out—he has frame in one hand and picture in other—gives to John—John is about to replace when he sees the message—stands irresolute for a moment—shows Bill the writing on the picture—tells him he will not go—Bill sore—calls him a softy—it does not move John—angry, Bill snatches bag from John—exits—John sinks into chair looking at photograph.

It all means the same thing, but the latter form has greater dramatic value and also eliminates a leader or insert in the scene where any intrusion will lower the effect.

Got a Bonus.

This letter from Jacques Kopfstein will interest those who have seen their one-reel plots sprout into two-reel stories:

> More than a month ago at a meeting of the Inquest Club discussion arose relative to various film companies purchasing scripts of single reel length and themselves rewriting the same so as to make a two-reel photoplay. The writer brought up the fact that the Biograph Company had purchased his "Dwellers in Glass Houses" as a one-reel manuscript and had later produced a 2,000 feet photoplay therefrom.
>
> In justice to the Biograph Company, the writer wishes to relate his subsequent treatment after the matter had been called to their attention. To a somewhat testy letter, he was informed that the matter would be taken up with their producing department at Los Angeles. Promptly as an exchange of letters would permit, the writer received a bonus payment for the story, though he had originally been paid as much for the story as one reel as he might customarily expect for an ordinary two-reel script from many companies. I believe this established a precedent in treatment and for this reason I am calling your attention to it.

Several Things.

Anna Eckert covers a page and a half of paper with her comment, but she says things that may help others and the letter is not a line too long. Giving the history of her case she says:

> About two years ago I started off to "get rich quick" by writing scenarios. It was a soft job, I thought, as I jotted down and sent off the first batch of stories. Well—you know the result; rejection slips, of course. Like many others I began to discover that scenario writing was not so easy after all. I stopped wasting money on postage stamps and started to look through my scripts to see what was wrong with them. My! but didn't I find a lot of faults!
>
> It was your articles in the World that decided my course and started me on the right lines. All my spare time since that long ago has been spent in plotting and studying pictures. I go as often as possible to the picture-shows and STUDY the pictures. I try to find out what there is in a story to make it acceptable. The World has given me a great many pointers on that. When a comedy, I find out what is in it to make people laugh; or what brings the tears to the eyes when it is a heart-interest story. Occasionally, I send out a "best effort" just to see what results I get and I have the satisfaction of having my scripts held for consideration even though they are rejected. Rejection slips do not worry me any and only make me work harder to reach the goal.

She gains two points by this course. She is not only saving stamps against the time she can use them to advantage, but she does not interrupt her studies by worrying about the scripts that are overlong or back far too quickly. She can attend to study without distraction, and the time will come when her careful study of effects will stand her in good stead. In a recent Green Book George M. Cohan said that actors should write the best plays because they knew how written dialogue affected the audience. In the same way a knowledge of how effects are to be obtained will enable the writer to gain practically those same effects in other stories. But Miss Eckert writes:

> Recently, you had an article on "busts" in the World. Now, I know what a "bust" means but I am afraid to use it in my scripts for fear I might not put it down right. I do not want my work to show that I am still an amateur as did that writer when he had his characters "flash" about the room.

Evidently she is working without a text book, since all good books explain and demonstrate the bust. But her chief trouble is the synopsis, it seems, for she writes:

> One thing that troubles me is the synopsis. To make it brief and yet interesting enough to catch the editor's attention is to me the hardest part of photoplay-writing. The rest is easier for me, for I seem to have the gift of visualizing my stories. I can see everything so plainly in my mind's eye that all I have to do is to write it down in a clear and concise way. To improve on writing the synopsis, I read the synopsis of every story released, several times each week and with plenty of practice I hope to overcome this difficulty. Every day I learn something I did not know yesterday and I hope I may never come to that stage when I think I know everything and thus let my brain grow stagnant.

We think that probably she tries to tell too much. This is fatal. Don't tell the entire story but give the main points smartly. Not an hour ago we laid down a synopsis. We read it three times and then had to read the full script to see what the story was about. The synopsis was more or less a record of the events, but it was not cleverly told. It did not interest, and it did not keep the actions distinct. The synopsis should be something more than a mere hash of words.

Too Proud.

Here's another of those "human document" letters by which we may learn from the experience of others. This author writes:

> I write, not to ask for advice or help, but to let the aspiring photoplaywrights know what a chap who has not sold a script since he started, two years ago, thinks of the game. Please do not think that I wish any undue notoriety by the facts that I give you. I tell them, so, if this letter is printed, it will let the knockers who haven't sold a script in their first ten attempts know my attitude.
>
> Two years ago I wrote my first photoplay in half a day and sent it off. When it was returned I decided never to send another script to their studio and softly murmured the words of the immortal, or immoral, Nero, "What a genius they lost in me." I have changed since then.
>
> Fortunately I chanced on your department in the "World." It set me to thinking, and I purchased one of your "Techniques" and studied it at night for several months before I sent out another script. Since then I have sent out but twelve but have written over fifty.
>
> I have had several chances to receive advice from successful writers, but have always declined. Now, this is not false pride, but when the time comes when I am successful and can look the world in the face and tell it to go to hell, it will be through my own efforts and not those of someone greater than I.
>
> As I am only nineteen years old, I do not expect success for at least two or three more years, but turning my face to the future I work with an added vim for my work is not wasted.

The general tone of this letter is good. The writer seems to realize that at nineteen his views and experiences of life are not sufficiently mature to be interesting to others, but he is grounding himself by practice and study now against the time when he will have arrived at a greater knowledge.

He is foolish, however, to say that he wants no help and declines it from others, when offered. It's all very well to want to be independent of all help, but if he wants to shingle the roof we'll bet he gets a ladder and does not wait until he grows tall enough to reach without standing on tiptoe. Those who have arrived have been helped to success by those who have gone before them, and in turn they help others up, passing along their debt as they pay it.

This does not mean that any author is required to give assistance to any and all applicants. It does mean that under proper circumstances they feel it an obligation to pass help along, the bigger the man the more ready he is to help, because the less he has to fear from opposition.

No one is interested in the grafting boob who writes, "I am a total stranger to you, but I want to learn how to write, please tell me." That is one thing, but writers are glad to help, to give advice and talk shop to those who prove themselves deserving, and to refuse all aid is to woefully prolong the period of apprenticeship for the empty satisfaction of feeling that you are self made.

Why Not?

Here it comes again. A man writes that he notices that a company wants only scripts that have not been submitted elsewhere and asks if this is fair. Why not? We take it that the correspondent has the right to tell his dairyman that he wants only fresh eggs. It is "fair" for the Selig Company to make the rules, since they are the buyers, and the sole losers if the scheme does not work. It is for the seller to abide by whatever rule may be made. Selig is buying so little, just now, that it does not pay to send anything in.

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Question No. 81.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

Could you use a 40 ampere, 220 v. fixed rheostat to get 40 amperes from a 220 volt supply? Could you use 110 volt rheostats on 500 volt supply? How much resistance is there in a 25 ampere, 110 volt rheostat? How do you figure it?

Roll of Honor on Question No. 75.

Question 75 was answered correctly as to the co-efficient end of it by the following, though there was a very considerable diversity of opinion as to the safe working temperature: Joseph H. M. Smith, Fort Worth, Texas; M. W. Larmour, Waco, Texas; Montreal, Canada; John Solar, Watertown, New York; W. C. Crawford, Brooklyn, New York; Clarence E. Lawson, Cleveland, Tennessee, and B. M. Spencer, Attleboro, Massachusetts.

I have selected the reply of Brother Lawson for publication, checked by a letter from the Driver-Harris Wire Company, Harrison, N. J., manufacturers of resistance wires. I submitted the question to the Driver-Harris Company, asking them to kindly reply to the same, so I could have a source of unquestioned authority when it came to checking up the replies.

Reply to Question No. 75.

By C. E. Lawson, Cleveland, Tennessee.

The Question:

What is meant by a temperature co-efficient, and how would you apply it? For instance: If your rheostat at 76 degrees F., offers 2 ohms resistance, what will its resistance be when its temperature is 500, the wire being "climax," having a resistance fifty times that of copper, with a temperature co-efficient of .0004? What should be the working limit of temperature in a rheostat? At what temperature will resistance begin to show red in a dark room?

The Answer:

Most all metals increase in resistance as the temperature rises. This rise is usually based on a change in temperature from the temperature of melting ice. If the temperature is increasing, the rate of its increase in ohms per unit of increase in temperature, which is the temperature co-efficient, will be positive, and if the temperature is decreasing the co-efficient will be negative. The application of this is as follows, when the temperature is increasing. Taking the problem given, for example:

If the resistance of a rheostat at a temperature of 76 degrees F., is 2 ohms, the resistance at the base, or at a temperature of 32 degrees, the co-efficient being .0004, would be found by first subtracting from 76 degrees the base, 32 degrees, which would leave 44 degrees of increase in temperature acting to produce two ohms resistance. For each degree of increase in temperature the resistance per ohm increases .0004 ohms and for 44 degrees increase the increase per ohm would be 44 times .0004, which equals .0176 ohms, and for the production of 2 ohms, as given in the problem, the base would have been equal to 2 ohms divided by (1 ohm plus the increase caused by temperature, or 1 + .0176), 1.0176, which equals 1.96541 ohms. Now having gotten the base resistance of the rheostat, if we increase the temperature to 500 degrees, an increase of 468 degrees over the standard, we must multiply the resistance at the standard temperature by the co-efficient .0004 for each rise of 1 degree, and for 468 degrees we would be obliged to multiply by 468. Then if the base resistance, as found above, is 1.96541, the rise for 1 degree would be .0004 times 1.96541, which is .000786164, and for an increase of 468 degrees, 468 times .000786164, which is .367924752 ohms, and this value added to the base, 1.96541, gives 2.333334752 ohms resistance at 500 degrees, or, disregarding the last five figures of the decimal, we have 2.3333 ohms.

The working limit of temperature in a rheostat would be such a temperature as was found when the heat radiated ceased to be greater than the heat generated, for if it were carried further than this there would be an increase in heat sufficient to eventually melt and ruin the rheostat.

The temperature at which resistance will begin to show red in a dark room will depend on the metal used in the construction of the rheostat, as some metals get red at a less temperature than others.

The Driver-Harris Wire Company reply as follows:

> We have your letter of March 20th, and would submit the following as answer to question 75: Temperature co-efficient is the rate of increase of resistance with increase of temperature. In the problem given the increase of temperature is 424 degrees. As the temperature co-efficient is .0004 per degree F., the total increase is $.0004 \times 424 = .1696$, and the resistance of the two ohm coil of climax at 500 degrees F., would be $2 + 2 \times .1696 = 2.3392$ ohms.
>
> The working limit of temperature in a rheostat is generally taken at just under a red heat, or about 900 degrees F., although the underwriters do not permit as high a temperature rise as this. The coils will show red in the dark at about 900 degrees F., or a trifle above.

We are obliged to the Driver-Harris Wire Company for their courtesy. They are, of course, an unquestioned authority in matters of this kind.

I cannot quite agree with Friend Lawson as to his reply on the maximum temperature. I think that what he really meant was all right, but when he says "heat radiated ceased to be greater than the heat generated," why, he is wrong, because that condition is never present. If the heat radiated was greater than the heat generated, why the coils could get cold instead of warm. I believe Brother Lawson side-stepped on that part of the question just a little, but he is, nevertheless, very complete in the main part of the answer.

The Strand.

There is no one who has greater or more abiding admiration for the work accomplished by Mr. S. L. Rothapfel, manager of the Strand theater, New York City, than myself. I have looked at effects in staging moving pictures in the Strand which were little short of marvelous in their beauty. Mr. Rothapfel is, beyond any question, past master of the art of staging the moving picture and accompanying it with music. So far as I know, no one, up to date, has even approached him in these highly important matters; also his operators have only to suggest the need of more improved appliance to get it. All these things are good, yet, ever since the Strand opened I have had my war club unslung and my scalping knife whetted on one proposition, viz.: the speed at which its pictures were projected.

A couple of weeks ago, however, I went up and had a long talk with Mr. Rothapfel and, as a result, have laid the war club away and dulled the edge of the knife; this by reason of the fact that Brother Rothapfel swears by all that is good and holy that the few times I visited the Strand it so happened that things were not quite what they should have been just at that particular time, and I am willing to believe that statement.

Certainly the projection I looked at in the Strand since then has been all that could be desired, except that, to my mind, the pictures are at all times run a little faster than they should be, but both Mr. Rothapfel and his chief operator, Lester Bowen, disagree with me in this, making the claim that if they are run at normal speed there is not that "snap" there should be. I am somewhat inclined to question this part of it, however, to some extent, and attribute the real cause mostly to the following: The Strand is using 75 amperes D. C., projecting an exceedingly brilliant picture on a gold fibre screen, and I think the real reason for the extra speed (averaging probably 63 to 65) lies perhaps to some extent in that given by Mr. Rothapfel, but most largely to the fact that with the two-wing shutter used it would be impossible to project at normal speed without some flicker.

At any rate the speed recently viewed is not seriously objectionable, and I am willing to concede that on the whole perhaps the effect is better than would be had at normal speed and decreased amperage, therefore, taking all these things into consideration, I think I must concede the point.

The Strand is a magnificent theater. It is the pride of New York filmdom, therefore it is a very real pleasure to me to be able to say these things.

The projection is in charge of Lester Bowen, chief operator, assisted by Frank Hammond, Jack Kelly, and Walter Pitchard. The operating room is equipped with the most up-to-date appliances, including ammeters, and the automatic arc regulators described in this department some time ago. Mr. Bowen speaks highly of these regulators. The operating room force is entitled to a great deal of credit. The work at the Strand is difficult. Mr. Rothapfel tells me there are times when the show will contain a very great number of cues, not one of which has ever been missed by a Strand operator. The work in the Strand operating room is high tension and mistakes must not occur. The Strand pays its operators well. It expects results in return, and it—gets them.

From Brother Cheney.

J. R. Cheney, El Centro, California, answers Brother Day as follows:

> Well, Friend Day, you did not quite understand my meaning. I did not say there were too many *real* operators, nor do I object to educating more. That is one thing I do like to see—plenty of good men. What I want is men with practical experience—not kids who have read books and papers then go out and try to get a job. In the first place they have not the confidence or nerve to ask a living wage. I would not care if fifty per cent. of the population of the United States were operators, so long as they got the money. I don't care if you read all the books printed on projection, unless you have not had some real, practical experience it won't make you an operator. As for being an old-timer, I have been in the business seven and a half years. Now, look here Brother Day, I bet you don't even carry a union card. (You have got another bet coming on that. Ed.) I believe in having a man serve an apprenticeship under a competent operator, and, if possible, a union man, so that when he goes out for himself he will have confidence in himself, and be able to demand real money.

Brother Cheney, I am printing your letter, but that is the last of this particular matter. I am printing it simply because it brings out a point. I heartily and thoroughly agree with every word you say, but you might just exactly as well attempt to stop the waves of the Atlantic Ocean as to prevent the publication of projection departments and books of instruction. *It cannot be done,* it never has been done, and it never will be done, and that brings us to the point. Would you not rather have the projection department in the hands of a man who favors the union in every right way, and does all he can to aid and assist it, and have the Handbook put out by a man who will not make it into a kindergarten course, but into a high-class book of instruction, rather than have the department in the hands of a man who would oppose the union, or the Handbook put out by an individual who cared absolutely nothing for anything but to "get the money"? You had better stop and think that matter over, Friend Cheney. But first let me repeat the statement, that every man ought to understand by this time, viz.: you cannot suppress, or even limit the dissemination of knowledge on operating, or any other subject under the sun. It is a fact, of course, that the beginner can, to a certain extent, take advantage of the things contained in books and papers, but how utterly useless and idiotic it would be to say on that account books and papers ought to be suppressed. What would you think of an architect who would demand that all works in architectural drawing be suppressed for fear that some beginner might learn his profession? Would you say the man was just crazy, or a blanked fool? I guess probably you would say both.

Longest Throw.

Arthur Kent Watson, Orange, Texas, writes:

> Kindly advise me what is the longest throw—distance from lens to screen—so far as you know. We have an extremely long throw here in Orange, and would like to know just where we stand. How long is the much famed one in England? And if there is one longer, where is it?

Frankly, Neighbor Watson, I don't know. I suppose I have heard, but it did not linger in my memory. I would like to hear from others with regard to this, and would ask our English and French brothers to tell us what they know of long throws, if they will extend that courtesy. The longest I remember now is The Million Dollar Pier, Atlantic City, N. J., which is approximately 215 feet. In telling of long throws give details of lens combinations if possible.

Rochester, N. Y., Examination.

An examination for licensing moving picture operators was held in Rochester in the first part of March. There were considerably in excess of thirty applicants. Examination consisted of practical and theoretical work, the practical work to be illustrated. Examining board consists of the commissioner of public safety, fire marshal and superintendent of fire and police telegraph.

It is to smile! By what stretch of the imagination can these gentlemen be supposed to be particularly well posted on practical projection. Might not one as well expect the railroads to have their locomotive engineers examined by an examining board consisting of the superintendent of street cleaning, the head of the public service commission, and the chief of police? The examination of operators is a good thing PROVIDED THE EXAMINATION BE CONDUCTED BY A BOARD WHICH IS CAPABLE OF MAKING AN EXAMINATION. IN OTHER WORDS, BY A BOARD CONTAINING AT LEAST ONE MAN THOROUGHLY VERSED IN PRACTICAL PROJECTION.

Old.

Fred Simmons, Kingston, Canada, says:

> We just changed to A. C. and got a few surprises, one of which was that the arc kept flying around the carbon; but we doped out a scheme which stopped it, viz., filing a V-shaped slot in front of the carbons; also cut out rheostat and put in a choke coil. Now we don't use any more current than we did with D. C. and get equal results.

The V-slot-in-carbons stunt is old. At one time there was a carbon of that kind manufactured. It is, however, not necessary if you use cored carbons and set them right. As to the choke coil, the reason you get equal results with the same wattage input is that you cut a lot of the waste due to resistance, and, while you only take the same wattage from the line, you are getting probably double the amperage at the arc.

Enjoys the "Comic Section."

R. E. Sivley, San Antonio, Texas, referring to February 20 issue, says:

> I have exactly the same number of degrees as has your friend Mr. T. E. Anderson, of St. Paul, but not from a correspondence school, praise be. I enjoy the "comic section" as much as does Mr. Byron, of Chicago, but occasionally I learn something or run across some new stunt in the department. By "occasionally" I mean every Wednesday morning when I get my copy from the newsdealer. I am interested in the solution of the "Queer Proposition." The Standard people say the trouble was brought about by the A. C. field, and that it may be overcome by removing the D. C. conduit from this field. Well—maybe so, but I cannot see it. If there is enough field to materially effect an entirely independent circuit three or four inches away, your conduit which contains the A. C. circuit will be *some* hot. Anyhow the reason for putting both wires of the A C circuit in the same conduit is to neutralize the magnetic fields and thus prevent a difference of potential between different parts of the same conduit and avoid heating the conduit From what I can gather the "why" of this thing lies not in the proximity of the two circuits, but in the machine not being properly grounded. Since the editor is quite sure the trouble was not due to carbon setting, I think very likely that one of the carbon holders was not perfectly insulated, and that, in turn, the whole machine was not insulated from everything else when Barron thought it was. So far as being the result of the A. C. magnetic field "it simply cannot was." Suppose you ask the Standard people to go a little more into details concerning the e. f. of the magnetic field which they found. I for one will be more than glad to get all the data available on this particular effect, and am sure there are mny others who will be interested.

Confound the luck! I wish I had time to go into this matter myself and dope it out right. I am not an electrical engineer, but I'll bet forty dollars if I had time to go after it I would get the thing right. But I cannot—not now, therefore I am referring your letter to the Standard people. When I come to think of the matter it strikes me you are pretty near right. Since all this has developed I have often regretted that I did not take the time while I was up there to examine that installation thoroughly, and make some actual tests. Brother Sivley is absolutely correct in one respect at least. The National Code demands that (Page 49, Clause P of section 26) two or more wires of an alternating current system be placed in the same conduit. This is, as Friend Sivley says, to avoid inductive effects by neutralizing the field. We will wait until we hear from the standard folks before going further into this matter.

For the Whole Bunch.

Erie, Pennsylvania, says:

> Seeing a lack of enthusiasm in Erie I grasp my quill to speak for the whole bunch. We are all members of the I. A., Local 351, which has been going for nearly a year. President, R. C. Beyers; vice-president, Phil Casper; secretary, Stephen Karkula; treasurer, H. R. Wellington; business agent, Frank Krause; guard, Dean Smith. In February 13 issue of the World you speak of Brother Day as holding the record for finding the largest number of "bum" patches in a single reel, but I guess I can go him a couple better. Enclosed find fifty-one patches I amputated from a one-reel Edison. Of course we are running ancient stuff, but I thought they looked them over at the exchange. Tell Brother Day I am so sorry to take his amputation record, but the "Lone Star" is a long way from the "Keystone," therefore I guess I am safe from his wrath. I have nothing but praise for the M. P. World in general, and the projection department in particular. It is the best in the country. If you ever voyage over the hills to our metropolis on that deep-sea-go-devil of yours, don't forget to call on the units of 351.

Yes, my brother, the exchanges are "supposed" to look over the reels, but some of them, I am sorry to say, merely uncover the boxes when they come back from the last show and look over the reel, as it lies in the box, at the records to see where it is to be shipped out to. As to the amputation record, well, you and Friend Day for that.

Improved.

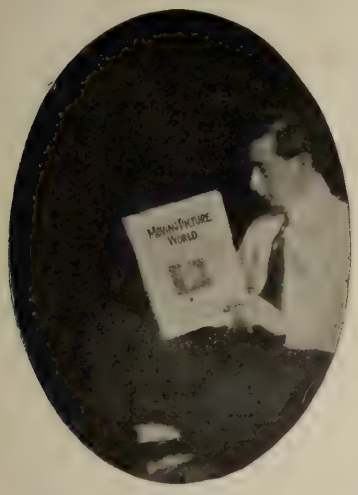
Recently I published a letter severely criticising the speed at which films were run in most of the houses in Providence, Rhode Island. Now comes the following from that city:

> Some time ago it was reported to you that some of the theaters here were shooting the film through at terrific speed. This seems to be the case in every instance where the house is after the stray pennies. Your answer with regard to correct speed at which to project must have pricked the conscience of many offenders. I won't say it had direct effect on projection here, or that it didn't, but evidently the handwriting on the wall has been observed, for the picture is now being projected instead of shot, in at least one instance. There was one house mentioned in particular, the Casino; since then this house has changed ownership, and the projection is all that a fair-minded critic could wish for, a distinct effort being made to project at the same speed at which the picture was taken; therefore, evidently the picture is the first consideration and not the stray pennies.

I am glad to hear that even one house has reformed and ceased the practice of committing an outrage on the public and the moving picture business in general, for that is what speeding the projection machine amounts to. The very poorest way to get even the stray pennies is by the poor projection route.

An Interested Reader.

Albert H. Estes, Orangeburg, South Carolina, a member of Local 347, I. A. T. S. E., Columbia, S. C., is an interested reader of the Moving Picture World, as is evidenced made apparent and proven by the accompanying very excellent likeness, or image of the aforesaid operator. Just what page he has the publication opened at, deponent sayeth not, but will bet dollars to a hard baked doughnut he is reading—Oh, well, why hurt Epes Winthrop's feelings? He has an ingrowing idea that nobody reads anything but his jun— masterpieces, but we know better—dern him!



By the way, some of those shadows-on-the-screen - don't-know-nuttin'-'bout-no-projecshun - department - or - handbook Artists might rubber at the picture and then take much benefit to themselves by emulating the shining example of Brother Estes.

He Disagrees.

C. E. McKay, Hannibal, Missouri, says:

> Dissension being one of the principal ingredients of my make-up, I am going to ease my mind with the following: At various times I have noted your statement that when making the adjustments necessary to maintain perfect illumination you say the operator should keep his eyes glued to the screen and derive his knowledge of needed adjustments of the light from what he sees there. With this I cannot agree. My contention is that if the operator maintains his light solely by what he sees on the screen there would, of necessity, as you must admit, be discoloration *before* adjustment was necessary, or, rather, before the operator knew that adjustment was necessary, and this discoloration, which would appear gradually, would have to become very pronounced before it would be noticeable. My own idea is that with an occasional glance at the spot the field can be kept absolutely clear at all times. Should I be incorrect in this matter you have my full consent to sit down on me as hard as you may deem necessary. I am projecting an 18-foot picture at 67 feet with a motor-driven Simplex machine. Current is taken through a G. E. mercury arc rectifier and the operating room ammeter usually registers between 45 and 50 amperes. Carbons, 5/8 inch top and bottom. House seats a little over 1,200, and, with standing room, will easily go to 1,300. We have packed houses, with, as a rule, a lobby full waiting. Being of an unobtrusive and retiring disposition I won't say anything about the quality of the projection, except that I have never seen any better. Your education of the operator through the department has my hearty endorsement, especially as to the questions and answers. I have found my knowledge of armature winding and generators and motors, which I studied before I took up operating, to be a vast help to me. Have been reading the department for about five years; always enjoy it thoroughly.

G-r-r-r-r! Man it is dangerous to disagree with me. G-r-r-r-r! I am liable to bite. Theoretically you are perfectly right with regard to looking at the spot; practically I disagree. I will venture the assertion that after I got back into practice again I could maintain an absolutely clear sheet simply by looking at the picture. Yes, I can do precisely the same thing by looking at the spot and screen both, I grant you that, but if you have a dark operating room, as you should have, looking at the spot is mighty injurious to the eyes and will seriously injure, if not ruin, your sight in course of time. You must understand, Brother McKay, and I think you *do* understand, and every other operator understands, that where a man remains right at the machine and does nothing but project his picture, the adjustment of the arc becomes almost an automatic operation. He knows when the arc needs adjustment almost without looking at the screen or anything else—remember I am talking of the man who watches his picture continuously and delivers high class work. The only thing I have against the spot idea is that (a) it is exceedingly hard on the eyes, and if the colored glass protector is used it is rather hard to gauge the light at the spot with accuracy, particularly with A. C.; (b) I have always contended, and I think will always continue to argue, that when the picture is running, the operator's eyes should be on the screen, not occasionally, but every instant of the time. I am sorry, indeed, that your modesty forbids your telling us what really splendid projection you have. But, at that, seriously, old man, I venture the assertion that you are delivering good results. I think, however, you would find an improvement in using a 3/4-inch cored carbon above and a 5/8-inch solid or cored below.

The Wrong Stand.

Arthur Ayers, Bellefontaine, Ohio, in submitting answer to question 69, remarks:

> Brother Cheney is taking the wrong stand if he wishes knowledge of projection suppressed, as I understand from his letter he does. Also Mr. Leininger is, I believe, wrong. I am of the opinion that every operator ought to understand electrical action, and everything he can learn about the things pertaining thereto. It is a very interesting study, to say the least. For myself I would say, Friend Richardson, if there is anything you can do for the education of the operator do it, and I am sure all really high class men are with you, whether they come out in the open and say so or not.

No, I do not think Brother Cheney exactly meant that he wanted knowledge suppressed. He, like many others, would like to have all the knowledge it is possible to get, but *would like to have that knowledge limited to operators*—that is to say, not made available to anyone else. That is a fine theory, all right; the only trouble is it's not practical—it cannot be did.

Managers Should Read This.

George Eberwine, manager Auditorium Theater, Marblehead, Ohio, writes:

> Enclosed find $3 for one year's subscription to the M. P. World to be mailed to my chief operator, William Schmidt, Marblehead, Ohio. Also I want you to send him the back issues of 1915, dating his subscription to begin with February 6 issue. *It is absolutely necessary for an operator to read the projection department of the M. P. World and have the Handbook, which I also always furnish to my operators.* Success for the exhibitor depends largely on the man in the operating room, as well as on film service. I have been a reader of the World for five years. Possibly, Mr. Richardson, you may remember I sent an article two years ago on how to avoid condenser breakage by cutting into the lens holder about half way up with a hacksaw on each end, making three or four cuts to allow for expansion. We have not cracked or broken a lens in either of our Edison machines since that time, while before we used to break 'em by the dozen.

Yes, I remember publishing that stunt, and it is a good one too, where the old-style, heavy, round condenser mount is used, but none of the modern projectors have mounts of that kind. I would direct managers' attention to the fact that Neighbor Eberwine furnishes the department and the Handbook to his operators. This is a mighty wise thing to do. Don't you— can't you fellows understand that while it is true I receive a royalty on the Handbook, still, at the same time, I am not pushing its sale altogether from a financial point of view? In fact, strange and unbelievable as it may seem to you, the financial end of it is the least consideration with me. I want that book in the moving picture operator's hands because *it ought to be there*, and I would rather see one copy of it sold to a bona fide moving picture operator than six copies sold to anyone else. Now you can believe that or not believe it, just as you please, but it is a *fact* just the same. If managers would all take the same action Friend Eberwine takes with regard to the Handbook and the projection department, and not only furnish these things but see to it that their operators study them, it would be one of the best investments they ever made in all their managerial life.

Teaching.

Allan F. Sparrow, Springfield, Vermont, writes:

> I have been some interested in the bellowings concerning your attempt to teach operators something about better projection. Particularly it is to smile when one man remarks about printers not being taugh by mail, or otherwise. For his information let me say that the Typographical Union itself fathers a correspondence school for that very purpose—not for beginners, but that journeymen printers may become better workmen, and thus worthy of more pay, which they get. Also there are numerous schools for the linotype—some to printers only, which increases a man's chances for work at better pay, and others taking on anyone, which is a drag on the craft as a whole, though, at that, men of that class do not amount to much. One must know the rudiments, and even more, before correspondence courses cuts much figure. (This is an absolute fact.—Ed.) But in the case of men actually working at a trade, hints from those who have had the time and opportunity to dig more deeply into the subject cannot fail to be a great benefit. The Handbook and the projection department have been, and are, helping us to better projection, and we are getting a reputation in northern New England for the excellence of our pictures. We have two Six A motor driven machines in the Ideal, and with 20 to 40 day services are giving better projection than I have seen in most of the city theaters. Our one defect comes from the use of a.c., but I intend to remove this by putting in a rotary converter. In closing let me ask if 3/4 carbons would be better than 5/8 when using 54 or 65 amperes a.c.?

My answer to your question would be, get a bundle of 3/4 carbons and *try* them. I doubt the improvement. I believe you will return to the 5/8. As to dispensing with the use of a.c., I would by all means advise it. As to the bellowings, why the wise man does not waste breath that way; he gets busy and studies; the opinion of the unwise man does not count for very much.

Those Experiments.

At last those long promised experiments are beginning to become an actuality. Brother Griffiths has come down from Ansonia and is working like a beaver, getting things into final shape to start something, and right here let me give due credit where credit belongs.

I wrote the General Electric Company, asking if they had a second-hand 50 ampere mercury arc rectifier they could loan us for the purpose of these experiments. By return mail came a letter saying they were preparing to ship me a new 50 ampere rectifier. It arrived in due time, and is a beauty. It will perhaps be remembered that some two months ago I made a recommendation to the General Electric Company, through the department, that they ought to install a butterfly switch, so that the amperage of their rectifier could be changed without changing the connections—merely by moving the switch; also there should be an arrangement made whereby, in case a tube played out the operator could instantly switch over to the reactance, and, using that as an economizer, instantly proceed with the show on A. C. To show something of the influence of the department, the General Electric Company wrote that, following the publication of my recommendation, they received *over* one thousand inquiries a week concerning the same, and informing me they would immediately be made. They *have* been made, and in most excellent form, too. The rectifier sent me is the first one so equipped. The butterfly switch is on the front of the panel, so that the operator can instantly change his current strength, and, there are eleven contacts, providing that many possible current variations. The triple pole, double-throw switch is also on the front of the panel and if the tube breaks or goes dead the operator can switch over to A. C. in less than a second, and proceed with the show with alternating current at the arc.

The Nicholas Power Company made, for the purpose of these experiments, as good an optical bench as was ever constructed. Metal throughout, six feet long, graduated in eighths of an inch, and with an arrangement to hold the lenses so they can be spaced in any desired way, also moved up and down, or sidewise with relation to each other.

The Precision Machine Company let us have one of their latest improved lamps and lamphouse.

The thanks of the Editor of the Department are also due and herewith tendered to many other manufacturers who heartily offered to share a part of the expense. The additional financial cost, however, will be borne by the Moving Picture World.

I hope within two weeks to begin to publish some very interesting matter. Just how long the experiments will last remains to be seen; possibly two weeks; possibly two months. But I really believe we can settle the whole matter in two weeks, though I formerly expected it to last at least sixty days.

LATER—At last those much-talked-of experiments are actually under way, and even at this writing, when only a few preliminary tests have been made, I have seen things which have, in my mind, at least, upset all the pre-conceived notions concerning the optical action of the projection optical system. And right here let me say that Brother Griffith and Brother Armstrong, of Ansonia, Conn., and Superior, Wisconsin, respectively, are the only two who have demonstrated to the Department that they have any understanding whatever of the real action of the projector optical system, therefore, to them belongs much credit.

Long ago the editor declared himself against the universally accepted theory that the light rays from the condenser meet and cross at a pinpoint in the center of the objective. That was five years ago. The meet-and-cross-in-the-middle was then accepted by literally every one as the fact. To the editor it did not spell common sense, and, as said, he declared against it. Few, if any, agreed with him at that time, and many even scoffed and said: "Richardson has a nerve to set his opinion up against that of every one else, even the lens manufacturers." But we held to our views and invited dissenters to prove us wrong. None did so, and gradually, through discussion in the department, and experiments made by operators, a belief grew that Richardson was not exactly crazy after all; in fact of late it has been very universally doubted that the rays cross in the objective.

Recently, however, Brother Armstrong, Superior, Wisconsin, sent in a long article, illustrated by more than a dozen splendid tracings on oiled silk, which set up an entirely new theory. Just about the same time, Brother Griffiths, Ansonia, Conn., sent in an article setting forth precisely the same general idea, though arrived at in a different way.

These articles were not published because of the fact that the experiments only waited electrical connections to begin.

At last the connections were made, and everything in readiness, and I sent for Brother Griffiths who arrived on the scene Sunday, March 21st, and on Monday we proceeded to get busy. The plant consists of a 50 ampere G. E. Mercury arc rectifier, with butterfly switch to instantly vary amperage at will, and another switch to throw over to A. C. instantly a D. C. ammeter, an A. C. ammeter, a D. C. volt meter, an A. C. volt meter, a Simplex lamphouse and a late model lamp, a specially designed smoke box, a splendid optical bench, twenty-two objectives of different local lengths and condensing lenses, both plano, bi-convex and meniscus, of all the focal lengths used, so far as we could obtain them.

The very first experiment made showed how very much we had been guessing at things, and the next one nearly knocked the editor off the Christmas tree. But I'll start at the beginning and tell you all about it, decently and in order, as soon as things have been finally finished and thoroughly tested out, which may be anywhere from two weeks to a month from now. The results of these experiments will, I think, be revolutionized in some ways—and I must have time to prove things, and make certain we are right before publication.

Schneider Claims Patent.

Eberhard Schneider, New York City, informs us that the device in the projection department, page 1285, February 27 issue, is patented, the patent being No. 1006292, October 17, 1911, and the property of Mr. Schneider.

This department does not care to enter into patent arguments. However, granting Friend Schneider's claim as to his patent, the fact remains, unless I am badly mistaken, he used a prism for reflection, whereas Stone and Suckno use a mirror. This is a slight difference, true, but don't let the fact escape your memory that there are, up to date, almost fifty patents on the humble wash-board corrugation. That is to say, the United States Government has solemnly agreed that fully fifty inventors are entitled to a patent on the corrugations of wash-boards. This being a fact, and, ridiculous as it seems, it is a fact, there might possibly be room for argument as to whether a mirror and the critical-angle prism-reflection proposition constitutes a difference sufficient to give both inventors standing in the courts. I don't know much about these things, but I do know, or at least firmly believe, that the United States Patent Office is one of the rankest hot-air machines and bluffs our good friend Uncle Samuel owns.

On the War Path.

F. B. Payne, Adrian, Michigan, is on the war path against a certain film producing company to whom I have referred his letter. He says in part:

> It has been a long time since I butted in on the happy family, but I have a kick coming. A certain make of film is so dark, photographically, that you cannot get a decent light with less than a million amperes, and some of them dance on the screen fearfully. I had one today that for dancing would make Gertrude Hoffman look like a steam shovel, Believe me, it was awful. What was the cause? Imperfect perforations, or—what? I am in a small town, 10,500; three shows. But there is one thing I do want, and by gum I get it too, viz.: steady, flickerless pictures. Rather a broad statement, but nevertheless a true one. I invite inspection at any time. If a man takes pride in his screen results and delivers the goods "he should worry" who drops in, or when he drops in, except when along comes a dark, jumping, dancing film and then—Good night! Of course, so far as an audience is concerned, it is always the operator. He is either intoxicated or else don't give two whoops in hades about his work. That is the way the audience looks at that. Today I am running "Rip Van Winkle" by Thomas Jefferson. I wish some of the producers and their camera-men, perforating and dark room men were here to see it. It is as steady and smooth on the screen as six gallons of oil. It is a real pleasure to run, but when you get the other kind I claim it is exactly what Sherman said war was.

Yes, Brother Payne, and I agree with you. I am referring your letter to the producer in question, and asking him to look into the matter and see what, if anything, is wrong. It is a shame to have the work of a really conscientious operator ruined by things of this kind. The Lord knows we have few enough operators who take real pride and pains in their work, without discouraging those who do.

Side Motion.

S. H. Freeman, Urbana, Illinois, says:

> Sorry I did not explain more thoroughly in former letter. The operator cleans the intermittent sprocket each day with a tooth brush; service is three to fifteen days old; operating room is of concrete, with iron posts running down to basement, where they are embedded in the brick foundation. The picture moves from side to side four times to each turn of the crank. The picture was out of frame today and the operator just pushed on the body of the machine to get it back. Is that where the trouble is? Would you advise using ¾-inch carbons above on 40 amperes D. C.? Have a day and night screen and the light is too bright, or at least it is hard on the eyes. Would more light overhead help matters?

If the operator can push the screen over to frame the picture sidewise then that machine ought by all means to be anchored down solid. This can be done in a number of ways, one of which is illustrated on page 91 and another method on page 92 of the Handbook. If the side motion is four times to each turn of the crank, then the trouble is, in all human probability, in your intermittent sprocket. Either it has end motion (it should have absolutely none) or the sprocket itself is not true; that is to say, the teeth are not, and that hardly seems possible. Have your operator hold his finger lightly against the edge of the film as it goes into the top of the gate. If that stops the trouble set your top gate idler so it will fit the film more snugly. However, the intermittent sprocket goes around just exactly four times to each turn of the crank, therefore if the trouble occurs that often its seat is in the intermittent sprocket. As to the carbons, some operators prefer ¾-cored above when using 40 amperes D. C. If the light is too bright why not cut down the amperage? That, it seems to me, would be the sensible thing to do.

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Comments on the Films

General Film Company.

THE END OF THE PLAY (Biograph), April 5.—A one-reel comedy-drama in which the love story of a playwright and an actress supplies the motif. An engaging bit of romance, which pictures the dramatist's profession in very attractive colors. Charles Perley and Augusta Anderson handle the chief incidents of the film with excellent results.

WON THROUGH MERIT (Edison), April 5.—Pat O'Malley, Gladys Hulette, John Walker, and the U. S. Civil Service Commission are featured in this one-reel photoplay, which combines a pretty love tale and interesting views of the Government buildings at Washington. An out-of-the-common film.

THE OTHER WOMAN'S PICTURE (Essanay), April 5.—Founded upon a "Smart Set" story by Mrs. John Van Vorst, this one-reel drama is an intense fragment of dramatic writing, whose power to rivet the attention cannot be withstood. Gerda Holmes, Richard C. Travers and Lester Cuneo give the film every necessary assistance.

ROAD O' STRIFE SERIES (Episode No. 1, "The House of Secrets" Series) (Lubin), April 5.—This new series of mystery stories which introduces Crane Wilbur as one of the Lubin forces, opens in an interesting manner and promises well for the future. The new Lubin method of flashing a sub-title directly onto the scene that it explains, is used in this picture. Mary Charleson and Bernard Siegel are Mr. Wilbur's leading support.

HEARST-SELIG NEWS PICTORIAL NO. 27, 1915 (Selig), April 5.—President Wilson's visit to the battleship Moreno, of the Argentine Navy; shipping cavalry horses at Newport News; trial trip of L-1, new type of submarine, at Quincy, Mass.; the rescued crew of the "Denver"; Wilson and Taft laying cornerstone of Red Cross building at Washington, and timely war pictures from Russian Poland are the leading news topics of this number.

MR. JARR TAKES A NIGHT OFF (The Jarr Family Series, No. 4) (Vitagraph), April 5.—"Mr. Jarr Among the Freaks" would also be an appropriate title for this instalment. At any rate, he gets mixed up with a large and varied collection of sideshow stars, experiences a lurid evening in their company and all land in a police court. Good fun for the on-looker. Harry Davenport and his old associates are still at work.

A CLEAN SWEEP (Edison), April 6.—Pieces of stove-pipe, soot, a stove, a chimney-sweep, Artie, Waddy, and a bathtub filled with water get mixed up in a most amusing manner during the progress of this one-reel farce. Jessie Stevens and Gladys Leslie, also have both hands in the comedy dough.

"HAM'S" HARROWING DUEL (Kalem), April 6.—Fifteen minutes of capital burlesque, thanks to the spirited playing of "Ham," "Bud," Marin Sais and Charles Inslee. Their amusing antics make this one-reel film a welcome release. One of the best of the series.

CAPTURING THE COOK (Lubin), April 6.—Joseph Kaufman and Ethel Clayton have scored again with a rattling good one-reel farce, which they handle with their accustomed skill. "Capturing the Cook" will capture a large number of laughs.

GETTING A START IN LIFE (Selig), April 6.—A James Curwood comedy and an exceptionally breezy one. Expansive fun runs riot through the reel, and the efforts of the Westerners to win the lady from the East, after stocking her home for her, is in the right comedy vein. Tom Mix heads the cow-punchers.

SNAP SHOTS (Edison), April 7.—A fairly amusing comedy, thanks mainly to the comic gifts of Herbert Prior. Andy Clark as "The Angel Child" also counts heavily in the laugh-getting.

AUNT MARY (Selig), April 7.—A one-reel drama, with a domestic atmosphere that will add to its appeal. The story is along the usual lines, and is helped materially by the good acting of the entire cast.

STAGE MONEY (Vitagraph), April 7.—The one way to enjoy "Stage Money" is to take it all on faith. To attempt to square most of its incidents with the rule of probability would be a waste of time, but as one reel of irresponsible but diverting nonsense, it fulfills its mission. Dorothy Kelly, James Morrison and George Cooper are important factors in the film's success.

THE VINDICATION (Biograph), April 8.—The shadow of an unjust conviction for theft hangs over the hero of this one-reel drama. His innocence is established in a fairly ingenious manner, and the story is well supplied with dramatic incident.

SOPHIE'S FIGHTING SPIRIT (Essanay), April 8.—Margaret Joslin carries off the honors in this one-reel farce. She has able assistance from Victor Potel and Harry Todd, but the female member of the Potel-Joslin-Todd trio earns most of the laughs by her strenuous fun-making.

HER GETHSEMANE (Vitagraph), April 8.—There is a real pathos in this one-reel photoplay, but an unexpected "happy ending" relieves the tension. Anne Schaefer plays the leading role with feeling and skill. J. Carleton Weatherby and Estelle Allen also merit favorable mention.

THE MISER'S LEGACY (Biograph), April 9.—Another of those gripping little one-reel dramas that fairly mesmerize the attention. The story picks up speed with each new incident, sways the spectator at will, and races on to the denouement with compelling power. Harry Carey, Chas. H. West and Claire McDowell lend efficient aid by their excellent acting.

HE WAS A TRAVELING MAN (Kalem), April 9.—This one-reel farce is a "happy thought" on the part of the author. Life on the road may not resemble the adventures of this "Knight of the Grip," but his troubles are the source of much amusement, so no further excuse is needed. George H. Wheeler is the traveling salesman. Gerald Meyton and Walter B. Etton are a pair of lively bellboys.

THE STROKE OF FATE (Lubin), April 9.—Harry Chandlee's one-reel play is as dramatic as its name implies. It never strays from the beaten path of convention, but its progress is always interesting, with virtue triumphant at the end. Edgar Jones, Louise Huff and Joseph Kaufman enact the triangle.

MAN OVERBOARD (Selig), April 9.—John Lancaster, Lillian Leighton, Elsie Greeson and Sydney Smith make this one-reel farce thoroughly enjoyable. Considerable novelty is revealed in the story, many of the scenes taking place on board of a steamer.

THEY LOVED HIM SO (Vitagraph), April 9.—Farce of the finest quality abounds in this one-reel photoplay. Its humor bears a close relation to life, and its characters are human beings; they do not obey the author's bidding merely for the sake of the laugh. Flora Finch, Jay Dwiggins and Kate Price are responsible for most of the merriment.

THE BROODING HEART (Biograph), April 10.—An ultra-sentimental one-reel drama, its gloom relieved by the character of a little waif, who takes a dead child's place in the heart of a grieving mother. Isabel Rea shows considerable emotional power in the latter part.

AN UNPAID RANSOM (Edison), April 10.—A well conceived and interesting one-reel drama, that moves rapidly to a satisfactory and a logical finish. The film is without a superfluous incident. Augustus Phillips fits readily into the leading part, and Bessie Learn, Carleton King, Frank Trenor and Charlotte De Felice give him excellent support.

ANDY OF THE ROYAL MOUNTED (Essanay), April 10.—Marguerite Clayton, Harry Todd and Lee Willard are G. M. Anderson's chief support in this one-reel tale of the Canadian Mounted Police. The drama does not fall below the "Broncho Billy" standard and permits him to appear in the uniform of the celebrated Canadian "Rough Riders."

HE COULDN'T EXPLAIN (Lubin), April 10.—A short-reel farce, written by E. W. Sargent, in which occurs one of those comedy entanglements that stage husbands are given to bringing upon themselves, and which are guaranteed to furnish comic diversion to the average spectator. Eloise Willard, George Welch, Mabel Paige and Roy Byron handle the situations with skill.

CLOTHES COUNT (Lubin), April 10.—Written by E. W. Sargent and on the reel with "He Couldn't Explain," Mae Hotley, Ben Walker and Prof. Chira bring out the amusing points of this little comedy to the best advantage.

General Film Company Specials.

THE SECOND COMMANDMENT (Kalem), April 5.—Love, heredity and three religions battle for supremacy in this three-part film drama, by Harry O. Hoyt. Sun Worship, Catholicism and Christian Science are the trio of beliefs in the struggle, with "Mother Eddy's" doctrine the winner. The character drawing and human interest in the drama are of excellent quality, but in fashioning his material into a play, the author displays no great amount of skill. Producer Kenean Buel, Guy Coombs, Dorothy Bernard John C. Mecklin and Anna Nillson have all done their work well.

THE GENTLEMAN BURGLAR (Selig), April 5.—Another variant of the "Raffles" theme and an unusually good one this two-reel crime play has the speed, concentration and engrossing story requisite to the success of this class of drama. The production and filming are both commendable. William Stowell doubles "The Gentleman Burglar" and a society man with much skill, and Lillian Marshall plays a lady "gumshoe" with equal success.

THE BRIDGE ACROSS (Biograph), April 6.—Sectional pride—the oft-repeated tale of the Southern girl and the Northern boy and their stormy romance—is the theme of this two-part drama. Author, producer and actors have handled their material with sympathetic skill, and the result is as welcome as a repetition of one of the familiar Southern airs. Jack Drumeir, Marie Newton and Jack Mulhull do especially fine work.

THE LADY OF THE SNOWS (Essanay), April 6.—Mrs. Carter Harrison, of Chicago, who is the author of this three-reel photoplay, has furnished an interesting love story, and has also given the producer wide scope in the way of scenes and settings. But there are no big moments in the play shown in action. The wrecking of the train seems little more than an incident. The mountings and the acting of Richard C. Travers, Sydney Ainsworth, Ernest Maupain, Edna Mayo and Betty Scott, are all that could be desired.

THE TIMID MR. TOODLES (Vitagraph), April 6.—Sidney Drew's part in this two-reel comedy suits him perfectly. As the man who becomes a hero in spite of himself, he lets no funny point escape. Mrs. Drew, Courtlandt Van Deusen and Betty Gray lend valuable assistance Amusing from start to finish.

THE THUMBPRINTS ON THE SAFE (Episode No. 11 of "The Girl Detective" Series) (Kalem), April 7.—Reviewed by Hanford C. Judson on page 1941, issue of March 27.

THE CYPHER KEY (Lubin), April 7.—A three-part drama by George W. Terwilliger, with a battle of wits between a "Yankee" and a South American as its motive, the scenes shift from the land to the sea and even up in the air, a race between an automobile and an aeroplane being one of the main incidents. This race is kept up later between two speed boats, and the finish is full of excitement. Earl Metcalfe, Mary Keane and Herbert Fortier head the list of principals.

MR. CARLSON OF ARIZONA (Lubin), April 8.—Romaine Fielding is responsible for the writing and the producing of this two-reel drama. The most refreshing thing about the picture is Mr. Carlson as impersonated by the author-producer. The story of Mr. Carlson's adventures, and also his love affair, are interesting in themselves but it is the personality of the title role gentleman that does most for the play. Vinnie Burns demonstrates her right to become Mrs. Carlson.

THE STONING (Edison), April 9.—Reviewed by Louis Reeves Harrison on page 1941, issue of March 27.

AN OPAL RING (Essanay), April 9.—This two-reel drama, written by Justus Miles Forman, is a regular George Barr McCutcheon romance, with a foreign princess and a dashing young American to fall in love and be parted by the lady's high station. The spirit of modern romance brings many dramatic happenings to the fore, during the unfolding of the plot. The production has been carefully looked after and the company, headed by Beverly Bayne, is thoroughly competent.

THE GIRL ON THE TRESTLE (Episode No. 22 of the "Hazards of Helen" Railroad Series) (Kalem), April.—A successful attempt to outdo any of her previous exploits must be credited to "dare-devil" Helen in the present instalment of her life-endangering record. The Kalem production of these Railroad dramas could not be excelled. Leo D. Maloney and Rex Downs contribute character impersonations that ably second the work of Miss Holmes.

THE RETURN OF MAURICE DONNELLY (Vitagraph), April 10.—This three-part photoplay affords the last word in thrills. Edgar Allan Poe never excelled the gripping, awe-inspiring power of the scenes during which Maurice Donnelly is electrocuted and then brought back to life. One mistake of the producer would have been sufficient to turn the entire episode into ridicule; the mistake has not been made. Wm. Addison Lathrop, the author; William Humphrey, the producer; Leo Delaney, Leah Baird, Mary Maurice, Josephine Earle and the actor who impersonates the electrical expert, have labored together in perfect harmony, and produced a work of exceptional merit.

Mutual Film Corporation.

WHEN LOVE TOOK WINGS (Keystone), April 1.—Roscoe Arbuckle plays the lead in this picture, which is rather a good one of the kind. Some interesting aeroplane scenes appear in the course of the production, but love takes wings when Roscoe finds out that his lady love is baldheaded, and wears a curly wig to hide this defect.

AMBROSE'S LOFTY PERCH (Keystone), April 3.—Mack Swain appears in this costume number as a king on his throne, surrounded by dancing girls. He chooses one girl but the hero abducts her. The action is of burlesque character and contains considerable interesting nonsense.

DROPPINGTON'S DEVILISH DEED (Keystone), April 5.—Chester Conklin has the floor a good part of the time in this picture, which is an exceptionally good one of its kind. Droppington is a stage hand at a country theater, and as a climax to his misdeeds causes the breaking up of the show when in all good faith he turns the full strength of the hose on what he supposes to be a fire in the theater. The fact of the matter is Mephisto was performing some of his magical tricks, hence the smoke. The result is very comical.

THE LITTLE MOTHER (Majestic) April 6.—An exceptionally pleasant picture in which a little girl (Violet Wilkey) leaves the orphan asylum, from which her baby brother has been taken for adoption by a wealthy couple, in search of the child of whom she is very fond. She discovers the whereabouts of the child's new home, and steals the baby from the automobile while its foster mother is bringing something from the house. She is found later asleep on a park bench with her baby brother clasped in her arms. Her persistence results in room being found for her also in the new home.

THE RENT JUMPERS (Keystone), April 8.—A low comedy number of very ordinary quality. Most of the scenes occur in a boarding house. The landlord runs around minus his trousers; there is the usual rivalry over the girl. The humor of this is not very strong.

JUST "KIDS" (Princess), April 9.—Another comedy offering in which the Thanhouser Kidlet and Leland Benham make things hum for their bachelor uncle. The plot is a mere trifle, but the action is lightly amusing.

BURGLARS BY REQUEST (Royal), April 10.—The husband and wife are afraid of burglars and each, for a joke, requests a friend to rob the house. A real thief appears and complicates matters. This is quite amusing in a quiet way and is well photographed.

BY FAIR MEANS OR FOWL (Komic), April 11.—A country comedy with a number of interesting rube types, portrayed by Elmer Booth, Fay Tincher and others. The plot unfortunately is not strong and in spite of good photography and promising first scenes the production is only fairly entertaining.

HIS BACHELOR DINNER (Reliance), April 12.—Jack attends a stag dinner, at which he is the thirteenth man. This is followed by a nightmare in which he is visited by a skeleton and other ghostly visions. This is somewhat vague in treatment and, while the intention is undoubtedly humorous, some of the scenes are quite unpleasant. It makes only a fair offering.

PERSISTENCE WINS (Beauty), April 13.—Virginia Kirtley, Joseph Harris and Webster Campbell appear in this love story. Peter is a persistent suitor who will not take no for an answer. This is not very strong in plot, but is, nevertheless, quite pleasing as a light subject.

THE LITTLE MATCHMAKERS (Majestic), April 13.—An excellent little comedy-drama in which the child actress, Mildred Harris, is starred. The children, Mildred and Paul, sister and brother, respectively, to the sweethearts, determine that a successful match shall be made between them. Some prettily comic incidents occur in the opening of the story, which later merges into the near tragic when the school takes fire and Paul, previously locked up by his teacher for misconduct, is forgotten. This latter incident is the beginning of the end when the sweethearts decide to patch up a quarrel which has taken place between them. Paul Willis is the Paul of the picture and Margie Wilson plays the adult feminine lead.

THE WISHING STONE (American), April 14.—A love story, with pretty rural settings. The boy and girl wade in the same pool and make their wishes on a big boulder. Later in life they fall in love and the wishes come true. A pleasing little romance.

THE JOB AND THE JEWELS (Reliance), April 14.—This creditable production has been directed by Arthur Mackley with Charles Gorman, Charles Cosgrove and Florence Crawford in the cast. The picture is intended to be of moral use to its audiences. There is originality to the story which treats of how a reformed burglar, now a dishwasher in a restaurant, saves his former pal from serving a prison term by restoring to their rightful owner the jewels that the pal had stolen.

THE ACTOR AND THE RUBE (Falstaff), April 16.—A fresh comedy number, in which a rube, unlucky at cards and love, decides to visit New York. Here he meets an actor, portrayed by Riley Chamberlin, who makes up as the rube and goes back to his home town. He fools the inhabitants and wins both at love and cards. This conception is original and pleasing.

HIS LUCKLESS LOVE (Keystone), April 18.—This story of a flirtatious married man contains some new and highly diverting incidents. It is a characteristic number, full of laughing moments.

BIG BROTHER BILL (Thanhouser), April 18.—The Kidlet has a friend who is always talking about his big brother. She goes to sleep and dreams of him. This makes a very fair juvenile subject and is well photographed.

HUNGRY HANK AT THE FAIR (Royal), April 24.—A grotesque rube character known as Hank appears at a county fair, meeting all comers at boxing. An electrical device is used to knockout his opponents. This presents a good situation, but the humor only becomes moderately strong.

Mutual Film Corporation Specials

TRAPPED (Serial Publication Corp.) (Reliance), April 7.—Instalment XIII of the Runaway June Series.—Much of the action in this number is not to be taken very seriously. The scene on the island, picturing the prophet and his tribe of dancing girls, was almost of a burlesque character. At the same time many of the incidents are interesting. One of the girls does a high dive from the cliff a la Annette Kellermann. She then swims out to a boat and saves June from the half-wit who is threatening her. The glimpse of the octopus was interesting. All of the Bermuda settings are pleasingly pictured.

STATION CONTENT (Reliance), April 10.—A two-reel railroad story, with Wallace Reid, Catherine Henry and Ben Lewis in the cast. The development is conventional, beginning with the young operator and his sweetheart at the station. Later they marry; the second man appears repeatedly. Years pass, they lose their child, and the young husband, now superintendent, neglects the wife. She turns to Hilton for sympathy, but at the old station finds the baby's doll. She then saves the superintendent's special from collision with a loose car of nitro. The suspense in the latter scenes is good; the photography is pleasing throughout.

THE FENCING MASTER (Majestic), April 11.—A fine two-reel drama enacted by a strong cast, including Thomas Jefferson, Teddy Sampson, George Walsh and Frank Bennett. The scenes are laid in France and all of the settings are artistic and attractive. The story of the paralyzed fencing master who is roused to a point where he is able to fight a duel with M. Marode is new and full of interest. The production is much above the average in every way.

THE POET OF THE PEAKS (American), April 12.—This two-reel production abounds in beautiful settings. It is, however, too sentimental in character to allow of any vivid realism. Vivian Rich plays the role of the woman who had no heart, David Lythgoe is the poet whose quaint cabin home is on Sunrise mountain, a beautiful spot, by-the-way, Harry Von Meter is the man of the world who passes through without serious harm, and is able to give advice to the foolish poet, who, fascinated by the woman's charms, leaves his mountain home to follow her to the city. The close of the picture shows him returning a maddened wreck to his home, and later meeting his death following his fantasy over the dangerous cliffs.

IN THE GRIP OF POVERTY (Serial Publication Corp) (Reliance), April 14.—No. 14 of the "Runaway June" series. June is no sooner rescued from the island by Blythe than she falls into the hands of some Bermuda apaches. This weird band of desperadoes forces her to dance with the other girls. Two of the band, Pierre and Marie, indulge in a stabbing affray and Pierre throws the girl off a high cliff into the water. The reel closes with all hands leaving on the boat for New York, Ned following. The series comes to a conclusion with the next instalment.

THE UNDERTOW (Thanhouser), April 20.—A two-reel crook story, not very new in plot but abounding in action of a stirring sort. The

country youth goes to the city, where he falls in with bad company. He is caught in a police raid, but saved by the detective's daughter. He promises her to reform and tries to do so, but the gang attempts to lure him back. This is a typical crook production. The photography in the first reel was taken on a gray day; it is much better in the second.

THE DISILLUSIONMENT OF JANE (Broncho), April 21.—This entertaining two-reel offering pictures the escape of a young convict from the penitentiary. He goes to the country under an assumed name, where he makes love to a pretty country girl. The rural scenes are very natural and appealing. The girl gives up her rustic sweetheart for the city chap but has her eyes opened after the runaway during their elopement. She discovers her father's money on his person, he having taken it from the hiding place in the old well. The scenes in the second reel are full of action and hold the attention closely. A good offering of its kind.

THE ARTIST'S MODEL (Domino), April 22.—An Ince and Spencer production with Violet McMillen, George Fisher and others in the cast. An artist named Kenton advertises for a model and procures a pretty German girl with whom he falls in love. She receives an offer from another artist and goes to his studio. He is a reprobate and makes an attack upon her. Kenton arrives just in time to save her from his clutches. The production has a strong atmosphere of the studio. The plot itself contains many familiar situations, but holds the attention quite well throughout.

THE RIDDLE OF THE WOODEN LEG (Kaybee), April 23.—An unusually good two-reel detective story, with Leona Hutton, Jack Nelson and others in the cast. The girl traces the mysterious thefts to the secretary of the wealthy man, who had used a wooden leg in order to leave false clues. All of the mystery is worked out in full view of the observer, which usually proves the most interesting in a story of this kind. This holds the attention closely.

ENOCH ARDEN (Mutual Masterpictures) (Majestic), April.—This is a beautiful four-reel film version of Tennyson's poem, which has been produced by William Cabanne and appears on the program of Mutual Masterpictures. Lillian Gish plays the sympathetic role of Annie, Alfred Paget that of Enoch, and Wallace Reid that of Philip. Special mention is due the appropriateness of the settings of the production. There must surely be little fault if any to be found with the picture in any way. Its development is quaint, and beautiful and human. The players are deserving of great credit, as is also the director.

THE OUTLAW'S REVENGE (Mutual Masterpicture) (Reliance), April.—A graphic four-reel offering, picturing a very stirring and convincing way a series of incidents in Mexico. The outlaw's sisters are set upon by the federal officers; one of them shoots herself to escape their clutches and the other dies after losing her mind. The outlaw then sets about getting his revenge, in regular Monte Cristo style. There are many tragic happenings in this based on real life, and some of them are shocking. At the same time the story adheres faithfully to the way they do things in Mexico, the scenes are actually taken there and no effort has been spared to mount the production on a big scale. The cast is pleasing and the offering is in every way a strong one of the red-blooded type.

A MAN AND HIS MATE (Mutual Masterpictures) (Reliance), April.—One of the Mutual Masterpictures, based on the play and novel of H. R. Durant, and directed by John G. Adolfi. The story is an excellent one; that is, its plot is alluring, but again not new. Its development in four reels is in most part good. One glaring mistake has been made, namely, the substituting of a white man for the Chinaman, one of the main characters of the play. For in spite of the fact that Sam De Grasse has done well with the role of Choo, he is not by form or feature a convincing Chinaman. Choo is in a way an idealized type, the character of which has been, on the other hand, admirably interpreted by De Grasse. Henry Woodruff does excellent work in the role of Harry Ogden and playing opposite him is Gladys Brockwell

Paramount Program.

NIOBE (Famous Players), April.—Reviewed by Lynde Denig on page 400 issue of April 17.

Pathe Exchange.

PATHE'S WEEKLY NO. 27 1915, March 29-April 3.—Besides the usual war scenes, this issue shows the students of the University of Wisconsin at their quadrennial celebration, dancing the snake dance in the street, Winnifred Stoner, the child who speaks several languages at twelve years of age, and the dynamiting of the land which has been chosen for the location of the Metropolitan Golf links.

Pathe Exchange Specials.

THE PURSUIT OF PLEASURE (Balboa), April 19-24.—The second of the "Who Pays?" series with Ruth Roland and Henry King. The story of the production is good, and has been written by William Ritchie. The sub-titles have, unfortunately, not been well chosen. In many instances the intention of the picture is quite obvious enough without any sub-title, and is in perfect keeping without verbal explanation. The story, which has been filmed in two reels, treats of the pleasure loving daughter of an old-fashioned clergyman. She finally elopes with a rich young man, and gives herself over to the superficial pleasures of life in preference to rearing children. The outcome and the moral of the story is satisfactory, and minus its subtitles, the production could be highly recommended.

PATHE'S WEEKLY NO. 26 1915, March 29-April 3.—Interesting items of this isssue are the opening of the bicycle racing season at Velodrome, Vice-President Marshall at the Panama Exposition, at Sandy Hook a 14-inch gun for the Panama Canal is tested, the village of Sommeiles, France, reduced to a mass of fallen masonry, English youth learning how to use the bayonet, a trench periscope in use in the British army, and the Flohro comic cartoon emblematic of Japan's attitude toward China, and the effect of the interest taken in the matter by the other powers.

LE TAMANDUA, April 19-24.—This film contains an interesting tions which would doubtless be made, this picture would be presentable, and the acrobatic tendencies of the little animal. This is on the same reel with "He Takes Well at Parties."

HE TAKES WELL AT PARTIES, April 19-24.—An interesting farce comedy in which the polished heavy man, suave and socially brilliant is shown by the eccentric hero to be a villainous thief. There is plenty of good comedy in this production.

JUST NUTS, April 19-24.—A rough and tumble picture of the Charles Chaplin sort, containing a great deal of very good farce comedy. It is warranted to please most audiences. The "Nuts" just do a lot of foolish things that make people laugh.

TOLEDO, SPAIN, April 19-24.—An interesting series of views of the ancient city of Toledo, which was formerly occupied by the Moors. Among the places shown are Le Puerta Visagra, La Puerta Del Sol, the courtyard of the Royal Military Academy, the Cathedral the erection of which was begun in 1227 on the site of an ancient Moorish mosque, and a view of the Tagus river and the Alcantara bridge, built by the Moors. This is on the same reel with "Bridge Building and Railway Track Laying by the French Army."

BRIDGE BUILDING AND RAILWAY TRACK LAYING BY THE FRENCH ARMY, April 19-24.—This illustrates the remarkably deft manner in which this work is carried on by the French army, working in groups and proving again the truth of the old adage, "Many hands make light work." There is probably half an ordinary reel of this subject.

United Film Service.

UNCLE'S LAST LETTER (Superba), April 20.—In this picture Uncle's supposed decease causes considerable damage to be done to his house and belongings by relatives eager to find his will. The attempt made to get the comedy over is rather obvious.

YOU NEED A DOCTOR (Starlight), April 22.—With a few eliminations which would doubtless be made, this picture would be presentable, providing a good deal of enjoyment to many audiences. The comedy is of course built along farce lines, and shows a horse doctor who is down on his luck, starting into doctor human beings. He sends his pal out with a club to knock a few people down, so that he can have the job of bringing them round again. Other methods of gaining business are also used. Aubrey and Kendig are the comedians.

THE GIRL WITH THE CAMERA (Premier), April 24.—A western subject which is rather interesting. To avoid suspicion on the part of a character for whom the authorities are looking, the daughter of the sheriff is sent into the canyon to photograph all suspects. Presumably the man they are after is later shot by the girl, but not before he has fallen in love with her. The ending is rather unsatisfactory.

Universal Film Manufacturing Company.

ANIMATED WEEKLY, No. 161, April 7.—Sidelights on the war, an automobile race at Venice, Cal., views of the San Francisco fair buildings, Champion Jess Willard in training, and other features appear in this number.

THE THINGS IN THE BOTTOM DRAWER (Laemmle), April 18.—A story of pretty sentiment and fairly strong in plot with Gene Hathaway, Albert MacQuarrie and others in the cast. The husband and wife separate but later are reunited by memories of their child. Good photography helps this.

WILD BLOOD (Imp), April 19.—A feud story with a new twist in it. Wm. Garwood and Violet Mersereau play the leads. The girl follows the mountain doctor to the city, vowing to "get his blood," in revenge for a shooting. He allows his blood to be transfused to her veins during an illness, not knowing who she was. This of course changes her hatred to love. The story is quite well constructed and the plot is new. The photography is good.

THE FATAL KISS (Joker), April 19.—A low comedy number with Max Asher, Gale Henry and Wm. Franey in the cast. Max carries some flowers to a chorus lady friend and when he returns home the wife finds an imprint of a kiss on his cheek. There are amusing moments in this and it makes a very fair offering of the kind.

EDDIE'S AWFUL PREDICAMENT (Nestor), April 20.—A pleasing comedy number, with Eddie Lyons, Victoria Forde and Lee Moran in the cast. Eddie hasn't enough money to pay for the dinner, so he robs a blind man. He is caught, but the blind man sympathetically loans him even more money. A laughable conceit, nicely presented.

THE AFFAIR OF THE TERRACE (Rex), April 20.—A dramatic number, featuring Ben Wilson, Dorothy Phillips and others. Ben Wilson plays the part of an amateur sleuth who unravels the mysterious death of a woman, thrown over a terrace by a man in monk's costume. This is well pictured and presents a good mystery of a "shivery" sort.

THE FEAR WITHIN (Big U), April 22.—A story, written by Bess Meredyth, with Murdock and Albert MacQuarrie and others in the cast. This pictures the way in which a young soldier shows cowardice the first time under fire, but later conquers this and returns to his company. The story is quite complicated and well-acted. It is stronger than the average offering.

HIS SMASHING CAREER (Sterling), April 22.—Ford Sterling ap-

pears in this low comedy number as a man with musical ambitions. He gets into a love affair and leads a wild chase in an automobile. His performances in the latter are decidedly interesting. A lively number of the kind.

TWO HEARTS AND A SHIP (Nestor), April 23.—Eddie Lyons, Victoria Forde and Neal Burns appear in this comedy number. The scenes are in Golden Gate harbor just off the exposition grounds. The plot is a fair one and the number proves quite pleasing.

THE ARTIST AND THE VENGEFUL ONE (Victor), April 23.—Harry C. Myers appears in this as a young artist in love with the district attorney's daughter, impersonated by Rosemary Theby. Brinsley Shaw is a released convict who plans revenge on the girl's father. There is a fierce gun fight toward the close in the district attorney's home. The number is not fully convincing in plot, but has plenty of action and holds the attention well. The photography is good.

LOVE AND HANDCUFFS (Powers), April 24.—A mountain feud story of the conventional type, with Sydney Ayres, Doris Pawn and others in the cast. The hero is a secret service agent investigating the illicit still run by the girl's father. The situations have been worked over in previous offerings; at the same time the photography and general atmosphere of the production are good.

Universal Film Mfg. Company Specials.

A GIRL OF THE NIGHT (Rex), April 18.—A two-reel slum story, written by Ida May Park, with Pauline Bush and Lon Chaney in the leading roles. Nance is induced by Jerry and other members of the gang to visit Langham's house and obtain the evidence collected by the prosecuting attorney. She is apprehended by Langham, who befriends her and offers both her and Jerry a chance. Later she sacrifices this chance by shielding the lawyer's wife. This is well photographed and worked out quite strongly. It is a drama of motives and appeals to the sympathies, though it is not in every way a finished production.

THE HOUSE OF MYSTERY (Universal Special Release), April 19.—Episode No. 7 of "The Black Box" series. Quest visits the mysterious house in company with Prof. Ashleigh and his assistants, seeking Craig. The latter is discovered but saved through a trick; the house is then mysteriously blown up. These incidents are coherent and interesting. Then follows a pursuit of Craig, who has fled to a vessel manned by river pirates. By a ruse Craig again evades his followers. This instalment is simpler in construction and more easily followed than previous numbers.

THE STOOL PIGEON (Victor), April 19.—A crook story by H. G. Stafford of unusual interest, in two reels, with J. Warren Kerrigan, George Pierolat and Vera Sisson in the cast. The latter doubles as a society girl and member of the gang. Kerrigan plays the part of a young fellow out of work who becomes the dupe of a polite society thief, and unwittingly aids in an attempted jewel robbery at a reception. The story is cleverly worked out and holds the interest firmly.

MAVIS OF THE GLEN (Laemmle), April 21.—A three-reel offering of strong appeal, with Robert Leonard and Ella Hall in the leading roles. The girl is raised by a hermit in the woods until she is 18 years of age. Then the hero appears, marries her and takes her back to civilization and plenty of unforeseen trouble. Louise Orth makes an interesting part of the cold, snobbish sister who creates jealousy and misunderstanding between the young couple. This rises above the average production in almost every way and is splendidly photographed. Throughout the entire three reels there is no lack of interest. A good offering.

THE LADDER OF FORTUNE (Rex), April 22.—An enjoyable two-reel number, with Ben Wilson, Dorothy Phillips, Joseph Girard and others in the cast. The start is full of action and scenes are attractive throughout. The Italian troubadour clashes with his would-be rival; a duel follows and he flees to America under the impression that he has killed Navarro. But the latter recovers. The girl follows her lover to this country, with Navarro giving pursuit. The American scenes continue the interest very well. This number contains considerable dash and has a story of an enjoyable nature to tell. The photography is also pleasing.

THE ADVENTURE OF THE YELLOW CURL PAPERS (Imp), April 23.—A two-reel comedy number, written by Clem Easton and enacted by a cast including Wm. Garwood and Violet Mersereau. The story is a yarn in which the friend of the young actress steals her curl papers, consisting of one hundred dollar bills, in order to make a newspaper sensation. A chicken thief is suspected of the crime. This does not get up much excitement, the idea being rather slight for a two-reel plot. Considerable padding is necessary and the climax is weak. A fair offering, which would have been stronger in one reel.

THE WAR OF THE WILD (Bison), April 24.—A two-reel jungle story, featuring lions, leopards and their cubs, a trained elephant. The latter makes the hit of the production by interfering in a fight and carrying away a man, whom he rolls over a high cliff. The number is a characteristic one, combining thrills with amusing incidents. There is also a battle scene between the animal hunters and a tribe of Arabs. Wellington A. Playter makes his first appearance with his company, succeeding Wm. Clifford, the hero of many thrilling productions. Mr. Playter is over six feet in height and does admirable work in this number.

World Film Corporation.

HEARTS IN EXILE (Shubert), April.—Reviewed by Lynde Denig on page 401, issue of April 17.

Miscellaneous.

18, OR A MESSAGE FROM THE SKY (Cosmofotofilm), April.—Reviewed by Lynde Denig on page 399, issue of April 17.

Felix F. Feist.

ONE of the most aggressive and best known all-round film man in the United States is Felix F. Feist, the head of the Celebrated Players Film Company, of Chicago, which markets the Alliance Program in Illinois and Indiana. Mr. Feist was born and raised in New York City, and for years was associated with his brother, Leo, in the music publishing business, and was the author of several of the earlier hits of the Feist organization.

Felix F. Feist.

He later became advertising man for the Kinemacolor Company, and subsequently, with headquarters in Chicago, he represented that firm in the states west of and including Illinois. From this position he became connected with Alfred Hamburger, the Chicago "popular price show king," as head of his exchange and booking departments. His next move was to join the staff of the Celebrated Players Film Company, where, after four months, he was elevated to the presidency and general management.

Under Mr. Feist's direction the Celebrated Players exchange has become one of the largest and most reliable film purveyors in the Union, and in the near future will open a branch in Indianapolis, which will be followed by the placing of other exchanges in strategic centres in his territory.

Mr. Feist is now in New York, and upon his return to Chicago he will see his concern established in new and greatly enlarged quarters at 207 South Wabash avenue, in the heart of the Chicago film district.

In addition to controlling the Alliance output, his firm owns the rights to Annette Kellermann in "Neptune's Daughter," and several other of the larger film productions.

Herbert Lubin.

HERBERT LUBIN, the president and general manager of the Allied Features, Inc., of Montreal and Toronto, is one of the leading film men in the Dominion.

Mr. Lubin, who entered the picture business during its infancy and has practically grown up with it, received his early training in New York, and for the last seven years has been a resident of Canada.

Early to realize the wonderful possibilities of the multiple-reel film offering, his energies were devoted almost from the first to this class of pictures, and today it is not too much to say that his concern is enjoying the prestige earned by years of experience as feature purveyors.

Herbert Lubin.

The Allied Features, Inc., is the sole handler of the Alliance Program in Canada, and, notwithstanding the fact that the war is slightly depressing business, Mr. Lubin's concern reports excellent bookings.

The Allied Exchange in Montreal boasts of being one of the finest equipped film houses in Canada, while the Toronto branch is a close second.

United Producing Companies Active.

Edwin August Joins With a New Company—Others Are Busy With New Staffs of Players.

CLOSELY following the announcement that the Colonial Motion Picture Company will release Cameo Comedies starring the Broadway comedian Harry Kelly, of "Watch Your Step" fame, on the United Program comes the statement that arrangements have been completed whereby Edwin August is to head a company adding a new release to the United under the name of Pyramid Pictures. Mr. August has surrounded himself by an exceptionally strong cast with Ruth Blair and Iva Sheppard as his co-stars.

Director Frank Beal is at the Ideal Studios in Los Angeles where he has joined Webster Cullison and Carl Leviness. These directors had already started to add to their stock companies which now number eighteen experienced screen players. Mr. Beal's work had been laid out for him before he left New York. He is now busy producing high class domestic stories and refined comedies. Webster Cullison is devoting his talents to Western dramas and melodramas, while Carl Leviness is giving his attention to the producing of psychological dramas and human interest stories. So much for the Ideal.

About the time Frank Beal started for the coast Director Frank Hutchinson of the Superba Company gathered a special company about him in New York and started for Savannah, Ga. Among the players corralled by Mr. Hutchinson were Edith Thornton, W. E. Browning, Rolinda Bainbridge, David L. Don, Suzzanne Willis, Geraldine McCann, Lizzie Conway, Cora Becker, Peggy Charland and Marguerite Wank.

Following the Superba's move came word from the Mittenthal Brother's studio in Yonkers that carpenters were busily engaged making room for extra activity on the part of the Starlight Comedy Company. Eddie Redway has been added to the staff of directors while James Aubrey and Walter Kendig, the leading comedians, have been surrounded by stock companies of extra strength and numbers. The enlargement of the studio will also include new office space for the business heads of the Starlight Company as well as more spacious quarters for the scenario and advertising departments.

The reason for Arthur Smallwood's extra activity has also been partially explained by the taking over and remodeling of the Cliffside Studios by the Smallwood Film Corporation which has just moved its producing companies from Yonkers, New York, to the vicinity of Fort Lee, New Jersey. The Smallwood Brothers have been producing Grandin films for the United Program, featuring Ethel Grandin. They have now more than doubled their acting company and producing staff so that they can stage society and psychological dramas with Edwin August, Ruth Blair and Iva Sheppard as added attractions for the United. O. S. Lee is the business manager for the new Cliffside Studios while A. R. Mariner has been engaged as technical director. Ray Smallwood continues to act in the capacity of director in chief giving his personal attention to the Grandin productions.

With the Empress Company at Flushing, Long Island, adding to Joseph Levering's players and arranging for a new company in addition to the stock headed by Marian Swayne; with the Lariat Company announcing the addition of William V. Mong to their forces at the Garden of the Gods Studio, Colorado Springs, and with the recent announcement of important changes and additions in the Premier and Luna Companies, the thawing of the frozen winter trenches finds the United Program producing companies ready for the Spring forward movement with ammunition enough ready and in the making to cause the war correspondents to sharpen up their pencils and watch for scare head developments.

PATHE NEWS CAMERAMAN WOUNDED IN AUSTRIA.

It's a long, long way from New York to the place with the unforgettable, unpronounceable name, Przemysl, but it seems less when one sees certain very fine pictures of the siege in the Pathe News and learns that the Pathe special correspondent, Ercole, who took them, has been wounded and decorated for bravery under trying conditions. While he was turning his camera he was hit by a piece of sharpnel and painfully wounded, but he did not cease to turn and in consequence has been decorated by the Imperial Government of Russia with the Cross of the Order of St. George.

Change at Vitagraph Theater.

"The Lady of the Lighthouse," Featuring Rose Tapley, and Other Interesting Subjects.

A REPRESENTATIVE program of Vitagraph pictures, the majority of the scenarios from the pens of distinguished photoplay authors, has been arranged for the Vitagraph theater for the week commencing Sunday, April 18. The pictures embrace subjects that are educational, dramatic, tragic and those in which the comedy element abounds. A picturization of Helen S. Woodruff's book, "The Lady of the Lighthouse," is the feature, and, while of an educational nature, is of more than ordinary interest because of its dramatic appeal. Miss Woodruff wrote from knowledge obtained at first hand and evolved a story that, produced for the screen by Capt. Harry Lambart, visualizes the magnificent work being done for the blind through the work of the Institute, known to the sightless as the Lighthouse. The action of a decidedly interesting story woven around a ten-year old, motherless boy, who becomes blind through an accident, is interrupted to show the wonderful adaptability of the inmates of this Institution who become adepts in such occupations as basket making, typewriting, modeling, caning of chairs, etc., and the pleasures by which they relax during the period of play. Miss Rose Tapley, Lionel Adams, Charles Wellesley and Reginald Sheffield enact the story of "The Lady of the Lighthouse."

Mr. and Mrs. Sidney Drew in Paul West's "Boobley's Baby," a story of a doll, a subway seat, a girl and twins, and Anita Stewart and Earle Williams in "The-Sort-of-Girl-Who-Came-from-Heaven," a story that exemplifies that there is "one born every minute," produced by Ralph W. Ince, are two comedies that will vie with the feature for first place on the program. "Strictly Neutral," by Donald I. Buchanan, introducing Flora Finch and Kate Price as the chief characters in a laughing story in which self-preservation is the first law of neutrality, and "The Boarding House Feud," by Eugene Mullin, in which Billy Quirk gets square with a boarding house mistress, the mother of his sweetheart, Constance Talmadge, are representative Vitagraph laugh producing stories. A tense drama entitled, "A Pillar of Flame," completes an attractive program and presents two popular Vitagraph favorites, Norma Talmadge and Harry Morey in a human interest story, in which the ambition of an egotist is purchased with her soul.

New Brooklyn Theater.

Picker and Bennett Acquire Valuable Property for Three Thousand-Seat Photoplay Palace in Flatbush.

MESSRS. PICKER and Bennett, who lease and operate two of the largest and most important photodrama houses in Manhattan—the Burland theater, at 985 Prospect avenue in the Bronx, and the Eighth Avenue theater, at Eighth avenue and 26th street—announce the completion of plans to extend their interests into Brooklyn. With this purpose in view, they have acquired the large vacant plot immediately behind the new important block of stores at the corner of Flatbush avenue and Cortelyou road. This lot has a frontage of 100 feet on Cortelyou road, stretching from immediately behind the stores to 21st street, and is 201 feet deep on 21st street, occupying the corner of Cortelyou road and 21st street. Title to the property was taken on Tuesday, April 6.

Several of the most important theatrical managers in New York will be associated with Messrs. Picker and Bennett in the financing of this enterprise, and in the effort to make it absolutely the leading photodrama house of Brooklyn. The theater, which will be erected with the least possible delay, will be the largest strictly photoplay theater in Brooklyn and will be constructed on most modern and elaborate lines, combining architectural beauty with every appliance for safety and comfort. At present there will be only a small stage, but space will be left for the construction of a large stage with dressing rooms if occasion ever demands. The intention is to have the orchestra seat about 2,000 and the balcony about 800 more. For summer use, moreover, there will be an immense roof garden that should accommodate at least 1,500 people.

Plans are now being drawn by Daniel Malcolm and John P. Benson. The total estimated cost is slightly less than a quarter of a million dollars.

The theater will naturally have an extensive display on Flatbush avenue. On Cortelyou road, at each side of the theater entrance and in front of the theater proper, will be six stores. It is a matter of common knowledge that the crosstown car line, on Cortelyou road, now ending at Flatbush avenue, is soon to be continued across Flatbush avenue.

New Stars for Kalem.

Wilmuth Merkyl and Myrtle Tannehill Will Be Featured in "Broadway Favorites."

IN LINE with the announcement issued by Kalem a few weeks ago, two more stars of nation-wide fame have been engaged to appear in the "Broadway Favorites" productions. These players are Wilmuth Merkyl and Myrtle Tannehill.

Mr. Merkyl has appeared in some of the greatest successes that Broadway has known in recent years and, as the result of his work in these productions, has won a following that makes him a valuable asset. Among the Broadway successes in which he has taken part are "Sari," which enjoyed so long a run at the Liberty theater; "Her Little Highness," which also played at the Liberty theater; "Adele," which opened at the Longacre theater and later moved to the Harris theater, and "The Debutante," which early this season opened at the Knickerbocker.

Wilmuth Merkyl.

John A. Stevens' famous play, "Wife for Wife," has been selected as the "Broadway Favorites" vehicle for Mr. Merkyl. This drama has frequently been pronounced Stevens' best work and has been shown in practically every large city in the country. The stage production has always been an exceptional money-maker.

Miss Tannehill, like Mr. Merkyl, has long been associated with the most successful productions Broadway has known. As the result of her work in some of the roles which she created in this country, Miss Tannehill was sent to London, where she appeared in the same roles and repeated the success scored here. Her very first season as a professional was with no less a star than William Gillette, in "The Admirable Crichton." Miss Tannehill next played in "Mrs. Wiggs of the Cabbage Patch." This, in turn, was followed by a role in "Just Out of College," in which the young woman appeared with Max Figman.

Myrtle Tannehill.

The talented young star played the leading role in "Broadway Jones," which was presented at the George Cohan theater. "Snobs," the attraction at the Hudson theater, afforded her another opportunity to display her histrionic ability. Miss Tannehill next appeared in one of the principal roles of "Get-Rich-Quick Wallingford," when that famous production was presented at the Olympic theater, Chicago. She also played the leading role of "The Girl of the Golden West," on tour. More recently, Miss Tannehill scored on Broadway when she appeared in "A Pair of Sixes," which was presented at the Longacre theater. It was just after she had closed with this success that Kalem received the opportunity to secure the talented star for one of the three-act "Broadway Favorites" productions. Although the name of the photoplay in which she is to appear is being kept under cover for the time, it is asserted that her role in this drama will afford Miss Tannehill one of the best opportunities of her career.

Work on the three-act "Broadway Favorites" feature, "An Innocent Sinner," in which Miss Katherine La Salle enacts the leading role, has just been completed. This Kalem production of Lawrence Marston's famous play will be released in regular service, Monday, May 3. It is interesting to note that immediately upon completing her work in "An Innocent Sinner," Miss La Salle was engaged to play the leading role in "Kick In," now at the Manhattan Opera House.

Dyreda with Metro.

Important Change in Distributing Plans of Big Producing Company.

THROUGH arrangements entered into several weeks ago, and finally consummated this week by Richard A. Rowland, in behalf of the Board of Directors of the Metro Film Corporation, The Dyreda Art Film Corporation, beginning with their next production, will release exclusively on the program of the Metro Pictures Corporation.

Dyreda, under the direction of J. Parker Reed and J. Searle Dawley, and Frank L. Dyer, have recently built a plant at Fifty-ninth street and Broadway, occupying several floors of the building on the southwest corner of those streets. Work is progressing there on "Four Feathers," which will be the first release of that company through the Metro Exchanges.

"Four Feathers" is the latest fictional work of A. E. W. Mason, the virile British author, which created so profound an impression throughout the world, shortly after the beginning of hostilities in Europe. It is a story of a man who redeemed himself after having been condemned as a coward.

Mr. Reed, of the Dyreda company, in speaking of the move that brought him to Metro, said "We have been investigating the principle and method of distribution of the Metro Company ever since the organization, and after fully going over every detail, are under the firm impression that their mutual co-operative plan is the most flexible and logical now existing. We were then prepared to sign to release through that concern. We have in sight twelve big plays which will be made between now and January 1, 1916. After that, I think we will do about twenty-four a year.

"Four Feathers" will probably be released by Metro early in June, or the final week in May.

SELIG "MOVIE SPECIAL" INFORMATION.

The rate of $128 for the round trip aboard the Selig Movie Special, which leaves Chicago on Thursday, July 8, is cheaper than one could alone take such a sight-seeing tour. Do not be deceived by advertisements offering round-trip transportation to California for $65. Remember that this rate does not include Pullman reservations, hotel accommodations, side trips, admission to the Exposition, etc. Pullman accommodations to California and return and extra parlor car reservations which will be found essential, alone total over $30 extra. Hotel accommodations will also total quite a large sum. The rate aboard the Selig Movie Special, a Pullman train De Luxe, includes everything, excepting meals. Two scenic routes going and coming; side trips to the Garden of the Gods, the Royal Gorge, the heart of the orange groves; into Mexico; a visit to the Selig Jungle-Zoo; ride on 'Frisco Bay; stop overs at Denver, Salt Lake City, San Francisco, Los Angeles, Santa Barbara, San Diego, etc., etc. The Selig Movie Special will arrive in San Francisco on July 11 in plenty of time for the National convention of the Motion Picture Exhibitors' League. Free entertainments aboard the Selig Movie Special both going and coming. Write the Selig Movie Special Editor, care Selig Polyscope Company, Chicago, Ill., for an artistic booklet called "We "Want You With Us in California."

LUBIN'S FIRST REEVE'S COMEDIES.

The first of the Lubin comedies in which Billy Reeves, the widely-known English comedian, pantomimist and acrobat, is featured, will be released on the regular service Saturday, May 15. It is called "The Substitute," and is one of the liveliest and funniest farces ever made by the Lubin Company. According to the present plans, a Reeves comedy will be released each Saturday.

PRIVATE SHOWING OF "THE COMMUTERS."

George Kleine will give a private exhibition of his latest photoplay "The Commuters," featuring Irene Fenwick, supported by Charles Judels and a superb Broadway cast, at the Candler theater, on West 42d street, Monday, April 19th, at 10:30 A. M. All exhibitors and their friends are invited. "The Commuters" will be released April 26th.

Getting Out a Feature

Some Interesting Inside Incidents Connected With the Production of "The Sign of the Rose."

By Thomas H. Ince, Director-General New York Motion Picture Corporation.

FEW laymen are aware of the innumerable difficulties that beset the producer in getting out a film feature; the thousand and one obstacles to be overcome before the film is in a condition to be marketed. Take "The Sign of the Rose" as a fair example of producing difficulties. This

Scene from "The Sign of the Rose" (N. Y. M. P. Corp.).

feature, a highly sensitive bit of Italian drama, was written by George Beban and played by him with remarkable success on the vaudeville stage. Beban appears in the leading role on the film which has just been completed. Furthermore, he will travel with the film over the country with the same company of players who assisted him, thus inaugurating an additional feature of the spoken and silent drama combined.

George is a most capital fellow, but he is as temperamental as a sail boat in a light wind. He bristles with art-fibers which vibrate on the slightest discordant note. Picture to yourself the temperamental George kicking up a dusty argument with two or three cold, calculating directors whose only master-passion is to line the crowd up in front of the box office and whose synonym for temperament is receipts.

I sometimes believe that "The Sign of the Rose" would have been even a still greater success from the standpoint of dollars and cents if we had inserted a few thousand feet of actual comedy that took place in the studios during its production.

There was the ubiquitous Beban popping up in all four quarters of the studio at once, pouring impassioned appeals out to directors to change a bit of scenery or to send down to Santa Monica to secure a real live baby to give a natural "tone" to a crowd scene. I can still see George tearing his hair out by the roots when a director returned with a dummy infant, of his final appeals to me for a live male kidlet of the species, and of his refusal to go on until we scoured the nearby city and finally signed up a lusty-lunged yearling.

"The Sign of the Rose" teems with crowd scenes. This is one of Beban's particular fortes—these East Side rucks of romantic-looking Latins with a fair sprinkling of other East Siders of different and nondescript nationalities. To get a certain amount of vim in the pictures I sent to New York for some typical East Side denizens, whose characteristic faces earned them a free trip to California and back, together with good pay.

I almost neglected to mention something concerning the clothes worn by Beban in "The Sign of the Rose." The idiosyncrasied George believes in realism with every letter in pyrotechnics.

When Beban wrote "The Sign of the Rose" for vaudeville he cast about for something typically vogueish from the Tuscan point of view in which to appear to advantage. One day he caught sight of an immigrant coming ashore at the Battery. George flanked him and in good Italian offered to take over everything on the stranger's back in return for a fair price paid therefor. The new arrival demurred, thinking Beban no doubt a bit flustered mentally, but when he saw a shining gold piece he closed the deal. George secured the complete outfit, including headgear and footgear, for ten dollars, and despite its notorious age and fears for another hard winter, called it a bargain.

He patched his purchase up, re-inforcing it here and there until he had an excellent suit of clothes, as far as immigrant-excellence in clothes goes. He appeared with it in "The Italian," and it seems to be gaining a lease on life for it is still in appearable condition even after hard usage in "The Sign of the Rose."

In producing a feature the "crowd" picture is invariably the hardest to secure. First, the important characters in the role must be to the fore. Then again, there may be a bit of superb acting in the foreground and some farcical stuff being parceled out in the background. All this must come under the directorial vision and the characters so disposed as to meet the requirements of mechanics and photography.

In "The Sign of the Rose" where there is an excited, surging crowd the difficulty lay not with the principal players but with those engaged in the superficial parts. For example, it was very difficult to convince the crowd that it should be an excited, surging, crowding crowd; and it was doubly difficult to convince the policeman his duty of forcing the crowd back like the dutiful New York policeman of the East Side should. It was necessary to change policemen five times in order to secure a good specimen of near-cop, and the crowd rehearsed one scene alone at least twenty-four times before it could be worked up to that pitch of excitement which called for the camera man.

Features have become the great bulwark of motion pictures, which is natural as well as evolutional because of the fact that a feature calls for a world of work and preparation and the public, therefore, gets more for its money. "The Sign of the Rose" cost us an enormous amount to produce but we do not begrudge the expenditure, knowing that something in motion pictures has been produced which will be a creditable success.

Captain F. E. Kleinschmidt at the Front

A LETTER, dated March 2, to a friend in New York City shows that the well-known Arctic hunter was then at the Austrian Army Headquarters, Feldpost No. 39. Capt. Kleinschmidt states that he has had some of the most exciting and thrilling experiences of his whole life. A few days before writing he had been up in an aeroplane with shrapnel bursting all around and expected to obtain permission from the Austrian general to go up for a second flight the following week and even had prospects of getting a flight into the beleagured fortress of Przemysl. If he got there, we hope he got away before it was captured by the Russians a few days ago.

Capt. Kleinschmidt in the Field Gray Uniform of an Officer.

Many of the officers of both the German and Austro-Hungarian armies are big game hunters and have been much interested in the Arctic hunt and other moving picture films which the captain brought over with him, and we are inclined to believe from the letter above referred to that this has probably resulted in much better luck for Capt. Kleinschmidt than for most of the other war correspondents, who are permitted to get anywhere near the front only occasionally and always under the espionage of an army officer.

The captain's letter shows that he was enjoying the best of health and was receiving every possible courtesy at the hands of the Austrian staff officers, including the use of a handsome motor car. Since his letter was written, our newspapers have reported very heavy fighting in this immediate vicinity and he will very possibly have seen it at close range.

Film Tax Hurts Australia.

Harry G. Musgrove, of Australasian Films, Ltd., Induces American and English Producers to Lower Prices.

AFTER a brief stay in New York, Harry G. Musgrove, secretary of Australasian Films, Ltd., and Roland J. Fisher, London buyer for the same concern, sailed for England on the "Philadelphia" on April 11. Mr. Musgrove plans to return to this city in about three weeks to complete arrangements with American producers that will ease the difficulties of Australian picture men, now saddled with a duty of four cents a foot on imported film.

Mr. Musgrove told a representative of the Moving Picture World that the tax, which went into effect a few months ago, has necessitated important changes in booking and showing films in Australia, where about seventy per cent. of the subjects are of American origin. Pictures from the Continent are taxed according to the same schedule, whereas those from England are allowed a preferential rebate of one cent a foot. It is a permanent measure, not subject to the duration of the war, and Mr. Musgrove believes that the prosperity of Australian film interests depends upon contracts quite different from those that have answered the needs of the past. Australasian Films, Ltd., represents an amalgamation of West, Ltd., Spencer's, Ltd., the Greater J. D. Williams Amusement Company, Amalgamated Pictures and Pathe Freres.

A number of American and English manufacturers, to whom the case has been presented, have been convinced of the justice of lowering prices for Australian buyers. Before returning home, Mr. Musgrove hopes that he will have made others realize the wisdom of the concession.

There are eight hundred picture houses in Australia, and most of them are well patronized; but paying the tax by raising admission prices is said to be out of the question. The problem is being met in two ways: by securing lower rentals, as already mentioned, and by discouraging the craze for first run pictures, thereby diminishing the number of prints in circulation and giving longer life to those on which the duty has been paid. Nominally, the tax was imposed with the intention of increasing production in Australia; but actually, Mr. Musgrove declares, it cannot bring that result, for the good and sufficient reason that there is no possible market to make production profitable.

The eight hundred theaters are insufficient, even providing some manufacturer made pictures good enough to compete with the American output, and there would be no possibility of selling elsewhere. Australasian Films, Ltd., has a studio and a complete laboratory for developing and printing film, but the production is confined to a topical weekly.

Mr. Musgrove said that Australians are looking more and more to America for the bulk of their photoplays. The gigantic industry, however, with its thoroughly developed system of distribution, carrying poor pictures along with good ones, because an exhibitor takes the program, has its drawbacks, as viewed by an outside buyer. He cannot, for example, see the advantage of contracting for four disappointing films in order to get one that would please his patrons; yet with many producers it must be five or none. And most American manufacturers, he finds, have but three classifications for their wares—good, better and best. To admit the possibility of turning out a poor picture is not ethical.

While in New York, Mr. Musgrove visited the Strand and concluded that it is the most thoroughly enjoyable photoplay house in the world. It is probable that new theaters contemplated for Sydney and Melbourne will be modelled along much the same lines.

In commenting on producing conditions in England, Mr. Fisher said that the London Film Company seemed to be making the greatest progress, but he, like Mr. Musgrove, regards America as the natural home for big producing companies. We have a suitable climate, which England lacks, and we can afford large investments, because of the tremendous market both at home and abroad.

DE CROTEAU BUYS AUDITORIUM THEATER.

W. E. De Croteau has purchased the Auditorium theater, Taunton, Mass., from James E. Mavrakos, who opened the house in October last. Owing to the illness of his wife, Mr. Mavrokos was compelled to sell the Auditorium and move to another place. The new owner has had a number of years of experience in various branches of the theatrical business and is confident that he will make the investment a paying venture for him. Mr. De Croteau is not a stranger to the public of Taunton, having visited that city during his previous theatrical connections.

Metro Under Full Steam.

New Feature Agency Has a Long List of Noted Stars in Coming Production.

THE Metro Pictures Corporation, now under full steam and going at a fast clip, startled the trade this week with an offer of twenty-five thousand dollars to Geraldine Farrar, the noted opera singer, for her appearance in a gigantic spectacle of the great historical play, "Barbara Fritchie." Metro expects to secure Barbara Fritchie this week.

The offer was made through Richard Herndon, a theatrical broker, and was communicated to Miss Farrar after she had practically signified her willingness to listen to reason. Mr. Herndon had already spoken to the famous singer and then approached the Metro directors, asking them if they would be interested.

Speaking for the Metro Corporation, Mr. Rowland, president of that concern, said: "We are in the market for the world's greatest stars and our flexible distributing policy permits us, I presume, to go farther than any other firm, to make bids for noted stars and plays. We were instrumental in securing Mr. Faversham for fifteen thousand dollars and have offered another, almost unapproachable star, twenty thousand dollars for one picture. And now when Farrar's name came to us from a most substantial source, we were quick to see the commercial value of the great singer's name and if we are successful it will be a regular Metro release, as will the Faversham and Petrova pictures."

Anyone who knows "Dick" Rowland, as he is familiarily known throughout the trade, will tell you that he seldom talks. The above is a long speech. It is all meat, too.

Olga Petrova, whose screen production "The Heart of a Painted Woman," will be released next Monday, and is now a regular star on the Metro roster, she having contracted with the Popular Plays and Players Company for a period of two years and to appear in sixteen plays. The biggest and best emotional plays will be furnished her.

In addition to Faversham, Petrova and Farrar, if that artist accepts the Metro offer, Orrin Johnson, Jane Grey, Olive Wyndham, Thomas Jefferson, Adelaide Thurston, Emily Stevens, S. Miller Kent, Lionel Barrymore and Edmund Breese will characterize the various Metro releases for the forthcoming three months.

Jeannette Rutland.

IMP RELEASES of the past few weeks, in which Mary Fuller has been starred, have been made considerably more attractive than they might otherwise have been because of the work of Jeannette Rutland, a charming little ingenue, for whom there is predicted a happy future in the photoplay world.

Miss Rutland is a dyed-in-the-wool performer, possessed of all of the qualifications which make for success. Her parents were both active in theatrical life in England a little more than twenty years ago, when she was born in the British Isles; and the atmosphere of the show shop has been the atmosphere in which she has been reared. Her first stage appearance was made when she was eleven years old, the part introducing her in an important role on the legitimate stage.

Jeannette Rutland.

With the Imp Company, Miss Rutland has been fortunate in working with some of the most able of the big Universal concern's artists—both photoplayers and directors—and her development as a motion picture actress has already excited the favorable comment of many of those who have been in a position to observe it carefully during the past few months. In a number of the Mary Fuller pictures she has been entrusted with roles which are a lot more important than are those usually given to ingenues, and in which she has acquitted herself with credit.

A Day With Thanhouser

Head of New Rochelle Organization Shows Some Fine Night Photography—To Build More Studios.

A CAR built for seven, carried nine passengers from New York to New Rochelle on the sparkling and springlike morning of April 12th. And yet "Ruby" Rubenstein, otherwise Leon J. Rubenstein, advertising and publicity manager for the Thanhouser Company, was not quite satisfied as he balanced lightly on the tonneau, somewhere in the vicinity of the windshield, and checked off his guests, gathered from the offices of The Morning Telegraph, Motography, The Evening Mail, The Dramatic Mirror, The Motion Picture News, The Billboard and The Moving Picture World. He wished there was room for more, but there was not. Such are the limitations of a seven-passenger car.

Edwin Thanhouser.

Several hours later—a punctured tire at 250th street and a luncheon party at New Rochelle intervened—Edwin Thanhouser welcomed the delegation. He opened a humidor and distributed cigars with which to cloud the sunshine in his office. He spoke about pictures in general, about his aims for Thanhouser pictures, about his recent accomplishments in night photography, and then invited the opinion of others by showing results in a coming release. It is remarkable; but first to summarize Mr. Thanhouser's talk.

The corporation, recently capitalized for one million dollars, increased from a quarter of a million, is on the verge of considerable enlargements. Deals for property near the present buildings are pending, and unless all signs fail the early summer months will find New Rochelle carpenters hammering on the framework of several new structures. There is going to be plenty of room for all of the seven or eight companies that will have been organized by that time. At present there are six, with the prospect of another within the next few weeks. In addition to the regular Thanhouser releases and the new Falstaff brand—a great pet of Mr. Thanhouser, by the way—four-reel Mutual Masterpieces are being made at the rate of two every five weeks, and in these, as in other films, for that matter, dependence is being placed on a consistent production in all departments and not upon stellar glories.

Mr. Thanhouser smiled at a mention of gossip about his permitting his stars to glimmer elsewhere. Until he returned from abroad, he said, he was not conscious of having any celebrities in his employ. Furthermore, the notion of founding a business on a personality, especially when that personality is shot through with the vagaries of an artistic temperament, does not impress him as being sound. He wants good actors, not stars, and testimony that he is ready to keep them is found in the instances of several men who worked in his Milwaukee stock company long years ago. Eugene Moore, now a director, is one of them.

The policy, as expressed by Mr. Thanhouser, is to build up the reputation of a brand by maintaining pictures on a consistent level that exhibitors may know what to expect from week to week. Slapstick, he believes, is being well done by a number of companies and there is no need for more of it. With light, clean comedy, calculated to draw a smile, if not an out-and-out laugh, it is another matter, and right here he sees an opening for Falstaff films. "The Actor and the Rube" was shown as a sample of the style to be followed in this brand and there was no gainsaying the pleasing quality of the subject and the skill displayed in its treatment.

Returning to the night photography, the truly atmospheric effects possible at the Thanhouser plant, were convincingly illustrated in a single reel Civil War drama called "Their One Love." Only twenty men are used in the battle scenes, yet in so far as the spectator is concerned, with the soldiers rushing into the narrow zones of light and fading as quickly into impenetrable darkness, there might be hundreds. Even apart from the notable photographic accomplishment, "Their One Love" is a thoroughly good picture in which the heart interest is strong.

All of Mr. Thanhouser's guests expressed approval, whereupon "Ruby" led the way to the studio and in the course of time pointed to seven chairs placed in a jury box. Remaining entirely mysterious about the meaning of it all, he insisted that the seven chairs be occupied while a camera man focused on the seven occupants, namely: Wen Milligan, Lloyd Robinson, Wid Gunning, George D. Proctor, Horace Fuld, Charles R. Condon and Lynde Denig. No doubt "Ruby" will phrase the verdict in his own way. His use for yet another picture, in which Mr. Thanhouser stands in the center of a group displaying unlighted cigars, is less easily fathomed.

Artistic Stage Setting

Arthur Siedle, of the Metropolitan Staff Builds Lobby Scene for Kalem.

ARTHUR SIEDLE, Technical Director for the Metropolitan Opera Company, has just completed a design for a magnificent hotel lobby, for Kalem Company. This lobby will be used in Kalem's forthcoming detective series, "The Mysteries of the Grand Hotel."

As is well known, Mr. Siedle controls all the sets used in the Metropolitan Opera House. These are concededly the most magnificent in the world. "La Giaconda," "Eurydice," "Aida," and "Orpheus and Eurydice," are a few of the operas containing sets which embody Mr. Siedle's ideas.

Kalem Hotel Lobby Scene.

The illustration shows the design prepared by this eminent authority on stage settings. It is asserted that, when completed, this set will be one of the most magnificent and expensive ever used in motion pictures. It is now being built at the Kalem Glendale (Cal.) Studios.

Mr. Siedle's experience as a designer of stage sets commenced forty years ago, when he joined the forces of the Drury Lane theater. He has been with the Metropolitan Opera Company for the last twenty-two years. Aside from his work as Technical Director for the foremost organization of its kind in the world, Mr. Siedle has designed most of the sets used in recent Broadway spectacles.

SUCCESSOR TO "NEPTUNE'S DAUGHTER."

Contracts have been executed between a syndicate of motion picture men and Captain Leslie T. Peacocke, author of "Neptune's Daughter," for a seven reel feature to be entitled "The Mermaid." Nell Shipman will be featured in the name part and will probably collaborate with Captain Peacocke on the scenario. Ernest Shipman and a party of interested persons left New York for Los Angeles on April 17 to complete arrangements with Miss Shipman. It is planned that the picture will be made in Bermuda amid the same scenes which were so effective in "Neptune's Daughter." Miss Shipman's accomplishments and personal charm are said to especially fit her for the part of mermaid in the proposed production.

Out on the West Coast

Blaisdell Sees California Photoplayers at Work and at Play—Many Interesting Happenings.

By the Moving Picture World Staff Correspondent.

Los Angeles, California.

FROM a condition of overextension, the exhibition of motion pictures in Los Angeles has reverted to one of normal, solid basis, is the opinion expressed by several exchangemen during the past week. The too common and equally unfounded belief that quick and sure money is bound to flow into the bank account of anyone opening a picture theater has been responsible for the launching of various exhibition enterprises in Los Angeles and its suburbs that have failed to withstand the competition these newcomers inaugurated.

Not so many months ago there were in this city and its immediate vicinity one hundred and forty picture theaters, according to a man in a position to know. Today there are ninety, he says. But, he adds, these ninety, or at least the great majority of them, are doing business at a profit. Possibly in this respect the exhibitors have the advantage of the average business man in Los Angeles. One resident merchant informed the writer that in his opinion seventy-five per cent. of the persons of means in this city were living on their principal. He added, however, that Los Angeles undoubtedly would derive a great benefit from the influx of visitors by reason of the fairs at San Francisco and San Diego; that very likely the southern California metropolis indirectly would receive more substantial returns from the expositions than would the communities in which they are situated.

A Visit to Inceville.

What a big film town this is, to be sure! The estimate here is that from seventy-five to eighty per cent. of the motion pictures produced in the United States are made in and about this southern California tourist center. When one scans the long list of studios and roughly sizes up their combined output, he is inclined to accept the estimate as not far from the fact. The manufacturers certainly have been at pains to remove themselves as far as possible from their fellows—except in a very few instances. Some of the establishments are in town and some of them are far out of it. One in the latter category and also one of the most picturesquely situated is Inceville, where Thomas Ince supervises Kay-Bee, Broncho and Domino productions for the New York Motion Picture Corporation. This great plant within the next two months will, in large part, be removed to Hollywood, the Los Angeles suburb famous as the home of picturemakers.

Inceville is about eighteen miles from the city's center. The last two miles are over a narrow and rather rough road along the ocean. Conveyed by Mr. Irvine in his car we left Santa Monica, coasted down the long and steep hill to the waterfront, passed through the quaint little fishing village inhabited by Russians at one end and by Japanese at the other, on by Suicide Canyon with its lone watchman delegated to interfere with the plans of would-be self-murderers and trespassers alike, and reached the closed gate of the big plant. We met Mr. Ince, who invited us to sit in on an inspection of a two-reel story featuring W. S. Hart. It is entitled "Bad Buck of Santa Ynez," with Mr. Hart in the name role. The subject abounds in rough and rapid riding and contains good drama. The little session was illuminative of the working of the directorial mind, as Mr. Ince indicated changes in the cutting designed to heighten the suspense and bring out the last bit of dramatic effect.

It was shortly afterward I met Mr. Hart. The man who has been so successful in the portrayal of western types was playing cards while waiting for his next scene. At his table as well as at the two others in the room all the men were in frontier garbs. It might well have been a rehearsal—the atmosphere was ideal. As Mr. Hart arose to greet the intruder, there was in his genial, smiling face not a trace of the cameolike hardness of feature which characterizes his remarkable interpretation of the bad man. The figure of the player is so perfectly proportioned that on the screen his height seems less than the actual—it must be well over the six-foot mark. Across the narrow mountainside road stood Fritz, the handsome sorrel ridden by Bad Buck. It was in the making of the picture we had just viewed that Fritz had nearly caused the death of his rider by making an unusually high bound when passing under a low-hanging tree limb. Mr. Hart's attention at the moment was divided by his concern for the safety of the rider of a bad horse.

On one of the stages Mr. Ince was watching the rehearsal of George Beban for the final scene in "The Sign of the Rose," which will take the screen at Clune's Auditorium when "The Clansman" is removed, and at the denouement of which the screen will be raised and the story finished by the players in person. The setting was of the flower shop. It is said that nearly fifty thousand feet of film were used in photographing the many scenes, which will be reduced to ten thousand.

Thomas Brierley showed us through the carpenter shops and property rooms. Mr. Brierley is supervising the building of one of the biggest and most elaborate sets of its kind ever used in pictures. It will be a representation of the United States Senate. The work is being done with infinite attention to detail and will be seen in completed form in "The Man from Oregon." Much of the gallery is already finished, as also, too, are many of the seventy desks which will come within the camera's range. These desks are worthy products of the cabinetmaker's art, and undoubtedly are superior to those found in many legislative halls. In the property rooms is a vast amount of costly furniture, protected by closely fitting duck coverings. Inceville, in great measure, has to depend on its own resources by reason of its distance from the commercial center. It well may.

Jay Hunt, old-time Screen Club pal, was busily at work directing a picture. Mr. Hunt, who has been directing for five years—that is the length of time he has been away from the speaking stage—has been with the company for two years. In the restaurant we met Manager Allen and Raymond B. West. In his office, too, we found Kenneth A. O'Hara, who keeps the world advised of the doings in this picturesque spot.

Inceville is a great place. Here the mountains meet the ocean. That's a combination that spells variety—yes, and charm, too.

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On the return to Santa Monica we made a call at the Vitagraph plant and extended to Manager Smith the message sent across the continent by Sam Spedon. The Vitagraph's western players were all out on locations. We saw the little building in which the company's first Pacific coast pictures were made and noted the extension of the Santa Monica plant.

* * *

We made a call on John E. Brennan, who is preparing at the Pathe studio for his third release.

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At Ocean Park we met up with Duane Wagar, proprietor, and F. L. Steinman, manager, of La Petite, a fine 500-seat theater showing General Film program and features. The music is furnished by a Wurlitzer organ. A factor of the house is the sharp gradient of the orchestra, making every chair a good one.

Static Club Banquet.

That's a fine progressive bunch of men in the Static Club of America, the coast organization of the cameramen. On March 23 the club gave a banquet, entertaining as guests manufacturers, directors, players and managers. It was a mighty lively time and a good one, too. William C. Foster and H. A. Scott were at the head of the entertainment committee, which overlooked no bets. The dinner was held in one of the large downtown restaurants, one side of which was occupied by the cameramen and their guests. The banqueters ignored the other diners, but by no means did the latter overlook them, enjoying to the full the material assistance given by the film folks to the cabaret entertainers. President Edward G. Ullman, Vice-President Billy Piltz, Secretary Allen Davey and Treasurer S. S. Norton head an outfit of which every member should be proud.

There was action from the start. Some one began "I Love You, California." It may have been one of the professional entertainers, but the whole party went to it. Carlyle Blackwell led a parade, and while it was on, the tables were deserted. Toward the end there were speeches. Charles Giblyn, for the directors and other guests, thanked the hosts and promised on behalf of his confreres a reciprocating entertainment. Jay Hunt said that in his experience in screen work he had never had the pleasure of participating in such a party. President Ullman, Carlyle Blackwell, William Foster and others spoke.

Among those present were: Isadore Bernstein, Dr. Lloyd R. Mace, Rex de Roselli, Frank Lloyd, David Horsley, Tom Mix, Kenneth A. O'Hara, Joseph H. August, T. B. Brown, R. V. Doeran, Otis M. Gove, Walter Edwards, Reginald Barker, Robert S. Newhard, Raymond B. West, Ira H. Morgan, Edward G. Ullman, R. D. Armstrong, the Rev. C. A.

Kimmons, S. S. Norton, "Captain Jack" Poland, A. J. Morrow, Frank D. Williams, H. P. Caulfield, A. B. Stafford, "Rube" Hanis, J. T. Brown, G. F. Schwedsalk, P. H. Whitman, J. B. Kenton, K. G. MacLean, Carlyle Blackwell, James A. Crosby, Thomas Chatterton, George Scott, J. D. Jennings, Jay Hunt, Homer A. Scott, Henry Kernan, Frank Biggy, Al. E. Christie, William J. Piltz, Park J. Ries, R. E. Irish, F. F. Baker, Eddie Lyons, Albert E. Cawood, F. A. Dobson, Anthony Nagy, Charles Giblyn, Jack J. Clark, Charles W. Downs, Alexander Nilson, George Blaisdell, Clarke Irvine, H. Lyman Broening, Joe Waddell, Fred Le Roy Granville, Charles G. Rosher, Earnie J. Sherman, R. A. Roberts, Fred W. Hormby, H. E. Butler, R. F. Overbaugh, V. L. Fleming, L. A. Darling, George Benoit, Chet Withey, Ross G. Fisher, S. C. Smith, Roy H. Klaffkie, Al. G. Siegler, William C. Foster, A. Scholtz, D. Abel, Lewis G. Ostland, Charles Levin, H. C. Neumann, B. D. Allen and Harry Gersted.

Photoplayers' Dinner.

The following evening the Photoplayers held their regular weekly fellowship dinner at their fine clubhouse in South Hill street.

Eugene Pallette was director-in-chief, and he started the ball rolling with the first course of the excellent turkey dinner cooked in the kitchen of the club. President Dell Henderson and Vice-President William Taylor were on each side of the toastmaster. The event of the evening was the address by Al. Jennings, the man with a past, who claimed the right to a future—and proved his contention by winning it. It will be recalled that Mr. Jennings recently appeared before the camera in "Beating Back," the story of which was based on his own life. In his talk Mr. Jennings recounted some of the events of his career. He did not spare himself—neither did he spare others.

There can be no gainsaying the fact that Al. Jennings is a remarkable man. He is a speaker of power. He has keen wit, a delivery that is all the more impressive by its straightforwardness, its frankness and its direct appeal to the hearer's sense of justice. His voice is raised just so high as may reach the last auditor. It is well modulated. The former "lifer" is the antithesis of the bad man as we are taught by those fiction writers and stage producers to believe him. He is short of stature and even of temper. He is magnetic, a natural leader. Not a bit of the drama in the story he unfolded was lost on the players and directors who with rapt attention followed him—from his birth in a fence corner in Virginia as his mother was fleeing from an invading army; how at fourteen years of age he was a fully grown man and knew no law but the blue barrel of a "forty-five." Mr. Jennings knows his Bible and its parables, and he knows, too, how most effectively to use them.

The speaker was given an ovation when he finished. Others who were heard from in song or story or talk were Dick Cummings, Charles Mailes, Hirshall Mayall, Chet Withey, Harry Gribben, Al. Filson, Dick Willis, John Sheehan, Elmer Redmond, Mr. Pallette, the father of the toastmaster; Jack Dillon and Eddie Dillon.

The weekly dinner of the Photoplayers has been one of the features of the club since its organization.

Los Angeles Exchanges.

The other day I called on M. H. Lewis, manager of the Progressive Motion Picture Company, which in southern California, Arizona and New Mexico distributes the Paramount program. The Progressive was established by William W. Hodkinson. Mr. Lewis said that business was improving, although local conditions were not of the best. The Lenten season and the spell of warm weather had tended to militate against the exhibitor somewhat. The Progressive was the first exchange to release pictures for an entire week's run. Mr. Lewis urges on his customers the advantage of showing subjects for two or more days. "The real feature is always in demand," said the manager, "but the public is losing patience with subjects that have nothing to recommend them but length. Furthermore, the pictures which are advertised as features and which are not make it bad for the genuine article."

The Progressive has used up four prints of "Les Miserables," the great dramatization by Pathe of Hugo's work. To prove the long life of a great subject, Mr. Lewis pointed out that "Les Miserables" is still being exhibited, as it has been for going on two years, at prices of 25 and 50 cents. Altogether it has been shown eighteen weeks in Los Angeles.

* * *

The California Kriterion Film Exchange is one of the newest of the distributing agencies in Los Angeles, having started business on March 15. Arthur Bard, the manager, says his opening was most auspicious, in that every exhibitor who contracted for the first week's service remained on for the second, which he construes as the best evidence of satisfaction. He said he had business waiting for an increase in the stock of film—"in other words," he said, "and it is amusing, we have a waiting list." The offices are well furnished and contain in the rear a good projection room. The territory supplied by the exchange includes southern California, New Mexico and Arizona.

Mr. Bard, who has long been in the local film field, says he is making it a point to give exhibitors just the sort of service they want, whether it be one reel a day or a full program. Mr. Bard pointed out that what oftentimes by a downtown exhibitor would be considered a good program would by the proprietor of a theater in a residential district be repudiated. Subjects in demand for one class of house would be impossible in another. Assisting Mr. Bard are Harry Jacobs, an old-time film man; S. MacIntyre, owner of the Photoplay, at Thirtieth and Vermont streets, and Francis J. Hawkins, formerly owner of the Alhambra.

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J. W. Allen, manager of the California Film Exchange, was feeling particularly good when the World man called on him. He said he had just landed for the Universal program the new 750-seated Symphony Theater. Asked if he did not think his business had been helped by the large amount of local publicity attending the opening of Universal City, Mr. Allen said undoubtedly this was true. He added that his office was better equipped than ever before to handle increased business.

* * *

President Carl Laemmle and Treasurer P. A. Powers of the Universal and Harry Wolf were members of a dinner party at a downtown restaurant the other evening. We seized the opportunity to congratulate Mr. Powers on the success of the dinner he gave in honor of Mr. and Mrs. Laemmle. The Universal's treasurer said he expected to remain on the job at Universal City until the middle of April.

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Static Flashes, the four-page organ of the Static Club of America, the cameramen's organization, is a live sheet. It is ably edited by "Captain Jack" Poland.

BLAISDELL.

CARROL NEARLY CARVED.

Frank Carrol, the picture man, had, up till the evening of the Willard-Johnson fight, a colored servant, Edward. Much booze, the excitement, suspense and final disappointment in the result of the Havana encounter were too much for the darkie butler. He came back in an ugly frame of mind and with a great desire to kill some white man. Mr. Carrol, his employer, happened to be the nearest, and when Edward had secured the carving knife in the pantry he gave him his attention. He got him pressed against the dining-room table and was telling him how he intended cutting him up and how it happened that he needed to cut up some white man. Mr. Carrol had the presence of mind not to struggle. In the meanwhile, a crowd was gathering just outside the open window, held spellbound by the terrible sight. Tiko, Mr. Carrol's terrier, had been barking nervously about, made a spring for the wrist of the colored man and made him drop the knife. Before he could recover it, an officer from the One Hundred and First street station house appeared, and after a fierce struggle took the crazy man into custody.

STEVENSON TAKES VACATION.

George Universal Stevenson, editor of the Trans-Atlantic Weekly, the English edition of the Universal Weekly, published in London, writes from Madrid, Spain, under date of March 25, to the effect that he is taking a vacation to recuperate from illness caused by overwork. George says that hard work boosting the "Trey of Hearts" put him on his back for a week and the doctor ordered him south to thaw out. He said that he proposed to see a lot of Spain and Morocco and get back to his desk about Easter time. He is probably back at his desk by this time.

McCRAY DIRECTOR OF JOKER COMPANY.

Roy H. McCray has been placed in charge of the second Joker comedy company, directing the play in which Ernie Shields, Eddie Boland and "Queenie" Rosson are to appear. Mr. McCray joined the Universal western forces two years ago, when the Big U coast players occupied the old studio across the street from the Hollywood plant which in turn has now passed into history.

Review of Current Productions

"The Destroyer"

A Kalem Three-Reel Offering that Gives New Life to an Old Story—It Is Imaginative, Truthful and Sincere.

Reviewed by Hanford C. Judson.

THIS is the kind of picture or at least the kind of production that critics have been asking for. The outline of the story has been given in many other films; but here it is made new and deep by sincere imaginative treatment. It works out

Scene from "The Destroyer" (Kalem).

the old triangle with the contrasted types, a good and a vile woman, and with a poor, weak, pup of a young man between them, with situations unexpectedly fresh and truthful, coming up all through it. It is a three-reel offering, called "The Destroyer," but it is so much "a bit of life" and has so many angles from which it might be viewed that many good titles could be found for it. It doesn't weakly take sides; isn't partial to the pretty heroine and has no sloppy story to tell nor does it try to coax our tears. It is as hard-muscled as an Indian or an Arab. The trouble with all good art is—and we might cite many glorious shades to corroborate this—that it tells the truth, and the truth is apt to have an acrid taste—the picture is a bit painful. If all our popular pictures were as true, as carefully and competently made as this is, we would be a race of mental giants. If we found the truth always pleasant, how we could solve the problems of the time! The producer is Robert G. Vignola and the author is Hamilton Smith, and whether or not more credit is due to one or the other, we don't know. They had a strong cast of players.

Alice Hollister has the role of the "Destroyer," an actress with a "fascination" who weaves her web, like a disgusting spider, around a "pup" man (Harry Millarde); gets him away from his sweetheart (Anna Nillson) and ruins him completely. Slowly but surely the thing is evolved before us and the characters of the "destroyer" and the "pup" are turned inside out. Miss Hollister is worth seeing in this part. She is certainly not pretty, but she shows imagination and makes us thoroughly believe in her. Every one of the players who support her do satisfactory work. Miss Nillson is charming. Harry Millarde is what he wants to seem and the artist who introduced him to the actress and the two fathers are fine.

There is a specially interesting scene where the actress finally "prys" the young lovers apart. Another good bit of directing is where the actress is left by her sleepy maid to bring her real lover and the boy together in her apartment—it is all, including the "call down," as true as can be. The last group of scenes is relentless. The picture's fingers do not weaken from the throat of its theme till the story is done and the picture fades away into a bright spot on the wall. It is a healthy, vigorous picture.

Mechanically, the offering is up to Kalem standard and we don't need to say anything more.

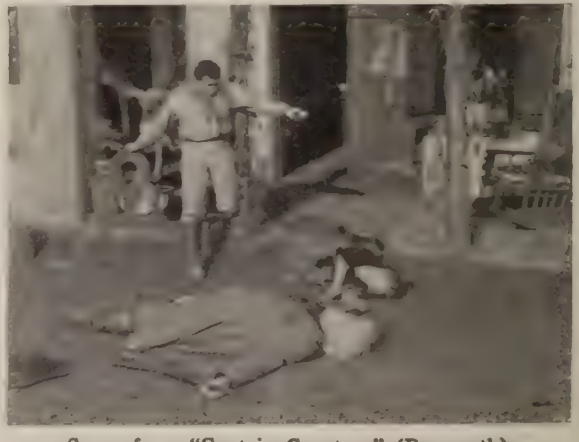
"Captain Courtesy"

Dustin Farnum in the Title Role of a Notable Five-Reel Romance of Early California, Produced by Bosworth, Inc.

EDWARD CHILDS CARPENTER is the author of "Captain Courtesy," the five-reel romance of California in 1840, when that state was still under the domination of the Mexicans, which the Bosworth Company produced recently. The leading role has been intrusted to Dustin Farnum, and everything connected with the photoplay is the outcome of intelligent liberality, artistic perception, and a resolve to be satisfied with nothing but the best results obtainable. Photographically, the picture takes high honors, the many striking scenes offered by the place and the period having been utilized to the uttermost.

The story has a Robert Louis Stevenson suggestion, with its atmosphere of fighting, hair breadth escapes, daring horsemanship, and vigorous incidents throughout. "Captain Courtesy" is the title assumed by Leonardo Davis, a young American settler, whose father and mother have been murdered by a renegade fellow countryman in the pay of the Mexicans. In order to avenge his parents and help the cause of the American settlers, young Davis becomes a highwayman and robs his enemies, only to hand the booty over to his own compatriots. An orphan girl, the ward of Father Reinaldo, also figures prominently in the tale. The scenes in and about the old San Fernando Mission, where the Americans are besieged until rescued by a company of riflemen under Kearny, and where "Captain Courtesy" performs many deeds of valor, are not authentic, but among the most impressive ever shown upon the screen. The interior of the Mission, with its inlaid floor, massive doors, and ancient stairway, is particularly striking.

As the dashing highwayman Dustin Farnum has a character to which he is fitted mentally and physically. His romantic bearing, easy command of the actor's art, and superb horsemanship, are all brought into constant use; he also gives the entire performance its cue for rapid action and brilliant effort. Herbert Standing as the lovable old priest, Father Reinaldo, seems a replica of the man whom he impersonates; and Winnifred Kingston makes Eleanor, the padre's ward,



Scene from "Captain Courtesy" (Bosworth).

the very embodiment of appealing girlhood. Courtenay Foote plays the renegade in the intensely melodramatic manner befitting villains of Granville's uncompromising type.

"Captain Courtesy" is an achievement of which the Bosworth Company may well be proud, and it will unquestionably receive a cordial welcome from all patrons of the photoplay.

Sing Sing Prison to See All Kleine Features.

Under the direction of the Mutual Welfare League of Sing Sing, convicts in the great prison will see all George Kleine features. "Vendetta," the Kleine five-part drama founded on the novel of that name by Marie Corelli, was exhibited at the prison recently. "Quo Vadis" will be shown on April 25th and will be followed by the entire line of Kleine subjects.

"Who's Who In Society."

A Mirthful Comedy in Four Parts by George Kleine, with Dan Moyles, Della Connor and Kate Sergeantson in the Principal Roles.

Reviewed by James S. McQuade.

IF YOU want an hour of live, rollicking fun, interspersed here and there with suppressed chuckles of gleeful mirth, don't fail to see George Kleine's comedy, "Who's Who in Society," which has just been done in films by his excellent New York company.

The story has to do with a newly rich family, the maternal

Scene from "Who's Who in Society" (Kleine).

head of which is obsessed by the desire to break into the hallowed circle of the "400," and whose experiences, added to slips of the tongue that would grace a Mrs. Malaprops or a Mrs. Partington, keep one in throes of laughter or of suspense while the screen presentation lasts. The strong contrast betwen the titular head of the house and his scheming, ambitious spouse gives sparkle to the current of the humor, and this is further heightened by their gurgling, young, romping daughter, who is akin to her father in temperament.

Our old friend, Dan Moyles, as the Mr. O'Brien of the story, gives a characterization that will always fix him in the memory of those who delight to view him in photo-comedy, and that means a legion. To me it is as perfect as art and experience can make it. His fine, expressive countenance mirrors faithfully the whims and thoughts that seize him, while the rich drollery of his manner keeps perfect accompaniment. The spats between Mr. and Mrs. O'Brien are brimful of mirth, as revealed by Miss Sergeantson and Mr. Moyles. When the invitations sent out to prominent members of the "400" are scornfully returned to Mrs. O'Brien, what more natural than that she should hold her good-natured husband responsible for the slights, because he frequented Casey's saloon instead of getting soused like a gentleman at his club?

Equal praise is due Miss Sergeantson for her finished portrayal of Mrs. O'Brien, the would-be bounder. Her gracious reception of the crook, who gains access to her home by passing himself as Lord Algernon St. Clair, is a scream. That subtitle, "Lord, please look after Marie, she's so unsophisticated," when Mrs. O'Brien desires the bogus nobleman to pay attention to her daughter, Mary Ellen, accentuates the grim humor of the situation.

Pretty Della Connor takes off hoydenish Mary Ellen with natural grace and charm, and Edward Lester gives a fine impersonation of the bogus Lord Algy. The stranger in the story and the Jap butler are also well sustained.

I nearly overlooked to direct attention to the members of the Flannagan family, who attended the soiree given in honor of Mary Ellen's birthday. They furnish one of the richest comedy treats in the filmed story. The part of Mrs. Flannagan is so refreshingly Milesian that one laughs until the tears come. Then the boy and girl of the family, who have a desire to cling to the neck of the haughty Mrs. O'Brien, they simply put one's laughing apparatus out of business! Nor must we slight Mr. Flannagan, the man with the retrousse nose who plays the pianner, while his good wife sings old Irish ditties to the complete mortification of their hostess. This is one of the best drawn character bits in the cast.

Mrs. O'Brien invites the Van Dusens and the Astorbilts to a soiree at her home in honor of her only daughter's birthday. One of them, in reply, regrets her inability to attend, as she is quite sure she has not the honor of knowing Mrs. O'Brien.

On the day of the soiree an automobile breaks down in front of the O'Brien residence, and the owner, Lord Algy, requests the hospitality of the house. Mrs. O'Brien, much to the disgust of her husband, receives him, and at once begins to plan the marriage of Mary Ellen (her daughter) to her distinguished guest.

That night, before retiring, Mrs. O'Brien places valuable jewelry in the hands of her husband for safekeeping. He is about to put them away when he is robbed by the false Lord Algy, who, through the intervention of a detective, is arrested. The expose horrifies Mrs. O'Brien and nerves Mr. O'Brien to seize the reins of the household. As the fade out comes we see Mrs. O'Brien throwing the book, "Who's Who in Society," into the wastebasket.

"Where Can I Get a Wife?"

One of the "Dudley" Series of Comedies Being Released Under the Cameo Brand, and Appearing on the Program of the United Film Service.

Reviewed by Margaret I. MacDonald.

WHEN Dan Mason and Harry Kelly join forces on the comedy field there is bound to be something doing, a fact that is easily demonstrated in the comedies now being released under the Cameo brand through the United Film Service. These comedies, known as the "Dudley" series, are in quality some of the best that are on the market, partly from the fact that the members of the casts are chosen from among competent players, and partly from the fact that the comedies themselves are being produced under efficient direction.

The theme of "Where Can I Get a Wife?" is almost as old, and perhaps older, than the moving picture itself; but the story has been handled in such a tactful manner that we enjoy the result quite as much as though the picture had its foundation on something new and original. The business of the picture, with possibly one or two exceptions, is good; and there is a successful attempt at the artistic in photography, lighting, sets, etc.

The story of the picture is of a young man who has strayed away from his family in England, and is spending most of his time in high living. One day he gets a letter from his father (Dan Mason), which tells him that if he will marry his allowance will be tripled. He immediately replies with a telegram stating that he has been married on a certain day. The unexpected happens, of course, and the old man takes a trip from England to see his new daughter-in-law. One of the boys "Dudley" (Harry Kelly), of course, impersonates the wife. The result is very funny and, as before stated, the comedy (the third of the series), with its predecessors can take its place among the really enjoyable present-day comedies.

Paramount Cameramen Quarantined.

While enroute for South America to secure pictures for the Travel Series to be released shortly by the Paramount Picture Corporation, the cameramen were held up by being forced to go to Jamaica in order to avoid the quarantine. The trip as originally planned was to include a short stay in Florida, Key West and Havana and from there the party was to proceed across the Isthmus and down the West Coast of South America. The party finally got off for Key West and thence to Havana. On reaching this port, the Paramount party decided to go to Colon without landing since Havana was under quarantine for an epidemic of bubonic plague. On reaching Colon they found the same condition of affairs prevailed and as the boat was going on to Jamaica the main party went on, leaving one man in Colon. The party will endeavor to proceed through Columbia to Guayaquill as soon as they can proceed from Jamaica. The man they left in Colon will proceed along the same route after spending two weeks in quarantine.

Mong Succeeds Gebhart.

William V. Mong, who entered into contract with the Pike's Peak Company several weeks ago, has succeeded George Gebhart as assistant manager of the Western company's studios.

Immediately on Mr. Mong's arrival at the Garden of the Gods' studio several weeks ago, he took charge of the company's scenario department and began writing two-reel Westerns. His first picture will be released by the United under the "Lariat" brand on April 10, under the title "The Cost." George Gebhart, Edwin Cobb, Josephine West and Mr. Mong will play the leading parts.

"The Clemenceau Case."

The first appeal of Herbert Brenon's production of Alexander Duma's "The Clemenceau Case" is in sensuous passages acted in a provocative manner by Theda Bara. No more than the law requires is left to the imagination. The picture is artistically produced and occasionally interesting, although it seems unnecessarily long. Many of the scenes might be cut without harming the story and the danger of an audience growing restless would be appreciably lessened. William Shay and Stuart Holmes are the chief players in support of Miss Bara.

Harry Weiss Celebrates.

On April 29th, Harry Weiss of the Chicago office of the World Film Corporation, celebrates his first anniversary with this firm. Invitations have been issued for what promises to be some blowout. Every one of the employees of the Chicago office have been cogs in the wheel of success that Mr. Weiss has achieved. From office boy up to Division manager, everyone connected with the Chicago office will on Saturday evening, May 1st, forget business and take part in the celebration.

"Road o'Strife"

A Most Sensational New Lubin Serial Which Holds the Spectator's Interest from the First Turn of the Crank.

Reviewed by W. Stephen Bush.

I SAW but two instalments of this extraordinary serial of the Lubin Company, but I feel sure that I must see the rest. This "Road o' Strife" has a more promising start by far than any other serial I have had the opportunity of

Scene from "Road o' Strife" (Lubin).

seeing. It has a remarkable way of fascinating the spectator right at the very outset and maintaining it without digression.

If it is the first chapter which decides the fate of the detective story and if the analogy holds good for the detective story of the screen, then "The Road o' Strife" will be a very popular film. In a jiffy we are thrown into the midst of a mystery. Every move is clear before us; a child can follow the story as far as it goes. Nevertheless the mystification is complete, we wonder what it all can possibly lead to, our sympathy wakens with our interest and before we realize it the thousand feet of film have passed, leaving us eager for the "To be continued in our next."

The second instalment continues to rivet our interest; we are now better acquainted with the characters; we have begun to love some, to detest others and to be in doubt about the rest. Some of the double exposure work in the second reel is wonderfully effective. The cast is an exceptionally strong one, and it is evident that every member of it is thoroughly in love with his or her part; a circumstance which always tends toward success and perfection.

Frohman Film in Social Service.

The Church and School Social Service Bureau, of which the Rev. Dr. William Carter is the head, has obtained the privilege of using the Frohman Amusement Corporation's screen presentation of "The Fairy and the Waif" in the service to churches and schools which the bureau is establishing. This privilege was granted after Dr. Carter and Dr. Charles Parkhurst had made a call on Lewis J. Selznick and Gustave Frohman and had expressed a desire to show the picture to some of the audiences which might not see the film in the regular motion picture theaters. They both remarked that the film was so clean and beautiful in its conception and makeup as to be worthy of a showing in houses of worship and schools. The visit of Dr. Carter and Dr. Parkhurst was the result of an exhibition of the film before a committee for the Bureau composed of Hamilton Holt, editor of The Independent, Anne Morgan, Elizabeth Marbury, Dr. Carter and Dr. Parkhurst.

The first showing of the picture under the auspices of the Social Service Bureau was at Sing Sing last Sunday. It was shown again in a Boston church on Monday evening and in the Church of the Saviour at 111th street and Lexington avenue, New York, on Tuesday evening. Dr. Carter expressed his opinion that "The Fairy and the Waif" comes as near to being the perfect screen story as any he has had the privilege of seeing.

Famous Vaudeville Team in Kleine's "Commuters."

In addition to an expensive and very unusual cast for his "Commuters," George Kleine engaged the famous vaudeville team of Crimmens & Gore. This information was gleaned at an advance showing of the subject at the Kleine studios, where the well known vaudeville team was recognized in its familiar make-up and much of its familiar "business." Irene Fenwick, present star of "The Song of Songs," at the Eltinge theater, plays the lead of Hetty Brice, Charles Judels, who played the Italian in "Twin Beds," handles the funny role of "Sammy"; while George Le Guere plays Larry Brice, the commuter.

"The Commuters" will be released through the various Kleine offices April 26.

"Enoch Arden"

A Four-Reel Majestic of Great Beauty and Poetic Charm.

Reviewed by Louis Reeves Harrison.

THE story of "Enoch Arden," as visualized by William Christy Cabanne, is a splendid composite of imagery and illustration, just what the distinguished poet intended it should be. The very simplicity of the story is artfully preserved. That simplicity, however, is not in atmosphere, feeling and humanity. In its avoidance of sensation and false sentiment, it is all the more impressive and more in accord with the author's own mood when he wrote it. The pictured version, in fact, becomes a formidable rival to the poem, instead of a poor and inadequate reflection, as are most transformations from literature to the screen.

Because of its background it is manifestly impossible to present this story of other days without resort to studio costumes and settings, but these do not jar by their artificiality. They are overlooked because of the evident sincerity of the producer. He has taken infinite pains in the small details of household equipment, and has even attempted, though less successfully, to "plant" a tropical island. Mr. Cabanne has made an effort that deserves high praise because he has absorbed his subject and given to it the soul and feeling of a genuine artist.

A strong factor in the success of "Enoch Arden" as offered by the Majestic Company is Lillian Gish as Annie Lee. I feared at the outset that she could not respond to the exactions of the role, but she gathers strength as the story goes on, and her slight figure gradually becomes the center of sympathetic attention. She has caught the idea of mental revelation without effort—her face is very expressive—but she still adheres to a painful eccentricity of Griffith's pupils, that of bent elbows and clutching hands. What is done with hands and arms depends entirely upon the character to be

Scene from "Enoch Arden" (Majestic).

depicted, and to repeat a peculiarity under all circumstances gives a sameness to characterization.

Miss Lillian is admirably supported by Alfred Paget and Wallace Reid. Both men act with convincing sincerity and dignity. These three fine interpreters complete and round out what I have already designated "a splendid composite of imagery and illustration."

Motion Picture in Political Fight.

Cincinnati, Ohio, has just had a traction franchise fight and Robert Warwick in "The Man of the Hour" helped to turn the scale in favor of the people. The story of "The Man of the Hour," in which Robert Warwick is starred, relates how the young mayor of New York, who is the hero of the photo-drama, defies the bosses, who wanted him to grant them a traction franchise. He refused to sign the bill, threatening to veto it if passed. Cincinnati was confronted with a similar crisis. The bosses there wanted a franchise bill passed, and the people were opposed to it.

"The Man of the Hour" was shown at the height of the agitation at the Avondale Theater, Cincinnati. The audience cheered and applauded the culmination of the photo-drama, which showed the defeat of boss politics as applied to a traction franchise. The effect of the moral of "The Man of the Hour" made itself felt in the Cincinnati election, which resulted in the defeat of the bosses.

Clyde Fitch Plays Sold for Pictures.

Negotiations were completed last week by the Popular Plays and Players Company with the Fitch estate and the American Play Company for the motion picture rights to three of the famous Fitch successes. "The Girl With the Green Eyes," "Her Own Way" and "Her Great Match." The sale was negotiated by Peggy McCall, of the office of Frank Henry Rice.

The New Exploits of Elaine

The Episode of "The Cryptic Ring" Presents Some Strenuous Action and Breakneck Deeds.

Reviewed by Margaret I. MacDonald.

WITH this episode there opens a thrilling chase for the possession of the "Cryptic Ring," which holds within it the solution to the hidden millions of Perry Bennett, the deceased lawyer.

It is a question whether any other of the incidents relating

Scene from "Exploits of Elaine" New Series (Pathe).

to the exploits of the remarkable heroine of the series has been more thrillingly interesting. Wu Fang having lost his hold on the ring and Elaine having had the ill fortune to have bought the curious bit of jewelry from a Chinese broker, again comes near her death. But nearer still to the "Great Divide" comes her lover, Craig Kennedy, who partakes of the poison—aconite—dropped in a dish of ice cream by Wu Fang. An antidote administered just in the nick of time brings him around, and enables him to accept an unwarranted number of bumps in the hotel of Wu Fang, where Elaine is lured by the Chinaman in hopes of gaining possession of the ring.

The fight and chase in the hotel, and over the roofs of houses has been well managed, and supplies all the "thrill" that any audience could wish for. It is, indeed, remarkable to note the apparently limitless number of startling ideas that are continually being worked into this series.

Robert Warwick in "A Celebrated Case."

Robert Warwick, in addition to working at the studio, is now appearing in the Charles Frohman-David Belasco all-star revival of "A Celebrated Case" at the Empire theater, New York. The next World Film feature in which he will appear will be "The Face in the Moonlight." The leading feminine role will be handled by Miss Jessie Lewis, who played the ingenue role with Wilton Lackaye in "The Pit." H. Cooper Cliffe, known through his portrayal of "Nobody" in "Every Woman," has just finished working in the William Elliott photoplay, "Woman and Wine." Montague Love will again appear as a villain in the support of Clara Kimball Young in "Hearts in Exile." He is also at present in a Broadway production appearing at the Garrick theater with Arnold Daly in George Shaw's "You Never Can Tell."

"The Buildeer of Bridges" Stellar Cast.

In the cast of "The Builder of Bridges," the newest Frohman Amusement Company's release, which is to be seen on the World Film schedule in June, the following noted players will be seen: C. Aubrey Smith, who is now appearing opposite Margaret Illington in "The Lie," at the Harris theater, New York; Marie Edith Wells, a beautiful woman with stage experience; Mrs. Kate Meek, whose work with various Charles Frohman productions, is still fresh in the memory, and Jack Boynton Sherrill. George Irving, who directed the making of "The Fairy and the Waif," has the work on "The Builder of Bridges" well under way. Recently the entire company spent a week taking exteriors at Atlantic City.

Rifkin in Town.

Herman Rifkin, the general manager of the Eastern Feature Film Co., of Boston, was a visitor in New York during the early part of the week. Mr. Rifkin's firm is the New England representative of the Alliance Films Corporation and he reports that he is getting his share of business in this territory. Through Mr. Rifkin's untiring efforts the Alliance Program is now being used in nearly all of the highest class houses down East. The Strand, in Hartford, and the theaters on the Poli Circuit are regular subscribers.

First Appearance of New Star.

Miss Neva Gerber will make her first appearance as leading lady of the "Beauty" Company in the production from the American Studios, under the title "Life's Staircase." This picture will be partly allegorical and contain many splendid effects in double and triple exposures in which the American Studios excel. Director Cooley has had a specially constructed staircase erected for this production and other careful detail in stage setting has been complied with to make a perfect film.

Norman Hackett in Pictures.

Norman Hackett, the well known actor, who has starred in "Strongheart" and numerous other plays and been associated with Louis James and Frederick Warde in Shakespearian productions, has been engaged to create the leading role in a screen version of Mrs. Eunice Colburn's story, "Yermak, the Dorado," which is to be brought out this summer by the United Photoplay Company, of Chicago. The character to be played by Mr. Hackett is supposed to have belonged to a lost race, and many of the scenes are laid in the Yosemite Valley.

Viola Allen in "The White Sister."

Viola Allen, who will soon make her debut in photoplays, after years of success on the legitimate stage, playing leading classical, Shakespearian and comedy roles. Her first photoplay will be "The White Sister," dramatized from the novel by F. Marion Crawford, in which she made such a signal success on the speaking stage. The production shortly will be released by Essanay.

Charlotte Ives Appearing Before Camera.

Charlotte Ives, for many years with Charles Frohman productions, more recently with Lew Fields in "The High Cost of Loving," has been playing leads for World Comedy-Star pictures in Chicago.

"A Romance of the Navy"

A Fine Story of Gallantry and Patriotism Set in Superb Surroundings.

Reviewed by W. Stephen Bush.

OF ALL the stories of either navy or army ever filmed here or abroad, few have approached this Lubin production in the genuineness of its atmosphere. The plot of the story may not rise above that of other similar stories with a melodramatic flavor, but the atmosphere is unique and realistic to the last degree. I do not know what it has cost to film this story, but I do know that money must have been spent lavishly to secure these wonderful and charming scenes of Newport with its training school and war college and the equally wonderful and equally charming scenes of the Naval Academy at Annapolis.

Nor must it be supposed that the producer has merely contented himself with showing views of Newport and Annapolis. He has done far more than this. He has shown us the navy in action, the blue jackets at exercise and the budding Farraguts at their swift maneuvers. He has likewise succeeded in fitting these scenes very snugly into his story. The story by the way never lags in the telling, it fairly abounds in

Scene from "A Romance of the Navy" (Lubin).

exciting incidents, it is rich in appeals to patriotism and its final climax lifts it out of the melodrama of the common or garden variety.

Charming and stirring as the scenes of Annapolis are, the views of Newport and her beauty by sea and land have probably never been surpassed on any screen.

"A Romance of the Navy" is a virile, beautiful and patriotic play, which, I think, will be much sought after by exhibitors once its fame begins to spread among motion picture audiences.

"Snobs"

A Lasky Production Featuring Victor Moore and Abounding in Funny Situations.

Reviewed by W. Stephen Bush.

THE theme so concisely indicated by the title has, from time immemorial, been a favorite subject, or target rather, for the satirizing dramatist. In the filmed version, as rendered by Victor Moore and a complete cast, there is

Scene from "Snobs" (Lasky).

but little of satire, but a good deal of rather lively and boisterous humor, often approaching and even entering the domain of farce. The abilities of Victor Moore as a fun-maker will be conceded by all who see the picture.

The plot—what there is of it—is largely farcical and highly improbable. At times there is merely a string of laughable scenes held together by threads thinner than gossamer. The audience, however, is never disposed to be critical after it recognizes the burlesque character of the whole thing. The scenes in the hotel where the "Dook" awakens to the importance of his rank and begins to decorate and almost tattoo himself with the heraldic emblem of the ducal house are bound to send even a frigid audience into titters.

The pathos of the love story is rather pretty and always entertaining. It is just to mention the horse that pulled the milk wagon; it surely is a funny quadruped. The settings were fully up to the enviable standard of the Lasky productions, likewise the photography. The titles deserve special praise; bits of brilliant and witty dialog having been inserted just at the exact psychological moment. "Snobs" is altogether a creditable picture.

"With Bridges Burned"

Three-Reel Edison Revival of the Story by Rex Beach.

Reviewed by Louis Reeves Harrison.

A STRONG photodrama of admirable construction and adequate treatment, "With Bridges Burned," is sure to win, because it contains an abundance of elemental truth in the propulsion of events and in the significance of its characterization. Of still higher importance than character and action is the subject matter. The story deals primarily with the plucky struggle of a young couple against what appears to be overwhelming odds, and the author does not take the easiest way to extricate them from the difficulties of their undertaking. He brings them into a clash with adverse circumstances from the outset and carries them through a series of positive events, fighting every inch of the way for release from the disadvantages of poverty, measuring their pluck and persistency against greed and graft, to a culmination that is earned.

That is one splendid method of narrating a vital story. Augustus Phillips, as the salesman of a firm of steel contractors, finds himself suddenly deprived of a lucrative position through no fault of his own. He is laid off because of an unexpected depression in business, and he is loath to make connections outside of the line he understands. His plucky young wife, portrayed by Mabel Trunelle, comes to his rescue with a thousand dollars given to her as a marriage portion. He objects to using all that stands between them and abject poverty in a venture, but she suggests that they stake all on obtaining an enormous contract to be allotted by a London construction company for work in South Africa, and her courage finally prevails.

Phillips has difficulty in prevailing on the concern he has represented to accord him credentials, but he persists until they permit him to go ahead at his own expense, and he sails for London with barely enough money to tide him over until the period for assigning the contract. His experiences there are full of significance. He encounters the corrupt opposition of wealthy competitors and attempts to attain his end by untiring industry and no little native skill. The fearful struggle, as depicted by Phillips in his single-handed effort is strikingly realistic, perhaps the best thing he has ever done on the screen. The intensity of his situation is constantly augmented by a correspondingly intense effort to do the work of a half dozen men while, at the same time, meeting the smooth dissimulation of crooked employees and corrupting competitors.

Desperate and overworked, he is at last on the verge of success, when the expedient of changing the hands of a clock is used to overwhelm him. He is completely overcome by

Scene from "With Bridges Burned" (Edison).

this blow, but among the mutually foiling personalities is an office boy, who, all unknown to the young American, puts the bid into the hands of the London constructors, and a successful issue comes about when it is least expected, when it has become regarded as impossible. The story is truly dramatic and it contains that most important secret of success, that which holds the attention of the audience to the last, a well-devised line of suspense.

"The Fifth Commandment"

Julius Steger in a Five-Part Photoplay of His Former Success—Produced by the World Film Corporation.

Reviewed by Edward Weitzel.

"THE FIFTH COMMANDMENT," which served Julius Steger so long and with such admirable results during his career on the spoken stage, has been transferred to the screen by the World Film Corporation with equal success, Mr. Steger appearing in his old part of Carl Winters, the musician. Five reels are utilized in unfolding the film version, which opens with the meeting between Carl and Alice Winthrop at the New York College of Music, shows the growing intimacy between the two, which ripens into love and leads to Carl's dismissal from his position. Finding that the wealthy father of Alice does not approve of him, the mu-

Scene from "The Fifth Commandment" (World Film).

sician, who has accepted the directorship of a musical academy in Rio de Janeiro, proposes that they be married immediately. Alice agrees, and Carl leaves for his new post, with the understanding that his wife will follow him later.

In the meantime, Alice is persuaded to return to her father's house. She dies here, after giving birth to a daughter. The news of her death almost unseats Winters' reason. A serious illness follows, and he leaves the hospital broken in health, his ambition gone, without knowing of the birth of his child.

Years later, when this child has almost reached womanhood and Winters has sunk to singing in the streets, the two meet. The union between father and daughter is finally brought about by the girl's grandfather relenting and doing tardy justice to the wronged and suffering musician.

This appealing tale, without subplot and never deviating from its one theme, offers excellent material for a photoplay, the strong human interest underlying it making even its simplest incident of value. Subtle complications of plot, ingenious and unexpected turns of construction, are not needed in this drama. It tells its story in an elementary but impressive manner, and deals only with the better things of life.

Mr. Steger has made the character of the wronged man his own, and his many years of playing it has given him ease and authority. This is forcibly shown upon the screen. Forrest Robinson plays the banker with his usual effective method. Kathryn Brown Decker, Edith Thornton, Alberta Gallatin, Hal Clarendon, Giovanni, and Grace Reals are also substantial props in Mr. Steger's support.

"The Corsican Brothers"

Universal Features King Baggot in Three-Reel Modernized Version of Alexandre Dumas' Famous Novel.

Reviewed by Margaret I. MacDonald.

FOLLOWING up a present-day practice among film producers, namely, the modernizing of stories which were originally set by their authors in a period more or less remote from our own, the Universal version of the Dumas novel, adapted and produced by George Lessey, brings to our vision the Paris of to-day, with a Corsica that might have belonged in part to the period referred to by the novelist.

The production has, however, lost little if any by the transposition of its story to the modern atmosphere. King Baggot playing a dual role, does remarkably well with the characters of the twin brothers, Louis and Fabien de Franchi. There is, of course, as always in such cases, a noticeable lack of freedom in action on the double exposure scenes, which, it must be admitted, is so slight in the present instance, as to be scarcely worth a comment. What are given the most realistic treatment of any of the picture's scenes are the dual scenes, where Louis is killed by the villain Renard (Hal Clarendon) and where Fabien avenges his brother's death.

The strongly dramatic situations of the story have been handled well, and the settings of the production and effects gained through efficient camera work are points worthy of special comment.

Jane Gail plays the role of Emily De Esparrde with good effect, Ned Reardon appears as Meynard, making that rather

Scene from "The Corsican Brothers" (Imp).

minor role stand well forward as regards artistic interpretation, and Frank Smith plays the role of Montgerion in his usually finished manner. The "heavy" is taken care of by Hal Clarendon, who is generally recognized to be one of the most finished villains in the moving picture business.

The production cannot fail to please, regardless of the fact that the modernizing of the story may not please all of us.

Conness Unappreciated Courtesy.

Robert Conness, Edison, tells the following story of how too much sympathy in a certain part is not always productive of appreciation. He had found, on his way home late one night, a man who might be a respectable citizen had he not chosen to fall asleep on the curb and very careless as to his address, and, feeling sorry for him, found out where he lived after much questioning. Conness called a taxi-cab and after dragging the man up the steps of his home was asked, "Shay, you're a pretty decent fellow. Where do you live?" "In Jersey," answered the good samaritan. "Well," was the befuddled reply, "If yer from Jersey, you ain't much."

The next wayside slumberer will probably continue to repose on his concrete couch, so far as the Edison man is concerned.

"Adventures of Rafferty"

Rafferty Settles the War in a One-Reel All-Celtic Film Offering.

By Hanford C. Judson.

THIS is a new idea of the All-Celtic Film Company, and it appeals to us, in spite of the fact that the first installment is not of high entertainment value, on account of its lack of compelling humor and of convincing humanity. It

Scene from "Rafferty Settles the War" (All-Celtic).

pictures how Rafferty settled the European war, not as a story, but as a sort of Dooley-like running discussion. Rafferty is a great peace advocate and dreams that he is President. There is incident in it and it would go all right if this flow of incident were fresh, convincing and humorous. We await the other releases of this series with considerable expectation. They may turn out to be the hit of the season if they embody a really good scenario and are acted with more sense of real human character.

Hayward Mack With World Comedy-Star.

Hayward Mack, formerly connected with the Biograph and Imp companies is assisting Director William Jefferson in producing World Comedy-Star pictures.

"Pawns of Mars"

Vitagraph Drama in Three Reels Shows How Explosives May Be Used in Warfare.

Reviewed by Lynde Denig.

THE Vitagraph Company is careful to assert its neutrality in a title at the opening of "Pawns of Mars," a three-part war melodrama, written by Donald I. Buchanan and directed by Theodore Marston. The characters and countries are said to be mythical and the production is still further

Scene from "Pawns of Mars" (Vitagraph).

justified by being termed "a drama of war that speaks for peace." As a matter of fact, there is no visible motive behind the story, other than that of offering rather exciting entertainment; but it sounds well to call depictions of war pleas for peace, and it does no harm.

The soldiers and scientists of the imaginary kingdoms of Cosmotania and Mapadonia are quite a bit in advance of their destructive brethren in Europe. Their knowledge of bombs to be exploded on land or sea is extraordinary. The effective-

ness of the explosives is far greater than that of the armies of the warring nations and the plot is mainly concerned with efforts to corner the bomb market. Then a young engineer goes the maker of the bombs one better by inventing an instrument which shoots waves of electricity through the air and discharges the bombs. They explode harmlessly, like rockets. Presently he aims the electric waves at the aeroplane carrying his enemy above the heads of the soldiers and the machine is brought to earth, a mass of burning wreckage. Fighting against electricity is too much for the Cosmotanians and soon peace is declared.

Supplementing the military intrigues running through this picture is a romance of some interest in which the daughter of the inventor of the bombs appears to vacillate between her accepted sweetheart and the young spy who is sent to discover the secrets of her countrymen. The role of the girl is given a sympathetic interpretation by Dorothy Kelly and in other important parts, James Morrison, George Cooper and Charles Kent act with commendable sincerity. The spectacular quality of many of the scenes and the interest aroused by a very well presented story should make "Pawns of Mars" a popular offering.

"The Beginning at the End"

Two-Reel Ideal of Unusual Development Appearing on the Program of the United Film Service.

Reviewed by Margaret I. MacDonald.

THE rather unusual character of the title of this picture is the first thing about it to attract attention, the significance of which is somewhat profound, we discover upon further investigation.

The production is one of exceptional quality, with a moral

Scene from "The Beginning at the End" (United—Ideal).

truth placed foremost. The theme of the story has been tactfully handled by a director and players who know their business. Playing the male lead in a role which presents a young man who has drunk life to its dregs, and in bitter contemplation of his sins is about to commit suicide, is George Larkin. In the feminine roles are Dolly Larkin and Ethel Lehr, both of whom do good work.

The development of the story, related in the picture as it passes through the mind of the man, is melodramatic. One scene in particular might be referred to as touching the spectacular. This occurs in the restaurant where the lover of the ballet soloist of the Comedy theater attempts to kill the wayward member of the idle rich because he has stolen his sweetheart. A strenuous fight follows the shooting incident, during which, by the way, no one is killed, the hangings of the room are set on fire, and the villain locks the couple in, intending that they should perish in the flames.

The young man's conclusion at the close of his meditation is that he is a useless wreck, and he is about to shoot himself when a little hungry waif, seeing him, rushes forward and interferes. She asks him if he also is poor, and sympathizes with him, telling him that she has had nothing to eat for three days. This incident changes the trend of his life, and he realizes that it is worth while living after all. He adopts the girl and proceeds to place what is left of his father's fortune to some good use.

Lubin Southern Studios Revamped.

The Lubin Southern Studio at Jacksonville, Florida, which has been undergoing extensive repairs and improvements during the past few weeks, is the scene of much activity these days, for Lubin has centered there a number of the best known comedians in the country and their ranks will be greatly added to within the next month. Arthur D. Hotaling, Lubin's chief comedy director, is in charge of the studio.

The Lubin Company has adopted a new policy in regard to its comedies. The majority of the new releases will be one reelers with a purpose rather than aimless contortions.

Brady Brothers With United.

Dick Brady, formerly in charge of the Greater New York Film Rental Company's poster department, has been engaged to reorganize the poster department of the United Film Service's Forty-Sixth Street Exchange, of which Fred Holderman recently assumed the management. At the same time, his brother Arthur, of Brady Lithograph Company fame, has also joined the United forces and will manage a department for the supplying of banners, signs and novelties to New York theaters using the United Program. The Brady Brothers are immensely popular in motion picture trade circles, having been identified with the exchange business for many years.

Bosworth, Inc., Produces "The Turkish Rug."

Work has been begun on the next Bosworth, Inc., production, "The Turkish Rug," from the pen of Mrs. Julia Ivers, the novelist and magazine writer. "The Turkish Rug" has splendid atmosphere and works out an unusually original idea. A little dancing girl of the Orient weaves into a rug the dreams and wistfulness of her girlhood and the rug finally sells at a high figure to a young New York connoisseur. Their eventful romance through the agency of the rug is a piquant novelty and constitutes as charming a love idyl as has been seen on the screen in some time.

More Great Northern War Pictures.

As the European war unfolds itself day by day before the eyes of the world and incident is added to incident, it is interesting to have authoritative views of the methods upon which one great army works. Such is presented in the Great Northern Film Company's "Behind the Fighting Lines of the German Army."

This consists of 2,000 feet of genuine scenes, taken in the war zones of Northern France and Eastern Prussia by the cameramen of the Great Northern Film Company and with the permission and cooperation of the German War Office. The scenes herein are of unusual variety and interest, and should leave an everlasting impression upon the spectator as a memento of the greatest war history has ever known.

Paramount Travel Pictures.

While the series of travel pictures released weekly by the Paramount Pictures Corporation are distinctly travel pictures, they are not the "cut and dried" kind of travelogue commonly termed instructive. They are interesting bits of scenic and sporting pictures depicting the pleasures, occupations and natural resources of the country where the pictures were taken. While they actually are instructive, there is so much action and current interest in the pictures that the instructive feature is not thrust upon you. The fact that strikes you at once at seeing them is beauty of the scenery and the good judgment of the photographer selecting the particular scenes shown. In a country so rich in scenic wonders and material interest as South America, it is hardly likely that it should have been neglected by the cameraman.

Noble Likes Work of Valli Valli.

John W. Noble, who has just finished making "The High Road" for B. A. Rolfe, writes to friends in the trade that he has found a woman who is just as strong for realism in pictures as he is. The lady in question is Valli Valli, who is starred in the picture. There is a whipping scene in "The High Road" and Valli Valli had the part of the woman receiving that form of punishment.

Mr. Noble carefully explained to the extra man who was to wield the whip, just how he could make the scene real without injuring Valli Valli. The scene was put on and the extra man got the realism bug which developed into such a love for his art that he forgot everything else. He whipped Valli Valli and he whipped her good and strong. And Valli Valli found a short time afterward that she was suffering from several severe welts across her back. Jack says she never flinched, but carried the scene throughout without a whimper. He offers the incident as one of the finest examples of love for realism that he has yet discovered.

New Company With Picture Playhouse Film Co.

Kenneth MacDougall, vice-president and general manager of the Interstate Feature Film Co., with headquarters in Middletown, Conn., was in New York a few days ago and signed a contract with the Picture Playhouse Film company, of 71 West 23d street, to release the productions being made by his company through that well known distributing agency. The first picture is a four-reeler entitled "Bulldogs of the Trail," a sample print of which has already been prepared.

Kleine Commences Work on "The Spendthrift."

Work was commenced at the Kleine studios last week on Porter Emerson Browne's famous drama, "The Spendthrift." A star cast was engaged to support Irene Fenwick, who will handle the lead. Cyril Keightley, Malcolm Duncan and several other well-known Broadway players, will be seen in "The Spendthrift."

Manufacturers' Advance Notes

"THE TERRIBLE ONE" (Lubin).

The fortunes and misfortunes of war are graphically pictured in this story. Men rise wrongly and fall rightly, according to the opportunities offered by rebellion and bloodshed. A worthy soldier's life and career is wrecked by an unscrupulous rival, who rises to be dictator of Mexico. He is, however, harrassed by revolutionists, one faction in the north, commanded by an unknown leader called "The Terrible One," especially fills the dictator with apprehension, although he

Scene from "The Terrible One" (Lubin).

little dreams that this man is one who had betrayed him and stolen the woman he loved more than life. Fearful of being thought a coward the dictator attacks "The Terrible One's" forces, only to be defeated and driven to seek shelter in an old fortress. There he is unearthed by his nemesis and in terror ends his own miserable life. The picture has been taken in Southern California and on the Mexican border, and is very realistic in atmosphere. The two stellar roles are played by W. E. Parsons and George Routh, directed by Captain Wilbert Melville, of the Lubin Western studio.

ALLIED FEATURES ENLARGE OFFICES.

The Montreal offices of the Allied Features, Inc., in the new Birkes building, the Canadian distributors of the Alliance Program are being remodeled and enlarged. It is intended to double the space heretofore used by the exchange and to give to the other departments the added room which the growth of the Allied has made imperative. One of the special features of the new arrangement will be the facilities to be offered to the visiting exhibitor to make the Allied offices his headquarters while in Montreal. Similar alterations are to be made shortly in the Toronto offices.

Herbert Lubin, the general manager, is to make a tour of the Provinces as soon as the changes have been completed and intends to cover his field as it has never been covered before; making himself and his firm known to every exhibitor in the Dominion.

HARRY SPINGLER IN "THE PLUNDERER."

William Fox, head of the Fox Film Corporation, has selected Harry Spingler to enact the juvenile role in "The Plunderer," picturized from Roy Norton's famous modern romance of the same name. Rehearsals of the photoplay are now in progress at Dahlonega, Ga., under the direction of Edgar Lewis.

Mr. Spingler is conceded to be one of the foremost portrayers of juvenile roles in the cinema field, and is best remembered for his excellent work in connection with the Fox productions of "The Thief," "Samson" and "From the Valley of the Missing."

"THE UNAFRAID."

Pat O'Malley, the skilled horseman of the Edison studio, makes one of the finest falls from a horse ever seen in films in the forthcoming "The Boston Tea Party." As the horse goes over a ridge, he apparently is thrown—he throws himself, of course, into the air and to the stony ground. In doing so, he suffered a long gash in his hand, but he said the effect is worth the wound. The thrill comes from the fall allowing the heroine to win the race, saving her lover.

"FASHION AND THE SIMPLE LIFE" (Thanhouser.)

A model in a cloak and suit department loses the sylph-like figure which she feels has been the only inspiration that has led an attractive salesman to pay attentions to her, and also her job. These two related circumstances form the basis of an interesting comedy, "Fashion and the Simple Life," released by Thanhouser in the Mutual program.

Her job gone, the girl, who has saved money, decides to go on a vacation. She tells her salesman friend that she is going

Scene from "Fashion and the Simple Life" (Thanhouser).

to Florida, but instead she takes up her quarters in a simple boarding house in a small Eastern village and slips into old clothes. By chance, the salesman goes there, too. He, too, gets into old clothes and when he meets his former friend there, garbed in simple and comfortable clothes, his first surprise changes to pleasure with an obvious and wholesome result.

"THE DAY OF RECKONING" (American).

"The Day of Reckoning" is a "problem" play, but by no means one of the sort an exhibitor need hesitate about showing. The plot revolves around the lives of two men and a woman and as the title implies, ends with the day of reckoning, which, however, is brought about by more than commonplace means. The problem is the deception of a woman who unfortunately hides the secret of her past when affection and dependence are offered in an honorable marriage. Matters are

Scene from "The Day of Reckoning" (American).

complicated by the existence of a child which has been left in the care of a friend, while the disgraced mother seeks employment and the means used by the loving mother to have her offspring by her side furnish further complications which present an appeal to the highest sympathies of an audience.

Vivian Rich, as the wronged wife, is attractive and restrained in her part and her interpretation of a shop girl is

perfect. As the man who wronged her by a false marriage ceremony and then leaves her to her disgrace and later learning of her happy marriage, threatens to expose her past, Jack Richardson has a part which he fills with perfect ease. David Lythgoe, as the jovial, open-hearted bachelor, owner of a department store, is cast in a difficult hole which he admirably portrays, while Charlotte Burton, Louise Lester and others in the cast characterize their parts with strength and ability. The closing scene, in which the young wife, threatened to exposure by blackmailing letter from the father of the child which she has "adopted," presumably at the dying wish of her closest friend, prepares to leave, but is surprised in the act by her husband, is impelling, tragic and forceful. The effect of this scene is heightened by the absence of a stereotyped reconciliation and although "The Day of Reckoning" is brought to a conclusion, the ending is effected by the simple and sincere tenderness of the child.

"THE CUP OF LIFE" (Mutual.)

"The Cup of Life," the Mutual masterpicture, in which Bessie Barriscale is to make her moving picture debut as a star, is a dramatic story of a shop girl's fall from grace made unusually effective by the excellent acting of the cast, which includes Enid Markey, Charles Ray, Frank Borzage, J. Barney Sherry, Arthur Maude, Louise Glaum and Jerome Storm. It is Storm who registers the first comedy hit. His interpretation of the role of the awkward, sullen slum youth is amusingly true to life.

Miss Barriscale's performance, in which she shows a girl's descent along the primrose path, is perhaps the most remarkable of her career. She brings the full power of her histrionic training to bear on the part, and, thanks to her acting, the moral of the story is exemplified with startling distinctness.

"THE HEART PUNCH."

"The Heart Punch," the Imp one-reel drama which was released Feb. 8, and in which Jess Willard played the leading role, was exhibited at a number of picture houses in New York City the latter half of the week that Willard won the championship. The introduction of a supposed finish fight adds to the interest of the film. In the play proper, Jess is called upon to run nearly the entire gamut of stage emotions, even expresing heart-broken grief at the bedside of his dying child. That he avoids any suspicion of appearing ridiculous is quite remarkable, when his build and lack of experience at stage work are taken into consideration.

"SHADOWS OF THE HARBOR" (United-Ideal).

With the charming ingenuous Edna Payne in the leading role, with the sparkle, the sunlight and the splendor of California at its best as a background, and with a plot which holds the audience breathless during the realistic climaxes and dissolves them in tears in its more touching scenes, the two-reel photodrama, "Shadows of the Harbor," which will be released by the Ideal Company on the United program April 19, will be one of the most beautiful and attractive film plays which the Western company has presented. The scene is laid along the water front, overlooking the clear waters of the sparkling bay.

Peggy, the winsome daughter of the old Skipper Wilson, is deeply in love with the young officer, Ryan, who polices the

Scene from "Shadows of the Harbor" (United-Ideal).

docks and who is the terror of the thieves and wharf rats who infest the water front. The old skipper, however, despises the "landlubber," as he terms the policeman, but the eventual capture of the gang and the promotion of Ryan for his bravery brings the old man to terms, and Peggy and the young officer emerge from the shadows of the harbor to plight their troth.

"LONELY LOVERS" (Selig).

"Lonely Lovers," a two-reel drama, to be released Monday, April 26, contains the atmosphere of the theatrical boarding house. E. A. Martin produced this unusually appealing drama from the scenario of Maibelle Heikes Justice.

Violet Wynne is the object of much amusement at the theatrical boarding house, for she has theatrical aspirations. A silent believer in Violet is old Van Cleet, the comedy man, and Jerry Phillips, a stock actor. Garrick Wheelock, the

Scene from "Lonely Lovers" (Selig).

great tragedian, has suddenly lost his leading lady through illness. Van Cleet suggests to Violet to apply, and her determination to seek the engagement is further cause for great laughter among the elect.

Refused an opportunity by Garrick Wheelock, Violet unconsciously displays so much emotionalism that the actor sees her hidden talent and engages her. Jerry is given an engagement in stock. Violet and Jerry are wedded in the church with the great actor as a witness to the ceremony. The amusement of the other Thespians is transformed into amazement and chagrin. Wm. Stowell, Marion Warner, Edwin Wallock and others co-operate to make this drama an interesting one in every detail.

FLORENCE REED IN "HER OWN WAY."

Florence Reed, last seen in the Famous players production of "The Dancing Girl" has been engaged by the Popular Plays and Players Company for appearance in "Her Own Way," by Clyde Fitch, which will be produced at the Fort Lee studios of that concern. "Her Own Way" will be released by the Popular Plays and Players on the program of the Metro Pictures Corporation early in June.

Miss Reed, star of A. H. Wood's production of the sensational Morton play, "The Yellow Ticket," has been before the public for about eight years, but it has only been three years since she first saw the light of stardom. Miss Reed's work in "The Yellow Ticket" was so favorably commented upon that within a week of its opening Mr. Woods decided to star the young actress.

David Belasco and Charles Frohman, when they combined for the production of "The Celebrated Case," which is now in revival at the Empire theater, selected Miss Reed for one of the most important parts in the piece. Miss Reed is admirably suited to screen play. Her heavy, dark features, brilliant eyes, elegantly lined countenance and her poise, all lend themselves magnificently to pantomime and her work in "The Dancing Girl" ample illustrated her emotional powers.

Work will begin almost immediately on "Her Own Way," which, under the direction of the Popular Plays and Players, will fit in perfectly with the dramatic production of Mme. Petrova.

"THE SILVER CUP" (Lubin).

The third episode of the Lubin serial, "Road O' Strife," tells a strangely interesting legend. In the grounds of the old Gershom estate there is a mineral spring, hanging at the side of the rock is a silver cup that, despite its value, has not so far been disturbed. Engraved on the cup is a warning that the water from the spring has great curative power, but if the cup is used for any other draught it will cause instant death. The realization of this legend is a marked factor in the story and will be keenly watched by those who carefully follow the story. In this number also Alene continues to develop a passionate love for Robert Dane, which his intense honesty deters him from responding to until the girl shall have had more worldly experience and knows herself better. So far the numbers released point to a very powerful story and one that will bring Emmett Campbell Hall into considerable notice. John Ince, the director, is undoubtedly giving the production every advantage.

"THE PROFLIGATE" (Essanay).

Intensely dramatic situations are developed throughout the three-act photoplay, dramatized from Arthur Hornblow's novel, "The Profligate." The interest and suspense is sustained throughout the drama, and the problem is not solved until the final scene. The plot evolves about the identity of the profligate, a lovable but somewhat dissipated young man, who is renounced because of his bad habits by the puritanical old man he had supposed to be his uncle. When "the uncle" is

Scene from "The Profligate" (Essanay).

found murdered and his safe robbed, the profligate is accused and tried. He is finally freed, but the world believes him guilty. It turns out that the uncle's best friend had slain him. The profligate, in solving the mystery, finds that this man is his father. In the final scene, where the murderer confesses, the girl who has refused the profligate, although she loves him, because she feared he was guilty, learns the truth. The murderer overcome with fear, succumbs to heart disease, and the profligate, reformed, takes the girl to his heart. E. H. Calvert interprets the role of the profligate with unusual skill, while Ruth Stonehouse as the girl and Bryant Washburn as the profligate's friends are exceptional in portraying their parts. Release May 4.

"THE WOMAN" (Lasky).

The Lasky-Belasco production in pictures of "The Woman," which is announced for release on Monday, May 3, is the fifth in the series of productions made by Jesse L. Lasky in association with David Belasco. These productions, up to date, in chronological order are: "The Rose of the Rancho," "The Girl of the Golden West," Blanche Sweet in "The Warrens of Virginia," Edith Wynne Matthison in "The Governor's Lady" and "The Woman."

Scene from "The Woman" (Lasky).

Like "The Governor's Lady," "The Woman" is a story of strictly modern and American interest. The plot of the play, written by William C. DeMille and first produced with extraordinary success by Mr. Belasco at the Belasco theater, is a remarkable combination of domestic and political intrigue.

The cast of "The Woman" is of unusual importance, and includes four artists who deserve to rank as stars: Theodore Roberts, James Neill, Mabel Van Buren and Lois Meredith. This is the first time that Miss Meredith, who is one of the most noted of the younger Broadway stars, has appeared under Lasky management, and it is positively stated that she has a remarkable opportunity in the role of Wanda Kelly, the heroic telephone girl. That she takes full advantage of it, all her observers will surely agree. In addition to these four artists, the cast includes such well known players as Ernest Joy, Raymond Hatton, Tom Forman, Helen Hill and Dr. Beitel.

The scene showing an all-night session of congress is without doubt one of the most extraordinary interiors ever produced in this country. A number of real senators and representatives were induced to pose in this episode.

BELL TAKES GREAT NORTHERN OUTPUT.

G. W. Bell, the active and hustling president of the Standard Film Company, of Texas, visited New York last week to look over the film market and secure additional high-class features for his concern, which is one of the largest and most progressive in the South. Mr. Bell was delighted with several productions he saw of the Great Northern Film Company, 110 West 40th street, and immediately signed a contract for the entire output of this firm. Beside the Standard Film Company, Mr. Bell controls the Palace Amusement Company, consisting of a circuit of some of the finest theaters in Texas.

"SAFETY FIRST" (MinA).

An exceptionally clever comedy, replete with surprising situations, called "Safety First," is the MinA release for May 6. The story concerns hen-pecked Patsy, who strolls the wayward path, despite instructions laid down to him by Tilda, his better half. Smoking is Patsy's forbidden delight. He runs up a bill with the town's lady tobacconist, who writes for her dues. Tilda finds the envelope. The feminine hand-

Scene from "Safety First" (Mina).

writing arouses suspicion in Tilda's mind and Patsy is chased from the house.

In the flowing bowl he seeks solace. Fearing to return and face the wrath of Tilda, Patsy decides on any port in a storm and uses a freight car as a haven of shelter. That night Patsy's Pullman is coupled to a train and the next morning finds him one hundred miles from home.

There he visits a friend and his wife. Patsy's whereabouts are discovered by Deacon Jones, of Patsy's church, who is away on a business trip. The deacon surmises Patsy is leading a double life, and communicates this information to Tilda. To the scene rushes Tilda. She finds Patsy in the company of his friend's wife, rocking her baby. The commotion that follows lands the principals in jail, but Patsy is happy, for there he may soliloquize and smoke in peace.

Albert McQuarrie gets a lot of comedy out of the part of Patsy, and is given able assistance by others in the cast. Milton H. Fahrney must be credited with very fine direction. The photography is clear, and the other technical points well cared for. "Safety First" is a comedy of unusual merit.

ROLFE IN CENTAUR STUDIOS.

The Rolfe Photoplays, Inc., is producing at the studios of the Centaur Film Company, Bayonne, N. J., a multiple reel dramatic subject called "The Flaming Sword," in which Jane Grey, later star of "Kick In," and Lionel Barrymore, who has been seen in many screen successes, are featured. Miss Diestel, late of the Edison company, is cast for the heavy leads. Mrs. E. Middleton and Glenn White also have principal parts. The company, which is directed by E. Middleton, with F. Champury as technical director, has just returned from Portland, Maine, after several weeks' work taking outdoor scenes.

"RENE HAGGARD JOURNEYS ON" (Rex).

Ben Wilson and Dorothy Phillips are featured in "Rene Haggard Journeys On," a two-reel drama to be released under the Rex brand on May 6. The drama tells a powerful story in which Ben Wilson, as a young artist, plays the leading role. The artist murders his sister's husband and is sentenced to death for the crime. His bereaved sister later marries a young lawyer, who is elected governor of the state. The newly created governor pardons the artist.

The scenes filmed in the young artist's studio were staged

Scene from "Rene Haggard Journeys On" (Rex).

with great care. Mr. Wilson visited several Washington Square studios in addition to those clustering around the American Academy of Design in uptown New York in order to acquire the necessary local color. Hy Mayer, contributing editor to Puck, whose contributions regularly appear in the Universal Weekly, materially assisted by Mr. Wilson in putting some of the convincing touches into the action of the drama.

For instance, he taught Mr. Wilson how to hold his brush and crayon, to mix his colors and instructed him in the elementals of the ancient art of daubing. Most of the effects reproduced in the picture were taken from Mr. Mayer's studio and the paintings which appear on the walls of the studio were the same ones which received favorable mention in the 1912 Paris salon. A real artist's model, well known in MacDougal Alley, New York, posed for the head and shoulders in "Rene Haggard Journeys On."

COMING SELIG SPECIALS.

Within the near future the Selig Polyscope Company will release a number of Selig Spectacular Specials. Each picture-play will be five reels or more in length. Included in the number are: "The Millionaire Baby," the story of mystery and adventure from the pen of Anna Katherine Green. Harry Mestayer, Grace Darmond, John Charles and other star performers are featured. "A Texas Steer," in which Tyrone Power assumes the role of Maverick Brander. "The Rosary," an adaptation of the famous stage play of the same name written by Edward E. Rose, who also wrote the film version. "The Carpet From Bagdad," a wonderful drama of Oriental plot and counter-plot written by Harold MacGrath. There is a real sandstorm on the desert.

These Spectacular Specials will be released in the new feature film combination with which the Selig Company has become identified.

VITAGRAPH TO PICTURE BRADY STORY.

Cyrus Townsend Brady's story, "West Winds," is being prepared for the screen by the Vitagraph Company, under the direction of Lionel Belmore, who, with a party of Vitagraph players, has just returned from Texas, where the principal scenes were taken. "West Winds," which, when completed, will be a Broadway Star Feature in four parts, is a semi-military drama and employs in its presentation a regiment of United States soldiers and the Fourteenth cavalry, stationed at Fort Clark. Vitagraph players who enacted the principal characters in "West Winds" include Eleanor Woodruff, Darwin Karr, Ned Finley, Harry Northrup, Eulalie Jensen, Logan Paul, R. Peyton Gibbs and others.

THRILLS IN DYREDA PICTURE.

Franklin Coates, the noted Amazon explorer, who is playing the lead with Miss Mary Miles Minter in the Dyreda Art Film Company production, "Always in the Way," returned from Florida in advance of J. Searle Dawley, director, to work with J. Parker Read, Jr., on a few of the exterior scenes of the big production. Mr. Dawley and his three companies will return the latter part of next week. In speaking of the exterior scenes taken while away, Mr. Coates says at no time during his nine months' exploration work in the Amazon jungle has he held his life so cheap.

"A SON OF DESTINY" (Great Northern).

The next production of the Great Northern Film company, entitled "A Son of Destiny," will be released on or about April 15. The leading roles are played by the international stars, Miss Alma Hinding as Lady Clementine, and Henry Seeman as Lieutenant Hillier.

While out riding one day Lady Clementine is attacked by a band of ruffians. She is saved by Lieutenant Hillier, of the hostile army, who is on his way to her father's residence to get quarters. Charmed by Clementine, Hillier falls in love with her, to the aggravation of the old Count.

Countess Truro, Clementine's mother, fearing the outbreak of hostilities, hides the family jewels in a turret containing a secret vault. Later the Count sees Hillier enter the turret, where he has a rendezvous with Clementine. Following him the Count orders his daughter from the turret, and ignites a bomb. With a rope, which he found, Hillier escapes and arrests the Count, but blinded by his love for Clementine, he submits to her appeal and permits her father to escape. Hillier's action is discovered, and he pays with his life for his neglect of duty.

"RATED AT $10,000,000" (Lubin).

A very excellent story written by Adrian Gil-Spear, giving a prototype of the character and operations of a swell crook. A beautiful girl is the chosen victim and passes through some very trying and dramatic experiences. First she is robbed on the train of her hand bag containing her money and railroad ticket, but is relieved of her embarrassment by a courteous stranger. The crook also relieves the stranger of his pocketbook and finding his name and information of his quality registers at the Hotel in which the young lady is, poses as a millionaire and is taken up by the girl's father who is none too honest and tries to match his daughter with the supposed man of money. The stranger, however, comes to the rescue and in the end virtue is rewarded and vice goes to jail. The cast includes Lilie Leslie, Jack Standing and Joseph Smiley, who also has directed the production.

FLAMINGO COMEDIES TO BE RELEASED THROUGH WORLD FILM CORPORATION.

The Flamingo Company has now completed the first two comedy productions for distribution through the World Film Corporation. They will specialize on a comedy series entitled "The Feats of Felix," in which appears the famous German comedian, Chas. A. Mason, who appeared in Henry W. Savage's production, "The Prince of Pilsen." The third picture in this series will be "The Book Agent," a two-reel production to be released on June 21. All of the Flamingo comedies will be two or more reels in length, and so will not conflict in any way with the weekly one-reel World-Comedy Star pictures. The Flamingo director is Chas. A. Murphy, who was with the Lubin Company for three years.

WHOLE AMERICAN COMPANY TO LOS ANGELES.

Director Harry Pollard has taken one of the American Feature Companies, including Margarita Fisher, Lucille Ward, Joseph Singleton, Joseph Harris; Carlton Griffin, the company's new juvenile lead; Edward Langley, scenario director; James Douglass, assistant director, and two camera men to Los Angeles, where they will secure theater interior and street scenes for "The Girl from His Town," a coming "American Distinctive Creation," from the novel of the same title by Marie Von Vorst, published by Bobbs-Merrill Company. Fred Gamble, who has been transferred from the "Beauty" Company to a part in Mr. Pollard's productions, together with William Carroll, are expected to join the company, which will remain away for a week or so.

CYNTHIA DAY IN "WOMAN AND WINE."

The leading feminine role in the Wm. A. Brady production of "Woman and Wine" which is soon to be released on the World Film program is being played by Cynthia Day, who has had a wonderful experience on the stage, appearing in many plays and who will make her debut before the camera in this production, which is the first of Fred Thomson's features to be made at the World Film studios. In "Woman and Wine," William Elliott is being starred and from every indication it is certain that Mr. Thomson has produced a picture which will rank with his masterworks, "The Christian" and "The Sign of the Cross."

LEWIS FINISHES "THE PLUNDERER."

Edgar Lewis and his all-star company of photoplayers, headed by William Farnum, have completed the production of the big feature film, "The Plunderer," from Roy Norton's book of that name, and is on his way back to New York. It is a thrilling drama of the gold mines and this locale in the heart of the Blue Ridge gold belt was ideal for it. This marks the completion of Mr. Lewis' eighth big feature photoplay in a little more than a year. The others are "Samson," "The Thief," "The Littlest Rebel," "Capt. Swift," "Northern Lights," "The Gilded Fool" and "The Nigger."

"GENE OF THE NORTHLAND" (Bison).

Gene Gauntier and Jack Clark have produced a really splendid two-reel feature drama of the North in "Gene of the Northland," which is to be released on May 8 under the Bison brand. One of the scenes shows Miss Gauntier treed by a pack of wolves. The wolves are real wild ones.

In taking the picture a cage was built around a small clump of trees and within the cage another small barrier of iron rods was constructed for the cameraman. Out of focus of

Scene from "Gene of the Northland" (Bison).

the camera lens the cages containing the wolves was brought in with a rope attached to the latch opening the doors. Miss Gauntier, before the wolves were released, took up her position in the tree out of reach of the sharp-toothed canines; Mr. Clark's cameraman then placed his camera in position behind the iron rod barrier and prepared to film the scene.

Mr. Clark, from outside the larger cage, pulled the rope, opening the cage doors, and released the wolves. After sniffing around for a few minutes the wolves spied Miss Gauntier in the tree and gathered in a circle about her, yelping and howling. Finally the biggest of the pack commenced to spring at her, snapping at her toes. The cameraman was prepared at all times, while filming the scene, to use his revolver on the wolves if occasion demanded, and Miss Gauntier's only danger lay in the possibility that she might fall from the tree.

"THE TRAMP" (Essanay).

Charles Chaplin, a tramp, sits at the roadside to eat his noon day repast. While the fastidious Charlie is polishing his nails another hobo steals his lunch and leaves a brick in its place. Chaplin makes his meal on grass, uses his tomato can for a fingerbowl, absent-mindedly wraps up the brick in his kerchief and walks on.

He comes on the hobo trying to rob a farmer's daughter and promptly taps him on the head with the brick. He then appropriates the girl's money himself, but gives it back when she weeps. The hobo's two companions rush to the scene, but the brick proves effective and they take refuge in a river beside which they camped.

Chaplin follows them, but they throw mud at him and he falls into the camp fire, setting the seat of his trousers ablaze. The hoboes keep him from the river and with trousers burning he rushes wildly in search of water, which he finds after doing considerable damage to his seating capacity.

As a reward the girl takes him home, where he eats his dinner from the mantlepiece. The farmer gives him a job, but he merely messes up the work, stabbing a farm hand with a pitchfork, knocking down the farmer with a sack of grain and spilling bad eggs on a spring poet.

That night he saves the farmer's house from being robbed by the three hoboes by mauling them on the head with a mallet. In the pursuit, however, he is shot and wounded by the farmer. He finds that being nursed by the farmer's daughter an agreeable occupation and falls in love with her. When he finds out she has another sweetheart, however, he picks up his kerchief and brick and becomes a tramp once more. Released April 12.

PIONEER WINNING WITH EVANGELISTIC PICTURE.

The Pioneer Feature Film Corporation has bought the rights on "John Redmond, the Evangelist" for Greater New York, and is greatly pleased with the success which the picture is achieving. It is being booked in the better motion picture theaters, an important booking made recently being Loew's Circle Theater for April 19.

"John Redmond, the Evangelist," is a four-part photoplay produced by the Great Northern Film Company, starring Valdemar Psilander and Elsie Frolich. The Bill Sunday activities in Paterson, N. J., give the picture a timely "punch" in the East at the present writing.

DU PONT FABRIKOID BOOKLET.

The Du Pont Fabrikoid Company has just issued an attractive and interesting booklet on Fabrikoid. Its cover, while of paper, is a striking reproduction of leather. It shows five different colors and grains of Fabrikoid.

The information in the booklet is of great importance to any one who is thinking of purchasing or making anything usually made of or upholstered with leather. Some of the subjects given attention are "How Many Hides Has a Cow?" "How Du Pont Fabrikoid Is Made," "Motor Quality Fabrikoid for Automobiles," "Craftsman Quality Fabrikoid for Furniture," "Fabrikoid for Bookbinding," and "Fabrikoid Dekoart and Muralart for Walls." The booklet is well printed and illustrated and will no doubt be in demand.

NEW WASHINGTON QUARTERS FOR WORLD FILM.

The World Film Corporation has outgrown its quarters in Washington, D. C., and on May 1 Manager Ben Drum and his staff will take possession of the three-story building located at 1004 E street, northwest. The new quarters will give Manager Drum 500 per cent more space.

TAYLOR WILL PRODUCE "HEARTS AFLAME."

Miss Mabel Montgomery is the latest star to be added to the Marion Leonard collection. S. E. V. Taylor is looking over the manuscript of "Hearts Aflame," which is to be the next big production, but it is too early yet to hazard an opinion as to the probable length of the big picture.

TWO KLEINE OFFICES MOVE.

The Atlanta and Toronto offices of George Kleine have changed their local addresses. Hereafter the Atlanta office will be located at 71 Walton street, Atlanta, instead of 43 Moore building. The Toronto office removes from 56 King street, west, to 96 Bay street, same city.

Notes of the Trade

THE Picture Theater Equipment Co., of 19 West 23rd Street, N. Y. City, installed at the Broadway Tabernacle, 56th and Broadway, New York City, one Powers 6-A machine complete, with double dissolving stereopticon, and accessories, and have also equipped Public School No. 64, 9th street and Avenue B, with one Powers 6-A machine, with double dissolving stereopticon.

* * *

Max Levey, of the Chicago offices of the World Film Corporation, is on a six week trip through Indiana, Illinois and Iowa. William Weiss, another road man for the same firm, has been gone on a six-week trip through Wisconsin and Michigan, and is not expected back for another thirty days. Both report business good despite Lent, the backward conditions and especially Holy Week.

* * *

On February 11th, 1915, Frederick S. Dudley resigned as Director, Member of the Executive Comittee, and Vice-President and General Manager of the Colonial Motion Picture Corporation, 18 East 41st Street, New York City.

At the March meeting of the Board of Directors of the Colonial, his resignation was formally accepted.

* * *

Harry C. Angell, who is attached to the Detroit office of the World Film Corporation, has stirred up the city editors throughout Michigan, so they look forward to his coming with the same amount of interest as they do one who brings them news of the livest kind.

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ONLY AUTHENTIC COPYRIGHTED FIGHT SLIDES
Showing Knockout and Many Other Interesting Events.
SET OF 14—$10.00—Including Posters
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Wire your Orders. Get in early. Stock slides, 10 for $2.00 Postpaid.

PLAYER SLIDES,
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NIAGARA SLIDE COMPANY, Lockport, N. Y.

Silver Your Curtain with SILVERIT
Increase your business by showing a clean, clear white picture. SILVERIT can be applied on your curtain, smooth and even. Makes a day-light screen at a low cost. Reduces your light bill and gives you a perfect picture. One pound will cover a curtain 9 x 12, if applied over aluminum or paint. If applied over alabastine, double the amount.
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BLUE RIBBON FEATURES

THE Vitagraph Company, familiar with the amazing success of The Juggernaut at the Vitagraph Theatre, New York, before the most critical public in the world, is not surprised, but is no less gratified at the reports of equal success from exhibitors who have shown the film elsewhere.

Book direct.

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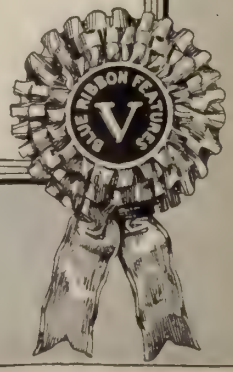

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BLUE RIBBON FEATURES

THE Vitagraph Company directs attention to a few typically popular and high-grade plays soon to be released in four or more parts as Blue Ribbon Features.

"The Island of Regeneration"—by Rev. Cyrus Townsend Brady.
"The Writing on the Wall"—by William J. Hurlburt.
"Glorious Betsy"—by Rita Johnson Young.
"Kennedy Square"—by F. Hopkinson Smith.
"Who's Who"—by Richard Harding Davis.

To be booked direct by

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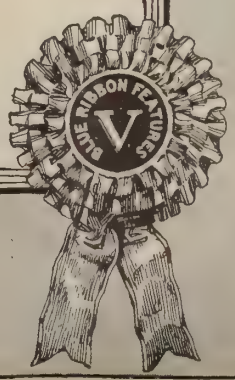

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Masterpieces Complete and Ready for Release

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With Edwin Arden and Romaine Fielding

Mr. Arden's Successful Drama. Direction Romaine Fielding.

THE COLLEGE WIDOW

With Ethel Clayton and George Soule Spencer

George Ade's Most Successful Comedy. Direction Barry O'Neil.

THE SPORTING DUCHESS

With Rose Coghlan and Ethel Clayton

Supported by George Soule Spencer

Cecil Raleigh's Successful Comedy Drama. Direction Barry O'Neil.

THE VALLEY OF LOST HOPE

With Romaine Fielding

By Shannon Fife. Direction Romaine Fielding.

Elaborate, Sensational, Spectacular Drama

BOOKED DIRECT, LUBIN,

Features

Masterpieces Complete or in Preparation

The DISTRICT ATTORNEY, Drama by Charles Klein and Harrison Grey Fiske
THE EVANGELIST, - - - Drama by Sir Henry Arthur Jones
THE CLIMBERS, - - - - Drama by Clyde Fitch
MRS. DANE'S DEFENSE, Drama by Sir Henry Arthur Jones
THE GREAT RUBY, - - Drama by Cecil Raleigh
HEARTS ARE TRUMPS, Drama by Cecil Raleigh

Plays To Be Produced

Judah.....By Sir Henry Arthur Jones
Thais.....By Paul Wilstach
Zira...By J. Hartley Manners and Henry Miller
Two Women.....By Rupert Hughes
Sporting Life.....By Cecil Raleigh
The Pointsman.....By Cecil Raleigh
The Great Millionaire.By Cecil Raleigh
The Flood Tide.....By Cecil Raleigh
Cheer, Boys, Cheer....By Cecil Raleigh
The Bigamist.....By Lewis Allen
The Great Wall Street Mystery By Charles Klein
Hearts Aflame.By Genevieve G. Haines
The Great Divide By William Vaughn Moody
The Deserters.By Robert Payton Carter
Peck's Bad Boy....By George W. Peck
Zora.....By Edwin Arden
The Ladder of Life....By Edwin Arden
The Pilot.....By Edwin Arden
The Truth.....By Clyde Fitch
The Woman in the Case.By Clyde Fitch
The Man Who Stood Still By Jules Eckert Goodman
The Cipher Code.....By Charles Klein
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"CARPET FR

Harold MacGrath tore a page from "The Arabian Night's Entertainment," and, in the atmosphere of Oriental mysticism, he wove the warp and woof of fatalism. "The Carpet From Bagdad" is an entrancing tale in five reels of the land where Allah is Great. It is a story of ancient Bagdad, famed in song and story, of sooth-sayers, of crystal gazers, and of how a precious prayer-rug was boldly snatched from the innermost shrine of a sacred Mosque, passed from hand to hand, and of how, in its travels the rug imperiled the lives of two men and a beautiful young woman. An exciting romance of plot and counter-plot; of the fatalism of the Far East; of Caravans

MONDAY,

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RESENTS

OM BAGDAD"

and of an oasis in the great desert. There is a Sahara sand storm; a conspiracy on the part of an international band of crooks; and it remained for Fortune, the innocent girl, to finally solve the intrigue. Over all there is the reminiscent touch of the Mosque's golden domes; the glittering spires of the Temples; the land of Allah in all its Oriental splendor. And Mahomed, guardian of the sacred carpet, who has grimly followed the emblem of his Faith through storm and stress, at the ending is resigned to defeat. Prostrating himself toward Mecca, he mutters the incantation of his caste: "What is to be, will be!"

MAY 3rd

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By George Ade
Featuring Francis X. Bushman and Ruth Stonehouse

"GRAUSTARK" (6 acts)
By George Barr McCutcheon
Featuring Francis X. Bushman and Beverly Bayne

"THE CRIMSON WING" (6 acts)
By H. C. Chatfield-Taylor
Featuring E. H. Calvert, Ruth Stonehouse and Beverly Bayne

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The Essanay company, in conjunction with Vitagraph, Lubin and Selig, has arranged to release its feature productions DIRECT TO EXHIBITORS in all parts of the United States and Canada. Branch offices are now being opened in all the large cities. Essanay is sparing no expense to furnish its patrons with the greatest feature productions. Everybody knows George Ade. His "Slim Princess" will pack any theatre in this country. "Graustark" and "The Crimson Wing" rank with Mr. Ade's wonderful play. They are sensations. BOOK THESE GREAT PLAYS NOW.

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Will star with Essanay in the greatest success of her career

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"THE YANKEE CONSUL"
Raymond Hitchcock's starring vehicle.
"THE PRINCE OF GRAUSTARK"
From the famous McCutcheon novel.
"A BUNCH OF KEYS"
Most wonderful of the Hoyt plays.
"A TIN SOLDIER"
Another of the Hoyt successes.
"THE AVIATOR"
By James Montgomery.
"THE LOST PARADISE"
By Arnold Kummer.
"LOST 24 HOURS"
Robert Hilliard's great success.

These famous plays now in course of production

More to Come

AND THERE ARE MORE TO COME

The Essanay company has secured a large number of the greatest stage successes and popular novels, and these will be given to Essanay patrons just as soon as they can be properly produced. The Essanay way is the quality way, and only the best is good enough. Watch for Essanay masterpieces.

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FINISHED AND READY TO BE RELE

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THE EAGLE'S NEST 6 Parts
Mr. Arden's Successful Drama
With **Edwin Arden** and **Romaine Fielding**
Direction—Romaine Fielding.

Week of April 19—Vitagraph's
THE JUGGERNAUT 5 Parts
Colossal Railroad Wreck Sensation
With **Earl Williams** and **Anita Stewart**
Direction—Ralph Ince

Week of April 26—Essanay's
GRAUSTARK 6 Parts
By George Barr McCutcheon
With **Francis X. Bushman** and **Beverly Bayne**

Week of May 3—Selig's
The Carpet from Bagdad 5 Parts
From Harold MacGrath's Novel—A Tale of the Orient
With **Kathlyn Williams, Charles Clary** and **Wheeler Oakman**

Week of May 10—Lubin's
THE COLLEGE WIDOW
George Ade's Most Successful Comedy
With **Ethel Clayton** and **George Soule Spencer.** Direction—Barry O'Neil

Week of May 17—Vitagraph's
The Island of Regeneration 6 Parts
Cyrus Townsend Brady's Masterpiece of Unique Romance
With **Edith Storey** and **Antonio Moreno**
Direction—Harry Davenport

Week of May 24—Essanay's
THE SLIM PRINCESS 4 Parts
By George Ade
With **Francis X. Bushman** and **Ruth Stonehouse**

Week of May 31—Selig's
THE ROSARY 5 Parts
Edward E. Rose's soul-stirring, intense drama
With **Kathlyn Williams** and her supporting company

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The Sporting Duchess 6 Parts

Cecil Raleigh's Successful Comedy Drama
With **Rose Coghlan** and **Ethel Clayton** supported by **George Soule Spencer**
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Week of June 14—Vitagraph's

The Sins of the Mothers 5 Parts

The Powerful $1,000 Vitagraph-Evening Sun Prize Contest Scenario Winner.
With **Earle Williams and Anita Stewart.** Direction—Ralph Ince

Week of June 21—Essanay's

THE CRIMSON WING 6 Parts

By H. C. Chatfield-Taylor
With **E. H. Calvert, Beverly Bayne** and **Ruth Stonehouse**

Week of June 28—Selig's

The Millionaire Baby 5 Parts

From Anna Katherine Green's Fascinating Mystery Story
With **Harry Mestayer** and **John Charles**

Week of July 5—Lubin's

The Valley of Lost Hope 5 Parts

By Shannon Fife
With **Romaine Fielding**
Direction—Romaine Fielding
Elaborate—Sensational—Spectacular—Drama

Week of July 12—Vitagraph's

CROOKY SCRUGGS 5 Parts

The Comedy of Innumerable Laughs, by Paul West. With **Frank Daniels**
Direction—C. J. Williams

Week of July 19 Essanay's

THE WHITE SISTER 5 Parts

With **Viola Allen,** the world famous actress, in her greatest success

Week of July 26—Selig's

A TEXAS STEER 5 Parts

Charles Hoyt's greatest American Comedy in which
Tyrone Power, the distinguished actor, assumes the leading role of "Maverick Brander"

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Note—The names and addresses of officers of State Branches are according to the latest official reports received. Advices regarding changes not reported will be thankfully received and corrections made.

Safety Fire Regulations

Ontario Government Revises Its Code Relating to Operators' Licenses—Provision for Shows in Churches, Schools and Halls Permits Using Without Booth, Machines Taking Not More Than Ten Amperes—Provincial Inspectors and Assistants.

By David K. Billings, Ontario Correspondent of Moving Picture World.

THE Ontario Government is taking steps to insure the last degree of safety in connection with the large number of moving picture theaters now operating in the province. In addition to enforcing the regular safety appliances, provision has also been made by a bill just passed to increase efficiency tests of the operators. In future their apprenticeship will be one year instead of the six months required up till now. This change will go into effect on May 1 and the only exceptions that will occur are where operating licenses from other recognized countries are produced.

It is also provided in the bill that any machine not using over ten amperes current or one quarter inch carbon may be used without a cabinet in churches, schools, etc., but not in picture houses. This is a privilege extended to public entertainment halls. Any operator who feels that his license has been suspended unfairly and that he has not received proper consideration may appeal to the provincial treasurer for reinstatement.

This branch of government business in Ontario has grown so rapidly that new assistants are needed and legislation was also passed providing for the appointment of an assistant inspector. He will be placed in charge of the Toronto theaters and will have orders to enforce the regulations thoroughly. Chief Inspector R. C. Newman will have personal supervision of the issuing of all licenses.

EASTER CARDS FOR REGULAR PATRONS.

The manager of the Family theater on Queen street, east, has been quite successful with a series of advertising innovations that he has been testing during the last week. He has obtained the names of his regular patrons by a careful watch and sent each one an Easter card. A detachable slip was affixed expressing the good wishes of the House, this slip when removed left a very handsome card. He has also inaugurated a potato contest. He has offered a prize for the biggest potato brought to the theater. The potatoes collected will be given to needy families in the neighborhood and the way the potatoes flowed in for the first three days was proof positive of the success of the scheme.

ONTARIO BRIEFS.

Less Kauffman has resigned his connection with the Allfeatures Limited and is now managing the Allied Features, who handle the output of the Alliance program in Canada.

In Timmons, Ontario, there is a moving picture theater that is showing ordinary—very ordinary—moving pictures for a straight admission of twenty-five cents. Timmins is a few miles west of Porcupine, the old town, and is headquarters for the famous Hollinger gold mine. The theater in question is a frame structure seating about 250 and is well patronized. It gives about two hours' show, changed three times a week, one show a night and at present is showing a Universal programme of old releases.

MINNESOTA NEWS LETTER.

Special to Moving Picture World from Northwest News Service.

IT is no reflection upon managers, declares the Fifth District Federation of Women's Clubs, in making an investigation in Minneapolis of the conduct of children at moving picture shows. On the other hand, the managers have taken an interest in correcting improprieties, but there is still room for safeguarding children from objectionable companions in the photoplay houses.

Better housing and other hygiene pictures should be produced in St. Paul, recommends the Charities Committee of the Commercial Club there. National distribution for the films is urged.

Since M. Joffe has acquired the Converse theater at Kenyon, changed its name to the Lyric as an exclusive picture house, he will open the Grand opera house only for theatrical attractions.

F. E. Nemec, of St. Cloud, has opened a show in the Scenic opera house at Holdingford under the management of C. O. Nelson.

The St. Louis School Park, at Minneapolis, is now using moving pictures. "Hiawatha" was on the first program.

J. H. Webber is now operating the Majestic at Belle Plaine.

The Empress, at Brainerd, has been sold to William Wolf, of Big Stone, S. D.

Mrs. Alice R. Jackson bought the Majestic at Worthington.

The Y. W. C. A. at St. Paul has installed a moving picture machine in its auditorium. "The Odyssey" was one of the initial attractions.

W. E. Stoothoff sold the Family at Pine City to Smith Brothers.

J. L. Champlin sold the Empress at Osakis to F. G. Harris.

A. J. Mack, of Zumbrota, is now operating the Lyle at LeSeuer Center.

"The Misadventures of Senator Jenkins" was staged at St. Paul by the Minnehaha Film corporation of Minneapolis.

A thousand tickets, good at any moving picture house in the city were donated by the exhibitors of St. Paul to the Newsboys' club of that city. Their sale, after May 1, will aid the fund for the annual camp.

Agricultural developments in Northern Minnesota are being filmed by F. D. Sherman, immigration commissioner, who will use the pictures to recruit settlers from other states.

"The Master Key" is proving a good Saturday attraction for Dreamland at Willmar.

Among the St. Paul houses featuring "The Black Box" are the Strand, Dale, Verdi, Gaiety, Blue Bird, Palace, Ray, Tryst, Selby, Cozy, Faust and Palm.

With the entry of Jack Rahm into the firm of Knudson & Rahm the Scenic, at Detroit, became a ten-cent house. H. H. Buchanan sold to Rahm.

The Empress at Crosby gave a benefit for the Camp Fire Girls.

A special show of "The Man Who Came Back" was given for Woodmen at the Howard in Alexandria.

Elmer Casper has been planning to open a show in Madison Lake.

Because city boys have no chores to do "the moving picture show and the pool room call," said Rev. Wirt Wiley, secretary of the Y. M. C. A., at Minneapolis.

NEBRASKA NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

GOVERNOR MOREHEAD presided over a picture show at the Lindell hotel in Lincoln when films taken all over the state were shown. Pictures of the legislature were included.

Lincoln gets its vote on the Sunday theater question May 4. The petition was signed by 2,200 voters.

Grant Garner and son Enver have opened a picture show in the Taylor building at Blair.

Henry Basford and son, C. A., have bought the picture show at Franklin from Mrs. Elsie Tecker.

Whirry & Albright bought Frank D. Green's show at Hastings.

NOTES FROM THE DAKOTAS.

Special to Moving Picture World from Northwest News Service.

DANIEL O'CONNOR is now operating the Scenic at Miller, S. D.

Charles and Walter White of Sioux Falls have been making arrangements to open a picture show in the Nyberg block at Yankton, S. D.

Mr. and Mrs. A. P. Blonde sold the Charles theater at Devils Lake, N. D., to C. J. B. Turner and R. A. Olson.

John Widlon purchased the interest of his son George in the Wild West theater at Viborg, S. D.

The Clearing House association at Fargo, N. D., had "The Reward of Thrift" run two days at the Isis.

A candy company in Sioux Falls, S. D., is putting out a new confection called "Colonial Candy" and a ticket to that photoplay house is packed in package.

The Phoenix has been opened at Redfield, S. D., by W. L. Greenman.

E. C. Pollard is now operating the Electric at Litchville, N. D.

The Minnehaha Franchise League at Sioux Falls, S. D., secured 1,000 seats for the Colonial's showing of "Your Girl and Mine."

"A garden theater" sums up the new decorative plan of the Idle Hour at Aberdeen, S. D. Very appropriately it had a "springtime opening."

Samuel Spedden has purchased a moving picture theater at Britton, S. D.

If the Woman's Home Companion's list of good photoplays indicates merit, Sioux Falls, S. D., exhibitors are discriminating. Thirty-eight of the forty have been booked there.

MONTANA NEWS LETTER.

Special to Moving Picture World from Northwest News Service.

MANAGER RALPH RUFFNER had some novel advertising for "Rule G," the railroad temperance film, at the American, in Butte. The attention of passers-by was first attracted by the sounding of a locomotive bell. Two big switches shunted the patrons into the entrance and out of the exit. Orders to stop and see the film were given railroaders by extended semaphore arms. Switch-lights and signal flags completed the lobby display. An employe in a conductor's uniform directed passers to the entrance and all the rest of the house attaches were dressed in overalls and jackets, such as trainmen wear.

The Family, at Helena, acceded to requests and played a return date at "The Spoilers."

A. J. Bishell remains as manager of the Orpheum at Glasgow, which was sold by T. C. Penny to the Milk River Amusement company. Bishell is a stockholder in the new company which, now operating at Glasgow and Malta, plans to acquire probably three more houses in towns on the Great Northern railway.

Manager Reurep's plans for making over the Gem at Bozeman include shortening the lobby, redecorating, new operating room and increasing the capacity from 450 to 600.

Franklin J. Becker, for four years connected with the Majestic at Valier, has taken over that house.

Mr. and Mrs. A. W. Thayer sold the Rex, at Thompson Falls, to L. J. Carter, who will merge it with his Imp.

The Moving Picture World
Is Glad to Print
New Items of Interest.

Vendome to Show Films

Nashville's Prominent Legitimate Theater to Be Made into Picture House—Has Been Closed to Install Screen—Big Features Such as "The Nightingale" and "The Tigress" to Be Its Policy Hereafter.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

THE Vendome theater, of Nashville, Tenn., a legitimate house that has been drawing such stars as Sothern, Drew, Mansfield, Marlowe and Jefferson for the past twenty-eight years, has capitulated to pictures and was closed on April 9 in order that it might be transformed into a moving picture house, to open on April 14. One of the largest screens in the city will be installed on the big stage and a new motion picture machine placed on the balcony. The theater will run as a straight feature film house and will show Ethel Barrymore in a five-reel feature as the initial performance. Olga Petrova in "The Tigress" will shortly follow and arrangements have been completed for a number of other big productions. The house will be open from 10 o'clock in the morning until 11 o'clock at night. The gallery will be reserved for negroes at an admission price of five cents, while the downstairs will bring ten cents. A large mechanical ventilator will be installed to purify the air in the auditorium.

EVELYN FARISS VISITING IN CHATTANOOGA.

Miss Evelyn Fariss, who during the past year has played co-star parts with Mary Pickford, Marie Doro, Tom Wise, John Mason and other well known actors, is visiting relatives at Chattanooga, Tenn. Miss Fariss was born at Chattanooga, but later moved to Louisville, from where she went East last year to start in the moving picture game as a rank amateur. At that time she could neither sing nor dance, but was given a position in the "High Jinks" company. Shortly afterward she was engaged by the Famous Players Company to help in producing the film "The Morals of Marcus," in which Marie Doro starred. She afterward played Phoebe Snow in "Pretty Mrs. Smith," but left the company at Providence and returned to New York. She has since played with the Imperial Company and the World Comedy Star Company. She took part in producing "The Dawn of Tomorrow" and "The Magic Bottle." Miss Fariss is barely eighteen years old, but is coming forward rapidly. She expects to return to New York in a few days.

ESSANAY PLAYERS AT SIGNAL MOUNTAIN.

E. H. Calvert, the well known player and producer for the Essanay Company, heads a party of fourteen screen stars who are encamped on the crest of Signal mountain, at Chattanooga. A number of plays will be produced on Signal mountain, which, besides its historical value, is one of the finest scenic locations in the country. Miss Lillian Drew is included in the personnel of the ladies in the party and will enact the "leading lady" roles over in the mountains in making the special pictures. "The Secret Price" will be the first picture produced. "Affinities," by Mary Roberts Rinehart, is to be among the early productions. A portion of this drama will be staged on Chattanooga Island, just above the Market street bridge. A five-reel feature, "Dain Justice," will be one of the early productions and permission will be obtained from the government to use a portion of the Eleventh cavalry in this production. The company will probably remain at Chattanooga throughout the entire summer. The Tennessee river will figure largely in the productions and one of Mr. Calvert's first questions, upon arriving in the city was, "How soon is the river warm." With Mr. Calvert is Fred H. Wagner, a special representative of the Essanay Company, and Harry A. Zech, said to be one of the crack photographers of the country. The company went direct from the Chicago studios. The personnel of the company is as follows: Miss Bettie Scott, Miss Lillian Drew, Miss Skinner, Miss Elsie Cardson, Fred Wagner, John Cossar, Grant Forman, Eugene Acker, Bertram Bates, John Meredeth and Edward Buddmeyer. The air and the climate are fine at this point and some exceptionally good pictures are expected.

BOY SCOUT PICTURES DELAYED.

The first run of the Boy Scout pictures at Chattanooga, Tenn., will be on April 22 to 24 instead of April 15 to 17, as was at first planned. These pictures were made by the Chattanooga Motion Picture Company and will be shown at the Auditorium in connection with the picture "Home, Sweet Home" and a special Keystone comedy production. The Mutual Film Company was unable to supply these pictures for the first date set.

IMPROVE PICTO THEATER.

The Picto theater, the largest five-cent theater in Chattanooga, has been closed for several weeks undergoing repairs, estimated to have cost about $10,000. Extensive improvements have been made on both the interior and exterior of the theater and it is now up to date in every respect. The reopening attraction was Warren Kerrigan in "Smouldering Fires." This picture was well adapted to the acting of the star and was pronounced to be a masterpiece. Attractive souvenirs were given to the patrons at the opening.

TENNESSEE BRIEF NOTES.

O. W. Lamb, of the Paragon Feature Film Company, has started work on a commercial film, which will have a romantic turn also, for the Business Men's Club of Memphis, Tenn. A portion of the film will be made at the Zoo, where an escape from a bear cage or lion cage will form part of the picture. Another thriller will be the fall of an automobile from a forty-foot cliff at Riverside Park. Several pictures will be made in the business districts, showing the principal buildings, etc. A prize of $20 in gold has been offered for the best title for the pictures.

"A Fool There Was," the big feature production, made such a hit at the Princess theater at Memphis that it was recalled for a return engagement. At this first showing the theater was unable to accommodate the big crowds and many persons had to be turned away.

"Flickers on the Screen" is the heading under which the News-Scimitar, a newspaper of Memphis, Tenn., is now relating news of movie plays and players.

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Northwest News Service.

A PROGRAM of unusual appeal to youth was given two days at the Wenonah, in Bay City. It included films of the Y. M. C. A. camp at Hay-o-Owent-a, life-saving part of the story of Hiawatha, the M. A. C. Michigan football game and boy's parades at Saginaw and Ann Arbor. Prizes were given boys who sold the most tickets. Also the Bay City boys who will go to the camp this summer get half the proceeds.

Manager B. M. Wooley, at Elsie, showed "Samson" for the benefit of the local Sunday school.

Manager Paul J. Schlossman has installed a new ventilation system in the Elite at Muskegon.

D. C. Gype has assumed the management of the Majestic at Hudson.

James Silver sold his show at Tecumseh to Harold Anderson.

The Delft, at Escanaba, has put into use its new $5,000 pipe organ.

Clayton Allen, H. H. Hargreaves and W. H. McMulkin have purchased the Photoplay theater at Manistique.

J. D. Taylor has opened a picture show at Perry.

The Empire, at Iron River, has been reopened.

James P. Cleary, of Escanaba, has let the contract for the erection of a concrete, stone and brick, 50x110, motion picture theater seating 750. John J. Hines, now operating the Bijou, has leased the theater.

Manager J. W. Meade, of the Gem, at Hartford, had a big part in the Spring Day festivities conducted by the merchants. On that day he showed German war pictures and gave presents to all children who called at the theater in the morning.

IOWA STATE COLLEGE PREPARING FILM CIRCUIT

Educational Institution Hopes to Establish a School Film Exchange.

Special to Moving Picture World from Midwest News Service.

BY giving a sample of educational pictures, the Iowa State College, at Ames, hopes to be able to establish a school film exchange, giving state wide service.

Prof. J. Will Parry, of the engineering extension department, is touring the state explaining the aim of the school and giving specimen programs. Among the films he is citing as good for schools are "The Man He Might Have Been," "The Birth of a Flower," "Spiders and Their Prey," "Pussy's Cousins," "The Crime of Carelessness" and "Wonders of Plant Life."

The plan is to have three schools on circuit, each program to stay a week on the circuit. Professor Parry has been given enthusiastic support at Keokuk, Burlington, Fort Madison, Cedar Rapids, Chariton and Ottumwa.

A GOOD WARNING.

Barring intoxicated men has generally proved wise. From Fort Dodge comes a police court story of a drunk who went into the balcony of a picture house and, when a rolling sea film was shown, became affected and imagined the balcony rail was the ship's rail. He paid a fine, but the impression upon the nauseated patrons below is detrimental.

IOWA BRIEFS.

Burlington is to have a novelty in an auto institute—a short course in driving and caring for cars. Four reels of pictures will be used.

Operators in Burlington have formed a union and affiliated with the American Federation of Labor.

Business had not been good at the Home theater, 1719 West Fourth street, Davenport, conducted by Joe Brown, veteran billposter, but now permanently crippled from paralysis. So he arranged a benefit which was given generous local support.

Denison was filmed by J. N. Dean, and the pictures were shown at the Germania opera house there.

The Breda Hall Association, at Breda, has let the contract for a $10,000 46x100 opera house.

Mr. and Mrs. William Hemsky have resumed the management of the Crystal at Cedar Rapids.

Boy Scouts in Washington will go to camp in June, because the Fox theater ran a film and filled the treasury.

Three fires and two attempted burg-

laries are too much for any exhibitor. Kellar Moreland sold the Empire at Storm Lake to Powell Brothers and William Fraser, of the Princess, and returned to New York City. The Empire will operate continuously, and the Princess on Saturdays and special occasions.

Herman Joachims, of Schleswing, has awarded the contract for the erection of a $40,000 opera house at Luverne, Minn., which he has leased to A. L. VanDerpool, of Le Bon Marche, Minn.

The benefit show at the Crystal gave a big boost to the revival of the Boy Scouts' movement in Anamosa.

The German war pictures were returned to the Burtis in Davenport for two days.

W. S. Impson succeeds F. A. Brooks as owner of tht Star at Tama.

"LOU" OF LOUISVILLE FOUND.

City's Heroine Has Been Discovered—Led Competition by Many Votes.

That Miss Jessie Stinson will play the part of "Lou" in a motion picture to be made in Louisville by the Standard Motion Picture Company for the Louisville Commercial Club was decided only after a big contest in which many young ladies of the city participated. The contest for the star role in the play was conducted by the Louisville Herald. Miss Stinson obtained 221,607 votes, while her competitors were far behind, the nearest having a total of only 167,812 votes. The contest ran for over a month and was not decided until the last day, when Miss Stinson threw in a large lot of votes that she had been holding back. However, she won the contest with ease and was in the lead throughout almost the entire contest.

Miss Stinson is small in stature, but has large blue eyes and a wealth of wavy brown hair, and is one of the prettiest girls in the Highlands. Miss Stinson has been interested in moving pictures for

Photo by Heath.
Jessie Stinson.

several years and has thought of going to one of the larger cities and trying for a position with one of the producing companies. Her father at one time appeared on the stage in plays in which Robert Hilliard and Lillian Russell took the star roles. Besides the honor of winning the popularity contest, Miss Stinson receives a reward of a $50 diamond ring from the Louisville Herald, a season ticket at the Majestic moving picture theater, and several other prizes.

While the contest was at its height, stump speeches and regular electioneering went right along. Miss Stinson and some of the other candidates appeared at the various motion picture houses, made talks before the audiences and asked for support. Dodgers, cards and various kinds of special advertising were also used, and automobiles were formed into a parade which toured the principal streets during the lunch hour each day.

New Camera for Amateurs

Louisville Man Has Invented a New Camera and Projecting Machine—Camera Is Light and Small, but Carries 100 Feet of Film—Projector Uses Incandescent Bulb and Has Short Throw—Company Being Formed to Promote Patent.

By C. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

OSEPH L. ROOP, of Louisville, has just been awarded a patent on a moving picture projection machine and camera on which the applications have been pending for a year and eight months. The outfit is for amateur or home entertainments, although the machine may be made in regular film sizes later on. Mr. Roop and some Louisville business men have formed a company which will shortly file articles of incorporation, with a capital stock of $100,000. The camera, which weighs one and one-half pounds, will load with 100 feet of film which is three-quarters of an inch wide and which takes pictures nine-sixteenths of an inch wide by five-sixteenths of an inch from top to bottom. The projecting machine weighs four pounds and will operate from an ordinary incandescent bulb socket. The projecting machine will throw a picture five by seven feet at a distance of eight to ten feet. Mr. Roop has selected the name "Kinoscope" for his invention. The projection machine and camera will sell at $65, and if equipped with motor-driven machinery the outfit will sell for $90. Dies are now being made for the various parts of the machine. Mr. Roop also has working models of machines which operate on the same patents, but which will take even smaller pictures. Mr. Roop entered the moving picture game as far back as 1898, at which time he took the first moving pictures ever made in Louisville. In 1899 he built a camera which he called the "Cheesoscope" and which took pictures two inches by two and three-eighths of an inch, with the film operating across the camera.

KRITERION IN LOUISVILLE.

Announcement has just been made in Louisville for the Kriterion Film Supply Company to open an office in the city during the next few days. Fred Sheldon, secretary-treasurer of the S. & P. Film & Supply Company, has sold his interests in the S. & P. to Charles Pressy, president of the company, and Mr. Sheldon will take charge of the new Kriterion office. He stated that he was looking for a suitable location and expected to be ready for business in a week or ten days.

SCENARIO CLASS POPULAR.

The class in photoplay writing at the Louisville Y. M. C. A. now has thirteen scholars enrolled and is said to be accomplishing some excellent work. A good deal of interest in the outcome of the venture has been manifested by the associations in other cities. At a recent class meeting a lecture on photoplay writing was delivered by Attorney Emmet O'Neal, L. J. Dittmar, of the Majestic Amusement Company, also made a talk at the following meeting. Mr. Dittmar's subject was largely confined to motion pictures from the exhibitor's viewpoint.

CHILDREN'S SHOWS DON'T DRAW.

The Louisville Board of Censorship of the Children's Motion Picture Shows, has issued a letter in the form of a formal appeal to the mothers of Louisville asking that stronger support of the children's shows be given in order that the plan of special children's shows will not fail through. For several months shows have been held at the Mary Anderson theater at which special censored pictures for children are shown. These shows have not been patronized as well as they should although the price is only five cents to children and ten cents to adults. The board reports that it has received communications from California to Boston in which people have shown interest in the plan started in Louisville several months ago. As Louisville is the birthplace of the idea, it is not fitting that the nation-wide movement should go ahead without Louisville, and a vigorous campaign will be made to get a larger patronage for the theater.

BIG CROWD AT SUNDAY SHOWS.

Through some mix-up, the feature film, "Children of the Ghetto," in which William Lackaye takes the leading part, failed to arrive in time for the Sunday show of April 4 at the Mary Anderson, and the theater had to use such material as could be had from the film exchanges. Some Keystone comedy and other material was obtained and a fairly good bill produced. A great many people were disappointed, however, as the film had been advertised for Sunday and big crowds are the rule on Sunday, Easter or no Easter.

Mae Marsh, in "The Outcast," a four-part Mutual Masterpicture, drew a packed house at every show at the Alamo on Easter Sunday. Between the wind-up of the 7:30 o'clock show and the 9 o'clock show the crowd became so dense in the lobby that the employees had some trouble in handling the many patrons, in spite of the fact that the theater has a seating capacity of about 1,200.

LOUISVILLE BRIEFS.

At the Novelty a large cloth sign advertising "The Black Box" was displayed across the front of the building above the marquise for several days previous to showing the film. The detective story proved very interesting, and good attendances were in evidence.

At the East Broadway theater and the Highland theater the advertising film, "The Box from Larkin's," was shown on Saturday, April 3, at which time the Larkin Company, the big mail order house of Chicago, was having a special demonstration of its products and club plan of buying in a storeroom at Fourth and Market streets. This film was shown as a tailender for the regular performance.

In connection with the war pictures recently shown at the Masonic theater of Louisville, it is interesting to note how much interest was taken in these pictures. Letters were received from old Confederate and Union soldiers in which they commented upon the difference of warfare of today and that of the Civil War. The pictures were shown in Louisville for about two weeks and drew very fair crowds.

At Calhoun, Ky., in McLean county, the Bryant-Holder Amusement Company has been incorporated with a capital stock of $3,000. The incorporators are Ashton Bryant, H. C. Holder and C. R. Bryant.

Moving pictures displaying the big manufacturing plant of the Maxwell Motor Company were recently exhibited at the Willcox Opera House of Campbellsville, Ky. The pictures were shown free of charge and a big crowd was present.

Richard Parsons, assistant manager of the Orpheum, at Lexington, Ky., recently received a letter from Conklin and Irwin, attorneys of Springfield, Ill., in which he discovered that he was one of the heirs to a large estate left by a great-aunt.

At Irvine, Ky., Frank Leroy has reconstructed the stage at the opra house and installed a complete system of drop curtains, scenery, etc. Zudora and the Mutual Weekly is holding the attendance of the Monday night crowds, and Runaway June is appearing every Friday night.

A Fire Code Decision

In Philadelphia, Court of Common Pleas Rules That Houses Showing Vaudeville Must Comply with Laws Governing Regular Theaters—Suit by Lubin Palace Company vs. Fire Marshal Goes Against the Picture House.

Special to Moving Picture World from Philadelphia News Service.

ALL moving picture houses in which vaudeville acts are staged must comply with the rigid theater laws governing fire protection, according to a decision recently handed down by Judge Audenried in Common Pleas Court No. 4. The decision was given in a case instituted by the Lubin Palace Company, 1214 Market street, which sought to restrain the fire marshal from applying the theater law to their moving picture property.

The plaintiff asserted, during trial of the case, that it was not complying with the theater laws and contended that under an act of 1913 moving picture houses were exempt from the provisions of the act.

Assistant City Solicitor James Gay Gordon, Jr., who represented the fire marshal, contended that the section of that act which exempted moving pictures was unconstitutional. Judge Audenreid sustained that opinion.

The decision ends a long-drawn-out controversy between the picture men and the fire marshal, who will force owners of moving picture theaters in which vaudeville acts are staged to comply with the theater laws. These laws demand that the buildings shall be provided on every floor with standpipes equipped with hose; be supplied with a separate system of automatic water sprinklers and that the stage and dressing rooms shall be constructed of fireproof materials.

At the time the fire marshal took steps to enforce the law several moving picture houses closed rather than comply with the law. The case hinged on the constitutionality of the act of 1913. Mr. Gordon argued that the law was intended to exempt houses in which moving pictures were shown, but not in theaters where scenery was employed by performers. Judge Audenreid, in his decision, states that all houses in which vaudeville acts are staged must be classified with theaters and not as moving picture theaters. According to a statement issued after judgment was rendered, the plaintiff will appeal to the Supreme Court.

SHOWS CASTING OF WOMEN'S LIBERTY BELL.

Pennsylvania suffragists will soon have an opportunity to see the ceremony incident to the casting of the women's liberty bell at Troy, N. Y., in the pictures. Three film concerns carefully recorded every step in the program, from the time the Pennsylvania delegation left the hotel and were escorted by the Troy suffragists to the foundry until the bell was cast.

CASH PRIZES FOR ESSAYS ON "HYPOCRITES."

"Hypocrites," a feature film out of the ordinary, by Lois Weber, will have its premier showing in this city at the Globe theater shortly. "Hypocrites" teaches a lesson to those people who do evil yet dare to condemn the secret truth. The play is a daring one in its frankness, but has been handled by Miss Weber with the utmost delicacy. An opportunity for the patrons of the Globe to show their literary abilities will be presented to them in conjunction with the showing of this picture. Announcement is made by the management that cash prizes to a value of $250 will be provided and awarded to those submitting the best essays dealing with it, its theme and its power as a moral uplifting agent. The competition will be open to all and the prize money will be divided as follows: For the best essay, $100; second best, $75; third, $50; fourth, $25. The essays wil be limited to 500 words each.

More than 700 persons recently attended a private performance of D. W. Griffith's motion picture production, "The Avenging Conscience," in the Chestnut Street Opera House. The film will be presented this week at that theater.

BLUE LAWS IN DELAWARE.

The police commissioners have refused to give permission to a committee of prominent women of Wilmington, Del., to open the moving picture theaters on the Sunday of April 18, as a means of raising money for the wounded soldiers of Europe. They gave as their reason for refusing the committee, the fact that they thought it would be in violation of the old state blue laws which have never been repealed. The theater proprietors had offered the free use of their houses, pictures, machines and operators, and the committee had planned to take a collection at the door, but not to charge a direct admission.

BRYAN IN PROHIBITION FILM.

Secretary of State Bryan has posed before a moving picture machine in an effort to aid the national prohibition movement. The pictures are to be shown throughout the country in connection with a photoplay depicting the evils of intemperance and the final triumph of the prohibition movement. The secretary recently saw the picture for the first time. Mr. Bryan will be shown in his office as secretary of state greeting leaders of the prohibition movement and discussing the campaign with them. He will also be seen at his desk signing pledge cards, the same cards that he used in his great speech on prohibition in the Billy Sunday tabernacle in this city. While Mr. Bryan was performing these offices for the prohibition movement, Secretary of War Garrison, whose office is under the same roof as that of the secretary of state, was asked if he intended to appear in the pictures. His answer was a decided "No."

PHILADELPHIA BRIEFS.

Charles E. Futcher is about to erect a moving picture theater at 6149 Woodland avenue, West Philadelphia. The new theater will be of brick construction and the dimensions of the property will be 50 by 200 feet. The building will cost in the neighborhood of $15,000 and will be one story in height.

The Tristate Star Feature Films Company has recently leased, through Benjamin Alexander, the entire second floor of the building at 229 North Twelfth street.

The Knickerbocker theater, Market street, above Fortieth, formerly conducted by Marcus Loew as a vaudeville and picture house, but which has been closed for some time past, will shortly be reopened under the management of Carl W. Miller. The policy of the new management will be the presentation of high-class photoplays with a daily change of program. A five-cent admission will be charged at the daily matinees. Each evening there will be two performances, starting at 7 and 9 P. M., respectively. The admission to the balcony will be five cents and to all of the main portions of the house ten cents. The bills have been announced for the opening week and include many feature attractions which should help fill the house to capacity.

SALT LAKE CITY NEWS LETTER.

By H. W. Pickering, Salt Lake City Correspondent of Moving Picture World.

THE LIFE OF OUR SAVIOR" in motion pictures at the Utah theater this week has attracted considerable attention and drawn fairly large houses. In a measure, the people of Salt Lake seem divided on their opinion of the propriety of reproducing the Savior via animated photography and, while there has been nothing but praise for the care and workmanship displayed in the making of the pictures, some criticism of the subject has been heard. The next bill for the Utah theater, which may permanently become listed among the local motion picture houses, will be "Sappho."

Yet more "war pictures" were shown at the Salt Lake theater last week when the Salt Lake Tribune displayed its set of syndicated motion pictures, taken in the war zone. The pictures were all first class from every standpoint, though they had to overcome an idea in the minds of Salt Lakers to the effect that motion picture photographers are not allowed in the trenches during fighting or directly on the firing line. It was a little difficult to reconcile the official dispatches from Europe to the effect that motion picture men were not allowed to turn the crank amid a rain of bullets and the announcement of the producers that the pictures were the real thing.

L. W. Clement, motion picture cameraman of Salt Lake, has just returned from one of the longest tours ever taken in a runabout. Mr. Clement and his wife left Salt Lake last August in a small Ford for Boston, arriving in that city within twenty-one days. From Boston they went to Maine for a visit to Mr. Clement's parents. After two months at the old homestead they made the return trip to Los Angeles.

Joseph V. Yeager has resigned his position as manager of the local branch of the Fox Film Corporation and will leave for Denver within a few days. Mr. Yeager expects to locate in Denver and has announced that he will have several big features for leasing on the "state's rights" plan. Mr. Yeager will be succeeded on Monday, April 12, by Joseph B. Roden, formerly with the Mutual Film Corporation of Utah and is well acquainted throughout this territory. William Alexander, special representative of the Fox Film Corporation, is in the city to make arrangements for the management transfer.

The Manti theater at Manti, Utah, is the only municipal theater in the state. The citizens of the thriving little city to the south of Salt Lake built the theater many years ago and have never relinquished control of it. Its seating capacity is about 700. The house is leased by C. M. Stringham, who has engineered the production for the past four years and has made the theater one of the best motion picture houses in the state.

The motion picture theater at Monroe, Utah, changed owners last week when it was sold for $4,000 to William Morrison, Jr., and Perry Asay by John and James Nordgren, the builders. The theater was especially built as a motion picture house and has been prosperous since the opening day.

To take motion pictures of sheep being sheared by hand and by power machinery, George W. Gosehn, government photographer of the forest service, has been called to take a trip through Utah and Wyoming. Early next week he will go to Draper, Utah, to take several hundred feet of pictures of shearing at the power plant near that town and later will take pictures of shearing by hand at Lofgreen, Utah. In Wyoming he expects to feature the Australian method of handling wool and before completing his tour will take pictures of log driving on the Green river near Evanston, Wyo.

"A Fool There Was," Fox production, will play a return engagement at the Liberty theater for a week commencing Sunday, April 11.

IN PITTSBURGH.

Ground was broken Monday, March 29, for the new moving picture theater at Thirty-fourth and Butler streets, Pittsburgh, Pa., on the Heinz lot. The house will have a capacity of 1,000.

A benefit show will be held at the Nixon theater in Tarentum, Pa., April 9, under the auspices of the Local Union 583, International Alliance Theatrical Stage Employees and Moving Picture Operators.

The "Made-in-Pittsburgh" photoplay, "A Pittsburgh Romance," is to be shown at every performance this week at the Grand Opera House. It was written and is staged and played by Pittsburgh talent. The Educational Film Company are the producers of this film.

The Famous Players Film Service, which now occupies offices in the Wabash Building and film rooms in Ferry street, Pittsburgh, Pa., will soon take possession of the new Paramount Pictures Building at Penn avenue and Twelfth street, this city, which is rapidly nearing completion.

W. H. Hampton, of Le Roy, N. Y., recently purchased an interest in Carle E. Carlton's theater in Du Bois, Pa., and will act as manager hereafter. The former manager, Harry Thompson, has been transferred to Mr. Carlton's Lyric in Butler, Pa. The former manager, Mr. Walker, of the Lyric, will remain and act as publicity man for this house.

Messrs. Erskine & McGivern, owners of the new house now being erected in Hermonie, near Pittsburgh, Pa., have announced that they expect to open this house in about two weeks. It will be known as the Grand and is a comparatively small house, of 200 capacity, but will be up to date and ozy.

A. J. Lax, former manager of the Cameraphone theater in Sharpsburg, Pa., is now manager of the Cameraphone at 1600 Fifth avenue, Pittsburgh, Pa., having taken charge last week. It is understood that Mr. Young, former manager and one of the stockholders in the company, has sold his interest in the concern.

Fire of undetermined origin damaged the Coliseum moving picture theater at 224 Brownsville road, Mt. Oliver, Pittsburgh, Pa., to the etxent of $1,000, early Monday evening, April 5. No one was in the theater when the flames were discovered. Mt. Oliver and Knoxville firemen extinguished the blaze. The building was a one-story brick structure, owned by Frederick Herrington, of 25 Knox avenue, Knoxville.

Grant Rigby, formerly of the Cameraphone, in Sharpsburg, Pa., is now managing the Heart theater recently opened in Fifth avenue, Pittsburgh, Pa.

H. E. Nichols and Paul Qualtrough, two members of the Pittsburgh offices of the General Film Company, have handed in their resignations. Nichols was manager and Qualtrough took care of the poster department. It is understood that Mr. Milder has assumed the position of manager.

Clyde M. Eckhardt and H. Thompson, of the Pittsburgh offices of the Hudson Feature Film Company, are doing good work on the road for this company.

The East End Cameraphone is the first theater in Pennsylvania to run "The Nigger." Manager Kester used the Sheldon picture four days in one week and did a tremendous business.

Joseph Katz, who recently disposed of the Pearl theater in Fifth avenue, Pittsburgh, Pa., is looking for a location to build or purchase a large picture house.

Alfred Lapierre, who has been with the Pittsburgh branch of the Picture Playhouse Film Company, has been transferred to the Cleveland branch, where he will do office work.

P. J. Demas, manager of the Minerva on Fifth avenue, Pittsburgh, Pa., has fitted up the fourth floor of that building as a lodgeroom, in response to many requests for a convenience of that kind.

Harry S. Bair, who designed the Regent theater in East Liberty, Pittsburgh, Pa., has plans made of a house that will also be called the Regent, to be built in Elmira, N. Y.

"Officially Censored"

Feeling in Western Pennsylvania on Political Censorship Shown in Interesting Reflections by the World's Pittsburgh Representative—The People See the Censors' Work in the Films and Smile—Spectators the Final Censors.

Special to Moving Picture World from Pittsburgh News Service.

IT HAS been quite the fashion to charge all youthful depravity to the exhibition of exciting moving pictures. It was formerly the habit to charge it to trashy novels, and it is interesting to note a revival of this plea by a reformed convict, whose interview appeared recently in a Pittsburgh newspaper. This is all mostly "fudge." It is one way in which parents evade responsibility for sins of commission and omission in the training of the home. It will not be denied that trashy and similar moving pictures may influence the youthful mind if there is no counteracting moral instruction and nothing more healthful is offered to sate the natural craving for novelty. In those olden days there were good books quite as interesting as those which were supposed to make youthful bandits; there are more wholesome films than of the trashy kind. The youth can be interested in one sort as well as in the other, and the censorship ought to be with the parents.

It was said by the poet Pope that "'Tis with our judgments as our watches—none go just alike, yet each believes his own." It is couplet in which there is "more truth than poetry," although the meter is perfect. The censors are no exception to the rule—they may err as easily as others. Amusements cater to the public. We may be sure that if children are forbidden to attend places where demoralizing pictures are permitted those places will soon close, provided the children are encouraged to attend the places where instructive and innocent pictures are exhibited. If any small attempt to cater to vitiated tastes of older persons it is a case for the police—not one for censors. The line, "Passed by the censor," always brings a smile to the lips of the habitue of the moving picture shows and it excites his disgust and wonder when the picture proves that it should have been censored again. "To the pure all things are pure," and the opinion grows that censors are all pure—or blind. Give the people a chance to do their own censoring and put the responsibility where it belongs and there will be an improvement in the pictures shown.

METRO BOOKING BRANCH OPENS IN PITTSBURGH.

The All Star Rental Company of New York City and the Metropolitan Booking Company of Philadelphia will soon open a branch office in Pittsburgh, Pa., in the Hartley Building, on Fourth avenue. It has been reported that Edwin Rockwell, a well-known showman, who has been associated with some of the leading Broadway attractions, and for the past three seasons connected with the R. B. I. Theater Enterprises throughout the middle west, promoting the interests of the above attractions, will be put in charge of the Pittsburgh office.

MANAGER HAFNER CIRCULATING PETITION.

Manager John Hafner, of the Keystone theater, Natrona, near Pittsburgh, Pa., is having a petition circulated for the repeal of the state moving picture censorship. Mr. Hafner contends that the national censorship is sufficient and that the state censors pass pictures which are rejected by the National Board. Every picture passed by the state board is assessed $2.50, which adds just that much to the cost of producing and showing pictures and eventually, of course, it comes out of the pocket of the people, either in the way of higher admissions or inferior pictures.

FIRE LIABILITY OF THEATERS.

Fred J. Herrington has given out the information in reference to the bill passed on second reading, the Lauler bill, imposing liability for the cost of extinguishing fires in Pittsburgh and Scranton on persons, firms or corporations "which occur through their criminal intent, design or wilful negligence or where they have not complied with any law, ordinance or other lawful regulation for the prevention of fire," that but a very few houses in Pittsburgh would be exempt in case of fire, the great majority of picture houses having been erected prior to the enactment of the present rigid building laws.

S. E. ABEL'S BRIGHT OUTLOOK.

Sydney E. Abel, manager of the Continental Feature Film Corporation, at 420 Penn avenue, Pittsburgh, Pa., reports that the past week has brought an increase of business far beyond expectations. The quality of the Continental releases is of such calibre now that exhibitors are fast falling in line to secure it. Mr. Abel is enlarging and remodeling his offices and has also added to his office force, which is kept on their toes all the time in their efforts to show results and in the interest of the exhibitors. Mr. Abel says that there is no abatement in the demand for Mutual master pictures.

PITTSBURGH BRIEFS.

Zack Wartanian, proprietor of the Auditorium in Johnstown, Pa., which has been used as a roller skating rink during the winter season, was in Pittsburgh recently making arrangements for equipment and films for the reopening of this house as a picture theater on April 12. The Auditorium has a capacity of 3,000 chairs, but only about 1,200 chairs will be installed, as Mr. Wartanian thinks that will be sufficient to accommodate the crowds he can attract, as the house is located somewhat out of the business section of the city. He placed an order for Powers 6-A machines at the Feature Film & Calcium Light Company. An order was also placed for a Wurlitzer theater orchestra, style "G duplex," with the W. F. Frederick Piano Company.

It has been rumored that a Main street location in Butler, Pa., has been leased for a new moving picture playhouse which will open for business in the summer. The room in question is occupied at present and cannot be secured for the new purpose until in May.

Architect Louis Brosie is taking subbids on a motion picture theater to be built at Liberty avenue and State alley, Bloomfield, Pittsburgh, Pa. The building is to be quite elaborate and is estimated to cost about $20,000.

The Olympic, Fifth avenue, Pittsburgh, Pa., has been newly painted and decorated and it presents a handsome appearance.

A friendly spirit is shown in East Liberty between the management of the Cameraphone and the Regent. They exchange slides, each house advertising the other's current attraction.

Prof. Gerechter, of the Anchor theater, on Diamond street, Pittsburgh, Pa., has installed a Wurlitzer violine piano which has come to stay after using several different kinds of electric pianos in the three months that this theater has been opened.

Some extensive improvements have been made by Manager J. E. Davis in the Metro offices at 212 Fourth avenue, Pittsburgh. The manager and bookkeeper now have separate rooms, and one has also been provided for General Manager Skirboll, which also is used as the stenographer's room.

Highland Books Players

New Cincinnati Film Manufacturing Company Said to Have Closed Contracts with Large Number of Picture Actors—Architects Are Preparing Plans for Studio Buildings—"Lagoon" Property, Near City, Not Yet Bought.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

THE Highland Film Corporation, whose organization and plans for operations in the vicinity of Cincinnati were referred to in these columns some time ago, is showing every intention of going right ahead with its work, with the purpose of being in a position to produce pictures within a relatively short time. Negotiations are still under way for the purchase of the Lagoon, a well known amusement resort in Kentucky, conveniently located with reference to Cincinnati, and Rapp & Zettler, a local firm of architects, are perparing plans for the several additional buildings which will be necessary. According to J. T. Ford, who is in charge of the company's interests in Cincinnati for the present, contracts have been closed with about sixty actors, some already well known as film performers, and others on the stage, to work with the company, and five working companies will be kept busy regularly after production is started. Branch offices for the distribution of the output will be opened, according to plans already perfected, in a dozen or more cities in this country and Canada, Mr. Ford states. J. Kapfer, who handled the stage production of "The Girl of the Golden West," and who has also been responsible for several big film successes, is announced as the company's general director, indicating the high character of its productions from the technical standpoint.

FRANKEL OPENS HIPPODROME.

I. W. Frankel's Hippodrome, which is to be opened shortly, if it has not already been opened by the time this is printed, in Newport, Ky., across the river from Cincinnati, is Mr. Frankel's latest and largest venture in the moving picture business, in which he has had a success of proportions which do not seem small, even when compared to some of the spectacular rises of the big men in the game. He opened one of the earliest houses in Cincinnati, some ten years ago, and then, after the success of the business, and the fact that moving pictures had come to stay had been demonstrated, moved with the tide, or perhaps just a little ahead of it, establishing in succession the Colonial—on the site of the Crystal, his first venture—and others, including the Hippodrome, in Cincinnati, and several houses at various points in this city and elsewhere. The Hippodrome has the distinction of being one of the largest houses in Kentucky, seating 2,000 people on its ground floor; and there are few in Cincinnati which are larger.

The Williamson submarine pictures, shown at the Grand Opera House last week at ten and twenty-five cents, under the Universal imprint, proved to be one of the moving picture successes of the season, drawing large houses and exciting general interest.

FILM KEEPS LOCAL HISTORY.

The extent to which moving pictures figure in virtually every occurrence of any importance was never better shown than in the vacating of the old Hamilton County court house last week. Pictures were taken of the employes leaving the old building for the last time before the beginning of the work of demolition, and, on the other hand, the ceremonies incident to the stunt of breaking ground for the new building were also immortalized in the same manner. The films will be preserved as a part of the records of the commission, which has charge of the construction of the new building, and copies will be deposited, with other records of interest, in the cornerstone, to astonish some future generation. In fact, at every move in the work of starting the new building and tearing down the old the omnipresent and irrepressible moving pictureman was and will be on hand. In the same connection it is understood that when the old jail is destroyed there are to be some interesting things staged by some producing company for the camera, as applications have been received from several sources for the use of the building for that purpose. The commissioners state that they know of no objection to this, and a real jail will consequently be available for destruction—a fact which offers great possibilities to an imaginative director or scenario-writer.

THEATER AFFILIATIONS GROW.

Virtually every theater of any size in Cincinnati is now a member of some organization, outside of the Exhibitors' League, designed for the purpose of securing for its members special service, more particularly with reference to feature productions. The Big Time Feature Exhibitors' Association, one of the newest and at the same time one of the most important of these special associations, now numbers within its membership thirteen local houses, as well as others in West Virginia and Kentucky, while the older Exhibitors' and Managers' Association, with eighteen houses in its ranks, including such high class theaters as the Alhambra, the Nordland Plaza and the Orpheum, is stronger than ever before. Both recently reminded the public of their existence, and of the fact that their members exhibit only high grade feature films, by using space in local papers, which showed the names of all houses members of the respective organizations.

AIRDOME IN AVONDALE.

The owners of the Forest theater, one of the leading houses in Avondale, are reported to be contemplating the construction of a good sized airdome at a strategic point in that vicinity, for the purpose of making a bid for the summer business which sometimes goes in other directions. M. Sax, a local architect, is engaged on the plans, which are for a plant more finished and more ambitious in several respects than the average open-air house, and if the owners decide definitely upon putting up the structure estimates will be asked for shortly. It is understood that the seating capacity will be in the neighborhood of 700.

GOOD HYGIENE PICTURES.

The Ohio State Board of Health has gathered together one of the best and most impressive collections of films upon matters connected with its work in existence, many of them having been made expressly for the Board. Among these are "Toothache," a film indorsed by the Ohio Dental Society, impressing the necessity of dental hygiene; "Summer Babies," "The Visiting Nurse" (Selig), "Hope" (Selig), devoted to the means of curing tuberculosis, and a number of others, all interestingly treated and all hammering in a health point. The Board exhibits these films free of charge all over the state, Piqua, for example, being visited lately. In that city the films were shown under the auspices of the associated civic organizations in the auditorium of the high school building. They have done a vast amount of good, according to the Board, and have been of inestimable benefit in its work, getting to the public in a manner which would have been impossible without the pictures.

CINCINNATI SHORT NOTES.

Manager W. E. Brown, of the Nordland Plaza, one of Cincinnati's leading houses, made himself solid with several hundred youngsters who are entitled to a good deal more fun than they get when, one day last week, he had a special performance of "Jess of the Mountain Country" for their benefit. They were the orphans in several local asylums, and everything was donated free of charge for the afternoon, the World Film Corporation, the Mutual, the Pathe and others contributing films, and making up a program which could hardly be surpassed for the entertainment of the little chaps.

The C-It Amusement Co., of Ashtabula, O., recently incorporated by George H. Smith, Arthur J. Cooper and others, with a capital stock of $15,000, plans the construction of a handsome house in that city.

H. C. Mills, of Sandusky, O., has disposed of the Gem theater, one of the first houses built there, to T. J. Powell, who has for some time conducted a house at Lorain. He will remodel the house to some extent, bringing it up to date and making it one of the best in Sandusky.

The Tivoli theater, in Lima, O., has changed hands, V. Buchanan, who has been the owner for some time, disposing of it to C. H. Harris. The place will be completely redecorated inside and out, being closed for two weeks for that purpose. It will reopen under the new management as soon as the improvements are completed.

A handsome and modern photoplay house will be built at Steubenville, O., by a company recently organized for that purpose by John K. Populias and others of that city. The company is known as the Rex Photoplay Co., and is capitalized at $25,000.

WISCONSIN NEWS ITEMS.

Special to Moving Picture World from Midwest News Service.

SUNDAY picture shows are now legal in Wisconsin. The general assembly by a vote of 62 to 18 passed the Heim bill legalizing nearly all Sunday amusements.

A motion picture theater probably will be included in the new municipal building contemplated by Osseo citizens. It will also house a gymnasium, art gallery and library.

About 75,000 workers have seen the "Safety First" films of the Wisconsin Industrial Commission. The pictures will be booked for entire weeks at Kenosha, Racine and Sheboygan.

Lurid posters in front of photoplay houses are the objects of a crusade by Chief of Police Crampion at Janesville.

The Cines-Kleine "Quo Vadis" was one of the subjects shown by the junior class of the high school at Evansville.

Twenty-two Milwaukee picture houses gave a benefit for Anton Kopfhammer, a boy who lost his hands in a railroad accident. A school principal offers a $100 picture outfit to the school that raises the largest relief fund for him by June 1.

The University of Wisconsin continues to act neighborly with its picture shows. It recently furnished a six-reel program for the state normal school at Mayville, N. D. That school gives free shows every Saturday.

Two shows a week will be given by the new firm of York & Altenberg at Hazel Green.

Beneath Charles Toy's Chinese restaurant, 172 Second street, Milwaukee, will be a moving picture theater, seating 600. Toy has taken a permit to remodel at an expenses of $35,000.

G. A. Harsh's new picture house at Colfax will be known as The Joy, Wis.

The Community Club at Merrimack has been using moving pictures.

Milwaukee exhibitors tendered their support to a clean-up-the city movement and will run sanitation slides.

The Star Theater Company will give weekly shows at Random Lake.

The Bijou has been opened in the Nelson building at Grantsburg.

Peter Johns has purchased a building in Platteville and will convert it into a moving picture theater.

Charles Phillips has opened a Wednesday and Sunday show at Almena.

Henry Dillon's new picture house at Adams will be 26x80 and of concrete construction.

A. R. Wood of Eau Claire has gone to Red Wing, Minn., where he bought the Pastime from O. A. Finne.

The Gem at Oconto has been equipped anew and the seating capacity increased.

L. O. Regenfuss is now operating the Victor at Hartland.

The Williamson submarine pictures were shown at the Myers opera house in Janesville for the benefit of the Civic League.

Frank Wickert of Fon-du-Lac, for two years with the Saxe Amusement Co., at Milwaukee, has taken over the Fay theater, Twelfth and Oregon streets, Oshkosh.

Frank Reda neglected the war tax for his picture house in the Italian settlement at Madison and was arrested and fined.

PICTURES HELP PASS BILL IN OKLAHOMA.

Special to Moving Picture World from Midwest News Service.

A FILM showing a widow with three children in extreme poverty is credited by Representative R. L. Disney, of Muskogee, Okla., with getting a widow's pension bill through the Oklahoma legislature. State funds were scarce and the chances of the charity measure were slim. Lawmakers saw the film referred to at Oklahoma City. Senator Barrett based an impassioned plea upon the story pictured and the bill carried.

SOUTHWEST BRIEFS.

Dreamland, on West Exchange avenue in North Fort Worth, Tex., has gone out of business.

C. C. Glasgow bought the Popular at Frederick, Okla., from L. K. Potter and E. H. Cason.

Fire damaged the Alladdin at Denison, Tex.

Fred Griffith's new Central, a picture house, at Bristow, Okla., will cost $10,000.

J. S. Latimer has purchased a show at Wilburton, Okla.

The old Whitley airdome at DeRidder, Ark., is to be reponed with a picture policy.

Roy Daack, Ab Harrell and M. S. Booth have opened a new show at Davidson, Okla.

The Box Office Attraction Film Rental Company, Inc., of New York, has taken out a state charter in Texas with $10,000 capital. Dallas will be headquarters.

Victor Martin is remodeling the Lyric at Claremnot, Okla.

The Princess, at Roswell, N. M., gave its program local color with views of the New Mexico building at the San Francisco fair.

A "Get Acquainted" coupon admitting one free was published in local papers by the Crystal at Beaumont, Tex.

Union affairs in Beaumont, Tex., are brought to the foreground by Local No. 183, I. A. T. S. E., advertising the houses using its operator members.

Smith Lounsbury is now operating the Electric at Jennings, Okla., buying from W. A. Hopkins.

M. T. Pickett is operating the New theater at Keota, Okla., twice a week.

Howell Ervien and associates bought the two-thirds interest of Gus Koch and Frank Keefe in the Kays theater at Santa Fe, N. M.

One-third more seats have been added to Wonderland at Sallisaw, Okla.

The Sherman Amusement Company of Sherman, Tex., has been incorporated with capital stock of $2,500. The incorporators are G. F. Chapman, Eugene Cherry and W. A. Murphy.

Law Will Go Into Effect

Kansas State Censorship Law Effective from April 12th—Protest of Picture Men Unavailing—Three Inspectors of Films Named—Will Have to Censor Twenty-five Reels a Day and More—Delays and Inconveniences Feared.

Special to Moving Picture World from Kansas City News Service.

THERE is a great spirit of unrest among the film exchange men in Kansas City over the censorship law that goes into effect in Kansas on April 12th. It it understood that several of the exchange men recently made trips to Topeka, but failed in their mission, for the state announces that the law will go into effect on April 12th as announced. The moving picture exhibitors in Kansas who will practically be forced out of the business by the unfairness of such a law have been treating the rotten legislature there with more friendliness and consideration than it deserves. The state did not have a suitable show place of its own, so the exhibitors granted them the permission to use their theaters and machines in the morning hours to inspect the films. The inspectors have been named—the Rev. Festus Foster, of Topeka, and Miss Carrie Simpson, daughter of Ben F. Simpson, of Paola. W. D. Ross, state superintendent of public instruction, and S. M. Brewster, attorney-general, recently held a long conference with the moving picture men. The Kansas City exchanges are feeling just a bit blue over this and feel certain that the two inspectors appointed will not be able to do the work, for they are shipping new films into the state at about the rate of twenty-five new ones every twenty-four hours, and they will not be able to inspect these films in that time, for the business in Kansas is steadily increasing and it will not be long until they are shipping many more pictures in the state than they now are. The exchange men claim that it means that practically all the exhibitors in Kansas will probably have to quit the business.

The picture business is a strong competitor of the saloon; some interests would like to license churches.

BURFORD GIVES FASHION SHOW.

Roy Burford, manager of the Rex theater, one of the most beautiful little houses in the state of Kansas, and situated aside from the business district of Arkansas City, conducted recently as an advertising proposition a fashion show of its own, in co-operation with a leading merchant. He made arrangements with one of the leading dry goods stores of the city, selling the store 300 tickets at ten cents each, good for the one night of the fashion show. The company distributed the tickets to their customers. At the first show the house was filled, and hundreds were waiting on the sidewalk. The second show found the house's capacity taxed. The theater seats 650, and Manager Burford says that he is certain that 1,400 persons attended the performance.

The fashion show consisted of a display of gowns on "living models," the models being twenty-eight of the best-known ladies of Arkansas City, who had been selected by the merchant and had gladly consented to participate. The ladies appeared on the stage after the film show, one at a time, each attired in a gown of the latest fashion. Among the older, as well as the younger, of the living models were society leaders and members of the wealthiest families. At the conclusion, one of the participants rendered a vocal solo, while the others, ranged on the stage, joined in the chorus. The pronounced success of the show—which was very effective in establishing the reputation for taste and enterprise of the Rex—was due largely to the fact that Mr. Burford had prepared an attractive stage setting for the models; had arranged for a spotlight that followed them around the stage, and had secured the co-operation of a really high class store.

KANSAS SHORTER NOTES.

H. F. Forbes, manager of the Empire theater at Spearville, Kan., is now one of the strongest adherents of the feature film. His recent experience with "The Perils of Pauline" was among the satisfactory incidents of his career. Now that the roads are getting better for traffic, he is actually getting business from Dodge City, and a frequent occurrence is to see several autos from that city, eighteen miles from Spearville, lined up in front of the Empire.

The Grand theater, at Marysville, Kan., which has been closed for some time, is soon to be reopened. A. Goodman, who is to be manager of the theater, says that the building will be completely remodeled and everything will be done to make it a first class show.

Thornburrow & Weary recently opened a new moving picture theater at Wetmore. The building was completely remodeled, and the theater is one of the best in the town.

E. E. Richards, manager of the Wunderland theater, on Twelfth street, hired a jitney bus for two days and a night. He also rented the moving picture, "A Jitney Bus Elopement," featuring Charlie Chaplin, whose popularity in moving pictures has been almost as rapid as the jitney business in Kansas City. The jitney bus was entirely placarded with six-sheet posters of the picture that was being shown at the Wonderland and driven about the city, especially the downtown streets.

MISSOURI NEWS LETTER.

Special to Moving Picture World from Kansas City News Service.

THE Jefferson theater, in Springfield, Mo., has been undertaking something that but few small town theaters try to do. They have been showing certain pictures for three and four days. They recently showed the Paramount picture, "Buck-Shot John."

The Hippodrome theater, at Springfield, Mo., is selling reserved seats for their shows. This is something that but few theaters in the state do and only one moving picture house in Kansas City does. But it is an excellent way to work up a good patronage, because tickets can be bought in advance and good seats made certain to the patron. At least, the management has found that it is not a bad business idea.

The Star theater, at Columbia, Mo., recently showed a feature that drew a good crowd of the students from the University of Missouri. It was the Vitagraph Broadway Star feature, "The Sage Brush Gal." The theater also offers one act of vaudeville at each performance.

"The Spoilers" and "The Christian" recently formed a big bill at the Delphus theater at Carthage, Mo. The price of admission for each of these shows was twenty-five cents for adults and fifteen cents for children. These two pictures, more than any other, have shown their remarkable ability to draw the price that they are worth, and the small town theaters can put them on with the confidence that they will pay.

The Sho-To-All theater, at Carthage, Mo., recently exhibited George Kleine's record maker of record breaker, "Quo Vadis." The play was well attended during the two days' engagement there.

The World Film Corporation furnished a picture for the Star theater in Hannibal, Mo., recently in which nearly everyone in town was interested. The name of the picture was "Money." It is needless to say that the title of this picture drew a large attendance.

NO FIGHT FILMS FOR OTTAWA.

Johnson-Willard Pictures Barred—Can Be Seen in Quebec, in Hull, Across River.

(By Carl Ketchum, Ottawa Correspondent of the Moving Picture World.)

MOVING picture scenes of the Johnson-Willard fight at Havana will not be viewed by Ontario audiences. The Ontario Board of Censors has reached the decision that it would be unwise to depart from precedent by allowing the exhibition of fight scenes and will turn down all applications. The stand taken by the provincial censors has always been based on a desire to avoid exhibitions of brutality or the violent passions, and notwithstanding much opposition this position has been strongly maintained.

Official notification has been received by local managers of the decision of the censors, and any attempt to rush an evening's program without the censor's stamp will be heavily penalized. However, the same attitude will not likely be taken in Quebec, where the censorship is much easier, and Ottawa people, anxious to see the fight pictures, will merely have to take an electric car across the river to Hull, where the picture managers are now making arrangements to show the big bout.

THE FRANCAIS DOING WELL.

With a daily attendance today that exceeds the accommodation the Francais theater, the largest moving picture house in Ottawa, this week completes two years of existence. Situated on Dalhousie street, in a very central location of the city, the Francais has, since its opening, steadily progressed, under its capable management by Mr. Ken Finlay. It is one of the most up-to-date in every particular to be found anywhere in the Dominion. Mr. Finlay has a permanent nine-piece orchestra, and is now running the Universal program.

KEN FINLAY, PIONEER.

Ken Finlay holds the distinction of being the man to bring the first moving picture to Ottawa. He is, without a doubt, the most prominent manager in the city, and, now operating the three largest motion picture houses, Francais, Imperial and Family, he does more business with the picture producers than all other local houses together. At one time manager of the old Peoples on Rideau street, the first to show pictures in Ottawa ten years ago, Mr. Finlay has met with nothing but success, and he is, to a great extent, responsible for the present popularity of the moving picture here. He has taken pictures here and shown them in his theaters and has probably introduced every available invention for the comfort and pleasure of his thousands of patrons.

OTTAWA BRIEFS.

Mr. Sam W. Whitehead, owner of the big nine-reel picture, "The Spoilers," made a visit to Ottawa this week with the picture which was presented as the feature at the Family theater.

The Thirty-eighth Regiment, in training here for the front, were entertained recently to an evening in the Strand theater. The soldiers attended in a body and were highly pleased with the generosity of the management.

The Auditorium in Britannia, a summer resort a mile outside the city, and other summer theaters are already making arrangements for early opening. They will, for the most part, run moving pictures, obtaining five and seven reelers for features.

Pictures shown here this week include "The Banker's Daughter," Life Photo, Flower; "Warrens of Virginia," Family; Bret Harte's masterpiece, "M'Liss," Imperial; "Fair and the Waif," World Film, Flower; "The Black Box," Universal, Flower.

UTICA'S FINE THEATER.

Alhambra Amusement Company Building Fine Picture House on Oneida Square.

By Billy Bison (229 Oxford Ave.), Buffalo Correspondent of Moving Picture World.

NO pains or expense have been spared on the plans for the new moving picture theater to be built at Oneida Square, Utica, N. Y., by Henry G. and Arthur J. Lux, of the Alhambra Amusement Co. The house will be fireproof. There will be ample entrances and exits, steam heat, forced ventilation and a vacuum cleaning system. There will be twenty-five boxes commanding a clear view of the screen. The boxes will be upholstered and furnished with movable chairs.

The entire balcony will be devoted to private boxes. There will be one large family box in the center and in other parts of the balcony will be boxes, all arranged so as to insure the occupants from intrusion. In the back part of the balcony will be a fireproof machine room and several offices for the managers. The house will seat 1,200 persons. The doors will be provided with panic bolts, rods extending across the door on the inside, and the pressure of a child's hand on the inside will at once open the door. The auditorium will have an elaborate beam and stucco ceiling and there will be a high-grade orchestra pipe organ. Henry G. Lux, Jr., and F. J. Lux, experienced showmen, will be general managers of the house.

BIJOU HAS NEW LOBBY.

A new lobby, which is artistically arranged, has been built at the Bijou theater, Main and North Division streets, Buffalo. Manager Byrne has a new sign to the effect that other theaters come and go, but the Bijou continues to entertain thousands. This is one of the pioneer houses of Buffalo and is located in the heart of the business district.

BUFFALO BRIEFS.

In order to add realism to moving pictures of the Vanderbilt cup races, Manager Edel of the Strand, Buffalo, had a real automobile back of the screen. The car was "jacked up," so it was stationary. When the pictures of the races were at their best the machinery of the automobile was set in motion and the effect was so striking that intense enthusiasm was aroused in the audience. Mr. Edel recently featured Jess Willard, champion pugilist, in moving pictures.

Proprietors of Buffalo moving picture theaters will be well represented at the convention of the New York State Motion Picture Exhibitors' League of America, to be held at the Hotel Statler in that city Wednesday, April 21. Special entertainment will be provided for the visitors.

Work is progressing on the Fisher opera house at Seneca Falls, N. Y.

The Grand theater building, Yonkers, N. Y., has been leased by Frederick F. Proctor. The contract for the building was awarded last November to George T. Kelly at a figure said to be in the neighborhood of $246,000. It will take several months to finish the structure. It will be five stories high and absolutely fireproof. The theater will have a seating capacity of about 2,500.

The Joyland theater of Watertown, N. Y., has been leased by George A. Lalonde of Montreal.

Moving pictures of civic and business features of several cities of New York state may be shown at the conference of mayors and other city officials at Troy, N. Y., June 1, 2 and 3.

Many New York state farmers have visited the moving picture theater in connection with a train sent out by the New York Central Railway and the Cornell Agricultural College. Pictures and lectures on farming are given. Many rural points have been covered by the train.

George S. Burkholder and others will build a theater at Mount Hamilton, Ont.

INDIANA STILL HAS CITIES WITHOUT SUNDAY SHOWS

Lafayette Manager Dared not Try Conclusions with Mayor. Feared Riot.

Special to Moving Picture World from Indiana News Service.

THE Sunday opening struggle still is the biggest thing in the minds of exhibitors outside of Indianapolis and Elkhart, where the doors now swing freely. The exhibitors lost in the effort at Lafayette through a combination of circumstances in which the European war had a part. Manager David Maurice, of the Columbia Amusement Company, in charge of the Family theater, arranged for a program in which German war pictures were to be shown. The event was advertised as a benefit for the relief of the German war sufferers, twenty-five per cent of the receipts to go to the German Relief Fund. As a result of the advertising there was a big turnout of German citizens, some of whom did not understand clearly just the circumstances under which the theater was being opened on Sunday.

Mayor Thomas Bauer, who is a German, sent word that if the doors of the theater were so much as opened he would send a squad of police and raid the place. Manager Maurice feared bloodshed might result, knowing the temper of the Germans who had assembled. He feared that before it could be explained some of the crowd might get an idea that the police action was an anti-German action, and stand up for the Fatherland. So the doors were not opened and it was announced to the crowd that no attempt would be made to give the show. The purpose was to have given the case a trial in the courts, and carry it as high as necessary to determine the law on the subject.

The exhibitors in Goshen, which is but ten miles from Elkhart, will make an effort to keep open Sundays. They anticipate no trouble, as the Elkhart case tried in the county court failed to convict Clifford Cole, and any Goshen case would go to the same court.

INDIANA BRIEFS.

Leopold Dryfus is to build a theater in Lafayette, Ind., to replace the old Dryfus theater, which was burned.

Mr. Dryfus proposes to replace the theater with an office building, but was persuaded by citizens to reconsider, and a movement is on foot now to raise $25,000 by the sale of $25 seats for the first show in order to make it possible to provide Lafayette with a theater. The building will cost $100,000 and Mr. Dryfus signified his willingness to spend $75,000 and give up the office building idea if the proposed plan went through.

Shelbyville is going out of the theater business. The Indiana town, home of the Rembusch mirror screen, has been renting the town hall on a percentage business. One of the recent checks, after paying the war tax on the hall, left twenty-eight cents.

Raymond Anderson, of the Standard Film Company, Chicago, is to "film" New Albany, Ind., streets and industries.

Fred Badt, of the Star theater, Hartford City, Ind., is having a stage constructed in his house and will give vaudeville hereafter in addition to pictures.

The exhibitors in New Castle are a prosperous lot. Recently this Indiana town was visited by a capitalist who wanted to buy a house from some one, and he didn't find an exhibitor who wanted to name a price on his place. Neither did he find a vacant room in the town that could be rented for the purpose of putting in a show.

A stunt that paid well was put on by F. J. Rembusch at Shelbyville, Ind. Charlie Chaplin's double went about the streets of Shelbyville doing stunts and incidentally advertising "Tillie's Punctured Romance," in which the real Chaplin appeared at the Alhambra theater.

DETROIT TO BEGIN CENSORING AGAIN.

Police Commissioner Gillespie has decided to recommence the censorship of motion pictures within a short time, on the complaint of the Detroit Federation of Women's Clubs, who say that motion picture theaters are violating the law in allowing children under 14 to attend performances after 8 P. M. and by showing salacious films. If it is definitely decided to renew censorship, it will become effective May 1st.

FILMS ON SECOND FLOORS.

Another effort to have the Michigan legislature authorize the showing of moving pictures in halls above the ground floor in fireproof buildings is contained in a bill introduced April 2 by Senator Robert Y. Ogg, of Detroit. The bill is said to have the backing of the Ford Motor Company, Detroit, which desires to add moving pictures to its educational course for employees, but is barred from showing them in the modern fireproof Ford company factory because of the ground floor provision of the present law. A similar bill, introduced in the house by George P. Palmer, of Detroit, aiming to give the Detroit Y. M. C. A. the privilege of showing film in its second floor hall, was defeated in the house some time ago.

A GOOD CASHIER.

The right kind of a cashier is just as important to a moving picture theater as any other department. By reason of the fact they are coming in contact with thousands of people every day, personality with a moving picture theater cashier is of greater importance than with a cashier in the ordinary position. Of all the theaters in Detroit, there are mighty few that have the same cashier for any length of time, but there is one exception, and that is at the New Empire theater, 189 Woodward avenue, owned by A. J. Gillingham and managed by Mr. Smith. The young lady cashier's name is Miss Anna Figge, who has held down that position since the house opened, three years ago. Miss Figge has a charming personality, a very pleasant smile and is liked by every patron of the Empire. While there are probably few who know her by name, there are thousands who know her face and who miss her when she is away. As an example, last summer when she was absent for a few days on account of sickness, any number of patrons would inquire for her. She is always alert to her duties and she always minds her own affairs and attends strictly to business. "Miss Figge is the personification of perfection as a cashier," said Manager Smith. "In all the years that I have been connected with theaters I have never found or met a more trustworthy and dependable cashier."

DETROIT BRIEF ITEMS.

At the elections on Monday, April 5, two counties in Michigan voted in favor of Sunday shows, which means that moving picture theaters will be allowed to operate. These counties are Owosso and Washtenaw.

So successful was the run of "The Eternal City" at the Washington that Mr. Kunsky, lessee of the house, decided to play it a second week. The engagement concluded on April 17.

The Maxine theater, Kercheval and Baldwin avenues, managed by E. V. McGrath, is now getting out a weekly program, with a different cover each week in two colors.

A. Carlos, general representative for the William Fox Film Corporation, was in Detroit on April 7.

The Scenic Theater Company, Detroit, which proposes to erect a 2,200 seating capacity theater at Warren and Chene streets, has incorporated for $1,000. The stockholders are Alexander Cannell, Geo. C. Hupp and Arthur Thomas.

Affiliation Popular

Michigan Theaters Corporation Growing and Prosperous—President Blankmeyer Has Arranged for Seventy-five Days' Bookings—Sixty-five Members Now in the Organization—Interest in Other States—Seems to Be Filling a Need.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

MANAGER A. W. BLANKMEYER, of the Grand Circus theater, Detroit, as well as president and general manager of the Michigan Theaters Corporation, organized for the purpose of aiding exhibitors in getting films direct from the producer, told a representative of the Moving Picture World that already seventy-five days' bookings had been arranged for and that the number was being increased steadily. Mr. Blankmeyer says that so far the association has sixty-five members and that at least one or two new ones were being added every day. The association has a man on the road interviewing exhibitors, and his letters to the office indicate that he has yet to meet with a turn-down after he has presented the proposition. In response to the article in the World two weeks ago relative to the organization, Mr. Blankmeyer has received at least two dozen letters from exhibitors in other parts of the country asking for further information, full particulars and advice as to how they should go about it to organize a similar association. In fact, Mr. Blankmeyer says it is going to be such a big proposition that he has decided to issue a prospectus which he will mail to exhibitors in other sections of the country who may be interested. It will outline completely the Detroit proposition. The Corporation has had printed the by-laws which have been mailed to all members. It will likely take at least another thirty days before the organization will be in actual working order.

F. L. GARDINER RECOVERING.

F. L. Gardiner, manager of the Detroit Theater Equipment Co., who recently underwent an operation for appendicitis, is recovering slowly. This company reports a good business on Powers 6-A machines. It recently placed two with the Majestic theater and the Broadway-Strand. Besides handling a full assortment of moving picture supplies, the company also maintains a general repair department.

ARTONE FILM INCORPORATED.

The Artone Film Company of Detroit has incorporated for $100,000 to "buy, sell and rent and produce motion picture films and accessories." The principal stockholders are Willard H. Goodfellow, Francis Reno, William C. Canfield and August Froebel. The company will be film distributors and in addition will make moving pictures, full announcement of which will be made later. Suffice it to say that some of the best experienced men in the industry are connected with this new enterprise. Mr. Goodfellow was one of the first in the country to make moving picture films, and was a pioneer in the film exchange business in Detroit. Mr. Reno until recently was manager of the Detroit office of the Pathescope Sales Company. He also has spent many years in the moving picture industry in all branches. Mr. Froebel was formerly with the St. Louis Motion Picture Corporation and other well known companies. The Artone Film Company has taken an entire floor at 79 Woodward avenue.

IRONS MANAGES THE NORWOOD

H. W. Irons, former manager of the Washington and other Kunsky theaters, and who recently was manager of the William Penn in Pittsburg for John P. Harris, has returned to Detroit and will manage the new Norwood theater at Woodward and the Boulevard, which is getting ready to open about May 1. The house will accommodate 700 people, and is being built by Charles Rall, a leading confectioner, who says he will aim to make it one of the prettiest theaters for its size in the city.

TWO NEW THEATERS OPEN.

On April 11 the Broadway-Strand was opened to the public. There was a private exhibition on Saturday evening, April 10, invitations having been extended to exhibitors, exchange men, newspaper men and personal friends. The New Knickerbocker theater at Jefferson and the Belle Isle bridge approach, operated by Messrs. Ingersoll and Gaulker, was opened on Saturday evening, April 10. Full account of both events will appear in our next issue.

BEGIN NEW KUNSKY THEATER.

Ground was broken on April 1 for the new theater to be erected by John H. Kunsky, at Grand River avenue and Fourteenth street. It is planned to have the theater completed and ready to open by August 15. It will seat 1,600 people and will be more beautiful than the company's latest theater, the Alhambra, Woodward and Kenilworth avenues, which has been considered the "last word" in moving picture theater construction. This west side theater will have a main floor and a balcony and will cost $150,000. It will have a pipe organ and there will also be music by a symphony orchestra. C. Howard Crane, who has designed all of the Kunsky theaters, is the architect, and Frank Farrington, the builder. The location of this new theater certainly shows excellent judgment on the part of Mr. Kunsky. It is a logical site for a residential theater, as it taps practically the entire west side and yet is in the heart of the west side business district.

The Garden theater, owned by John H. Kunsky and under the management of Arthur Hoganson, has just adopted a new policy—that of showing first-run Paramount subjects. This is the first time in the history of Detroit that a residential theater has booked first-run pictures. That the plan is proving successful is evidenced by the increased attendance at the Garden since the arrangement has become known in that section.

MILES-DETROIT DIVIDEND.

The directors of the Miles-Detroit Theater Company, Detroit, have declared a dividend of 3 per cent. for the first quarter of 1915, payable to stockholders of record of April 10. It is understood that there will be a substantial surplus remaining in the treasury after the disbursement. Including the dividend now declared, the company has paid 16 per cent. since Jan. 1, 1914.

NEW SCHMIED-SISSMAN HOUSE.

Architects, the Fuller-Claflin Co., have let, for the Grand Boulevard Theater Co., the general contract for a duplex theater on East Grand Boulevard, near Woodward avenue, to the Schmied-Sissman Co. The ground is being cleared of the houses on the property to prepare for the excavation.

WILLIAM KLATT TO BUILD.

Plans are nearly completed for the theater, store and office building to be erected by William Klatt, of the Detroit Theaters, Inc., which is to be erected on Woodward avenue, near the boulevard, at a cost of $100,000. It is to be known as the Regent theater. There will be five stories and a basement, the size of the structure being 107 by 160 feet.

Consolidate Exchanges

San Francisco Sees Beginning of Movement to Concentrate Exchange Business—Purchase of Kleine Interests by Sol. Lesser and All Star Exchange—Puts Combination in Strong Position—Other Deals of the Same Kind Looked For.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

ONE of the most interesting transactions that has taken place in local film exchange circles for many months is the purchase by Sol Lesser, president of the Golden Gate Film Exchange, Inc., and the All Star Feature Distributors, Inc., of the George Kleine interests in California, Nevada and Arizona, this being the territory covered from the San Francisco office. The deal includes all past and future releases and it is the intention to conduct the business through a separate department of the All Star Feature distributors. The offices of the George Kleine Attractions in the Pacific building will be maintained, for a time at least, and Manager Tom North is to continue in his present capacity, to the gratification of his many friends in the trade.

This transaction is the first of what will probably be a series of consolidations, it being known that several similar deals are now under way to reduce the number of exchanges in this city. More than twenty are still in operation and it is felt that the field is overcrowded. The purchase of the Kleine business in this territory by the Lesser interests places the latter in an especially strong position with a number of splendid attractions now being freely booked and with a long line of releases promised.

Mr. D. H. Bergh, of the home office of the George Kleine Attractions, arrived here a short time ago to attend to the details of the transfer of the local branch and will visit the other coast and western offices before returning home. He will leave shortly for Seattle, but expects to return by way of the Exposition City.

SCREEN CLUB TO INCORPORATE.

Work is being rushed on the permanent quarters of the Screen Club of San Francisco in the Tivoli theater building and these are to be formally opened to club members on April 8. The entertainment and dance will be held at a date to be selected later. At the first meeting the election of officers will take place and the club will then file artices of incorporation in order that its business affairs may be propery carried on. Many applications for membership are now being received and others are expected when the new home is ready for occupancy.

WHAT IS A FEATURE OFFERING?

The question of what constitutes a feature production will probably be thoroughly thrashed out in a local court at an early date when the case of the World Film Corporation vs. the Turner & Dahnken Circuit is called. Some months ago the latter concern contracted to take a service feature film production from the World Film Corporation for the Tivoli theater and other houses on its circuit, but now seeks to have this annulled on the ground that the standard of the productions offered has not been maintained. It is alleged that in a number of instances it has been found necessary to place subjects on the shelf and secure others to run in its circuit of houses at a heavy expense. Notice was recently served that in the event of other subjects being found unavailable for use they would not be paid for and it is to enforce payment for these that suit has been brought. The case is expected to arouse considerable interest, as it will hinge largely upon what actually constitutes a feature film.

It is quite certain that the average spectator doesn't consider a dull eight-reel picture a real feature offering. A first-class one-reeler is a feature to most.

OTHER SAN FRANCISCO NOTES.

"The Clansman" has established a record for moving picture performances here, having run for six consecutive weeks at the Alcazar.

Sid Grauman, whose "Underground Chinatown" concession on the Zone at the Exposition was recently closed, hopes to resume business at an early date. Mr. Grauman is manager of the Empress and president of the Screen Club.

Summer prices now prevail at the Tivoli, these being ten cents for matinees and ten and twenty cents for evening performances on week days, with Sunday matinees at ten and twenty cents and evenings twenty cents.

The California Kriterion Exchange is fitting up a large demonstration room and is installing a Powers.

The State of Montana has installed a Powers Cameragraph No. 6-A in its state pavilion on the Exposition grounds.

Edwin James, who recently opened the American theater on Market street has returned to Portland, Ore., for a short stay, leaving the new house in charge of an assistant.

The Forestic, in the Sunset district, has been reopened by Permar & Stevens. Mr. Stevens was formerly owner of the Webster Playograph at Alameda, Cal. The local house was reopened with "Three Weeks," this to be followed by Ethel Barrymore in "The Nightingale."

The Payne Corporation has been incorporated by A. E. Beyfuss, H and A. Payne, with a capital stock of $10,000. All are interested in the California Motion Picture Corporation.

The old British convict ship "Success" was made the background recently for a comedy enacted here by the Keystone Company, the principal roles being taken by Mabel Normand and Roscoe Arbuckle. The visitors are enjoying the Exposition while here.

D. H. Martin of Modesto, Cal., was a recent visitor here, visiting the Exposition and inspecting furnishings and equipment for the new house being erected for him in the valley city.

W. Clark, formerly of Madera, Cal., has opened the Isis at Modesto.

F. G. Hyde, a well known exhibitor of Lindsay, Cal., was a visitor in San Francisco recently and reports that business is keeping up well in the great citrus belt of Northern California.

The Rex and Majestic at Berkeley, Cal., have been closed.

Sievers and Gatzert have awarded a contract for the enlargement of the Tokay theater at Lodi, Cal. The house will be made fifty feet deeper and will be equipped with a large stage.

The San Jose Film Company has been incorporated at San Jose, Cal., by F. E. Granger, H. D. Malvin and associates.

The Kellum Talking-Picture Co. has been incorporated at Los Angeles, Cal., with a capital stock of $200,000 by O. E. Kellum, M. G. Kellum, Guy Mullen, Chas. M. Jillson, C. LaV. Larzelere, Egbert C. Misner and K. Hegel.

The First Presbyterian Church of Fresno, Cal., has added a moving picture outfit and has made arrangements with San Francisco film exchanges for suitable service.

James Slevin, of San Jose, Cal., who secured moving pictures of Pope Benedict some time ago, is preparing to leave shortly for Europe to secure war pictures, after visiting the Pope. Pictures of the official life in the Vatican are to be shown in San Francisco on April 19 and 20 in the new Civic Center Auditorium which seats 12,000 persons.

ILLINOIS NEWSPAPER ASKS FOR CRITICISMS OF PROGRAMS

Evanston News-Index Hopes to Bring Patrons and Exhibitors Closer.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

SOME method should be found whereby photoplay patrons could express their ideal programs for the guidance of exhibitors and producers, says the editor of the News-Index at Evanston.

"There is a popular belief current that there isn't much to choose from in the matter of motion picture programs; that not much can be expected for ten or fifteen cents; that the audiences should not be too critical; and that, altogether, the pictures might be much worse." He explains that "it is a mistake for the motion picture patron to go to the theater in a humble state of mind, because he pays so little for admission there. Motion picture actors are a well-paid class of men and women. They are capable, many of them, of doing rather effective and artistic work. * * * The picture manufacturers are not putting out the sort of pictures that are seen in most picture playhouses as a matter of economy. They think they are suited to the public taste and they seem to reflect the wishes of the people because crowds go to see them. * * * One only has to go to the playhouse which draws from a neighborhood of fairly refined people to be assured that the inferior pictures are accepted as a disagreeable but necessary accompaniment of the pictured program. * * * The Hoyburn theater in Evanston serves this sort of community. Its management, we believe, wishes to present programs of the highest character. The difficulty lies in a misapprehension of the demands of the public on the part of the management, and a failure on the part of the patrons to appreciate what they might have if their wishes were made known." The paper has thrown open its columns to find what people like and dislike in pictures.

SNAP SHOTS AT PROGRAMS.

Spring styles in programs reveal many novelties, but several of the fall and winter creations are still wearing well. The Vogue at Lincoln had a whole feature week, including such sure-fire attractions as "The Spoilers" and "The Stain." Uden's opera house at Flanagan was filled to see who had been caught on the streets by a camera man. "From Sheep to Wearer" was an interesting clothing industrialog to patrons of the Gem at Altamont. The Lyric at Belleville keeps its patrons' minds on the show by taking care of their bundles. Certain Saturday afternoons are set apart for free shows to pupils of certain rural schools by the Lyric at Winchester. Those in Pekin who saw "The Battle of the Sexes" two months ago did the advertising for its return to the Court. The Star at Barry aimed at the proud parents of the town with a baby show. When the Civic Improvement League at Quincy talked of bettering local conditions Manager W. L. Busby of the Empire-Hippodrome offered to show pertinent pictures. The Princess at Percy has been featuring a vocal quartet. The Odd Fellows lodge showed "Samson" at the opera house in Genoa. Shelbyville saw its first made-at-home films through the enterprise of the Yale. The Vaudette at Sterling exhibited the Sterling Rock Falls moving pictures. The Idylhour at Canton is three years old and impressed the fact with a special program. The Court at Pekin is trying different programs for its Sunday matinees and evening shows. Springfield houses will help in a clean-up movement by running educational slides. Chief Red Fox, a Carlisle graduate, gave patrons of the Amuse-U at Carbondale an illustrated lecture on Indians. The Equal Suffrage Society of Peoria handled the ticket sale for "Your Girl and Mine" at the Duchess. The Globe at Monticello was the mecca for Woodmen who wanted to see the film showing the lodge's anti-tuberculosis

work. Two boys in Dundee got passes to the Gem for finding mistakes in Manager Windt's ads. Every child in Canton who wrote "Decidedly Distinctive Kriterion" on a slip of paper and handed it to Manager Kuchan saw a Saturday show at the Idylhour free. Springfield Boy Scouts blazed a trail for their families to the Princess to see the scout film. The Capitol at Pekin has secured J. J. Jacobs to give sound effects for the pictures. Telephone girls in Kewanee were the guests of Chris Taylor at a "Runaway June" show at Dreamland. The Empress and a motorcycle dealer at Galesburg worked together in advertising the serial, "The Black Box." A black box was built over a machine which was sent about the city. Waukegan Woodmen got the proceeds when the Barrison showed their special film. Kewanee residents who find their names in the want ad. columns of a local paper get tickets to the Olympia, Willard, Majestic or Dreamland. Special musical programs are given three days a week at the New Star in Clinton by Heffley's orchestra. The Citizens' committee at Springfield chartered three houses, the Princess, Vogue and Pekin, for certain days so it could get voters where they could be addressed on municipal campaign issues. Manager Wilson of the Orpheum at Canton ran nine shows on Dollar Day, the local merchants giving tickets to all purchasers.

ILLINOIS ITEMS.

The Dramatic League proposes to censor pictures in Decatur.

Scott Gippert of Rock Island has reopened the Crystal at Milan.

B. W. Fuller sold the Crystal at Glasford to G. A. Rice of Kewanee.

Agreement between the West theater and the union operators at Galesburg has been reached.

Walter Frederich has booked the Paramount service for six days a week at the Capital in Pekin and Sunday will be left for theatrical attractions.

Fire destroyed the town hall and Masonic temple at Lyndon. Francis Dirr s picture outfit was consumed.

ABOUT NEW ORLEANS.

Philip Foto, at present operating three picture theaters in New Orleans, has a deal on for the lease of the whole lower floor of the Crescent Hall Building, at St. Charles and Canal streets, for the purpose of opening a new picture house. The location is considered excellent for the purpose, and it is believed that all arrangements will go through.

The home of J. E. Pearce, southern manager for the Pearce interests, was used by the Fox Film Corporation recently for certain scenes from "Wormwood," which the feature company is producing in New Orleans. Mr. Pearce has been co-operating with Marshall Farnum, director of the producing company, in every manner possible.

K. A. Bugbee, manager, and Maurice F. Barr, road man, for the World Film's New Orleans office had an idea the other day. The New Orleans police department being busy preparing the program for the benefit performance which the department was giving for St. Alphonsius Orphan Asylum, the building of which was recently demolished by a storm, Messrs. Barr and Bugbee tendered two of their one-reel comedies, featuring Richard Carle and Jeff. D'Angelis, for the benefit of the good cause. Superintendent of Police James W. Reynolds thanked the World for their pictures.

The Stuck Moving Picture Company's house at Newelton, La., was destroyed by fire last week. Operator Easter was painfully burned but none of the spectators were injured.

New Orleans' film credit exchange will be formally organized at a meeting, the date of which will be set shortly. It is desired to have every film exchange in the city represented—hence the slight delay in calling the meeting.

Picture Makers Welcome

New Orleans Commissioner of Parks Refused Permission to Out-of-Town Producer to Take Scenes from "Wormwood" in City Park—His Action Not Popular and a Protest by the Association of Commerce Followed.

Special to Moving Picture World from Trades Press.

THE New Orleans Association of Commerce, through General Manager Walter Parker, took up, April 5th, with the City Park Commission the matter of that body's refusal to allow scenes for "Wormwood," William Fox's production, to be filmed in City Park. As a result of the association's mediation in the matter, it is expected that the Board of Commissioners will withdraw their tentatively established censorship and join the rest of the city in welcoming producing companies.

The letter follows:

"Board of Commissioners,
"City Park,
"New Orleans, La.

"Gentlemen:

"Mr. Marshall Farnum, director of the Fox Film Company, upon whom I called to learn the nature of the scenes he desired to film in City Park (permission to do so having been refused him by the City Park Board), has given me the attached excerpt from his scenario.

"I have discussed the matter at length with him, and I fail to see any reason why he should not be permitted to take these scenes, and for that reason I am taking the matter up with you.

"Mr. Farnum tells me that the City Park Board's representative to whom he applied for permission refused the permission under a misapprehension; that the representative did not hear what he had to say, and that the scenario covering the scenes he desires to take in City Park was not read to him.

"I am convinced that the City Park offers the greatest possible opportunities to the moving picture making concerns. He himself has brought the company to New Orleans for the express purpose of taking pictures of the French Quarter and of City Park. If he is not permitted to take these scenes (that is 38, 40 and 42) in City Park, he will move his company to Jacksonville and go ahead with his work.

"I am informed that if the word goes out among the moving picture producing companies that the City Park Board objects to moving pictures being taken there, that the producers will cease to attempt to use New Orleans on a big scale.

"I hope you will reconsider the matter and permit the Fox Film Company to take these pictures.

"As time is limited, this company's arrangements permitting it to remain in New Orleans for only two or three days, an early answer would be very much appreciated. Yours very truly,

"WALTER PARKER,
General Manager."

A copy of this letter was sent to Mayor Martin Behrman also.

E. B. SMITH GOES TO DALLAS.

E. B. Smith, New Orleans manager for the Mutual, has been transferred to Dallas where he will be in charge of the Mutual exchange. Mr. Smith was formerly in Dallas for the Consolidated and will be at home there with old friends. Mr. J. Augur, recently from New York, succeeds Mr. Smith at New Orleans.

PARAMOUNT OFFICES CHANGES.

E. C. Kirkpatrick, recently of the Dallas office of the Southern Paramount, has succeeded Louis E. Loeb in charge of the New Orleans Paramount office. Mr. Loeb has been recalled to the New York office of the Paramount Pictures Company; when he came here it was understood that he was acting for the New York office and that he was sent to New Orleans for a short period only to put Paramount publicity for the exhibitor into effect in the New Orleans territory, as well as elsewhere. This he did.

DAR GOES YO LUMBER COMPANY.

The voudou superstition, recently noted in a film play by the Coquille Film Company, has come into the films again, but this time in deadly earnest. Tom Johnson, the black devotee of voudouism, was recently awarded $7,500 in a damage suit brought by him against a lumber company, and the lumber company appealed the case. Counsel for the lumber company, believing that Johnson was faking the internal injuries which he claimed to have sustained while at work for the lumber company, had an agent advise him to consult a "hoodoo doctor" in Mobile as to how to proceed to win the case in the higher court. Arrived in Mobile, Johnson was advised by the man of magic to make a pilgrimage up a certain creek until he should come to two certain logs; these logs, too heavy for any but a physical giant to lift, he was to raise and cast far into the stream, saying: "Dar goes yo', lumbah company." Johnson did this, and a moving picture machine secreted in the brush nearby recorded the fact for lumber company's counsel. The films will be offered in evidence.

NEW THEATER IN MONTGOMERY.

Hix and Grevely, moving picture exhibitors of Montgomery, Ala., at present operating the Empress and Orpheum theaters, will, it is learned, build a $60,000, 1,500-seat house in the Alabama city. The new house will take in the Empress theater and a drug store adjoining; it will, it is said, be known as the Strand, the last word in picture theaters for the general territory and one of the very finest and biggest houses in the entire south. The officers of the company are W. T. Hix, president; J. C. Grevely, vice-president; A. B. Meyer, secretary-treasurer; directors: Sylvian Baum, Judge Charles B. Teaseley.

One of the advanced features of the new house will be its lobby, which will be thirty-five feet wide and of a slightly greater depth. The office will be on one side, and on the other a women's rest room; this latter feature is comparatively untried in the all-picture house, but the best is just barely good enough for Hix and Grevely's people, so a rest room there will be, and neither care nor expense will be spared in making it comfortable and attractive.

The ventilation will be supplied by a system which has recently come into notice as giving the highest satisfaction in this regard. Ample emergency exits will be supplied. Just what music the new house will have has not yet been announced, but it is stated that it will include a very large pipe organ. The work will be begun at an early date and rushed to completion as rapidly as possible.

GULF STATES NOTES.

Pearce is filling his Tudor with "Hypocrites," at twenty-five cents a throw. This price is extraordinary, twenty cents being the usual limit, but the crowds are coming just the same. The production is a Bosworth feature released through Paramount.

"Neptune's Daughter," featuring Annette Kellermann, is announced for Klaw & Erlanger's Crescent, opening Easter Sunday for one week. Pavlowa, the great Russian, is dancing at K. & E.'s Tulane right next door, at $2.50 a seat, also opening the engagement Easter Sunday.

Operate on Theater

St. Louis Famous Theater, One of Oldest Picture Houses in City, Has Been a Sufferer for Some Months—Architects Are Performing an Operation to Relieve Congestion—Will Double Capacity.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

THE Famous Theater, at 615 Franklin avenue, is being treated for one of the most beneficent diseases that can afflict an amusement enterprise, enlargement of the audience.

The house showed unmistakable symtoms of acute incapacity several months ago. The condition was thought to be of a temporary character at the time, but the attack was repeated at frequent intervals until the trouble became chronic. Excision of the back was decided upon, an operation which necessitated the removal of the rear wall to the building line at the alley, and the installation of four hundred additional seats and an up-to-date cooling system was decided on. The improvements to the Famous will increase the seating accommodations of the house from three to seven hundred.

The Famous is one of the oldest moving picture theaters in St. Louis and enjoys a further distinction in the fact that it is owned and operated by a young girl. Miss Tillie Schwartz, the owner of the house, received it from her father, a well known Franklin avenue merchant, as a present. Miss Schwartz gives the theater her personal attention, occupies the box office during the rush hours, takes great care of every detail of the management, and is very proud of the fact that the place has become too small to accommodate its audiences, under her management. The Famous is one of the few theaters in this part of the country that features the actor-behind-the-screen talking pictures. Harry Strickland and Marie Cook, both well known actors on the regular stage, do the talking, and they manage to give an artistic turn to their work that has kept their act on at the Famous long after the talking pictures have been abandoned at other theaters. The Famous is in the heart of the downtown shopping district, and maintains a continuous 10 A. M. to 11 P. M. program, showing five reels, which include three serials a week, for five cents admission. Miss Schwartz, the manager, is a tireless worker for the upbuilding of the motion picture industry, and is the financial secretary of the Theater Managers and Motion Picture Exhibitors' Association, which was organized here recently.

PATHE'S NEW MANAGER.

Arthur S. Abeles, who has been appointed by Pathe Freres, as manager of their St. Louis offices, at 3610 Locust street, to fill the vacancy created by the resignation of E. W. Dustin, has taken charge of the exchange. Mr. Abeles says that he found the business to be moving forward nicely and everything in a pleasing and promising condition, and the outlook for future business very good. Mr. Abeles comes here from the Pathe Exchange, in New York, and is somewhat of a stranger in this part of the country.

ASKS AUDIENCE TO CRITICISE.

George E. Kern, manager of the Cherokee, one of the large South Side theaters, situated on Cherokee street, at Ohio avenue, is distributing a handsomely printed card containing the program of feature pictures booked at the theater a month in advance. The program is printed on heavy stock, can be hung up for ready reference, and has spaces intended to be marked by the patrons of the theater with their criticism of the features viewed. The program also has a coupon at the end that may be detached and is good for an admission to the Cherokee. This theater lately replaced a portion of its dramatic stock and tabloid musical comedy program with Paramount features.

ROETTGER TO OPEN AIRDOME.

August Roettger, owner of the Fairy theater and airdome at 5640 Easton avenue, is building an ornamental entrance to the airdome that will be a very handsome structure and will beautify the street as well. Mr. Roettger's residence, which adjoins the theater, sets well back in the yard, the airdome is directly behind the theater, and it is necessary to pass through the Roettger yard to get to it. The new entrance, which faces on Easton avenue, is a large room pavilion, built on the order of a Roman portico, open on all four sides. It is built of plaster and stucco, has a green tile roof, and is ornamented with decoration in bas relief on the inside walls. This pavilion serves as a gateway to a long path which runs between thirty-two eight-feet columns, each topped with a large solar ball electric globe, leading to the airdome, as the path passed through the Roettger yard, where there are trees and flowers, the effect will be very pleasing.

ST. LOUIS BRIEFS.

The Strand, at Sixth and Charles street, St. Louis, is advertising Paramount features, with a full sized billboard on wheels. It is mounted and attracts much attention as it is driven slowly through the downtown streets.

The building at 1419 Cass avenue has been remodeled and opened as the Cass theater, with Fred Pittraff as manager. A five-reel program is used, five cents admission is charged on week days, ten cents on Sundays and souvenirs are given to all ladies attending the show on Friday night.

The Bremen theater, at Twentieth and Bremen avenue has changed hands and is advertising that after April 5 prices will be five cents, with the exception of Sunday, when ten cents will be charged.

Rudolph Meyer, the night watchman at the Palace, operated by Scherer Bros., at 1310 Franklin avenue, frustrated the attempts of burglars who tried to rob the safe at the Palace at 12 o'clock on the night of April 5.

JACKSONVILLE NEWS LETTER.

By Leon Louiso, Jacksonville Correspondent of Moving Picture World.

THE Florida Motion Picture Producing Co., "Hamilton" pictures, will show the first of the series of local pictures boosting the proposed "Florida State Fair," Jacksonville.

Caroline Davies and Joe Murr have been entertaining the patrons of the ever popular Imperial theater.

McTallman, manager of the Grand, at Orlando, Fla., has leased the Lucerne, which was a legitimate show house, and will convert it into a theater for pictures. He will use a feature program. The Consolidated Film & Supply Co., of this city, sold him a new Powers 6-A projection machine.

Mr. J. R. Barton, manager of the Universal local office, will leave for a trip throughout the state to visit some of the theaters using Universal service. It has become necessary for the Universal representatives in Georgia and Florida to purchase a new program and hereafter they will double the number of prints they have formerly used. The picture, "The Hard Punch," made by Universal, featuring Jess Willard, is greatly in demand and the local office finds it difficult to meet the many calls from throughout the territory.

Mr. R. G. Matthews, who was formerly with the Mutual service at Charlotte, N. C., has accepted the position of supervistor of bookings at the office of the Consolidated Film Company here.

Frank Shine will open a colored theater at Fernandina soon.

The Palace theater here is showing Universal pictures and is having good business. The theater caters to colored patrons. M. H. Bedez is the manager.

C. W. Morton, who was recently with the Lubin Company here, is now with the Florida Motion Picture Co. in the capacity of technical director.

H. J. Robinson, manager of the Rex, of Fernandina, Fla., was in the city recently.

IN SOUTHERN STUDIOS.

Wilmouth Merkyl has just finished in the three-part Kalem picture, "Wife For a Wife," and has returned to New York City.

M. Regina Richards, who played opposite Mr. Merkyl in the picture, has returned to New York. She will go into one of the big musical shows which will open there in a few weeks.

John Mackin, a member of the Kalem stock, worked in an interesting and rather exciting scene, in which a rattlesnake, securing momentary liberty, bites him on the arm and from the results of which he later dies. The fangs had just been previously removed and poison was still issuing from the fang cavities, but the scene was taken, and no harm resulted.

Myrtle Tannehill, who just finished a Broadway engagement, with William Collier and George M. Cohan, has arrived for a picture at the Kalem studio here. Mr. Kenean Buel will direct the picture. The picture will be one of the "Broadway Feature" series, being produced by the Kalem Co.

Guy Coombs has finished the two-reel Civil War picture, "War's Devastation," in which there are some big battle scenes, and he has commenced work on another picture. The new picture is a story of present day life. The title is "Fate's Checkerboard," Miss Anna Nilsson plays opposite Mr. Coombs, Miss Marjorie Cohen, a local girl, daughter of a member of the film of Cohen Bros., who operate the well known department store here, plays a part in the picture and her work seems very promising. Mr. Ben Ross and Mary Taylor Ross are also in the cast.

Arthur D. Hotaling has finished up the first of the comedy pictures here with the well known stage comedian, Billy Reeves, and Mae Hotely. He has now started the second of the pictures since his return from Philadelphia, where the first Reeves comedies were taken.

The Dyreda Company, in which Howard Estabrook and Miss Laura Sawyer play the principal parts, are making some scenes at Atlantic Beach, Fla., near Jacksonville, under the direction of Director J. Searle Dawley.

The roster of the Dyreda Company now includes Director J. Searle Dawley, assistant director, Frank Walton, Howard Estabrook, Miss Laura Sawyer, Mary Miles Minter, Charlotte Shelby, Hal Clarendon, David Wall, Howard Sinclair, Willard Cooley, Arthur Evers, H. B. Blaekmore, William Yates, and the cameraman is Irvin Willat.

A new studio is being constructed for the company at 61st and Broadway. It will be one of the best located in New York.

Sid Olcott, director of the Famous Players Company, arrived in Jacksonville a few days ago with a company of players, for eight scenes in Florida for the feature picture, "The Moth and the Flame," from the Clyde Fitch play. In the company with Sid Olcott are Adele Ray, Dora M. Adams and Irene Hawley, who was with the Biograph for three years. Bradley Barker is playing leads. William Scully is assistant director and Emmet Williams who was cameraman for Mary Pickford, is with the company.

ATLANTA NEWS LETTER.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

A charter has been asked for the Laymen's Missionary Film Co., by Dr. Marion Hull, Dr. Charles A. Rowland and W. E. Newell, all of Atlanta. In the petition to the superior court, it is stated that the company proposes to deal generally in motion picture films. Dr. Hull states the company already has fifty thousand feet of film taken in China, Japan and Korea by Dr. Rowland showing the work of the missionaries. The films are to be leased and the proceeds used for missionary work.

Frank Montgomery, of Jacksonville, Fla., and Asheville, N. C., was a visitor in Atlanta during the week.

B. Lee Smith, manager of the Strand theater, gave the inmates of the Federal Prison a treat Sunday. Mr. Smith gave a moving picture entertainment composed entirely of masterpieces. Twenty-one convicts from Alabama who spent their first Sunday in the big prison and saw the entertainment, doubtless thought the Federal Prison was not such a bad place to sojourn at after all.

A picture, every scene of which was made in Georgia, principally Augusta and surrounding territory, is being shown this week at the Grand theater. It is a Fox feature and known as "From the Valley of the Missing."

The Atlanta Journal is giving an exhibition of war moving pictures at the Lyric during this ewek. They are the same moving pictures which had a six weeks' run at Carnegie hall in New York, and which prompted wide comment by the advocates of peace.

MANAGER WATKINS ENTERTAINS WASHINGTON CHILDREN.

Four hundred children from the various orphan and foundling asylums of the city were the guests on Saturday morning last of Manager Harry W. Watkins, of the Casino, and Marie Eline, the "Thanhouser Kid." Mrs. Josephus Daniels, wife of the secretary of the navy, was the children's patroness. As she entered the theater with her secretary the orchestra played "Dixie" and the enthusiasm began. A full performance was given for the benefit of the youngsters, including the little play "Springtime," in which little Miss Eline appears. After the performance Mrs. Daniels spoke to the children. She was followed by Mary Eline and later the children formed in line and marched up on the stage, where they shook hands with the two. Mr. Watkins promises to give more such performances for the benefit of those children who seldom have the opportunity of seeing a theatrical performance.

GIVE SHOW IN THE JAIL.

In much the same manner J. A. K. Moore and his son, Tom, Fred Henke and Charles Plunkett, all of whom are connected with Moore's enterprises, several performers from local theaters and the entire band and chorus of Kallipolis Grotto of the Mystic Order of the Enchanted Realm, a Masonic organization, gave a motion picture and vaudeville exhibition for the four hundred men and women prisoners at the District jail. A feature of the motion picture exhibition was the reel "It's a Long Way from Tipperary," produced by the Treble Clef Musical Movies Company. Harry Chick, who sings to the pictures at Moore's Garden, sang to this reel, accompanied by Mrs. Chick. The entertainers were taken to the jail in cabs furnished by the Royal Blue Line and the "Seeing Washington" line. The films were furnished by the United Film Service, Washington Film Exchange and the Mutual Film Corporation.

Motion pictures are to be taken of the annual shad bake of the Washington Board of Trade on May 22, at Chesapeake Beach, for use in one of the weekly news services. Several film men belong to this organization.

Also Want to Give Party

Washington, D. C., Picture Men Who Attended the Ball Given in Baltimore by Exhibitors' League of Maryland Came Back Enthusiastic and Think That Capital City Ought Also to Arrange Something of the Kind to Boost Business.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

THOSE of the Washington members who attended the annual banquet and ball of the Exhibitors' League of Maryland were so enthusiastic over the manner in which that organization handled it, that there is quite a possibility that an attempt will be made to secure similar success in the National Capital. From an educational standpoint the ball of last fall was a marked success, but it is a long way from educational to financial success and exhibitors and exchangemen are somewhat timid about trying such a proposition again. They have, however, picked up many good tips and added to this is the knowledge that there was a vast multitude of people who would have been present last year had they not thought that there was something in the nature of a fake about the attendance of so many highly advertised stars of filmland. These have since learned different and there have been heard many expressions of a desire to again be given an opportunity to meet their favorites at a public reception.

BIJOU REMODELED.

The Southern Amusement Company has about completed the remodeling of the Bijou, operated by them in Greensboro, N. C. The ceiling of the lobby has been raised to a height of about 22 feet, and the whole has been finished in marble with elaborate relief work. The improvements were made at a cost of approximately $1,000. This house is running features daily and is enjoying a very good business. It is under the management of George W. Pryor, a well-known exhibitor.

FILM EXCHANGES MOVE.

The spring fever seems to have caught quite a number of film exchanges, for in addition to the change noted with respect to the Electric Theater Supply Company, three other concerns are contemplating moving to new and larger quarters. Of these the first to make a change will be the Irvine's Feature Film Exchange, now located in the Bank of Commerce and Savings building, which will take possession of its new quarters in the United Film Service building at 903 E street, northwest. This, of course, means that the latter concern is about to give up its present location at 420 Ninth street, northwest. This will be done within the next two weeks upon the completion of the work which will result in the entire remodeling of this large building. The third concern is the World Special Film Corporation, which gives up its present offices on or about May 1, to go into enlarged offices on E street, between Tenth and Eleventh street, northwest.

SEPARATE ENTRANCES.

Another important change is the division of the business of the Greater New York Film Rental Company and the Fox Film Corporation, heretofore conducted jointly, which is scheduled to take place during the coming week. The present plans contemplate the remodeling of the present officers on Ninth street as a result of which separate entrances will be had to each of these exchanges. Lieut. Jim P. Anderson will continue as manager of the local interests of the Fox Film Corporation, with Miss Mary Jeffries as his first assistant. C. F. Senning is to go on the road as traveling representative. As yet, the office force of the Greater New York Film Rental Company has not been announced. Mr. Anderson is to have the territory included in the District of Columbia, Virginia, West Virginia and North Carolina, in each of which he is very well known among the exhibitors. The office will also be promoted, for instead of continuing as heretofore as a branch of the Philadelphia office, from which all shipments have been made, it will now become a buying office and all service will be handled from this end direct.

UNIVERSAL F. & S. CO. ELECTS.

The Universal Film & Supply Company held its annual meeting in Charlotte, N. C., last week. As a result of the election had at that time, the following-named officers have been selected to serve during the ensuing year: T. S. Rucker, of Winston-Salem, president; A. F. Moses, of Winston-Salem, vice-president; E. F. Dardine, of Charlotte, secretary, and R. D. Craver, of Charlotte, treasurer. The following were also elected as members of the board of directors: F. H. Fleer, R. D. Craver, T. S. Rucker, A. F. Moses and Otto Haas. The reports of the officers are said to have indicated that the year has been a very gratifying one to the company and that it was considered that the prospects for the future were exceptionally bright.

SLIDES TO PREACH PEACE.

A group of well-known women, representing the official and social life of the National Capital, have formed The Women's Peace Party with a view of moulding public opinion in such way as to bring about peace among the warring countries of Europe. A part of their program is the use of slides bearing statements and extracts from the speeches of famous men in all walks of life. These they are tendering to motion pictures exhibitors with the request that they be run between shows. Of the Washington houses, Crandall's has already volunteered to render this service. Houses in other cities are being approached in like manner. Mrs. Robert LaFollette, wife of Senator LaFollette, has this section of the organization's work in charge.

GIVES UP LOCAL OFFICE.

The Electric Theater Supply Company has given up its quarters in the Bank of Commerce and Savings Building, where it occupied a suite of offices, and the entire equipment has been returned to Philadelphia. George W. Smiley, formerly the manager of this branch, states that the business will no doubt hereafter be carried on by traveling representatives out from the Philadelphia office. Mr. Smiley tendered his resignation as manager of this branch while on a recent visit to the home office and has since accepted a position as traveling representative with the local Pathe Exchange.

WASHINGTON BRIEFS.

N. J. Hoerrmann, operating the Palace, in Petersburg, Va., was in town looking over the feature offerings.

W. E. Jasper, formerly connected with the General Film Company, visited Washington last week in the capacity of traveling representative of the Greater New York Film Rental Company.

S. L. Harris, owner of the Bonita, in Norfolk, Va., is reported to have purchased the Olympic, in Portsmouth, Va. Harry Church will undertake the management of this house also.

J. H. Henry, of the Empire theater, Winchester, Va., and F. Clifton Cross, of the Crosman theater, Norfolk, Va., were among the week's visitors.

Could Not Interfere

Mayor of Boston Gives Hearing to Negroes Protesting Against Griffith Film—Sees Picture with City Officials, Finds Nothing That Would Give Him Right to Prohibit It—Colored Folk Hiss His Decision.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

DESPITE the many protestations of many of Boston's colored residents, against "The Birth of a Nation," the gigantic Griffith production, opened an indefinite engagement at the Tremont theater, Boston, on April 10, playing to capacity houses, both at the matinee and evening performances.

As was announced in the last issue of the World, the Boston branch of the National Association for the Advancement of Colored People, of which Mr. Moorfield Storey is the president, had requested a hearing before Mayor James M. Curley, seeking to prevent it.

The mayor granted this hearing. About three hundred prominent negroes and persons interested in the uplift of the colored race were in attendance. David Wark Griffith, the producer, and several members of his staff appeared in favor of the production. Out of the large number of the protestants but three had witnessed the production. The remainder admitted that they were condemning the production from hearsay.

Butler R. Wilson, a colored attorney, handled the case for the protestants. He objected to the scene where a negro named "Gus" is seen chasing a young white girl up a cliff, from which she throws herself to escape from his clutches. The second scene to which the objection was raised is that of a negro lieutenant-governor, who ties a white girl to a chair and gags her because she will not marry him. The third objection was to a scene during the Civil War when a father, mother and young white daughter, together with two Union soldiers are holding a lone farmhouse against a horde of negroes. The final scene shows the father holding a pistol against the young girl's head as the house is attacked by the negroes.

Before hearing the witnesses the mayor read the statute which states that if a play, film or any form of amusement is indecent, immoral or tends to corrupt the public morals, the mayor, with the approval of the police commissioner, may censor the production and then if both find that it is objectionable, the mayor may forbid its production.

Miss Mary White Ovington, a New York settlement worker, said that she had witnessed the production twice in New York City. She claimed to have heard members of the audience state after the production that they would like to murder every "nigger" in the land. She also objected to the low-neck dresses worn by some of the colored women in the production. The mayor informed her that low-neck dresses could be seen in the best of society. She said that she had never been in society, but aside from the dresses the expressions on the faces of these women were awful. The mayor then informed her that the expressions on the faces of several of the characters in the Shakespearian productions could be construed likewise.

Moorfield Storey arraigned the producer, the mayor and the people who stood for the picture. He said: "This picture is for political purposes. It is to discredit the negro all over the country."

The mayor interrupted him and said that the English could enter just such a protest against Shakespeare's "Henry VIII." The mayor then read a letter from an Episcopalian minister, who said that the picture was wonderful. Mr. Storey retorted that if the priests and the priesthood were portrayed in the way this film is alleged to protray the negro, he would have plenty of supporters among the population of Boston to suppress it.

The Rev. Dr. Alexander Mann, rector of Trinity Church, arraigned the book, "The Clansman," from which the play is taken, calling it vindictive, damaging to American citizenship and hurtful to the colored race. He was followed by Joseph Prince Loud, a Boston architect, who claimed to have seen the film in New York. He criticised the display of the activities of the "Klu Klux Klan" and other illicit bodies in the South after the war, which are portrayed in the pictures.

He was reminded by the mayor that history could not be eliminated and that the best way to stop such things would be to stop the printing of histories.

William Munroe Trotter, publisher of a paper devoted to the interests of the colored race, whom President Wilson asserts insulted him in Washington, was the next speaker. In his lengthy speech he told how he had supported Curley for mayor and expected that the mayor would put the ban on the film. Dr. Francis H. Rowley, president of the Society for the Prevention of Cruelty to Animals, was the last speaker for the opposition.

Attorney John F. Cusick opened the case for the Griffith interests by stating that out of 200 persons appearing in opposition to the film but three had seen it. He said that the play shows the people what they are enjoying at the present time in contrast to the past. He also presented the official report of the National Board of Censorship.

He told how the film was first presented in the east room of the White House, before President Wilson and the members of his cabinet. He claimed that they declared it to be wonderful. At this point every negro in the assembly hissed loudly. The mayor rapped his gavel for order and two police officers were required to cause silence. Cusick continued to tell of the distinguished personages in public and private life who had witnessed the production and declared it to be superior to anything that they had ever witnessed. These remarks were also hissed. David Wark Griffith was then introduced. He stated that protestations of this kind would mean that the Indians could protest moving pictures, for in most Western pictures they are depicted killing white men. He read a letter from a Catholic priest connected with the Columbiad, the official Knights of Columbus paper, commending him to the play; also three letters from Catholic clergy in New York wishing to take children of their parish schools to see the production in New York; also six letters from principals of New York educational institutions, who praised the play and wanted their scholars to see it. The mayor then asked him if he would be willing to eliminate the cliff scene and Griffith answered that he would if the official censor thought it advisable after seeing the production.

The mayor then said: "My power is limited in this matter. I do not want to make political capital out of it and I do not want to hurt a legitimate firm doing business. You people seem to want everything pertaining to the negro eliminated from the film. Are there not good negroes and bad? Are there not bad whites as well as good? Do you want the assassination of Lincoln cut out? Why, the white people of the country would protest that. You must remember that history cannot be denied."

At this point the mayor was interrupted by William M. Trotter, who stated that the colored voters had supported the mayor when he was elected to office. The mayor then continued: "This photoplay will be produced in this city. I will have the official censor of the municipality there and I will notify the police commissioner to have his censor there. If this film violates the law it shall be stopped. I shall not take any hand in the matter. You people have stated your case. You have used no evidence that I could use in stopping at least one performance."

The first performance was given on Friday evening to an invited audience, composed of many public officials, theater men, newspaper men and others. The mayor was present and enjoyed the production immensely.

The official censors reported that the production was neither obscene or immoral. However, the mayor requested that many minor changes be made in the film. The statement which he issued follows:

"With the desire that the fullest possible measure of justice be accorded the colored citizenship of Boston, I attended the production last evening and to-day requested the management to eliminate the prefatory statement thrown on the screen at the opening of the performance, believing it unfair to the colored citizenship. The statement in question is as follows: 'The bringing of the African to America in the seventeenth century planted the first seed of disunion.' This request was complied with.

"I requested the elimination of a portion of the chase of the white girl by Gus. I further requested the management to eliminate at least five exhibitions of the face of Gus, to which objection had been made. I further requested certain scenes, while not immoral or obscene, yet might be offensive to certain of the public, descriptive of the visit of Charles Sumner to the home of Austin Stoneman and his meeting with the mulatto woman there be eliminated. I further requested that certain scenes between the mulatto woman and Austin Stoneman and between the mulatto woman and Silas Lynch be eliminated.

"I further requested that portions of the reels portraying scenes in the South Carolina House of Representatives wherein a member is shown removing his shoes and the consideration by such assembly of a motion requiring the member to replace his shoes, be eliminated.

"To these requests the management has assented. In addition thereto the changes made in the original films while exhibiting in New York will be in force in Boston."

MAYOR REFUSES LICENSE TO DORCHESTER PICTURE HOUSE

Sentiment of District Against New Theater—Foolish Objections.

The opposition of 500 residents of Dorchester caused Mayor James M. Curley to refuse a license for a proposed moving picture theater on Dorchester avenue, near Savin Hill avenue, although his honor admitted that the actual arguments presented by them carried little weight with him.

The petitioner for the license was Frederick E. Johnson. Besides him and his attorney, Frederick M. J. Sheanan, only two men appeared in favor of the proposition. During the hearing the Rev. James J. McCarthy, pastor of St. William's Church, Dorchester, asserted that one name appeared on the petition supposed to contain signatures of those favoring the theater, was a forgery. He was the principal objector.

He declared that a picture theater in the district would be a public nuisance and would create an unnatural desire among the children of the neighborhood for excessive amusement. He also said that pictures suggest undesirable topics to the mind of a child.

Attorney Sheanan declared that his petition contained the names of persons in the neighborhood owning $817,000 worth of property. He said: "The people present simply reflect the wishes of one man," evidently referring to Fr. McCarthy.

When Mayor Curley announced his decision, he said: "It is obvious that the sentiment of the district is practically

against the building and opening of a moving picture house. I do not approve, however, the character of the argument made here by those opposing the project. I admit that moving pictures have their faults. But so has the stage, but no one here would suggest closing all the theaters in the city. There is a national board of censorship, which I agree, does not always do its duty, requiring me to interefere at times with pictures shown in Boston. But we are gradually moving toward an improvement of moving pictures as well as the stage. The question here, though, is not of the moral influences of the pictures. It is whether or not the people of this particular district want this particular moving picture house.

"In view of the great opposition shown it would have been discretion for the petitoner to have withdrawn his application. Although he has not done so, I believe that he will agree with me that the only way to decide the matter to suit the wishes of the citizens concerned is to refuse to grant the license."

NEW MASSACHUSETTS CHARTERS

The following amusement enterprises were chartered in Massachusetts during the past week:

Metro Pictures Corporation of New England: Oscar Grosberg, Louis Rosenberg and Louis B. Mayer. Capital stock, $5,000.

Victoria Amusement Company, Boston: John A. Arthur, Frank L. Jones and Rachael P. Arthur. Capital stock, $3,000.

Paramount Pictures Corporation of New England, Boston: Hiram Leighton, Florence Leighton and Edwin M. Robinson. Capital stock, $20,000.

Lincoln and Parker Company, moving picture machines, Boston: Frederick H. Leighton, John H. Parker and Frank McKenzie. Capital stock, $100,000.

W. C. T. U. ENDORSES CENSORSHIP.

The state censorship of moving pictures, as proposed in a bill pending before the general court, was endorsed at the mid-winter meeting of the executive committee of the Woman's Christian Temperance Union of Massachusetts. Mrs. Katherine Lent Stevenson occupied the chair.

PICTURES IN LOWELL.

Six society women of Lowell, Mass., who have been investigating moving picture theaters in their city for the Middlesex Women's Club, report that thirty-two per cent of the films shown here are unnatural, debasing, coarse and vulgar and that on two occasions while they were in the theaters men endeavored to embrace them in the darkness.

NEW ENGLAND BRIEFS.

President Harry E. Aitken, of the Mutual Film Corporation, and his brother, Roy Aitken, were visitors during the week to Manager Winfield Bradley of the New England office.

H. Hirsch, familiarly known to every New England exhibitor as "The Baron," will act as the New England representative of the North American Film Corporation, exploiting their new prize serial, "Diamonds From the Sky." Baron needs no introduction in this territory, having directed the New England destinies of "The Million Dollar Mystery" and "Zudora." He is receiving many inquiries regarding the serial.

Irving Smith, proprietor of Smith's theater, Woonsocket, R. I., reports that features released through United Film Service are well appreciated by his patrons. In fact, he states, that they are writing to him asking about the coming attractions.

A change of policy has been put into effect by Manager Elbridge L. Campbell, of the Majestic theater, Keene, N. H. He has raised his admission price to ten cents and is using three features a week. The new policy is making a tremendous hit with all patrons.

Augusta Pictures?

Augusta, Maine, Board of Trade Has Proposition Before It That May Bring a Picture Producing Company to That City—New York People Are Interested—Will Make Film Under the Brand, "Augusta Motion Picture Company."

By John P. Flannagan, Maine Correspondent of Moving Picture World.

IF negotiations which are now being conducted by the Augusta, Me., Board of Trade are successful, the city may, in the near future, become the headquarters of a moving picture concern, the Sawyer Film Corporation, of New York City. F. H. Tinker of the company was in Augusta a short time ago in connection with the matter and will come again within two weeks, at which time it is considered possible that something definite may be decided upon.

The company would bring to Augusta a complement of from fifty to sixty high salaried people. In addition it would require the services of a great many "extra" people annually for battle, mob scenes, etc., and from an economic standpoint would only employ Augusta people in this capacity. Further, the company would buy a great many of its supplies in Augusta, and as the company would average about fifteen productions per year.

Another important point—the brand of pictures put out by this company would be known as the Augusta brand, produced by the Augusta Motion Picture Co. These films would not only be shown in the majority of moving picture houses in the United States and Canada, but all over the world, and with the brand "Augusta" on each film and on all lithographs, etc., the city would derive advertising advantages second to none.

NEW HOUSE IN BELFAST.

A new picture theater in the Eaton block, on Phoenix Row, Belfast, was opened early this week, and will be on a five-cent basis. Charles B. Eaton, the owner, states that he is doing this, not with the idea of underselling anyone, but because he thinks there is a demand for a five-cent theater here, and thinks he can make it pay, but that if after a certain length of time he finds he cannot do it, he will advance to ten cents. The theater will seat 327 people, is on the street floor, with two double entrances. The seats are comfortable, and Universal service will be given. Kempton Craig will operate the picture machine.

PAYSON SMITH TELLS GOOD CENSOR STORY.

State Superintendent of Schools Payson Smith, of Augusta, speaking before Bangor Women's clubs during the week, expressed a desire for regulation of the moving picture theaters of Maine. He made a plea for co-operation of the women's clubs with the managers. He said that he himself likes to see a good moving picture show, but his enjoyment is often clouded by the fact that in almost every show there is at least one picture that he would not want children to see. He told a story of a woman's club that started a campaign to drive moving picture shows out of the town and then appointed a committee of three members who had never seen a moving picture show, to visit the theaters and report on them. The three members, on visiting the moving picture show, were so fascinated and delighted that they resigned from the club in order that they might become ardent moving picture patrons without conflicting with the sentiments of the club. State Superintendent Smith stated that there are wonderful educational possibilities in the moving pictures.

Beginning Monday, Manager Bibber of Music Hall, Lewiston, started with Paramount pictures. This is due to the passing of two other theaters into stock. There is a demand for these high class photo plays.

SHORTER MAINE NOTES.

One of the most spectacular, most educational and most thrilling pictures ever thrown onto a moving picture screen in Lewiston, was witnessed by crowded audiences at the Mystic theater, Sunday. The picture was "Cabiria," and for two hours held the onlookers in suspense.

The Coast Artillery Corps of the Maine National Guard were filmed while in camp at Fort Williams last summer, and that film can tell better than words just what camp life is like since the First Maine militia regiment became artillery. That film will be shown at the fourth annual military ball, which takes place in Lewiston City Hall next Thursday evening.

FEATURES IN CLEVELAND.

Big Offerings Just Now Are in Demand in the Ohio City.

By J. D. Raridan, Ohio Correspondent of Moving Picture World.

CLEVELAND, with its 170 motion picture theaters, is at this time entering upon an undeniable era of feature film popularity. Every theater is booking at least one feature a week, in addition to the regular program of Mutual, General, Universal, Metro or Kriterion releases. Some are using three or four features a week and ten or twelve are using features exclusively.

For the week of April 11 the leading houses of the city booked pictures vieing for popularity. The Alhambra ran the Universal's submarine set all week, the Knickerbocker with Paramount, Duchess with Metro features and "The Cowboy and the Girl" as its principal offering; Standard, downtown, with "The Christian" as its leading attraction; Reel, downtown, with Paramount and additional features; Dreamland, with Mutual masterpictures—and every one of them making a general bid for Chaplin productions.

The Standard, with its presentation of "The Christian," announces a raise in the price of admission to 25 cents, the first boost of general admission in any Cleveland theater.

VICTORY IN WARREN.

Warren, O., theater managers have won their fight for Sunday shows. Popular acclaim for the operation of shows on Sunday brought the city's officials and police department to a more definite understanding of the elasticity of Ohio's "Blue Laws." It is unlikely that any further effort will be made to exert power in closing theaters on the Sabbath until after the Beal law election to determine the fate of the "dry" movement.

OHIO BRIEFS.

Frank E. Hutchison has sold his interest in the Grand theater, Delaware, O., to Park Byers, who, with Guy Dailey, has formed a partnership.

A. H. Jackson has opened the new Strand theater at Fremont, O., with Carl Miller as house manager. This is regarded as the most complete picture house in Fremont.

"Lay Down Your Arms," the four-reel feature, pointing out the horrors of war, was shown at the Alhambra theater, Cleveland, recently, under the auspices of the Cleveland circles of the Woman's Peace Party. It also had the official sanction of Mayor N. D. Baker, who wrote a prologue which was thrown upon the screen at each presentation of the picture.

Captain C. F. Myers, of the Elyria police department, will start a picture theater, according to plans he hopes to put in operation.

Calendar of Daily Program Releases

Releases for Weeks Ending April 24 and May 1

(For Extended Table of Current Releases See Pages 650, 652, 654.)

General Film Company

Current Releases

MONDAY, APRIL 19, 1915.

BIOGRAPH—The Ebbing Tide (Drama).
EDISON—No Release This Week.
ESSANAY—The Mystery of the Silent Death (Drama).
KALEM—The Face of the Madonna (Special—Three parts—Drama).
LUBIN—Road o' Strife Series, No. 3, "The Silver Cup" (Drama).
SELIG—The Great Experiment (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 31, 1915 (News).
VITAGRAPH—The Taming of Rita (Comedy).

TUESDAY, APRIL 20, 1915.

BIOGRAPH—The Quicksands of Society (Special—Two parts—Drama).
EDISON—Martha's Romeo (Comedy).
ESSANAY—The Snow-Burner (Special—Three parts—Drama).
KALEM—Lotta Coin's Ghost (Comedy).
LUBIN—Mixed Flats (Comedy).
SELIG—The Conversion of Smiling Tom (Western—Drama).
VITAGRAPH—The Closing of the Circuit (Special—Two parts—Drama).

WEDNESDAY, APRIL 21, 1915.

EDISON—Sleep, Beautiful Sleep (Comedy).
ESSANAY—The Fable of "The Unfettered Birds" (Comedy).
KALEM—Mike Donegal's Escape (Episode No. 13 of "The Girl Detective" Series—Special—Two parts—Drama).
LUBIN—The Terrible One (Special—Three parts—Drama).
SELIG—The Face at the Window (Drama).
VITAGRAPH—The Gutter Snipe (Comedy-Drama).

THURSDAY, APRIL 22, 1915.

BIOGRAPH—To Have and to Lose (Drama).
ESSANAY—Done in Wax (Comedy).
LUBIN—A Delayed Reformation (Special—Two parts—Drama).
MINA—Feminine Wit (Comedy).
SELIG—Hearst-Selig News Pictorial, No. 32, 1915 (News).
VITAGRAPH—Sonny Jim and the Valentine (Comedy-drama).

FRIDAY, APRIL 23, 1915.

BIOGRAPH—When Hearts Are Young (Comedy-Drama).
EDISON—Out of the Ruins (Special—Three parts—Drama).
ESSANAY—His Wife's Secret (Western—Drama).
KALEM—Willie Whipple's Dream (Comedy).
LUBIN—Indiscretion (Drama).
SELIG—The Idol of Fate (Comedy).
VITAGRAPH—Whose Husband? (Comedy).

SATURDAY, APRIL 24, 1915.

BIOGRAPH—Jean the Faithful (Drama).
EDISON—The Heart of a Waif (Drama).
ESSANAY—The Conspiracy at the Chateau (Drama).
KALEM—A Race for a Crossing (Episode No. 24 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The Fresh Agent (Comedy).
—The Haunted Attic (Comedy).
SELIG—The Tyrant of the Veldt (Jungle Zoo—Drama).
VITAGRAPH—Pawns of Mars (Special—Three parts—Broadway Star Feature—War Drama).

United Film Service

Current Releases

SUNDAY, APRIL 18, 1915.

PREMIER—The Come Back (Drama).

MONDAY, APRIL 19, 1915.

IDEAL—Shadows of the Harbor (Two parts—Drama).

TUESDAY, APRIL 20, 1915.

PREMIER—Girl with the Camera (Drama).
SUPERBA—Uncle's Last Letter (Comedy).

WEDNESDAY, APRIL 21, 1915.

EMPRESS—The Room Between (Two parts—Drama).

THURSDAY, APRIL 22, 1915.

LUNA—Her New Yob (Comedy).
STARLIGHT—You Need a Doctor (Comedy).

FRIDAY, APRIL 23, 1915.

EMPRESS—More and More (Comedy).

SATURDAY, APRIL 24, 1915.

LARIAT—The Parasite's Double (Two parts—Drama).

General Film Company

Advance Releases

MONDAY, APRIL 26, 1915.

BIOGRAPH—The Children's House (Child Play).
EDISON—Greater Than Art (Special—Three parts—Drama).
ESSANAY—On the Dawn Road (Drama).
KALEM—The Haunted House of Wild Isle (Special—Two parts—Drama).
LUBIN—Road o' Strife Series, No. 4, "The Ring of Death" (Dr.).
SELIG—Lonely Lovers (Special—Two parts—Drama).
—Hearst-Selig News Pictorial No. 33, 1915 (News).
VITAGRAPH—Boobley's Baby (Comedy).

TUESDAY, APRIL 27, 1915.

BIOGRAPH—Adam Bede (Special—Two parts—Drama).
EDISON—The Idle Rich (Comedy).
ESSANAY—Blindfolded (Special—Two parts—Drama).
KALEM—The Phoney Cannibal (Comedy).
LUBIN—Percival's Awakening (Comedy).
SELIG—The Honor of the Camp (Drama).
VITAGRAPH—The Lady of the Lighthouse (Broadway Star Feature—Special—Three parts—Drama).

WEDNESDAY, APRIL 28, 1915.

EDISON—Count Macaroni (Comedy).
ESSANAY—The Fable of "A Night Given Over to Revelry" (Comedy).
KALEM—The Tattooed Hand (Episode No. 14 of the "Girl Detective" Series—Drama).
LUBIN—Her Father's Picture (Special—Two parts—Drama).
SELIG—The Voice of Eva (Drama).
VITAGRAPH—The Boarding House Feud (Comedy).

THURSDAY, APRIL 29, 1915.

BIOGRAPH—Fool's Gold (Drama).
ESSANAY—The Undertaker's Uncle (Western-Comedy).
LUBIN—A Romance of the Navy (Special—Three parts—Dr.).
MINA—Bunks Bunked (Comedy).
SELIG—Hearst-Selig News Pictorial No. 34, 1915 (News).
VITAGRAPH—Strictly Neutral (Comedy).

FRIDAY, APRIL 30, 1915.

BIOGRAPH—His Poor Little Girl (Comedy-Drama).
EDISON—Poisoned by Jealousy (Special—Two parts—Drama).
ESSANAY—The Tie That Binds (Drama).
KALEM—The Destroyer (Special—Three parts—Drama).
LUBIN—When the Range Called (Drama).
SELIG—At the Mask Ball (Comedy).
VITAGRAPH—The - Sort - of - Girl - Who - Came - from - Heaven (Comedy).

SATURDAY, MAY 1, 1915.

BIOGRAPH—A Double Winning (Drama).
EDISON—His Converse (Drama).
ESSANAY—Frauds (Special—Three parts—Drama).
KALEM—The Box Trap (Episode No. 25 of the "Hazards of Helen" Railroad Series (Drama).
LUBIN—The Undertaker's Daughter (Comedy).
LUBIN—Safety Worst (Comedy).
SELIG—The Hand of Nohawee (Drama).
VITAGRAPH—A Pillar of Flame (Special—Two parts—Drama).

United Film Service

Advance Releases

SUNDAY, APRIL 25, 1915.

UNITED—Love Thy Neighbors (Comedy).

MONDAY, APRIL 26, 1915.

IDEAL—The Mysterious Airship (Drama).

TUESDAY, APRIL 27, 1915.

PREMIER—Brothers (Drama).
SUPERBA—A Million Hid (Comedy).

WEDNESDAY, APRIL 28, 1915.

GRANDIN—The Stolen Will (Two parts—Drama).

THURSDAY, APRIL 29, 1915.

CAMEO—Can a Man Fool His Wife? (Comedy).
STARLIGHT—Jealousy (Comedy).

FRIDAY, APRIL 30, 1915.

EMPRESS—Back to the Farm (Comedy).

SATURDAY, MAY 1, 1915.

IDEAL—Beginning at the End (Two parts—Drama).

BIOGRAPH-KLAW & ERLANGER

PROGRAM HEADLINERS

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IN THREE PARTS

CLASSMATES
IN FOUR PARTS

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IN THREE PARTS

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Calendar of Daily Program Releases

Releases for Weeks Ending April 24 and May 1

(For Extended Table of Current Releases See Pages 650, 652, 654.)

Universal Film Mfg. Co.

SUNDAY, APRIL 18, 1915.

LAEMMLE—The Things in the Bottom Drawer (Drama).
L-KO—No Release This Week.
REX—The Girl of the Night (Two parts—Human-Interest-Drama).

MONDAY, APRIL 19, 1915.

IMP—Wild Blood (Drama).
JOKER—The Fatal Kiss (Comedy).
—An Educational Subject on the Same Reel.
VICTOR—The Stool Pigeon (Two parts—Underworld-Drama).

TUESDAY, APRIL 20, 1915.

GOLD SEAL—The Whirling Disk (Two parts—Drama).
NESTOR—Eddie's Awful Predicament (Comedy).
—Forest Kindling (Educational).
REX—The Affair of the Terrace (Drama).

WEDNESDAY, APRIL 21, 1915.

LAEMMLE—Mavis of the Glen (Three parts—Society-Drama).
L-KO—No Release This Week.
UNIVERSAL—Animated Weekly, No. 163 (News).

THURSDAY, APRIL 22, 1915.

BIG "U"—The Fear Within (Drama).
REX—The Ladder of Fortune (Two parts—Heart-Interest-Drama).
STERLING—His Smashing Career (Comedy).

FRIDAY, APRIL 23, 1915.

IMP—The Adventure of the Yellow Curl Papers (Two parts—Comedy-Drama).
NESTOR—Two Hearts and a Ship (Comedy).
VICTOR—The Artist and the Vengeful One (Drama).

SATURDAY, APRIL 24, 1915.

BISON—The War of the Wild (Two parts—Anival-Drama).
JOKER—When War Threatened (Comedy).
POWERS—Love and Handcuffs (Drama).

SUNDAY, APRIL 25, 1915.

BIG "U"—The Grim Messenger (Two parts—Drama of the North Woods).
LAEMMLE—The Cure of the Mountains (Drama).
L-KO—Poor Policy (Comedy).

MONDAY, APRIL 26, 1915.

IMP—Love's Reflection (Comedy).
—The Troublesome Parrot (Animated-Cartoon).
JOKER—Over the Bounding Waves (Comedy).
VICTOR—The Honor of the Ormsby's (Three parts—Modern Society Drama).

TUESDAY, APRIL 27, 1915.

GOLD SEAL—Matty's Decision (Two parts—Drama of To-day).
NESTOR—His Nobs, The Duke (Comedy).
—Ten Minutes in Bombay (Educational).
REX—Faces in the Night (Drama).

WEDNESDAY, APRIL 28, 1915.

LAEMMLE—A Prophet of the Hills (Two parts—Feud-Drama).
L-KO—Shaved in Mexico (Comedy).
UNIVERSAL—Animated Weekly, No. 164 (News).

THURSDAY, APRIL 29, 1915.

BIG "U"—Courage (Drama).
REX—Unlike Other Girls (Two parts—Human Interest—Drama).
STERLING—The Chef's Revenge (Comedy).
—After Big Game of the Sea (Educational).

FRIDAY, APRIL 30, 1915.

IMP—At the Banquet Table (Two parts—Melodrama—Mystery—Comedy).
NESTOR—Her Friend the Milkman (Comedy).
VICTOR—A Romance of Hawaii (Drama).

SATURDAY, MAY 1, 1915.

BISON—Nabbed (Two parts—Police Drama).
JOKER—Cy Perkins in the City of Delusion (Comedy).
POWERS—Tiny Hands (Drama).

Mutual Film Corporation.

SUNDAY, APRIL 18, 1915.

KOMIC—Ethel's New Dress (No. 21 of the "Bill" Series—Comedy).
MAJESTIC—The Highbinders (Two parts—Drama).
THANHOUSER—Big Brother Bill (Comedy-Drama).

MONDAY, APRIL 19, 1915.

AMERICAN—The Castle Ranch (Two parts—Drama).
KEYSTONE—Title Not Yet Announced.
RELIANCE—The Stain of Dishonor (Drama).

TUESDAY, APRIL 20, 1915.

BEAUTY—Oh, Daddy (Comedy-Drama).
MAJESTIC—The Story of a Story (Drama).
THANHOUSER—The Undertow (Two parts—Drama).

WEDNESDAY, APRIL 21, 1915.

AMERICAN—She Walketh Alone (Drama).
BRONCHO—The Disillusionment of Jane (Two parts—Drama).
RELIANCE—Rose Leaves (Drama).

THURSDAY, APRIL 22, 1915.

DOMINO—The Artist's Model (Two parts—Drama).
KEYSTONE—Title Not Yet Announced.
MUTUAL WEEKLY—No. 16, 1915 (News).

FRIDAY, APRIL 23, 1915.

FALSTAFF—The Handicap of Beauty (Comedy-Drama).
KAY-BEE—The Riddle of the Wooden Leg (Two parts—Dr.).
THANHOUSER—The Reformation of Peter and Paul (Comedy-Drama).

SATURDAY, APRIL 24, 1915.

KEYSTONE—Title Not Yet Announced.
RELIANCE—God Is Love (Two parts—Drama).
ROYAL—Hungry Hank at the Fair (Comedy).

SUNDAY, APRIL 25, 1915.

KOMIC—Home Again (Comedy).
MAJESTIC—For the Honor of Bettina (Two parts—Drama).
THANHOUSER—Fashion and the Simple Life (Comedy-Drama).

MONDAY, APRIL 26, 1915.

AMERICAN—The Day of Reckoning (Two parts—Drama).
KEYSTONE—Subject Not Yet Announced.
RELIANCE—The Open Door (Drama).

TUESDAY, APRIL 27, 1915.

BEAUTY—No Quarter (Comedy-Drama).
MAJESTIC—Checkmate (Drama).
THANHOUSER—Bianca Forgets (Two parts—Drama).

WEDNESDAY, APRIL 28, 1915.

AMERICAN—Wife Wanted (Comedy-Drama).
BRONCHO—The Renegade (Two parts—Drama).
RELIANCE—The Buried Treasure (Drama).

THURSDAY, APRIL 29, 1915.

DOMINO—The Power of the Street (Two parts—Drama).
KEYSTONE—Subject Not Yet Announced.
MUTUAL WEEKLY—No. 17, 1915 (News).

FRIDAY, APRIL 30, 1915.

FALSTAFF—The Movie Fans (Comedy).
KAY BEE—The Valley of Hate (Two parts—Drama).
MAJESTIC—The Little Soldier Man (Comedy-Drama).

SATURDAY, MAY 1, 1915.

KEYSTONE—Subject Not Yet Announced.
RELIANCE—The House of Bentley (Two parts—Drama).
ROYAL—Locked Out (Comedy).

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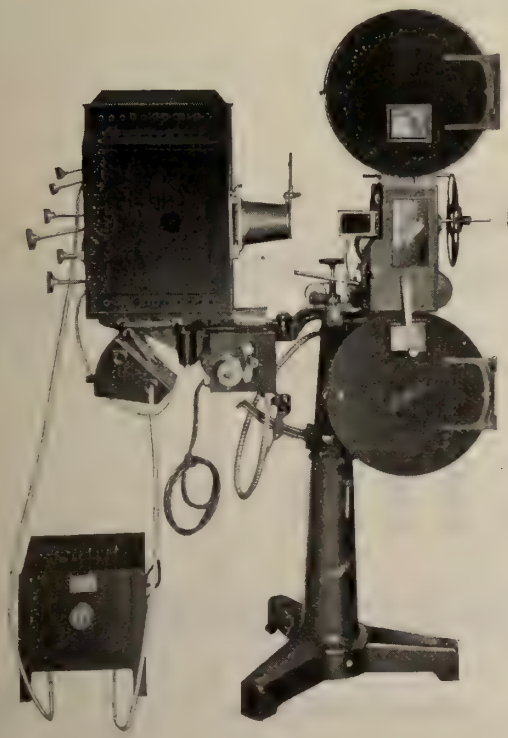

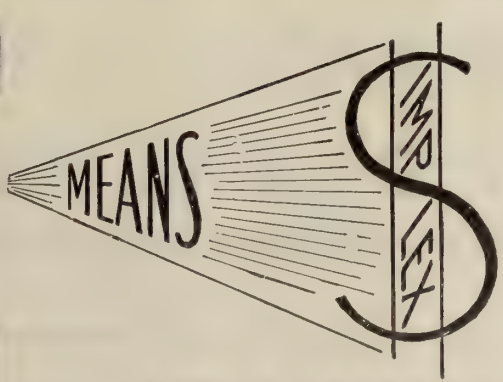

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MUTUAL
MASTER-PICTURES
NOW

With Odds of 100,000 to 1—
Will you take a Chance?

They tell me two million people buy this publication; that undoubtedly ten million see it; and that likely a good many thousand read this page.

It's a gaspy sort of feeling you have when you write to so many friends at once. Just think of the ghastly proportions of the wee-est little fib, multiplied ten million times!

You know how it felt when the teacher went out of the room at examination time, saying—"On Honor now, Boys." And how anybody who cribbed while she was gone was more than likely to get his head punched at recess!

Well, writing these pages makes *me* feel as though the whole ten million of you were teachers,—and had just gone out of the room!

I can't crib!

I promised to tell you the truth about Master-Pictures every week, and *here's one I haven't even seen.*

Maybe it's just an ordinary moving picture. But do you think the Reliance Motion Picture Corporation,—which produced *"The Outlaw's Revenge," "The Outcast"* and *"A Man and His Mate"* in the Master-Picture Series could make an ordinary one? I don't.

Maybe it's badly acted. But do you believe Robert Edeson and Mary Alden, and the rest, would act it badly? I don't.

Before I can get a glimpse of that picture, it will have cost me and my associates a good deal more than a hundred thousand times as much as it will cost *you* to see it.

Will you take a chance with me? At 100,000 to 1?

This Master-Picture is called

A MAN'S PREROGATIVE.
It is a four reel Reliance production.

It will be shown in a theatre near you this week.

Griffith, the great producer, said to me, "Aitken—it's a fine picture; one of the best; a big subject, handled in a big way. Why, man,"—he said, "It fair burns you to look at it."

But then,—Griffith had seen the picture.

By the time you read this I shall have seen it, too.

How long can *you* WAIT to see it?

"Take off your hats to your Vice President,— to Captain Macklin, Vice President of Honduras"

Richard Harding Davis is, I suppose, the best news reporter on earth. When you read him you feel, somehow, as though you were *there.*

At least,—I feel that way.

And I suppose that is one reason "Captain Macklin" makes such a crackling Master-Picture.

It is just *facts* that happen very, very fast.

From the day he was stripped of his uniform at West Point until the people were cheering him as Vice President of Honduras was less than two month. And, as was every day of the life he led, so every inch of the film that tells it is crowded with action and intrigue and action.

A fine looking young fellow—fresh from West Point; two lovely girls (one just a bit *too* lovely perhaps), uniforms (some pretty badly battered), Gatlings, half breeds, blazing plazas, the swing and glitter of Romance and War,—doesn't it make your blood tingle to think of it?

You know the prickly feeling that runs up and down your spine when a hundred-piece Regimental Band comes blaring and booming by—even in a parade?

Well,—you feel like that only more so when you go to see

CAPTAIN MACKLIN,—*a four reel Majestic,—by Richard Harding Davis.*

You can see it most any day now—so watch the newspapers.

And meantime say to your nearest theatre: "I want to see

Mutual Master-Pictures"

American Film Manufacturing Company
Majestic Motion Picture Corporation
New York Motion Picture Corporation
Reliance Motion Picture Corporation
Thanhouser Film Corporation

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Sincerely,

H. E. Aitken

President
MUTUAL FILM CORPORATION, *New York*

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Go get this Reliance Master-Picture for your theatre and prepare for big business.

Robert Edeson

supported by some of the cleverest film players in America plays the lead in this big four-reel feature—and "Bob", you know, is some actor. The public knows that, too.

Advertisement

A MAN'S PREROGATIVE

is a story of a highly intelligent woman and a famous lawyer. The woman is of a strong mind, a magazine writer of repute, and believes that she should guide herself by the same standard of morals that governs him. Because of their association with two profligates, complications arise that separate them and cause the man to lose faith in the woman.

It's an old theme, but it's handled in a great big way.

This four-reel Reliance movie is one of the series of Mutual Master-Pictures advertised to over 10 million people.

It's a picture that will help make your house the leading theatre in your community.

Book it Now—QUICK

Booked through THE MUTUAL FILM CORPORATION

The Reliance Film Corporation

29 Union Square, New York

The Saturday Evening Post

Captain MACKLIN

by

Richard Harding Davis

is a wonderful picture for red-blooded humans. For this four reel Majestic Master-Picture is full of soldiers and cannons and half-breeds and excitement.

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From the time Cadet Macklin is dropped from West Point until two months later when he becomes Vice-President of Honduras, there's nothing but vital, gripping action.

Your public will appreciate this Mutual Master-Picture. They will be ready for it when you book it for your theatre for we have told them about it in The Saturday Evening Post and other magazines—

Cash in on this demand for live-wire pictures.

Book Captain Macklin At Once

The Majestic Motion Picture Corporation
29 Union Square, New York

Booked through THE MUTUAL FILM CORPORATION

Saturday Evening Post

PROHI

If you care to know more about the picture

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Stories of the Films

General Film Company.

KALEM.

THE HAUNTED HOUSE OF WILD ISLE (Special—To Parts—April 26).—The ghost of John Miller, a suicide, is said to haunt the house which stands on Wild Isle. Warren Kent, an author, falls in love with Ann, the suicide's daughter. He determines to investigate the haunted house. As he enters the building, a picture falls from the wall. A rifle is shoved through a loophole. Kent drops just in time to escape being shot. Forcing the door, Kent chases his assailant from room to room. He is shot at time and again and finally compelled to retreat when a bullet lodges in his arm. The following night, accompanied by Ann, Kent returns. Ann is clad in a sheet and plays ghost to distract the attention of the other ghost while Warren enters the house.

The plan succeeds. Warren makes his way to the attic just in time to see a white-clad figure aim his rifle at Ann. He engages the "ghost" in a struggle. Ann, unhurt, runs for help. Unknown to the lovers, the girl's guardian, Doctor Truby, has followed them to the island. Truby wishes to marry Ann, to further his own schemes. The doctor enters the building and makes his way to the attic. Warren finds he is struggling with a madman. Levelling a revolver at Warren, Truby orders him to throw up his hands. The young man lunges toward the doctor, throwing the pistol up just as Truby shoots. The bullet misses Warren, but injures the "ghost" in the head.

Ann, accompanied by a number of farmers, arrives upon the scene. Truby is subdued. The "ghost" revives and gazes about dazedly. Seeing Truby, he springs forward and demands an explanation. It develops that the "ghost" is Ann's father and that he was the victim of a foul plot perpetrated by Truby, who desired to secure control of the Miller estate. So cleverly did the scoundrel play his hand that the truth was never suspected. The doctor confesses and is placed under arrest.

THE PHONEY CANNIBAL (April 27).—In an effort to dodge their board bill, Ham and Bud depart from Mrs. Mum's home via the fire escape. The two come to a street corner where the Rev. Salamander Fish is telling of the efforts being made to convert the heathen. The missionary has a cannibal with him. The speaker's story so affects his listeners that they contribute liberally when he takes up a collection. This gives Ham an idea. Dragging Bud to a costumer he compels his pal to dress up as a cannabal. Ham dons clerical attire. Leading Bud by a chain, Ham takes up a stand on one of the streets and commences to address the crowd. His lecture and the sight of the phoney cannibal causes the crowd to fill the hat which Ham presently passes around.

In the meantime, Mrs. Mum discovers her boarders have decamped. Accompanied by several officers, she goes in search of them. Ham finishes taking up the collection and is about to place the money in his pocket when Bud grabs the cash and flees. Ham gives chase. Mrs. Mum and the officers get on the trail of the two. Ham catches Bud and is compelling him to surrender the money, when he observes Mrs. Mum and her escort approaching. The adventurers flee once more. They hide behind a tree just as their landlady stumbles and falls. The officers run down a side street and disappear. Elated with their cleverness, Ham and Bud come from behind the tree and commence counting the cash. Mrs. Mum sees the two. Pulling a revolver from her shirtwaist, she compels her boarders to fork over. Cowed by the pistol, Ham gives vent to his exasperation by kicking Bud down the street.

THE TATTOOED HAND (14th Episode of the "Girl Detective Series"—April 28).—While conversing with Jean, Patrolman Kerrigan sees Bat Dorgan insult a girl. The officer interferes and learns that the girl is his own daughter. In his anger, he manhandles the gangster and places him under arrest. Dorgan's henchmen, however, heave bricks at the patrolman from the housetops and fell him. The prisoner escapes. When Kerrigan is about to enter his home that night, he is throttled into insensibility. Jean is assigned to run the assailant down. Kerrigan informs the Girl Detective that the culprit had an anchor tattooed on his right hand. Suspecting Dorgan, Jean has Talcott, her new assistant, disguise as an English fop.

Talcott visits the dive patronized by the Dorgan gang. The money he flashes causes several of the gangsters to invite him to play poker in their den. Talcott consents and deliberately loses. Dorgan is one of the players. Later, Jean boldly visits the place and is made prisoner. Talcott and a force of officers come to the rescue. The gangsters put up a vicious battle. To Jean falls the honor of capturing Dorgan. She is non-plussed, however, to find his hand devoid of tattooing. About to make her departure, Jean's eyes fall upon a bottle of india ink and a fine brush standing on the washstand. Thus cornered, Dorgan confesses his guilt.

THE DESTROYER (Special—Three Parts—April 30).—Although engaged to Helen, Dick falls a victim to the wiles of Cherie, a dancer. Helen desperately strives to break the woman's influence. For awhile her efforts are successful. Then she and Dick visit a fashionable restaurant. There they meet Cherie. The woman monopolizes Dick and Helen goes home alone. To make sure of her hold upon Dick, Cherie flatters the boy and gives him a sum of money to invest for her. Dick loses this money in an unfortunate speculation. His father learns of Dick's intimacy with Cherie and orders him to have nothing further to do with the woman.

When Dick calls upon Cherie, he finds that his father has already spoken to her. In a bad humor, Cherie demands her money. Promising to return it the boy returns to his father's office and steals money from the safe. Later, when Wentworth learns what Dick has done, he disowns him. Dick hastens to Cherie to seek consolation. He finds Macklyn, a rival for her favor, present. When the woman hears Dick has been disinherited, she scornfully orders him to leave her apartment. With this evidence of the woman's character, Dick vows never to see her again. He eventually tries to get back into Helen's graces; but the girl's love for him has died.

Dick drifts lower down life's ladder. Months later, Cherie and Macklyn alight in front of a fashionable jeweler's. A beggar accosts them just as they leave their automobile and whines a request for money. Macklyn scornfully drops a coin into the man's hand. Cherie, however, recognizes the wretch. She contemptuously draws away from him. It is Dick.

VITAGRAPH.

BOOBLEY'S BABY (April 26).—Getting extremely tired of "strap-hanging" in the street cars, Boobley, a clerk, tells his troubles to some fellow-clerks, adding that "everyone with a baby gets a seat." They jokingly suggest he get a baby himself, so Boobley gets a large doll and carries it home that evening, wrapped up like a baby. The scheme works beautifully. He no sooner enters a car than two or three men get up and offer him their seat, but unfortunately, Evelyn, the stenographer in his office, to whom he has been very attentive, sees him. At the office she gives him a calldown and accuses him of being a married man. He explains matters to her and to prove his words says he will show her the doll. In the meantime, however, the clerks, for a joke, manage to quietly exchange the doll for a real baby. Evelyn, who had begun to feel Boobley was telling the truth, is horified on seeing the youngster and furiously denounces him. Before Boobley can get to the cloak-room where the baby is, the clerks manage to substitute the doll for the baby, so he is greatly puzzled, but guesses at the truth. That does not help him with Evelyn, however, for she refuses absolutely to have anything to do with him. He later gets on the same car with her, but is so filled with despair and rage he does not notice the girl. Opposite a lake Boobley gets off and makes straight for it. Evelyn's curiosity is aroused and she also gets off. She follows him and sees Boobley—as she thinks—throw a baby into the water. Evelyn screams, and grabbing Boobley, hangs onto him for dear life. Policemen and a crowd arrive on the scene very quickly. She hands the bewildered man over to the officers, accusing him of drowning the child. One of the policemen, after much trouble, rescues the doll amid much laughter. The sequel to these events is shown, when a year later Boobley is seen smilingly holding a fine pair of twins on his lap, while Evelyn, his wife, busies herself about the house.

THE LADY OF THE LIGHTHOUSE (Broadway Star Feature—Three Parts—Special—April 27).—Little Victor Vaughn, a blind boy, attracts the attention of Miss Hope, the "Lady of the Lighthouse," as she is called from her position as teacher of "The Lighthouse," a school for the blind, and she secures Mr. Vaughn's, a widower's, consent to educate the boy in the many things which the blind are able to accomplish. Having been kept in seclusion by his father, who did not wish the boy's affliction to become known, Victor is sullen, but under his new tutelage and new interests the boy is transformed into a remarkably clever and attractive little fellow. Victor's father visits the Lighthouse many times, and is more and more impressed each visit with the wonderful aptness and ability displayed by the pupils. Gradually, Mr. Vaughn falls in love with the Lady of the Lighthouse. On a tour through the more wretched parts of the city in search of the many blind who are difficult to reach, Miss Hope, Vaughn and his son meet Gilroy, victim of an accident in the chemical works. They bring him to the Lighthouse Clinic and learn that his case is hopeless. In Mr. Vaughn's heart there is aroused a hope by Doctor Chear's words that his boy may some day be made to see. At a little festival given by the blind children Victor astonishes all by his beautiful voice, which Miss Hope delightedly promises Mr. Vaughn to have cultivated. At Christmas time Victor is operated on and, during his convalescence, Vaughn declares his love for Miss Hope. She accepts his proposal, and when the bandages are removed from Victor's eyes it is found that he can see. Awed by the seeming miracle, Vaughn whispers to his son of the new mother he will soon have, and while both send up a prayer of thankfulness to God, the Lady of the Lighthouse tells her little charges of the glad news that one of their number will no longer have to walk in darkness, and each little heart fills with joy as they sing the Christmas anthems.

THE BOARDING HOUSE FEUD (April 28).—Aching for an opportunity to get square with strong-willed Mrs. Drexel, boarding house mistress and mother of his sweetheart, Constance, Billy sees his opportunity when his uncle Battledore is suddenly called out of town. He hangs out a "Boarders Wanted" sign in front of his uncle's house, then with a big roll of bills the young man—just after Mrs. Drexel has given all the servants a raking over—lures them all away from her. When her boarders troop down to breakfast and find no breakfast awaiting them, all quit on the spot with feelings beyond description, that lady watches them troop straight over to Billy's home for an indefinite sojourn under "his" roof. A couple of days later Billy gives a sort of grand jubilee and house-warming. Wine is passed freely and the party ends up quite hilariously with the result that when Uncle Battledore returns unexpectedly he is put out by Herr Frantz, a German musician, who, in his utterly irresponsibly frame of mind, believes Uncle to be the man who destroyed his beloved trombone. Mrs. Drexel witnesses the forcible ejection and explains to him the recent happenings. The old fellow plans to pay his nephew back in his own coin. He rehires all Mrs. Drexel's serv-

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ants, and in the morning Billy's boarders leave in a body. After a public accounting, during which Mrs. Drexel and Uncle Battledore tell Billy their opinions of such goings-on, old Battledore declares his love for Mrs. Drexel, which is Billy's cue to take Constance in his arms and put an end to the Boarding House Feud.

STRICTLY NEUTRAL (April 29.)—All is peaceful and quiet in the Higgins home before the War. Flora, the French maid, Kate, the Irish waitress, Rudolf, the German chef, and Pietro, the Italian gardener; Max, Rudolph's assistant, Gaston, the French chauffeur, and James, the English butler, all get along in a very friendly manner. Rudolf divides his affections between Kate and Flora, while Pietro merely sits by and looks on with great amusement at the rivalry. One night, Max hears rumors of war between France and Germany. Max carries the news to the servants' quarters and starts a discussion. Then war is declared in Europe. Just before dinner, Rudolf catches Flora sampling a particularly dainty that he concocted. He gets angry and chases her from the kitchen. Out of revenge, she sneaks back and spoils the soup that he has gone to such great pains to prepare, by pouring pepper, tobacco, etc., into it. When the soup reaches the table, a single taste of the soup burns Higgin's mouth badly. Mrs. Higgins rushes out to the kitchen and sails into Rudolf for his carelessness. He protests innocence and tells her he suspects Flora of being the gilty one. Then the "Allies" are born. Flora tells Kate what she has done, both enter the kitchen and Kate tells Mrs. Higgins she saw Rudolf put the mixture in the soup. Rudolf nearly drops with amazement at the enormity of her statement. After dinner, all the servants get into a hot war discussion. Kate sides with Flora and Max against Rudolf, James and Gaston. As all arm themselves with heavy portable objects, such as bottles, potato mashers, etc., Pietro, who has been nervously looking on, edges towards the door. The battle starts and Rudolf is soon getting the worst of it. He calls to Pietro for assistance, but that gentleman gives one look at raging Kate and her fighting allies, then yells out, "I'm Neutral!" He is out the door in one bound, leaving the almost exhausted combatants, still fighting.

THE-SORT-OF-GIRL-WHO-CAME-FROM-HEAVEN (April 30).—Several young fellows talking together at their club ask Vinton if he never met a girl for whom he really cared. He admits that there was just one, and she was the-sort-of-girl-who-came-from-heaven! As he tells his story we see him as a young man striving to turn his budding literary genius into a practical money-earning power. Then how he meets this most beautiful girl at an ice cream parlor and falls in love at first sight with her Quaker-like modesty and shyness. He makes her acquaintance and finally gains sufficient courage to ask the demure little maiden if she will not allow him to escort her home. She consents and on the way cannot repress her exclamations of delight at the show-windows, particularly over a beautiful new hat in a fashionable milliner's, and Vinton gallantly offers to purchase it for her. She refuses, but is won over. Vinton finds the hat had a fancy price attached to it, but makes good his bluff. Next day he brings her flowers and learns that she is an actress. He goes to the theater to see her, and is more entranced than ever as she comes tripping out with the chorus. After the performance he takes her to a quaint little Bohemian restaurant, where she orders quite a large assortment of eatables and drinkables for such a bashful girl, and the check staggers Vinton. He is game, however, and pays without a whimper. Several days later he receives a handsome check from a publishing company as a retainer on the sale of his novel and at once buys some new furniture and a beautiful ring in anticipation of a happy event in the near future. He winds up by a supper at the Astorbilt. Just as they finish a most luxurious meal she sees a gentleman passing and gives a start of fear. She hurriedly rises and leaves Vinton with the sad words, "I'm afraid I must go. I see my husband waiting for me. Thank you so much for a lovely time!"

EDISON.

GREATER THAN ART (Special—Three Parts—April 26).—Lavinia, preferring art to a social career, refuses the offer of her aunt to introduce her to society, and leaves for Paris to study, enrolling at the Art Acauemy of which Pierre Panchanteau is the head instructor. While out in the woods sketching, Lavinia sees Cora Franklyn, an American girl, about to kill herself, and succeeds in restraining her. The two sleep together that night and a warm friendship is engendered. Lavinia pays Cora's passage to New York, giving her a letter of introduction to Roger Santell, Lavinia's father. A few days later, Lavinia gets notice that her tuition is due, and cables to her father for the money. She is shocked to receive news that her father had been killed in an accident and left no estate. At a meeting of the directors to consider keeping Lavinia at the Academy free of charge, because of her ability, Count Paul La Fleur, a director, becomes infatuated with her and persuades her to accept his help, after the directors have refused to keep her at the Academy.

In America, Cora, a model, has been posing for Guy Crosby, who has some trouble with his eyes, and is apparently dissatisned with his work. He decides to go to Paris, and is given a letter of introduction to Lavinia by Cora. In Paris, by a singular coincidence, Guy attends the Art Academy at which Lavinia is a student, and soon they become enamored of each other. Count LaFleur, who jealously watches over Lavinia, is convinced of her "dual" life one evening when he returns from a restaurant with her and finds Guy in her apartment, where he had been directed to remain by Lavinia. Satisfied that he can dispose of Guy in a pistol duel, the Count proposes that they meet on the field of honor. As the Count is an expert marksman and Guy is less than mediocre, Lavinia fears for the latter, and in order to save him, writes a letter to the Count informing him that she will leave the city with him if he will call off the duel. The Count refuses and in the duel Guy receives a bad scalp wound. As a result of the duel, the Count immediately flees the country. While the wound received by Guy is only superficial, the optic nerve has been affected, and it is with immensurate apprehension that Lavinia notes his condition daily, finding solace and comfort in his company. At the Academy, where it is announced that the prize and commission will be awarded the students' competition, Lavinia, hears that hers will win the prize, slashes it, so that Guy's effort is the first choice.

His eyes much strengthened, Guy begins work on his masterpiece for which Lavinia poses. In a distant land, the Count finds the letter Lavinia wrote him before the duel, and sends it to Guy. Upon receiving it, Guy, convulsed with passion at Lavinia's apparent perfidy, goes blind. Her love for him, still as unquenchable as before, Lavinia visits his studio daily and finishes the painting, unknown to him. At the salon, the painting attracts universal attention, and an American millionaire calls at Guy's studio and purchases it. A short time previous, Guy had received a letter from the Count, to the effect that she had written the letter to save him (Guy). Lavinia slips her hand into his, and Guy is again able to see things in their proper light.

THE IDLE RICH (April 27).—Waddy Robbim and Artie Helpim, traveling men, have just been kicked off a freight car by a brakeman. They walk into the town of Hicksburg and happen along just as a young bank messenger drops a bank note from a satchel. After an elaborate reception ceremony the bill is received into Artie's waistcoat pocket. The bill is marked $1,000 and the transients are exultant. While walking through a lane, the couple meet a bad boy smoking a cigarette. After admonishing the lad, Artie confiscates the cigarette and a policeman starts in pursuit of the hoboes. The bad boy takes the opportunity to toss a brick at the pair and the blue-coated minion is the target for it. The policeman comes up with them, draws a couple of photographs of notorious criminals from his pocket and compares the men with them. He decides that a better likeness could not be found. The pair manage to get away, however, and land in a restaurant. They order up everything in sight, and when the manager asks for payment of the food, they offer him the $1,000 bill. He says it is bogus and a general fight ensues. The policeman, still suspicious of the characters, has set up a dictaphone in the restaurant in order to overhear something that would incriminate the "traveling men." As the fight in the restaurant is at its height, the policeman enters and tries to arrest the marauders. He gets the worst of the battle, and the tramps leave as the policeman is beating up the manager.

The "newly rich" try to pass off the bill on Tony, a fruit dealer. Soon all, including the policeman, are sliding all over the sidewalk on [illegible] skins. The chase continues, A. Conan Burns, a defective detective, being added to the pursuing force. The policeman finally arrests the tramps, and to prevent the officer from disgracing their family by reporting their arrest, they give him the $1,000 bill. The policeman pockets it and soon after, the trio meet Detective Burns. The policeman hands over the bill, and accepts the reward of $100 offered for the return of it. The tramps look on in amazement as the reward is passed over. The policeman once more compares the tramps with the photographs of the criminals, and then lets them go.

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COUNT MACARONI (April 28).—The Marquis of Dowryseeker is a lion among women. George and Augustus are not even in the van of the phalanx of Mary's and Madge's eligibles while the Marquis is around, so they decide to manufacture a Count. Into the street they go in search of material. Their gaze is met by Pedro Ponzillo, a "whitewing." The boys corral Pedro, and arrange with him to attend a dinner to be given by Mary the following Thursday evening. Thursday arrives, but no Pedro. Into the street the boys rush once more and collar the forgetful street cleaner. A lesson in etiquette is a matter of only a few minutes. Pedro is to be known as Count Macaroni, Mary having been apprised several days previous of his intention to be present at the dinner. The guests are all keyed up when the boys enter with the Count. He is immediately lionized by the charming girls, and the Marquis is in the shade.

It is too much for poor Mr. Marquis. At the table, as the guests are disposing of miles and miles of spaghetti, prepared for the occasion in honor of the Count, the Marquis declares war upon the Count. The Marquis presents his card, which Pedro regards disdainfully. The boys repair to the lawn with the "nobility" and the battle is on. After a few contortions during which mutual fear is registered, the Count and the Marquis embrace and go back into the house. The boys decide it is high time to dispose of the intruders, and rush off to Pedro's house where Signora Ponzillo is waiting anxiously for her husband's return. They tell her Pedro is making love to a bevy of pretty girls. The irate wife is soon inside Mary's home, shooting up the place. Down the street rushes the Marquis, never to return, while Pedro beats a retreat for dear old home. The boys return to the house triumphantly, and the girls decide that patronizing home industry is the better, after all.

POISONED BY JEALOUSY (Special—Two Parts—April 30).—It is in a city in Italy where real music can be found a-plenty. Stephano and Enrico, purveyors of statuettes, are alone. The delicate, entrancing strains of music are wafted to their ears. They are charmed. Enrico picks up his guitar, and accompanies the voice. A toast is drunk to the unseen possessor of the voice, and together they marvel at its clarity. Stephano, by employing a code of raps on the wall, gets into communication with Dolce, the owner of the wonderful voice. Enrico, who had left with a supply of casts, returns immediately and finds Stephano in the act of attracting Dolce's attention. He laughingly suggests a friendly contest for her hand. Stephano is angry at the intrusion. As the men are passing Dolce's dwelling, there is a cry of "fire" heard above the fainter cry of Dolce, imploring someone to save her canary. Into the burning house rushes Enrico, returning presently with the bird, unsinged. In the hospital, where Enrico is taken as a result of the burns received, Dolce meets his proposal of marriage with an affirmative answer.

Stephano is persuaded to remain in Enrico's house, only after he has shown his reluctance to do so. His jealousy prompts Stephano to write a letter to Enrico, purporting to be from his uncle in America, asking him to go to America at once. Enrico kisses his wife goodbye and leaves Stephano to care for her. In America, Enrico gets a job and subsequently is discovered as a singer of no mean ability. Success follows success, and soon he is hailed as a great artist. His first letter and remittance to Dolce are forwarded to her, but Stephano, realizing that his chance of winning her will be lessened by the reception of affectionate letters from Enrico, withholds subsequent letters from her. He refuses to support Dolce properly, and she and her child soon become impoverished. Stephano writes to Enrico of Dolce's death, and also misinforms Dolce of Enrico's demise. Both Dolce and Enrico are heartbroken at the news. Still Dolce has a peculiar loathing for Stephano, who continues to maltreat her. In order to get money, Dolce becomes a singer at a cabaret, but grief has destroyed her voice. It is while Dolce's daughter is singing there, that Enrico, celebrating his great success by touring Europe, hears a familiar song. He asks the child her name and the child points to Dolce, who is begging in another section of the restaurant. After husband and wife have been reunited, Enrico seeks out Stephano, who is seated in the same restaurant, and after a stilletto battle, slays the betrayer of his trust and friendship.

ESSANAY.

HIS WIFE'S SECRET (April 23).—A burglar enters a house to rob. The young wife is sewing little clothes in expectation of a great event. The husband returns suddenly after something he had forgotten. The wife hears him coming and overcome by her shyness, she tries to hide the little clothes. The burglar also hears him and dodges into a closet. The wife throws the baby clothes in the same place just as the husband enters. He sees the action and is beset with jealous suspicions. He orders whoever is in there to come out at the point of a gun. The burglar comes out and the wife is in a strange predicament. She didn't know about the burglar's presence, but her actions are suspicious. The burglar takes matters into his hands, explains to the husband, shows him the baby clothes and matters are straightened out. The husband begs forgiveness.

ON THE DAWN ROAD (April 26).—Bob Allen, star reporter on the Blade, gets a "hunch" that there is something big breaking in a fight for control of the C. I. & W. R. R. He knows that Granger, an unscrupulous financier, is fighting to get control of the stock. He goes out on the story. He is captured and thrown in a deserted shack by two crooks hired by Granger to steal the proxies held by John Armstrong, the heaviest stockholder in the railroad. In the shack he finds Helen Armstrong bound and gagged. While they are there, Granger comes out to the shack and takes the proxies which Burns has forged from the originals he has stolen from Armstrong's safe. Burns destroys the original proxies. Bob overcomes the two crooks in a fight, rescues Helen and drives to town in time for the directors' meeting, where he denounces Granger and saves the day for Armstrong. Helen falls in love with him.

BLINDFOLDED (Special—Two Parts—April 27).—Arnold Blaine, a clever rogue, is captured in possession of the Crystal Butterfly, a rare piece of jewelry which he has stolen from Andrew Meridith. His capture is the result of the efforts of Milburn Warren, an amateur detective, who is in love with Bernice Meridith, daughter of Andrew. That the jewel may not be stolen again, Warren sets a trap in which a flashlight photograph will be taken of anyone rifling the secret compartment. The jewel again is stolen and the photograph shows a picture of Blaine. But Blaine is in jail. Warren is captured and dragged to a deserted house by the crooks and is rescued by police. The crooks are captured and it transpires that the thief is the twin brother of Blaine's. Warren and Bernice announce their engagement.

THE FABLE OF A NIGHT GIVEN OVER TO REVELRY (April 28).—Having declared himself in on a jolly college dinner. Mr. Dubley, member of the class of '88, counted on having a Hot Old Time. Now at a College Dinner the main idea is to get a flying start. It was to be a Dry dinner, so most of the sons of Bohunkus were doing what a Camel does just before crossing a Desert. At 8.15 the Crowd was herded into the banquet hall. Dr. Dubley found himself marooned between two pious elders. The Oysters had been warming up since 6.30. Fortunately, the soup was not warm enough to scald the thumb of a willing longshoreman who had been brought in as an extra waiter. The Cold Storage Fish was surrounded by Library Paste and accompanied by two cute little golf balls. The rest of the menu was in order, including a petrified Quail, escorted by some Head Lettuce that carried the guarantee of a standard rubber firm. At 11.30 the First Speaker still held the floor and the Cocktail Brigade was dying on the vine. Then the oldest living graduate told the history of Bohunkus. He was past 90 and looked feeble, but at 2.30 he was still holding forth. They carried Mr. Dubley out on a shovel.

THE UNDERTAKER'S UNCLE (April 29).—The undertaker and Slim are rivals for the favor of the damsel, with Slim a shade to the good. The undertaker, in order to recover ground, pulls a poor hobo into the picture as his wealthy uncle. They visit the damsel and her mother and the "uncle" impresses the women with his wealth. A short time after, the undertaker arranges with the hobo to play dead and he invites the women to see the corpse. But Slim meanwhile gets wind of the plot, and he steals into the undertaker's rooms and conceals himself under the coffin containing the hobo. When the women appear to look their last on "Uncle," Slim drills a hole through the coffin and sticks the hobo. Of course the hobo gives everything away and the undertaker is disgraced.

THE TIE THAT BINDS (April 30).—The husband sits by the fire musing over his married life and what might have been. He gets up and goes to the window to look out into the night. Across the yard in his neighbor's house, he sees two children being put to bed by their parents. The wife neglects her married life for social affairs. The husband sees her bidding an affectionate good night to a man who is in love with her. When she comes in he suggests that they be divorced, saying that their union has been without issue. He shows her the happy family. A poor woman leaves her baby on the doorstep of the home. The husband finds the baby. The wife feels the mother love awakening in her breast. They adopt the child and are happy.

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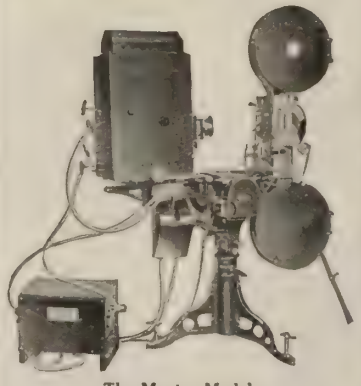

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FRAUDS (Special—Three Parts—May 1).—Zelda Dunbar, a detective, on the trail of two notorious blackmailers, offers herself as their accomplice and is accepted by Eldridge and Mortimer. Zelda wins the heart of Kendrick, a rich bachelor. Zelda slips Kendrick a note saying her father is going to force her to marry a man she does not love. Kendrick takes the girl into another state. At a hotel the pair are confronted by the two blackmailers and Eldridge charges Kendrick with violating the Mann act. Kendrick is arrested. A mob threatens to lynch him. Mortimer urges Kendrick to settle for $20,000. On a signal from Zelda he does so. The crooks attempt to escape, but are prevented. The mob bursts into the room. Zelda shows her star, explaining she has been seeking evidence against the men. Zelda confesses her love for Kendrick.

THE TRAMP (Chaplin Subject—Two Parts—April 12).—Charles Chaplin, a tramp, sits at the roadside to eat his noonday repast. While the fastidious Charlie is polishing his nails another hobo steals his lunch, leaving a brick in its place. Chaplin makes his meal on grass, uses his tomato can for a finger bowl, absent-mindedly wraps up the brick in his kerchief and walks on. He comes on the hobo trying to rob a farmer's daughter and promptly taps him with the brick. The hobo's two companions rush to the scene but the brick proves effective and they take refuge in the river.

Chaplin follows but they throw mud at him and he falls into the camp fire, setting the seat of his trousers ablaze. The hoboes keep him from the river and with trousers blazing he rushes wildly in search of water, which he finds after doing considerable damage to his seating capacity. The girl takes him home, where he eats his dinner from the mantelpiece. The farmer gives him a job, but he merely messes things up, stabbing a farm hand with a pitchfork, knocking down the farmer with a sack of grain and spilling bad eggs on a spring poet.

That night he saves the farmer's home from being robbed by the hoboes, but is shot and wounded by the farmer. He finds being nursed by the farmer's daughter an agreeable occupation and falls in love. When he finds she has another sweetheart, he picks up his kerchief and brick and becomes a tramp once more.

SELIG.

TWO WOMEN AND ONE HAT (April 2).—The Mesdames Brown and Jones are neighbors and the best of friends. However, on a shopping expedition they both select the same hat. It is a high priced hat and neither lady has sufficient money to buy it. Mrs. Jones sells some old clothing, secures the price, and heads for the millinery shop. She has just paid for the hat when Mrs. Brown comes rushing in to buy it. Mrs. Brown won't have another hat, and the ladies quarrel.

Mrs. Brown, in passing the Jones' home, notices Mrs. Jones' hat on a table near the window. She studies the trimmings and later makes a cheap duplicate. Both ladies wear their hats to a garden party, and their millinery becomes ruined in a series of mix-ups.

A newspaper article read by the husbands of the two ladies make the men regret that they did not let their wives have new headgear, and when each man's spouse comes home with a tale of woe, the husbands buy them each a swell hat. The ladies are so happy that they kiss and are friends again.

A NIGHT IN THE JUNGLE (April 3).—John Gray, a naturalist, and his pretty daughter, Bessie, live near the jungle where Gray pursues his studies in natural history. George Graham and his son Ralph are hunters of big game and they are encamped near the Gray home. Gray leaves for the heart of the jungle to inspect some monkey traps. He falls from a tree and is badly injured.

Bessie, left alone, is attacked by Jan, a servant, whose attentions are interrupted by Graham and his son. Alarmed by Gray's absence, Ralph goes in search of him. Gray has been taken by the natives to a lonely African village where he is later found by Ralph.

Graham has remained behind to guard Bessie against Jan. Jan assaults Graham, and in the terrific struggle that ensues, Graham is almost overcome by the servant when Bessie releases a ferocious leopard, which leaps into the room during the struggle and fastens its claws and teeth into the body of Jan. When Ralph returns with Bessie's father, Jan's misdeeds are related and he is discharged. Then the acquaintanceship of Ralph and Bessie ripens into love.

HIS JUNGLE SWEETHEART (April 10).—Sylvia, living with her father, a botanist in the African jungle, has a love for and develops a strange power over wild animals. When Phillip Harding, an American hunter, and his son George are about to shoot a wild animal, Sylvia prevents it. George, having fallen in love with Sylvia, promises her that he will not shoot her jungle pets.

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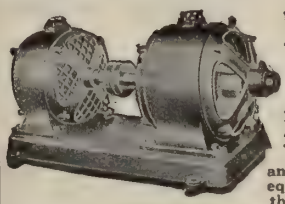

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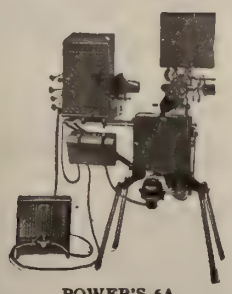

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Sylvia's father is taken suddenly ill and dies, leaving her penniless and friendless, but for her faithful servant Boto, and the beasts of the jungle. Several years pass and the theatrical sensation of the hour is a beautiful trainer of leopards, who is none other than Sylvia. She is annoyed by an admirer from whom she protects herself by releasing one of her pet pumas lying behind a curtain.

Boto, her servant, becomes ill and en route home is taken into the automobile of George Harding, who has lost all trace of Sylvia. Boto is later the medium of bringing Harding and beautiful Sylvia together again, and then love plays its part.

THE GREAT EXPERIMENT (Special—Two Parts—April 19).—John Morning, rich, without family, dreams of things that might have been. He discovers a poverty-stricken woman who is fatally injured, takes her to her home in the slum district, where she dies, and John Morning assumes charge of the woman's daughter of fourteen, Ritta. He determines to try his "great experiment," and Ritta is unaware of whom her benefactor is.

He gives the girl wealth, and then for five years buries himself with a scientific expedition in India. At the end of that time his lawyer informs him that Ritta has been sent abroad with his spinster sister. In Bombay, John Morning again encounters Ritta and her chaperon, and is introduced to the girl as John Morning, a friend of the family.

He learn to love Ritta, which fact fills him with grief, for at forty-five he knows he is old enough to be her father. Besides, he has received a letter from a young man telling him that he wants to marry Ritta.

John and Ritta become goods friends on board ship. She confides to John of how years ago a stranger had taken her from poverty and despair and given her all she possessed today. "I would repay him with my life if I could learn who he is," she says. John decides that he cannot honorably disclose himself, nor can he honorably tell her of his love. He makes up his mind to leave the ship. He writes a note to Ritta's chaperon of his determination. Ritta finds the note, conceals herself and overhears their conversation. She immediately devises a scheme whereby she will make John Morning believe that she loves him, without letting him know that she has discovered his identity.

Ritta writes a letter to the man back home that it is impossible for her to marry him, that she does not love him, but that she loves a man who does not seem to care for her. She causes John to find this note, and his despair gives way to joy. She shows her benefactor that her love for him is real—that she has found her ideal and after all, even though he is forty-five, she loves him.

THE CONVERSION OF SMILING TOM (April 20).—Hiram Flint is about to foreclose a mortgage on widow Wilson's ranch. Maude, the widow's daughter, pleads with Flint for further time. He says he might consider it and tries to make love to the girl, who spurns him. This enrages the lawyer, who says that if the mortgage is not paid by four o'clock that day, he will take the place.

The Sheriff has received word to arrest "Smiling" Tom, who is wanted by the sheriff of another county. "Smiling" Tom and his partner are near the Wilson home and both are hungry. The widow Wilson receives them kindly, and gives them food. She later tells "Smiling" Tom of the lawyer's threat, whereupon Tom gives Mrs. Wilson the money to pay Flint, and then he and his partner depart.

When Flint calls, the widow gives him five one hundred dollar bills, and Flint leaves. "Smiling" Tom has decided to waylay Flint, and he and his partner rope the lawyer, drag him off his horse and take his money. A posse is formed, and Tom and his partner are cornered. Maude hears the shooting, and persuades the sheriff to let her speak to Tom. She induces "Smiling" Tom to surrender and promise to be a better man.

THE FACE AT THE WINDOW (April 21).—George Austin, an ill tempered man, is almost blind and employs Hester Graham as his secretary. Jack Dutton, Austin's nephew, has a talent for painting, but the old man has no sympathy with Jack's talent. Austin is furious to hear that Jack's painting is to be exhibited at the Academy. A quarrel ensues.

Later, Austin is terrified to see a man enter the room. Jack dreams that night that the quarrel with his uncle is again renewed. He is still asleep and under the spell of his dream, he gropes his way to the library and when the butler enters finds Jack bending over the body of Austin. A detective arrives, but he is satisfied that Jack is innocent of the crime, for he sees the bloody print of a man's hand on the table. A coat check leads the police to John Duncan's trail. He leaps from a window, falls to the ground and is mortally wounded. Later he confesses that Austin had

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made a dupe of him years ago and that he had struck him down.

THE IDOL OF FATE (April 23).—Elaine Keith is a millionaire's daughter, and Billie Gibson is a young society man. Fate is kind and Billie is accepted by the girl he loves. However, the threads of Fate become tangled, and Billie is a victim of many evil omens.

The real trouble begins when Billie aids a mysterious young girl to catch a train. He gets into the power of the police; then continues to suffer a series of mishaps, not the least of which is the chilly treatment accorded him by Elaine, his intended. Billie at last decides to end it all by flopping into the lake, but is disgusted to find the water only up to his waist, and comes up with a diamond necklace. He finds gold nuggets in a pile of dirt, makes a balloon ascension, comes back to earth and encounters the mysterious girl, who finally explains to Elaine how Billie got arrested on her account. After that, the thread of Fate runs smoothly on.

LONELY LOVERS (Special—Two Parts—April 26).—Violet Wynne is the most observed of all, and the object of much amusement to Miss St. Clair and Miss De Mar, because she as had only slight experience behind the footlights. A silent believer in Violet, is old Van Cleet, the comedy man, and Jerry Phillips, who attracted by her beauty, develops an admiration which seemingly Violet does not see.

One morning the feminine element of the breakfast table is driven to a flurry by the entrance of Tom Pelton with the morning paper in which is announced the fact that Garrick Wheelock, the great tragedian, has suddenly lost his leading lady through illness. Miss St. Clair and Miss De Mar rush for the engagement, and Van Cleet suggests to Violet that she also apply.

The Misses St. Clair and De Mar, at the theatrical agency, observe Violet's entrance with amusement. Violet is sent to Wheelock, who declines to engage her. As Violet turns to leave, she gives way to a burst of emotion and tears which transfixes the actor. Violet rushes out; but a strange light of discovery beams in the tragedian's eyes. Violet staggers, discouraged, to her own room, only to run into Jerry. His heart softened by her tears, Jerry grasps her in his arms and then and there tells her there will still be a way. An hour or so later Violet is summoned by Wheelock, the great tragedian.

Mrs. Sullivan's boarders gather that evening as usual to find that their landlady, Violet and Jerry are missing. Then Mrs. Sullivan comes in with the news that Violet has become Wheelock's leading lady and Jerry has signed up for a stock engagement. She tells of a little wedding at the church with the great actor and herself as witnesses when Jerry and Violet were made one. Miss St. Clair and Miss De Mar are in despair and the uncommunicative Van Cleet roars with laughter at the expense of all who decried Violet.

THE HONOR OF THE CAMP (April 27).—Edgar Sill, an expert miner, taking advantage of a technicality, plans to take possession of Dunham's claim. He compels Dunham to sign a note for $1,000, payable to Sill. Merry Waymire, the daughter of an Eastern capitalist, is convalescing in California. She is saved from an acident by Dunham. Sill pays court to Merry, but is spurned. Mr. Waymire, Merry's father, arrives on the scene, intending to purchase mining property. He tells Sill that if his title is clear, he will purchase his claim.

Sill demands his thousand dollars from Dunham, who is unable to pay it. He goes to the recorder's office, but is told by the recorder that he might bluff Dunham, but he could not sell Dunham's claim without a clear title. Waymire learns the truth about the Dunham claim. The news spreads among the miners that Sill has tried a bunco game. They are infuriated and order him from the camp. Roger Dunham soon learns that Sill has no claim upon the Dunham property. The sale is then completed, and Dunham's troubles come to an end.

THE VOICE OF EVA (April 28).—Outside her humble cottage Eva listens to the voices of birds. She joins in the songs and a stranger, who enters, listens entranced. Eva's life is not a happy one and the stranger persuades her to leave her home.

Eva is tempted into a cafe by the music, and unconsciously starts to sing. The proprietor is attracted by her beautiful voice and offers her a position, which she accepts. Whitney, a widower, meets Eva, and knowing nothing of her past or present life, asks her to marry him. He tells her that he has no use for cafe life or cabaret singers.

Eva, who had resigned her position as a singer, reconsiders the matter and resumes her work. While singing one night, Whitney enters the cafe, and shortly after breaks their engagement. Eva's voice fails her. She is seized with an illness, and upon her recovery the doctor tells her she must never sing again. Whitney's little girl becomes very ill and while delirious calls for Eva. She goes to the child's bedside; there is a reconciliation between Whitney and Eva and happiness comes to them both.

AT THE MASK BALL (April 30).—Mr. Prettyman plans to go to a gay French masquerade ball without the knowledge of his wife, so he writes her that business will detain him so late at the office that he will not be home that night. Mrs. Prettyman's disappointment is great, for she has two tickets for the same ball. Her maid finally persuades her to go alone to the ball.

At the ball Mr. Prettyman becomes infatuated with a graceful columbine and Mrs. Prettyman with an audacious devil, neither reckoning on the identity of the other. A flirtation is interrupted by two policemen, who arrest Prettyman, thinking that he is Slippery Sam, a sneak thief. Prettyman escapes, and as he flees in his devil's costume, he spreads terror. Prettyman finally arrives home and the maid slams the door in his face. Then Mrs. Prettyman arrives, and after their surprise, each accuses the other of duplicity. With his inventive genius, however, Prettyman succeeds in straightening matters out.

LUBIN.

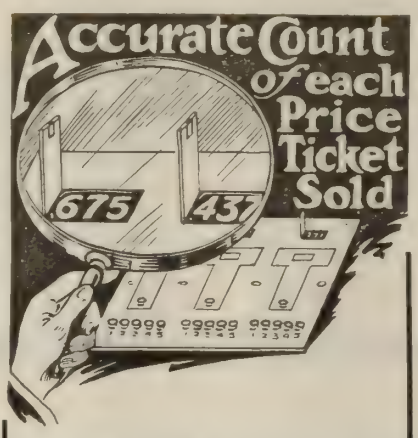
ROAD O' STRIFE NO. 4—THE RING OF DEATH (April 26).—Immediately after his arrival in the village, Gilbert Jerome makes the acquaintance of Dr. Duncan and of Alene, and falling passionately in love with the girl, determines to marry her, thus saving the fortune and at the same time coming into possession of what he regards as a rare and unique specimen of feminine attractiveness. It does not occur to his predatory mind to attempt a courtship—he intends to force her into a marriage by whatever means may be available. He decides to eliminate Abner Gray, his only rival. It is Alene herself who affords the means. Asked by Gilbert why she likes Abner so well, the girl tells him quite simply that it is because Abner killed old Gershom. This she knows because of the ring which Abner wears.

Gilbert of course knows, through his father's confession, that Abner is innocent, but seizes this chance to dispose of him once for all. He informs the authorities of Alene's statement, and Abner is arrested, charged with murder. Dr. Duncan and his wife, through an act of kindness, have exposed themselves to smallpox, and have been quarantined along with the person stricken with the disease. Alene instinctively seeks Robert Dane for protection and advice, only to be informed that he has gone away without stating his destination.

As a matter of fact, Dane has gone to the nearby city in response to a message that the failure of a trust company has wiped out his small fortune and that his presence is necessary if anything at all is to be saved from the wreck. Alene is thus left entirely friendless, all the other villagers regarding her with suspicion and disapproval, and Gilbert thinks she must fall an easy victim to his desires although his plans have been somewhat interfered with by the arrival in the village of Clara, a woman who is madly in love with him, and who presents herself as his wife. At Gilbert's order, she leaves the village proper, but secretly finds lodging at a farmhouse nearby. Alene begins to comprehend the peril in which Abner stands. In horror she tells herself that they will hang him, because she told of the ring and that it will be she who will send him to his death.

PERCIVAL'S AWAKENING (April 27).—During the holiday vacation Percival, a bookworm, accompanies his father and mother on a trip South to spend a few weeks with old friends of the family who have an estate in Florida. On their arrival they receive a hearty welcome by Mr. and Mrs. Clayton and their daughter Elsie, who volunteers to show Percival around the grounds.

During the stroll Percival seems to be more interested in his book than in his charming companion. Percival never had any time for girls until Alice, a niece of the Claytons, arrived. Alice was an up-to-date girl, and was also a lover of outdoor sports, and soon gained the soubriquet of a "tom-boy." One morning she desired amusement and, picking an orange from the tree, threw it in the window where Percival was reading, hitting him on the forehead. It had the desired effect, and he gave chase through the grove with the intention of giving the "tom-boy" a severe lecture for her rudeness. Alice gently apologized for her act and bathed the wound with her handkerchief. Looking into her eyes, he quite forgot to give the lecture he had intended to give. From this moment on Percival could always be found in the company of Alice, very much to the dissatisfaction of his mother, who insists that he leave the "tom-boy" alone and



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stick to his books. Percival takes a manly stand and informs his parents that from now on he is going to take up a new study—"Love."

HER FATHER'S PICTURE (Special—Two Parts—April 28).—Grace, the minister's daughter, is a cold-blooded, scheming girl who has determined to marry for money and make a social success. Of two suitors she selects and marries John Frost, the older, because he has the most money, but later, when she learns that Frost's reported wealth was greatly exaggerated, she divorces him and marries Harry Fraser, the other suitor, who has meantime become wealthy. She and Fraser go to a big city to live. Her infant daughter, Mildred, she leaves in Frost's care, fearing that a child might prove a social drag. Later, when she learns that Frost has died and their daughter has been placed in an asylum, she decides that she will allow the child to remain there. Little Mildred longs for a mother, and learning that she has one somewhere in the world, runs away from the asylum to try to find her. Instead of finding her mother, she falls in with an "Uncle Tom's Cabin" troupe which has lost its "Eva," and is adopted into the company.

Many years pass. Fraser joins the idle rich. His wife achieves social success, but they are far from happy. Fraser meets and becomes infatuated with a musical comedy star named Winnie Willis and offers to divorce his wife if she will marry him. She gives him a little encouragement, whereupon he tells his wife he has decided to get a divorce. She cares nothing for him, but she does care for what his money stands for, and the announcement fills her with panic. Then she learns of his relations with the actress and beside herself with apprehension and anger, calls on the actress at the theater and demands that she cease trying to ensnare her husband. The actress laughs at her and orders her out of the dressing room.

After brooding over the affair for two days Mrs. Fraser becomes mentally irresponsible and decides to kill the actress. Armed with a revolver she visits her apartments for that purpose. The actress has not returned from the theater and while she is waiting for her she finds in her apartments a photograph of her first husband. This leads to her discovery that the woman who is taking her husband away from her is her own daughter. Without telling her she rushes wildly home and locks herself in her boudoir. Winnie has meanwhile sent for the husband to tell him that she will marry him. When he arrives a little later she relates to him the details of his wife's visit and refers to her strange perturbation at the sight of the photograph. One glance at the picture is sufficient to enlighten Fraser, who explains the situation. Together he and Winnie hurry to Mrs. Fraser's boudoir, but they arrive too late to save her from a tragic ending.

A ROMANCE OF THE NAVY (Special—Three Parts—April 29).—Phyllis Gardner incurs the suspicion and jealousy of her husband because of her platonic friendship for an old countryman, Emanuel. They had been childhood friends, and Phyllis extended to him her friendship because of his, and sometimes her, loneliness. In a quarrel over Emanuel, Gardner forbids her ever entering his house again and later secures a separation and the custody of the baby boy, Jack. Gardner's widowed sister dying, he adopts her son, Reggie, and suspicious of the parentage of his own child and with the idea of revenging himself on Phyllis, lets the world understand that Reggie is his son. The children are brought up in ignorance of their true relation and years afterward we find Jack believing himself to be the adopted son and Reggie the real son. Both boys want to go to Annapolis. Gardner gets Reggie the appointment.

Jack, deeply hurt and realizing that Rose, a girl they both love, now shows a preference for the luckier one, vows to get into the navy and work his way up to be the equal of Reggie. Reggie goes through Annapolis and Jack works his way up from a common sailor to warrant officer and later to ensign. Rose marries Reggie. Reggie begins to show his real nature and earns the dislike of his friends and brother officers by his drinking and gambling. Phyllis, meanwhile, has nursed thoughts of vengeance through the years and finally manages to ruin her husband. She goes to him and tells him that his ruin can be laid at her door and he in retaliation introduces Reggie, the drinking scapegrace, to her as her son. Phyllis accepts him with bitterness in her heart. Reggie learns that his father is ruined and cannot assist him to pay his debts. Disgrace and dishonor stare him in the face. In a drunken quarrel Gardner tells Reggie he is not his son and in the struggle that follows succumbs to heart failure. Rose has overheard and awaits the opportune moment to compel Reggie to make amends to Jack.

Returning to his ship that night Reggie has a quarrel with Jack and strikes him. This and his past actions bring upon him the wrath of his superiors and he is dismissed from the service. Emanuel, Herzog and other foreigners are plotting to assist their government, which is on the verge of a war with the United States. They seize upon Reggie and ultimately gain his consent to co-operate with them. Jack is to carry important government papers and by working upon Phyllis' sympathy for her supposed son he manages to get her to help him steal the papers from Jack. She does so, thinking she is helping her son out of his disgrace. After Reggie has set several mines in the harbor he gets away in a motorboat with the papers. Rose, failing to find Reggie, tells Jack of his parentage and is overheard by Phyllis. Realizing that she is in reality bringing a terrible catastrophe upon the head of her real son she tells Jack the terrible predicament he is in. Jack starts after Reggie in another motor boat. Phyllis, remembering the switch and mined harbor, rushes to undo Reggie's crime. She throws all the switches in time but one. That one runs to a mine just beneath Reggie. The mine explodes and Reggie is killed. Jack gets back his papers and is reunited with his mother, happy in the thought that later Rose will consent to be his wife.

WHEN THE RANGE CALLED (April 30).—Far out west on a lonesome cow-ranch lived a reckless, care-free cowboy, Lem Hart by name. One day Hart received a letter from an attorney stating that his uncle died and left him a fortune. This did not seem to bother Lem in any way, as he cared not for worldly goods. In the letter the attorney stated that he would follow soon and escort Lem to his Los Angeles mansion. Lem did not like the idea of leaving his comrades on the ranch, but was forced to, to protect his family name.

Upon his arrival at his mansion he is introduced to Agnes Merrick, a young society girl, and her family. Agnes' mother and father conceive the idea to marry Agnes to the cowboy millionaire, a scheme which does not seem hard to do, as they soon learn to love each other. Lem gets a reception from the society folks and upon being introduced to them is fawned upon by them on account of his money, but laughed at behind his back on account of his awkwardness. Fred Mason, a young man about town, who is in love with Agnes, conceived the idea to tell Hart that she does not love him, but is only marrying him for his money. Hart, at the same time, discovers that his supposed friends are a lot of hypocrites. He decides to give a dinner and tell them what he thinks of them and then return to his range country.

While at the dinner, Mason proposes a toast to Lem's health, when Lem rises and calls them a lot of leeches and parasites, and forces them at the point of two big western guns to leave the house. During the excitement, Lem hurts his hand slightly and takes his handkerchief from his pocket, when he accidently pulls a letter out, which falls to the table right under Agnes' eyes. Agnes finds it is addressed to her and opens it, and in it Lem tells her that he is going to leave for the ranch, and that as she loves Mason he hopes she will be happy, and enclose in letter a deed to half his fortune to make her so. Agnes is indignant and in her anger tears the letter up, throws it in his face and leaves the house. Lem, seeing the situation, follows her and after strong pleading he finds out that he is the one Agnes loves and not Mason. He asks forgiveness; they are married and settle on the rich ranch in the cattle country, where Lem can enjoy the freedom of the range and the love of his society girl wife.

MINA.

SAFETY FIRST (May 6).—Poor old Patsy is henpecked. Smoking is one of his forbidden delights. On the quiet he indulges in the weed, and runs up a bill with the town's lady tobacconist, who writes for her dues. Tilda, his wife, finds the envelope—feminine hand writing! Patsy divines the situation to follow and runs for his life, his better half in pursuit. A policeman catches Patsy before wife can do it. At the intercession of a friend Patsy is released and arm in arm they stroll to the nearest thirst emporium to cement their friendship.

Midnight comes. Tilda is patiently awaiting Patsy's return home to welcome him with a broom handle. Fearing just such a reception Patsy decides on any port in a storm and uses a freight car as a haven of shelter. The church deacon witnesses Patsy's unusual behavior and is deeply shocked. In the night Patsy's Pullman is coupled to a train. Upon awakening in the morning the now sobered spouse finds himself in a town one hundred miles from home. He visits a friend and his wife. There the church deacon, who is on a business trip, discovers Patsy and surmises he is leading a double life. In the meantime Tilda has the police on the trail of her missing provider. When they learn the deacon's suspicions wife starts for Patsy's new habitat. She finds him in company with his friend's wife, rocking her baby!

Then the crash comes. Patsy hastily exits followed by his tormentor. Through the streets they rush followed by the whole police department, who finally corral and jail the disturbers. In their separate cells they are left to soliloquize. Tilda weeps copiously at the unexpected outcome of her plan, while Patsy smilingly indulges in his weed—a victory gained.

BIOGRAPH.

THE EBBING TIDE (April 19).—Few in the fishing village noted that the old shipbuilder's little bare-legged lass had become, overnight, a wonderful being, beautiful and shy as a seabird. One who delighted in the transformation was the young fisherman who never looked at other girls. Another was Tarrant, the ship owner; he coveted her with all his crooked soul. He took to dropping in, of evenings, at the little cottage beside the shipyard, and the things he whispered turned the old man's head. "If she marries me——" was his theme, with a world of promises which he may have intended to keep. But the girl would have none of him, even after her father, in fury, ordered her to receive the ship owner as her betrothed. Separated from her fisher lad, she became ill. The old doctor, wise in the ways of women, declared that one thing alone could save her life. Panic-stricken, her father ran and brought the fisherman. With a cry of joy she felt her lover's arms once more about her, and in that rapture her spirit passed. When they would have come near her, the grief-stricken lover turned furiously upon them, and they slunk away, leaving him with his dead.

THE QUICKSANDS OF SOCIETY (Special—Two Parts—April 20).—John Thorpe inherited his uncle's fortune and began to worship the gods of society, which opened its doors to the new multi-millionaire. When Nina Carlton, a social parasite, crossed his path, it was a foregone conclusion that she would ruin him. But more bitter even than the loss of John's honor, to Mrs. Thorpe, was the discovery that society had fastened its clutches upon her son. Reproached, the boy wept and threw himself into his mother's arms. She thanked God for that. After the divorce John married Nina, but was not happy with her. Her position secured, she flirted openly with young Scott. Upbraided by her husband, she eloped with her lover. Their automobile was wrecked, and Nina was brought home dead. That was the day when Thorpe, utterly lonely, received a visit from his son, whom, after years of silence, he had begged his former wife to send to him. In the clean-limbed, honest boy he saw himself as he once was, and groaned over the dead past. At his son's instance, though never hoping for forgiveness, John Thorpe, a humble and contrite man, returned to the scene of his former happiness. But women are always ready to forgive when they know that love is not dead. John Thorpe knelt at his wife's feet, and her bitterness melted. One victim of society had won free of its quicksands at last.

TO HAVE AND TO LOSE (April 22).—Lost in the brush and looking for water, the husband becomes separated from his young wife and friend. The latter, going to look for him, also loses his bearings after finding the hus-

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band's coat. Left alone, the girl wanders, frenzied, and is found by a lone prospector, who takes her to his cabin and, on learning her story, sets out to seek her husband. He meets two prospectors, who tell him that they have recently buried a dead man whom they found at the foot of a cliff. They have his coat, which the girl recognizes as her husband's. Still she cannot believe that he is dead. Unwillingly the prospector goes again to seek him, for he has learned to love the girl and wishes her husband dead. After finding him, he is sorely tempted to let the exhausted man die; but his better nature triumphs, and for her sake he saves him.

WHEN HEARTS ARE YOUNG (April 23).—While his motherless girl was growing up, Silas Ross had remained a widower, without thought of remarriage. But soon Adeline would be leaving the nest, and he would be alone. With so sweet a woman as Mrs. Prentice for his next-door neighbor, it is not to be wondered at that he lost his heart a second time. On her part, the gentle widow found him irresistible, although she wondered what Jack would say when he came home from college. "Let's keep them in the dark," suggested Silas. Adeline brought home her chum, Letty, who promptly fell in love with Jack. But he had eyes only for Adeline. So the jealous Letty, discovering their parents' plot to bring the young people together by pretending to object to their marriage, spitefully told what she knew. Jack and Adeline eloped. Letty, furious on discovering that her plot had failed, departed in high dudgeon. Old Mike, the widower's gardener, brought word of the elopement, in which he had assisted, and took advantage of the romantic atmosphere to capture the heart of the stub-born Arabella, who kept house for his mistress. The plot having succeeded. Silas pressed the widow to make him the happiest man on earth.

JEAN, THE FAITHFUL (April 24).—Odette, the lacemaker, preferred Pierre above all her suitors. Jean, hopelessly in love with her, kept his bitter secret to himself. When Odette's sight began to fail, through bending too closely above the lace, a pang shot through him at the thought of those lovely eyes dimmed forever. Pierre showed his real character when his sweetheart became totally blind. He soon found another bright-eyed maiden and ceased to visit Odette. Jean, bringing his little gifts of the wild flowers she loved, was startled one day when she called him Pierre. Her mother begged him to keep up the deception. He heard the doctor say that the great specialist might restore his darling's sight—no one else. So he took his savings and went to the famous man. After an examination the specialist gave hope that Odette might see again. The day came when she saw—and Jean dared not go near her. But she learned the truth on seeing Pierre with his sweetheart among the flowers. Then Pierre came back, and would have wooed her again; but she disdained his shallow pretenses and turned to the faithful Jean.

THE CHILDREN'S HOUSE (April 26).—"Children's Houses" like this have been established throughout the United States. The children have complete charge of them and keep them in order. Thousands of tiny tots, the men and women of to-morrow, are learning through play, like the three-year-olds in this picture, things which fit them for useful work in the world. And they enjoy doing it. This method of teaching young children the way they ought to live when grown up is known as the Dr. Montessori method and is education in its most practical form, and has attracted the serious attention, not only of educators, but of parents in all countries who wish to give their children every advantage. Dr. Montessori is a great Italian educator.

ADAM BEDE (Special—Two Parts—April 27).—Adam Bede, the carpenter, felt that life was good. His work prospered; the rich young squire, Arthur Donnithorne, was his friend and patron. Rarest of all Heaven's blessings, he had a sweetheart—Hetty Sorrel. Suddenly his dream was shattered; passing through the wood, he saw Hetty yielding her lips to Arthur. It was one of many clandestine meetings, he learned, after the fight which followed his stern rebuke of Arthur's dishonesty. "Your social station makes it impossible for you to marry her," he had said. "Tell her so and see her no more." Arthur went away; Adam took his farewell message to the girl. Heartbroken, she yielded to Adam's pleadings, and to her uncle's will that she marry the carpenter. They were betrothed, and all who knew them were glad—even Dinah Morris, who loved Adam secretly. Next day Hetty was missing, and they sought her in vain. She had followed Arthur to London. Unable to find him, she wandered, forlorn, and found shelter with a cottager. Here her baby was born. When the self-righteous woman learned that Hetty was not married, she turned her out. Worn out in body and soul, Hetty performed what she believed to be the kindest act toward her child. A yokel saw her, and she was arrested for murder. This dreadful news came to the village; it reached Arthur Donnithorne, also. Adam and Dinah did all in their power to save her, but she was condemned to die. They could only comfort her as best they might. On the awful day she was led forth into the square, where the gallows awaited her. Dinah supported the shrinking form. All was in readiness; the last rites of the church had been spoken; suddenly a rider was seen approaching on a horse lathered with foam. It was Arthur Donnithorne. He brought the King's pardon. But Hetty did not long survive. Dying, she joined the hands of Adam and Dinah, whose secret she had learned during those dreadful days.

FOOL'S GOLD (April 29).—Gone daft through years of searching for El Dorado, the old miner thinks that the vein of iron pyrites he has found is a lode of rich gold-bearing earth. With frantic joy he displays his samples at the saloon in town, and invites everybody to celebrate his luck. The knowing ones kindly congratulate him and wink at each other; a young prospector saves the situation by secretly giving the bartender money with which to cash the "nugget" tendered by the old man in payment for the drinks. A greaser among the crowd sees the transaction and believes that the old miner has really struck gold. He determines to rob him of his claim and follows when the veteran, with elaborate caution, proceeds to his mine.

The young prospector and the sheriff are rivals for the hand of the miner's orphaned niece, and bad blood arises between them. The sheriff threatens openly to "get something on" his rival. Under the influence of liquor he follows the prospector and sees him shoot the greaser, who has apparently killed the crazy miner. The sheriff takes advantage of his authority to arrest his rival, and handcuffs him, although he protests that border law justifies his act. On the way to town the sheriff stumbles and falls to death. The prisoner contrives to take the key to the handcuffs from his pocket and, after a vain effort to release himself, is freed by the girl.

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HIS POOR LITTLE GIRL (April 30).—The shabby-genteel old gentleman sends his daughter to a fashionable school, but is unable to afford her the luxuries to which the other girls are accustomed. She meets with a reception in marked contrast to that which everybody, from the principal down, gives to the daughter of a millionaire. Timid and lonely, she does not enjoy the first days at school. Then the rich girl takes her up, gives her pretty dresses and in other ways makes life pleasant for her. At the rich girl's graduation party her most eligible young man pays so much attention to the poor girl that she becomes jealous. On an automobile tour the rich girl's car breaks down near the poor girl's home, and she invites her companions in. When they make fun of her father's old-fashioned ways she flares up and bids them begone. Only the young man stays, and after her father's death it is he who consoles her with his love.

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BIG U.

THE GRIM MESSENGER (Two Parts—April 25).—Jules, a French Canadian trapper, lives with his mother in a little cabin clearing among the great pines of the northwest. He is studying law by himself. Edna, a society beauty, is so worn out from gay life that the doctor says she must go to the Canadian woods for a complete rest. She is engaged to Arthur Vort, a wealthy young society man. Resting one day under a tree by the roadside after a long walk, a big snake is in the act of attacking her when it is shot by Jules, who is examining his traps. Edna is delighted to meet the young Canadian, who offers her a chance for an amusing flirtation to while away the hours. To her the ensuing months are keen fun. To the man, unusued to the world's way of playing with the deeper sentiments, the words and glances that pass are expressions of love. Edna meets Jules' little mother and becomes a regular visitor at their cabin. One day Edna kisses him a bit playfully. Jules is dazed, but only for a moment, and then he draws her fiercely to his arms. Edna does not protest. Jules goes back to the little cottage filled with a flame of happiness and prays to the Virgin to make him worthy of Edna. Meanwhile she received a letter from her fiance saying that they will go to Europe on their honeymoon.

Two months elapse. The time of Edna's banishment from her social life is nearing conclusion. One day Jules meets her and leads her through the woods to a little clearing. For these many weeks he has neglected his studies mysteriously. Now all is explained. In the little clearing he has built a tiny cabin. In it he has put his plain home furnishings, cheap prints, gay carpets, crude furniture and on one side a picture of the Virgin. He unlocks the door and leads Edna inside. She is puzzled. He says it is their little home. "You poor fool. I was only amusing myself," she cruelly explains. Jules drives her from the house and turns back to the little bedroom. Edna, frightened at his anger, runs back to the hotel. Before the Virgin's picture Jules stands stricken, then in a burst of fury snatches it from the wall and throws it on the floor.

The next day Edna packs her things and sends her maid with a note to Jules. He is leaving for the far north with his gun and his pack. He takes the note with him as he kisses his mother good-bye and leaves. The note contains a check and these words from Edna: "I am sure this check will cover your expense. I am generous with my money and my kisses; keep both. Which is torn worse, your heart or your pocketbook?" That night Jules shot himself.

Edna's wedding day arrives. In the present room the guests watch a wonderful collection of silver, gold, glass and china from Edna's wealthy friends. A box arrives marked, "To be opened by the bride on her wedding day. Valuable." Edna and the bridegroom enter the room and the box is opened. Her note and check fall out. A cold shiver warns her that the contents are not meant for happiness, for both are bloodstained. Out from this mass of paper wrappings she takes a grinning skull and then in the gaping socket where once gleamed an eye full of love for her she finds this note: "He belonged to you in life. He belongs to you in death. His Mother."

White-faced and staring, the bride gazes ahead of her. The lights and flowers and gleaming gifts, the faces of admiring friends fade away and in their place comes a vision of the Canadian woods. Stretched on the snow-covered ground is the body of Jules. Gaunt gray wolves prowl nearby. With a scream the bride throws the skull from her, hopelessly insane.

COURAGE (April 29).—Walter Clyde and Ruth Angove are sweethearts. Walter is a protege of Dr. Angove, Ruth's father. Walter receives his diploma and the young couple become engaged. Broderick Flynn, a Westerner, arrives in the city bent on having a good time.

In the vicinity of Ruth's home toughs attempt to hold up Flynn. Ruth and Walter are attracted to the scene; Walter goes to the assistance of Flynn and is knocked out by one of Flynn's assailants. Flynn puts up a fierce fight, finally putting the toughs to flight. One of the toughs, pausing in his flight, turns and fires at Flynn, who falls with a bullet through his shoulder. He is taken to the nearest house, Ruth's home. When Flynn is becoming convalescent, he tells the story of his western life to Ruth, who apparently falls in love with him to such an extent that she later agrees to marry him. Walter learns his fate from a letter that Ruth sends him from her home out west. The boy takes his medicine like a hero. A lapse of four years shows Ruth and her husband in a small mining town out West.

There is a sickly little boy, the issue of their marriage, on whom both parents lavish a wealth of love. Flynn's love for the cards has grown stronger, and in a gambling hall, a row is precipitated by Flynn catching a dealer cheating. In the struggle which ensues, the false beard is torn from the face of the dealer, the latter proving to be Flynn's old enemy, Red McHugh. Flynn gives this man an unmerciful beating. Flynn returns home to find the doctor at the bedside of the sick child. The doctor tells the stricken parents that transfusion alone will save the boy's life. The boy is taken to the hospital at Sacramento, to which institute Walter has been appointed as medical superintendent.

The operation is about to be performed, when Flynn at the psychological moment, winces from the lancet, and leaves the room. Ruth offers her blood, but she is declared unsuitable. Walter, arriving in the nick of time, gives his blood to the child. The operation is a success. The parents are ignorant of Walter's sacrifice. That night the mother is shown at the crib watching over the sleeping child.

Flynn is at the cabin and as he looks at the picture of his baby he drinks to drown the memory of his cowardice. McHugh on the outside of the cabin draws a gun on the unconscious man and the soul of Flynn is sent into eternity. Three months later the young widow and her perfectly healthy boy are seated by the banks of a rippling mountain stream. The girl, buried in a reverie, is unconscious of the boy's movements. He toddles out of reach and, going beyond his depth in the water, is quickly carried towards the rapids.

Walter, enjoying a solitary stroll along the hillside, is attracted to the scene and rescues the boy. He restores the boy to the arms of his distracted mother. The boy makes known to his mother that Walter and he are friends, turning back his sleeve and showing the scar of the operation. Ruth bares Walter's arm and obtains corroboration of the boy's statement. The boy, searching for candy in Walter's pocket, discovers the old family ring, which, given to her in betrothal, Ruth had returned to Walter. The boy puts the ring on his mother's finger as the picture fades.

UNIVERSAL.

UNIVERSAL ANIMATED WEEKLY, NO. 162 (April 14).

Booming City's Wares.—Trademarks that made St. Louis famous are impersonated by living characters.—St. Louis, Mo.

Liners Collide in Fog.—British mule transport "Parisian" with great hole in side runs on mud bank to prevent sinking.—New Orleans, La. Sub-titles: The ramming vessel "Heredia" which struck "Parisian."

Better Roads.—Governors of various states through which the Chicago-Miami Dixie High-

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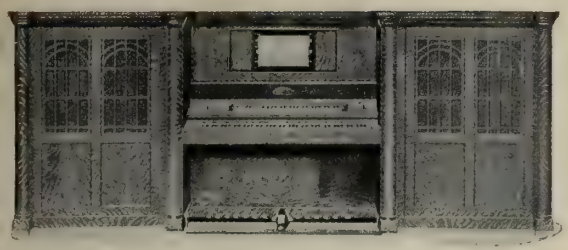

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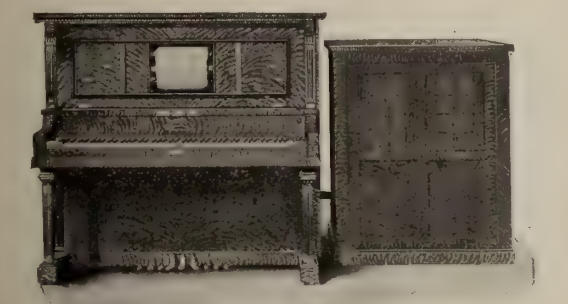

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way will pass meet for good roads conference.—Chattanooga, Tenn.

Egg Rolling.—President Wilson is the host of thousands of Kiddies who are given free run of the beautiful White House lawns.—Washington, D. C.

Notables Visit Universal City.—Vice-President Marshall and party are heartily welcomed at Universal City, Cal. Sub-title: Irving S. Cobb, noted writer, is introduced to the wonders of fildom.

Votes for Women.—Enthusiastic suffragettes welcome Dr. Anna Shaw upon her visit to New Orleans, La.

Fashion Braves Snow.—Heavy snowfall hastily removed to enable thousands in Eastery finery to parade along boardwalk.—Atlantic City, N. J.

Play Ball.—Lovers of America's foremost sport welcome opening of the baseball season.—Brooklyn, N. Y. Sub-title: Capt. Huston greeting new Manager Donovan of the Yankees.

Spectacular Bridge Wrecking. — Two-span bridge, 208 feet long, is destroyed to make room for new structure.—Seattle, Wash. Sut-title: Movie man at work.

National Diving Contest.—Arthur McAleenan, Jr., wins National A. A. U. fancy diving championship, in New York Athletic Club natatorium.—New York City.

Motor Boats in War.—Powerful boats with mounted machine guns are used by Germans to patrol the waterfront.—Ostend, Belgium.

Enemy Repulsed.—The City of Lyck immediately after the last expulsion of the Russians from Eastern Prussia.

Army Marathon Race.—Members of the London Reserve hold 26-mile marathon walk from Windsor Castle to London, England. Sub-title: Soldiers imitating the competitors.

City in Flames.—Bombardment by Turkish fleet causes combustion of oil tanks which partially destroys Sebastopol, Russia.

Cartoons by the world-famous caricaturist Hy. Mayer of Puck.

LAEMMLE.

THE CURE OF THE MOUNTAINS (April 25).—William Conway, a slave to drink, is at last told by his wife that he will have to leave her for their own good and her own health and happiness. She urges him to fight against the craving for liquor and to try to overcome it. If he succeeds, she promises to take him back and start life over. He accepts the terms and goes to the distant mountains to fight it out alone.

In the moutnain resort lives Beth, the daughter of the hotel keeper, who has a childish love affair with Charles Vassar, a boy of the mountains. Upon the arrival of Conway, Beth appoints herself his guide. They become firm friends, but Charles grows jealous, imagining it a love affair. After several weeks, the story of his trouble is told to Beth by Conway. She sympathizes with him and in a burst of affection throws her arms about his neck. Charles, seeing this, is driven wild with anger and charges Conway with having stolen his sweetheart, at the same time attempting to shoot him.

Conway grabs the gun and pulling a telegram from his pocket, which he has received that morning from the city, shows it to the boy. The telegram reads: "Come home. Your wife and new-born son need you. Lovingly, your wife." Charles realizes his mistake and from a distant rock, Conway sees the happy reunion of the young sweethearts.

A PROPHET OF THE HILLS (Two Parts—April 28).—The Masons and the Blakes are neighbors in the mountains; Jim Blake and Nan Mason, their respective children, are sweethearts. Nan's father is building a boundary fence when Jim's father comes upon him and his men and an argument follows. Later on the difference develops into a feud and shots are exchanged between the two factions, in which Frank Mason is shot in the arm. This adds fuel to the flames and the news spreads through the mountains, the friends of each clan flocking to their leaders.

There has come into the mountains an old man, who is distressed because of the feud. He meets Jim and his sweetheart, Nan, in the woods and leaves them with a kindly word. He finds Frank Mason wounded and calling for help, gets him home with the assistance of Jim and Nan. When Mason recovers consciousness and sees a Blake in his house he is frantic with rage and orders Jim out. Jim goes home and is told his family's side of the feud. He refuses to have anything to do with the feud and goes to the house. Unable to stand the jeers and insults heaped upon him for being a coward, he takes his rifle and goes into the woods. Here he meets the "Old Prophet," who finally persuades him to throw his rifle into the creek and gives him a Bible instead.

Jim puts the book in his breast pocket and leaves. He is shot from ambush by Nan, who takes him for one of the clan, but when she recognizes him she is overcome with remorse, thinking him dead. The Bible, however, has saved his life by stopping the bullet. He is only stunned and when he comes to, Nan remembers he is her enemy and tells him next time she will get him. Jim tells her he can't make war on a woman and they part.

Nan meets the "Old Prophet" and he persuades her that she is in the wrong and takes her rifle away. Jim arrives and aided by the old man's efforts the two are reconciled. Meanwhile the two clans are preparing for a fight and the first shot reach the ears of the three. They go to see what the shooting is about. Each side is concealed, but when Nan's father sees her with Jim, he recklessly leaves his hiding place to kill Jim. The "Old Prophet" frustrates his attempt and in turn is killed by a bullet intended for Mason. Over the "Old Prohpet's" body a reconciliation is effected between the two clans.

STERLING.

PLAYMATES (April 15).—Olive and Margie are playmates. They are at the breakfast table and mother allows them to go out and play marbles, telling them first to be sure and keep clean. While playing they spy three of their friends on the other side of the street also playing marbles. "Toughguy" Jack, Harry and tiny Billy run across the street and soon they are all playing an animated game. They throw the marbles which they have won in a cigar box at one side and little Billy cautiously helps himself to as many as he can get into his chubby hands. He has a deal of fun throwing them one by one in a hole in the fence and pretty soon there isn't a marble left in the box. So that ends that game.

Then someone suggests that they "make boats." So they run along and stop by the wayside and take off their shoes and stockings. They jump into a dirty pond and come out bespattered with mud from head to toes. Of course, they are afraid to go home looking like that, so they creep into the bathroom without mother seeing them. Soon the bathroom and bath tub are black and dirty from their clothes and grimy bodies. They manage to get into their bedroom and then ensues a pillow fight. One of the pillow cases bursts and soon the room is filled with feathers. Mother, however, comes to the rescue and everything ends well.

WHERE OUR MORNING PAPER COMES FROM (on same reel as foregoing).—Scenes taken in a large paper mill, showing the process of producing pulp, and the various phases of preparing a big daily newspaper. First is shown the process of bleaching, then the screening of the stock to remove all imperfections, the working of the huge rollers and the final finished product.

POWERS.

TINY HANDS (May 1).—The story opens with a prologue on May 5, 1862, when Captain Monroe says good-bye to his wife and baby before starting for the front. His little baby clutches his fingers and the soldier retains a mental picture of this incident as a last memory of the little one.

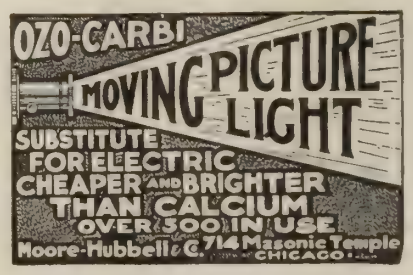
On August 6, 1864, Captain Monroe arrives in a Southern town. He has received news of the death of his wife and baby. In the town lives Mrs. Elsie Kirby, who is known as "The Little Widow" to her neighbors. On the entrance of the Federal troops in the town, Captain Monroe takes his headquarters in Mrs. Kirby's home.

She is forced to accept the intrusion, but leaves to go to her mother's home. On the way she is held up by a sentry in the streets. Meanwhile the old "Mammy" fearfully puts Mrs. Kirby's little baby in a clothes basket to carry it out. Tremblingly, she starts on her way to carry the baby to the "Little Widow." She, too, is held up by the sentry.

Captain Monroe rides up and asks what is in the basket. "Mammy" draws away, but in thrusting his hands inside, his fingers are clutched by the hand of the little baby, which brings back memories of his own child. The story ends when the Captain sitting erect in his saddle, salutes the "Little Widow," who gathers her baby in her arms.

L-KO.

SHAVED IN MEXICO (April 28).—Senor La Bullio was a fierce, wild lover and also the village barber. He made the big hitio with Senorita Hitchey Koo, until Mr. Perkins, the globe trotter, appeared. The latter made an easy conquest of Senorita, but made the mistake of talking about it when he went in to get a shave. Senor Bullia had him conveniently in the chair with an assortment of razors within reach. Mr. Perkins cursed his glib tongue and the Senor reached for them. Perkins' regrets didn't appease La Bullio, and he tried to get out. The Senor was a better runner than he, however. Other rivals had this fact impressed on them when they got in the way of the sprinters. The Senorita turned out to be a fickle jade and shook the bunch.



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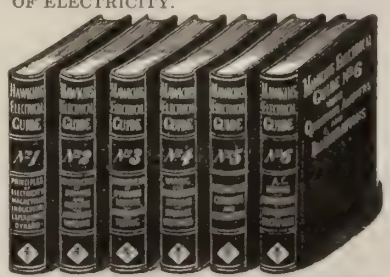

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REX.

UNLIKE OTHER GIRLS (Two Parts—April 29).—The Darrells and the Barnetts live in the same town. The former family is of the wealthier class, while the latter are farm people in humble circumstances. Ray Darrell and Polly Barnett were sweethearts in their youth, but as time passes both are sent away to school. Mr. Darrell is a railroad builder and desires to secure the property on which the Barnett homestead is situated. The railroad is built through the land, but the Barnetts refuse to sell their old homestead for the figure offered. On the completion of the railroad, the Barnetts open a lunch room near the temporary depot and at the start are quite successful.

Polly returns home from school and Ray from his college. The Darrells being unable to purchase the Barnett site which they desire for a new depot build in opposition a lunch room across the track and consequently the business of the Barnetts falls off. Polly takes the kitchen in hand, however, and soon brings trade back to its former standing. Ray Darrell, not knowing that Polly is the cook, suggests that the only way to best the Barnetts is to kidnap their cook. He joins the expedition and comes upon Polly. A compromise is agreed upon, the Barnetts receiving almost the figure they originally demanded, while Ray wins the cook in earnest, Polly becoming his promised wife.

GOLD SEAL.

MATTY'S DECISION (Two Parts—April 27).—The baseball season is over, and Christy and his pal, Eddie, are wondering where they go for a vacation. Eddie facetiously remarks that he thinks Hoboken would be a desirable seaside resort. Christy playfully thrown the ball at Eddie. Our old friend Fate enters into the game. The ball which was thrown misses Eddie craches through the window and lights on the head of a young lady, upsetting her dignity and also her temper. She calls a policeman and together they enter the house for the purpose of arresting the perpertrators of the dastardly act. However, the representative of the law finds the occupants of the apartment asleep. The dreams of the slumberers are rudely shattered, and they are promptly hauled before the young lady in question. She asks for an explanation and Christy, with all the dignity he can assume, hands the offending baseball to the policeman with the curt remark, "Arrest the ball." Upon which Eddie starts to smile.

VICTOR.

A ROMANCE OF HAWAII (April 30).—Rosselli, a famous painter, accompanied by his daughter, Marie, and her fiance, Bainbridge, arrive in Honolulu and at once sets out in search of a model. Rosselli is attracted by the native fishermen and through them he meets Clifford, a captain of the Hawaiian fishing industry. He is a picturesque character and Marie becomes interested in him and also in his daughter Leola. Entirely without grounds, for Marie feels nothing more than a passing friendship for Clifford, Bainbridge becomes jealous of Clifford. One day he follows Marie and Leolo and sees them visit Clifford at and accomplishes nothing except to discredit himself.

Bainbridge hires an enemy of Clifford to abduct the fisherman and murder him. The hired assassins overpower Clifford and take him aboard their boat. The prisoner puts up what resistance he can. Realizing, however, that this is useless, he plays 'possum. He falls upon the deck and pretends that he is dead. The hired murderers are deceived and throw him overboard. Clifford strikes out and swims for land. The following morning Rosselli visits a plantation fronting on the ocean to secure a desired landscape effect. Marie and Bainbridge accompany him. In the meantime Clifford has struggled to shore and fallen exhausted. He is discovered by a native woman and later by Rosselli and his party. When he regains consciousness Clifford accuses Bainbridge. The would-be assassin plainly shows his guilt and is led away to answer for his crime.

JOKER.

NO SOUP (May 1).—The American Consul is stationed away off among the Igorottes, and leads a most lonely existence. He pines for the sight of an American, and especially so for one of the fair sex. The day the minister and his wife land, they try to help the poor savages to a better way of living and are spied by the ever alert consul; the minister's daughter especially being noticed. He meets them and offers the hospitality of his house. The girl is also accompanied by her small dog. The consul is entertaining his visitors, when the girl's dog breaks away. As soon as the dog is missed, there is consternation, for the "dog-eating" habits of the Igorottes are well known and the consul leads the search.

They go to the butcher's, where there is quite a collection of dogs, and make a thorough search but all in vain. He tells them that he has not seen anything of the dog. The girl is in tears, and in her excited state, tells the consul that she will marry whoever finds her dog for her. This is an added spur to him, for, with the girl's heart and millions in his hands, he need never work again. The search spreads, the consul adding to his party all that he can get his hands on, but as they are natives and a dog would be an acceptable dish to any of them, he has to watch them as well as look for the dog.

They have some merry chases after first one dog and then another, and it appears that the dog has been put in the "soup" pot, when the consul finally spies him. There is a happy reconciliation and the minister's daughter, to show that she appreciates the consul's efforts in her behalf, agrees to take him as her life partner.

THE TROUBLESOME PARROT (On same reel as foregoing).—An animated cartoon.

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BISON.

NABBED (Two Parts—May 1).—One of the chief difficulties encountered by the new Chief of Police, is the Red Light Abatement Act and a bunch of so-called "reformers," who make things lively for the new chief. The chief orders the Red Light district closed. This act brings the new chief in conflict with one of the big ward bosses, who controls the Red Light district. The boss calls on the chief, expostulating at his action. Another ward boss who controls the rooming and eating houses also calls on the chief and the two make things pretty warm for the new chief. During the controversy, the chief loses his patience and knocks down the ward boss who controls the Red Light district. The head of the "reformers" is also a thorn in the chief's side and he is continually wrangling with him. He has a wife and daughter who also seemingly takes a large part in the agitation against the new chief.

The chief plans a raid on the places in order to show that he is doing his duty, and the plan gets to the ear of the ward boss, whom he has previously knocked down. He gets hold of the chief's daughter and takes her by stealth to the house that is to be raided. The raid is pulled off according to schedule, but the chief's daughter is befriended by Nan Cooper, an inmate of the house, and hidden in a waste paper can. Thus she is not taken with the crowd.

The prisoners are taken to the station house and the ward boss tells the chief that he had better not have the prisoners charged with lawbreaking, as his own daughter is with the bunch. This is a hard blow to the chief, but he tells them that he will do his duty and if his daughter is caught with the others, she will have to suffer the consequences. The prisoners are accordingly brought in and great is the ward boss's discomfiture when the girl is not found among the others. But a surprise is in store, for the daughter and wife of the chief 'reformer" are brought in, having been captured in the raid. The story closes with the chief firmly seated in his new position. The girl of the underworld who had assisted his daughter is given a new chance, and the two ward bosses and offending "reformers" get their just deserts.

NESTOR.

TEN MINUTES WITH HOMER CROY ON INDIA (April 13).—Homer Croy enters a typical East Indian vehicle and is wheeled up a street of Bombay. The next scene is a candy shop, which is really a candy stand, as it is outside a store and consists of huge baskets filled with different kinds of sweets.

Then is seen another mode of conveyance, consisting of carts drawn by oxen. Next is shown a scene in a public square, a Hindu ferris wheel, a crude old-fashioned affair, probably a thousand years old, a merry-go-round and a street with hundreds of beggars asking alms.

Two Hindoos, with their "cobars," do uncanny tricks to the tune of a weird song, played on a pipe-shaped instrument, after which there is shown a scene at the city well, where hundreds meet daily to wash their clothes, as well as their bodies. One mother is seen putting soap in her little son's eye to wash it.

HIS NOBS, THE DUKE (April 27).—His Nobs, the Duke, a high-brow aristocrat, is staying in the Cliff House. At the same place is

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Miss Dill Pickle, who is on the last lap looking for a man. The girl and her father are also registered there, as is the girl's sweetheart. The girl and her father have made the acquaintance of the Duke and the old man has decided to have a Duke in the family and so introduces his daughter to show her best points to the Duke. Jack, her sweetheart, tries in vain to get the inside running with the girl but is foiled at every turn.

Miss Dill Pickle has also picked the Duke for her own and proves quite a hinderance to the old man's schemes, always turning up in time to spoil the well laid plans of father. Jack is in a quandary, every way he turns he meets with a checkmate. It seems that all hope of his winning the girl has been lost and he is in despair.

The Duke makes an appointment with the girl to have a little stroll in the park and Jack gets wind of it. At last he sees his chance to get even. With the assistance of some of his friends, he disguises them as the false wife and son of the Duke and springs the deception. The Duke is overcome with embarrassment and astonishment and believing in the old adage of "he who fights and runs away," etc., takes to his heels. The trap is a success and the Duke is put out of the running. The last we see of him is a blur going down the road swiftly growing smaller and smaller.

TWO HEARTS AND ONE SHIP (April 23).—Eddie returns from college and is offered a position in his father's business, a dairy. His father informs him that he must be down to the office early and Eddie willingly promises. It isn't so easy to get up in the morning, however, and he arrives at the office very late, but dressed in the latest fashion. He asks for his desk in the office, but his father informs him that he must start from the ground up and his first position will be that of driving a milk wagon. This is quite a come-down for Eddie, but he, nevertheless, complies with his father's wishes. Mrs. Gray has a charming daughter and is expecting to give a luncheon to several guests. Mary, Mrs. Gray's maid, however, is taken sick. Miss Gray volunteers to act as maid. Her mother consents, feeling it will not do to let her guests know that she has no maid to serve them. Later, Miss Gray, in the kitchen, is busy with the duties as her mother's maid. The milkman calls to deliver their daily supply of milk. Behold, it is Eddie, who sees much to admire in Miss Gray, whom he supp ses to be the maid. Miss Gray is very much impressed with the milkman. An enjoyable little flirtation follows.

Next day, Miss Gray is more than willing to act as maid and convinces Mary, the real maid, that she is really too sick to reassume her duties. The milkman comes all right, and the love-making begins all over again. Mrs. Gray, however, happens in and discovers her daughter in the embrace of one whom she believes to be only a common milkman. She forthwith orders her daughter to take off the maid's dress and go to her room and tells Eddie she intends to report him to his company for his presumption.

The sky is very dark for the two young lovers. Next day Eddie calls at the Gray home. Miss Gray has bribed the maid to allow her to assume the maid's dress when the milkman calls. Eddie proposes marriage and invites Miss Gray to go with him to the minister. Mrs. Gray decides she has had enough of Eddie's monkeyshines, and goes direct to the company's office to report him. Here she meets Eddie's father. As she is telling her troubles and making things very warm, Eddie and his bride burst into the office. Mrs. Gary then learns that Eddie is the son of the owner of the large dairy and immediately her tone changes.

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ROYAL.

LOCKED OUT (May 1).—Ned is called out of town on business. He tells Nell, his wife, that he will be gone till next morning. But finding that he can get back that same night, after all, he wires his wife to this effect. Coming out in the hall to take the telegram, she is locked out of her apartment and escapes to the roof to avoid being seen in her pajamas. In trying to get back by the fire escape, Nell is taken for a burglar. Her husband returns to find her in a compromising position. But the janitor explains, and Ned at last is pacified.

RELIANCE.

JUST KIDS (April 9).—Uncle Ned volunteers to care for little Helen and Lawrence, while his sister is away. The children lead their dignified relative a lively dance. The things that happen to him remind one of the pranks a couple of clowns in a circus might play on a third, unfortunate member. And the climax comes when seeing uncle open his safe to take out some papers, the youngsters call in the police. Uncle Ned is so surprised that he puts up a fight and gets the worst of it. At last the tangle is straightened out—and the children are packed off to their mother.

THE BURIED TREASURE (April 28).—Marie, daughter of the owner of a fishing sloop, is in love with a clam digger, Jean. Her father, however, is determined that Marie shall marry Ragout, his first mate. When Jean brings to light a chart showing the location of buried gold, the sloop owner is rather more willing to consider the clam digger as a possible son-in-law. But Ragout, overhearing, steals the chart, binds and carries Marie aboard the sloop and immediately sets sail to find and seize the treasure. Jean and the girl's father are in despair. Meeting an automobile, they prevail upon the owner to take them overland at lightning pace to the spot where lies the treasure trove. They rescue Marie and the gold. Ragout is driven from the country. And Jean and his sweetheart are married.

THE STAIN OF DISHONOR (April 19).—On the night of the dance that Col. Lane gave in honor of his daughter, Bess, his quarters were thronged with a gay and brilliant assemblage. While the couples were treading the measure of a waltz on the polished ballroom floor, the Colonel and a few of his brother officers were deep in consultation in the library. Their heads were bent over a copy of the plans for the new coast fortifications of which the Colonel had charge. When they left the library to return to the ballroom the Colonel carefully locked the plans in the top drawer of the desk.

In the conservatory Paul Greer, was pleading his love to Bess, who listened in cold silence. She had heard the same story from many men before, but the one she wanted most to speak had not declared himself. She turned to Greer and told him that there could be no love between them. After Greer left Bess remained in the conservatory thinking of Frank Barton, the man who would not speak. But a short hour later found the same Frank Barton pouring forth his tale of love to Bess in the conservatory. Bess was happy but Barton showed some contrition as he told her that he was engaged on a secret and dangerous mission and that he should not have allowed himself to speak until it was finished. While they sat talking, Greer was conferring with a stranger on the veranda in guarded tones. When the man left Greer looked cautiously about and returned to the ballroom.

Another hour passed. The library was in darkness. Aman, his face covered by a mask, stepped in through the window. He moved swiftly and silently to the desk, forced the top-drawer with deadly assurance and sorted through the contents until he found the packet he was after. This he placed in his pocket and was about to return the way he came when another man stepped in through the window. It was Barton and he held a leveled revolver at the other's head. The masked intruder was not the one to give up so easily. He drew his own weapon and fired. Barton was unhurt and returned his fire. Then the two clinched, and struggled until the man with the mask struck Barton a glancing blow on the head with the butt of the revolver. Barton dropped to the floor. The other rushed to the window to escape, but saw no officer and his partner approaching on the run. He desperately made for the door but that way was also blocked for the entire house had been aroused. Just as the Colonel, Bess and several of the officers entered the room the masked man slipped behind the door. A moment later he removed the mask and joined the others in the room. The man was Paul Greer.

Barton struggled to his feet, still dazed by the blow. The desk was rifled; the plans had disappeared, and Barton was the only one they found in the room upon entering. The Colonel accused him bitterly and searched him but no trace of the plans could be found. As Barton swayed on his feet, Bess supported him. The Colonel looked again at the desk and then gave a cry of discovery. The large

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ink-well had been shattered by a bullet and the top of the desk covered with ink. There in the center of the blotter was the imprint of an ink-stained hand—and Barton's hands were clean. Just then Barton revived sufficiently to understand what had happened. As he glanced about the crowded room he saw Greer slipping silently toward the open door. With a cry he pointed him out. Eager hands seized the spy and brought him to the Colonel. Greer's left hand was stained with ink! In his pocket were the plans for the coast defences. Barton was cleared and as Bess joyfully embraced him, the Colonel realized the true state of affairs and gladly gave his consent to the match.

ROSE LEAVES (April 21).—Mildred's love for her rose-bushes is second only to her love for Harrison, her fiance. It is among them that he proposes and is accepted. Two years later Mildred dies, leaving Harrison with their daughter, Rose. While putting away his wife's wedding gown after the funeral, Harrison moves a vase of her favorite flowers and the petals shower over the motherless babe playing on the floor. It recalls to him the day of their engagement, and he determines to find solace in the rearing of his daughter.

Twenty years later, Harrison, high in government councils, feels keenly the long evenings alone, his daughter having recently entered society. He meets and becomes infatuated with Vera Daracq a European diplomatic agent. He neglects Rose to comply with Vera's whims. Vera, weaving a net about Harrison, is about to submit to his embrace when her sleeve catches in a rose bush and the resultant shower of petals awakens memories which cause him to temporarily lose interest in Vera. But Vera is not so easily balked, and soon has Harrison at her feet again. Rose is in love with Dick Charlton, a clerk in the State Department, but Harrison disapproves because of Dick's small salary. Dick suspects Vera's designs and asks his friend, Miller of the secret service, to investigate. Rose asks her father for money for a new gown to attend the embassy ball. Having recently purchased an expensive gift for Vera, Harrison refuses. In a forgotten trunk, Rose finds her mother's wedding gown and determines to wear it.

The night of the ball, Vera determines to force her hand. She tells Harrison if he will give her certain papers from the office of the Secretary of State, she will elope with him to Europe where they can be married. Harrison agrees. By appointment he meets Vera in the conservatory. He reaches for her to embrace her, but she steps back and his hand closes on her corsage bouquet. A handful of rose leaves sifts through his fingers. He turns and sees Rose in her mother's wedding gown, with Dick in close attendance. The resemblance to another day is striking and the revulsion of feeling complete. He turns from Vera. Vera signals her confederates and they attempt to take the papers from Harrison. But Miller has uncovered evidence sufficient to arrest the conspirators and steps in at the opportune moment. When Rose and Dick ask for Harrison's blessing, it is given freely.

THE OPEN DOOR (April 26).—Gilbert, a young man in evening dress, enters a house, the door of which stands open. In the library he comes upon a very attractive little feminine Raffles, who is helping herself to the jewels in the desk. At his command she hands over her loot, begging and imploring him not to give her up. Slipping the gems in his pocket, he tells her she may go. Just then two men come in. One is in a smoking jacket, the other in a policeman's uniform. The smoker, apparently the owner of the house, commands the policeman to take both the girl and the man in charge. They are manacled, linked together and marched away. Soon the policeman returns. "I gave them the slip down the block," he announces. "Now we must clear out of here." The wily crooks hurry into street clothes and are on the point of making their escape when several real policemen, headed by the young man in evening dress and the girl enter the house. The criminals are dragged to jail. Then Gilbert takes from the mantel a picture of himself and shows it to the girl. He, then, is the owner of the house. She looks up at him, winking back the tears. In his eyes she reads the awakening of love. The open door has proved indeed their gateway to happiness.

THANHOUSER.

THE UNDERTOW (Two Parts—April 20).—Jack, a young country boy, comes to the city to make his fortune. Upon his arrival there he falls among evil companions and through the influence of Bill (known to the police as a desperate character) and Mabel (also a well-known member of the underworld) rapidly falls lower in the social scale.

Finally in a fight with the police, the band is closely pursued on a roof of an apartment house. Jack seeks refuge in one of the apartments. This apartment is occupied by Detective Sergeant Gray and his young sister, May. The girl takes pity on Jack, who has been hounded by the police, and hides him during the search which is headed by her own brother. She makes Jack promise to reform and he breaks with Bill and Mabel, secures a position and starts out to lead an honest life again. Mabel decides to drag Jack back, but in spite of all her pleading she is unable to do so. However, a piece of cloth torn from his coat gives her the opportunity for revenge. The torn piece of cloth is given to Bill, who perpetrates a safe robbery some days later and carefully leaves the cloth behind him, an incident which results in placing the guilt upon Jack.

May believes in Jack's innocence and pleads with her brother to secure the necessary evidence to set Jack free. The detective upon investigation, has reason to believe that Jack did not commit the crime and a plan is arranged to trap Bill and Mabel. Jack apparently escapes from prison and seeks refuge at a rendezvous of Bill and Mabel's. Feeling sure that the evidence against Jack is overwhelming, they taunt him with his helplessness and tell just how the evidence was "planted," not knowing that a detective and several other officers are concealed nearby listening to their conversation. At a pre-arranged signal the officers rush out and the criminals, after a desperate struggle are captured and Jack, his innocence proven, earns his right to ask May to marry him.

FASHION AND THE SIMPLE LIFE (April 25).—A model in the cloak and suit department of a large New York store receives a comfortable salary, because of the possession of a figure which shows off to advantage the expensive gowns and suits on sale. In order to retain her position, her figure must remain sylphlike, for at the first suggestion of plumpness she is sure to be dispensed with. It was this problem which confronted a cloak model who had been in the employ of a department store for many years, and, although she still held her position, she knew that it could not be for long. A salesman for a wholesale house had paid the model many attentions but she felt that it was her stylish appearance rather than her own personality which attracted him.

The expected blow fell, and the discharged model, having saved considerable money, decided to take a vacation. She told the salesman that she was going to Florida, and boarded a train going south, but got off at a little country town in an Eastern state, where she had already made arrangements for board. There, unhampered by worry about her figure or her position, she rested and grew happier every day. The salesman also felt the need

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of a rest and decided to visit Florida, but on the way, the sight of a pretty country town caused him to get off the train. It chanced to be the town where the model was staying, and chance also lead him to engage board at the same house. The salesman rapidly changed into old, comfortable clothes, and strolled about the ground smoking his pipe but when he met a very comfortable, but not at all stylish woman, and recognized her as the former fashionably dressed model, he was almost dumbfounded. The model feared that her very unromantic appearance would disillusion the salesman, but to her delight, discovered that he liked comfort rather than style, and the result was that they married, bought the farm and settled down to enjoy the "simple life."

FALSTAFF.

THE HANDICAP OF BEAUTY (April 23).—Mary Rush, a stenographer, is so pretty that she is obliged to constantly change her position because all her employers fall in love with her. Going to apply at the office of a young lawyer, she determines to disguise herself. She combs her hair straight back, puts on spectacles and a severely plain dress—and gets the job. One evening, after the lawyer has left, Mary, who has brought a suitcase to the office, changes her old maid make-up for her prettiest clothes, as she has planned to take dinner with Frances, her younger sister, at a restaurant. Her employer unexpectedly returns and is badly smitten with the attractive girl, whom he takes to be his stenographer's sister. Next day he begs permission to call. He finds Mary at home in her soberest rags. "Little Sister" is out. Then the phone rings and they learn that Frances is about to marry the man of her choice at the office of the justice of the peace. Determined to stop the ceremony at any cost, Mary hurries into a very becoming hat and coat, and her employer calls a taxi. When she takes off her spectacles he recognizes the girl who has fascinated him the evening before. In the taxi the lawyer loses no time in getting to the point. Arrived at the city hall, they find "Little Sister" already married to a young man by no means so bad as Mary's horrified fancy had painted him, and the justice is persuaded to perform the service all over again for the newcomers.

MUTUAL.

MUTUAL WEEKLY NO. 15. (April 15).—Latest pictures from the seat of war. High officials from the war office inspect French troops; Raw Recruits Trained into Efficient Fighting Units; The Wounded Watch the Finish of a Long March; Actual Fighting in the Trenches; Red Cross Dogs bring First Aid to the Wounded; A Provision Train being Convoyed to the Front; Ruins of Gerberillers.

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Madame Alda, Metropolitan Opera Star, Poses Especially for the Mutual Weekly.

Montreal Tommies are Reviewed by Field Marshall H. R. H., The Duke of Connaught.

Children of All Nations Roll Easter Eggs in the White House Grounds.

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Annual Fox Chase at Rochester, N. Y.; Valuable Prizes are Awarded by the City.

Many a Wonderful Hop Dream Goes To Waste; The Chinese Government Burns Half Million Dollars Worth of Opium In its Crusade Against this Insidious Drug.

MAJESTIC.

THE STORY OF A STORY (April 20).—An author with talent has trouble in disposing of it; another author prostitutes his gifts by writing and selling books that show a wrong, distorted viewpoint of life. The poor author refuses to write such bad books and severely reprimands his daughter, whom he finds just starting to read one.

Times become very hard and he is tempted to sacrifice his ideals. He writes such a morbid novel and is ashamed. He falls asleep, exhausted, across his desk. He dreams his book is in covers and that a little girl, tired of poverty and lack of good times, has read it. Out of its pages step the little girl and man, characters of the story, and take the poor girl, May, along with them to show her life (according to the author), as it should be lived. The author sees in his dream, May ruined and disgraced by the man in his book. She is denied refuge by her mother. Passing a photographer's, sees there a photo of the author. She destroys this in a rage and tells the owner that he (the author) has betrayed and ruined her. She then goes to her room and turns on the gas.

The dream is over; the author still asleep. His daughter tiptoes in and takes his manuscript from the desk and starts to read. The author wakes, his dream still vivid, and sees his daughter starting to read his manuscript. He snatches it from her, telling her that it was not finished. After she has gone—"That is the best ending" he says as he watches it burn. Then he sits down at his desk again and starts to write a better and sweeter and truer story.

FOR THE HONOR OF BETTINA (Two Parts—April 25).—Old Giuseppi makes plaster statues and his little granddaughter, Bettina, sells them. Above in the tenement lives Antonio, who plays his violin in a cheap cafe. Across the hall lives an Italian girl of another type, Marina. Antonio loves Bettina but has never spoken to her. The girl across the hall tends a flower stand and so meets many men. One night she makes an engagement with one and he asks her to bring a friend. She lends Bettina some clothes and coaxes her to go with her. They are taken to the cafe where Tony plays. Tony is more hurt than jealous; and after the supper when the men take them in an auto to a road house, he waits up in the tenement until the girl returns and reproaches Marina.

Bettina resents Tony's interference and there arises a coolness between them. The next day Tony goes to the cafe with his friend, Talio, an Italian plain-clothes man. To his horror Bettina and her companion of the previous evening, enter and are shown to a private room. Tony is resolved to protect her at any cost. He listens at the door and during the waiter's absence Bettina's escort is forcing Bettina to receive his attentions. He forces the door; there is a fight between the two men and the escort is killed. Tony's friend, the detective, rushes in and saves his friend by arranging the evidence to show that the man was a suicide. Bettina and Tony are reconciled and the little Italian girl is satisfied to remain in her own station, and we are led to believe that Tony will eventually be the lifelong custodian of the honor of Betina.

CHECKMATE (April 27).—Tom and Arthur, two friends, are employed, respectively, as wire chief for the telephone company, and as telegraph operator for Burton Gray, a stock broker. Tom meets Gray's ward, Dorothy, and is greatly attracted. Dorothy never has seen her father. He had placed her in Gray's care as a baby, refusing to see her because her birth had cost her mother her life. And he had given Gray a sum of money to be handed to Dorothy upon her coming of age, or in the event she should marry. Gray uses the money in speculation, and it is lost. Dorothy's father, outgrowing his antipathy to his daughter, wires Gray that he is coming to take the girl in charge. Her guardian, knowing that Dorothy loves him, determines to persuade her to marry him in order to avoid the discovery of the misappropriation of the funds. Tom overhears Gray engaging train accommodations and is suspicious. Then, finding the telegram from Dorothy's father, he accuses his employer. Gray knocks Tom down and ties him up with a wire from an electric drop light. Though bound, the young man manages to pull a telephone from the desk, and using the receiver as a key, he telegraphs for help. The flashing light at central puzzles the operator, who summons Arthur, the wire chief. Arthur rushes to Tom's assistance, and they pursue Gray. Tom boards the train, which already is in motion, and when Gray attempts to throw him off, Dorothy summons help. The young man shows Dorothy her father's telegram and tells her his story. She is convinced of her guardian's stratagem. Eventually she and Tom are married.

AMERICAN.

THE DAY OF RECKONING (Two Parts—April 26).—Deceived by Carl Burton, a gambler and sporting character, into believing that they have been honorably married, Martha True, an innocent young woman, is brutally left by the designing man to bear her disgrace alone. When her child is born, she loves it with super-maternal passion, but in order to secure employment it is necessary to place the child in the care of a woman friend, and her only recompense in life is the week-end visits made to see her baby. Unable to stand the strain of work and the sorrow of being separated from her child, Martha is overcome while behind the counter of a department store and is taken to a hospital by the kind-hearted bachelor owner of the business, who does all he can for her comfort. As the girl is recovering, her employer is a daily visitor to the hospital and gradually falls in love with her.

When John Walton proposes a great temptation was put before the girl, but she finally decided to marry him and give her child a home by having the woman who is caring for her baby send a letter which Martha has written herself, asking that the child be sent to Martha's care as her friend is dying. The letter comes in due time and the big hearted husband welcomes the idea of having a child in the house. In the meantime, Carl Burton learns of the deception played on the husband and sends an adventuress, Rita Marr, with a letter, threatening to expose Martha to her husband unless her prosperity is shared with the blackmailing pair. Martha, fearing that her husband will discover her secret and never forgive her, decides to take her child and leave the house, but in the midst of her preparations her husband returns. At first he is loath to forgive her, but after hearing the whole story, his love for his wife and adopted child is too great and all are united in a happy home, much to the discomfort of the blackmailers.

WANTED—A WIFE (April 28).—Tired of bachelorhood, Andy Fortune resorts to a "want ad" to secure a wife and receives replies from willing women of all ages and color. In one envelope there is enclosed a photo of a bathing girl and the challenge "Find me," which meets with Andy's romantic nature. Consequently he goes to Miramar Beach in search of the original and on several occasions thinks he has found her, but each time is disappointed.

J. D. P. Moore and his daughter, Ruth, are also staying at the beach and become acquainted with Count Raphio, whom her father thinks would make a good match for his daughter. Ruth objects, declaring that her choice must be a man and not a title. Ruth, hearing of the manner in which Andy had saved a young girl from drowning, informs her father that the man she marries must be heroic and fearless and the father decides to make a hero out of the Count. Ruth is to be attacked by a gang in the Count's employ while this worthy gentleman, stationed nearby, is to accomplish her rescue. The stage is all set and all would have been well had not circumstances under which he had no control prevented the Count from fulfilling his part of the arrangement. However, the girl is rescued by Andy who sees the attack and rushes to the rescue. While the ruffians are taking their vengeance out on the Count, Andy recognizes the girl of the picture who promises to become his wife.

BEAUTY.

NO QUARTER (April 27).—Mrs. Smith's gas and electric light bills being exorbitant, she is advised by the clerk at the company's office to have prepaid meters installed which require 25 cent pieces to operate. Later the Smiths give a dinner in honor of their daughter, Peggy, whose engagement to Reggie Ruggles has been announced. While the dinner is in preparation, the supply of gas gives out and the frantic Mrs. Smith appeals to the guests for a quarter in change. Not being able to get one, she tries to use a button in the meter without success. The arrival of the gas company's trouble man does not help matters, as he finds the button stuck in the meter slot and Mrs. Smith's pleadings prove of no avail against this breach of company rules. However, by the use of an inverted electric iron and the dining-room fireplace the food is served, considerably scorched and burnt, to the now anxious guests, but the horrified hostess is

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Yours very truly,
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The service that we have been getting is satisfactory in every way, both dramas and comedies, and I trust that they will keep to the standard that they have set for themselves.

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nearly prostrated to note that the electric lights incline to dimness.

As the health of the guests of honor is being drank the room becomes totally dark, but lucky, a tardy arrival is able to supply the needed "quarter." As the lights are turned on, several events are shown whose tragic results are the breaking of Peggy's engagement and a breach between her maiden aunt and the portly retired farmer who is courting her. The sudden illumination shows Reggie holding the hand of the maid servant in mistake for Peggy's and the supposed temperate Mr. Meeker, tossing off a glass of liquor with gusto. The next day a letter to the daily papers recalling the invitations for Peggy's wedding is dispatched by Mr. Smith with instructions not to forget to mail them, but the necessity of laying in a quantity of quarters takes him to the bank and he forgets to mail the letter. In the meantime a doctor has prescribed sherry and egg for the weeping Peggy and the maiden aunt is sent for the wine, where she is discovered by Mr. Meeker, her beau, who chides her about her purchases and gains her forgiveness. The penitent Reggie calls with a bouquet for his sweetheart and is ushered into her presence by the servant. He receives a pardon as Mr. Smith returns with a supply of coins for the meters, which caused all the trouble.

BRONCHO.

THE RENEGADE (Two Parts—April 28).—Robert Graves, a renegade slave trader of Africa, defeats a party of British soldiers sent to capture him and takes as prisoner Captain Marley. On Captain Marley he discovers a letter which notifies him (Marley) that he is heir to the estates of the Earl of Craven. Graves determines to impersonate Marley, which he does, after selling Marley into slavery to Ali-Hamid, an Arabian Sheik. Graves sails for England and takes up the duties of the estate, planning to marry Alice Craven, as per the dying request of the old Earl. Alice distrusts him, however, and is in love with a young man in the neighborhood.

Marley is taken to the Sheik's home, where he falls in love with Normah, a beautiful slave girl and a favorite of the Sheik. Normah helps Marley to escape upon his promising to return and purchase her from Ali-Hamid. He sails for England and at the suggestion of the old family lawyer, he appears in the bedroom of Graves, as the latter lies in a drunken sleep. Graves awakens, thinks he sees the ghost of Marley and, overcome with terror, jumps from the bedroom window and is instantly killed. Alice and the young Englishman marry, and Marley sits in the garden and dreams of returning to Arabia for Normah.

KAY-BEE.

THE RIDDLE OF THE WOODEN LEG (Two Parts—April 23).—Sauntry, secretary to John Graydon, the wealthy banker, does a lot of burglarizing in the city among the wealthy class, attaining quite a sinister fame. He disguises his foot prints by attaching a wooden leg over one of his good ones, thus leaving one foot print and a round mark.

The Graydon diamond disappears and the chain to which it was attached is found by Limpy Fisher, a boy of the East Side, with a peg leg. When Limpy offers the chain for sale at an East Side saloon, it is purchased by a stool pigeon, who takes it to the police headquarters and tells the chief he has located the famous "wooden legged" burglar. Limpy is arrested, although declaring his innocence.

A few days later, Edith Lee, a noted scientific detective, goes to Mr. Graydon and offers her services in the effort to find the burglar. She takes her place in Graydon's house, disguised as a maid, and in a short time traces the burglaries to Sauntry. A trap is set for him and the famous diamond found buried in a house plant in the Graydon home. Sauntry confesses and Limpy is released.

DOMINO.

THE ARTIST'S MODEL (Two Parts—April 22).—De Dion, a wealthy, successful artist, with an evil reputation among his women models, gives an evening reception in his magnificent studio to his society friends and art patrons. Marie Mazzini, a poor artist's model, and her mother live in a tenement. Richard Kenton, another artist, advertises for an Italian model. Marie answers the ad and secures the position. As the painting progresses Kenton falls in love with the girl and she with him, and he believes that the picture will prove to be his masterpiece. He is penniless himself and is forced to pawn his watch to pay the girl her first week's salary. He accidentally drops the pawn ticket and Marie, finding it, realizes the extent of his sacrifice. She returns the ticket to Kenton and offers to take only part of the money and have Kenton pay her the balance later. Kenton refuses the offer in a kindly manner.

Kenton is unable to sell the completed painting. De Dion sees Marie dining with Kenton and, struck with her beauty, resolves to possess her. He offers her work as a model at extravagant wages. Kenton warns Marie of De Dion's evil reputation but in order to help Kenton she poses for him in secret. De Dion treats Marie with courtesy at first, and she begins to believe Kenton was wrong in his deductions. One evening Marie is lured to De Dion's studio by a ruse to the effect that her mother has been hurt in an automobile accident and carried there. Marie discovers the plot to lure her there, but De Dion and his servant prevent her departure. De Dion has prepared a dinner in the studio. Marie's mother calls up the studio but De Dion tells her Marie is not there. The mother goes to Kenton to help her locate Marie. Kenton suspects De Dion may have something to do with Marie's departure. He sends the mother home and races for De Dion's studio.

Meantime De Dion, seeing that Marie will not obey his wishes voluntarily, uses force and attempts to overpower her. Kenton arrives at the critical moment. De Dion gets a revolver and tries to kill Kenton but the latter wrenches the weapon from De Dion and hits him over the head with it, knocking him unconscious. Kenton helps Marie from the studio, leaving De Dion slowly returning to consciousness.

MUTUAL MASTERPICTURES.

CAPTAIN MACKLIN (Four Parts—Majestic—April).—Grandson of a famous officer, Royal Macklin is dismissed from West Point and immediately sets sail to fight in Honduras, leaving his cousin, Beatrice, who loves him, inconsolable. Arriving, he meets Gen. Laguerre, the famous soldier of fortune, through Aiken, the American Vice Consul, and is made a captain in the revolutionary army. His strict discipline is unpopular, but he makes efficient troops out of those fighting President Alverez in order to make General Garcia president.

Garcia has just been ousted from the Presidency because he insisted that the Isthmian Line, of which Joseph Fiske is owner, pay taxes. The line promptly organized a revolt and made Alvarez president. In the course of the march on the capitol, Macklin performs some daring deeds of soldiery. Garcia turns traitor, but Laguerre and Macklin capture the chief city, where Macklin meets Mary Fiske, daughter of the Isthmian Line's head. Involved in a duel with her brother, he refuses to fire and is wounded himself. Through a traitor, Laguerre and Macklin are betrayed and defeated, but they manage to save the Fisks.

When Macklin gets home, he finds himself like a shadow between Beatrice and a young ensign who loves her. Disgusted with the prospect of having to work, he leaves to join Laguerre in Africa.

MAN'S PREROGATIVE (Majestic—Four Parts—April).—Oliver and Elizabeth wed. He is a famous lawyer—careless of his personal conduct, but has implicit faith in Elizabeth. She is a woman of strong mind, a magazine writer of repute, and believes he should guide himself by the same code that governs her.

Two of their associates are profligates, Charles, an artist, and Catherine. Oliver trifles with Catherine and this so embitters Elizabeth, that she pretends to receive the attentions of Charles, although it is made clear that she has remained pure. Nevertheless, she purposely permits her husband to believe otherwise.

He has considered her like Caesar's wife, but his faith is shattered. A child is born to her and the father doubts its parentage. Worse than this, society also believes her guilty. A divorce separates Oliver from Elizabeth. She is ostracized with her child. In the end the evidence of her purity, which she had purposely concealed, becomes known to Oliver through the dying confession of Charles, and the husband and wife are reconciled and Elizabeth is vindicated, but only after she has seen and regretted the folly of her rebellion against the first law of society. The death of their child plays a large part.

ON THE NIGHT STAGE (Five Parts—New York Motion Picture Corp.—April).—Belle Shields, a dance hall girl, who is the sweetheart of Texas Smith, the silent road agent, is much taken with Austin, the new parson who comes to town. The cowboys joke and kid Texas about the parson cutting him out and a fight follows. Austin, who learned more at school than theology, comes to Texas' assistance, rescues him in a smashing set-to and they become fast friends. Austin and Belle are married, but Texas keeps a watchful eye on Belle so that she will not side-step. Soon Belle makes a visit to a nearby town, and, in a spirit of recklessness, attends the dance hall. Jack Malone, who is very much the lady's man, decides that he must have Belle and immediately takes possession of her. It is when they are standing at the bar about to take a drink and Jack kisses her, that Belle awakens to what she is about to do. She immediately returns home, but Jack is undaunted and sends her a letter telling her that he will expect to meet her at the cross roads that night.

She confides her troubles to Texas, who holds up the night stage, taking Jack out. He walks him across the desert and is about to turn him loose, when Jack wheels around and fires. Texas is too quick for him, however, and Jack is shot and killed. Texas returns to the Austin cabin, then, feeling that he has repaid Parson Austin by saving his wife for him.

A MAN AND HIS MATE (Reliance—April—Four Parts).—A Kentucky Colonel, cured of the morphine habit by his daughter, Betty, has gone West for his health. He is followed by a neighbor named Taylor, who loves Betty and is trying to sell her father a mine. The Colonel hires Choo, a Chinese engineer and graduate of Yale, to inspect the property. The Chinaman's report is unfavorable.

Choo, too, loves Betty, but she accepts Ogden, after saving him from being lynched as a horse thief. She conceals him in her own room and cures him of the morphine habit. When he is well he says he will go back to his people, get money to marry her and return in three days. On his way out, Taylor, in a jealous rage, shoots at him, but hits and kills the Colonel. Betty believes Ogden has done this, and plans to revenge herself by betraying him to the ranchmen. She makes them promise not to seize him until she has seen him.

"I will ring the bell three three times," she says. "Then you can come and lynch him."

All Ogden's protestations are unavailing till Taylor comes in and in a drunken temper reveals himself as the murderer. Choo arrives just in time to save the couple. Taylor he kills with a knife, and when Betty and Ogden have left he rings the bell three times. The ranchmen find him there calmly smoking a cigarette.

SERIAL PUBLICATION CORP.

RUNAWAY JUNE (Episode No. 14—Two Parts—April 14).—June is taken from her husband on the raft and carried away in a boat by Gilbert Blye. On the mainland, however, they are met by Gascon, the leader of a band of Apaches. On seeing the runaway bride, Gascon signals to his confederates, two men and two women, whom he instructs to follow and capture June. The thing is accomplished and June is compelled to put on the Apache dress and perfect herself in their famous dance. Meanwhile, Marie, the sweetheart of Pierre, one of the band, is driven by jealousy of the pretty newcomer to betray the Apache quarter to the commandant of the military guard. A fierce fight ensues between the Parisian thieves and the local soldiery in which the former are killed and routed. Pierre pursues Marie to the top of a cliff. He realizes that she has turned traitor. In a frenzy of rage he flings the girl over the craig into the sea. June is found, hiding among the rocks, by Gilbert Blye. He leads her safely away.

United Film Service

SHADOWS OF THE HARBOR (Ideal—Two Parts—April 19).—Peggy, winsome daughter of Skipper Wilson, is in love with Officer Ryan, the terror of the wharf rats and thieves who infest the dock district. "Bull" Martin, leader of the dock rats gang, is taken into custody by the officer, and his followers attack the policeman and leave him for dead on the wharf. Young Anderson's a member of the gang, but with a remnant of higher ideals, makes the acquaintance of Peggy and through a favor which she renders him becomes her ardent admirer.

Skipper Wilson objects to Peggy marrying a "landlubber," as he terms Officer Ryan. As time goes on the depredations of the wharf gang become greater. Ryan finally catches the gang in a freight car robbery and a thrilling chase follows as the thieves make off in their sloop followed by the officers on the police launch. Ryan, swimming after "Bull," is knocked unconscious and left on the beach for dead, where he is revived by Anderson. All that is good in the latter comes to the surface and thinking of Peggy, he handcuffs himself to the prostrate officer and brings him back to the police launch where he is held with the rest of the prisoners. The harbor is rid of the thieves which have terrorized the people along the water front and Ryan is promoted for his bravery. Skipper Wilson, now proud of his future son-in-law, smiles happily as the two emerge from the shadows of the harbor and plight their troth.

UNCLE'S LAST LETTER (Superba—April 20).—Uncle Jabez, whose health is failing, decides to go away to the country for a complete rest. Before leaving, he makes his will, en-

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closes it in an envelope on which he writes: "Not to be opened until after my death," and places it in a book on the library table. In another note addressed "To My Anxious Relatives" he writes, "To that one of you who finds my will I bequeath this house and $100,000.00." On his way to the country his valise, which was carelessly attached to the automobile, falls off unseen by Uncle. Charlie, a passerby, sees it, picks it up and goes home with it. Helen, Jabez's niece, who has made herself mistress of the household, in exploring her Uncle's home in quest of his will, finds the note "To My Anxious Relatives." She starts out to find the will and is soon joined in her search by all the relations, and the chairs, tables, desks, buffets, hat racks and everything that tends to hinder the progress are thrown pell-mell in all directions.

In the meantime, Charlie, having been called away on business to the coast, takes Uncle Jabez's suitcase with him. A collision occurs in which Charlie is killed. There being nothing else to identify him except the valise, the newspaper reporters record his name as "Jabez Smart." Uncle Jabez reads of the accident, and, knowing his relations better than they think, he decides to return to his home before they find the will. While everything is in a state of confusion at his home, Jabez enters and finds his relatives at their work. They sneakily exit, leaving Uncle Jabez to brood over his wrecked home.

THE GIRL WITH THE CAMERA (Premier—April 20).—Edythe—a camera expert—is sent out by her father, the sheriff, to track down two "moonshiners" who are operating a still in his county. In crossing a stream, Edythe drops her camera and as she stoops to get it, a stranger, who has stopped for a drink at the stream, helps her. Edythe seeing that he resembles her description one of the "moonshiners" snaps his picture and follows him to his shack, then starts back to tell her father. The stranger, meanwhile, decides to stop "moonshining" hoping that the "Purty Gal" he met that day will like him better if he does. Headed by Edythe, the sheriff and his men start out to get the two law-breakers. Edythe goes ahead to scout with the understanding that they will follow when she shoots. She is attacked by Dan, Bill's surly partner, but is saved by Bill, who hears her screams. Dan tries to shoot Bill. Edythe pulls her gun and fires, but the shot hits Bill. The posse hears and runs on. Tacked on the door of his cabin, the sheriff and his men find Bill's resolutions to abandon "moonshining" in the note to his partner saying that he is through with the business, since "The Good Book says so, and so does the purtiest gal you ever saw."

THE ROOM BETWEEN (Empress—Two Parts—April 21).—Having married Hal Eastman, a man of wealth and position, at her father's dying request, Blanche Marvin is not content to give up her friendship for Ned Burton, a former lover. Burton is included in her parties, which increases in gayety with each succeeding one until one day when her husband finds Blanche in Burton's arms. Hal decides that they shall separate and live in apartments in opposite sides of the house with a large room between which shall be common property. Eastman finds a baby boy in his car one night which proves later to be the child of a poor young woman whose husband he has befriended. He adopts the child, not knowing who it is, and engages the mother as a nurse. Matters between Blanche and Hal come to a crisis when Blanche discovers the presence of the child, and they each, unknown to each other, move from the house. Divorce proceedings start, but the final separation is averted and Hal and Blanche are brought together again. The child is returned to its parents, and great happiness come to Hal and Blanche in helping the working man and his wife re-establish their home.

YOU NEED A DOCTOR (Starlight— April 22).—Hans and Heinie are broke. Hans concludes that, having once been a horse doctor, he can cure human beings. He brews bacterium of a disease called the jumps. They innoculate the folk of a village with the jumps, and hang out a sign specializing cure for Jumps. Their office is besieged. They make instant cures and incidentally a barrel of money but their trick is finally exposed. They are arrested, and jailed much to their discomfiture, but to the amusement of those who witness this wonderful get-rich scheme of Hans and Heinie.

HER NEW YOB (Luna—April 22).—Owing to the mischievous pranks of Dorothea and Raymond Thatcher, nine and seven years old, Mrs. Thatcher is confronted by a serious servant problem. Maids will not stay in the house with them, until Lebia, a good-natured Swedish girl who loves children, arrives just as the mother is in despair. Lebia enjoys their mischief and laughs her way into the children's hearts.

One evening Mrs. Thatcher entertains the Humane Society at an evening party. The children cannot miss the good fun of dressing Lebia up for the occasion. When she appears in the drawing room to serve the refreshments clad in a red and white table cloth and with feathers in her hair, the outraged hostess is very angry, although the guests see the humor of the situation. To save Lebia from too severe a scolding, the children confess their fault and beg for forgiveness. When it has been granted, they carry off their good-hearted maid to the kitchen and the left over goodies which are waiting for them.

MORE AND MORE (Empress—April 23).—After an anxious time of waiting in the office of. Dr. Wurstfurter, the news at last comes to Heinie over the wire that the stork has arrived at his home. Immediately he calls his friend, Charlie, and asks him to bring all the boys over to see the heir. Upon their arrival, Heinie takes them to the room to see the precious child, but when, upon opening he sees not one but two—then three, four and finally five babies, it is too much for him to stand. He faints, and while he is unconscious he goes to a land of dreams which abounds in babies of every description. In his excitement, dreaming they are all his, he falls off the lounge, awakens and rushes from the house, apparently never to return again.

THE PARASITE'S DOUBLE (Lariat—Two Parts—April 24).—"The Parasite" makes his last raid on the village bank and escapes to the hills. When the reward for his capture is posted, along comes his double, a stranger of questionable character, who, upon seeing the reward card and photograph of his prototype, fears that he may be taken for the original and shaves off his beard. "The Parasite," too, returns to the village, clean shaven, at the time when his double takes advantage of an old miner's inebriety to rob him of his gold. "The Parasite" checkmates his rival's movements in the little community, and, going to the sheriff of an adjoining county, where he, himself, is wanted for numerous deeds of outlawry, is made a deputy. He immediately sets to work to "get" his rival, the murderer of his sweetheart's father, and the working out of the love episode between "The Parasite" and the orphaned girl makes this two part western drama a real live "thriller."

LOVE THY NEIGHBORS (United—April 25).—A fight between Paddy Monahan and Tony Picotti results in a hair-pulling contest between their mothers. The Angel of Peace enters in the form of Grandpa Monahan, a war veteran, who proceeds to tell the assembled neighbors what real war is. He grows so enthusiastic that he raises his cane like a sword and brings it down on a neighbor's head, at the same time poking Percy in the stomach with his crutch. A general fight follows. At the same time, in the coal mine, Monahan and Picotti come to blows. The Italian warns the Irishman against the Black Hand. Trouble begins for the superstitious Irishman. He encounters the imprints of a black hand left by a coal dealer on the newly-painted door sill of the saloon on the way home, enters and fights with the white washer on whose coat the coal man has left another hand mark. He gets home and finds black hand marks on Percy's shirt bosom which were put there by Grandpa, who forgetfully slapped Percy on the chest after handling the stove lid. Monahan puts Percy out the window into the rain barrel. Madeline rushes to his aid, wraps him in a sheet and puts his clothes on the line. Paddy is sent to the shed as punishment for fighting. He sees Percy, whom he thinks is a ghost, and rushes out. The neighbors are terrified. Monahan received a warning that he must die the next night from the Black Hand. The tragedy, however, is averted and neighborhood peace restored by a series of side-splitting incidents.

Pathe Exchange, Inc.

PATHE NEWS, NO. 27, 1915 (May 5).—Marblehead, Mass.—Burgess-Dunn armored aeroplane, built for Russian government, makes trial flight before being shipped.

Troy, N. Y.—Pennsylvania suffragists assemble to view casting of replica of "Liberty Bell," which will not be rung until they have been granted the ballot. (1) Mrs. Katherine W. Ruschenberger, donor of the bell, pulls rope that permits metal to flow from the furnace.

New York City—Teaching by typewriter. Winifred Stoner, 12, knows eight languages and has evolved novel scheme of education. (1) Winifred and her mother.

Brooklyn, N. Y.—Rammed by ferry boat, tug is lashed to barge in unsuccessful effort to prevent it from sinking.

Larchmont, N. Y.—Giant blasts clear rocks and tree stumps from site of proposed links of Metropolitan Golf Club.

New York City—Firemen fight stubborn blaze which drove 125 girls in panic from an East Side factory.

Madison, Wis.—Headed by the college band, students of the University of Wisconsin perform a snake dance in the streets at their quadriennial exposition. (1) Governor Phillips and President Van Hise give the students some good advice.

New Forest, England—First Australian troops to arrive in England are reviewed near Romsey Camp.

Toul, France—Captured spy taken in shackles to jail. Commonplace method of conducting this important arrest makes it particularly impressive.

Purfleet, England—Recruits learn art of flag telegraphy. New members of Signal Corps send concerted message in the "wig-wag" code.

Paris, France—His proudest moment. Officer is decorated with the Cross of the Legion of Honor.

Luneville, France—A dwarf from a local circus takes the place of a newsdealer who is serving at the front.

In Egypt—Australian troops, guardians of the Suez Canal, on way to their camp in the shadow of the Pyramids. (1) After defending canal against the Turks.

Cartoon—The resourceful dachshund.

THE NEW EXPLOITS OF ELAINE NO. 1 (17th episode "The Watching Eye"—Two Parts—April 19).—In Wu Fang and Long Sin, Craig Kennedy seems to have found an opposition worthy of his tempered metal. With Elaine kidnapped, and no clue to work on but a meaningless sryptic ring, the great scientific detective feels the necessity for his most concentrated thought. Aunt Josephine is the recipient of a huge vase, at the bottom of which Kennedy finds a note from Elaine, saying that she is as yet unharmed, and instructing him, if he would save her, to deliver the cryptic ring that night in an appointed place. Kennedy forges a ring the counterpart of the original, hoping thereby to trick the crafty Chinamen; but out from the side of the gigantic vase peers the crafty eye of the artful heathen, and unknown to him, Kennedy's plans are blighted in the making. Events then follow quickly. Kennedy in trying to double-cross the Tongs, is himself checkmated, and barely escapes with his life when he goes to barter the fake ring for Elaine. The ring, however, proves the "Open Sesame" to the underground treasure vault of the late Clutching Hand, although a small comfort in consideration of Elaine's probable fate.

HE TAKES WELL AT PARTIES (April 19-24).—When those two geniuses of humor, Buddy and Percy, receive an invitation to the reception of Jeanette Dupree their joy is complete. Setting forth to celebrate their social conquest, they run amuck of a cop who proceeds to make life miserable for them. Escaping the clutches of the law, they enter a cafe, but their jinx is still with them. They get in a scrap with several of the patrons, but lose the decision by a mile.

They then proceed to the home of Jeanette, mingling with the guests as though they had been doing it all their lives. But they're like the bull in a china shop and destruction follows in their wake. At dinner, learning that the chef has gone on a strike, they volunteer to serve instead. Ye gods! what a mess! At the height of the excitement, one of the diners shouts that she has been robbed. Suspicion points to Buddy and Percy. One of their accusers is Buddy's rival who is most emphatic in his accusations. Percy, however, discovers this particular party removing a necklace from another of the guests and informs Buddy.

In answer to the request of their hostess to entertain the other guests, Buddy and Percy agree to do some parlor tricks. They pursuade the thief to act as their "subject" and place him in a chair on a platform. Tying his feet tightly together, they inform the audience that they will secure all the missing jewelry. Their victim endeavors to beat it, but they have him dead to rights. From every pocket of his clothes they take some piece of jewelry. The guests, realizing the service which Buddy and Percy have rendered them, shower the heroes with every attention.

TOLEDO—PICTURESQUE SPAIN (April 19-24).—To view this film is to take a trip back through bygone centuries when Spain held a dominant position in the Old World. Toledo, the subject of this offering, is famous in history, and was, subsequent to Roman and Gothic occupancy, a center of great renown. It is also celebrated for its sword blades of extraordinary temper and beauty.

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ARMY ENGINEERS (France On the same reel as foregoing—April 19-24).—This picture gives a very comprehensive portrayal of the manner in which the army engineers set about to erect a military bridge. Step by step the construction is shown, from the time the piers or supports are placed in position until it is inspected and passed by the officials in charge.

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Miscellaneous Feature Films

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THE LILY OF POVERTY FLAT (California Motion Picture Corporation—April 26).—Joe meets "The Lily of Poverty Flat" one afternoon, when he boards the stage from Marysville to the mining camp, and finds that the only occupant, besides the driver and the express-messenger, is the beautiful girl, returning to her father, John Folinsbee, the owner of the store at Poverty Flat. On the way, while they walk up a grade, with the stage ahead of them, a band of Indians attack the coach, killing both the driver and express-messenger. Lily and Joe, left on the road, are ignorant of what has taken place. While Joe seeks in the brush for water for Lily, he finds an Indian endeavoring to capture or slay Lily. Joe kills him and returns without telling the girl what he has done. When the Vigilantes arrive, Joe leaves Lily with them and rides on to Poverty Flat. After he is gone, the dead Indian is discovered, and Lily realizes that Joe, whom she had almost ignored, was her modest savior.

For the dance, which is held in her honor, Lily sends an invitation to Joe by the half-breed Mexican porter of her father's store, Sanchez. Dolores, a Spanish woman, is infatuated with Joe, and Sanchez, who is in love with her, stops at her cottage to show her the note from Lily. Dolores plies him with liquor, detaining him so that, when the note is finally delivered Joe has to swim the flooded North Fork in order to get to the dance in time. Annoyed by the attentions paid to his daughter by the impecunious young miner, Folinsbee tells him that he has no chance until he makes his "stake." A half-interest in the supposedly worthless Mammoth Mine has been foisted on Folinsbee by Lotski, a schemer. Culpepper, nephew of Colonel Starbottle, who drew up the papers, is in love with Sadie, Lotski's daughter. Culpepper finds indications that the mine is really valuable, and Lotski promises him his daughter's hand, if he will discover some way to fleece Folinsbee out of his share. Just when Culpepper finds a flaw in the deed, Folinsbee discovers the richness of the mine and, on the strength of this, he plans a trip to Europe. Lily objects, as she wants to remain near Joe. She meets him secretly and tells him that, despite their new riches, she will remain true to him.

An Indian maid, twice befriended by Joe, has been left a map of a fabulously rich "Lost Mine" by her dying grand-parent. Learning that poverty is keeping him from marrying the girl of his choice, she seeks him out to give him the secret. Her meeting with Joe is observed by the jealous Dolores, who takes advantage of this to make Lily believe that Joe is untrue to her. Lily, grief-stricken, hurriedly changes her plans and agrees to go to Europe immediately. She leaves a note which plunges Joe in deep woe, made even more unbearable by the knowledge that Hamlin, the gambler and suitor for Lily's hand, is to make the journey with the Folinsbees. In Paris Lily, thanks to the lavishness of her father, is installed the belle of the season, and is courted by the Count de Brie, who has advanced her father a large sum of money. Lily's heart is still Joe's, however, and there seems no chance for this titled lover, until news of the flaw in the deed strikes the family like a thunderbolt. Lily, in order to save her father from prosecution, offers to become the Count's bride. Hamlin, to save her from this sacrifice, plays the first crooked game of cards in his life with the Count and wins enough money to pay the debt for Folinsbee. The swindle is discovered by the Count, Hamlin is challeneged to a duel, which ends in a wound for the gambler, the latter firing in the air, determined not to add bloodshed to his first fault. Then the Folinsbees and Hamlin return to Poverty Flat.

When the party arrives at Marysville on the way home, Joe is with a posse in pursuit of a gang of robbers, whose leader, it has been learned, is Sanchez, now an outlaw. Through a stratagem, Joe is kidnapped by the bandits and hurried through the woods to a secret Indian camp. A note is left by Sanchez, demanding a heavy ransom for Joe. This is found by the Indian maid just as Hamlin and Lily ride up the road, having left Lily's parents to rest at Marysville. Hamlin instructs Lily and the Indian Girl to go on to Poverty Flat, and he rides on hard to catch up with the robbers. Lily disobeys instructions and, with the Indian maid, makes her way by a cut-off to the secret Indian camp, the rendezvous of the gang. Here Joe has been carried across a bridge over the ravine and thrust into a hut on a narrow ledge. Hamlin, on his arrival, opens fire on the robbers, killing one. Sanchez dashes across the bridge and engages Hamlin in a savage encounter. Lily and the Indian maid, having seen the affray from a cliff overlooking the hut, start down the precipice, when the remaining bandit shoots and kills the Indian girl. Before he can shoot Lily, Hamlin disengages himself from Sanchez long enough to shoot him. Sanchez deals Hamlin a death wound with his knife. Lily, having clambered down to the hut, releases Joe. The two cross the bridge in time for the dying Hamlin to unite the hands of the lovers.

Paramount.

THE GOVERNOR'S LADY (Lasky-Belasco).—At the opening of the story Daniel Slade is working in a mine and, though not positively in need, he and his wife live in comparative poverty. Slade is a man filled with ambition, but his wife is contented and absorbed in her love for her husband. By a fortunate accident he discovers a gold mine and, with his newly acquired wealth, immediately sets out to make a position of influence for himself in the world. His aggressive personality and ability at once attract attention, these qualities being combined with wealth, and the possibilities of a political career are pointed out to him by Senator Strickland.

Slade has no sooner established himself in his new surroundings than he comes to feel that his wife does not know how to take advantage of their altered circumstances. She is still the same simple, home-loving person. In the course of time he becomes attracted to the Senator's daughter, who, like himself, is of ambitious temperament. In fact, though she does not love him, she agrees to marry him if he obtains a divorce from his wife. The concluding episodes of the story show how the wife rescues her husband from his unpardonable folly, and how, much chastened, he finally persuades her to come back to him. He has now become the chief executive of the State and Mary at last takes her place as the Governor's Lady.

THE COMMANDING OFFICER (Famous Players).—Captain Waring, the young officer, second in command, tries to borrow money from the commandant to pay a long-overdue debt, but is refused. He appeals to Brent Lindsay, the lion of an adjacent mining town. Lindsay accepts Waring's note for the loan. Major Bingham, retired, and his daughter, Floyd, live at the military post, and both Waring and Lindsay are courting Floyd. Lindsay utilizes the note to force Waring to withdraw his attentions to the girl. Floyd thus becomes interested in Lindsay, but when she hears of an affair he has with a common dance hall woman called "Queen," she accepts the commandant's proposal of marriage, a course urged by her father, who detests Lindsay. The commandant is the guardian of two children left by his dead sister. After Floyd's marriage to the commandant Lindsay continues his attentions, as a result of which the commandant quarrels with his wife and then, piqued, leaves for a hunting trip to the mountains. In his absence his wife commits the folly of walking in the woods with Lindsay. Lindsay embraces her and Captain Waring, who is out with his camera, happens on in time to take a photograph of the young wife in Lindsay's arms. Waring uses the photograph to recover the note from Lindsay. They quarrel, and shortly after Lindsay is discovered killed. Circumstances point to the commandant as the murderer. He, in turn, thinks his wife is guilty. The commandant is turned over to the sheriff, and while in custody is attacked by the infuriated men of the mining town, but is rescued by one of his companions and exonerated by the "Queen," who witnessed the murder and now comes forth with a true version of the tragedy. From this point everything is explained, and the commanding officer consequently realizes the innocence of his wife.

WHEN WE WERE TWENTY-ONE (Famous Players—Five Parts—April).—Richard Audaine, known for his mad pranks as "The Imp," is at once the idol and the torment of his loving guardian's heart. In the prologue of the action, which occurs some twenty years before the action of the play, Dick Carew, a steady-going barrister, receives a letter from a dying friend containing a request that he and "The Trinity," as three of their mutual friends were termed, adopt the little orphan son of the writer, baby Richard Audaine. These four men, though not very wealthy, vow together to carry out the terms of the letter, with Dick Carew as guardian. The baby arrives, and though the four bachelors have quite a time in learning the wants of the infant, and their struggles in caring for it are humorously pathetic, the child thrives and soon twines itself about the heart-strings of Dick Carew, who loves it as his own son, while "The Trinity" forget their dignity to romp on all-fours with the spoiled baby. Young Richard grows into a fine, handsome, athletic boy, adored by his guardians, and is sent to college, where he wins the highest honors as a "good sport" and a football hero, making the winning touchdown for his college team. He then meets a fascinating dancer, known as "The Firefly," who, hearing the rumor that "The Imp" will come into a vast fortune when he is twenty-one, proceeds to fascinate him, and he, thinking her a good and misjudged woman, falls into the trap she had made for him and marries her. How his eyes are opened at the worthlessness of the woman, how she eventually throws him aside when she learns that he has no fortune (his expenses being paid out of the meagre pockets of his guardians), how he is regenerated and strengthened by his intense suffering, and how he finds a finer, nobler love when he is finally freed from "The Firefly," are all grippingly developed in this tense dramatic photoplay.

THE SPANISH JADE (Fiction—April 11).—Manuela, daughter of a water seller in a provincial Spanish town, is sold as a dancing girl by her father to a strolling musician. In the course of her wanderings she meets a young man calling himself Esteban Vincas, in reality Don Bartolome Ramonez de Alavia, only son of a Spanish Hidalgo, Don Luis, who lives in poverty in his home in Valladolid. To escape the grind of poverty Bartolome runs away and becomes a thief and vagabond. Meeting Manuela, he falls in love with her and runs away with her, after stabbing the musician.

Meantime, in England, Mr. Osmund Manvers has experienced an unhappy love affair, and to seek forgetfulness plans a horseback trip through Spain. He comes upon Manuela and Bartolome at a wayside inn. Struck by Manuela's beauty, he contributes a gold piece to the cup which she passes, and rides away—without seeing Bartolome. The latter, however, determines to follow him and use Manuela as a lure to rob him. The next day Manvers rides into Valladolid, followed by Bartolome and Manuela, but as the two follow in through the city gate they are met my Don Luis and his servant, Tormillo. Don Luis pleads with the boy to return to his home, but Bartolome refuses and Don Luis departs heartbroken. This is the first intimation Manuela has ever had that her lover is of noble family. In pity for Don Luis, she begs Bartolome to leave her and return to his father, threatening to leave him if he refuses. He answers this by threatening to kill her if she attempts to leave him, and, with Manuela waiting for him outside the gate, follows the Englishman into the city. While waiting Manuela is annoyed by a gang of Spanish vagabonds. Spurring in among the gang, Manvers rescues the girl and carries her away into the country toward Madrid.

Bartolome, returning, discovers Manuel's escape and pursues and overtakes them towards noon in the woods, where Manvers pauses for lunch. Manuela, although terrified, makes no sign of recognizing Bartolome, and Manvers, unable to snub him, invites him to share their lunch, immediately leaving the two together while he goes to take a swim in a nearby stream. As soon as they are alone Manuela asks Bartolome what he wants. He replies that he has come to kill her. In desperation, the girl reclines in Bartolome's arms, and, before he knows what she is doing, stabs him in the back, killing him instantly. Manuela drags the body out of sight and flies to Madrid on Bartolome's mule, leaving Manvers her sole possession of any value—a crucifix—which she places conspicuously on the loaf of bread forming a part of his lunch.

Manvers returns, finds the two gone, surmises a love affair, eats his lunch and goes peacefully to sleep, although slightly touched by the discovery of the crucifix. He is awakened by the sound of digging. Behind the thicket he discovers a Spanish priest making ready to bury Bartolome. The priest is one whom Manuela has met upon the road and to whom she confessed her crime. He tells Manvers what the girl told him and vainly endeavors to swerve Manvers in his determination to find her and prove his gratitude. As a last resort the priest misdirects Manvers, so that he returns to Valladolid, failing to find Manuela there. Meanwhile Manuela has found refuge with a friend in Madrid, a girl of the streets.

In Valladolid, Manvers engages the services of Gil Perez as courier and valet. During the evening the sentimental Englishman visits the shop of Sebastian, the goldsmith, and commissions him to encase the crucifix in plates of gold, engraving on the outside "M," for Manuela, and the date. It happens that Don Luis overhears the affair. Later in the day Gurdias Civil reports to Don Luis the murder of Bartolome, naming Manuela and stating that the accomplice was "an Englishman." Don Luis connects the affair in the goldsmith's with the murder and decides that Manvers is the English accomplice and determines to challenge him to a duel. Manvers leaves Valladolid with Gil Perez before the challenge can be delivered, and Don Luis pursues him, accompanied by a friend and his servant, Tormillo. He overtakes Manvers in the post tavern at Madrid and the challenge is delivered. Manvers tears it up, refusing to fight a duel with a man old enough to be his grandfather. At this Tormilla asks and receives permission to assassinate Manvers; follows him from the hotel, shoots at him without effect, and, on his return to the hotel, stabs Manvers in the arm, a blow that would have

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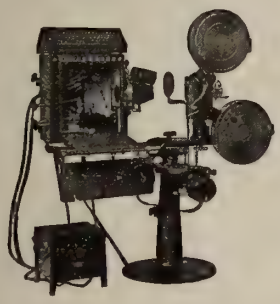

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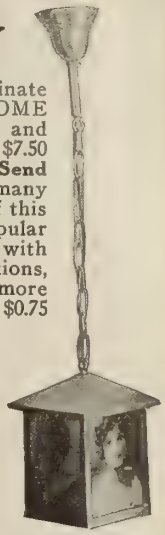

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been fatal but for the interference of Gil Perez. In the confusion that follows Manvers is denounced to the police as the murderer of Bartolome and is obliged to leave the hotel in their company. He contrives to escape with the assistance of Gil Perez. Pursued by the mob, he rushes through the streets of Madrid and falls at length exhausted in front of the house where Manuela lives.

Gil Perez, with the girl's help, carries Manvers into the house, dresses his wound, and while he is unconscious tells Manuela that the only way to save his life is by sacrificing herself to Don Luis. She consents, Gil Perez returns to Don Luis and tells him that Manuela is ready to give her life for the Englishman. Don Luis consents and the meeting is arranged in a public park at midnight. Gil Perez conducts Manuela to the park (Manvers being still unconscious), but first, to prepare against treachery on the part of Tormillo, he buys a flask of poisoned wine. Manuela meets Don Luis, gives him the knife with which Bartolome was killed and offers herself to it. Don Luis hesitates, and eventually throws the knife away, telling her that he cannot touch her—she has redeemed herself. He walks away, leaving Tormillo frantic with indignation that the murder of his young master should not be avenged. Gil Perez offers Tormillo the flask of poisoned wine. Tormillo consents to drink only if Gil Perez will drink first. Gil Perez, realizing this is the only way he can save Manuela and the Englishman, drinks and hands the flask to Tormillo, who also drinks. In the meantime, Manvers comes out of his unconsciousness and finds himself in a strange room and runs through Madrid until he, too, finds himself in the park and catches sight of Manuela. As he runs to her, Tormillo springs from his seat, prepared to stab them both, but before he can reach them falls dead. As this happens Gil Perez dies without moving from his seat.

SNOBS (Lasky) April 22.—Henry Disney, a milkman, residing in a small city, is discovered by Phipps, a lawyer, to be the heir to the title and fortune of the Duke of Walshire. Phipps and his sister, Laura, being pressed for money and anxious to maintain their social position, conspire together to arrange a marriage between the sister and the milkman before he knows that he is the Duke. Phipps has Disney assaulted and arranges to be near in order to rescue him and take him to the Phipps house.

In the meantime, however, Disney has met Ethel Hamilton, one of the young social leaders of the town, and has fallen in love with her, although he doesn't dare to speak of his love on account of the great difference in their social positions. His love for Ethel, however, prevents him from falling a victim for the wiles of Laura, and he finally escapes from Phipp's house, where they are trying to keep him on the pretense that he is very ill. He then discovers that he is the Duke.

The efforts of the milkman to be a Duke and to win the girl he loves lead to many humorous complications, and, finally at a ball which the milkman gives in honor of Ethel, his conduct so displeases her that she refuses his love and tells him very plainly that the social snobs who have been fawning upon him on account of his title have been making a fool of him. The milkman then begins to see a great light, and, after resenting an insult to Ethel by one of the snobs, takes occasion to tell them what he thinks of them. The dance breaks up in confusion and the milkman, sore at heart, sees that he is being used by the snobs, while they are making fun of him behind his back. He renounces his wealth and title and goes back to his milk route, where Ethel finds him. He agrees to do this on condition that Ethel will act as his instructor and teach him how to be a Duke.

This she finally consents to do and he drives her home in the milk wagon, after an understanding between them which promises a happy ending to his love story.

THE UNAFRAID (Lasky—Four Parts—April 1).—In Montenegro two brothers, Stefan and Michael Balsic, are at enmity because of opposite political views. Stefan, the elder and the head of his ancient house, is a loyal and favorite subject of King Nikolas; Micheal is dissolute and conspires with the Dual Empire against his own country, hoping to gain position and wealth when the enemy takes possesion of the land. He is the instigator of a revolution, which is being financed by the Secret Agent of the Empire. The money which is given him for the purpose of starting this revolution, however, he squanders in Paris on wine and women. When he is called to account for this by the Secret Agent, who threatens to turn him over to the King of Montenegro for punishment, he pleads for just one week in which to make good the loss and start the revolt. At about this time Michael sees a newspaper picture of Delight Warren, a rich New York heiress, and schemes to marry her, using her money to reinstate himself and carry out his plans. He meets Delight, who is impressionable, and at once captivates her, so that she determines to marry him in spite of the opposition of her uncle and aunt and also in spite of the warning of Count Stefan, who calls upon her to try and make her see her mistake. When she tells Michael that Stefan has been to see her, Michael replies that it is true Stefan is his brother, but that his reputation is such his name is never mentioned in the family.

Delight goes to Montenegro, accompanied only by her racing chauffeur, Jack McCarty, who proves loyal when even her maid refuses to go. On the day of her arrival, Michael has been summoned to a Court function from which he does not dare to absent himself, and sends his secretary to meet Delight. On the way to the castle of her fiance she is kidnapped by Count Stefan, who explains that he must hold her a prisoner in order that she shall not put her wealth at the disposal of his treacherous brother. He says that the only honorable manner in which he can take her to his home is to marry her, and as there is no other way out of the difficulty, she finally consents to the ceremony. At his castle, Count Stefan treats her with the utmost civility and even with formality. She is not convinced of Michael's guilt, but is forced to believe in Stefan's sincerity, especially as he says that she need only remain in his own house until Michael is either convicted or cleared from his accusation, and that she can then return to America and have her marriage to him annulled. Michael, hearing of what has transpired, goes with McCarty to the American minister, and lodges a complaint against his brother. McCarty has already become suspicious of Michael and refuses to take any definite stand. The American minister decides to go and see for himself. Delight consents to dine with her husband and the minister, and during the dinner prevents Stefan from being poisoned by one of Michael's men. The minister decides that there is no reason for him to interfere.

Once again the Agent of the Dual Empire comes to remind Michael that his time to make his promises good has expired. This time he pleads for only a delay of one day, and within the space of that time succeeds in kidnapping Delight and taking her to his own castle. He also captures Danilo—Stefan's right-hand man—and threatens to put out the eyes of this man unless Delight pays him an enormous sum of money. Delight pays the money, but at this time Stefan and his men arrive. During the ensuing fight between the two brothers and their respective henchmen, Stefan finally blows in the doors of the castle. Michael finally kills himself rather than submit to capture and disgrace. Delight then confesses her love for Stefan.

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NEGATIVE DEVELOPED—And positive print 4c. Titles 5c. Perforated negative stock 3½c. ft. Positive 3c. Buckeye Motion Picture Co., Wapakoneta, Ohio.

HOW—To dramatize moving pictures. My 50-page book tells you how. Every piano player should have one. Send 25 cents. S. Cooperman, 5925 S. State St., Chicago, Ill.

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List of Current Film Release Dates

(For Daily Calendars of Program Releases See Pages 604, 606.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

April 15—The Test of Sincerity (Drama).
April 16—The Girl and the Matinee Idol (Comedy—Drama).
April 17—One Hundred Dollars (Drama).
April 19—The Ebbing Tide (Drama).
April 20—The Quicksands of Society (Special—Two parts—Drama).
April 22—To Have and to Lose (Drama).
April 23—When Hearts Are Young (Comedy—Drama).
April 24—Jean the Faithful (Drama).
April 26—The Children's House (Child Play).
April 27—Adam Bede (Special—Two parts—Drama).
April 29—Fool's Gold (Drama).
April 30—His Poor Little Girl (Comedy—Drama).
May 1—A Double Winning (Drama).

EDISON.

April 17—The Landing of the Pilgrims (Dr.).
April 19—No releases this week.
April 20—Martha's Romeo (Comedy).
April 21—Sleep, Beautiful Sleep (Comedy).
April 23—Out of the Ruins (Special—Three parts—Drama).
April 24—The Heart of a Waif (Drama).
April 26—Greater Than Art (Special—Three Parts—Drama).
April 27—The Idle Rich (Comedy).
April 28—Count Macaroni (Comedy).
April 30—Poisoned by Jealousy (Special—Two parts—Drama).
May 1—His Converse (Drama).

ESSANAY.

Apr. 10—Andy of the Royal Mounted (Western Drama).
April 12—A Night In Kentucky (Drama).
April 12—The Tramp (Special—Two parts—Comedy).
April 13—The Turn of the Wheel (Special—Two parts—Drama).
April 14—The Fable of "The Men At the Woman's Club" (Comedy).
April 15—The Bouquet (Comedy).
April 16—The Face at the Curtain (Drama).
April 17—The Return of Richard Neal (Special—Three Parts—Drama).
April 19—The Mystery of the Silent Death (Drama).
April 20—The Snow-Burner (Special—Three parts—Drama).
April 21—The Fable of "The Unfettered Birds" (Comedy).
April 22—Done In Wax (Comedy).
April 23—His Wife's Secret (Western—Drama).
April 24—The Conspiracy at the Chateau (Drama).
April 26—On the Down Road (Drama).
April 27—Blindfolded (Special—Two parts—Drama).
April 28—The Fable of "A Night Given Over to Revelry" (Comedy).
April 29—The Undertaker's Uncle (Western—Comedy).
April 30—The Tie That Binds (Drama).
May 1—Frauds (Special—Three parts—Drama).

KALEM.

April 13—The "Pollywogs" Picnic (Comedy).
April 14—The Voice From the Taxi (Episode No. 12 of "The Girl Detective" Series (Special—Two parts—Dr.).
April 16—The Third Commandment (Special—Three Parts—Drama).
April 17—The Girl Engineer (Episode No. 23 of the "Hazards of Helen" Railroad Series—Drama).
April 19—The Face of the Madonna (Special—Three parts—Drama).
April 20—Lotta Coin's Ghost (Comedy).
April 21—Mike Donegal's Escape (Episode No. 13 of "The Girl Detective" series (Special—Two parts—Drama).
April 23—Willie Whipple's Dream (Comedy).
April 24—A Race for a Crossing (Episode No. 24 of The "Hazards of Helen" Railroad Series—Drama).
April 26—The Haunted House of Wild Isle (Special—Two parts—Drama).
April 27—The Phoney Cannibal (Comedy).
April 28—The Tattooed Hand (14th Episode of of the "Girl Detective Series"—Drama).
April 30—The Destroyer (Special—Three parts—Drama).
May 1—The Box Trap (Episode No. 25 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

April 15—Rated at $10,000,000 (Special—Three Parts—Drama).
April 16—The Accusing Pen (Drama).
April 17—Just Look at Jake (Comedy).
April 19—Road O' Strife Series No. 3—"The Silver Cup" (Drama).
April 20—Mixed Flats (Comedy).
April 21—The Terrible One (Special—Three parts—Drama).
April 22—A Delayed Reformation (Special—Two parts—Drama).
April 23—Indiscretion (Drama).
April 24—The Fresh Agent (Comedy).
—The Haunted Attic (Comedy).
April 26—Road O' Strife Series No. 4, "The Ring of Death" (Drama).
April 27—Percival's Awakening (Comedy).
April 28—Her Father's Picture (Special—Two parts—Drama).
April 29—A Romance of the Navy (Special—Three parts—Drama).
April 30—When the Range Called (Drama).
May 1—The Undertaker's Daughter (Comedy).
—Safety Worst (Comedy).

MINA.

April 8—A Barber-ous Affair (Comedy).
Apr. 15—The Amateur Nurse (Comedy).
April 22—Feminine Wit (Comedy).
April 29—Bunks Bunked (Comedy).

SELIG.

Apr. 10—Selig Jungle-Zoo (Animal Circus).
April 12—Poetic Justice of Omra Khan (Special—Two Parts—Drama).
—Hearst-Selig News Pictorial No. 29, 1915 (News).
April 13—Mrs. Murphy's Cooks (Western—Comedy).
April 14—Iole the Christian (Drama).
April 15—Hearst-Selig News Pictorial No. 30, 1915 (News).
April 16—The Strength of a Samson (Burlesque—Comedy).
April 17—The Jungle Stockade (Jungle Zoo Wild Animal—Drama).
April 19—The Great Experiment (Special—Two parts—Drama).
April 19—Hearst-Selig News Pictorial No. 31, 1915 (News).
April 20—The Conversion of Smiling Tom (Western—Drama).
April 21—The Face at the Window (Drama).
April 22—Hearst-Selig News Pictorial No. 32, 1915 (News).
April 23—The Idol of Fate (Comedy).
April 24—The Tyrant of the Veldt (Jungle Zoo—Drama).
April 26—Lonely Lovers (Special—Two parts—Drama).
—Hearst-Selig News Pictorial No. 33, 1915 (News).
April 27—The Honor of the Camp (Drama).
April 28—The Voice of Eva (Drama).
April 29—Hearst-Selig News Pictorial No. 34, 1915.
April 30—At the Mask Ball (Comedy).
May 1—The Hand of Nohawee (Drama).

VITAGRAPH.

April 15—Strength (Drama).
April 16—The Love Whip (Comedy).
April 17—Elsa's Brother (Special—Two Parts—Drama).
April 19—The Taming of Rita (Comedy).
April 20—The Closing of the Circuit (Special—Two parts—Drama).
April 21—The Gutter Snipe (Comedy—Drama).
April 22—Sonny Jim and the Valentine (Comedy—Drama).
April 23—Whose Husband? (Comedy).
April 24—Pawns of Mars (Special—Three parts—Broadway Star Feature—War Drama).
April 26—Boobley's Baby (Comedy).
April 27—The Lady of the Lighthouse (Broadway Star Features—Special—Three parts—Drama).
April 28—The Boarding House Feud (Comedy).
April 29—Strictly Neutral (Comedy).
April 30—The - Sort - of-Girl-Who-Came-from-Heaven (Comedy).
May 1—A Pillar of Flame (Special—Two parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

March 16—From Headquarters (Special—Three Parts—Drama).
March 27—Lifting the Ban of Coventry (Special—Three parts—Military Drama).
March 30—The Enemies (Special—Three Parts—Drama).
April 10—The Return of Maurice Donnelly Special—Three parts—Drama).
April 13—Between the Two of Them (Special—Three Parts—Drama).
April 24—Pawns of Mars (Special—Three parts—War Drama).
April 27—The Lady of the Lighthouse (Special—Three parts—Drama).

ESSANAY.

Jan. 18—When Love and Honor Called (Dr.).
Feb. 18—The Accounting (Three Parts—Drama).

KALEM.

December—The School for Scandal (Four Parts—Drama).

LUBIN.

Dec.—The White Mask (Drama).
Dec.—The Valley of the Lost Hope (Drama).
Jan.—The District Attorney (Drama).
Feb.—The Evangelist (Drama).

SELIG.

January—A Texas Steer (Five Parts—Comedy).
January—The Crisis (Drama).
January—History of the World's Greatest War (Five Parts—Topical).

George Kleine

Jan. 18—Du Barry (Six parts—Drama).
Feb. 15—Stop Thief (Five Parts—Drama).
March 15—The Woman Who Dared (Five Parts—Drama).

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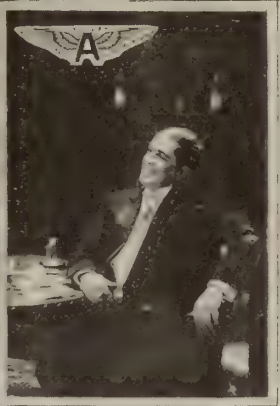

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Under Direction of HENRY OTTO

AMERICAN FILM MFG. CO.

CHICAGO

List of Current Film Release Dates

(For Daily Calendars of Program Releases See Pages 432, 434.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Imp, Joker, Victor.
Tuesday—Big "U," Gold Seal, Nestor.
Wednesday—Animated Weekly, Laemmle, L-KO.
Thursday—Big "U," Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG "U."

April 13—The Old Tutor (Drama).
April 15—The Troubadour (Two Parts—Western and Mexican—Drama).
April 22—The Fear Within (Drama).
April 25—The Grim Messenger (Two parts—Drama of the North Woods).
April 29—Courage (Drama).
May 2—His Uncle's Ward (Two parts—Comedy-Drama of Youth).

BISON.

April 24—The War of the Wild (Two parts—Animal—Drama).
May 1—Nabbed (Two parts—Police—Drama).

GOLD SEAL.

March 30—The Duchess (Three Parts—Drama).
Apr. 6—The Mysterious Contragrav (Two parts—Mystery Drama).
April 13—Wild Irish Rose (Two Parts—Rural—Drama).
April 20—The Whirling Disk (Two parts—Drama).
April 27—Matty's Decision (Two parts—Drama of To-Day).

IMP.

April 12—The Streets of Make Believe (Comedy).
April 16—The Bombay Buddha (Three Parts—Mystery—Drama).
April 19—Wild Blood (Drama).
April 23—The Adventure of the Yellow Curl Papers (Two parts—Comedy—Drama).
April 26—Love's Reflection (Comedy).
—The Troublesome Parrot (Animated—Cartoon).
April 30—At the Banquet Table (Two parts—Melo-Drama Mystery—Drama).

JOKER.

Apr. 10—Fares, Please! (Comedy).
April 12—Skipper Simpson's Daughter (Comedy).
April 17—The Way He Won the Widow (Comedy).
Apr. 19—The Fatal Kiss (Comedy).
—An Educational Subject on the Same Reel.
Apr. 24—When War Threatened (Comedy).
April 26—Over the Bounding Waves (Comedy).
—Cy Perkins in the City of Delusion (Comedy).

LAEMMLE.

April 18—The Things In the Bottom Drawer (Drama).
Apr. 21—Mavis of the Glen (Three parts—Society-Drama).
Apr. 25—The Cure of the Mountains (Drama).
April 28—A Prophet of the Hills (Two parts—Feud—Drama).
May 2—$100,000 (Drama).

L-KO.

Apr. 11—No Release this Date.
April 14—Under the Table (Two Parts—Comedy).
April 18—No Release this Week.
Apr. 21—No release this week.
Apr. 25—Poor Policy (Comedy).
April 28—Shaved in Mexico (Comedy).
May 2—No release this week.

NESTOR.

Apr. 20—Eddie's Awful Predicament (Comedy).
—An Educational Subject on the same reel.
Apr. 23—Two Hearts and a Ship (Comedy).
April 27—His Nobs, the Duke (Comedy).
—Ten Minutes in Bombay (Educational).
April 30—Her Friend, the Milkman (Comedy).

POWERS.

April 3—Love o' the Parent (Drama).
Apr. 10—The Law of the Open (Drama).
April 17—The Love That Lasts (Drama).
Apr. 24—Love and Handcuffs (Drama).
May 1—Tiny Hands (Drama)

REX.

April 15—A Man and His Money (Drama).
April 18—The Girl of the Night (Two Parts—Human Interest—Drama).
Apr. —The Affair of the Terrace (Drama).
Apr. 22—The Ladder of Fortune (Two parts—Human Interest—Drama).
April 27—Faces in the Night (Drama).
April 29—Unlike Other Girls (Two parts—Human Interest—Drama).

STERLING.

Apr. 8—The Butler's Busted Romance (Comedy).
April 15—Playmates (Juvenile—Comedy).
—An Educational Subject on the Same Reel.
Apr. 22—His Smashing Career (Comedy).
April 29—The Chef's Revenge (Comedy).
—After Big Game of the Sea (Educational).

VICTOR.

April 16—Grand Opening of World's Only Movie City (Special—Top).
Apr. 19—The Stool Pigeon (Two parts—Underworld—Drama).
Apr. 23—The Artist and the Vengeful One (Drama).
April 29—The Honor of the Ormsby's (Three parts—Modern—Society—Drama).
April 30—A Romance of Hawaii (Drama).

UNIVERSAL SPECIAL RELEASE

April 5—The Black Box (Episode 5 "On the Rack" (Two parts—Drama).
April 12—The Black Box (Episode No. 6, "The Unseen Terror" (Two Parts—Drama).
Apr. 19—The Black Box (Episode No. 7 "The House of Mystery,"—Two parts—Drama).
April 26—The Black Box (Episode No. 8, "The Inherited Sin") (Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

March 31—Reformation (Drama).
Apr. 5—His Brother's Debt (Two parts—Drama).
Apr. 7—A Touch of Love (Drama).
Apr. 9—The Problem (Drama).
April 12—The Poet of the Peaks (Two Parts—Drama).
April 14—The Wishing Stone (Drama).
Apr. 19—The Castle Ranch (Two parts—(Drama).
Apr. 21—She Walketh Alone (Drama).
April 26—The Day of Reckoning (Two parts—Drama).
April 28—Wife Wanted (Comedy—Drama).

BEAUTY.

Apr. 6—The Once Over (Comedy—Drama).
April 13—Persistence Wins (Drama).
Apr. 20—Oh Daddy (Comedy—Drama).
April 27—No Quarter (Comedy—Drama).

BRONCHO.

Apr. 14—Shorty Turns Actor (Two parts—(Drama).
Apr. 21—The Disillusionment of June (Two parts—Drama).
April 28—The Renegade (Two Parts—Drama).
May 5—The Spark in the Embers (Two Parts—Drama).
May 12—His Affianced Wife (Two parts—Drama).

DOMINO.

April 22.—The Artist's Model (Two Parts—Drama).
April 29—The Power of the Street (Two Parts—Drama).
May 6—The Man From Nowhere (Two parts—Drama).
Apr. 15—The Sons of Toil (Two parts—Drama).

FALSTAFF.

April 16—The Actor and the Rube (Comedy).
Apr. 23—The Handicap of Beauty (Comedy—Drama).

KAY BEE.

April 16.—The Taking of Luke McVane (Two Parts—Drama).
April 23—The Riddle of the Wooden Leg (Two Parts—Drama).
April 30—The Valley of Hate (Two Parts—Drama).
May 7—The Kite (Two Parts—Drama).
May 14—The Human Octopus (Two parts—Drama).
May 21—Bad Luck of Santa Ynez (Two parts—Drama).

KEYSTONE.

Apr. 1—When Love Took Wings (Comedy).
Apr. 3—Ambrose's Lofty Perch (Comedy).
Apr. 5—Droppington's Devilish Dream (Comedy).
Apr. 8—The Rent Jumpers (Comedy).
Apr. 12—Droppington's Family Tree (Two parts—Comedy).
April 12—The Beauty Bunglers (Comedy).
April 26—Gussie Rival's Jonah (Two parts—Comedy).

KOMIC.

April 4—Ethel's Deadly Alarm Clock (No. 20 of the "Bill" Series—Comedy).
Apr. 11—By Fair Means or Fowl (Comedy).
April 18—Ethel's New Dress (No. 21 of the "Bill" Series—Comedy).
Apr. 25—Home Again (Comedy).
May 2—Ethel's Disguise (No. 22 of the "Bill" Series) (Comedy).

MAJESTIC.

April 11—The Fencing Master (Two parts—Drama).
April 13—The Little Matchmaker (Drama).
April 18—The Highbinders (Two Parts—Drama).
Apr. 20—The Story of a Story (Drama).
Apr. 25—For the Honor of Bettina (Two parts—Drama).
April 27—Checkmate (Drama).
April 30—The Little Soldier Man (Comedy—Drama).
May 2—The Comeback (Two parts—Drama).

(Mutual Releases continued on page 654.)

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List of Current Film Release Dates

(For Daily Calendars of Program Releases See Pages 604, 606.)

(Mutual Releases continued from page 652.)

RELIANCE.

April 14—The Job and the Jewels (Drama).
April 16—The Light In the Window (Drama).
April 17—A Man For All That (Two Parts—Drama).
Apr. 19—The Stain of Dishonor (Drama).
Apr. 21—Rose Leaves (Drama).
Apr. 24—God Is Love (Two parts—Drama).
April 26—The Open Door (Drama).
April 28—The Buried Treasure (Drama).
May 1—The House of Bentley (Two parts—Drama).

ROYAL.

Apr. 10—Burglars by Request (Comedy).
April 17—When Youth Won Out (Comedy).
Apr. 24—Hungry Hank At the Fair (Comedy).
May 1—Locked Out (Comedy).

THANHOUSER.

Apr. 11—A Double Exposure (Comedy—Drama).
April 13—The Moment of Sacrifice (Two Parts—Drama).
April 18—Big Brother Bill (Comedy—Drama).
Apr. 20—The Undertow (Two parts—Drama).
Apr. 23—The Reformation of Peter and Paul (Comedy-Drama).
Apr. 25—Fashion and the Simple Life (Comedy—Drama).
April 27—Bianca Forgets (Two parts—Drama).
May 2—Their One Love (Drama).

MUTUAL MASTERPICTURES.

April 1—The Devil (N. Y. M. P. Corp.—Five parts—Drama).
April —The Outcast (Reliance—Four parts—Drama).
April 15—On the Night Stage (Five Parts—Drama).
Apr. —A Man and His Mate (Reliance—Four parts—Drama).
April 26—The Cup of Life (N. Y. M. P. Co.—Five Parts—Drama). No. 11.
April 29—A Child of God (Majestic—Four parts—Drama). No. 12.

SERIAL PUBLICATION CORPORATION.

Mar. 31—Runaway June (Episode No. 12 "The Spirit of the Marsh"—Two parts—Drama).
Apr. 7—Runaway June (Episode No. 13 "Trapped"—Two parts—Drama).
April 14—Runaway June (Episode No. 14, "In the Grip of Poverty" (Two parts—Drama).

THANHOUSER SYNDICATE CORP.

Mar. 29—The $20,000,000 Mystery (Episode No. 19 "The Prisoner In the Pilot House" (Two parts—Drama).
April 5—The $20,000,000 Mystery (Episode No. 20, "The Richest Woman In the World" (Two Parts—Drama).

United Film Service

RELEASE DAYS.

Monday—Ideal.
Tuesday—Luna, Premier Superba.
Wednesday—Grandin, or Premier.
Thursday—Cameo, Luna, Starlight, Superba.
Friday—Empress or Lariat.
Saturday—Ideal, Lariat or Regent.
Sunday—Jupiter or Starlight.

CAMEO.

April 29—Can a Man Fool His Wife? (Comedy).

EMPRESS.

Apr. 14—The Winning Loser (Two parts—Drama).
Apr. 16—Oysters and Pearls (Comedy).
Apr. 21—The Room Between (Two parts—Drama).
Apr. 23—More and More (Comedy).
April 30—Back to the Farm (Comedy).

GRANDIN.

Apr. 7—Tainted Blood (Two parts—Drama).
April 28—The Stolen Will (Two parts—Drama).

IDEAL

March 29—His Own Accuser (Two Parts—Dr.).
Apr. 5—The Long Shift (Two parts—Drama).
Apr. 12—A Soul's Tragedy (Two parts—Drama).
Apr. 19—Shadows of the Harbor (Two parts—Drama).
April 26—The Mysterious Airship (Two parts—Drama).
May 1—Beginning at the End (Two parts—Drama).

JUPITER.

March 28—Her Phoney Lovers (Comedy).

LARIAT.

March 27—The White Trail (Two parts—Drama).
Apr. 10—The Cost (Two parts—Drama).
Apr. 24—The Parasite's Double (Two parts—Drama).

LUNA.

April 1—A Woman's Way (Comedy).
Apr. 8—Pretty Policeman (Comedy).
Apr. 15—The Misplaced Twins (Comedy).
Apr. 22—Her New Yob (Comedy).

PREMIER.

Apr. 6—The Haunting Eye (Drama).
Apr. 13—Blazing the Trail (Drama).
Apr. 18—The Come Back (Drama).
Apr. 20—The Girl With the Camera (Drama).
April 27—Brothers (Drama).

REGENT.

April 3—Victims of Satan (Two Parts—Dr.).
Apr. 17—In the Blood (Two parts—Drama).

STARLIGHT.

Apr. 8—Love's Lunacy (Comedy).
Apr. 15—Stung (Comedy).
Apr. 22—You Need a Doctor (Comedy).
April 29—Jealousy (Comedy).

SUPERBA.

Apr. 6—The Masqueraders (Comedy).
Apr. 13—In Dutch With a Dutchess (Comedy).
Apr. 20—Uncle's Last Letter (Comedy).
April 27—A Million Hid (Comedy).

Kriterion Service

ALHAMBRA.

Apr. 3—The Hidden Treasure (Comedy).
April 5-10—Reforming the Outlaw (Two parts—Drama).
—Syd the Masher Comedy).
—Syd's Finish (Comedy).

C K.

Mar. 31—A Mother's Awakening (Two parts—Drama).
Mar. 31—Irresponsible Sid (Comedy).
April 5-10—A Railroad Holdup (Drama).

KRITERION.

Apr. 1—The Two-Gun Bad Man (Comedy).
Apr. 3—The Cowboy's Sweetheart (Two parts—Drama).
April 5-10—Cattle Queen Rancher (Two parts—Drama).

MONTY.

Apr. 1—The Miser of Monterey (Two parts—Drama).
April 5-10—Shanghaied (Two parts—Drama).

NOLEGE.

Apr. 2—Printing U. S. Money (Comedy) (Half Reel).
April 5-10—Ruins (Educational).

PARAGON.

Mar. 22-27—The Hawk and the Hermit (Two parts—Drama).
April 5-10—The Heritage of a Century (Two parts—Drama).

PUNCHINELLO.

April 5-10—A Rube Conductor (Comedy).

PYRAMID.

Apr. 2—Kriterion Komic Kartoon (Comedy) (Half Reel).
April 5-10—Kriterion Komic Kartoons (Comedy).

SANTA BARBARA.

April 5-10—Billy Makes a Bluff (Comedy).
—The Cost (Two parts—Drama).

THISTLE.

April 5-10—A Family Mixup (Comedy).

TRUMP.

Apr. 2—The Only Son (Two parts—Drama).
April 5-10—The Accusing Finger (Two parts—Drama).

Miscellaneous Feature Releases.

ALLIANCE FILM CORP.

March —The Lone Star Rush (Climax—Five Parts—Drama).
April —Beulah (Balboa—Six parts—Drama).

ART FILM CO.

May—The Stubbornness of Geraldine (Drama).

BROADWAY FILM CO.

March —The Bridge of Sighs (Four parts—Drama).
April —The Vow (Four parts—Drama).

COSMOFOTOFILM CO.

March —O-18; or a Message from the Sky (London Film—Drama).
April —Constantinople (Topical).

GREAT NORTHERN FILM CO.

April —John Redmond, the Evangelist (Four parts—Drama).

METRO PICTURES CORP.

April 12—The Cowboy and the Lady (Rolfe—Drama).
April 19—The Heart of a Painted Woman (Popular Players—Drama).

PARAMOUNT PICTURES CORPORATION

Apr. 19—Captain Courtesy (Bosworth—Drama).
Apr. 22—Snobs (Lasky—Comedy).
Apr. 26—Jim the Penman (Famous Players—Five parts—Drama).
Apr. 29—Help Wanted (Morosco—Drama).

PATHE EXCHANGE INC.

April 12-17—The New Exploits of Elaine (Episode No. 16—Two parts—Drama).
—His Friend the Captain (Comedy).
Pathe Daily News No. 30, 1915 (Topical).
—Ashes of Dreams (Drama).
—Picturesque France, Grand Morin (Colored—Scenic).
—The Stickleback (Colored Educational).
—A Festival Religious, India (Scenic).
—Sugar Culture, Java (Educational).
—Who Pays? Series No. 1 "The Price of Fame (Balboa—Three parts—Drama).
—Pathe Daily News No. 31, 1915 (Topical).

PROHIBITION FILM CORPORATION.

April—Prohibition (Five parts—Drama).

TIFFANY MOTION PICTURE CORP.

March—The Heart of Maryland (Six Parts—Drama).

WORLD FILM CORPORATION.

Apr. —The Vanderbilt Cup Race (Topical).
Apr. 19—The Fifth Commandment (Drama).
Apr. 26—The Lily of Poverty Flat (California—Drama).

WORLD COMEDY STAR FILM CORPS.

Mar. 22—Health By the Year (Comedy).
Mar. 29—Housekeeping Under Cover (Comedy).
Apr. 5—The Magic Bottle (Comedy).
Apr. 12—Opened By Mistake (Comedy).

PICTURE PLAYHOUSE FILM CO.

April —The Key to the Mystery (Drama).
April —The Coiners' Game (Drama).

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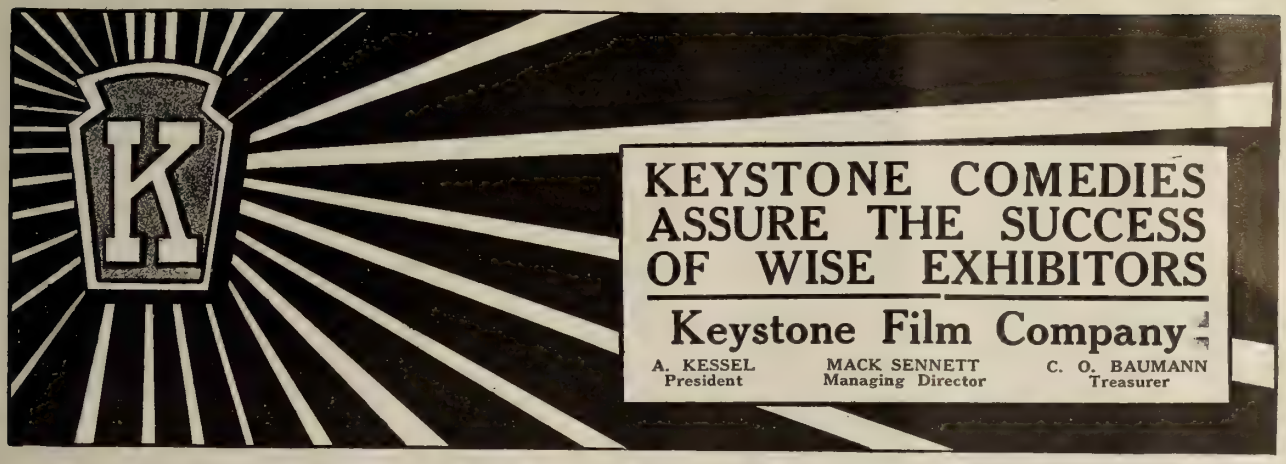

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AIRSHIP DISASTER	Pasquali-American	2	25.00
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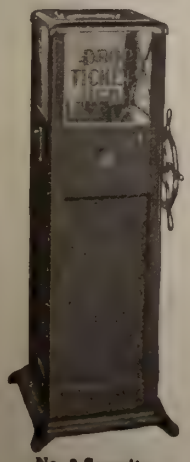
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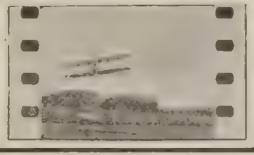

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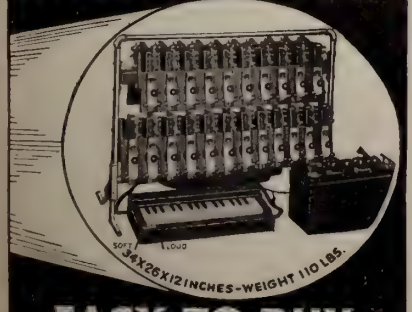

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Selig

We'll be There in Time!

The National League of Motion Picture Exhibitors is to meet at San Francisco in July and we'll be there in time—The Selig Movie Special will leave Chicago on Thursday, July 8th, arriving in San Francisco on July 11th. The cost for the round trip, including **Pullman, hotel accommodations, side trips, everything** excepting meals, will be but $128.00 from Chicago and return. The only way to get to the big Convention and see

Nature's Wonderland Only to Be Found in the Good Old U. S. A.

See the Golden West
See Sunny California
See Mountains and Valleys
See the Garden of the Gods
See Pike's Peak
See the Big Trees
See the Old Spanish Missions
See the Blue Pacific
See the Orange Groves
See the Royal Gorge
See San Francisco
See Los Angeles
See San Diego and Santa Barbara
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See It All For Less than the Cost of An Individual Ticket

Exhibitors should take advantage of the Selig Movie Special to visit the National Convention of Exhibitors and to see the Boundless West. Two different scenic routes will be followed going and coming and every comfort will be provided on this personally conducted tour.

VISIT THE GOLDEN STATE ALONG WITH YOUR FELLOW EXHIBITORS

"We Want You With Us In California," is Our New Booklet—Get It!

THE SELIG POLYSCOPE COMPANY

CHICAGO

"It's Cheaper To Go Than To Stay At Home"

Selig

"TWO DE LUXE EDITIONS"

An Unsolicited Testimonial

A clothing manufacturer paid recently three thousand or more "iron men" for a page ad in the Saturday Evening Post. He ran two large illustrations showing Rex Beach and Harold MacGrath, and he named "The Adventures of Kathlyn" and "The Spoilers," two great successes filmed by the House of Selig. This manufacturer did not expend many thousands in cold cash for nothing. He knew, just as you know, Mr. Exhibitor, that Selig Spectacular Specials are household words. **He merely cashed in on Selig popularity. He was wise to prevailing sentiment.**

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"Lonely Lovers" An appealing Selig photodrama in two reels. Released Monday, April 26th. How Violet left the theatrical boarding house to become a leading lady. Features an all-star cast, including Wm. Stowell, Marion Warner, Lillian Hayward and others.

The Honor of the Camp

Selig drama in one reel. Released Tuesday, April 27. An exciting story of the mining camps.

The Voice of Eva

Selig drama in one reel. Released Wednesday, April 28. How the bird escaped the gilded cage.

At the Mask-Ball

Selig comedy in one reel. Released Friday, April 30. Mr. Prettyman was "detained at the office."

A Selig Jungle-Zoo Wild Animal Story

in one strong reel. Released Saturday, May 1. Wild beasts in action.

Hearst-Selig News Pictorial Twice Weekly Covers all the World's Events

THE SELIG POLYSCOPE COMPANY

CHICAGO

"They Fill the Till"

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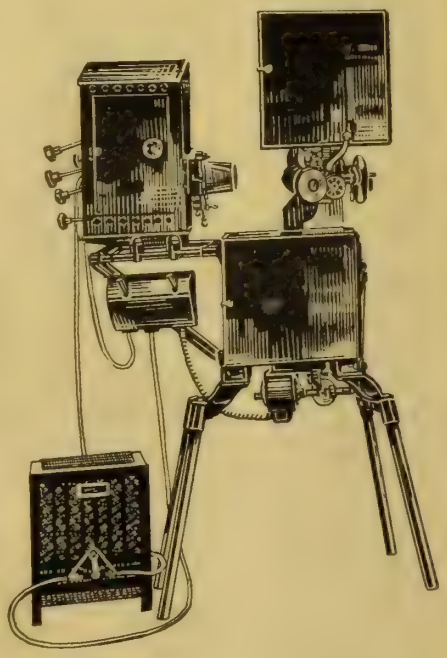
HISTORY OF THE



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Vol. 24, No. 5 May 1, 1915 Price 10 Cents

H E HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Exploits of Elaine" (Pathe).

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EVER READ AN AD LIKE THIS?

FALSTAFF FILMS

THE ACID TEST

The first of the new Thanhousers will be released on *Sunday, May* the *second,* and it will be entitled "THEIR ONE LOVE." All I am going to say about it is this:

GO AND SEE IT! THEN IF YOU DON'T WRITE ME THAT IT'S AS GOOD AS THE BEST SINGLE REEL SUBJECT YOU EVER SAW—ANYWHERE—AT ANY TIME—THEN DON'T EVER TAKE MY WORD FOR ANYTHING I EVER TELL YOU AGAIN! That's final and you are perfectly welcome to hold me to this to the very letter.

On April 30th, which is Friday, the Falstaff Comedy Day, I release the Falstaff comedy in one reel, entitled "THE MOVIE FANS." I am not going to say a word about this; BUT IF IT IS NOT WHAT I TOLD YOU FALSTAFF COMEDIES WILL BE, I WANT YOU TO DO THE TALKING TO ME—and go as strong as you like!

THAT'S ALL!

Edwin Thanhouser

"Bianca Forgets" (Thanhouser)—2 reels—Tuesday, April 27th
"Movie Fans" (Falstaff)—1 reel—Friday, April 30th
"Their One Love" (Thanhouser)—1 reel—Sunday, May 2nd

Thanhouser Film Corporation

New Rochelle, N. Y.

ON THE MUTUAL PROGRAM

CALIFORNIA STATE LIBRARY.
SACRAMENTO

Lewis J. Selznick

How to Make Money

by Lewis J. Selznick

No. 14

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

The man who is competing with himself has just as real a competitor as the man who competes with someone else.

The policy of cheap film means that he does not get all of the business that he can easily get with a different policy.

This is proven by the fact that as soon as a theatre changes from the cheap to the worth-while films its attendance immediately jumps enormously.

To prove this, there have been cases where we have sent out heralds and advertising matter to the best people in a given town, and they have taken the trouble to talk to the moving picture manager and ask him to run the features they have read about.

The Kingston Theatre at Kingston Avenue, Brooklyn, was sold recently, and the new manager installed feature films. The house had been running cheap programs and losing ground steadily. As a result of the new feature policy, the house is paying wonderfully well. Very seldom is it possible to get a seat after 8 o'clock without waiting.

A block away from this picture house is the Albany Theatre, which was run on the old policy of cheap films. The minute the new house began to advertise feature films, the little patronage that the other house had began to dwindle. It dwindled so much, that the owner sold the house. Henry Holtz and William Brandt, the new owners, were clever enough to run a feature program, and the result is that both theatres are playing to crowded houses and making money. There is a continuous stream from one theatre to the other of people who find it impossible to get a seat in one house and try the other. Both of these theatres run World Film.

The men who claim that they are getting all the business they can get find when they adopt the feature policy that they have never reached the limit of their drawing power before. Features not only bring the regulars, but also bring a class that never go to ordinary "picture shows"—but do turn out in droves to see big plays and big stars properly advertised.

EXTRAOR
UNIVERSAL

After months of planning The Universal Film Manufacturing Company, *largest* maker of films in the universe, makes this mighty announcement.

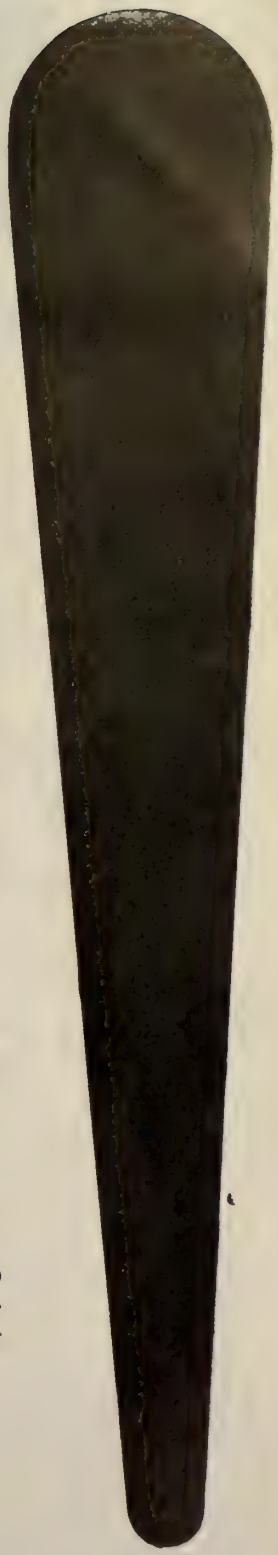
Within a very short space of time we will produce *world renowned plays*, world renowned *stories*, acted by the *leading* actors and actressess, stage stars whose names are *household* words.

And REMEMBER---All these BIG stories---ALL these mighty plays produced by the world's leading actors WILL BE ON THE REGULAR WEEKLY UNIVERSAL PROGRAM. *Can you imagine* what that means, Mr. Exhibitor?

All this will be done at a cost to the Exhibitor so absurdly low that the present prices Exhibitors are paying for so-called features will look like rank extravagance.

REMEMBER---ALL THESE WILL

DINARY ANNOUNCEMENT



This mightiest of all mighty Universal Achievements will mean that YOU in YOUR HOUSE will be showing the *costliest* of all costly genuine *features* at a *fraction of the expense* that you are now paying.

You Exhibitors who haven't booked the Universal Program, *here's the chance of your lives to insure yourself and your business for life.*

Wire your nearest Universal Exchange and arrange for the complete Universal Program for your house. Do it today—this minute—it will be your master-stroke.

Never has the Universal advised Exhibitors wrongly and never has the Universal sent out a message to the trade of such colossal importance. With this huge addition to the already successful U Program Exhibitors can sit back and rest easy FOR ALL TIME TO COME. It requires instant action on your part. WIRE your Exchange to reserve the U Program for YOU. It's the biggest thing that ever happened in the trade.

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

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Read---and Think Hard

250,000 Paid Admissions in Eight Weeks in One House.

Twenty-Five Thousand PAID Admissions in 7 Days in Another House.

Another Theatre packed 550 Seat House Five Times in One Day at 25 and 50c. Admission.

And Figures from other Houses that will make your heart bounce with joy.

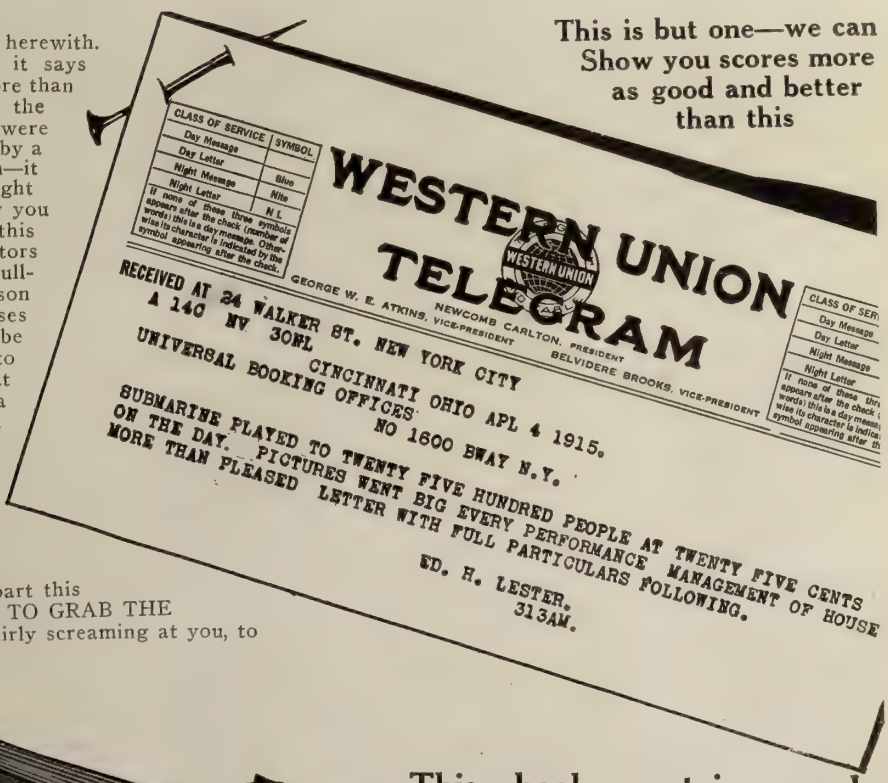
That's what the Williamson Submarine Pictures have done and will do for YOU.

All this because of the Tremendous Publicity this Wonderful Feature has received.

You can Pack Your House, if you will but follow the Wonderful Plans that we have ready for you.

LOOK at the Telegram reproduced herewith. Read it with care. Note what it says about "The Management being more than pleased." Why do you suppose the Management was pleased? Because they were personally thrilled by the pictures? Not by a long shot. But because it got the dough—it packed and jammed the House—it brought home the hard, cold **kale.** We can show you scores of such messages. We reproduced this wire twice, just to show other Exhibitors what "The Management" thinks of the pulling power of the remarkable Williamson Submarine Pictures. What other Houses have done YOU can do if you will "be alive." To help all those who are about to book this supreme masterpiece, we have at immense expense prepared and printed a great complete Advertising Campaign book in which are already worked out complete plans, ideas, schemes that have already brought home the bacon to other Exhibitors. You don't have to worry, think, study or spend five minutes' time. The book tells it all. Everything is illustrated showing the plans and schemes. If you will just do your part this wonderful book will SHOW YOU HOW TO GRAB THE BIG MONEY that is waiting for you—fairly screaming at you, to reach out and pull in.

This is but one—we can Show you scores more as good and better than this



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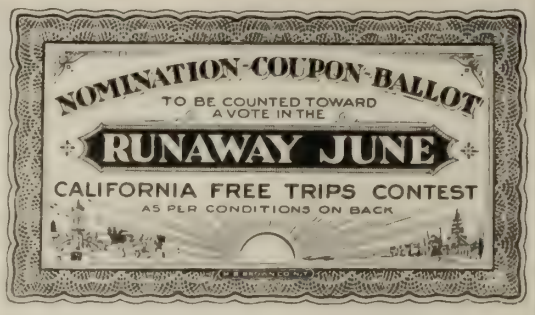

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that the women in your locality are looking for. It's going big. Start it right away.

Serial Publication Corporation
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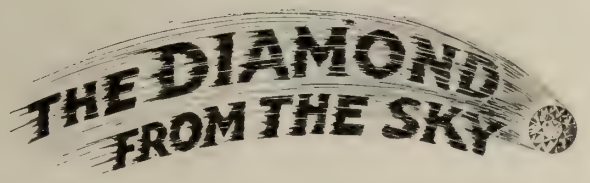
This coupon is good only at the theatre at which it was issued. It may be counted towards a vote in accordance with the rules of the contest as laid down in "How to Win a Free Trip to the California Expositions as the guest of Runaway June" published by the Serial Publication Corporation, 29 Union Square, New York City, from whom copies may be had free for the asking.

BACK



A Picturized Romantic Novel

First Release May 3rd

THE first release of "The Diamond From the Sky" will be May 3rd. The first chapter will be in three acts. Thereafter a two-act chapter will be released each week. The story will appear simultaneously with the film in 500 newspapers throughout the country.

Remember $10,000 was paid for this scenario, the best of 19,846 submitted. Another $10,000 is now offered for a sequel to this prize play. This offer is open to every man, woman and child. Exhibitors everywhere are pronouncing this the most phenomenal photoplay production ever presented.

At an exhibition recently held in Chicago, 400 exhibitors immediately endorsed the first three chapters unqualifiedly. Exhibitions are now being held throughout the country. Go see the films—decide for yourself. Ask the North American representative in any Mutual Exchange in America.

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NEGLECTS HER DUTIES TO HER RACE AND
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TWELVE REMARKABLE PICTURES OF THREE REELS EACH. EACH PICTURE COMPLETE IN ITSELF AND EACH HAMMERING AT SOME UNIVERSAL HUMAN WEAKNESS

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PAYS

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BETTER THAN A SERMON—THE FRAILTIES OF HUMANITY SCORCHED BY THE LIGHT OF TRUTH.

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Avoid Disappointment---Act NOW!

KATHERINE LA SALLE

Now on tour opposite John Barrymore in "Kick In," one of this season's successes; late leading lady with John Mason, in "Big Jim Garrity" (New York Theatre); and successor to Florence Reed, in "The Yellow Ticket" (Eltinge Theatre), is the famous star who is featured in the "BROADWAY FAVORITES" production

AN INNOCENT SINNER

A Three-Act Production of Lawrence Marston's Famous Play

Indications point to a tremendous demand for this great attraction. Unless you want to run the risk of being disappointed, arrange for it NOW!

Released in Regular Service
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BROADWAY FAVORITES

The secret of the constantly increasing demand for "HAM" Comedies, is contained in the letter we recently received from W. C. Harwood, of the Vermont Theatre, Toronto, Ont.

Mr. Harwood writes:

"We can cram our house any old time our friend Ham is on the program."

Only nine months have passed since

"HAM" and "BUD"

first made their bow before the motion picture public. Today, exhibitors who advertise a "'HAM' Comedy Day," find their receipts climbing skyward.

If YOU haven't shown any of these laugh-bringers start with

THE PHONEY CANNIBAL

"HAM" and "BUD," inspired by the sight of a missionary collecting money for the heathen, try the same scheme. "HAM" plays the role of missionary while Bud is the heathen. Get this. It's immense!

Released in Regular Service, Tuesday, April 27th

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Majestic Motion Picture Co.

TWO-PART FEATURE FOR RELEASE

SUNDAY, APRIL 25

"TEDDY" SAMPSON

For the Honor of Bettina

With charming "Teddy" Sampson and a full cast of Majestic players. A delightful character story, delightfully told.

MUTUAL PROGRAM

MUTUAL PROGRAM

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

THE LITTLE MATCHMAKERS (1 Reel Majestic). Release date Tuesday, April 13. A delightful child love story featuring pretty Mildred Harris and Paul Willis.

THE HIGHBINDERS (2 Reel Majestic). Release date Sunday, April 18. A story of Chinatown with real Chinatown atmosphere, showing how a beautiful half-caste Chinese girl was saved from slavery by a white man.

ETHEL'S NEW DRESS (1 Reel Komic). Release date Sunday, April 18. This is No. 21 of the Paul West "Bill" stories and is one of the best of the series.

THE STORY OF A STORY (1 Reel Majestic). Release date Tuesday, April 20. A distinct novelty with strong dramatic interest. An author is brought to see the evil he may do by writing the wrong kind of stories.

FOR THE HONOR OF BETTINA (2 Reel Majestic). Release date Sunday, April 25. Little Bettina is saved from following the path that leads downward. A well produced character drama featuring pretty "Teddy" Sampson.

HOME AGAIN (1 Reel Komic). Release date Sunday, April 25. An especially good farce comedy, featuring Fay Tincher and Elmer Booth. The complications arise when the wife rents their home to another couple during her husband's absence.

LOBBY DISPLAY

New poses of Majestic and Komic Players in sizes up to 5 feet high. Prices and particulars on request.

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BY

EMMETT CAMPBELL HALL

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One Part Released Each Monday

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William H. Turner — Clarence Jay Elmer — Francis Joyner

Howard M. Mitchell — Bernard Siegel — Ferdinand Tidmarsh

Florence Hackett — Percy Winter

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Produced by John E. Ince

Book this Series and Crowd Your Houses

VITAGRAPH

"Boobley's Baby"

Comedy .....MONDAY, APRIL 26

He buys it at a store. It's a great traveling companion, but a source of trouble. He throws it overboard and is blessed with twins. Presenting Mr. and Mrs. Sidney Drew.

"The Lady of the Lighthouse"

Drama in Three Parts. Broadway Star Feature, TUESDAY, APRIL 27

She is known by her good works. They are light and cheer to others and a joy to herself. ROSE TAPLEY and LIONEL ADAMS in the leads.

"The Boarding House Feud"

Comedy .....WEDNESDAY, APRIL 28

Competition and opposition start things. Billy's uncle takes a hand in the warfare, and peace is declared, to everybody's satisfaction. With BILLY QUIRK and CONSTANCE TALMADGE.

"Strictly Neutral"

Comedy .....THURSDAY, APRIL 29

In self-preservation, Pietro remains strictly neutral. The combatants are still fighting, while he is still running. With FLORA FINCH and KATE PRICE.

"The-Sort-of-Girl-Who-Came From-Heaven"

Comedy .....FRIDAY, APRIL 30

She's a rare species, but you are apt to meet her any day. Here's your chance. Presenting EARLE WILLIAMS and ANITA STEWART.

"A Pillar of Flame"

Two-Part Drama .....SATURDAY, MAY 1

By fire the daughter is saved through the glaring and thrilling folly of her mother. With NORMA TALMADGE, HARRY MOREY and ADELE DE GARDE.

Six a Week, Including a Three-Part Broadway Star Feature

"CUTEY'S SISTER"
Comedy .....Monday, May 3

"A CHILD OF THE NORTH"
Two-Part Drama .....Tuesday, May 4

"A LILY IN BOHEMIA"
Comedy .....Wednesday, May 5

"THE PARK HONEYMOONERS"
Picturesque Romance .....Thursday, May 6

"THE VANISHING VAULT"
Comedy .....Friday, May 7

"THE BREATH OF ARABY"
Three-Part Drama. B'way Star Feature....Saturday, May 8

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CAPT. ALVAREZ

3-PART DRAMA
SHADOWS OF THE PAST

3-PART COMEDY
BINGLES' MELODRAMA

5-PART RUSSIAN DRAMA
MY OFFICIAL WIFE

3-PART COMEDY
UNCLE BILL

3-PART DRAMA
THE PAINTED WORLD

5-PART ROMANCE
FLORIDA ENCHANTMENT

3-PART DRAMA
413

4-PART COMEDY
THE WIN(K)SOME WIDOW

4-PART MILITARY DRAMA
THE TANGLE

3-PART FIRE ROMANCE
THE LOCKED DOOR

4-PART PSYCHIC DRAMA
SYLVIA GRAY

5-PART DRAMA
THE LITTLE ANGEL of CANYON CREEK
FROM THE BOOK

4-PART COMEDY
THE MAN BEHIND THE DOOR

4-PART COMEDY
C. O. D.
Picturized from Fred. Chapin's Play

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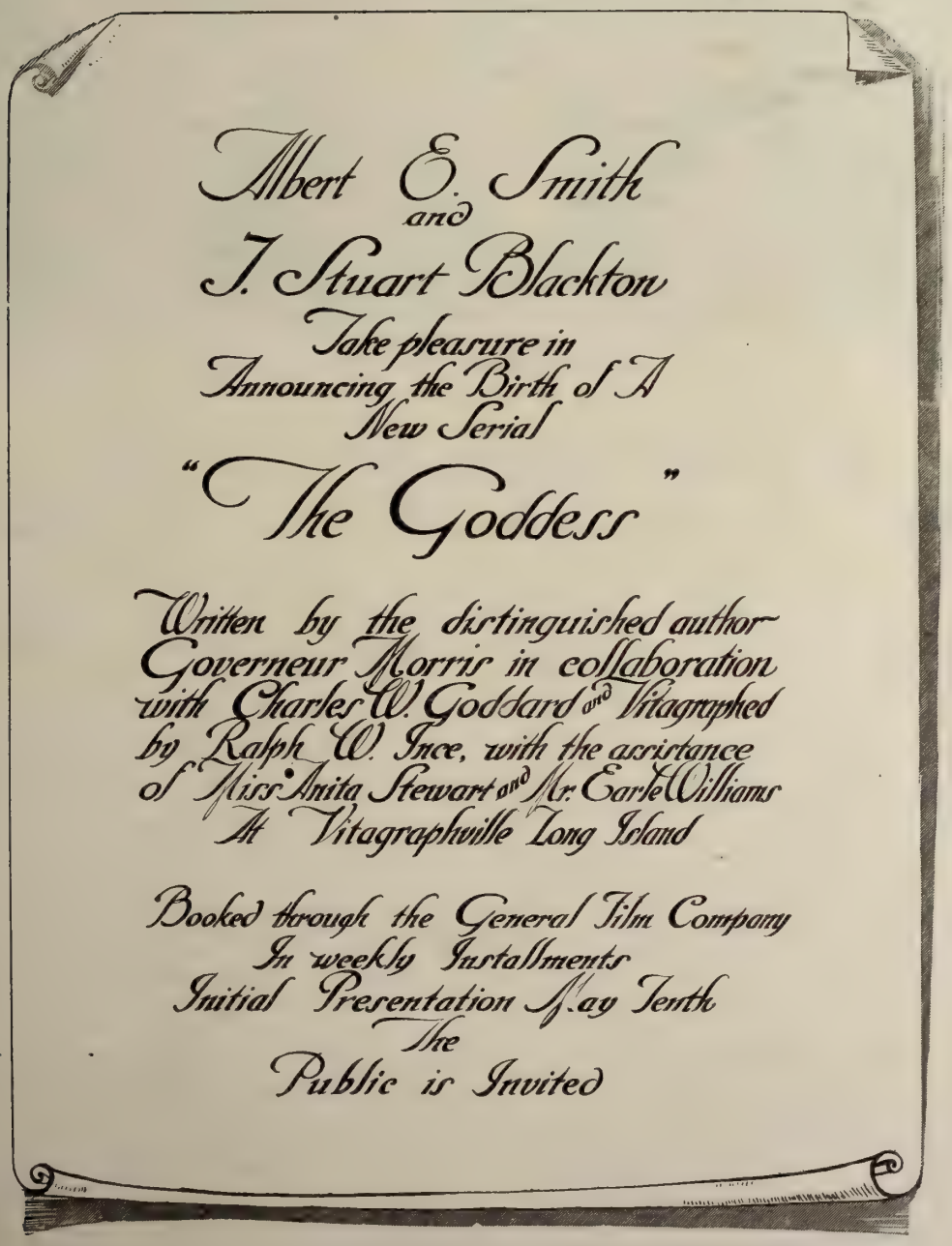
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"The Goddess"
Written by the distinguished author
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At Vitagraphville Long Island
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A SISTER'S BURDEN

Alice Hollister, Anna Nilsson and Harry Millarde in a two-act Modern Drama

Here is a story as real as life itself. In her effort to care for the younger children, the older sister sacrifices her own chances of happiness although outrageously imposed upon. A genuine feature!

Released Monday, May 10th. Business-bringing events on the 1, 3 and 6-Sheet, 4-color Lithographs.

A "HAM" COMEDY

Rushing the Lunch Counter

Featuring "HAM" and "BUD"

As waiters in a railroad restaurant, Ham and Bud are flat failures. Proof of this assertion, as shown in this comedy, will bring a laugh a minute.

Released Tuesday, May 11th. 1 and 3-Sheet, 4-color Lithographs for all "HAM" Comedies.

Scotty Weed's Alibi

Two-Act Episode of

The Girl Detective Series

Scotty Weed's daring theft of Mrs. Winslow's tiara; the alibi which almost wins him his freedom; the Girl Detective's work in bringing him to justice, among the exciting incidents.

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The Black Ring

Tom Moore and Marguerite Courtot in a Modern Three-Act Romance.

"The Black Ring" is a band of crooks who prey upon society. A young millionaire, masquerading as a chauffeur because of a spirit of adventure, runs afoul of the band. The outcome is of great interest.

Released in Regular Service, Friday, May 14th. Special 1, 3 and 6-Sheet, 4-color Lithographs.

A Fiend At the Throttle

A Sensational One-Act Railroad Drama.

Run down by the engine driven by a madman, the heroine leaps for the cowcatcher and escapes death by a miracle. Her act saves the lives of a train filled with passengers.

Released Saturday, May 15th. Striking 1 and 3-Sheet, 4-color Lithographs.

Kalem Company

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MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

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(*The Index for this issue will be found on page* 812.)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, May 1, 1915.

Facts and Comments

THE trouble with many of the opponents of the motion picture is a lack of fairness joined to multitudinous misinformation. We are very happy to note that the film men on their part exhibit great forbearance and stick to the facts, carefully avoiding personalities. A good illustration of this creditable method of debate was seen recently in a Southern city, where the advocates of a Puritan Sabbath conducted a campaign against the opening of the motion picture houses on Sundays. The services of a traveling "evangelist" and "reformer" were secured to assist in the Sabbatarian crusade. This man viciously attacked the "National Board of Censors," characterizing its members as "friends of the film producers," and stigmatizing the board in its entirety as "a humbug." In response to this attack the leading exhibitor of the city took a page of advertising in the local newspapers and in a most temperate statement entirely confined to facts he shows the injustice of the "evangelist's" attack. In his reply to the "evangelist" the exhibitor says: "It is my belief that he was not thoroughly acquainted with the facts or conditions, and my sole object in presenting these facts to the people of this city is to acquaint them with the character of the people comprising the National Board of Censorship." It is difficult to resist the belief that our exhibitor will have the thinking people of the community with him.

* * *

A NEW experiment in titles which is one of the features in a serial story about to be released by one of the pioneer producers will be watched with a good deal of interest. The pictures in question carry the titles in the various scenes themselves. By most people the innovation will probably be considered in the nature of an improvement. The title too often breaks the continuity of thought in the spectator and except in cases where a title is indispensable it often jars upon the mind. To make the title part of the scene itself is far less likely to disturb the spectator's interest than the present prevalent method of inserting titles between the scenes. The experiment will be watched with a good deal of interest and may, if successful, lead to a revolution in titling.

* * *

WE have mailed to the readers of The Moving Picture World an eight-page folder, which deals with the whole censorship question in all its aspects. It contains not only a summary of all the arguments against legalized censorship, but it touches also upon the historic and humorous sides of the question. It likewise contains a brief review of censorship as it has worked out in Ohio and Pennsylvania. We have placed the booklets in the hands of the readers of The Moving Picture World as a reference book or a sort of miniature encyclopedia on the whole subject of censorship. Our aim has been to render a service to the industry, and we hope that our readers will find the folder useful in more than one way. The folder as a whole is suitable for general distribution to your audience. If you want to issue only part of the material assembled in the folder it will be easy to do that and distribute it to your audience. If any of our subscribers have been overlooked in our mailing of this pamphlet we hope to hear from them at once and the folder will be mailed to them immediately. We will also send additional copies of one or two hundred folders to any exhibitor who will assure us that he can use them to good advantage and that he is willing to pay for the cost of mailing them.

* * *

A FRIEND and subscriber located in a Western State writes to call our attention to the "seemingly forgotten poster." The poster is not forgotten, not even seemingly. Our friend asks why the lithographers "seize the most excitable and sensational point in every production." He wants "more restful and soothing posters." We quite agree with him, but we know that there is a large number of film men to whom "the paper" is what the fetich is to an African savage. He just worships "strong paper." No doubt there has been an improvement in this respect. Time was when many exhibitors merely demanded to see "the flash" and cared next to nothing about the picture. We have evolved from this stage which, nobody objecting, we will call the cave period of filmdom. At the same time the number of "unevolved" exhibitors is alarmingly large.

Our Aching Void

By Louis Reeves Harrison.

"BETWEEN a poor drama and a fine one," says Henry James, "there is a wider interval than anywhere else in the scale of success. The fine thing in a real drama, generally speaking, is that more than any other work of literary art, it needs a masterly structure."

Just how far the critical essay of Mr. James applies to the visualization of a story depends very largely on the length of that story. If it be shown in five or more reels, even in three reels, there is a wide variety of structural method, from which an author may select according to his taste and to the requirements of his theme, but structure is a matter of logical necessity just where it is least found, in the one-reel products and those of two reels. This is because they are usually the work of amateurs. Amateurs in the matter of logical structure write nearly all the scenarios for small photoplays. The work is confined to them because the price offered is far below what a professional author receives from other sources for the same time, labor and artistic training involved.

Why senarios that are wholly lacking in pre-established design, which have to be made over by directors who could not earn carfare as authors in the open market, are visualized at all, is due to a lack of understanding on the part of producers that no successful structure is made in other lines except from a pre-established design. When a director who knows his business gets a scenario from an author who knows his business, few changes of structure are made and these invariably before the work of visualization begins. Even in the matter of treatment, the director's legitimate field, the author's suggestions are closely followed, or, at least, given due consideration.

This does not mean that scenarios by capable authors can not be improved. To the contrary, they are often changed to the advantage of the completed result, and these changes are almost as often suggested by men not especially qualified as either authors or directors. It must be remembered also that I am not referring to all authors, but only to those who thoroughly understand shaping the materials of fiction so as to perfectly suit screen requirements. The strict limitations of the one-reel and the two-reel photoplays raise the question of structure to a high place, yet these are the very ones professional authors will seldom write, because of equally strict limitations in the compensation offered by producers. A hundred dollars a reel is the minimum likely to attract professional talent to the creation of worth-while screen stories of the shorter kind.

The so-called "features" present constructive difficulties in proportion to their size. More than the full-sized stage play, they need to be "shaped, fashioned and laid together," and this, according to Mr. James, "makes a demand upon an artist's rarest gifts. He must combine and arrange, interpolate and eliminate. It is a problem in ingenuity, and a problem of the most interesting kind." Much that Mr. James has to say of the stage play applies to that of the screen, though the methods of construction are in many respects so wide apart as to bear no resemblance to each other. He merely emphasizes the necessity of fine structural design before the work of production is attempted.

Only in a series of articles on the subject could any attempt to differentiate methods of construction be made, but it may be of service to point out some common weaknesses that are destroying interest in screen productions. One of these is the arbitrary determination of events, forcing the issue, and another is that mindless method well denominated "the easiest way."

If we were only dealing with immature minds, almost any tale of the impossible and improbable would do, but moving picture fans are constantly gaining in wisdom, and they exact that people in the screen story shall obey the laws of their being, that they shall do as they would off the screen in similar circumstances. The screen detective puts on a mustache and, presto, he can not be recognized by his nearest friends. He leaves his office to find a clue to the crime and literally stumbles over it, though it escapes the observation of every one else. The girl detective walks straight to where the real criminal is hiding and gets the evidence without an effort, though her general inanity of appearance and conduct would lead one to believe that she could not detect a pan of burning biscuits.

Weighted down as we are with a code of laws ill-suited to our social growth, disgusted as we often are with their inequitable enforcement, we are accomplishing nothing toward the betterment of conditions by picturing stories in which the hero is sentenced to ten years in prison on evidence no sane judge would consider adequate. The planting of a stolen article in the pocket of the innocent hero, his proximity to the scene of a crime, the discovery of his weapon or other possession of his near a victim, and all such arbitrary methods carry no weight with an audience. The absence of motive, cleanliness of past conduct, and the thousand and one signs of innocence are given no consideration. He is arbitrarily sent to jail for a term and escapes by methods obviously impossible.

There are minor faults of structure, common enough because they emanate from the shallow minds of writers who underestimate the intelligence of people who go to the picture show. What a sense of emptiness one feels when, as occasionally happens, there is woven a really clever complication, one which arouses anticipation of an equally clever solution, and the author, as though unable to extricate himself, cuts the gordian knot with a slash of commonplace. The author's intervention with an obtrusion of the arbitrary is amateurish in the extreme. The plot should obey its own logic, follow a well-defined sequence of causation to an ultimate result that is satisfying. The objective point of a complex plot is a denouement worth waiting for and in accord with the importance of preceding events.

Our aching void in the matter of satisfactory plays is not to be supplied by writers incapable of applying to their work an attention of thought that embodies idealism in conception, artistry in selection, and science in construction.

Consider, in selecting from a mass of scripts: (1) Has the author a story to tell or is he merely repeating what has been done? (2) Is there a worth-while idea involved? (3) Is there an artistic possibility in the development? (4) Is it planned with that skill which at once denotes ability? (5) Does the story conform to high standards? (6) Is it, as a whole, worth the expenditure of a large amount of money for production? Having settled these points in its favor, the scenario may be turned over to the director and it should prove an inspiration to him in deciding upon the physical aspects to be presented.

Balancing the Program

By W. Stephen Bush.

BALANCING the program is a science. It is also a real test of the ability of the exhibitor. Show me a successful exhibitor and I will show you a well-balanced program. It makes no difference whether you run a five-cent house or whether you have an automobile contingent among your patrons, your success will very largely depend on the way you compile your program. Balancing a daily program is about the hardest task I can imagine from the exhibitor's point of view. The man who strikes a good average in balancing a daily program is a rare combination of a juggler, an acrobat and a lightning calculator.

The exhibitor who changes once or twice a week has a far better field for demonstrating his ability to please and hold his public. A well-balanced program running for three days or for a week in succession will not only maintain its strength, but will more often than not increase it as the performances pass by. There was a time when exhibitors used to think a program well-balanced if it had a "drama' 'and a "comedy." If a so-called scenic or "educational" was added the balancing was considered little short of phenomenal. In these days booking a film in the exchange was an extra-hazardous risk and two heavy dramas or two farce comedies on one program were altogether too frequent. Even today this sort of ill-balanced program crops up every once in a while, though today there is no excuse at all for the exhibitor who is guilty of this sort of thing. Many of us remember the day when the operator was the supreme arbiter of the show. His only instructions would be to get a good "Western" and a "comedy" to send them "home laughing." Between the operator and the booking clerk some terrible shows were "selected" and hurled at a defenseless public.

Today the exhibitor, if he wants to stay in business, must do his own thinking. The most successful exhibitor is he who selects a program which is as far as possible good in all its parts. If any part of the program is so much better than the rest and overshadows everything else the program is not strong as a whole. A reckless mixture of "fillers" and "features" can never make a good program. Of course it is impossible to lay down any hard and fast rules for balancing a program. The hardest thing in the world is to analyze a well-balanced program. The public can tell a well-balanced program in a moment. They like it, but they would be puzzled to give their reasons. In a general way one might say that there must be a keyhole in the program, which both creates and dominates atmosphere of the show. The relations between the various parts of the program must have a certain harmony. To produce this harmony means to balance your program properly and cleverly. There are programs in which one part laughs and almost sneers at the other. If in one number you strike a deeply tragic note you cannot in another part show a boisterous farce comedy. The contrast would be too violent and the sense of proportion which is present in all of us receives too much of a shock. Recently I saw two pictures, one a very famous or rather well-advertised production and the other the ambitious effort of a young director. In both pictures the celebrated thin line which divides the sublime from the ridiculous was constantly crossed and re-crossed, partly to the annoyance and partly to the amusement of the audience. A program with such absurd fluctuations is just as bad as a picture that lacks congruity.

There is such a thing as "matching" your program. It is an art which cannot be learned over night. It means natural taste and ability in the first place and a lot of experience in the second place.

There are certain kinds of films available today which make the compilation of a program much easier than it ever was before. I repeat that I am speaking of the weekly and semi-weekly rather than the daily program. I have in mind as splendid aids toward balancing a program the cartoons in films, the topical reviews or animated weeklies and the colored picture. There is a splendid future for films in cartoons. I judge of this by the obvious delight with which a good moving picture cartoon is received by the audiences of the first-class theaters. There is a comic cartoon, or rather trick picture, a revival and an improvement of the old-time trick pictures which seem to make a great hit with motion picture audiences. These pictures are never very long, a couple of hundred feet is a maximum of length, but cleverly done they have an undoubted place on the screen and add an invaluable zest of variety to every program.

The interest excited by good topical reviews can scarcely be exaggerated. If the attitude of the audiences I have watched may serve as a criterion no part of a motion picture program is more popular than a good topical review. Of this feature of kinematographic service the same holds true as of cartoons and cartoon-like comic trick pictures; the best is yet to come. We think great progress has been made in the filming of contemporaneous history, but we are frank to say that much more can be done and, we have no doubt, will be done. The pictorial news service is really just coming into its own. The day will come when the entire globe will be encircled with stations of camera men ready to do their reporting at a moment's notice. The essence of the film news service is promptness. Today most of our screen news is the result of a carefully arranged schedule. The editor keeps an assignment book in which the events of the immediate and sometimes of the remote future are carefully set down and whenever the event takes place the camera man is on hand. Very frequently the events are arranged to meet the needs of the camera man. Every courtesy and facility are extended to him and every great personage on the ground "reluctantly" gets as close to the camera as possible. There is another department of reporting. I am speaking of the great events which are not scheduled, which happen at the most unexpected times and at the most unexpected places. To film such events is the premier task of the topical review of the future. Something has been accomplished along these lines even today, but much more may be expected hereafter. The colored picture we regret to say is not as plentiful as it was some years ago, when Pathe and Gaumont often made the story on the screen seem like a succession of animated paintings. The charm and appeal of color is elementary and eternal. "Kinemacolor," so-called, has not been either a commercial or a photographic success, but the beauty of the hand-colored film endures to this day and will never want its enthusiastic admirers. The wonderful invention the results of which were displayed in the Hippodrome at Paris and at exhibitions here in New York, seems to have been halted by the war—at least nothing has been heard of lately. At any rate the supply of colored pictures is by no means small and a little effort will bring them to any exhibitor who realizes the potency of color.

Support the World's Plan

The Idea of Writing the Freedom of the Screen Into the Organic Law of the State Calls Forth Words of Enthusiastic Approval.

THE plan of THE MOVING PICTURE WORLD to guard the motion picture interests in this state against any further attempts to establish legalized censorship has met with the most enthusiastic approval and support of all the big men in the various branches of our great industry. The plan advocated by THE MOVING PICTURE WORLD consists of an amendment to the constitution, placing the motion picture on a plane of absolute equality with the press. The constitutional convention called to meet in this state to consider changes in the fundamental law will reassemble at Albany on the 26th day of this month and will then, with short interruptions, be in session until probably September.

The change advocated by THE MOVING PICTURE WORLD was fully outlined in our last issue. The article relating to the freedom of the press is to be enlarged by adding the motion picture and bestowing upon the latter the same privileges and immunities which are now enjoyed by the press. A prominent member of the convention will stand sponsor for this proposed amendment granting freedom to the motion picture. If the proposed amendment is approved by a majority of the delegates the people will vote upon it in November. If the vote favors the amendment, censorship in this state will receive a death blow. It will mean peace and security for the motion picture for at least another generation.

The moral effect of such an amendment, it is needless to say, would be felt far beyond the boundaries of the state of New York.

J. Stuart Blackton of the Vitagraph Company was one of the first men in the industry who was interviewed on the subject by a representative of The Moving Picture World. He endorsed the plan of The World without qualification and in terms of enthusiasm.

"You may say," he told The World man, "that I and the firm are absolutely opposed to the stand taken by the Hotel Astor meeting, and if I had been there I would have made our stand known in plain terms. We are against censorship of any and all kinds. We are opposed to Federal censorship, opposed to state censorship and opposed to municipal censorship. In fact we condemn all forms of legalized censorship. Your plan of writing a prohibition of censorship into the organic law of the state is a most excellent one and I am sure it will have the ardent support of all responsible film men. Speaking for the Vitagraph Company I wish to say that we will be at the convention if necessary either personally or we will have our attorney appear there. You may quote me on that score unreservedly.

"I want to say a good word for our voluntary board of censors, the present National Board of Censorship. I think they have done splendid work and I think this fact is recognized by all the producers. We for one co-operate with them most cheerfully. We seek to adhere to the standards and rules they have laid down, and if all the producers meet them in the same way legalized censorship ought to die a natural death. I think the opposition to the motion picture is growing weaker any way. A few years ago clerical agitators were listened to with attention; today they are no longer listened to. The public is capable of forming its own conclusions and judging of the pictures. Your way of stopping censorship here, if successful, would be the most effective beyond all doubt and the Vitagraph Company wishes The Moving Picture World success in its splendid undertaking."

Ingvald C. Oes, the American representative of the Great Northern Film Company, is known as one of the pioneers of the film world. Amid many changes in the various branches of the industry Mr. Oes and the company he has represented so ably have always stood for the same principles, chief of which are clean pictures and a square deal to exchangeman and exhibitor. When seen by a representative of The Moving Picture World Mr. Oes spoke in strong support of the proposed amendment to the constitution.

"There may be certain evils incident to the production of motion pictures," said Mr. Oes, who, by the way, has given the question of censorship a good deal of serious consideration, "but censorship is not the best way of dealing with them. After all the whole thing resolves itself to this: Which is the lesser evil? Shall we treat the motion picture like the press, giving the producers the same freedom which is enjoyed by the publishers, or shall we put the burden of censorship on the pictures. I think that the present laws against the showing of bad pictures are sufficient to deal with all objectionable films. If all producers were thoroughly responsible and responsive to sound public opinion there would of course be no need of any regulation whatever, but as such a state of affairs seems impossible in practice the present law must be enforced strictly.

"I think the National Board which the Great Northern has supported from the first is a good and fair tribunal to judge pictures. There is one thing I want to mention in particular. The press certainly has abused its freedom by exploiting murder cases and ultra-sensational matters generally. I would not like to see the screen debased in the same way.

"If the pictures are to enjoy more freedom hereafter I hope that some means will be found to stop the portrayal of contemporaneous crime on the films. Let the yellow press do that. The pictures are here for something better. I hope that when your amendment is proposed you will pay attention to this particular feature of the situation. We want no murder cases on the films and no salacious or scandalous news on the screen."

Harry R. Raver, another well-known pioneer in filmdom, who has brought some of the choicest European products to this country and whose crowning glory was the triumph of "Cabiria," le dernier cri in the art of filming, expressed himself in hearty accord with The Moving Picture World in its endeavor to enfranchise pictures.

"I think this is by all means the most effective way of fighting the common enemy, i. e., legalized censorship. I see that if your plan can be carried out it will mean the end of censorship in this state for two or three decades at least. No one knows more about the vagaries of censorship and its injustice than I do. Let me correct the impression that the theatrical managers association is indifferent as to censorship. It certainly is not. It is everlastingly opposed to it and you cannot make this too strong. They realize that in this matter, at least, their interests are bound up with those of the film men. If censorship of motion pictures spreads; if the politicians begin to taste graft, it will not be long before a censorship of the drama will be proposed. The damage done by the censorship of the drama in England alone would be hard to calculate. We don't want anything like it here in this country. The need of the hour is harmony in all quarters which are threatened by the censorship mania. You may quote me as enthusiastically in favor of your proposition. We will all get behind it."

Horace G. Plimpton, the dominant spirit in the Edison studio in Fordham, though immersed and indeed almost submerged by important business, gladly spared the time to assure The World man of his hearty endorsement of the plan to secure constitutional freedom for the motion picture. He spoke words of praise for the National Board which he thought would always remain a factor in the situation.

"But," he continued, "if you can make the plan of The Moving Picture World go through, that, of course, would be the best of all. You certainly have my best wishes, and even if the plan does not bear immediate fruit the agitation will not have been in vain. I think you will in this way be able to arouse the interest of the average man, and that, it seems to me, is a pretty hard thing to do. The average man really cares little about the subject one way or the other, but of course he can be aroused and educated, and that, it seems to me, will surely be accomplished by an agitation for a constitutional enfranchisement of the motion picture. Mayor Gaynor had the right idea on the subject.

"Of course, personally, I am opposed to all kinds of censorship of the legalized variety. Once started the trail of censorship would soon run across the entire continent. Federal censorship would alternate with state censorship, then there would be municipal censorship and we possibly might end up with censorship for the county of the Bronx and the township of Montclair. That's where I live you know. Censorship is ruinous because ideal broad-minded censors can never be guaranteed, indeed as a rule the censors have narrow views. I certainly am with The Moving Picture World in this plan to write the freedom of the motion picture into the organic law of the state. We will stand behind you in your endeavors and support you to the best of our ability."

Scope of the "V-L-S-E."

Albert E. Smith and Other Officers of the New Combination Are Certain it Will Meet Needs of the Exhibitor.

INCREASED production is the keynote of the policy at the Vitagraph studio, according to Albert E. Smith, president of the Vitagraph-Lubin-Selig-Essanay Motion Picture Company, incorporated in Albany, N. Y., on April 5 for $500,000 and now in operation. Mr. Smith recently said that, in addition to the Blue Ribbon Features to be handled through the new combine, the present plans call for a second weekly feature to be released on the regular General Film program, beginning in September.

The "V-L-S-E," as regarded by its president, is destined to fill a need in the distribution of multiple-reel pictures that never could be met by the General Film, constituted in all of its exchange mechanism for the handling of a regular program. "Experience seems to show," he said, "that in selecting features, exhibitors do not take kindly to the system that does very well for the circulation of short subjects. The 'V-L-S-E,' with some twenty branches scattered throughout the country and chains of secondary offices allied with the main centers of distribution, should give just the outlet all of us have wanted for some time. The new combination is in no way a criticism of the General Film; rather it is a modern means of meeting modern film conditions. Each of the four producers concerned will release one picture a month until September, when the output will be doubled. The branch offices should not be confused with exchanges, for this is in no way an exchange proposition and exhibitors will not be hampered by exacting contracts."

Col. W. N. Selig.

Siegmund Lubin.

Speaking of the place that Vitagraph films may be expected to occupy in the feature market, Mr. Smith said that for the first time in the history of the company, stage stars and stage plays will figure prominently in the productions. "There is no question about the present demand for picturizations of plays and screen appearances of celebrated actors, and up to date it has not been adequately met, because most of the feature producers have lacked the experience needed to make a satisfying photoplay adaptation. Anybody can take a stage success, work it over into some sort of scenario and employ a star; but there is no guarantee that the result will at all approximate the original. We have had sixteen years' experience in telling stories on the screen and with all due modesty, I think we know how it should be done, better, perhaps, than men who are new at the game."

Mr. Smith places considerable reliance on the judgment of his scenario editors in selecting plays with screen possibilities, in contrast to those almost entirely dependent upon dialogue, and he is certain of the ability of his directors when it comes to the details of the actual production. Most of the films will run five or six reels. As for the facilities at the Vitagraph plant, they are ample for all of the projects now underway.

Despite his interest in the present movement, Mr. Smith has not changed his opinion about the permanent demand for one and two reel subjects as the rock foundation of the industry. In support of his belief he points to the European market where the pendulum has swung from short to long photoplays and back again to the brief stories. He believes, however, that in this country there is plenty of room for both and the aim of the Vitagraph will be to produce the best in short as well as extended photoplays.

The position of Siegmund Lubin, vice-president of the "V-L-S-E," is explained in this fashion by General Manager Ira M. Lowry: "We are pledged to produce the highest quality of feature film and these features, which will run from four thousand feet upwards will surpass anything that has been made in the past. For some time we have been studying the demands of the public and we have arranged our plans accordingly. It is impossible to place too much emphasis on the type of production we intend to release. Neither time nor money will be spared in making each picture a masterpiece and it will be possible for the exhibitor to obtain these at moderate prices. Already offices have been opened in New York, Chicago, Kansas City, Salt Lake City, Portland, San Francisco, Los Angeles, Dallas, Atlanta, Boston, Philadelphia, Columbus and other cities. More will follow that we may be in direct touch with all exhibitors.

George K. Spoor.

"We have an imposing array of features on our shelves at the present time whereas important productions now in the making, or soon to be produced are 'The Light Eternal,' by M. V. Merle; 'Mrs. Dane's Defense,' by Henry Arthur Jones; 'The Great Divide,' by William Vaughn Moody; 'The Woman in the Case,' 'The Truth' and 'Captain Jinks,' by Clyde Fitch. In every picture a prominent star will be featured and supported by the strongest cast obtainable."

William N. Selig, treasurer of the new concern, said when interviewed a few days ago: "The question of proper distributing channels for the more elaborate motion picture plays has been puzzling manufacturers for some time. We believe it has been satisfactorily settled for all concerned and especially for the exhibitor, who now will be permitted to select his own feature program direct. For many months the Selig Company has been engaged in the production of 'Spectacular Specials,' a name we have coined for photoplays of five or more

W. T. Rock, A. E. Smith and J. Stuart Blackton.

reels. Strong stories, convincing acting, clear photography and correct scenic backgrounds are essentials in any pretentious picture and we believe that our forthcoming releases contain all of these qualifications.

"Harold MacGrath's novel, 'The Carpet From Bagdad,' selected for our first release, is to my mind an unusually beautiful photoplay. It contains the atmosphere of the Orient, an exceptional plot and the sandstorm in the desert, I think, will be found to be very realistic. I also look for great things from Edward E. Rose's drama, 'The Rosary,' which should prove appealing as well as entertaining. Kathlyn Williams and other well known players of our western stock companies appear in both of these productions. Then in due time we will issue Anna Katherine Green's 'The Millionaire Baby,' Charles Hoyt's 'A Texas Steer,' Rex Beach's 'The Ne'er-Do-Well' and other subjects of an equally interesting character."

Essanay is represented among the officers of the "V-L-S-E" by George K. Spoor, who was elected secretary. To start the ball rolling, the Essanay Company has three excellent productions ready for exhibitors,—George Ade's "The Slim Princess," with Francis X. Bushman and Ruth Stonehouse in the principal parts; "Graustark," by George Barr McCutcheon, in which Mr. Bushman and Beverly Bayne are featured, and "The Crimson Wing," in six reels, featuring E. H. Calvert, Miss Bayne and Ruth Stonehouse.

The policy of adapting stage successes and popular novels will be followed in coming productions, which include Viola Allen in "The White Sister;" Raymond Hitchcock's starring vehicle, "The Yankee Consul;" "The Prince of Graustark," from McCutcheon's novel, "A Bunch of Keys;" Charles Hoyt's "A Tin Soldier;" "The Aviator," by James Montgomery; "The Lost Paradise," by Arnold Kummer, and Robert Hilliard's "Lost Twenty-four Hours."

Rush of Business to the V-L-S-E

Manager Walter W. Irwin Says That Exhibitors Have Welcomed the Big Combination With Open Arms.

THERE is keen rivalry among exhibitors to book the V-L-S-E (otherwise known as the "big four," Vitagraph-Lubin-Selig-Essanay) features. The task of pleasing all the applicants is one of the most difficult that the management has to solve. From the first mention of the intention of the four pioneer companies to deal directly with the exhibitor in booking their big productions, enquiries began to come in and before even the lay out of the executive offices had been planned exhibitors started a siege of the seventh floor of the Mecca building. During the past week individual exhibitors and representatives of big theatrical chains were seen mixed in a mass of half completed partitions, piled up office furniture, carpenters, plasterers, painters and numerous other mechanics, all unmindful of the noise, and all intent on getting an interview with General Manager Irwin or of New York Manager Partridge. Yet there was no confusion in spite of the unfinished condition of the office facilities. Booking on the two features already released ("The Eagle's Nest" a Lubin offering, and "The Juggernaut" presented by the Vitagraph Company), were filled with a promptness and accuracy that spoke well for the experience and organizing ability of the men at the head of the new company.

General Manager Walter W. Irwin in an interview to the World representative, said, "As we anticipated, exhibitors have welcomed with wide open arms the opportunity to book great, big, powerful picture plays direct from the manufacturer without any strings attached to the contract and plus the assurance of quality that is an inseparable part of the productions of the four pioneer companies, and at prices that are reasonable."

"The direct to the exhibitor policy does away with the middle man's profit and allows of better picture productions at reasonable rental charges. It puts the manufacturers and exhibitor in closer communication and the best interests of both are served by the intimacy.

"In producing big subjects, featuring the greatest players of both the speaking stage and the screen, the V-L-S-E Companies have spared no expense and that these master pictures might be offered to exhibitors within reason, without incurring a loss to the producers that the Vitagraph-Lubin-Selig-Essanay has brought into being.

"With sixteen productions, each featuring world famous players, all completed and release dates set, we are right now three months in advance of the current exhibitions and the exhibitor may book as many of these features as he chooses without tying himself, hand and foot, in contracts for other features that he does not want."

There is no Toronto office as stated last week. It should have been Atlanta, with W. C. Brandon as manager.

CHAS. J. GIEGERICH, PRESS REPRESENTATIVE OF V-L-S-E.

"The Big Four" (Vitagraph-Lubin-Selig-Essanay) has appointed Charles J. Giegerich its press representative. Mr. Giegerich has been a moving picture editor, has steered publicity for some of the biggest and brightest stars in the film firmament and has recently conducted the nation wide publicity campaign for Sir Douglas Mawson and his Antarctic motion pictures. This publicity matter was particularly fortunate and attracted very favorable attention. Mr. Giegerich is also a member of the Screen Club.

Lasky Announces Important Releases

THE Jesse L. Lasky Picture Play Company has definitely decided to release through the Paramount Program seven exceptional productions during the summer months of June, July and August. The seven productions thus about to be released are as follows:

Laura Hope Crews.

Laura Hope Crews, who has been engaged by the Lasky Company and David Belasco in association, through an arrangement with Morris Gest, in the film version of Wm. J. Hurlbut's epoch-making American domestic drama "The Fighting Hope"; Ina Claire in an especially merry comedy of youthful romance by Wm. C. De Mille, entitled "The Wild Goose Chase"; Edgar Selwyn, one of America's foremost stars and playwrights in a picturization of his own stupendous dramatic success, "The Arab"; Blanche Sweet, the international permanent star of the Lasky Company, in a photo-drama founded on "The Secret Orchard" adapted by Channing Pollock from the novel by Agnes and Egerton Castle; Blanche Sweet in a picture version of the new play by Margaret Turnbull entitled "The Clue"; Charlotte Walker in a photo-drama rendition of Chas. Kenyon's extraordinary American drama, "Kindling," presented by arrangement with Edward J. Bowes; and Fannie Ward in a picturization of her greatest international success, "The Marriage of Kitty," which was originally written in French by Fred de Gresac as "La Passerelle" and adapted into English by Cosmos Gordon Lennox.

By analyzing this list it will be seen that the stars in five out of seven productions are absolute new-comers to the screen, representing the most important artists who have been the most difficult to persuade to enter the field of photo-dramatic work. These five are Laura Hope Crews, Edgar Selwyn, Charlotte Walker, Fannie Ward and Ina Claire.

BLAND RETURNS TO ENGLAND.

R. Henderson Bland, a prominent English actor and poet, who first introduced himself to American audiences in the leading character of Kalem's Holy Land picture "From the Manger to the Cross," left New York Saturday, April 17, for England, after a successful season with Kitty McKay Company. Mr. Bland, about three months ago, offered his services to the British Government, and he will try for a commission on his arrival in London. Mr. Bland has two younger brothers who are serving in France at the present time.

BUNNY SERIOUSLY ILL.

John Bunny, favorite of many thousands of motion picture "fans," is seriously ill at his home in Flatbush, Brooklyn, N. Y. Bunny has a complication of physical troubles, but is making a brave fight, with chance of recovery. If the wishes of his numerous friends may count for anything in this crisis Bunny should rapidly regain his old time health and vigor.

A Los Angeles Exhibitor

Blaisdell Discovers Picture Presentation DeLuxe at Clune's Auditorium—Manager Brown a Man of Classic Ideas.

By the Moving Picture World Staff Correspondent.

Los Angeles, California.

THERE'S an exhibitor-showman or a showman-exhibitor out here in this southern California city who complains that his greatest difficulty is obtaining big motion pictures. The man who gives utterance to this somewhat remarkable declaration is Lloyd Brown, manager of W. H. Clune's big Auditorium, where for nine consecutive weeks the Griffith production of "The Birth of a Nation" has been holding the screen—and twice a day filling the 3,000-seat theater. Mr. Brown bluntly expresses the opinion that the exhibition of pictures is a showman's job, and adds that the proper presentation of a big subject should increase by at least 50 per cent. the entertainment quality of the producer's finished work. Mr. Brown wants more pictures like "The Birth of a Nation" and "Les Miserables." With "The Spoilers" he did much, and he expects to do much with the Kessel & Baumann production of George Beban in "The Sign of the Rose," made under the direction of Tom Ince.

W. H. Clune.

"The exhibition of motion pictures has been up to the present time what I would call a purely commercial business," said Mr. Brown in his office, the other day. "We have not been putting on the pictures from the showman's standpoint, but from the theatrical side. At first we had short subjects and then those of one and two reels. The first big theatrical subject was 'Les Miserables,' to my mind the greatest that has been made. The length of the Pathe picture was about the same as 'The Birth of a Nation,' 13,500 feet. Where the former was what I would call a slow picture—I am speaking of the action and consequently of the projection—the latter is a fast one."

Mr. Brown's treatment of "The Clansman"—as it is known here and not as "The Birth of a Nation"—is impressive. In the opening the curtain rises on a Southern home, of two stories, the front adorned with six pillars. The stage of the Auditorium is 100 feet wide and 55 feet deep. The opening is 50 feet. The mansion, which is 68 feet wide or long, if you prefer, sits back 20 feet from the stage opening. As the house appears to view the orchestra softly plays "The Mocking Bird." A woman garbed as Mrs. Cameron emerges from the front door and sits down to the side. A man dressed as Mr. Cameron comes out, caresses the hand of the woman, and slips into a chair by the entrance. The orchestra shifts to "Suwanee River." The stage lamps are lowered. A light appears in an upper window. The music changes to "Old Kentucky Home." The screen is lowered. The house is in the atmosphere of the story before the title is shown.

The music is one of the features of "The Clansman." There are over a hundred pieces in the score. With the six or seven repetitions as motifs or theme music there are 118 arrangements. "We have gone further with this production than we have with others because we had the opportunity," said Mr. Brown. "With others we could not get the subject in advance of the initial presentation. It takes a long time to make things perfect. As big scenes were being taken for the picture Mr. Clune and I would go out and watch them. At the same time we figured on the music that would fit the particular scene. When it came time to collect music for the orchestral arrangement we went after it in New York and San Francisco as well as here. There were a lot of back numbers we could not get. Old orchestra leaders could not help me—the stuff was simply out of print.

Lloyd Brown.

"I have been a theatrical man all my life—and I have been in the picture end off and on since 1898. In my time I have had much to do with music. Downstairs below the theater we have a projection room. We used to go down there for two or three hours in the morning and for the same time in the afternoon, the orchestra leader, the arranger and myself. In the cases of sixteen pieces of music I had to whistle them to the arranger, just dig them out of the back of my head.

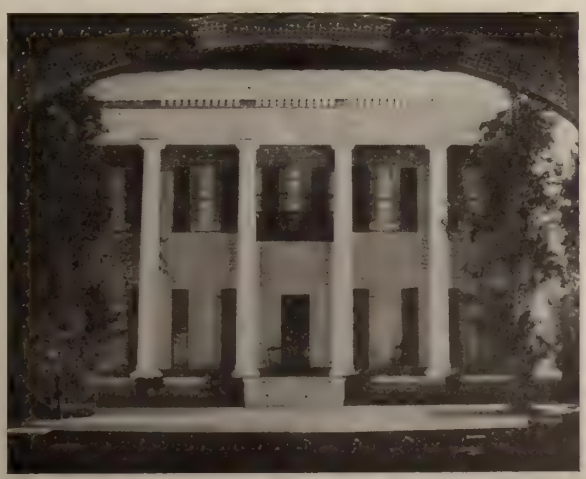
"My idea of a musical accompaniment to a picture is to employ a medium that will heighten the dramatic effect, to work on the emotions. If you have a dramatic climax in your subject get every ounce of force out of it. In 'The Clansman' the music is pushing the picture. There are twenty-six pieces in the orchestra and also a big pipe organ. You will have noted that at times the music becomes riotous, but there is a reason for it."

The writer suggested that in his opinion nothing he had even seen quite approached "Les Miserables" in its appeal to the emotions.

The manager's eyes sparkled. "I am with you on that," he said, quickly. "While in 'Les Miserables' there are few if any of what are described as great scenes, I believe nothing has been done in pictures in the way of true acting like 'Les Miserables.'"

Mr. Brown told how in San Diego he put on the French dramatic subject. William W. Hodkinson, who was just starting his Progressive service, had the California rights. In San Diego the maximum admission ever charged for a picture entertainment was 10 cents. No subject had been shown for more than one day. When Mr. Brown finally secured the Pathe film he had only two or three days to prepare for its exhibition. He arranged his music, secured an orchestra of ten pieces and established his prices of admission at 25 and 50 cents. On his opening day his orchestra quit, demanding a half hour's rest. Impressing on his musicians the fact that if he used music at all he must use it continuously, and that a half hour's stop was impossible, the manager cajoled and pleaded for the entire week that the picture was shown. He won his point throughout the seven days and the theater was packed.

Then followed two five and six reel subjects, large ones, but not in the same category of the Pathe picture. "Les Miserables" was brought back for another week and again the house was



Stage Setting for "The Clansman."

crowded. "I gave up the theater because we could not get the plays we wanted," said Mr. Brown. "We had demonstrated we could do business, but the producers were not getting the right plays." It was in April a year ago Mr. Brown received a telegram from Mr. Clune that he had taken the Auditorium and inviting him to Los Angeles. Mr. Brown was quick to appreciate the fact that in the spacious theater he could adequately put on big stuff, and be accepted.

"Home, Sweet Home," was the first subject shown. The treatment was so effective the people were sent away in tears. "Then we had the same old struggle again to find a picture big enough to do theatrically," said Mr. Brown. "Along

Line Up for "The Clansman."

came 'The Spoilers,' which had great heart appeal to West Coast men and women. This picture had great possibilities. You remember how Slapjack stood out, and how at the ending he was lost to view. We determined to drop back to the days of the spectacular. We put on a transformation scene. A young woman, seated in the orchestra, at the ending of the picture, told the story of Slapjack. I built a scene of a promontory and a ship sailing away; practically all the characters were on board. It was early morning. Slapjack seated on a rock watched the departing ship. As the boat moved away in the distance Slapjack stood up, filled his corncob pipe, lighted it, sat down again, and dropped his head in his hands. The orchestra meantime was playing appropriate music. Our people went out crying.

"We went along on those lines for nine or ten weeks. Each subject put on required, of course, a transformation to fit the story. It got to be the toughest job I ever tackled in my life. Some pictures were not suited to the transformation, so we abandoned the idea. We put on the stuff in the straightaway until along came 'The Clansman.'"

It may be of interest right here to quote the program of the Auditorium. "To select and cut the scenes it was necessary to run the twelve reels comprising the story eighty-four times," it says, "and also to render a perfect score six complete full orchestra rehearsals were necessary." Carli D. Elinor conducts the orchestra. A sextet of singers adds to the charm of the production by its work at effective points.

In putting on "The Sign of the Rose," Mr. Brown has arranged for thirty minutes of spoken drama, to follow the nine reels of pictures. The scene will be of the flower shop and the players, including Mr. Beban, will be those in the final scene of the picture. A superstage 30 by 40 feet will be constructed six feet above the regular stage, so as to fit the opening of the curtain in front of the screen. Mr. Brown aims to transform the silent drama into the spoken form without breaking the illusion.

The prices of admission to "The Clansman" are 25, 50, 75 cents and $1. Mr. Clune, who dropped into Mr. Brown's office while the writer was there, called attention to the fact that the Griffith picture at the auditorium has played to more money in one week than has ever been taken in by any dramatic attraction that has visited Los Angeles, opera, of course, excepted.

"Mr. Brown, I am bound to say I think your exhibition of 'The Clansman' is going to have influence on the exhibition of pictures in big theaters throughout the country," suggested the World man.

"Well," replied the manager, "the possibilities for embellishment are wonderful. We feel that we can heighten the dramatic effect of a picture, and also that we have demonstrated we can put on subjects in this theater that will please the people where the same stories in some other places have not been so successful. Patrons come to us and tell us that. We want big subjects. I believe there is a great field for producers of big subjects. If in the auditorium we have done anything to convince manufacturers that this is so we think we have accomplished some good.

"One of the great secrets of the success of the auditorium is the perfect harmony as to policy existing between Mr. Clune and myself. Never in my life have I worked with a man who will go so far to get effects. Mr. Clune has given me every support, in advice, in assistance and in the expenditure of money."

BLAISDELL.

Frank Daniels

FRANK DANIELS, son of I. H and Belinda Daniels, who was known for years as the "King of the Comic Opera Stage," was born in Dayton, Ohio. Among the earliest of his recollections is the moving of his family from Dayton to Boston, Mass., in which city he lived until he began fighting life's battle on his own account. Mr. Daniels received his early education in the public schools of Boston. In the New England Conservatory of Music he studied voice culture until the lure of the comic opera stage attracted him and he joined the Boston Opera Company, presenting light operas, under the management of George A. Jones, with which organization he stayed for one season. This engagement was not only Mr. Daniels' first theatrical engagement, but his first money-making position, and not only established him as a footlight favorite, but showed him the way to add materially to his salary.

Frank Daniels.

Mr. Daniels' next engagement was with "The Electric Doll," under the management of John Norris, following which he and William H. Harris "put on" the first "Peck's Bad Boys" company ever organized, Mr. Daniels playing the original Bad Boy for ten weeks. It was at this time Hoyt and Thomas were beginning to break into the limelight, and Mr. Daniels negotiated with them for an equal interest in "The Rag Baby," the first of the tremendously successful plays, the style of farce comedy with music that later made the name of Hoyt a household word. "The Princess Bonnie" was the next comic opera in which Mr. Daniels appeared, this engagement lasting a season.

Then followed five years of uninterrupted financial and artistic successes as a star under his own management in "Little Puck."

After a period, Mr. Daniels was induced to become a moving picture star. Although similar, the work is yet different, but Mr. Daniels readily adapted himself to the restriction of the nine-foot line and is injecting in the screen story that peculiar personality that was his distinguishing characteristic on the legitimate stage. The first picture in which the popular comedian posed was a three-part feature, "Crooky Scruggs," written especially for him by Paul West, and produced under the direction of C. Jay Williams for the Vitagraph Company.

FAHRNEY WITH "MinA."

The manufacturers of the MinA brand of comedies have re-engaged Milton H. Fahrney as director in their Los Angeles studios. At the time MinA films were made in the East Mr. Fahrney served as chief director, but when the producing company was moved to the Coast he found it impossible to accompany the force because of previously made arrangements that necessitated his stay in New York. These plans fulfilled Mr. Fahrney accepted the offer to return to MinA. He will begin work at once.

The Motion Picture Exhibitor

FIGHTING CENSORSHIP IN MASSACHUSETTS.

An Appeal to Bay State Exhibitors to Support the Opposition to the Proposed Law.

AS THE result of the recent action of the Massachusetts State Senate's indorsement of censorship of moving pictures by the State Board of Labor and Industries, when it substituted, for an adverse report of the committee on mercantile affairs, a bill to that effect by a vote of 32 to 7, President Ernest H. Horstmann of the Massachusetts Motion Picture Exhibitors' League has launched an active campaign in an endeavor to defeat this bill.

On last Thursday afternoon, mass meetings of exhibitors were held at Springfield and Boston. The Springfield meeting was under the direction of President Horstmann and Fred B. Murphy of the New England office of the United Film Service. The Boston meeting was called to order by Frank J. Howard, New England's pioneer exhibitor.

All exhibitors are urged to consult with the Senator from their district as soon as possible. It is to their advantage that they explain to the Senators the dangers which will be brought about by the passage of this bill. It is to be regretted that Massachusetts exhibitors have displayed so little interest in this bill, which will tend to ruin the moving picture business in the state. A majority of the exhibitors seem to think that the officers of the league are the ones who should oppose the bill, but they never stop to consider that the representative from their district has a vote as to whether or not the bill will become a law.

During the present legislative session and in past years, the fight against legislation adverse to the moving picture industry has been led by President Horstmann and less than a dozen of his associates. This state of affairs should not be continued. It is not at all fair to Mr. Horstmann and the others that they should work unaided.

It behooves every moving picture man in the Bay State to confer with the Senator from his district immediately. The passage of this bill means an infringement on an exhibitor's rights as a citizen of a free country. It tends to deprive the exhibitor of his freedom, when he is not allowed to give his patrons what they want, simply because a board of censors will not stamp their approval on a certain film.

Exhibitors of Massachusetts, do not disregard this matter. Attend to it immediately. Fight for your rights, Show the Bay State Senate that there is strength in your organization. Show them that this bill, which is backed by a number of women, who, having no business of their own to attend, must interfere with the rights of others, is bound to ruin the industry in the state.

The bill first came up for consideration over two weeks ago. The committee to which it was referred reported that it should be referred to the next General Court. When this report was made in the Senate Chamber, Senator Sanford Bates moved for substitution. This action was postponed. It came up again during the past week. A large delegation of women, representing various women's organizations throughout the state appeared in favor of it. Senator Bates said that the measure is favored by these women who have given careful study to the problem of moving pictures as affecting the habits of children. He said that other states have adopted censorship methods. He also stated that the National Board of Censorship is only a voluntary proposition and has no great effect.

The bill was opposed by Senator James Timilty for the committee on mercantile affairs, who said that it would place in the hands of the State Board of Labor and Industries a powerful political weapon. In view of the fact that the federal government is considering a censorship bill, he said the legislation is not necessary.

The bill was further opposed by Senator Doyle of New Bedford and Senator Gifford of Barnstable and was favored by Senator Gordon of Springfield and Senator Fay of Medford. On the roll call the seven Senators who opposed the bill were Doyle of New Bedford, Gifford of Barnstable, Leonard of Boston, McGonagle of Boston, Sullivan of Boston, Tetler of Lawrence and Timilty of Boston.

This bill was presented to the Senate by Senator Bates at the petition of Carl Carstein, special agent of the Massachusetts Society for the Prevention of Cruelty to Children. It provides that all films shall be censored by the State Board of Labor and Industries at a cost of $1 for each $1,000 feet.

DETROIT EXHIBITORS' BALL.

Highly Successful Social Function Enjoyed by Picture Men and Their Friends.

WHEN a few motion picture exhibitors get together they generally have a good time, but when several hundred meet for social purposes, bring along their families and friends, you can rest assured that they are having "the time of their lives." After weeks and weeks of preparation, the Detroit Motion Picture Exhibitors' League gave its first annual ball at the Arcadia, Woodward avenue and Stimson place, Thursday evening, April 15, which was attended by some twelve hundred people, men, women and children. The affair was in every way the success that the Executive Committee had predicted it would be. In fact, it was more successful. Even in the afternoon of the same day, exhibitors called up one another and said they "sort of felt in their bones" that there wouldn't be many people up there. The local newspapers had given a great deal of publicity to the affair and cards had been placed in all of the leading theaters announcing the sale of tickets.

It was 8:30 Thursday evening when people started to arrive. By nine o'clock there were several hundred and they continued to come by the dozens. By ten o'clock over a thousand were in the spacious hall, and still they kept on coming. In this connection it might be said that the Arcadia is one of the most beautiful dancing academies in the country, and the management went to special pains to make it look attractive for the motion picture exhibitors. In the balcony, the seats had been arranged for box parties, while on the main floor arrangements had also been made to take care of private parties.

Among those who occupied boxes were John H. Kunsky and George W. Trendle, with their families, and Honorable Oscar B. Marx, Mayor of Detroit. Right here let it also be said the very best people in the city were present at the ball. Most of the men, including the exhibitors and those allied with the moving picture industry, were in full dress, while most of the ladies were in evening gowns. The manager of the Arcadia told the writer that the ball compared favorably with any of the society functions held there this season. The orchestra was screened with palms on a large stage at one end of the hall, and they played everything from one-steps, and waltzes to the modern fox-trots. During the evening several professional dancers demonstrated their versions of the latest dances.

Owing to the late arrival of some of the film stars, the principal one being Richard Travers, of the Essanay company, and members of the "Dancing Around" company, which was playing a local engagement, the grand march did not start until eleven p. m. It was lead by Mayor Marx and his daughter; next came Richard Travers and a prominent society woman; then came the remainder of the film stars, followed by Mr. and Mrs. Kunsky, Mr. and Mrs. Trendle and motion picture exhibitors. Dancing continued until one a. m. While the people who came expected to see more prominent film stars they had a good time just the same. The music was excellent and the hall looked wonderful with its myriad of colored lights and special decorations.

It was one of those affairs where everybody feels as if they know everybody else. If anybody went away without having a good time, it was their own fault. Surely, the committee in charge did everything possible to make the stay of those who came a great pleasure. Howard O. Pierce, chairman of the executive committee, worked faithfully and untiringly arranging the various details, and to him and the members of his committee are due the great success of the first ball

given by the Detroit Motion Picture Exhibitors' League. Mr. Pierce was expecting present Mary Nash, Clara Kimball Young, King Baggot, Marc McDermott and Pearl White, but none of them were able to come according to telegrams sent the day of the ball.

That there will be another dance next year there isn't the least doubt; in fact, already some of the members have discussed ways and means of making the 1916 affair even more successful.

HARMONY AT BUFFALO.

New York State Exhibitors Get Together and Elect New Officers for State League—Lee Ochs of New York City Is President.

(By The Moving Picture World Staff Correspondent.)

THE annual meeting of the New York State Branch of the Motion Picture Exhibitors' League of America convened at three o'clock Wednesday afternoon in the Statler Hotel, Buffalo. State President Wolff had sent out invitations to exhibitors in all the big cities of the state urging attendance in view of the threatened legislation hostile to the motion picture interests. Exhibitors began to arrive early at the hotel, President Wolff being one of the first men to reach the city. New York City was represented by a delegation consisting of Lee A. Ochs, the president of the New York local; M. Oestreicher and Samuel Trigger. The latter had left the train at Syracuse and brought a small delegation from that city with him. He and his delegation were warmly greeted.

Among the exhibitors in attendance were J. F. Nagle, of the Temple theater, Geneva; E. Wolff, representing a syndicate owning a chain of motion picture theaters in the central and northern part of the state; W. H. Linton, of Little Falls, who acted as treasurer of the association; Harry Lumber, owning theaters in Niagara Falls and Utica; John A. Pferd, Pastime theater, Buffalo; J. D. Parmelee, Tri-Street theater, Buffalo; Geo. F. Flaherty, of the Grand theater, Batavia; Frank Nowak, Lincoln theater, Buffalo; Lewis Isenberg, Alendale theater, Buffalo; B. G. Gibbons, Rex and Regent theaters, Syracuse; William A. Bean, of the Majestic theater, Buffalo; Richard Gettel, of the Mirror theater, Buffalo; Geo. W. Evans, Clinton theater, Rochester; G. W. Erdmann, Elmwood theater, Buffalo; A. J. Hoch, Gem theater, Buffalo; Elmer S. Davis, Keith theater, Buffalo, and A. Wolski, Kosciusko theater, Buffalo.

The meeting was called to order by National President Marion S. Pearce, who had been on the ground early and was given a cordial greeting by all present. Mr. Pearce expressed his gratification at the attendance and the atmosphere of harmony prevailing. Touching the question of amalgamation Mr. Trigger, of New York, speaking to a motion for harmonization, assured the meeting that the association stood ready to join the league at once. Mr. Pearce urged a speedy reunion of all exhibitors in the state of New York. He said no state needed organization more than New York and none in which the state of organization was less satisfactory. Mr. Linton took the floor to say that he heartily favored amalgamation. Richard Gettel also declared in favor of amalgamation on behalf of the association.

Mr. Pearce then announced that State President A. N. Wolff had requested him to say to the meeting that he wished to resign as state president. Mr. Wolff, through Mr. Pearce, declared that he had no grievances against any one and that if he had done anything strange or offended anyone he was sorry for it. Mr. Wolff said he was in favor of a strong state wide organization in which all past factional differences should disappear forever. He said he had done his duty as he saw it and both he and his colleagues had worked for the league to the best of their ability and without any financial assistance other than that which came from the local Rochester organization. The resignation of Mr. Wolff, as president of the state league, was then accepted unanimously.

John A. Pferd, of Buffalo, was then nominated for president, but declined. R. Gettel also was nominated and also declined. Lee A. Ochs was then nominated for president and accepted. There was no further nomination and Mr. Ochs was elected and at once took the chair, to which he was invited by National President Pearce.

In assuming his new office Mr. Ochs thanked the convention for the honor bestowed on him and then urged union and cooperation in the future.

The resignation of M. L. Fleischman, as secretary of the State League, was tendered in writing and accepted. J. B. Parmelee, of Buffalo, was nominated by Samuel Trigger for first vice-president. There were no other nominations and Mr. Parmelee was elected.

A. N. Wolff was nominated for second vice-president and elected without opposition. The office of the secretary was left vacant for the present and the present state officers were empowered to fill it at their discretion. Mr. Linton, of Little Falls, was elected state treasurer by acclamation. Samuel Trigger was elected as national vice-president by acclamation.

A resolution was adopted approving the plan of the Moving Picture World to urge an amendment to the state constitution seeking to place the motion picture on the same plane as the press and to kill censorship in the Empire State for the next generation. It was also ordered to prepare a certified copy of the resolutions and forward the same to the constitutional convention of this state.

A committee consisting of Messrs. Wolff, Bean and Linton was appointed to send a word of thanks and recognition to W. S. Hubbard, the outgoing secretary. A committee consisting of Messrs. Pferd, Bean and Gentle was appointed to audit the books of the outgoing secretary and treasurer.

In view of the fact that no exhibitors were present from Albany, Troy, Schenectady and Binghamton it was decided to postpone the election of delegates to the National Convention at San Francisco. A resolution was then passed to invite the presidents of all the local organizations to meet for the purpose of selecting the delegates to the National Convention.

W. STEPHEN BUSH.

WORK FOR THE LEAGUE.

National President Pearce Makes Strong Appeal to Exhibitors to Join the Organization.

I HAVE just returned from a trip to New York in the interest of the National Convention to be held in San Francisco July 13 to 16, and am very glad to report that your National officers have been cordially received by the manufacturers and other trade interests and that the convention is receiving their hearty support.

Never has there been a time when the League needed this support more than right now; for this reason the friendly attitude of trade and press is doubly welcome and cause for self-congratulation upon the part of every exhibitor.

Just one cause has brought about this splendid effect—is the personal interviews of your National officers with the executives of the largest concerns in the business. During these interviews your officers have been taken to task severely at times for the errors made by our organization in the past. We have freely admitted our faults, but on the other hand have been equally forceful in directing attention to errors of the producers resulting in injustices to exhibitors.

Honest criticism, sincerely offered, always produces good, and this, together with the free exchange of ideas has produced a wave of advancement that led to better understandings all around and from which the League will receive great benefit.

A future plan, or policy of the League has been discussed and the manufacturers have assured us they will cooperate in what the League is trying to do. In return we have pledged the exhibitor to fair treatment and cooperation in fighting the many dangers that threaten their business now.

Now, Brother Exhibitor, "it's up to you." We cannot expect to continue in the favor of the press and enjoy the support of the trade, unless we make good.

An appaling number of laws that are positively vicious and regulations most unfair have been enacted or attempted during the past year. Some directed against one branch of the business, some against another. But that which injures one branch of the business reflects upon and injures all branches.

But get this: In all localities where there has been a good strong Exhibitors' League, this adverse legislation has been defeated. Doesn't that mean anything to you?

Organization is the key to the whole situation. It's the one tocsin that should whip us all into line for a fight that is to decide the very future existence of every exhibitor and for every manufacturer as well. The president of one of the largest film corporations stated emphatically that the onerous burdens imposed upon his company through censorship and other drastic regulations had resulted in their very seriously considering whether after all it was not best to discontinue business. To stay in business and meet these conditions, an entire change in their system would have to be made at enormous cost. And who pays the freight? It strikes me that it is up to the League and to each individual member of it to lend a willing hand and pull with all his might to offset a condition of this sort.

That is what the League is for. Let's show the trade that while organized for mutual protection and while demanding just and fair treatment for ourselves, we are will-

ing and ready to render them effective assistance and co-operation in fighting any danger that threatens any branch of the business.

If every exhibitor will do this, we will have an organization that it will be a pride and pleasure to belong to, and every manufacturer in the country will be only too glad to recognize in the League a powerful factor for good, one that proved a real ally in times of greatest need.

Don't side-track this matter until tomorrow. Do it now. Join the League. If there is no local in your state or town, write to me about starting one, or joining the National body direct.

Fraternally yours,
MARION S. PEARCE,
National President.

Baltimore, April 19.

ANTI-CENSORSHIP PRESS NOTICES.

The Moving Picture World has prepared a special collection of press notices for the anti-censorship campaign. These notices are in typewritten form of varying lengths and prepared in such a way as to appeal to editors. Exhibitors will render the cause of the freedom of the screen a service by trying to place at least part of the notices with their local papers. These typewritten forms may be had for the asking and will be sent free of charge to any exhibitor who writes to us that he is able to make use of them.

Taking Denver Out of Jitney Class.

G. H. Graves, the Only Exhibitor Who Has Made a Ten-Cent House in the Colorado City Profitable, Tells How He Did It.

G. H. GREAVES, manager of the Princess theater, Denver, Col., and secretary of the Moore & Greaves Amusement Company, the exhibitor who made ten-cent admission in Denver possible, spent last week in New York, renewing old acquaintances and getting in touch with conditions here. It was his first trip East in three years, for he has been busy answering the assertion "it can't be done," when mention was made of something better than nickel theaters for Denver. The fight was long and for a time expensive; but during the past few months Mr. Greaves has proved conclusively enough that it can be done. More than that, it is being done, and profitably, too, at his Princess theater.

G. H. Greaves.

During a call at the office of the Moving Picture World, Mr. Greaves recounted something of his experiences as an exhibitor in Denver, where he located as the manager of a small house in 1907. In a humble way he introduced pictures in the Colorado city, and now in a quite pretentious way, he continues to present pictures, not only in Denver, but in Pueblo, Colorado Springs and Cheyenne, as well. In these cities there is the nucleus of a chain of houses that may be extended; but that is the beginning of another story and has no bearing on how Mr. Greaves brought his theater out of the jitney class.

Since the beginning of moving picture time, the public of Denver had been taught to believe that five cents was the top price for photoplay entertainment. Whatever the propram, no one thought of charging more until William W. Hodkinson told Mr. Greaves of his good fortune in raising prices in San Francisco and made it appear that what is good for one city is good for another. That was in January, 1913. Counting on the General Film Company to back them up during the lean weeks, the exhibitors turned the Princess and Iris into ten-cent houses and prepared for a campaign to change public opinion. With one accord the press of Denver protested that a dime was exorbitant for moving pictures, and with one accord the patrons took the same stand. They boycotted the ten-cent houses and flocked to the nickel theater on the next block. Both Mr. Hodkinson and Mr. Greaves retained faith in the correctness of their policy; but meanwhile shows were being run at a consistent loss. The people of Denver, with the newspapers for a mouthpiece, refused to countenance the change, so after a few trying months the houses were closed. Their business was ruined.

The old Iris still remains vacant, but S. L. Baxter built a new Iris on the next block and opened it at nickel prices. Mr. Greaves also reopened the Princess on the former scale and then began an adroit campaign to change the attitude of his patrons and the press. Every now and then when he had something particularly good, he charged ten cents and he advertised in the newspapers. Gradually he altered the notion that everything appearing on the screen is worth just so much, no more, no less, and in this manner, without arousing antagonism, he paved the way for a second venture with a ten-cent house in Denver.

The Princess was closed for the last week in November, 1914, and when the doors were thrown open again, the patrons found a remodelled, redecorated building, with an artistically arranged stage, an orchestra of sixteen pieces and Paramount pictures on the screen. It cost ten cents to get inside and fifteen cents for a seat on the lower floor in the evening, but this time people were ready to test the entertainment at least once, for the newspapers said it was worth while and the lobby looked inviting. They came again, and have been coming ever since, although in the immediate neighborhood other large theaters are available for just half the price. With a six-reel program, generally using a Paramount or a World Film feature for the main attraction, Mr. Greaves is meeting the strongest kind of competition, yet steadily building up a larger business. Customarily the program is changed every second day, but when a picture, such as "Hypocrites," warrants a more extended run, it is used for a full week.

The success of the policy at the Princess is attributed in no small degree to the liberal use of advertising space in the daily papers, especially in the Denver Post, and to the ingenious publicity work of H. E. Ellison. Mr. Greaves does not object to paying $200 weekly for newspaper advertising when he believes that a new class of patrons is being drawn to his theater, nor does he regard an illumination of 33,000 candle power in tungsten lights on the front of the house to be money wasted, although it costs $60 a week. Now that Mr. Greaves has proved that a ten-cent photoplay theater in Denver may be conducted at a profit, other exhibitors, so rumor has it, are considering a revised scale of prices.

THE FILM CAME BACK.

Exchangemen know what it means to have a reel of pictures come back with a hundred feet or so missing. Sometimes the lost film is recovered; more times it is not. Who takes it, and what they do with it is not always clear, but operators are suspected of making these cut outs. Joe Miles, of Lloyds Films, who is handling a series of comedy pictures, recently had an experience along these lines that was so unusual he could not resist telling about it. One of the reels he was handling was 150 feet short when he took it. No effort was made to locate the missing part and the reel was continued in service. The other day when the picture came back to Lloyds Film exchange for inspection, behold the missing 150 feet had been restored. In all his long experience Joe declares that this is the first time a piece of film ever came back.

STOLEN FILMS.

Copies of the Thanhouser two-reel photoplay, "The Final Reckoning," and the Reliance single reel photoplay "The Express Messenger," have been lost or stolen from the Mutual Film Exchange in New York City. Any information concerning these two subjects will be greatly appreciated by the management of the Corporation. Address communications to J. N. Naulty, vice-president, No. 71 West 23d street, New York.

KNICKERBOCKER FILM CO. GOES TO CANDLER BUILDING.

The Knickerbocker Industrial & Educational Film Co., makers of advertising, educational and scientific motion pictures, and who are selling agents for the Cosmograph portable motion picture projector, has moved its offices from 1 Church street, New York, to larger quarters in the Candler Building, 220 West 42d street.

Vitagraph's First Serial.

In "The Goddess," Gouverneur Morris is Credited with the Creation of a Modern Joan of Arc.—A Story With a Big Idea.

ALBERT E. SMITH of the Vitagraph Company is deeply interested in Vitagraph's first serial, "The Goddess," to be released on the General Film Company program in weekly two-reel installments, beginning May 10, the story to be published simultaneously in newspapers circulated in every large city in the country. As set forth to a representative

Anita Stewart and Earle Williams in "The Goddess."

of the Moving Picture World, Mr. Smith has definite reasons for confidence in the success of "The Goddess."

"The conventional series, with its dependence upon dime novel situations, is being done to death," he said, "and we are not falling into line at this late day to make another version of incidents that have been presented times without number. If we didn't have something new we would not think it worth while to enter the serial field. 'The Goddess' will have no more in common with the ordinary melodrama than has a story in the Century magazine with the fiction prepared for circulation among messenger boys. The public knows the quality of the work of Gouverneur Morris and Charles W. Goddard, who have combined in writing a story of charm and real substance, in every way suited to the personalities of Anita Stewart and Earle Williams, cast in the leading roles. Director Ralph W. Ince has completed eight installments already and the plot is good for many more. It would not be surprising if 'The Goddess' ran twenty issues and I am certain that audiences will agree with us in thinking that the stories are interesting and of a superior tone."

E. A. MacManus of the Hearst papers, who is handling the newspaper end of the proposition, and who is generally conceded to be the originator of the "see it on the screen and read it in the paper" idea, regards "The Goddess" as the first bona fide serial ever prepared for motion pictures. This does not mean that he underrates the value of previous productions released in installments, rather, he feels that they served and are serving their purpose very well, but there has been no pretense of an idea such as finds expression in Mr. Morris's story. He believes that it will come to be known as "The Serial Beautiful," and even the advertising pertaining to the film will be prepared with this conception of the production in mind. Mr. MacManus has evolved a series of unique newspaper displays, at once striking and dignified and suggestive of the nature of the picture.

Present day problems are treated with sincerity and a deal of imagination, according to Mr. MacManus. "Of course it is fiction, but fiction based on vital facts of twentieth century life," he said. "And Mr. Morris has created a real character, a modern Joan of Arc, who is reared on a desert island in the belief that she is a goddess, and who escapes from the island and comes in contact with all the social forces that go to make up our complex civilization. The authors of 'The Goddess' assumed that big business was the dominant factor during the first decade of the twentieth century, just as in earlier periods people were ruled by monks, were subjected to the feudal system, or paid homage to kings.

"As everyone realizes, the influence of kings has been on the wane for the last 100 years, and as power shifted from kings to great financiers, so it may shift, in turn, from the financiers to the great body of the people. In other words, public opinion may govern the world. Mr. Morris opens his story with a group of men, representing the all-powerful aristocracy of wealth, seated around a table and engaged in earnest discussion. They are beginning to fear for their authority and decide that if public opinion is to rule the world, they must mold public opinion to suit their needs. But how may this be done? The happy idea of creating a beautiful woman and transforming her into a goddess accustomed to do their bidding seems promising. An infant girl is kidnapped and taken to an uninhabited island, where she is reared in the belief that she is a messenger from Heaven destined to influence the judgment of ordinary mortals.

"But the plans of the money lords go awry, for their goddess escapes from the island before her education in the philosophy of business is complete, and under the guidance of a friendly human (Earle Williams) she goes about the world spreading the gospel of kindness and love. She faces the problems of anarchists, of socialists, labor questions, modern Christianity; the men and women in every walk of life, in fact, are influenced by the strength of her wonderful personality."

Mr. MacManus explained that each installment had been arranged in a way to prevent a sense of incompleteness and that there were many opportunities for charming woodland settings and striking bits of artistic photography. In every department, "The Goddess" is being devised to fulfill the demands of "The Serial Beautiful."

Leo. F. Levison

Popular Film Man of Pittsburgh Leaves East to Locate in Dallas, Tex.

LEO F. LEVISON, who has won many friends in filmdom and whose last active connection was in Pittsburgh with the World Film Corporation, has resigned his position with that company and is now in Dallas, Texas, where he is managing the Fox Film Corporation in the territory of which Dallas is the centre. Mr. Levison has not only loyally stood by his employers, but he has proved himself a man of affairs in the world of motion pictures. He was familiar with all the practical problems that confront the exhibitor and he delighted to aid in the solving of these problems. Hence the keen regret with which many of the exhibitors in the Pittsburgh district view his departure for other fields. In the great fight which the film interests of Pennsylvania made to repeal the obnoxious censorship law Mr. Levison took a conspicuous part aiding the legislative committee, of which he was a member, both by his voice in council and by his purse. His many friends wish him success in his new field.

Leo F. Levison.

HORSLEY IN NEW YORK.

David Horsley, president of the Centaur Film Company, arrived in New York on Thursday from Los Angeles to take up several important business matters that await his attention. He expects to remain in the East only long enough to dispose of these matters and will then return to Los Angeles to supervise the completion of his new studios.

CHICAGO LETTER

BY JAS. S. McQUADE

Fake Moving Picture Schools Exposed in Chicago.

FOR some time past the advertising columns of Chicago's Sunday papers have fairly teemed with advertisements inserted by promoters of "schools," in which it was claimed the art of moving picture acting would be taught any young man or woman who could pay $50 to $100 for a course. These "schools" were not only advertised in Chicago papers, the advertising columns of some of the most widely read magazines in the country were also used. Now the Chicago Tribune has made an expose of the methods of some of these "schools," and the dupes have had their eyes opened. It is hoped that the Tribune will continue its campaign of enlightenment, as there are still many more of these fake establishments in existence in the city, and some of them have seemingly respectable, but deceptive, surroundings.

In nearly every case the advertisements promise not only tuition, but the placing of pupils with some leading manufacturing concern. Some of the promoters, however, are more wary. They do not promise to place their pupils, but they do promise to teach them and to engage them in their own productions should they prove capable. In every case the result is the same; the pupils lose their money and their time, and fail to find employment in any studio.

Wm. H. Selig, president of the Selig Polyscope Company, and George K. Spoor, president of the Essanay Film Manufacturing Company, gave their opinions regarding these "schools."

Said Mr. Selig: "So-called schools of motion picture acting are not legitimate. Not one of them of which I have any knowledge has any object but to separate gullible persons from their money."

Mr Spoor was equally strong in denouncing them. He said: "To protect their dupes, those who have posibilities as well as those who have not, we wish to make known that no person who comes from one of the schools will be employed in any circumstances."

Some of the so-called "directors" in these "schools" claimed to have brought out well known moving picture stars, and were so bold as to name several prominent photoplay actors and actresses now working in Chicago and elsewhere. The victims are from all parts of the country and they have been bled until the last dollar was gone.

The case of a Miss Scanlon, as recited in the Tribune, will serve as a warning to all the simpletons who pay heed to such advertisements. "We're just milked along by these fellows," she said, "and wafted out of the door when our money's gone. What did I do? Nothin'. I just stood around and they done it for me. They got my money and I got some fine instruction on how to be an expensive parasite, which same I'll never need, thank you.

"O, it's a fine graft!" she added scornfully, "roping in girls that can't spare the money—romantic simpletons! I am going to get out a warrant for Mr. Gilbert Shorter unless my attorneys are able to make him refund part of my tuition."

Miss Scanlon said she was attracted by an advertisment of the Gilbert Shorter school and applied for admittance. She said she agreed to pay for five lessons in advance of the twenty lesson course, at the end of which the director would tell her whether there was hope.

There was hope, she said, up to the sixteenth lesson. Then as the time approached for her to appear in the pictures, as promised in the advertisement, they gently showed her where the carpenter had made a door to go out by and expressed their regrets.

"It's a tough outlook," she sighed, "especially when we was all gazin' at jobs at least $100 fat, not to mention a place in the heart of the great American public."

Miss Scanlon said the Gilbert Shorter studio and a number of other actor factories in Chicago ought to be exposed and put out of business, "for the sake of the poor simps like myself that give up their jobs for fame that is phony."

The Milwaukee Photo-play College is an out-of-town dupe factory that has come in for exposure. A counter man in a quick lunch room was one of its victims. He came to Chicago to claim a position at the Essanay studio for character and leading parts. He had to walk back to Milwaukee, where he is now filling his old job. He failed to persuade the "school" director to refund any part of his tuition fee.

The College Film Company of Chicago has also come into the limelight. "Prof." Eugene Stockdale, assistant director, claims a share in bringing out Mary Pickford; "Prof." Hitchcock, of the same establishment, is advertised to the dupes as "America's foremost photoplayer of character parts."

Text of Act Governing Johnson-Willard Fight Films.

In answer to several inquiries regarding the bringing into this country of the films taken of the Johnson-Willard fight, it may be stated that an act of Congress, approved July 31, 1912, in the matter of prize fight pictures, reads:

"That it shall be unlawful for any person to deposit or cause to be deposited in the United States mail for delivery, or to deposit or cause to be deposited with any express company for the purpose of delivery, or to bring into the United States from abroad any film or other pictorial representation of a prize fight or encounter of pugilists, under whatever name, which is designed to be used, or may be used, for the purpose of public exhibition."

The penalty attachel to a violation of the act is a fine up to $1,000 and one year's imprisonment, or both.

Report on Ventilation of Chicago Picture Theatres.

The Chicago commission on ventilation, of which Dr. Geo. B. Young and Dr. E. V. M. Hill represent the health department, turned in the first report recently. The commission was organized in February, 1910.

The report gives the opinions of the commission on ventilation and the results of tests in moving picture theatres, passenger cars, etc. On moving picture theatres the report states: "So far as the comfort as well as the health of the theatre patrons is concerned, there is required a better connection between the heating and ventilating system of picture theatre buildings."

Many Protests Against Showing "The Birth of a Nation" in Chicago.

Heated discussions and speeches and letters by several prominent citizens still continue against the giving of permission to show "The Birth of a Nation" in Chicago. Jane Addams and others protest against its exhibition because of its injustice to colored people. Miss Addams has said:

"The producer seems to have followed the principle of gathering the most vicious and grotesque individuals he could find among the colored people and showing them as the representatives of the truth about the entire race. It is both unjust and untrue. The same method could be followed to smirch the reputation of any race.

"Moreover, it appeals to race prejudice upon the basis of conditions of half a century ago, which have nothing to do with the facts we have to consider today. Even then it does not tell the whole truth. It is claimed that the play is historical, but history is easy to misuse. It is undoubtedly true that some of the elements of the plot are based on actual events, but they are only a part of the picture. You can use history to demonstrate anything, when you take certain of its facts and emphasize them to the exclusion of the rest. The production is the most subtle form of untruth—a half truth."

It will be remembered that in my letter of April 10 Charles Fitzmorris, Mayor Harrison's secretary, passed on these films and reported to Major Funkhouser that they should be shown in their entirety.

Dishonest Use of "Adult" Sign by Theatres.

The attention of Major Funkhouser has been drawn to the misuse, by certain Chicago exhibitors, of the sign, "Adults Only—No Children Admitted." Reports have been made that thousands of nickels and dimes and quarters have been received at the box office of many theatres through a wrong use of the sign.

Several investigators were sent out by Major Funkhouser to report on fraudulent uses of the "adult" sign. In some instances the violations are said to be so serious that a revocation of the theatre license may follow.

One theatre in the Loop is said to have made the "adult" sign a permanent fixture, and displays it no matter what kind of film is being shown. Some of the South State street houses, where suggestive pictures of oriental dancers are shown in front, also are being investigated.

Correct Statements in News of Moving Pictures Necessary.

With the growing interest of readers in matters pertaining to moving pictures, daily newspapers are constantly adding to the space devoted to such news. But care should be exercised that the writers of this news should be sufficiently familiar with a knowledge of the moving picture business so as to avoid statements that are misleading and sometime ludicrous. The following statement, for example, recently appeared in the Chicago Evening Post, in a moving picture paragraph:

"Interesting statistics of the New York Strand Theatre's first year were presented by A. J. Pardridge, associated with E. C. Divine in the large Chicago enterprise, on their return from an inspection trip to New York. According to Mr. Pardridge, 182,500,000 feet of film have been shown at the Strand Theatre in twelve months."

Now 182,500,000 ft. of film means 182,500 reels for 52 weeks or over 3,500 reels for one week, and in round figures 500 reels per day. As it requires about 15 minutes to project one reel of film properly, it would take just 125 hours, or a little over five days, running 24 hours a day, to run off 500 reels.

Again, basing the daily rental at $10 per reel, a very low figure, the 500 reels woul cost just $1,500 per day, according to the statement given the readers of the Post.

Chicago Film Brevities.

The big Selig features, soon to be released through Vitagraph-Lubin-Selig-Essanay, Inc., will be known as the "Red Seal" photoplays. "The Carpet of Bagdad," the first of the "Red Seal" subjects, will be released May 3rd.

* * *

Edgar O. Brooks, western manager of the Cosmofotofilm Co., of New York City, made a call Monday, April 19th. Mr. Brooks has done very fine business during his two weeks' stay in Chicago, having disposed of the Middle West and other state rights to "Incomparable Mistress Bellairs," "The Black Spot" and "The Victoria Cross," all four-reel subjects. Adolph Eisner, president of the E-L-K Company, Chicago, has acquired the rights to all the films mentioned for Illinois, Southern Wisconsin, Iowa and Nebraska.

* * *

The citizens of Caliente, Nev., and of Ontario and Santa Barbara, Cal., have made arrangements to honor tourists on the Selig Special which will leave Chicago Thursday, July 8. At Caliente an up-to-date Wild Western show has been arranged for the visitors; at Ontario wagon loads of California peaches will be presented to the Selig Special guests, and at Santa Barbara wagon loads of beautiful California flowers will be transferred to the Pullman coaches.

* * *

F. B. Mytinger, for many years connected with the film business in various capacities, and until recently in charge of the slide department of the National Cash Register Co. of Dayton, O., will open the Avon theatre in Glen Ellyn, 22 miles west of Chicago (a beautiful suburban neighborhood), Wednesday, April 21. This theatre has been specially built for Mr. Mytinger at a cost of $7,500. It is of modern and fire-proof construction and will seat 300 people. Licensed service will be used with programs of four reels, changing daily, at 10 cents. On the opening night 50 per cent of the receipts will be donated to the support of the Glen Ellyn public library.

* * *

The officials of the National Waterproof Film Co. announce that they have opened an office at 19 S. La Salle St. for the convenience of the trade. The factory is now located at 21 S. Ashland Blvd. and is provided with every facility to furnish prompt service for the preservation and renovation of moving picture films. The new officers of the company are: president, Benjamin W. Beadell; vice-president, Ray Palmer, and secretary-treasurer, Charles W. Carroll.

* * *

T. N. Heffron, well known as a director of feature photoplays, arrived in Chicago Sunday, April 18th, to produce spectacular features for the Selig Polyscope Co. Mr. Heffron has directed many of the Famous Players' productions, and has also produced in the past many notable photoplay successes for Thanhouser and for the Biograph-Klaw and Erlanger Motion Picture Co. Mr. Heffron will succeed Lawrence Marston, who had been producing multiple-reel subjects at the Chicago studio.

* * *

Anna Luther, a well known moving picture star, left New York recently for the Pacific Coast to join the Selig forces. Miss Luther has an enviable reputation among lovers of the silent drama.

* * *

W. J. Raiche, owner of the Cozy and Lyric theatres, Marinette, Wis., paid this office a pleasant call one day last week. Mutual and Paramount service is used (at an admission of five cents), for a regular program of five reels, and 10 and 15 cents is charged on Tuesdays and Fridays for a Paramount program. On these days Mr. Raiche furnishes a five or six-piece orchestra to accompany the pictures. "The Spoilers," "The Christian" and "Neptune's Daughter" were shown, at an admission of 25 cents to crowded houses. On May 1st Mr Raiche will run the Williamsons Submarine pictures at 25 cents admission. Mr. Raiche stated that he has larger attendance on the days when he charges 10 and 15 cents than when he charge five cents. The Cosy seats 525 people. The Lyric seats 600 people and charges five cents for five reels of Universal service.

A. J. Pardridge and E. C. Divine, principal officers of the recently incorporated Strand Theater Co., have announced that they will soon begin work on the construction of a new theater in the Loop district that will cost $1,000,000. The theater will be known as the Strand, and will be devoted exclusively to the presentation of moving pictures with the best musical accompaniment possible. It will be remembered that the Strand Theater Co. will begin a season of five months for moving pictures in Orchestra Hall, on May 1.

* * *

Mrs. Ella Flagg Young, superintendent of Chicago public schools, has recently ordered that the separate weekly dances for white and colored pupils be abandoned at the Wendell Phillips High School. Lectures and moving pictures have been substituted.

* * *

A post card vote taken about two weeks ago in Lake Forest, a Chicago suburb, showed a large majority in favor of moving picture shows on Sunday. A referendum vote taken Tuesday, April 13, defeated the proposal to give Sunday shows by a majority of 59 votes. A heavy woman vote decided against Sunday pictures.

* * *

The recent illness of John Bunny at his home in Brooklyn, N. Y., received as careful attention from the Chicago press as if the bulletins were connected with the sickness of the president of the United States. These bulletins daily advised Chicago newspaper readers of the sick man's condition. The latest received have declared him out of danger and everybody, especially the children, feel the happier for the good news.

* * *

"The Eternal City," at the Studebaker, has entered upon its third week, with no abatement of interest on the part of moving picture theater lovers.

* * *

"The Avenging Conscience" is drawing large crowds daily to the Fine Arts theater.

* * *

"Captain Courtesy" and "The Chocolate Soldier" are the screen attractions at the Ziegfeld for the current week.

* * *

F. R. E. Woodward, recently in charge of Selig's publicity department, has been appointed assistant to the president of the United Photo-Plays Company. Harry McRae Webster, producing manager of this company, is now organizing a company for the production of feature pictures, and, it is announced, will leave for the East about May 1. Rapley Holmes and Gerda Holmes, well known in film circles, are members of this organization.

* * *

The Photoplay Authors' League, in annual session at Los Angeles, Cal., recently adopted resolutions cordially inviting photoplay authors in the East to come to Los Angeles aboard the Selig Special. A grand reception and entertainment is promised the writers, who will be guests of "The Carbon Copy," a special Pullman coach that will be named in their honor. A meeting of the Board of Control of the Photoplay Authors' League already has been called to outline plans for the entertainment of visiting writers. Information regarding the trip can be had by addressing the Selig Polyscope Co., Chicago.

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A meeting of the Reel Fellows Club of Chicago will be held Wednesday evening, April 21, at the Sherman House. Secretary W. D. Hildreth has so announced.

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Joe Bloom, until recently traveling representative for the Celebrated Players Film Co., is now touring the Pacific Coast in the same capacity for the World Celebrated Features of Chicago. "The Littlest Rebel" and "Vernon Castle" are among the subjects handled.

* * *

C. A. Frambers, president of the Photodrama Club, of Chicago, has informed this office that the club will hold its next meeting on April 26, in the John Crerar Library Hall. Plans are under way to close the season of the club with a banquet, to which many invitations will be issued. On May 1 the headquarters of the club will be moved to 3018 W Jackson Boulevard, to which address all correspondence should be mailed after the date mentioned. Miss Maibelle Heikes Justice was made an honorary member of the club during her stay in Chicago, while en route to Los Angeles to join the Selig forces. Miss Justice addressed the club on the future prospects of the scenario writer.

Doings at Los Angeles.

ON SATURDAY NIGHT the Photoplayers, Inc., quietly passed away and is now in complete and reposeful oblivion. Everything belonging to the club has been put in storage. The closing of the promising club was made because of the failure of a majority of the members to pay their dues. Of late much money had been lost each week, and so it decided "to close while closing was good," i. e., to stop the bills and pay those due while there was money on hand.

Wednesday night Eddie Dillon was to have been toastmaster, so the good members decided to hold a dinner at a local cafe, and to talk over the affair. The dinner was more of a success than any held before. The officials say that the club ought to be reorganized within a month or so.

* * *

A bomb explosion, believed by the police to be of black hand origin, Monday night shortly before midnight, tore out the front of the St. Andrews picture theatre. The house is owned by F. E. Bundy, and is valued at $7,000. The force of the blast hurled pieces of marble from the front of the lobby across the street, and fragments of plate glass windows flew onto the lawns across the way. Fortunately no one was in the house at the time. The interior of the house was not injured, but was filled with debris thrown in from the entrance.

* * *

Edwin Carewe, directing his players at Santa Monica the other day, was relieved of $50 cash by an irate farmer. He trespassed on a piece of property while trying to reach the edge of the bluff over which he wanted to run a limousine, and the peeved farmer held up the company at the point of a rifle and demanded payment, which was promptly made. The car was then run over the cliff and demolished beyond recognition. The picture was "Cora" and the thrill that goes into the last scene is something great. This Rolfe release is sure to be a good one.

* * *

Carlyle Blackwell has joined the Lasky firm, having given up his own Favorite Players concern. "The Puppet Crown" is his first picture and he is to be starred with Ina Claire.

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Quinn's Superba, one of Broadway's best playhouses, has been sold by the well known film man, who intends building immediately another and greater house on the same street, a better location having been secured. The house will continue under the same name, excepting for the first word, "Quinn's." Before completing plans for the new theater Mr. Quinn will make a trip to the east and around the country securing new ideas for making the house one of the best in the west.

* * *

"Cabiria" has run two weeks to full houses at the Woodley where it is being put on for the second time in the city. It ran a record time at Trinity auditorium, and returns for the fifth time this week, and Manager Perkins is well satisfied with its earning power. It made a record at all performances.

* * *

Next week Manager George A. Magie of Universal City will entertain 300 members of the American Association of Passenger Traffic officials who are here for a short visit. A barbecue will be served at the mountain city of films and the railway men shown "the pictures in the making."

* * *

Mary Pickford has been sick for a week, and her story "A Girl of Yesterday," was delayed a short time on that account, although her director, Allan Dwan, continued much work by doing scenes in which Miss Pickford did not appear. However, our famous little player is now on the job again and working as hard as ever. Al Kaufman is in San Francisco arranging for a big May Day celebration at which Mary is to be the Queen. Director Dwan has been using a number of city society folks in his picture and is highly pleased with their work. They like to act and put the real 400 atmosphere into the Famous pictures.

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James Neill has started directing Lasky players, having as his leading woman Blanche Sweet, who will be seen in "The Clue," with Edward Mackay.

* * *

Three cheers and a tiger! What for? Guess? A new leading man has been discovered. He was found at the Vitagraph Western colony, in a pretty little beach bungalow. Rollin S. Sturgeon is to be the director of the chubby 7½-pound boy that he found one day this week when he went home. The handsome youngster is to be leading man for his little sister who was heralded in 1913. Congratulations from everyone.

* * *

Vance and Lucas of Fiction Pictures are busy now at their new Hollywood studio producing "The Spenders" which will be followed by "The Conquest of Canaan."

* * *

Bosworth's first picture for the Universal is "Fatherhood" and the company of players are now on the brink of Salton Sink, at the Whitewater ranch, doing scenes for this film with 3,000 head of long horns.

* * *

At Inceville there is much going on. Three big ones are being started this week and much activity is shown. Ince is watching over the big three films and he is busy indeed. Reginald Barker is at work on "The Man from Oregon," while Raymond B. West is busy with "The Mating." "The Beckoning Flame" has been started by Charles Swickard. In the Oregon picture the U. S. Senate chamber is to be duplicated on three stage spaces, and will be the biggest set ever constructed for any picture of this kind. The property men have been making furniture for this set for the past two months.

* * *

The Mutual cafe has been razed and a new one built on an adjoining lot. The space will be used for the erection of a new and larger executive building to house the offices and scenario department, also the publicity den.

* * *

The Francis Ford company with Grace Cunard have returned from a 'Frisco trip, where they did scenes for "The Broken Coin," the latest serial which will be done in 30 reels. Rupert Julian has rejoined the Universal and is being used in "Scandal," being put on by the Smalleys here.

* * *

Two new scenarioists have been added to the Keystone staff under Del Ruth's managing editorial. Harry Wulze, one of the conceivers of comedy ideas bought a new Hup and tried to cut through a stone wall, but he would not take the longest way around. Now his car is convalescing in the garage and he is wearing stitches in his face, cut by a blasted windshield.

* * *

Cecil de Mille has returned with his Lasky players from the desert at Indio where he went to get scenes for "The Arab," in which Edgar Selwyn is playing. The company was there three days and they said it was 130 in the shade, if you could find the shade. The terrific windstorm that swept over the southland struck the picture people and carried up a big, specially made tent and swept it away to a distant mountain side. Property men who chased it are still extracting cactus spines from their poor tired bodies.

* * *

The first week's showing of George Beban in Thomas H. Ince's production of "The Sign of the Rose" is a record breaker. Everyone who has seen the picture, and the act of real spoken drama has been greatly impressed. The picture's success is practically assured. The first night everyone in pictureland was there, even Charlie Chaplin who is in town for a week. He and a company of players are doing a picture at the beach.

* * *

The manager of Miller's theater is to put on an owl matinee at midnight if the crowds continue to pour in to see "The Nigger" with William Farnum starred. A unique advertising scheme was used by the management to put this picture before the public. Here we have jitney busses and the theater's big name and play was placarded to the back of many five-cent automobiles, thus reaching the multitudes who roam the city daily.

* * *

The P. A. League held its annual meeting on April 10th and elected a Mutual ticket. Frank E. Woods is now president with Russell E. Smith first vice-president; Richard Harding Davis, next, and William Lord Wright next. Hettie Gray Baker was made secretary and Richard Willis succeeds himself as money keeper. The board of control consists of D. W. Griffith, Mary H. O'Connor, and W. E. Wing.

* * *

Director Jack O'Brien at the Mutual is to be congratulated upon his having made "Captain Macklin" what it is. He had some good players to work with. Lillian Gish, Jack Conway, Spottiswoode Aitken being the best known, and they were well supported. The story is a good one and is said to be a coming feature.

* * *

Frank Beall is doing "Mismated," with Reina Valdez and Harry Schenck for Features Ideal. He is working at the

Jap village near the ocean shore and is staying at the beach for three days, where he is getting a lot of good scenes.

* * *

After about three months' good trial, Static Flashes, that wide awake and high tension magazine of the cameramen's club is to continue as a regular newspaper with Captain Jack Poland as editor. April 24th the wise little paper will be enlarged to eight pages. It now is read all over 4 pages. There will be more pictures used, and more news matter printed with features once in a while. Advertising, heretofore unsolicited, will be admitted, but not as a money making idea.

* * *

Our friend from the west, Mr. William S. Hart, came near being killed a few days ago when the automobile in which he was riding crashed into a bank and injured him severely. He landed on his head, nearly breaking his neck, and suffered a dislocation of the knee and several bad cuts and bruises.

* * *

One serial which is going on steadily regardless of full page ads and written stories in the Sunday supplements is the "Hazards of Helen," in which Helen Holmes appears. This week the players are doing "Helen's Peril" and a bunch of players are thrown from a train on a trestle into the water and rescued by the healthy and hardy Helen. J. P. McGowan is walking about now all recovered from his bad fall of last year.

* * *

"Brand Blotters," by Wm. Macleod Raine, is being produced for Features Ideal by Director LeViness with Norbert Miles, Henry Aldrich, and Edna Payne. The company went, guided by Manager Robert Levy, about 50 miles from the city over a rough mountain pass to get the scenes wanted. The trip was made by mules and pack train, requiring five hours. Forty-six people went, and 50 animals were taken along on the 16-mile rough trip. In going over the mountainous road 35 crossings of young rivers are made.

* * *

Edward J. Piel, ex-Lubin and Kriterion, has joined the big U forces and is under the direction of Albert W. Hale, who comes to this company to direct Edna Maison and Alan Forrest.

* * *

When the automobile in which he was being elevated by block and tackle tipped perilously. Eddie Nolan, assistant director to Ford Sterling, grabbed the block and mangled his fingers in the pulley. He was rushed to a doctor who set the broken bones and dressed the wounded hand.

* * *

Al Thompson, who specializes in hazardous stunts for the screen, has joined the Flying A and is busy with "The Diamond from the Sky" players. He is going to ride over a cliff with an automobile, leaping with the machine when it goes over.

* * *

Another from Santa Barbara says that Ed Coxen made a 30-foot dive from a cliff into the ocean for Henry Otto who is doing "Wife Wanted." The swim was made to rescue a drowning girl.

* * *

Archie McMackin used the open air stage for a set last week, the shot thru the window showing the real outside street, the interior being built at the side of a big building. That's getting atmosphere sure enough.

CLARKE IRVINE.

MANY BIDS FOR "THE MELTING POT."

State rights buyers and those who have been preaching this method of distributing films will be able to take heart to a great extent through the experience of the Cort Film Corporation, which offered "The Melting Pot," with Walker Whiteside in the leading role, to purchasers of territorial rights. It was announced from the offices of John Cort, president of the corporation, this week, that 170 telegrams and a good-sized stack of letters were received within a short time after the advertisements appeared offering the picture in that way.

A representative of Mr. Cort said a big demand was expected for the picture on account of the combination of star, author and play but that they were not prepared for the avalanche of inquiries which descended upon the office. There was a great deal of interest shown throughout the country, much of it being due, no doubt, to Mr. Whiteside's popularity in the west and south where he was a great favorite for many years before he achieved success on Broadway. The picture is booked for the Hippodrome, New York, May 9.

Valentine Grant With Cort

VALENTINE GRANT, whose work in "A Mother of Men," the first film in which she ever appeared, has come along this Spring season and taken away the best of parts assigned by picture producers to their leading women. Miss Grant is now playing opposite to Walker Whiteside in "The Melting Pot," the Zangwill play which is being made for the screen by the Cort Film Corporation.

Valentine Grant.

Miss Grant will be remembered as the young Seattle concert singer who came to New York a few years ago to pursue her studies in voice culture, but turned aside temporarily to play several roles on the screen for Sid Olcott, who was directing for the Warner company. She appeared in a number of films and then accompanied Mr. Olcott's company to Europe when he started on a tour across the Atlantic to make pictures. The trip was cut short by the outbreak of the war and Miss Grant returned to America. While abroad she had a number of interesting parts, nearly all of them being of the Irish colleen sort, which were played in pictures taken amid Irish scenes.

When Mr. Cort began to cast for "The Melting Pot" Miss Grant was chosen for the role of the Baron's daughter and she seems to have fitted into the character of a Russian woman of rank quite as well as she did into the Irish character.

Miss Grant says that she has not given up her vocal art wholly for that of pictures, but she does admit that she enjoys work before the camera very much. She still keeps up her singing, however, and has a grand piano in her apartment uptown where friends often gather of an evening to hear her voice.

POWER'S PATENTS SUSTAINED.

Judge Mayer of the United States District Court for the Southern District of New York recently handed down a decision sustaining the patents No. 826,112 on the framing mechanism of a projection machine and No. 959,601 covering the fire valve on the film magazine. Regarding the framing mechanism Judge Mayer said:

"Business ability, finely constructed machine parts and a good selling organization cannot accomplish such a result without a basically satisfactory product. We are not dealing with some pleasing article which, for the time being, catches the public, but with a delicate mechanism which, to succeed, must consistently make good with the exhibitor and the audience. I am fully convinced that the patent is meritorious and should be sustained."

Concerning the fire valve patent the opinion of the Court includes the following:

"We all know that motion picture exhibitions are attended daily by many thousands of people and we all appreciate the danger which would result not only from fire but more seriously, perhaps, from panic. Thus, any instrument of fire protection becomes important which shall instantaneously extinguish fire and be so constructed and adjusted as not to scratch nor impair the film. . . . What the art needed from an efficient and commercial standpoint was a fire protection device which would also protect the film. It must be remembered that the film travels at the rate of about 16 pictures per second, that splices are not unusual and that scratching either destroys or impairs the film to the extent of seriously deteriorating the picture which is thrown on the screen. . . . In my opinion, it required a faculty more than ordinarily to be expected from the man skilled in the art to produce the Power valve. . . . Indeed, the prior art in respect of this device which now looks so simple but which was unattained by others, is, to my mind, convincing proof that what the Power accomplished in this regard was invention."

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

AMONG THE CHURCHES.

A LEADING church paper, "The Expositor," commenting on the fact that one-fifth of the population of the United States goes to moving picture shows every day, contends that they are the greatest power for good of the new century. It also declares that the churches should, by all means in their power, show their approval of all shows that exhibit educational films in preference to the sensational ones.

The "Christian and Work," while calling attention to the great damage done to the liquor traffic by the moving pictures in all the large cities, declares that in one instance the saloon interests offered a film concern $25,000 if they would withdraw a convincing temperance picture until after the spring elections. In Connecticut the liquor men are so filled with apprehension as they see their profit dwindling, that they are asking for a law to compel motion picture exhibitors to pay the state the same license fee they themselves pay.

* * *

In New York the Rev. Christian F. Reisner, of the Grace Methodist Church, is running, on Sunday nights, the great Kalem picture, "From Manger to Cross." On Saturday nights he runs feature films with moral precepts; recently he ran "Rose of the Alley." Dr. Reisner is one of the pioneers in church picture work and his success is such as to make him and his church an example to others in large cities. He has also solved the problem of the relation of the church and the pictures; hence he has no time to deliver platitudes against either the picture business or censorship; his church is in consequence eminently successful.

* * *

The Rev. C. S. Bucher, of the Grace Congregational Church, Cleveland, Ohio, is a user of the moving pictures with great success, as a stimulus to the Sunday-school work. All scholars who are regular in attendance receive free admission to the show he gives one night each week.

* * *

The Rev. M. W. Warner, pastor of the Methodist Church in Englewood, N. J., is having a moving picture plant installed in his new $50,000 church.

* * *

The Litchfield Congregational Church, Hillsdale, Mich., is described as "placing itself among the leaders for progress" by installing a moving picture plant. It is to be operated two nights each week.

* * *

An Episcopal church in Brooklyn, N. Y., has had the courage to use moving pictures in connection with its Men's Club. This is perhaps the first Protestant Episcopal church in Greater New York to do so.

CENSORSHIP MAD.

Some time ago a writer in The Moving Picture World predicted that the censorship craze would assume such absurd proportions that every little critic would have his own scheme for censorship. This prediction is fulfilled to a most ridiculous degree by a minister in Beloit, Wisconsin—the pioneer state for good pictures—who proposes a local censorship board as follows: Representatives of the City Council, the Federated Women's Clubs, the Child Welfare League, the Board of Education, an astute business man, and a person known for his high ideals of practical and worthy citizenship.

This worthy censor board organizer must think the world moves round his own little horizon or he could not be led astray to make such elaborately absurd proposals.

As the censorship matter now stands, there is a call for a National Board, another for a State Board, again another for each city or town, and last, but not least, in enlightened Beloit each of six local organizations is suggested for censorship.

Truly this is censorship gone mad.

It is further very interesting to notice how this worthy clergyman of Beloit would teach this remarkable board of censors how to proceed and conduct themselves. He says: "They should meet every Monday and Friday, and in the morning too; they must not expect any salary but give their services for the weal and welfare of the Beloit 'we all love so much'."

They must not be prudes, impractical or puritanical, but must give "local exhibitors to understand that if they want the patronage of Beloit what they must do."

Judging from the stern requirements laid down in this bold censorship scheme, coupled with the adjectives used by this clergyman in demanding this strong board, such as "vicious," "salacious," "suggestive," "melodramatic," "frauds," "big blunders" and "the menace of the movies," it cannot but be that the scum and "junk" of the whole realm of moving picture productions of days long gone by must have been dumped upon the poor unsuspecting people of Beloit. For no other reason can we account for the violent use of such strong adjectives, coupled with the demand for such extraordinary censorship. Evidently, if the minister's violent sermon is justified, the whole town must need a guardian to protect it from being taken advantage of. Evidently "the town we love so much" must be in a deplorable condition; and it is an unfortunate thing for one of its ministers to proclaim world-wide this fact, which he should rather have kept secret. We do not recall reading anything similar to his "powerful sermon" since moving pictures were first used; nowhere else needs such censorship; no one else sees such "menace in the movies" or such "frauds." Without doubt, the fault is peculiar and local, and is one of the best evidences that this preacher, in common with many other public men, needs to be enlightened upon the moving pictures themselves—also upon the true aspects of censorship.

Referring to a similar, yet milder, attack, a New Jersey newspaper wisely says:

"The remedy does not lie in an attack upon the films, nor in regulation by censor, but with the public itself, and is a matter of education. Producers of films are not foisting upon the public emotional, cheap or sensational ideas; they know such efforts would be short-lived."

This is the true situation tersely put. Knowledge and education are the best protectors from improper films and the greatest cause for true and proper productions. The growth of the educational powers of the moving picture has proved so reactive that only the good and true satisfies public opinion. The public is the best censor.

"MALL," A $100,000 PICTURE THEATER.

The Mall Theater Company, of Cleveland, Ohio, recently filed incorporation papers. The new company is capitalized at $150,000. The president of the concern is Louis H. Becht, owner of the Mall on Superior avenue, N. E., Cleveland; Fred Desberg, vice-president; Edward P. Strong, secretary, and Joseph Laronge, treasurer. It is the purpose of the company to erect a big moving picture theater, costing $100,000, in lower Euclid avenue, Cleveland. It will be built on a plot of ground 80 by 100 feet in size, and will be able to seat 1,300 persons. Richardson & Yost, Cleveland architects, have prepared plans for the new structure, and Mr. Laronge, the treasurer, says that construction work will be begun at once. It is contemplated that the Mall will be opened and ready for occupancy by next October 1.

"REFORMATION" HAS STRONG APPEAL.

A dramatic and heart reaching drama is told in the American production "Reformation," admirably acted by Henry Otto's company of players with Winifred Greenwood and Edward Coxen in the principal roles. The picture tells a story of regeneration in which a hardened criminal is brought to leading an honest life, through the pleadings of his sister. The scenes throughout are tensely dramatic and hold the story intact until the last.

Four o'Clock School for Salesmen

C. R. Seelye, Director of Sales of the World Film Corporation, Teaches His Force to Use Sound Business Arguments.

By Lynde Denig.

DROP in at the New York office of the World Film Corporation about 4 o'clock of an afternoon and you will be just in time for school—a new kind of school, devoted to "the new religion," subscribed to by Lewis J. Selznick and expounded by Professor C. R. Seelye, otherwise Director of Sales; Professor Jacob Wilk, promoter of Publicity; Professor Milton E. Hoffman, Professor Joseph S. Edelman and all other members of the World Film faculty. Each department head turns instructor, now and then. Each attends the Four o'Clock school and applies the Selznick creed to his own particular specialty, whether it be salesmanship, or the allied arts of advertising and publicity. The pupils, about twenty of them seated in a semi-circle around the room, are prospective salesmen of World Film pictures. If they fail to pass the examination, they are prospective salesmen no longer. Mr. Seelye bows them politely to the door.

C. R. Seelye.

The school is one spoke in the wheel of system on which the World Film is being made to revolve. It is one means adopted by Mr. Seelye for applying commercial methods to the motion picture industry, and the energetic sales director, the authority on co-operation between manufacturer and dealer, declares it is working famously. His salesmen are being standardized, so to speak. Haphazard talking, bombastic arguments with nothing behind them, the stock bluffs of a man who has something to sell, have no place in "the new religion," as preached at Four o'Clock school. It is a religion of facts and every man is taught, first what the facts are, then how to present them to exhibitors. From Maine to California, the World Film graduates are approaching buyers along the same lines. They are telling exhibitors how to make money and each move is, or should be, governed by lessons learned in Mr. Seelye's school. Individual vagaries in sales arguments are not a part of the curriculum. Before the salesman starts talking business, he says in effect: "I am at your service. We will get together on this little problem of making your house pay."

What the School Does.

Picture, then, the semi-circle of students, most of them young, bright looking men, selected on account of their potentialities, rather than because of past accomplishments. They are instructed in the a, b, c's of salesmanship; they are given general sales letters to be studied and digested and they are impressed with the importance of the theories on which the World Film aims to conduct its business. At the head of the sales letters and in black face type at the foot of their weekly bulletin, "The Firing Line," they, read "Watch Us Grow—Grow With Us," until the slogan becomes a part of their business personalities.

The only deal worth making is one that benefits all concerned—the producer, the exhibitor and the salesman. Obviously, the only way to serve an exhibitor is to place nickels and dimes where none were placed before; the one way to serve World Film is to make World Film productions the medium for attracting the additional nickels and dimes, and having done this, the salesman may take comfort in the growth of his own bank account. The student is taught all this, and that the future of the World Film and his own future depend upon yearly contracts, also that the exhibitors must make money.

So much for a working principle that might end in profitless theory. The Four o'Clock school is calculated to teach how a pretty theory may be reduced to dollars and cents with the balance on the credit side of the ledger. The graduate salesman—he is not graduated until examined and found proficient by every department head—is supposed to know more about the showing of photoplays than does the average exhibitor, for he is fortified by the knowledge of half a dozen experts, who have figured out in advance the problems to be overcome.

As the prospective salesman progresses through the various grades of the school, he delivers his sales talk precisely as he would offer it to an exhibitor, figuring out the proper expenditure for advertising of houses large and small, explaining the uses of "paper," of special newspaper campaigns and outlining the entire policy to be followed from the day a picture is booked. For the time being, he is virtually the exhibitor's partner with an equal interest in his success. And if his estimates are correct, with a due regard for the size of the theater and the neighborhood to be drawn from, his figures will show a substantial profit. In the orthodox sales talk, the price to be asked for a film comes after the exhibitor has been told how to better his business.

The Human Equation.

Here is a system of commercial education developed in great detail; but even so the human factor cannot be disregarded. Two instances will illustrate Mr. Seelye's method of recruiting and, when occasion requires, depleting his force. One day a young man entered the World Film office determined to sell a typewriter, an article for which Mr. Seelye had no possible need at the time. Starting in this adverse atmosphere, the salesman worked up his case convincingly.

"You should be selling pictures, not typewriters," said Mr. Seelye. The salesman agreed with him, went to school for a few weeks and now is one of the most successful men on the force.

The second instance is that of a youth who went to school and forgot his lessons. He happened, or rather breezed into Mr. Seelye's office when we were listening to a description of the World Film system. His manner betokened a great rush of business, his clothes found their most vivid expression in a black and white check suit.

"I want you at school this afternoon," said Mr. Seelye.

"But I have an appointment," protested the youth.

"Keep the appointment and get back just as soon as you can. And by the way, I'll tell you why I want you. I understand from an exhibitor that your sales talk is all froth and meaningless promises. I'm going to hear your talk this afternoon, and if it's what he describes, you're through."

There was more color in the young man's face and less briskness in his manner as he replied, "Yes, Sir," and left to keep his appointment.

Mr. Seelye's View of the Future.

Mr. Seelye takes pride in his school, which is only one manifestation of a uniform business. "Everyone of our offices is standardized," he said, "that is every piece of paper is arranged in the same way. All booking and accounting work is done on the same general system. Our theatre card system enables every manager to be in touch with every theater in every town which has a population of over 1,000 at least once a week.

"We are approaching the day of 3,500 seat houses, which will enable exhibitors to advertise extensively and extensive advertising makes features what they should be, and will be, the biggest influence in the life of every community.

"Next a great clearing house company will be necessary for the distribution of films. Supposing the World Film gets 3,000 yearly contract customers. Producers will find it advantageous to distribute through us, because we can guarantee that the pictures will go into 3,000 well run, well advertised houses. The more producers the more theaters and vice versa. In time there will be only one distributing organization, or at the most, two."

DRUM REPORTS ON COAST CONDITIONS.

Harry C. Drum, who is the western division manager of the World Film Corporation, has been in New York for a few days conferring with General Manager Selznick and other officials of the home office. Mr. Drum reports that conditions west of Denver indicate that the feature film is the only secure investment for the motion picture exhibitor. He says that the Panama-Pacific Exposition has caused the San Francisco exhibitors to offer bigger shows to the transients than they had been showing prior to the opening of the Exposition. He feels that the entire Pacific coast will gain for their influx of visitors to the Exposition, and he is also of the opinion that the day of the dollar picture is here, and the wise producer is the one who will supply that demand.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Mention of Memphis.

ALBERTA CLAIRE, "The Girl from Wyoming," has quit Hot Springs to follow the call of the road and do the publicity for the Great American Shows. She sends in a few impressions of Memphis, from which it would seem that things are not in very good shape in that Tennessee town. She writes:

> There are a plentiful supply of picture houses on either side of Main street, scattered through the shopping district, and all appeared to be doing a good business.
>
> The two features which impressed me strongest in all of them were the noisy musicians and the noisy audiences!
>
> As to the music, if such it can be called—imagine a six or eight-piece *band*, not orchestra, playing with force and vim enough for a circus parade and you have some idea of the noise, and man, I mean just that—NOISE.
>
> I quizzed around a little regarding the reason of so much "melody." It appears that the unions decide upon how many musicians each house shall employ and the number of hours they shall work, together with all other details, and they refuse to allow any manager to have only a piano player and a drummer, but somehow, even that didn't quite explain the lack of music and the excess of noise.
>
> The five-cent houses use "Automatic" noise, it is considerably softer than the "Chromatic"—one point in its favor, at least.
>
> I have noticed that you speak against the sound effects used by drummers, I did not agree with you, because the drummers at the three houses in Hot Springs were all using "contraptions" which one of them originated, and which are worthy of note, for Carl Hansen is a clever inventor. He and Tex Griffin really "played the pictures," in such a way as to add to the interest of the watcher always.
>
> Yesterday in one of the ten-cent houses here I was rather enjoying the picture when the "band" came to "work." A character on the screen tapped lightly on a door for admission and Mr. Drummer hammered vigorously on a table with what looked to me like a good-sized tack hammer. Can you beat it?
>
> Sounds like lying doesn't it?—I assure you I am not exaggerating one bit. But I have rather changed my mind about "sound effects" for promiscuous use.
>
> Even when the musicians are off duty the houses are far from quiet, there is a continual hum of conversation going on which is very annoying to any one who wishes to study the picture and watch the story unfold.
>
> There is no distinction, the five, ten and fifteen-cent shows are equally patronized by these pests who apparently consider a picture theater the fitting place to converse.
>
> I tried the fifteen-cent house, and as "The Fight" progressed on the screen, with all its strong, interesting scenes, a well-dressed couple discussed some quite personal affairs loud enough to be heard all over the big house.
>
> A baby in its mother's arms cried a little and an usher trotted down the aisle and requested the lady to keep the baby quiet or take it out, yet he quite overlooked the first-mentionad and much more distracting noise—and I am not accustomed to having babies around either!
>
> Then I went to a five-cent show and two young men possessed of nothing above the eyebrows chattered incessantly through six reels of "A Fool There Was."
>
> I paid ten cents admission next, and two women discussed Easter fashions and criticised May Marsh loud enough for everyone to hear.
>
> Some of the pictures are very good, some not up to the best standard, but that happens everywhere at times.
>
> Still, for a city of its size, Memphis can stand a lot of improvement in its picture houses, it cannot compare with Little Rock, or San Antonio, or Dallas, the last is a wonder since Mr. Hulsey used "Sapolio" on it, and stirred all the other fellows into action!

Things must be pretty queer in Memphis when a manager can be told whom to hire. It is probably but a reflex of the laxity that seems to mark the entire scheme of management. Even if men must be hired it can be insisted upon that they play their pictures and not merely play, and trap drummers should not be permitted to spoil the effect with uncouth noises.

But the more important matter is the failure to suppress talking while the picture is being run. A little appeal to the audience with slides would quickly cause an abatement of the nuisance and a few tactful hints to the persistent will clean up the job.

Interfering with the personal liberty of the patron is a thing to be avoided whenever possible, but, on the other hand, it is better to lose the patronage of a few thoughtless people than to lose the trade of more who shun a house because they wish to enjoy the silent drama in the silence that the term implies.

Just as a matter of fact there is no reason why there should be any loss of patronage through reproof. Run a slide that says:

Think of Others.

It is courteously requested that there be no talking during the showing of the pictures that all may enjoy the production. This is the "silent drama." Let's make it so.

Half the time talking is mere thoughtlessness and would cease at suggestion. If some persist pass them a card worded:

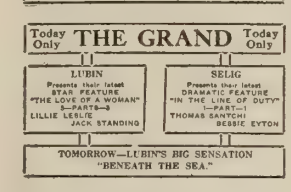
Most persons enjoy the photoplays best in silence. Please do not annoy others by loud conversation.

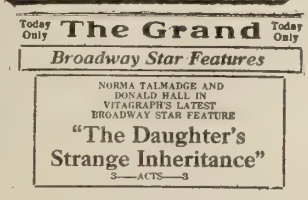
Let the ushers give these out, but let him first come to you or to some responsible person that you may decide.

Boxes.

We reproduce four advertisements submitted, among others, by Andrew M. Welliver, Williamsport, Pa. They form an interesting study in the use of boxes for getting and keeping the various section of an advertisement apart.

THE GRAND
WHERE THE BETTER MOVIES ARE SHOWN
PRESENTS TODAY
"The Cow Boy's Conquest" (Biograph.)
"Broncho Billy and the Vigilante" (Essanay.)
"The Engineer's Peril" (Kalem.)
"The House of Silence" (Biograph.)
COMING THURSDAY, MARCH 11th
Two of Vitagraph's Late Broadway Features
"The Locked Door" In Three Thrilling Acts.
"The Still Small Voice" In Two Pleasing Acts.
Both of these Special Vitagraph Features made a tremendous hit on Broadway




Today Only The Grand Today Only
Broadway Star Features
NORMA TALMADGE AND DONALD HALL IN VITAGRAPH'S LATEST BROADWAY STAR FEATURE
"The Daughter's Strange Inheritance"
3—ACTS—3

They are all boxed in, in turn, by a frame that enclosed the entire advertisement. Some newspapers make an extra charge for box work, but if you have more than one announcement to make, it is best to meet the extra charge if you want to run much copy in a small space.

An Odd Arrangement.

S. R. Berkowitz, advertising man for the Allston theater, Allston, Mass., writes:

> It is certainly with great interest that I read your weekly comment of "Advertising for Exhibitors," and as advertising manager for one of the finest photoplay and vaudeville houses in the country, I would like to join your contributors.
>
> The Allston theater is a new theatrical building having been opened about five months ago. It is situated about three miles from Boston, located so as to draw patronage from four of the finest residential suburbs about Boston, namely, Allston, Brighton, Brookline and Newton.
>
> As my first contribution I am sending three numbers of my program, which I inaugurated over a month ago and which I handle personally. We use about about 5,000 every week.

The program is a nice looking affair with a coated paper cover printed with a special plate, probably run off in quantities. It would be well, if this is the case, to give a second printing for the date on the cover. As it stands the only date is a ten point line on page three; really page five, since the cover is not folioed. The date should be more prominent and each day should be dated. The house runs vaudeville with a change on Thursday and pictures with a change every second day. The result is somewhat confusing until it is figured out, for the program letter stands for one film subject on Monday and Tuesday and another on Wednesday while the latter half of the week the letter shows one film on Thursday and another on Friday and Saturday. Even though it means more composition, it would be better to give a page a day to the program, giving the straight run. Each day should be dated, and the names of the makers of the films should be given. Most persons are interested in the maker and even if this is purely a house program and not for outside distribution, giving the names would help particularly in making business for the last half of the week from patrons who get the issue the first half.

There is a clearly worded column of house information, but no general letter press. It is all program and trade advertisements without even a reference to the underline which is, we think, a grave error.

You can take the check the outside advertiser gives you and say that it is profit, but you cannot tell exactly how much more than the check you have lost through not making proper use of your own publication. Two pages of reading matter and a page of coming attractions might make more business than is represented by the income from three pages of foreign advertising, but it cannot be figured in the same definite way, so the fact is overlooked. Outside advertising is valuable in helping to defray the cost, but it should not rob the house of its most valuable publicity aid.

Kehrlein-Brady.

Emil Kerblein, Jr., of the Kinema, Fresno, Cal., is a big late getting back at Bill Brady, but it's clever enough to run:

To Honorable editor "Advertising for "Exhibitors" of moving Picture world News who are good doctor for how to run american and Japanese pictures.

honorable Dearest Sir:—

My cousin Kogi approach me of lately and say with utterance, "Nogo," he dilate, with wonder eyebrows, "Have you perused with optics article of "Why I Went Into Moving Pictures" in Sat eve Post News. Honorable King Bray-dy is kindness and life saver."

"I am acquaintance of outburst in Sat Eve Post news," I snapper, with fire on eye brow. "It are submarine dagger of falsehood."

"Not is", dib Kogi, "Hon. Bray-dy is true Samurai, who are to save motion picture industry from ruins."

"How is, "I holla with firely voice. "Who are this Unhon. Bray-dy—what have he done for good Japanese pictures. Nothing," I holla more firely than even 1st time.

"You talk duncely", snigger Kogi. "Hon. Bray-dy want job as General of moving picture steamship waht of lately did sink theatrical hot air ship. Thusly, if Hon. Bray-dy are made general, he will hold rudder and keep bow-sprirts from top rocks."

"And, you talk garbage," I resist. "Unhon. Bray-dy will imbibe eye-strain looking for most hard and sharply razor rocks." But, Kogi make apparition of deafness on both sides of hair. So, muchly and more muchly, my throat holla, and I brawl with loud clamor:

"Are not two (2) dolla seats worth much morely to Unhon. Bray-dy than ten (10) cent seat—supports in Japanese picture theaters. Ah ha!" I holla, with victorious eyebrows, "are it not as clear as sunbeams to your face, than Unhon. Bray-dy are on sharpened lookout through periscope for nice submarine to shoot warfare at moving picture steamship?"

Kogi stagger somewhat at this redoubt, but approach back with triumphant slit in eye, thusly: "Ah! but are not Hon. Bray-dy to donate 150 play stories to Japanese picture business? This are not submarine atrocity. It are generosity."

"Well, perhapsly not for 150,000$," I dally back, "but what are these 150 play stories?"

"The Sat. eve Post News," wail gloriously Kogi, "say that plays is like pork and beans, pants and vests, boots and shoes, butter and ——

"Cheese," I snagger backwardly with my most hottest sneer. At this Kogi collapse.

"Japanese theaters is not charmed with cheeses," Kogi redib with sheeply eyebrow. But, he hold on tight like flies to a fly-paper and request thirstily for knowledge. "Are it not so that Lubin, General Film and Universal are growing picture plays in five pieces instead of one piece."

"Undoubtlessly, it are not so," I snitch. Glows of understanding now appear in Kogi's eye-sockets.

"Perhapsly then," he require, "there WERE good writers with pens and books for Japanese picture theaters backwardly eighteen (18) months ago."

"Surely so, there was," I snizzle back.

"Then perhapsly too, it are theatrical mens' faultiness that theater steamer is sink" he redound with hind-sight.

"Undoubtlessly, it are faultlessly sunk", I swagger criss-crossly to Kogi, who criss-cross back:

"Nogi," he dib, "are Alice Brady, Ethel Barrymore, Charles Hawtrey and Leslie Carter the greatest motioning starlights on the screen?"

"That depends on the size of the Ad," I explode mysterly.

"Well, how are it then, that the vogue of the old motion picture actor is gone" he snuggest.

"Ask the fifteen million personalities who jump into the picture theaters every day and night times," I snig out gladsomely.

"Who killed the geese and the gilt egg?" he redib, this time with tearless eye.

"Read with spy-glass in sat. Eve Post news" I compound back. This are to bottomless retort for Kogi.

"Well, then, Nogi," he criss-cross over, "what are all this picture artickle about in sat Eve Post news?"

"It are a AD, a good AD," I define most painlessly.

"But, an AD for what," squib Kogi, "are it an AD for pork or beans or butter or——

"Cheese", I crackle back, "and, it are not needful for spy-glasses this time." And, I holla loudly and crackfully at my simpless cousin's bewilderness.

Hoping you are the same as you were before,

Yours truthfully,

Nogi Ontohim.

And "Unhon. Bray-dy" announces that he is presently going to get back at his opponents, presumably in the Satevepost while the Universal and Mutual are paying line rates in the same paper for advertising less valuable.

Past Performances.

It is a good thing for the house when the manager can turn to past programs as a reason why you should come next week. He does not merely tell you he has a good offering, he tells you that his statement is backed up by what he has already done and reminds you of the good things he has handed out. Proctor's Broad Street theater, Elizabeth, is running this sort of talk on the back page of the present four-page folder and doing it very well. One paragraph will suffice to give the idea. The stuff is best if regularly used every week, for the sake of cumulative effect:

> The show we announced last week was a corker, wasn't it? Lew Fields in "Old Dutch" broke all records for laughs and then some, and the rest of the program is right there. Well, the program we are announcing for the week of the 22d is even better in some ways, and altogether different. For variety you will have to go far to beat it; for originality it stands in a class by itself, and in merit it's just the best ever. But look again at the layout on the two inside pictures and memorize the dates—you don't want to miss one of the attractions booked.

Perambulating Paper.

From New Orleans comes this picture of a float for "The Life of Our Savior" put out by Josiah Pearce and Sons for the Tudor theater. This is probably all right for New Orleans, but we are inclined to think

that in many cities the subject would hardly lend itself to perambulating advertising. In New Orleans, where religious processions are not uncommon, the parade of this twenty-eight sheet will be accepted as a matter of course, but where there is a small Latin population it is better to make appeal through other channels.

For the benefit of next year, suppose you tell what you did, and how you did it, in connection with Holy Week.

Different.

Most advertising post cards when done in imitation of handwriting are still advertisements. The New Grand, Duluth, Minn., sends in a postcard for the "Hazards of Helen." The face shows Miss Holmes and an announcement. On the back is done in script:

> Dear Friend:
>
> Don't miss the Helen Holmes railroad stories at the Grand each Thurs., Fri. & Sat. & Sun. They are great. Always a fine vaudeville show, too. Best regards. I. P.

The "kicker" is that the card is addressed in the same handwriting, that at first glance it appears really to be a personal message and not merely an advertisement. The first "&" in the copy is crossed off as though the writer had made and corrected a mistake, something that, taken with a tiny x instead of a period, the illusion is further heightened. A strictly black carbon ink should have been used to make the illusion practically perfect, but as it stands the card is lifted out of the commonplace class merely by thought and hard work.

In Combination.

Taking two well-known ideas and combining them, J. W. Bowker, of the Pastime theater, Tuscumbia, Alabama, evolves the D. K. vest pocket program. He has his stock printed up. Some he uses in the house. The rest are punched at the top and threaded, forming a door knob issue as well. Funny no one thought of just this form before, but it is useful and clever. We wish Mr. Bowker would reset his front to get just a little more space between his house panel and the ads top and bottom. They run together too closely. Another pica top and bottom would make all the difference in the world in the display. He now uses this copy:

Vest pocket and
D. K.
Program,
Pastime
Theater,
Tuscumbia, Ala.
Program for Week
March 29 to April 3.

Since he states at the top it is a program, it is not necessary to run the line again at the bottom. It is not necessary to explain it is a D. K. By cutting out "and D. K." at the top and "program for week" at the bottom he can get his space and more, and still have an ample announcement. Apart from this the typographical work is well done. Effective employment is made of the little-used Comstock. A little goes a long ways, but if you want to pull up a few lines with a low point or get big display in larger sizes, this works very well indeed. And here is one printer who realizes that "theater" is not so important as the name of the house and so gets it in a slightly smaller size. That makes two intelligent printers we know of in Alabama. The other one is in Sylacauga.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Amateur Authors.

REPLYING to a request for information as to what companies would consider material from "amateur authors," we told the man that there was no such thing as an "amateur author," and there is not. There are authors and persons who wish to become authors, but there cannot, in the nature of things, be amateur *authors*, consequently no company wants the work of amateur authors.

When a writer reaches the point that he can sell what he writes, he ceases to be an amateur and becomes a professional writer. Until then he is a novice, but not an author, for were he an author he would be able to write and if he is able to write he is no longer an amateur.

A thorough appreciation of this fact will take the sting out of a lot of rejections. A more thorough appreciation of the same fact will enable the beginner to avoid these depressing rejections.

Why should a manufacturer of films seek the unfinished work of the beginner? Why should he purchase the half-baked product of some raw student when for the same money or comparatively little more he can get a professional grade of work. True he advertises that he wants ideas more than he does complete plays, but this does not mean that he wants the rot that the beginner turns out in the mistaken belief that he is writing plays instead of doing experimental work.

If the beginner will start in to work along the proper lines with the full realization that photoplay writing is not a simple, easily acquired art but a regular profession, to be studied and MASTERED before success can come, we would have vastly fewer yawps from the disgruntled. But the man who starts in with the determination that he will first learn to write and then try to sell is the thousandth man. The other 999 work more along these lines.

He sees advertisements in the papers that anyone can write photoplays.

He writes a few and sends them out. What he has written is merely a skeleton narrative, but he thinks it is a play and a better play than he ever saw on the screen.

He keeps on doing this until some editor sends a story back with the statement that it is "not in scenario form." This is usually his first hint that there is some special form in which photoplays should be written, so perhaps he needs a school course, after all. Perhaps this is the reason—it must be the reason—why his excellent plays have been returned.

He becomes a school pupil. To his delight his first work is highly praised and he is urged to send two more dollars for the next batch of lessons. He does so, and his wonderful progress continues. By the time he has completed his course and is graduated, he knows that he must be good because Professor Bunko has told him so. Now there will be no further trouble.

He does over his old stuff into proper form. Strange to say it all comes back the same as ever. Perhaps he sees the story on the screen. It may have been made by a company other than the ones to which the story has been sent, but of course he knows that they all hang together and that the Vitagraph makes the stories that Thanhouser steals and gives Victor the products of Vitagraph's own thefts to divert suspicion. The entire business is leagued against him. He *knows* his stories are better than the ones he sees on the screen and he knows they are original because he thought of them himself. The inference is obvious. He will quit the company of such bandits.

He cannot know that the story that Vitagraph made that is so like his own may have been done from an old film because there was a rush demand. He cannot know that perhaps a hundred other versions of the story exist, some of them five and six years old. He knows only that he thought out, all by himself, the clever idea of the little child who keeps her parents from separation, and that this idea was stolen and sold to another studio.

But if he does not quit then he falls for the "old reliable" revisionist, or the Literary Bureau, or the sales bureau or the fake League or Association or Clan or Tribe, and each time it is from two to five dollars or even more and each time he is "kidded" along while his money and patience last. And all the time he knows he is an author and all the time he is running along on those ten or a dozen scripts that he wrote before he fell for the school, because there is no use writing more until he sells these. He is not an amateur and he is not an author. He is a credulous ass, envious of the success of others, ever seeking for the short cut to success and never willing to take the advice that he work and study. He *has* worked and he *has* studied. He completed his studies with Professor Bunck and Bunck himself wrote that he was good.

Eventually he goes out of business, still with those ten or twelve scripts and still with the fixed belief that film makers and editors are liars, fools and thieves and that successful authors are spit-licking trucklers who sell through pull and influence and not through ability.

That is the "amateur author," if there can be such a thing. Now look on the novice. He first should find out whether he can plot. If he can, he gets books on plotting and on the technique of photoplay writing, not one book, but two or three. If he knows what is what, he first gets the books from the library, looks at all on hand and then, and not until then, decides on what he wants to purchase for desk use. He knows that he will need to own a couple because he will know that they are text books to be studied and absorbed and not merely to be read through once or twice.

Now he will get to work. He will divide his time between study of plotting, study of technique and study of the screen. He will study plotting because he will know that without a plot technique is nothing. He will study technique because he will know that only through proper technique can he convey his thought clearly to the director. He will study the screen, for without a knowledge of effects and how they are gained, he will not know how to plan and gain he effects his stories need.

He will give two-thirds of his study time to plots. He will study the stories of all the films in the trade papers. He will mentally decide what is good and what is bod. He will not be disappointed in his own plots nor will he become unduly proud of them. He will know that at first he cannot hope to compete with the more experienced and he will know that the more practice work he does himself the more experienced will he become. He will not try to sell at once. He will know better. He will know that his work must come into competition with the best work of writers of long training and that it will not compare favorably with this product, so he will keep out of the studios until such a time as he feels that he can offer an occasional story with a reasonable chance for success.

In the course of time he will cease to be a novice and he will become an author, but to his dying day he will remain a student because he will know that he will need to keep studying to keep up with the gradual improvement.

The stories that would sell four years ago are being turned back now because there are so many better stories. The stuff that sells today will find no market whatever in 1920.

Be a student always, be an author as soon as you can, but don't be an illuminated ass.

Suspense in Comedy.

That suspense is as successful and as necessary in comedy as in drama was shown in a recent Keystone. It had the usual Keystone coarseness but in one scene Charles Conklin is balanced on the edge of an open trap in the theater. It totters to the edge and back, he walks around it and over it, he stumbles over it and jumps over it. He does everything but fall through, and it was all laughter. Had he fallen through, as he did later, there would be but a single laugh. On the same bill Charles Chaplin, in an Essanay, fell over a limb of a tree with a girl. Then he fell over again and a couple of more times, then another character came in and fell over and another man did the same thing, each time to a decreasing laugh. The audience was tired of the repetition. But if Chaplin had *almost* fallen over backward, just as many times and perhaps once or twice more, the laughter would have been crescendo with each avoidance of disaster. It is not always what happens that is funniest in comedy. Sometimes it is what might happen and does not.

Two Letters.

It is not often that we print comment on Technique of Photoplay, but two letters in the same mail are so widely at variance that we take the liberty of quoting from them. One is from a man who saw one of our pictures on the screen and who writes as though it had wrecked his whole life. He says in part:

> It is useless for any amateur to try to compete against tommyrot of this brand. I doubt whether the mental faculties of any amateur are so shop worn as to enable him to get down to it.
>
> I have also read your book, "Technique of the Photoplay," but, being a Scotchman, I borrowed it. I thereby saved two dollars, because practically and theoretically I found it to be of no use whatever.

And yet in the same mail Miss Elaine Sterne writes:

> I suppose I must receive from two to six letters a day asking how to write photoplays, and my answer to the host of inquiries has invariably been "Buy Epes Winthrop Sargent's text book, The Technique of the Photoplay." It is the finest and most concise work of its kind obtainable.

We wonder which is right.

Heart Interest.

"The editor says he wants heart interest," wails a correspondent. "And I gave it to him the first time. I married off three couples—all I had in the story. Does he expect me to go out and find a wife for the dog?" And the funny part is that there was no more heart interest to the story than there is to a can of beans. Love affairs, perhaps, for he worked the three marriages with the cold professionalism of a bigamist marrying his sixteenth wife, but heart interest and love interest, even where the love affair is made interesting, are wholly different things.

Heart interest is the appeal to the kindly emotions, not the appeal to love of romance. All the world loves a lover, perhaps, but better still is the appeal that warms the heart, that elevates the soul, and this may be done in many ways other than by having Bill want to marry Bess only her father objects. The heart interest in "Shore Acres" was not in the touch of romance but in the kindly hearted old light keeper. He was the central figure, the basis of the heart interest.

In "East Lynne," to go still further back, the heart interest lay in mother love rather than in the marital troubles of the heroine.

Heart interest is tricky and requires a deft and certain touch, but once this touch is gained it will sell stories faster even than sensation will. But it must be heart interest and not bathos. Lately a story was released. The central characters were four young persons, two girls and two brothers. One graceless young scamp had brought one girl to a condition where only an immediate marriage would save her from shame. Then he was killed and the girl's father, discovering the condition of affairs, insisted that the other brother marry her. He was engaged to another girl. The author probably thought he had three heart interest factors, but this is to be questioned. The author thought he saw:

The pathetic figure of the girl who was jilted.

The noble hearted young hero who sacrificed his happiness to shield a woman's honor and his brother's shame.

Another pathetic figure in the young girl who must live an unloved life to provide a paternity for her child.

What the audience saw was something very different, for they argued that two wrongs did not make a right and that of the two girls the innocent should not be made to suffer for the indiscretions of the other. It was not a heart interest story, but a mechanical effort to transmute dross into gold that met the fate of all alchemy since the beginning of time.

Had the noble hearted hero been unattached, then his sacrifice would have been of himself alone. Had he married the girl, not because she needed a father for her child but because she would not accept as charity the support that would have been her due as his brother's widow, then, with adroit handling, the story might have been made into heart interest, but a needless sacrifice to a false sense of duty at the expense of another is not heart interest.

We can feel no heart interest in the mother who neglects her child until the little one dies and then is overcome by remorse. That is not heart interest; it is hysteria. But if she comes to know what the little one feels. If she accidentally overlooks a scene in which the child envies the poor little girl with a loving mother. If she realizes that she has something to give the child that was more than pretty dresses and costly furs, then we should have the foundation for heart interest and it would not be necessary to kill the kiddie to get it.

Heart interest is not maudlin, conventional sentiment. It is a real grip on the innermost feelings.

Balboa Fives.

The more recent offers of the Balboa company are for for five dollars "for the idea," instead of the former flat dollar a reel. Unless you write stuff that is worth no more than five dollars it will be well not to submit to them.

Another Contest Sting.

Only lately we recorded that the Dramatic Mirror passed the names of its Edison ending contestants over to a "Bureau." Now comes a letter from the Conness-Till Company of Toronto. They ran a contest and the contestants were told that they had not won and adding:

> A number of the scenarios had good ideas, but the writers' knowledge of scenarios was so vague that it would entail too much work on our director to get same in shape for proper production. Knowing the difficulty we would have in this respect, we have allowed an excellent school to affiliate with us. We feel, by taking instruction in this school, a number of writers will be able, in a very short time, to submit scenarios we can purchase. We respectfully suggest, if you care to continue writing scenarios, that you get in touch with the school. We are enclosing one of their pamphlets.

Thus is the contest given a new horror. You not only waste your time and energy and tie up your script for several months, but the best you get is an invitation to be a boob!

Filing Material.

S. Walter Bunting, who is one of the veterans of photoplay, though he has not been very active the past year, writes:

> I read your department in the magazine each week, even if you don't hear from me. And I usually find something worth reading. Glad to see you hammer plot so consistently. We all need it. Some of our friends in the editorial departments not the least of all.
>
> But there is one feature that I don't think you have laid much stress upon as yet. That is the gathering of material. Don't think I am trying to give lessons to the man that bought my first story, you probably had a system for listing your material before, I won't say before I was born, but before I ever thought of entering the game. Nevertheless here's my own; I'm a little proud of it.
>
> I carry a loose leaf note book with pages 3 x 5, the stock size of an index file. With the exception of two places at the front every page is blank. I get my ideas from the screen, from incidents in real life, from books I read, newspapers, song titles, anywhere at all. That is I get the sugestions. Whenever an idea occurs to me I write it on one of the pages of the loose leaf book. When at my desk I give that page a number and file it in a card index where that number would come. I list it in the front page of my note book briefly so that the front page will hold twenty-five ideas. Whenever I have an opportunity to write I glance over these front pages, select my idea (on occasion several of them go into one story) and on this page I find the number of the idea so that I can get at the more ample note in the index. If I work this idea only partially before leaving it I file everything that I have done in regard to it in an envelope bearing the number of the idea. I may then get it out at some future time or I may work at something else that runs more smoothly for the time and return to the other idea when the fancy strikes me.

To most persons a note book is a necessity. Personally our newspaper training serves in lieu of a note book, but most persons find it better to put the material in a card catalogue or note book, the catalogue scheme being by far the better.

It is not sufficient to note plots as such. Note the factors of plots, situations, motives, bits of effective business, anything that makes for a better story. This does not mean seeing a situation in a theater and writing it down. That is stealing. It means seeing a situation and then seeing how much better it would have been had it been handled in another fashion. *That* is what you want to put down.

You should profit by the mistakes of others rather than their successes. Bits of business constantly present themselves. You see something that strikes you as funny. It does not suggest a plot, but it may later fit into a plot.

Another correspondent asks for a scheme of classification. Perhaps Mr. Bunting and others will contribute the list of their classifications. This might do. Dramatic plots. Comedy plots. Farcical plots. Comedy situations, Dramatic situations, Farcical situations. And the same with business, titles, characterizations, make-ups, locations and leaders.

Saving up a leader might seem like preserving a bung hole, but now and then a leader will suggest itself that reads so well it may be used later.

Send along your classifications. The above is crude. Perhaps you have something better.

Comes Mr. Chandlee.

Comes Harry Chandlee to traverse a few remarks recently made in this department by a writer whose name was not given. Mr. Chandlee, who is one of Lawrence McClosky's Lubin staff, writes:

> It's been a long time since I burst into song, but he of the suppressed name in the March 13th World causes me to peep thus:
>
> He says he saw the story, "The Man from the Sea," one of Long George Terwilliger's, in which Kemp Green, drowned, sends word to Earle Metcalf that he'll show up on his wedding day and take the girl, all of which he does. Suppressed Name says he'll stick to logical plots like this in future.
>
> Now, the trouble is that S. N. has missed the idea of "logicality" in plots. Tell him to read the story in the S. E. P. by Melville Davisson Post, a week or so ago, called "The Mystery Story." It gives more real dope on plots than anything that has appeared lately. Post says that it is better to use a "probable impossibility" than an "improbable possibility." Now, it would, of course, be impossible for a dead man to come back for the girl he loves, but if it *were* possible, it is very probable that he would. Therefore, all we have to do is to admit the supernatural and we have a logical story. Nothing else in the plot is illogical. It all fits together. The play is frankly a supernatural one, and from this standpoint there is nothing wrong with it.
>
> Now for the improbable possibility. Post gives as an example the idea of the King of England playing a flute in Trafalgar Square. This is entirely possible, but it's hard to conceive of circumstances under which the kink would do it. Here's my example: Girl is held prisoner in a house by thugs. Man knows it, and starts for rescue. The thing happens in the city and the place is full of cops, yet he goes alone, instead of getting help. He gets caught and confined in the same room with the girl. He chews the knots of her bonds, frees her, and she escapes and rides on a convenient motorcycle for the police, getting back just in time to save Archibald's life. You see, Archie couldn't bring the police because, if he did, he wouldn't get a chance to chew knots, nor would the girl have the pleasant little spin on the motorcycle, and those things supply the action for the picture. All this is possible, but is highly improbable. The first thing Amorous Art would do would be to call the police. But he couldn't because he'd kill the story. Now, it would have been easy for the writer to have fixed it and had Artie caught without knowing that Madge was in the place, but he didn't do it. Hence, an illogical story.
>
> Personally, I think Suppressed Name is a little sore and doesn't mean what he says.

Personally we think that the gentleman of the suppressed name was sore and with some basis of reason, but that is beside the point, and at any rate Mr. Chandlee brings out a good point in his amendment to the Satevepost story. Too many tales are written from an improbability that could not exist in real life if people acted sanely. A ghost in "The Man from the Sea" is far less irritating than a more possible but utterly idiotic affair.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS AN established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply throught the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 82.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

Tell us what care you would give your rheostat connections. Illustrate, by sketch, the arrangement of the insulation in a grid rheostat. Suppose a grid broke in the only rheostat you had, how would you make a quick, temporary repair?

Roll of Honor on Question No. 76.

The Roll of Honor on Question No. 76 consists of Joseph H. M. Smith, Fort Worth, Texas; Montreal, Canada; John Solar, Watertown, New York; A. C. Stewart, Pendleton, Oregon; Frank Williard, Jr., Marshalltown, Iowa; B. M. Spencer, Attleboro, Massachusetts, and Texas.

I have selected the reply of Texas as best suited for publication.

Reply to Question No. 76.

The Question:

What gauge is used when measuring resistance wire? What difference is there, both mechanical and electrical, when using a rheostat on D.C. and on A.C.? Explain fully. With a given voltage will a rheostat deliver more current when working on A.C. or D.C.? Suppose there be no arc, but that the rheostat be connected directly between the wires. Would it then deliver more current on A.C. or D.C.? Explain fully.

The Answer:

The American Standard wire gauge, commonly termed the B. & S. (Browne & Sharpe) is the gauge ordinarly used to measure resistance wires in this country. They may, of course, be measured with any other gauge, such as the Old English, London, Birmingham, Stubs, etc., but the B. & S. is standard for the Good Old U. S. A. I enclose a table showing the difference between the various wire gauges. The difference when using resistance on A.C or D.C. consists in (a) rheostat will deliver more current on A.C. than on D.C. because of the fact that the A.C. arc is shorter than the D.C. arc, hence is of lower voltage. It therefore has less resistance, hence the total resistance interposed is less with A.C. than D.C. when the same rheostat is used for both; (b) where a wire coil rheostat is used on A.C., there will be a certain amount of inductive resistance, due to the coils in the rheostat acting a good deal the same as would weak choke coil. In fact if you inserted a bundle of iron wire, covered with insulating material, in the center of a rheostat coil you would have a choke coil. I don't know that the effect of this inductive resistance has ever been measured, and in any event it would vary with the closeness of the spirals of the coil. With the coils fairly well stretched the particular effect is not of any considerable amount. On a grid rheostat this choking effect amounts to very little; otherwise the electrical effect of the wire and grid is identical both on A.C. and D.C.

Mechanically the difference lies in the fact that when wire coil rheostats are used on A.C. the inductive effect is likely to set up considerable vibration in the coils, which creates noise; also there might be some effect on the metal lining of the operating room if the aforesaid lining was thin and the rheostat coils set very close to it. With a grid rheostat no appreciable vibration would be set up by A.C., either in the grids themselves or in any surrounding object. Still another electro-mechanical effect is, where a wire coil rheostat is used for a considerable time on A.C., the vibration of the coils is likely to crystallize the metal of the wires, and this crystallization, in my opinion, adds somewhat to the resistance, and constitutes, in effect, a deterioration of the wire. With a given voltage a rheostat will deliver more current on A.C. than on D.C. for reasons already explained. If it were connected directly between the lines without any A.C. interposed, the same rheostat would deliver slightly less current on A.C. than on D.C., due to the aforesaid inductive effect, which would be greater in the wire coil than in a grid rheostat. In fact I am not sure it would effect the result in a grid rheostat at all. In any event a rheostat so connected would deliver considerable more current than it would when working in series with an arc, because of the fact that the resistance of the arc is entirely eliminated. The effect would be to overload the rheostat. Another mechanical difference between the grid and wire coil rheostat is that the grids are held together with one or two long heavy bolts, which is superior in every way to the method of joining the wire coils.

(I have not included the gauge comparison table, because the American or B. & S. is the standard in this country, and is, so far as I know, the only one used in the United States, therefore the table would be of no particular value, and it can be found in any standard electrical text book, should any one desire to consult it.—Ed.)

A Toronto Operating Room.

Mr. Burt Gordon, manager of the Photodrome Theater, sends in the accompanying photograph of the operating room of his house. Projection is in charge of Harry T. Dobson, who is industriously demon-

strating the balminess of the Toronto winter by sporting a summer negligee costume, assisted by Brother W. L. Johnston, who is more cold-blooded and wears a vest. It will also be observed that both Brothers Dobson and Johnston have a tight grip on the bank roll; evidence they are suspicious of each other.

In the photograph, 1 is the union card of rules, 2-2 the fuse boxes, 3 port hole shutter, 4-4-4 cords holding the port shutters. These cords are bad; very bad. Individual shutter cords should always attach to a master-cord holding all of them, and the master-cord should have a fuse link of celluloid immediately over and not more than five or six inches distance from the upper magazine.

I like that card "Have a place for everything and everything in its place." It is needed in all too many operating rooms. I don't see any signs of a vent flue, though possibly there is one, and if there is not there should be.

Up Against It.

A. W. Hornby, Port Hope, Ontario, Canada, says:

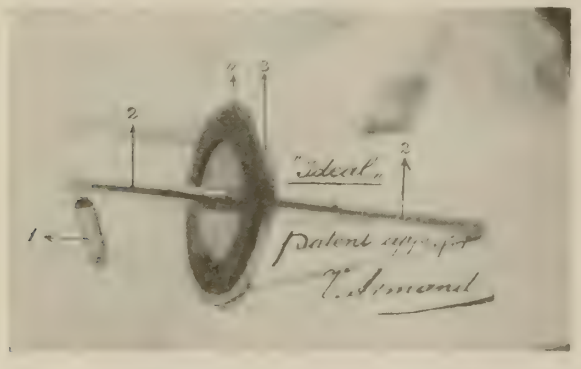
> For the first time in five years of operating I am up against it. Can you tell me how to get rid of a double spot at the cooling plate? I also get an image of my carbons on the screen. Am using a 5-inch e. f. objective; picture 11 feet 2 inches; distance of projection 60 feet; two 7½ condensers. I have already tried: moving the lamp at different distances from the lens; different setting of carbons; have tried another objective and other condensers. Machine is a Power's 6A. What amperage should I have on a cotton screen coated with alabastine?

Now here is a good brother who sends in a lot of data but does not say a word about whether the current is A. C. or D. C., though presumably from the double spot it is A. C. That double spot I have found to be one of the hardest propositions I ever encountered. If you are using A. C. try giving your lamp more angle; perhaps that may help. Also be very sure that your condensing lenses are (a) one not higher than the other; (b) that the plano faces set square with each other, and that the whole optical system of the projector is in line. See pages 227 and 228 of the Handbook. If you are using A. C. 60 amperes would not be any too much even on that small a picture. If

you are using D. C. 35 amperes ought to give you a very good illumination. Of course it all depends on the *individual idea* of how bright a picture should be. On page 335 of the Handbook you will find a table suggesting the amperage to be used per square foot of screen. For 169 feet (about what you have) it recommends 33 amperes D. C. and 50 A. C. Of course that would depend a good deal on the surface, and yours is not of the most effective type. I think this is about all the information I can give you with the data at hand.

The "Ideal" Take-Up.

V. Armand, Winnipeg, Manitoba, Canada, sends sample of a take-up device which he has invented, and named the "Ideal."



At first glance I was of the opinion that this particular device had little or no value. Brother Armand, however, insisted that I give it a try-out, which was done, and, much to my surprise, the reports were favorable. The take-up not only worked, but it worked very well indeed, and it has extreme simplicity in its favor. I think there is no doubt that this little device is considerably better than the regular friction take-up in use at present on practically all the standard machines. It consists of merely shaft 2 carrying cast iron disc 3 in groove 4, in which is inserted a leather washer. Dog 1 holds the reel over against this washer, and the washer supplies the driving force of the wheel. There is nothing outside the magazine except belt pully 6, and, of course, the end of shaft 2. I had thought that even if the take-up worked all right on good reels it would not on crooked ones, but this it seems was not the fact, as a bent reel works just as well as a straight one. Taking everything into consideration, I am glad to give Brother Armand's take-up the approval and endorsement of this department. Prices, etc., will be found in his advertisement on another page.

Picture Overlapping Border.

Raymond Robbins, Harlem, Montana, renews his suoscription and says:

> Am especially interested in the projection department, as I am an operator, and the more I read it the more I learn about my profession. I have the Handbook, and in my opinion no operating room should be without one. When you say the book covers everything in the business you have it classed properly, and the clear and simple way in which it is written is surely a credit to its author. One thing I would like to ask is this: why, when you paint the black border around the picture, as advised in the Handbook, do you suggest extending the black in so that the picture overlaps on it? I have made several screens and like the border very much, but I always paint it the exact size and shape of the picture and found it to work fine.

The reason for having the picture overlap on the black by an inch or an inch and a half is that if the black is perfectly dead (no gloss) that part of the picture on the black is not seen by the audience, and the result is that any vibration of the aperture itself is effectually hidden. In other words, unless the projection machine is absolutely rock steady (a condition seldom or never accomplished) the effect of the overlap is to help steady the picture. I also believe it has the effect of reducing the visible effect of the unsteadiness of the picture itself, though that would be purely an optical illusion, and open to argument. Many thanks for your kind words concerning the book and department.

Motor Drive.

A. C. Hall, Louisburg, North Carolina, asks:

> Is it advisable to put a motor on a machine where there is only one used? If so why, and if not why? We have a Powers Six A which has been in use nearly a year. Sometimes the titles look as though the screen were moving back and forth. The picture is in focus all the time. There is no travel ghost and the shutter seems to be set right, but there is a little flicker at times. We take current through a Fort Wayne compensarc, run six hours a day, and sometimes the compensarc gets rather warm. What is the best method of cooling it? Why does the machine run harder sometimes than at other times?
>
> Certainly you can put a motor on a single machine. Why not? It will relieve you of the drudgery of turning the crank. The only danger is that you may form the habit of letting it relieve you entirely and, instead of sitting there and watching your projection every minute of the time, you will be moving around the operating room, glancing at the picture once in a while, and that will spell mediocre, if not poor projection. As to the effect in the writing matter, why the way you have described it I can make nothing of it. Most likely the effect is also present in the picture but is not so noticeable. I think probably your film is buckling slightly over the aperture, due possibly to worn aperture plate tracks. See General Instructions No. 9 and 11, pages 216 and 217 of the Handbook. Possibly the variation in flicker is due to an unconscious variation in speed. The slower you run the machine the more flicker there will be. It is also possible your voltage varies, and therefore the light will be brighter at one time than at others, and the brighter the light the greater the tendency to flicker. Get a thermometer and take the temperature of the room and then place it inside the compensarc against the coils. If it shows more than 70 degrees increase in temperature there is probably something wrong, but it is nothing you can fix yourself; you will have to send the compensarc to the factory. I don't think there is anything the matter though. Possibly your voltage is a little high, with consequent slight overload. The only way you can keep the temperature down is to set a small fan in such position that it will blow a blast of air over the compensarc. Cannot tell you why the projector runs harder at times than at others. There ought not to be anything of that kind. You will have to describe the matter a little more in detail if I am to give you an intelligent answer.

Lacks the "Where-With."

W. H. Shephard, Davenport, Washington, says:

> Brother Sweeney's idea is all right, but he is hooked up wrong, and it won't be long before his differential gears will be on the blink. I would suggest that he take off both rear tires and run a belt from each rear wheel to a line shaft, from which one belt can drive the dynamo. We have very good projection here. The manager recently installed a motor generator set which is slightly different from some. A motor drives the dynamo by belt. He is changing to a gasoline engine taken out of an auto, for the reason that it costs nearly the same to run the motor as it did to furnish the machine with A. C., and he figures he can run the engine cheaper than he can the motor. I also noticed, same issue, where the Hon. T. E. Anderson poured out his vials of wrath. He should come out here and spring that line of talk. Operators would very quickly attend to his case in a way he would not like. L. F. Wallace's dope, February 13th issue, is just what I like to see. The only reason I did not " go and do likewise" last year was lack of the wherewith. I believe Friend Wallace is worthy of emulation, and I would not mind working with an outfit like that for a season or two.

All of which I think requires no comment from Yours Truly, except to say that the automobile stunt has already been pretty thoroughly dealt with.

Floor Drop.

W. T. Smith, Attleboro, Massachusetts, orders a Handbook and says:

> We look upon you as our encyclopedia, therefore the following question: What is the proper drop in the auditorium floor of a moving picture theater? I take it the angle of drop is a fixed ratio, regardless of the length of the hall, so that the rise is gradual.

You are correct. The more drop the floor has the better, provided it be not steep enough to require steps in the aisle, remembering, however, that if you get too much slope the seats themselves will have to be set on steps, else they will lean forward too much. I think you will find one foot in ten, or one foot in twelve ample, and, everything considered, most satisfactory. For myself I would, I think, prefer one foot in ten if the hall is a tolerably long one. Where the picture sets up pretty well from the floor, and the hall is a short one not so much rise is necessary, and one in twelve would be plenty.

Film in Wretched Condition.

W. C. Evans, Atoka, Oklahoma, encloses some film samples which are in terrible condition. In one piece the sprocket holes are ripped off one side for eighteen inches and there are several very bad splices. Brother Evans says:

> Just got a set of Hawkins' Electrical Guide and they are fine, as is also the projection department. I am sending samples cut from our program yesterday, or rather from one reel of it. Recently I wrote our exchange complaining about getting the films in such wretched condition. A few days ago I received a letter from an operator on our circuit reading like this: "I have been an operator almost two years and a member of the Muskogee I. A. T. S. E. Local, and I think I know how to handle films." Well, if he sends them away in the conditions indicated by the samples I do not know if he is entitled to be hailed by the title "operator" or not. Personally, I should say *not*.

I cannot, of course, say much about the Muskogee local member, as I do not know the facts positively. However, I take it the films are on a circuit, which is bad, to start with. Films should always go back to the exchange for inspection. However, where operators are on a circuit they should have a little consideration for the man who follows them, and have enough personal pride to at least send the films away in something like decent condition. By no stretch of the imagination could the films from which these samples were taken be called in "decent condition." Probably if the man who sent them away in that shape received them in such condition he would put up a howl that would sound like a cross between a steam-calliope and a buzz-saw cutting through a hickory splinter. Away back in the olden days, before the advent of the modern version: "Do the other fellow or he will

do you," there was a saying: "Whatsoever ye would that man do unto you, do even so unto him." I quote this old-time motto, called The Golden Rule, not because I expect the modern man to pay any attention to it, but just simply as a curiosity from the olden days, to which your grandfather's father really sometimes gave a little serious consideration—silly old man that he was. When the Muskogee member reads this, I would invite his consideration of the old-time foolish saying just quoted. The two-years-an-operator brother would most emphatically not like to *receive* films pinned together with pins, with sprocket holes ripped off for a whole foot on one side and patches half pulled in two. Indeed he would *not!* The difference is, however, *he* is *through* with them, therefore "he should worry." Let the next man fix 'em up or—oh well, he should worry? Darn the next fellow who gets 'em. That's no affair of *his*. And, be it known, the Muskogee member is not the only one who takes this view, and yet swells out his chest and calls himself an operator. God save the mark!

Worn Parts.

F. O. Smith, Millbridge, Maine, writes:

I have been greatly interested in the department for five years past. You certainly are doing a wonderful work towards helping those who are willing to learn. Am having trouble with my Powers Five head. The large gear beside the grooved take-up belt pulley, and the one of equal diameter immediately above it, with which it meshes, does not work right. When my take-up belt is as tight as it should be the gears will not mesh, there is a terrible grinding, and the lower sprocket refuses to revolve. Can you tell me what to do? And now here is a kick against the inspectors of the Bangor branch of the Universal Film Manufacturing Company. Attached are two samples of film exactly as I cut them out of the reel when it was received. These two are only a few of many. The service is four to six months, and I am compelled to spend more than an hour on each reel getting them in shape to run. We use gas; project a 12 foot picture, and, for gas, it is a swell light. We run three nights a week, and business is very good.

As to the gears, Brother Smith, I think there is no question but that either the shafts or the bearings are very badly worn. The answer is: get new parts. I do not remember if these bearings are bushed. If they are not then you would probably have to send the machine to the factory for repair. If they are, then new bushings, spindles and gears will fix you. As to the film, it does not show poor inspection—it shows no inspection at all. I have referred the matter to the Universal headquarters, and the Bangor exchange will doubtless hear from them.

Has a Jump.

K. F. Van Norman, Mansfield, Pennsylvania, writes:

There is a decided up and down jump in my picture. I installed a new intermittent sprocket, but it did not seem to help much. Would worn upper or lower sprocket produce such an effect?

No, the upper or lower sprocket has nothing whatever to do with the picture jumping. If your picture jumps up and down four times to every revolution of the crank, either the sprocket itself is out of true, there is something wrong with one of the sprocket teeth, or your intermittent sprocket shaft is sprung, or the intermittent shaft bushings are worn. Be sure there is no gum or dirt collected on the face of the intermittent sprocket.

It Can't Be Did.

Fresno, California, writes at some length concerning the punch-between-the-sprocket-holes injury, which matter has already been settled, and then says:

Am enclosing newspaper clipping relative to an odd job I had the other day. It was sure unique. The feeling of being absolutely surrounded by criminals and murderers, and being locked in with them for a period of more than two hours, is not one soon to be forgotten. Well, Friend Richardson, when are you coming to our Fair? Am sending a book of illustrations to show you what it is, and hoping it may prove an inducement to you to come. If you do, be sure to drop off at Fresno, if only for a few hours. All the boys in Local 599 are anxious to meet you, and I presume the managers are also—at least I know mine, Mr. Kehrlein, is. We would also like you to see the Kinema, as we are very proud of this house. My order is in for a new Westinghouse motor generator, 72 ampere capacity—the same you described in the department some weeks ago.

The book was certainly a beauty. I enjoyed looking it over, and would like to see the reality and meet your boys, but—it cannot be did. It is going to be work, work and then some more work, with me, up to the last of August, this summer, but I think the final result will please you all. The odd job consisted in running pictures in the county jail in which sixty odd prisoners, one facing a life term in the penitentiary, are confined. The noted (or notorious) outlaw, Al Jennings, lectured on the picture.

The Matter Is Local.

E. L. Zimmerman, Springfield, Ohio, orders a Handbook and says:

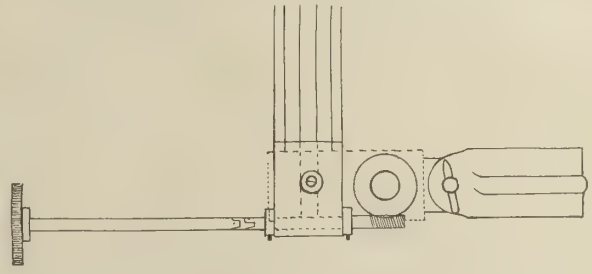
I would greatly appreciate information as to the right authority to consult concerning construction of a "motion picture theater" to comply with all the requirements of the law.

That, Brother Zimmerman, is *wholly* and *entirely a matter of local laws*, except in so far as the Underwriters rules go, and you can get the underwriter requirements by consulting their local representative. There is no national law applying to the construction of theaters. The chief of police of your city can no doubt tell you who to go to in Springfield to get the information you desire.

From New Brunswick.

A. J. Mason, St. John, comes in with the following:

Attached find drawing of an attachment I put on my lamp to enable me to adjust my lower carbons. The shaft is ⅜ of an inch, with universal joint, as shown. The bearing cast iron and is clamped to the shoulder of the lower arm by a screw. By looking at the Simplex lamp you will notice a groove where the rack is pinned to the shoulder of the lower carbon arm. The bearing is made to fit this groove and will thus always be held in position. The drawing is, I think, self-explanatory. Of



course the new Simplex lamp has the adjustment in a somewhat different form. However, I have found mine to be of great advantage, and it has been working splendidly for nearly a year. Before adding it to the lamp I was obliged to open the lamphouse door and poke the thumb-screw with a piece of wood, or something else to move the carbon back or ahead, and even then I seldom got it exactly right.

I trust this will be of some benefit to the boys using the old model lamp. I have also invented another device designed to protect the eyes from the spot. Before long I will be able to send you photographs of my generator and operating room. You remember I am taking a 2,200 volt supply, and I haven't got a jolt from it yet. (Yes, and, what is more, you never will get but just *one*, so you had better be pretty reasonably careful.—Ed.) You may not hear from some of us, but we are with you, and the department, just the same, and are benefiting by your work. Nowadays it takes all our time studying the dope being published on lenses. However, that is the way nine-tenths of us acquire what little knowledge we have—yes, that's the way we all got it. The relief from the worries with which so many of us were afflicted before Richardson started the department is never to be forgotten, at least by those who had to dig and lose sleep as we old-timers did some years ago.

The attachment enables Brother Mason to throw the tip of the lower carbon forward or backward. It is a whole lot better than nothing, but not equal to the straight sliding movement, because of the fact that as the top carbon burns away its relation to the lower tip is altered where the lower carbon is at an angle. Friend Mason is taking a 2,200 volt supply through a motor generator, description of which was published some time ago. As to the eye protector, why the woods are full of eye protector inventions. I think probably that idea first emanated from the distinguished editor of this department, who recommended a green glass protector in the Moving Picture World, something like ix or seven years ago, in a series of articles which afterwards became the first edition of the Handbook. This shield is described and illustrated on page 72 of the first edition of the Handbook. I think right now there are at least twenty-five different eye shields, all of them good, but some better than others, of course. Glad to have the pictures when they are ready.

Send Self-Addressed Stamped Envelope.

George Kraus, Mogollon, New Mexico, says:

I wish you would, through the department, advise exhibitors using calcium gas as an illuminant to enclose self-addressed stamped envelope when writing for information regarding the proper charging and care of the Model B gas machine. Also the use of Guil Pastil. In the issue of December 7, 1912, I explained, in detail, the proper charging and care of the Model B gas machine and also, again, in the department of July 5, 1913. And I set forth, in detail, in the department June 13, 1914, how the Guil Pastil should be used to obtain the best results. This is my fourth year of subscription and I am proud to say I have every copy received to date filed away for future reference. Also a copy of the handbook which ought to be in every operating room.

I would caution correspondents when writing for information to at least send postage. Many of our readers who don't have a large correspondence themselves fail to realize the fact that whereas one two-cent stamp does not amount to much, fifty or a hundred of them does, and certainly when you are asking a man to give his time in helping you with information, the very least you can do is to provide postage.

Size of Picture.

F. A. Stadler, Youngstown, Ohio, says:

What size picture should be shown in a house 68 x 41, rear seats 50 feet from screen? And how much larger than that should the screen be?

If I were you I do not think I would show larger than a 14 foot picture, and would make the screen 16 or 18 feet, and paint the whole screen outside the picture dead black, letting the picture overlap on the black by an inch or two.

Mercury Arc Rectifier.

R. B. Stewart, Brampton, Ontario, Canada, says:

Have had many good hints from the department, particularly in the questions and answers. The Handbook also is a great help. We have a Simplex projector. G. E. mercury arc rectifier, and the best little house in this part of the country, seating 416. Should there be current at my lamp when the rectifier is not in use? I can touch either carbon arm and get a ground standing on the floor. We have one conduit with A. C. leads to rectifier and D. C. to lamp, both in one. Is this proper? I rigged up a double-throw switch and put it on rectifier so I can change my taps to suit supply, which varies in voltage. We have 25 cycle current, at 110 volts—sometimes.

Yes, unless the A. C. supply switch is open there will be voltage at the arc—not current, but voltage. There will only be current after the carbons are closed. The General Electric recommends that a switch be put on the D. C. side, and I heartily approve that recommendation, that is to say, a machine switch which will cut out the lamp. There is, of course, the possibility that the A. C. leads are grounded to the D. C. in the conduit, though it is hardly probable if the rectifier is working all right. However, if I understand you correctly, you have both the D. C. and A. C. in one conduit and that is something I would not advise. Of course, I don't know as there is anything very much wrong with it, since it is practically all one circuit, but, nevertheless, there is always the danger of the A. C. and D. C. grounding to each other, and I would advise a separate conduit for the D. C. Possibly your supply current comes through a transformer, and this transformer is not large enough. Such a condition would aggravate the voltage drop you complain of which is, however, primarily due to overload on the lines if the voltage varies while the theater load is constant.

Elimination of Flicker.

From a certain theater manager in a certain state in the Glorious Land of the supposed-to-be-free comes the following:

I am going to tell you something that will set you thinking. I have been working for several months to see if I could not do away with the flicker on picture machines, and I can truthfully say that I can take any make of projector and do away with not only *most* of the flicker but *all of it*, and at the same time increase the light 50 per cent. It would not be expensive to install on any make of machine, and I can take a thousand foot reel of film and run it thirty minutes without any flicker. Would there be any money in such a patent?

You bet your sweet neck there would be; oodles of it. But, my dear sir, I would call that week uneventful when at least one inventive operator or manager did not spring that particular proposition on me. In the more than five years of holding down my present position I guess I have had at least five hundred, and perhaps a thousand men tell me almost exactly the same thing, and I have examined a whole lot of these schemes, only to find them of no real value. Usually it turns out that the inventor had a machine, the shutter of which was not adapted to local conditions, and he did exactly what he *ought* to do, i. e., made his shutter fit the local conditions, which happened to be such that flicker could be largely reduced by reason of the fact that when he got done the shutter was practically a 50-50 three-wing shutter, which is ideal. Oh, yes, I will be glad to look it over, and if you really have something of value—if, *if*, IF you have got anything worth while, I will be the first to remove my chapeau and say hooray. But, frankly, my brother, you have got to show me, because of the fact that there are certain fundamental optical laws which I do not believe can be changed or monkeyed with, and unless you can change them I do not think you can eliminate flicker, except that you may reduce it by approaching the ideal 50-50 three-wing shutter, or else do away with the shutter altogether, which latter is—well, my friend, come across with your idea and we will see what you have got.

The Cause for Why.

Of late the editor has been doing a little prowling around film development plants. He has imitated the four-legged animal which goes to supply soapgrease, ham and bacon, by vigorously rooting down under the surface and turning up a few sub rosa facts. He has pried some of these facts loose in places where, had they known his object, they probably would have nailed the aforesaid facts down with twenty-penny spikes and covered them up with seven layers of nice woolen blankets. Well, here is the net result:

There has always been more or less kick about stretched film, and of late these kicks have multiplied. There has always been a certain tendency to out of focus effect or bulging of the film over the aperture which could not be altogether charged to worn sprockets and aperture plate tracks, or tension springs wrongly set. It was the cause for why the editor was after, and he got it, too.

It seems that some of the film manufacturers make no provision whatever for the shrinkage of the film in drying, while other manufacturers make inadequate provision. I have watched a length of film wound on a flat rack which had no adjustments to provide for shrinkage, and had "stuck around" until that film was dry. When the film was wound on the rack it was just a snug fit. It was not tight. When it was dry it was like a fiddle string. In fact by twitching some of the lengths you could, in extreme cases, get a coarse musical tone from the film, and that is the answer to the stretched film proposition. The same thing will apply to film which is dried on drums. Some manufacturers wind their films on a drum varying from four to ten feet in diameter, these drums being made up of slats from two to four and even five inches apart, the aforesaid slats having a rounded face on the outside edge, where it comes into contact with the film. Now these spaces between the slats are supposed to, in part, compensate for the shrinkage, of the film in drying and in addition to this some manufacturers fasten both ends with elastic or a coil spring. But where a long length of film, perhaps 1,000 feet, is wound on a drum it is hardly to be expected it will overcome the friction and slip throughout its entire length. Therefore, the elastic only serves to eliminate the strain on perhaps a hundred feet of film or maybe two hundred

But, as has been said, the distance between the slats is presumed to make up for the shrinkage because the film can stretch straight across between two slats, instead of following the arc of the circle, but right here is an exceedingly pernicious effect, because the film will be flattened out perfectly straight where it comes into contact with the slat, and between the slats it will be cupped. Now producers claim that this does not make any difference, and that, in any event, it disappears in a short time. *I dispute this proposition absolutely.* The effect may disappear after a long time, but I doubt if it ever entirely leaves the film, and, moreover, at least for a considerable time it is going to require a pretty heavy tension on the projector to overcome the effect of these alternate cupped and straight portions. What is the answer?

Well, I cannot give it in full, but this much I can say. *Film should under no circumstances be dried on a flat rack. It should always be dried on a solid drum,* that is to say, a drum having its face *entirely* covered with lumber, dressed down perfectly smooth, with a provision (and that is the point I do not quite understand, though I know it can be done, and has been done) for slightly automatically reducing the diameter of the drum as the film dries. *Film wound on such a drum as this will dry absolutely flat,* and if the ends be attached to the drum with elastic, and provision be made by splitting the drum so as the film dried the drum can contract slightly, *it will not be stretched in any degree.*

I would suggest to theater managers who are troubled by unsteady pictures caused through film which has been improperly dried, that they enter a vigorous protest to film producers, calling attention, if necessary, to this article, and demanding that the trouble be eliminated. There is no question but that I have the right dope, because *I have gotten it from the heads of the drying rooms of some of the best and oldest film producers in the business.* One of these men who has been in the developing and drying rooms for thirteen years, told me this: "Much of the trouble lies in the fact that there have so many producers sprung up of late who do not understand the importance of the small details of handling film, and, moreover many of them are short-sighted, only looking for the dollar they can grasp today or tomorrow, instead of looking ahead into the future, considering the future permanency of the business and bending every energy to eliminate every possible fault in their productions and produce perfect films. It is also a fact that many of these newer producers expend enormous energy in securing really splendid plots, high class actors, magnificent settings, and all that sort of thing, but having done this, seem to think they have performed their whole duty, and pay little or no attention to the smaller, but enormously important details of the developing room."

And there you are, gentlemen. I think there is a lot of truth in the observations this man made, and I believe, moreover, that the whole trouble so far as stretched film, and film that will not lie flat over the aperture is concerned is pretty well summed up in the foregoing.

Won't Stand Still.

Stephen F. Kimball, Alamogordo, New Mexico, writes:

Our Powers Six machine has been run about a year and a half, but only ten or fifteen hours per week. There is very little flicker or ghost but the picture will not "stand still." It is specially noticeable in titles and writing. I believe the trouble is in the intermittent movement, though we cannot locate it. The teeth on the intermittent sprocket were well worn so we put in a new sprocket, but this did not improve matters at all. We are one hundred miles from the nearest "exprt," therefore your advice is peculiarly of advantage.

Let us see, Brother Kimball. You say ten or fifteen hours a week. All right. Suppose we say twelve. 52x12=624 hours a year, or about 925 hours in a year and a half. The intermittent movement, running at normal speed, acts sixteen times a second, or, 16x60=960 times a minute, or, 960x60=57,600 times an hour, therefore in 925 hours it would have acted 53,280,000 times. Don't you think it is time you had a new one? Steel striking on steel under considerable pressure fifty-three and a half million times is bound to wear, and I think in all human probability that is your trouble. I would suggest that you purchase from the Nicholas Power Company an entire framing carriage. This will cost you considerable, true; but then you can send your old carriage in for repairs and always have one in reserve. The next best thing, and the one really to be desired, would be to rent a mechanism from your exchange and send your own, carefully packed, by parcel post or express, to the Nicholas Power Company, 90 Gold street, New York City, for a thorough overhauling. I will request the Nicholas Power Company to correspond with you.

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Comments on the Films

General Film Company

THE GAMBLER'S I. O. U. (Biograph), April 12.—An artificial little drama that smacks strongly of the theater and bears but slight relation to life. However, the producer has taken advantage of every opportunity offered by the scenes and situations; Barney Furey, Chas. H. West, Harry Carey and Claire McDowell are equally conscientious with their part of the work.

A NIGHT IN KENTUCKY (Essanay), April 12.—An ultra-chivalrous drama of the South, with the inevitable duel to furnish the big situation, this one-reel offering posesses only a fair amount of merit. Ruth Stonehouse and Albert act the lovers with their accustomed happy result.

ROAD O' STRIFE SERIES No. 1, THE FACE OF FEAR (Lubin) April 12.—Reviewed by W. Stephen Bush on page 568, issue of April 24.

HEARST-SELIG NEWS PICTORIAL No. 29, 1915 (Selig), April 12.—Park Row crowd, New York City, watching the reports from the Willard-Johnson fight; parade in honor of Wm. Hale Thompson's election as Mayor of Chicago; racing at Bowie, Md.; Atlantic City crowd on the board walk Easter Sunday; the Fifth avenue Easter parade, and timely war pictures claim attention in the present news film.

MR. JARR'S MAGNETIC FRIEND (The Jarr Family Series, No. 5), (Vitagraph), April 12.—It takes Mr. Jarr's magnetic friend a long time to get started in this edition of the Jarr mishaps, but his finish is electrifying. The last five minutes of the reel compensate for the want of comic incident in the rest of the farce. Harry Davenport still heads the cast.

THE "POLLYWOGS" PICNIC (Kalem), April 13.—A greased pig is an able assistant to "Ham" and "Bud" in keeping the fun going at the picnic; the pie-eating contest is also the source of much merriment. "Ham" and "Bud" make a brave attack on everything in sight, as they strut about in uniform. Charles E. Inglee burlesques General Delivery cleverly.

BLACK ART (Lubin), April 13.—A short-reel farce, patterned after a minstrel afterpiece and played by a colored cast. Not the most humorous production of the Lubin colored players. John and Mattie Edwards, Billie Higgins and David Roseborough work vigorously with the material given them.

CLEANING TIME (Lubin), April 13.—On the same reel with Black Art. A capital satire on the joys of house-cleaning, the fun moving along at a lively pace, thanks to the speedy playing of Babe Hardy and Eva Bell.

MRS. MURPHY'S COOKS (Selig), April 13.—Tom Mix, Louella Maxam and Anna Dodge have the leading roles in this one-reel farce, that raises a gale of laughter by its breezy humor. A real human touch, which underlies the extravagance of the situations, adds to the effectiveness of the fun.

THE COOK'S MISTAKE (Edison), April 14.—A jealous woman, a brace of revolvers, a barrel, tank of water, and a large assortment of male humans as targets for the lady to shoot at, are the ingredients of this one-reel farce, by W. F. Smith. It will be hugely relished by many patrons of the photoplay, and is dished up by Wm. Fables, Thomas Hedden and other able assistants.

THE FABLE OF THE MEN AT THE WOMEN'S CLUB (Essanay), April 14.—George Ade at his funniest. The charge of the men upon the "Life Saving Station" at the meeting of the Woman's Club will strike a responsive chord in the unregenerate soul of the sterner sex. One reel of first-rate aid to the gloomy.

ONE RAINY DAY (Kalem), April 14.—On the same reel with "The Voice from the Taxi." A leaky roof, a rainstorm and a mudpuddle are of decided help in making the funny mishaps of this short film. Plenty of broad comedy, well played by the cast.

IOLE, THE CHRISTIAN (Selig), April 14.—Not a good theme for a one-reel, small-cast drama. Courts comparison with the screen dramas of Ancient Rome which have preceded it, and needs the same large treatment to be effective. Well played by Virginia Kirtley, Robyn Adair and E. J. Brady. Several beautiful scenes are shown.

HIS PHANTOM SWEETHEART (Vitagraph), April 14.—Reviewed by Louis R. Harrison on page 397, April 17, 1915.

THE TEST OF SINCERITY (Biograph), April 15.—This one-reel drama is a pleasant bit of fiction, that is none the less entertaining because it never happened. The excellent playing of Charles Perley, Robert Nolan, Augusta Anderson and Helen Bray make it thoroughly enjoyable.

THE BOUQUET (Essanay), April 15.—A "Sweedie" farce which extracts the last ounce of fun from the predicament in which a number of guests find themselves after being stung by an irritating plant, thanks to the blundering of the cooklady from Sweden. Wallace Beery continues to keep his impersonation of that young woman up to the mark.

HEARST-SELIG NEWS PICTORIAL No. 30, 1915 (Selig), April 15.—Annual Easter egg-rolling on White House lawn; Heroes of the Diamond for the coming season, with special views of the opening game at the Polo Grounds, New York City; wreck at Farnoe Island, Denmark, of German aircraft; women starting for the Hague on Peace mission, and war pictures, lead the list of world happenings in this number.

STRENGTH (Vitagraph), April 15.—A three-character, one-reel Western drama, produced by Ulysses Davis. There is strength in the plot as well as in the title. George Stanley, Natalie De Lontan and Jack Mower do credit to their selection.

THE GIRL AND THE MATINEE IDOL (Biograph), April 16.—Reviewed by Lynde Denig on page 1943, issue of March 27.

THE FACE ON THE CURTAIN (Essanay), April 16.—A one-reel melodrama, with a "punch"—an intoxicated gentleman smashing in the door of his wife's room with the aid of a chair. The timely presence of a burglar prevents the lady from receiving serious bodily harm at the hands of her better-half. G. M. Anderson is effective as the burglar. Lee Willard and Marguerite Clayton play the married pair excellently.

THE ACCUSING PEN (Lubin), April 16.—A spirited Western drama, written by Will M. Ritchey and produced by Paul Powell, this one-reel photoplay furnishes good entertainment. Webster Campbell is a likeable hero and Dolly Larkin a heroine worth the winning.

THE STRENGTH OF A SAMSON (Selig), April 16.—A one-reel burlesque on the hero of over-heated melodrama, that has some very amusing moments. William Stowell is the muscular gentleman and Marion Warner the object of his adoration.

THE LOVE WHIP (Vitagraph), April 6.—A society comedy, with husband and wife playing at cross purposes and each receiving a much-needed lesson, this one-reel photoplay is cleverly written, and cleverly played by Lillian Walker, Evart Overton, Lillian Burns and the rest of the cast.

HIS SAD AWAKENING (Edison), April 13.—Henry Beldon's treatment of a genuninely humorous idea, in this one-reel farce, is skilful at all times, and the whimiscal turn of the incidents is maintained to the finish. William Wadsworth handles his "sissy" scenes with commendable restraint, and Arthur Housman gives a very funny burlesque of a tottering old man. Jessie Stevens and Olive Templeton help along the good work.

ONE HUNDRED DOLLARS (Biograph), April 17.—A one-reel drama with an interesting but rather hard-to-believe plot. However, the tangle is straightened out satisfactorily, the one hundred dollar bill doing the trick. Jack Mulhall and Irma Dawkins are the two people who are made happy by the money, and, in connection with Jack Drumeir, bring out all the points of the photoplay.

THE LANDING OF THE PILGRIMS (Edison), April 17.—The historical interest of this one-reel drama's theme is deftly blended with Longfellow's "The Courtship of Myles Standish." The scenes taken at Plymouth, Mass., showing the landing on Plymouth Rock, are very effective. Duncan McRae is a manly Myles Standish, Richard Tucker a properly retiring John Alden, and Margaret Prussing a demure Priscilla Mullins.

THE GIRL ENGINEER (Episode No. 23 of "The Hazards of Helen" Railroad Series) (Kalem), April 17.—Yes! she runs the train all right! In fact, it's more than likely that Helen can run the whole railroad, and will end by marrying the President of the road—and running him. A fast-time instalment, with an expert crew on the "run."

JUST LOOK AT JAKE (Lubin), April 17.—Shannon Fife has uncovered a comparatively new comedy plot in this one-reel offering, although a plumber is the fountain of fun that brings joy to the beholder. The part is in the capable hands of Walter Law. Joseph Kaufman and Ethel Clayton are the persecuted lovers, happily united by Jake. A splendid comic film.

THE JUNGLE STOCKADE (Jungle-Zoo Wild Animal Series) (Selig), April 17.—This is a very serious drama, dealing with the conversion to Christianity of an African king. The story is very well told. Lafayette McKee, Lillian Hayward, Marion Warner and C. B. Murphy act their respective roles with feeling and skill.

General Film Company Specials.

A DEADLY HATE (Edison), April 12.—Richard Ridgely, the producer of this three-part photoplay adapted from the drama by George Roberts, has given it the requisite melodramatic treatment and English atmosphere. Marc MacDermott's playing of the duel role of the twin brothers is also in the right key, and the air of mystery which pervades the story is skilfully maintained. Margaret Prussing makes a stately Lady Constance, and Mrs. Wallace Erskine, as Miss Pamila, is the English gentlewoman to the life.

THE TRAMP (Essanay), April 12.—A two-reel Charlie Chaplin release, with the famous comic hero a "Knight of the Road" and again rescuing beauty in distress with the aid of his trusty brick, this latest addition to the Chaplin series is a laugh-getter of the first rank. Nearly all of the situations and bits of business are clean, honest fun, and the few seconds of vulgarity which Mr. Chaplin permits himself should be cut from the film.

THE GIRL AND THE BACHELOR (Kalem), April 12.—This two-reel picture is rightly called a romantic comedy. There is an atmosphere of good breeding and refined environment about it that makes it doubly

welcome. The story is simple, but never oversteps the bounds of probability, and the acting of Tom Moore, Marguerite Courtot and the rest of the cast keeps the tone of the performance at the proper pitch.

THE POETIC JUSTICE OF OMAR KHAN (Selig), April 12.—James Oliver Curwood has traveled over seas and across desert sands for the scenes of this two-reel romance. The result of his plotting is a tale of considerable power, the harsh justice of the Arab upon the disloyal wife and her companion, being highly dramatic. The desert scenes were finely produced. Guy Oliver plays Omar Khan with force and picturesque effect, and the Joan Merrick of Stella Razeto is tender and appealing. Eugenie Besserer, Harry Devies and Fred Huntley round out an excellent cast.

LORNA DOONE (Biograph), April 13.—Reviewed by Lynde Denig on page 1943, issue of March 27, 1915.

THE TURN OF THE WHEEL (Essanay), April 13.—Richard C. Traver's personality is well adapted to the leading role in this two-reel drama of business life. The fight for a fortune and a woman's love go hand in hand, and the plot reveals a sane and truthful picture of modern conditions, the characters being well clothed and well mannered. Lillian Drew plays the heroine gracefully and convincingly. Betty Scott, Jack Milton and Jack Meredith lend important aid to the scenes.

BETWEEN THE TWO OF THEM (Broadway Star Vitagraph), April 13.—Reviewed by Louis R. Harrison on page 397, April 17, 1915.

THE VOICE FROM THE TAXI (Episode No. 12 of "The Girl Detective" Series) (Kalem), April 14.—One reel and a half is utilized for this instalment of the "Lady Gumshoe's" adventures. The action of this number is not at all complicated and does not move with much spirit until near the end, when the lady's male assistant mixes it up with the villain in the liveliest kind of way, and walks off with all the honors of the occasion. A clean, professional "knockout" for Robert Gray.

A PRINCE OF PEACE (Lubin), April 14.—Herman A. Blackman is the author and Edgar Jones the producer of this two-reel drama. As the scenes are laid among the Kentucky mountaineers, the usual feud furnishes the motif, a desperate running fight between the rival families which calls for much firing of rifles and shotguns, leading to the final handshaking of the warring faction. However, Mr. Blackman leads up to his climax in a novel and effective manner, and the excellent playing of the entire cast brings out all the good points in the play.

RATED AT $10,000,000 (Lubin), April 15.—There are several original turns to this three-part drama by Adrian Gil-Spear, and plenty of life and movement in the telling. Like all "crook" plays, the criminals in it are of great assistance in securing their own conviction, but the working out of the theme is reasonably novel, and producer Joseph Smiley has handled it with his usual good judgment. Mr. Smiley also plays the detective with equal discernment. Jack Standing, William Cohill, John Smiley, Florence Williams and Lilie Leslie all give successful impersonations.

A WOMAN'S REVENGE (Edison), April 16.—Mary Rider has made an excellent drama of its class, and given Miriam Nesbitt a very effective character, in writing this two-reel melodrama of society and the underworld. The plot is not strikingly out-of-the-common, but it is put together with sincerity and is well supplied with heart interest. Miss Nesbitt makes the part of the lady of good impulses but damaged morals believable, by force of her own personality and finished art.

THE THIRD COMMANDMENT (Kalem), April 16.—Reviewed by H. C. Judson on page 239, issue of April 10.

THE RETURN OF RICHARD NEAL (Essanay), April 17.—Edward T. Lowe, Jr., has pitted two hypnotists against each other in his three-part drama, the evil control of one psychological expert over a young girl being broken by the greater power of another hypnotic worker. The story is an absorbing one, and furnishes Francis X. Bushman with a role that fits him mentally and physically. Nellie Craig is excellent as the hypnotist's victim. A high-class production throughout.

ELSA'S BROTHER (Vitagraph), April 17.—There is much quiet strength in the acting of this two-part drama, by the efficient cast. W. A. Tremayne has supplied a human, self-respecting story, and Van Dyke Brooke has given it every advantage known to the art of the producer. Mr. Brooke also impersonates the kindly old watchmaker with fine insight and authority. Norma Talmadge plays Elsa with sincerity and charm, and S. Ranin Drew is a convincing John Smardon.

Mutual Film Corporation.

GUZZLE'S WAYWARD PATH (Keystone), April 10.—Syd Chaplin is the star of this farce comedy, which is a good one. Some novel innovations have been introduced in the course of the picture; for instance, upon coming in from an afternoon's hunting he hangs his "trusty hound," which happens to be a small terrier in harness, on a hook on the hall rack. For this injustice to the small animal his wife does likewise to him, and when the minister and his wife call accidentally the man of the house is still decorating the hall rack.

THE BEAUTY BUNGLERS (Keystone), April 12.—This film is in many ways very good. It is true that once or twice during its run it is felt that the business of the play oversteps the mark; but on the whole the picture is a rattling good farce comedy. Charles Murray is the funny man.

MUTUAL WEEKLY No. 15, 1915 (Mutual), April 15.—Interesting items of this number are the new aerial warrior bought by Russia from the U. S., the Boston Y. M. C. A. athletes enter a foot race in a blinding snow storm, Madame Alda of the Metropolitan Opera House poses for the moving picture camera, Montreal Tommies reviewed by the Duke of Connaught, and the Chinese Government burns large quantities of opium in an effort to stop its use in China.

THE LIGHT IN THE WINDOW (Reliance), April 16.—Otto Lincoln, William Hinckley, Mae Gaston and Eleanor Washington comprise the cast in this production. The story is not out of the ordinary, but it has been nicely developed, and will prove an acceptable offering for any audience. It is the story of how a miserly father drove his son from the house because he attempted to take some money from the cash box, being driven to it through the stinginess of his father.

ETHEL'S NEW DRESS (Komic), April 18, No. 21 of the "Bill" series.—Fay Tincher impersonates a countess at a reception. A girl thief does the same thing and some good comedy scenes ensue. The thefts were carried out with just the right touch of burlesque. This is a good number.

THE STAIN OF DISHONOR (Reliance), April 19.—A rather obvious plot, in which some fortification plans are stolen at a military ball. The hero is suspected, but through some spilled ink the crime is traced to the real offender. This works up to a good close and is well photographed.

OH, DADDY! (Beauty), April 20.—This picture is a well-dressed, well-directed one. It contains a commendable attempt at light comedy. The joke of the situation is that Papa wins the neighbor in the face of the competition of his two sons. Pussy takes a hand in the fun also, knocks over a vase in the night, and sets her mistress trembling for fear of a burglar.

THE STORY OF A STORY (Majestic), April 20.—A strong number, which tells a good story and conveys a worthy moral at the same time. The author, intending to write a book of trash, dreams of some of the evils it may do. One of the good features in this pleasing release is the clever photographic effects. A good offering.

SHE WALKETH ALONE (American), April 21.—The story of a girl nurse who sacrifices her own love for another. This is well photographed and has a good cast, including Vivian Rich, David Lithgoe and others. Some of the scenes are choppy; the girl becomes a nurse without any apparent preliminary training. This is fairly strong.

ROSE LEAVES (Reliance), April 21.—The story of a man whose wife dies and leaves him with a girl baby to raise. In later years the sight of his wife's wedding dress on the girl saves him from the clutches of an adventuress. The story is just a little vague in development, though the cast is quite pleasing. It makes a fairly strong offering.

THE HANDICAP OF BEAUTY (Falstaff), April 23.—The story of a pretty girl stenographer who flees from one employer to another because they annoy her. She at last dresses very plainly and wins the love of a good man. This makes quite a pleasing little story.

THE REFORMATION OF PETER AND PAUL (Thanhouser), April 23.—Two bad boys grow up to be priggish young men. The girls grow up still full of mischief and determine to put more life into the boys. The idea is a good one and should have been carried out more strongly. The abrupt ending comes just as the story is becoming most interesting.

FASHIONS AND THE SIMPLE LIFE (Thanhouser), April 25.—The story of a lady model and a salesman who dislike their business and yearn for the simple life. The theme in this is better than the handling, but it is fairly interesting as it stands.

LOCKED OUT (Royal), May 1.—Harry Jackson has produced this excellent comedy. It is founded on a simple story which has been made the most of. A young wife left alone one night while her husband goes on a business trip steps outside the door to take a message. The fact that she has only a kimona thrown on over her pajamas, and that the door closes and locks on her brings about a very funny chase through the halls of the apartment house, out on the fire escape, and through various bedrooms. The result of a cleverly handled situation is very amusing.

Mutual Film Corporation Specials.

A MAN FOR ALL THAT (Reliance), April 17.—R. A. Walsh has directed this two-reel production and is deserving of great credit on the strength of the admirable result of his work. In the cast are Miriam Cooper, Elmer Clifton and Tom Wilson. The story of the picture treats of the arrest of a young man on circumstantial evidence. The opening of the picture, however, introduces him on the day of his release from prison. He has the good fortune to come up with a lad who has run away with a circus, and in taking him home he, too, is taken into the family, from which he afterwards parts, only to be brought back again by the detective who had him arrested, and who tells the story of the confession of the real burglar.

THE HIGHBINDERS (Majestic), April 18.—A two-reel drama set in the Chinese quarter of what is, evidently, a western city. The production, which has been staged by Tod Browning is, to say the least, unique. A great many genuine Chinamen have taken part in the picture, which treats of the marriage of an unfortunately placed young woman to a Chinaman who was kind to her. The story skips several years and the daughter of the couple is kidnapped for her beauty by a gang of Chinamen, after they have killed her father. The production is thrilling and too rich in startling incidents to enumerate them here. It can also lay claim to having been artistically made.

THE CASTLE RANCH (American), April 19.—This is an excellent two-reel comedy-drama, and one of the best pictures that the American Film Company has produced in some time. The production has real comedy merit, although it is still not without its inconsistencies. Especially in its early stages it lacks smoothness, but it is surely destined to entertain well a great many audiences.

AT LAST, MY LOVE! (Serial Publication Corp., Reliance), April 21.—Instalment No. XV, the last of the Runaway June series. This contains one or two surprises and brings the foolish young bride back to her husband's arms—and pocketbook. She is convinced that her objection to depending on him financially was largely a matter of false pride. The scenes in this number occur on the returning steamer and in New York. The motive in this has proven rather slight for serial purposes. The cast has done its work well and some very good effects were achieved, particularly in the Bermuda scenes.

GUZZLE RIVAL'S JONAH (Keystone), April 26.—A two-reel Syd Chaplin picture which has no lack of action and would be considered one of the best of the Keystone farce comedies. Guzzle and his exacting wife take a water trip, during the course of which some remarkable acrobatic

feats are performed, which ends in Guzzle and the fat man of the picture landing in the water. The rescue of the two comedians is a funny piece of business.

BIANCA FORGETS (Thanhouser), April 27.—A two-reel offering featuring Florence LaBadie, Morris Foster and others. The girl becomes enamored of a French count and turns down her own lover to go with him to a charity ball. The lover meets her there. The count is mistaken for an embezzler, but turns out to be a genuine nobleman. He afterwards assists in righting the wrong he has done and helps bring the lovers together again. This story is not exceptional in any way, but runs along entertainingly and makes altogether quite a pleasing offering.

THE RENEGADE (Broncho), April 28.—An adventure offering, with Charles Ray, Louise Glaum and others in the cast. The young captain is cruising in the South Seas, where he is made captive by Graves, a white slaver of Africa. The favorite slave girl aids him to escape and he promises to return and marry her. The later scenes occur in civilization, picturing the captain's revenge on the white slaver and his decision to keep his promise to the girl. This is picturesque in setting and quite pleasing in many respects.

THE POWER OF THE STREET (Domino), April 29.—A two-reel financial play, with Walter Edwards, Clara Williams and others in the cast. Steele brings home a friend to dinner, the friend falls in love with Steele's wife. Later he gives Steele a false tip on the market and breaks him, at the same time running off with his wife. Steele goes to Alaska, strikes it rich and later returns to Wall street, where he has his revenge. The story has a conventional start but works up to scenes of stronger interest toward the close. The wrecking of Hanlon was dramatic and the number as a whole is somewhat stronger than the average production.

THE VALLEY OF HATE (Kaybee), April 30.—A two-reel number, featuring Rhea Mitchell and Thos. Chatterton. The yarn is a feud story and pictures the young man school teacher coming to take charge of the mountain school. The girl is one of his pupils and has her head full of the glory of fighting. He teaches the pupils that shooting in the back is cowardly. Later the girl sacrifices her own safety to save him. She is shot by her father, who is really trying to kill the teacher, but recovers, and the close is a happy one. This contains some pretty settings and makes the most of its rather familiar plot material. It is well up to the average in every way.

ENOCH ARDEN (Mutual Masterpicture-Majestic), April.—Reviewed by Louis Reeves Harrison on page 568, issue of April 24.

MAN'S PREROGATIVE (Mutual Masterpicture Reliance), April. — A Reliance four-reel production starring Robert Edeson, with Mary Alden playing the feminine lead. This also belongs to the Masterpictures Program, and has been produced by George Nichols from a scenario written by Frank E. Woods. The story in the first place has not dealt easily with the subject, for in trying to present a truth which there is no denying, there has been a slight tendency to overdraw the situation, thereby retarding a natural development. There is also noticeable considerable padding, and a brief story is told with labor. It must be remembered at the same time that to the average audience the picture would have rather a strong appeal.

CAPTAIN MACKLIN (Mutual Masterpicture-Majestic), April.—To add to the program of Masterpictures there has been made by the Majestic Motion Picture Corporation a four-reel version of Richard Harding Davis' story, "Captain Macklin." This production was directed by John B. O'Brien, and although not quite up to the standard maintained in "The Outcast," in which John O'Brien put forth his best efforts, still it is far beyond the usual quality of feature pictures. It is distinctly human, although at times we noticed a drop in the naturalness of the development. The story is one that is energetic and up to date, and it has been smoothly carried in the picture. Jack Conway plays the role of Capt. Macklin, and Lillian Gish that of Beatrice, his cousin.

The Pathe Exchange Inc.

PATHE NEWS No. 28, 1915 (April 5-10).—Some of the interesting items of this number are a new railway device by means of which a moving train can pick up eggs without breaking them, the annual Easter egg rolling contest in the White House grounds, Russian heavy field guns in action in the Carpathians, and the camp of the Australian troops in Egypt.

SEVILLE, THE ANCIENT CAPITAL OF ANDALUSIA (April).—An interesting scenic, giving many views of the ancient city, showing its principal buildings, and other points of historic interest. This is on the same reel with Athletic Exercises and Tests of Strength in the French army.

ATHLETIC EXERCISES AND TESTS OF STRENGTH IN THE FRENCH ARMY (April).—This is a very interesting illustration of the manner in which the men of the French army are trained and fitted for the strenuous work expected of them when in active service. All sorts of athletics are indulged in, in the course of which some remarkable acrobatic feats are performed.

POLICE DOG No. 4 (April).—An unusually comic episode of the "Police Dog" series of animated cartoons. This is on the same reel with "Storm and Calm on the Coast of Sicily."

STORM AND CALM ON THE COAST OF SICILY (April).—One of the most fascinating of scenics, showing some beautifully photographed views of a turbulent sea on the coast of Sicily, followed by others of the same waters in a quieter mood. On the same reel with the above.

MAX ON THE BRINY (April).—As would be inferred, this is a Max Linder picture. It is in fact Max Linder all around, having been written as well as played by him. The picture comprises a series of comical incidents which occur when Max goes aboard a sea-going yacht in the Bay of Monaca. Previous to boarding the vessel Max has taken too much to drink, hence the fun.

The Pathe Exchange Specials.

THE NEW EXPLOITS OF ELAINE (Episode No. 1, 15th of Elaine), April 5-10.—Reviewed by Margaret I. MacDonald on page 401, issue of April 17.

THE NEW EXPLOITS OF ELAINE (Episode No. 2, 16th of Elaine) "The Cryptic Ring," (April 12-17).—Reviewed by Margaret I. MacDonald on page 569, issue of April 24.

United Film Service.

BROTHERS (Premier), April 27.—This film tells the story of a young woman who, because her father had been shot and killed by a sheriff, refused to marry the young sheriff of the district. An accident which occurs later on, when her own brother shoots the sheriff's brother, changes conditions. The injured man recovers, there is an exchange of good wishes and forgiveness and everything goes well.

CAN A MAN FOOL HIS WIFE (Cameo), April 29.—One of the "Dudley" series, evidently the first. Dan Mason and Harry Kelly play the leads. It may be said that the comedy presented in this one of the series is rather refreshing, being well done and free from vulgarity. Uncle Dudley and Dudley, Jr., set out by themselves to have a good time, but Mrs. Dudley, Jr., getting wise to the situation, follows. The business of this play is exceptionally good. The principal scenes take place in a country hotel.

JEALOUSY (Starlight), April 29.—An Aubrey and Kendig comedy in which they are appointed guardians of a beautiful young girl. They both endeavor to marry her to get her money. The girl employs one of her friends to wean them away from her. Considerable of what might be termed "horse play" occurs by way of comedy.

WHERE CAN I GET A WIFE? (Cameo), May.—Reviewed by Margaret I. MacDonald on page 567, issue of April 24.

United Film Service Specials.

THE STOLEN WILL (Grandin), April 28.—A two-reel picture from the Smallwood studios which is exceptionally pleasing. It has the form of a mild melodrama and is quaintly pretty in spots; for instance, where the young woman (Ethel Grandin) and her little five-year-old charge cavort in the park. The story has plenty of human interest, plenty of action, and has been carefully converted into film.

THE BEGINNING AT THE END (Ideal), May 1.—Reviewed by Margaret I. MacDonald on page 572, issue of April 24.

Universal Film Mfg. Co.

ANIMATED WEEKLY No. 162 (Universal), April 14.—A St. Louis trade carnival, meeting of state executives, fall game openings, destruction of a bridge and the burning of a Russian city are featured in this entertaining number.

POOR POLICY (L-Ko), April 25.—This is a pleasing low comedy, except for one vulgar touch at the end, which may be eliminated. The ostrich farm incidents were amusing and novel. The insurance policy scheme to raise money also worked out pleasingly. A good comedy of the type, featuring Billy Ritchie.

"CY" PERKINS IN THE CITY OF DELUSION (Joker), April 26.—Ernest Shield has a dream in this number, in which he visits Universal City. He meets President Carl Laemmle and various moving picture performers. The film has no particular plot, but is amusing in spots and quite entertaining.

FACES IN THE NIGHT (Rex), April 27.—A strong subject of its kind. Charles Ogle plays the part of a wealthy mining man, haunted by an injustice he has done to the family of his former partner. The Alaska scenes were interesting and realistic. He makes reparation by going into the slums and bringing the girl home. This makes a stronger number than the average.

SHAVED IN MEXICO (L-Ko), April 28.—Hank Mann exhibits promising characteristics in this slapstick number. He gets many laughs throughout the film, which pictures a Mexican story in costume. This is much better than the average offering of this company.

COURAGE (Big "U") April 29.—The girl in this story gives up her first lover for a Westerner whose tales of his bravery win her admiration. Later the husband quails at giving up his blood for transfusion to his sick child. The original lover comes forward and offers his blood. This story is fairly strong enough, though it contains no graphic situations. The cast is pleasing.

HER FRIEND, THE MILKMAN (Nestor), April 30.—An unusually good comedy number, featuring Eddie Lyons and Billie Rhodes as milkman and maid, respectively. Their love affair is handled pleasingly and naturally. This puts new life in an old situation and will appeal strongly to the average observer.

Universal Film Mfg. Co., Specials.

INHERITED SIN (Universal Special), April 26.—Episode No. 8 of The Black Box Series. This interesting installment is devoted entirely to the pursuit of Craig, who flees to England. Quest learns that Craig comes from a criminal family of English servant class. The manhunt in the marsh country was well staged. The later adventures in the Hamblen house, owned by Lord Ashleigh, were also good. The second reel closes with the promise of some further thrills in this mysterious old house.

THE HONOR OF THE ORMSBYS (Victor), April 26.—A three-reel number, written by Wm. Addison Lathrop and enacted by a cast including Charles Ogle, Mary Fuller and Matt Moore. The story concerns the scapegrace son of a wealthy man, who marries a dancer. The father disowns him and he cannot earn a living for his wife and child. He is also addicted strongly to drink. Later he is shanghaied and life on the ocean makes a man of him. The wife remains true and there is a final reconciliation with the father. Some of the scenes are hurried and show

lack of feeling, but the photography and cast are good. The closing scenes are pleasing.

MATTY'S DECISION (Gold Seal), April 27.—This is the second two-reel offering featuring Christy Matthewson, the famous Giant pitcher. He plays ball against his rival for the girl's hand, makes a "sacrifice" decision in the other's favor, but later wins the girl just the same. This production runs along in an entertaining way, though the story is not exceptional. The photography is pleasing and the cast an attractive one. Dorothy Phillips plays the girl and Hobart Henley the rival.

A PROPHET OF THE HILLS (Laemmle), April 28.—A mountain feud story in two reels, containing some picturesque scenic effects. The cast includes Marc Robbins, Helen Leslie and Frank Lloyd. The feud story is of course very familiar in its general development. This production has no exceptional qualities, but tells a well-connected story and there are a few incidents with a touch of human nature in them. The prophet is killed in his efforts to bring peace to the warring factions.

UNLIKE OTHER GIRLS (Rex), April 29.—A two-reel subject, written by Ida May Park, with Pauline Bush and Ray Gallegher in the cast. The story is one of rivalry between two railroad lunch-counter institutions and strikes the observer as fresh and pleasing. Some of the pastoral scenes at the beginning are unusually attractive and would have been more so except for a slight unevenness in the photography. But the number is acceptable throughout; it is different and the rivalry between the lunch rooms seemed like a touch of real life.

AT THE BANQUET TABLE (Imp), April 30.—A two-reel number, written by Harvey Gates, with King Baggot, Arline Pretty and others in the cast. The story is a sort of comedy of errors, with tragic possibilities always confronting the participants. The Jones family and their next-door neighbors get their affairs considerably entangled when the lieutenant is brought to the wrong house intoxicated. The wife shoots at him and thinks she has killed him. A number of complications immediately follow, which serve to hold the attention. The photography is good and the story proves fairly strong; it turns out to be a banquet table nightmare.

NABBED (Bison), May 1.—A three-reeled tenderloin story written by Grace Cunard and dedicated to Chief Sebastian of the Los Angeles police force. It pictures a raid on a fast house by the police force. The chief's daughter, who has been lured there, is saved by a fast woman whom the chief had befriended. This is staged in an ample way and gives a realistic picture of the interior and inmates of the resort raided. Among the latter is a woman who had been posing as a reformer. The chief motive of the production, if it can be said to have one, is to prove that all reformers are not sincere. The reporter comedians were funny, but out of keeping with the rest of the story; the author should feature them in a different production.

World Film Corporation.

HEARTS IN EXILE (Shubert), April 12.—Reviewed by Lynde Denig on page 400, issue of April 17.

THE FIFTH COMMANDMENT (April 10).—Reviewed by Edward Weitzel on page 570, issue of April 24.

Paramount Program.

CAPTAIN COURTESY (Bosworth), April 19.—A Review of this subject can be found on page 566, issue of April 24.

SNOBS (Lasky), April 22.—Reviewed by W. Stephen Bush on page 570, issue of April 24.

Miscellaneous.

O-18 OR A MESSAGE FROM THE SKY (Cosmofotofilm), April).—Reviewed by Lynde Denig on page 399, issue of April 17.

GREAT EUROPEAN WAR (Picture Playhouse) (April).—Reviewed by Margaret I. MacDonald on page 399, issue of April 17.

PROHIBITION (Prohibition Film Corp.) (April).—Reviewed by Edward Weitzel on page 399, issue of April 17.

WHO'S WHO IN SOCIETY (George Kleine) (April).—Reviewed by James S. McQuade on page 567, issue of April 24.

ADVENTURES OF RAFFERTY (All-Celtic) (April).—Reviewed by H. C. Judson on page 571, issue of April 24.

LONE STAR RUSH (Alliance-Climax) (April).—Reviewed by Edward Weitzel on page 398, issue of April 17.

Ann-Eve Mansfield

THE camera man had signalled for action, the players in the two-reel society drama had begun their gay dance in the brilliant ball-room "set" in the studio of the Ideal Company at Hollywood, when suddenly actors, directors, camera men, extras—all—were thrown into confusion. A tiny maid with wondering blue eyes in a torn gingham frock and worn-out shoes edged her way around the gilded furniture into the very center of the scene. She had not been bidden, this little cherub with the rose-bud mouth. No one had ever laid eyes on her before. She had spoiled the picture—but since it was spoiled, actors, directors, camera men, extras—all—crowded around to find out from what portion of the heavens she had dropped.

"I wanted to see the party," said the little maid, now frightened and with tears trembling on her long lashes. "I want my mama," and she tried to break through the group who had surrounded her. But there were many only too eager to wipe the tears away, and soon the little maid was high on the shoulders of Will Sheerer, the character man, munching candy and quite at home.

This was the introduction of Ann-Eve Mansfield, the idol of the United Program. After she had been introduced, it took no time for the directors to discover that her very unconsciousness and childish simplicity would make her quite as wonderful an addition to the Ideal Company as they could hope to find. And so Ann-Eve's mother was found, and Ann-Eve herself engaged as a regular motion picture actress.

Ann-Eve Mansfield.

Since Ann-Eve has joined the Ideal Company, she has appeared in a large number of juvenile pictures which have brought adoring audiences to their knees. She has large blue eyes, light hair, and a fine, sturdy little body which has been called "perfect" for her years. Recently, Ann-Eve's little sister, Leonore, has been brought into the films, and the two children, together with Clara Horton, another juvenile, have created a furor whenever they have been featured on the Unitd Program.

Olga Petrova

OLGA PETROVA, now starring in her most recent dramatic success "Panthea" under the management of Messrs. Shuberts, signed contracts with the Popular Plays and Players Company last week, giving that concern exclusive service for a period of two years and calling for her appearance in sixteen motion picture productions during that time. The first of the sixteen will be "The Heart of a Painted Woman" which will be released through the Metro Pictures Corporation on April 19th.

Olga Petrova.

Mme. Petrova made her first appearance in pictures in the Popular Plays and Players production of "The Tigress," and efforts were made shortly after this picture was released to prevail upon Petrova to enter the field permanently. The noted actress then declined, saying she considered her work before the camera merely a diversion. After seeing "The Tigress" and more recently "The Heart of a Painted Woman," Mme. Petrova seriously considered the offer of the Popular Plays and Players with the result that the two year contract was entered into last Friday.

When "Panthea" opened, Mme. Petrova was merely featured, but after a week at the Booth theater the billing was changed, at great expense, and Petrova became a star. A series of highly interesting dramatic vehicles will be supplied Mme. Petrova giving her ample opportunity to display her emotional powers. The Popular Plays and Players will stage the Petrova pictures at the studio, Fort Lee, New Jersey.

Bushman a Metro Player

Prominent Star Signs for Long Period—Will Appear Under "Quality Pictures" Brand.

FRANCIS X. BUSHMAN, whose association with the Essanay Company of Chicago will terminate May 1st, has placed his name to a long term contract to appear exclusively on the program of the Metro Pictures Corporation under the brand name of "Quality Pictures" which will be released at an average of one production per month.

No little surprise was occasioned by the announcement in the trade that Mr. Bushman was to sever his connections with Essanay and cast his lot with Metro. Rumors regarding Mr. Bushman's future have been current for some little time, but it was thought that when May 1st approached he would renew his contract with his old concern. Fred J. Balshoffer engineered the deal. Richard A. Rowland and Joseph Engel, acting for the Metro Pictures Corporation, consummated the deal through Mr. Balshoffer, who, as directing head and president of the Quality Pictures Corporation, under which title the Bushman pictures will be released.

Francis X. Bushman.

Mr. Bushman is now working on his final picture with Essanay, and will leave for Los Angeles May 2nd, going direct and taking with him his complete equipment of pets, wardrobe and paraphernalia, including four horses, two motor cars and several hundred singing canaries. That Mr. Bushman is fond of, and a great collector of Hartz Mountain singing birds, is not well known, but he is said to be the possessor of the biggest collection in the United States and rarely moves for a long period, to any place that he does not take a number of the birds with him.

Under the name of "Quality Pictures" the pictures in which Metro will present Bushman, a policy of one production a month will be followed and nothing but the biggest and most

Bushman and Balshoffer Signing the Contract.

powerful of dramatic pieces will be selected for Bushman's use. The Metro Pictures Corporation already controls a large number of plays and fiction works, which will be turned over to Mr. Balshoffer and these will be used entirely for Bushman.

Mr. Balshoffer is now in the east and on a still hunt for a leading woman to work opposite Bushman. He has been interviewing a number of prominent picture actresses and stage stars and says he will continue until he gets the perfect type of ingenue to harmonize with his big male star.

The first "Quality" production to be released on the Metro program will, in all probability, be seen about June 15th and from that date forward the releases will occur on an average of every five weeks.

The contract between the Quality Pictures Corporation and Mr. Bushman is for a long period of years and is said to be quite the most liberal ever tendered a male star by a producing company. Mr. Balshoffer is now making his offices at the Metro Pictures Corporation, 1465 Broadway.

Bill Bailey on United Program

Former Essanay Star Co-Director with Edwin August in Pyramid Pictures.

Edwin August and Bill Bailey will co-direct and co-star in the new Pyramid pictures now in course of production at the Smallwood Studios in Cliffside, New Jersey. There has always been a belief among picture producers that no artist can direct and act at the same time and do both himself and the production full justice. To make sure on this point manager Arthur Smallwood evolved the scheme of finding two well-known actor-directors who could see the advantage of working together in the same picture and co-operating with each other in its direction. Mr. August and Mr. Bailey saw the wisdom of such an arrangement and thus the brains of two clever directors will be put into the staging of the same picture which will also contain two star leading men in the cast of characters.

Following out this same idea Mr. Smallwood arranged for the two well-known leading ladies, Iva Sheppard, late of the Universal and Famous Players Pictures, and Ruth Blair, to appear in the same productions with Edwin August and Bill Bailey. With this exceptionally strong company of players, which also includes Harry Mainhall, late of the Essanay Company, Pyramid one and two reel productions promise to do much in helping the United Program in its fight to raise the standard of short-story pictures.

Alexander Gaden

FOLLOWING the policy of the Life Photo Film Corporation, producing features with the best possible cast obtainable, Alexander Gaden, the popular screen leading man, and winner of the Morning Telegraph Popularity Contest, was engaged to play the part of the "Governor," opposite Mary Nash, in the five-part Life Photo feature, "The Unbroken Road."

Mr. Gaden has had a long and varied experience behind the footlights and on the screen. He has been connected with the best of legitimate, vaudeville and motion picture companies. He has written several successful playlets and photoplays.

His greatest success behind the footlights was made in such characters as "John Rance," "Raffles," "John Strong," "Strongheart" and "D'Artagnan."

His first work on the screen was with the Famous Players Company in "The Count of Monte Cristo." He then joined the forces of the Universal Company, and then appeared in Vitagraph features, returning to the Famous Players Company, playing opposite Cecilia Loftus in "A Lady of Quality."

Alexander Gaden.

Mr. Gaden, before contracting with the Life Photo Film Corporation, had under consideration several tempting offers from other feature producers, but cast his lot with the Life Photo forces, considering the character of their productions, being strictly stage plays adapted to photoplay form, offering him a wider scope or field for the possibilities of his unusual talents than by appearing in indiscriminate photoplays of other producers.

The part that Mr. Gaden has been cast for in "The Unbroken Road" is that of John Radford, the Governor.

"Runaway June" Contest

New Plan Enables Theaters Already Running the Serial to Enter Contest Without Loss of Votes.

THEATERS which are now running the serial "Runaway June" and which have been delayed in starting the "Runaway June" Free-Trip-to-California Contest, are now enabled, through arrangements completed this week by the Reliance Motion Picture Corporation, to enter the contest on terms of full equality with theaters which are just beginning to run the serial. In this way such theaters are enabled to reap the full benefit of the thousands of dollars spent on national advertising by the Reliance. In other words a theater which has exhibited number six for instance, can enter the contest on an equality with a theater which is just beginning the first episode.

The plan briefly is this: There are to be fourteen votings for prize-winners in each of the "Runaway June" theaters. There are fifteen episodes in the serial, but on the occasion when episode number one is shown the women who are to compete for the free trips to California are nominated by the audience. So there are, as has been said, fourteen votings for prize-winners at each theater in which "Runaway June" is shown.

To illustrate, suppose a manager has run episode number one and wishes to start a contest in his theater at the showing of episode number two. Candidates are nominated in his theater. He thus has thirteen showings of the serial at which voting takes place. There must be fourteen votings in his theater, so he is short one. Consequently in a day between the showing of episode number fourteen and fifteen he has an extra contest day. The voting takes place on that day, though the film is not shown then. Thus he has fourteen votings in his theater.

The exhibitor who has run two episodes of "Runaway June" before he starts the contest is thus short two votings. The exhibitor who has run three, is short three, etc. So the man who is short two votings has two extra contest days, one between the fourteenth and fifteenth episodes, and one between the thirteenth and fourteenth. A similar schedule is carried out for exhibitors who start the contest with any episode up to the eleventh.

Program at Vitagraph Theater.

Betty Gray Appears for First Time in Vitagraph Life Portrayals.—A Good Bill.

IN PRESENTING the three-part modern detective drama "The Girl Who Might Have Been," as the feature of the Vitagraph Theatre program for the week commencing Sunday, April 25th, the Broadway Star Feature Company made a happy selection. Not only does "The Girl Who Might Have Been," which was written by Charles Brown, have all the characteristics of "a best seller" with thrilling detective adventures and criminal activity in which the master mind of a robber band is finally captured, but enlists the services of an all-star cast in its enactment. Lionel Belmore, the director, has visualized the sliding panel, the secret passageway, the ruses by which criminals evade the law, the third degree, the consequent pistol duel and hand to hand struggle on the roof and final triumph of the detective. Another feature of "The Girl Who Might Have Been," will be the introduction to Broadway audiences of Betty Gray, a new member of the Vitagraph Stock Company, whose work as Enid Langford, the unwilling accomplice of a master crook will attract attention. Harry Morey, Ned Finley, Edward Elkas, Frank Currier and Paul Scardon are the other members of the cast who portray the principal characters.

Number Six of Roy L. McCardell's Famous Jarr Family Series, "The Jarrs Visit Arcadia," will introduce Rose Tapley and Harry Davenport in characteristic Jarr Family contretempts. Another of Elaine Sterne's delightful "Sonny Jim" stories "When a Feller's Nose is Out of Joint," presents Bobby Connelly on the advent of a baby brother in his home. "Cutey's Sister," a story of a college boy whose bluff is called, in which Wally Van, Nitra Frazer, Albert Roccardi and Cissy Fitz-Gerald have congenial roles and "A Lily in Bohemia," William Addison Lathrop's story of an artist's way of curing domestic unhappiness, will present Lillian Walker and Templer Saxe, complete the comedy subjects of the program.

The second dramatic feature will be a visualization of James Oliver Curwood's powerful story, "The Awakening," in which a Doctor is forced to choose between a woman to whom he is engaged and a beautiful girl of the slums. "The Awakening" is graphically portrayed in the principal characterizations by Anita Stewart and Earle Williams, under the direction of producer Ralph W. Ince.

"Hypocrites" Sensation All Over Country.

Bosworth, Inc., Film Allegory Creating Great Interest Wherever Shown.

SELDOM in the history of motion pictures, has a film subject received more attention on the part of the public, as well as the press, all over the country, than the sensational Bosworth, Inc., production, "Hypocrites."

Released immediately after its memorable opening at the Longacre theater, New York, where it overshadowed every othr attraction in the public eye, either on the legitimate stage or in motion picture houses, bookings began to pour into the offices of the Paramount exchanges throughout the country and elaborate preparations to present the subject on a large scale were promptly set under way. The special musical score—both vocal and instrumental—which had been arranged to accompany the film, together with the introductory speech, were rehearsed and appropriate stage settings were designed to give the production a dignified presentation everywhere.

One of the first out-of-town showings was given "Hypocrites" by J. H. Kunsky, of the Kunsky Theatrical Enterprises, at the Washington theater, Detroit. Here the production was given one of its most pretentious presentations under the care of Mr. Kunsky and his associates. The film, after being greeted by acclaim by the clergy, Board of Education and the Police Department, broke all records for attendance in Detroit, playing to 10,000 people the first three days. By popular demand the production was held over a week after the termination of its original booking and then played a return engagement for another week. Reports of similar success in other cities throughout the country are being received daily, and bookings are in as much demand as ever.

Despite the success of this much discussed film wherever it is shown, difficulties are sometimes encountered by the film men in showing the subject on account of the difference of opinion, which in a few localities has widely varied. In Los Angeles, for instance, the film has created no end of discussion, resulting in the decision to show it before a judge and jury. In Boston the Mayor has refused to allow the film to be shown in its present state, but finally agreed to let it appear in the Hub if the naked figure of "Truth" be suitably draped. The remarkable task of draping the figure on the film has been undertaken by a laboratory expert who is now working on the film and all Boston is awaiting with interest the coming of "Clothed Truth."

Fred (Otherwise Bing) Thompson.

FRED (OTHERWISE BING) THOMPSON is a logical product of the theatrical field making good every time as a motion picture producer. A temperamental Scotch Canadian, a sportsman, gentleman and scholar, he produced for the best companies, including Sothern-Marlow, Belasco, Brady, and ultimately "found himself" psychologically and mentally, in pictures.

Fred Thompson.

From Vitagraph to Universal, from Universal to Lasky; and from Lasky to World Film is his record. With World Film, that is at Fort Lee, he has found his proper environment; and the first of his efforts is soon to be released under the title of "Woman and Wine," based upon the old Brady success. Fred can handle strong dramatic scenes. He is the reverse of a reposeful director, and with characteristic frankness he declares "Woman and Wine" to be a great picture. And Fred knows. His judgment of pictures may be estimated from the fact that he made the "Sign of the Cross" and "The Christian" and is now at work on the Wm. A. Brady feature "After Dark," in which Alec B. Francis is to appear as "Old Tom," Brady's best and greatest part.

Paul Panzer Back from Lecture Trip

Villain had Good Time in New England, Made Many Friends and Brought Big Roll Back.

PAUL PANZER dropped in to see his many friends in the Moving Picture World office this past week. We know Paul down here and can say that there is no one whom we welcome gladlier or take more pleasure in seeing. It was merely a friendy visit, but we got him to tell his recent experiences of the lecture trip through New England. He is interesting, and the more he talks and the better we know him, the better we like him. He is a man whose popularity is founded on a solid foundation of hearty respect.

Paul Panzer.

The trip, as our readers well know, came after he had won a big block of added recognition by his work in "The Perils of Pauline" series. The people who had seen him in the pictures wanted to meet him personally and he got an offer to lecture over the Keith's and the Poli's circuits. He lectured in a few towns during the latter part of last December and began the regular trip on January 3 at Lawrence, Mass. From there he went to Brockton for three days and then to Attleboro for three days at the Colonial, managed by Albert Allen for his mother, the owner. Sympathy seemed to be against him at first; for, you remember, he was the villain and for a half day they treated him a bit coldly. But it didn't last—how could it? People began to come in crowds and the children (the apple of Paul Panzer's eye is his own little Margerie, three and a half years old), astonished him by knowing him. He was tickled by their calling him by name and taking a friendly interest in him. At his last lecture, the Colonial usher brought him a big bunch of American beauty roses tied with a satin ribbon. "It was as big as that," said he, measuring with his hands. "I was so overcome that I didn't know what to do. They made me come out again, and, do you know, I really began to bawl right into the flowers."

At Nashua, a few days later, he had such a good time that he said to the manager. "The people at the theater here have been so kind to me that I want to reciprocate in some way." "Oh, you needn't do that," was the answer. "The boys have a little spread for you after the last show." Panzer ordered a keg of beer brought to the hall and they all had a good time. Afterward, they presented him with a gold stick pin, a wish bone, set with a diamond, and this letter:

"Friend Paul:—As it's always good weather when good fellows get together, accept this little gift as a token of our best regards. From the boys of the band room. Yours truly,

"George R. La Bounty, violinist."

From Nashua, he returned to Boston, beginning at the Bolton Square. Edwin McCloskey, the World's Boston representative, played the part of friend and guide to make sure he had a good time while in the city. He acted as Paul's lieutenant at first; but was quickly promoted to be captain for distinguished service—he introduced Paul to John L. Sullivan. Technically, it was Captain Sullivan of the Boston police force who did the introducing, but McCloskey was the cause of it. In a former issue of this paper we have told of the cordial reception Governor Walsh gave to him.

On January 28-30 he was lecturing at the Colonial theater in Newport. The manager asked him to let little Margerie come out just for a minute, and her mother consented. She had a lace dress on which her mother had made and the ribbon that came on the bunch of roses given to him in Attleboro. Paul says that he never yet was applauded that way: for the people fairly came up. Margerie called, "Goodbye, folks," and the next day the morning papers said that she was more popular than even her dad.

One of his most interesting experiences came in Poughkeepsie, N. Y., near the close of the trip. But to make it clear we shall have to go back some eighteen years, and to Germany. At that time Dr. Ludwig M. Gross, now of Millbrook, N. Y., was serving in the German army and had a Damon and Pythias friendship with one of his comrades. The two were young lieutenants in the same battery. After leaving the army they lost track of each other; though the memories of the glad old days remained.

Years passed and Dr. Gross came to America and settled in Millbrook. Several months ago he went to a picture show in Poughkeepsie and saw a well-known face on the screen. "Donnerwetter," he gasped, "it is Paul." After the show he asked the name of his old-time friend, but it was very like the name. When Panzer was in Poughkeepsie, some one told Dr. Gross of it and he came to the theater where, sure as life, there was his friend, Lieutenant Paul Panzerbeiter. He rushed around to the stage entrance and in a few minutes the two old army comrades threw themselves into one anothers arms and slapped each other on the back and there was a multitude of many syllabled German words.

Jamaica Likes Picture People

Tom Terriss and His Associates Being Royally Entertained in the Hope That Other Producers Will Visit the Island.

TOM TERRISS and a number of his associates in the Terriss Feature Film Company, who are at present engaged in producing feature photoplays in Jamaica, West Indies, were some days ago made the guests of honor at an informal dinner given by the Business Men's Association of Kingston, principal city on the island of Jamaica, near which city the Terriss people are operating. This information was conveyed to the Picture Playhouse Film Company in New York in a letter which has just been received.

Mr. Terriss says that the activities of his company in the West Indian island have excited great interest among the inhabitants, mainly for the reason that the visit of the Terriss players is the first which has ever been made to the island for the purpose of making pictures. Jamaica is world famous for its beautiful scenery and the natives are justly proud of this fact. That Mr. Terriss recognized the natural advantages of the island as a producing place for pictures has very naturally gratified the Kingston business men, and the attentions which have been paid the American photoplay visitors have followed as a matter of course. The Jamaicans hope that the exploiting of their pretty island through the Terriss pictures will turn the attention of other picture producers to the "Gem of the West Indies" and that there will be a resulting benefit to general business conditions on the island.

Mr. Terriss writes that everything possible has been done to help him in the production of his pictures and that he feels that he has found a natural garden spot in which to work. The scenes of the first photoplay, "The Pearl of the Antilles," soon to be released, have been laid in places which are strikingly beautiful, and Mr. Terriss believes that the beauty of this scenery will have much to do in making a success of the offering. Climatic conditions for the making of the pictures in Jamaica are, of course, ideal, inasmuch as the island is on the border of the tropics.

MARIE DRESSLER WITH LUBIN.

Marie Dressler, the funniest woman on the stage today and widely known in filmland for her "Tillie's Punctured Romance," has signed a contract with the Lubin Company at a very large salary and is to be starred in a number of featured comedies written especially for her.

Miss Dressler will be seen only in five-reel comedies and she will make three of these each year. Elaborate preparations are being made for the first of these big reelers. The comedienne will arrive at the studios in Philadelphia the first of June, the close of her present theatrical season, and the work of producing the first feature comedy will begin then. For her supporting company Ira M. Lowry, general manager of the Lubin Company, is selecting the most expensive list of players that has ever been used in a Lubin production.

JACKSON OPENS STRAND THEATER.

A. H. Jackson on April 9 last opened his new theater, the Strand, at Fremont, Ohio, to a most enthusiastic assemblage. The Strand is a beautiful structure and contains all the latest appointments and equipment. The indirect lighting system is employed, and the prevailing admission prices are 10 and 20 cents, except on such days when a big feature is booked.

Gertrude McCoy in Double Role

OF COURSE, Gertrude McCoy, the young star of the Edison Stock Company, is known to all those who view motion pictures—far and near. The public loves her for her beauty, her personality and the intense earnestness that lies behind her dramatic work. To her associates in the Edison studio, she is known as a quiet, modest and a desperately hard worker, ready to take any chance of life or limb that may be called for.

Gertrude McCoy.

But there is another Gertrude whose name has recently appeared on the screen as an author of scenarios—Gertrude Lyon—and it may not be generally known that the two are one and the same. For it is the Edison company's policy not to produce scenarios under the names of its actors. Therefore, in venturing into the field of authorship, Miss McCoy assumed that nom de plume. Her first story, "What Could She Do?" was submitted last summer, considered with the hundreds of other plots received at the Edison studio, was accepted and produced in three reels in November. It made a triumphant success. With her pretty head not a bit turned over the reception given this play, Miss McCoy went to work carefully and slowly on another. This was completed in due course and, when read by one of the Edison directors, caused him to remark "That's the best three-reel scenario I ever read. I hope I can produce it." He did, and the result was "On the Stroke of Twelve," released in March. This play made even a bigger success than the first one. Louis Reeves Harrison, the able critic, said of it: "A well devised story, 'On the Stroke of Twelve' is a step in the right direction. The solution (of a murder mystery), satisfies a natural demand for justice, while it is melodramatically effective.' Wherever shown, the picture has evoked warm approval. A prominent Baltimore exhibitor said, after the recent Maryland Exhibitors' Ball, "On the Stroke of Twelve" was the best three-reel picture I ever showed in my house. Give us pictures like that and we shall have all the features we want."

In the two sterling successes mentioned Miss McCoy's triumph has doubled, for she herself played the role of the heroine. Miss McCoy's interpretations convince with emphasis because they are always fired with the intensity of her own nature, character shaded by a keen and intuitive sense of emotional motives. Perhaps one of the best indications of her ability to sink herself in the character being delineated is that she possesses an ability, without the use of character "make-up," to appear on the screen at different times so different that many who know her well did not for some time recognize her as the Miss McCoy who played a different role at the last viewing.

Some of her latest Edison films are Mrs. Fiske's "In Spite of All;" "A Tragedy of the Rails," where she did daredevil work; "The Phantom Thief," and Lee Arthur's three-reeler, "Greater Than Art."

FOSTER—ANDERSON.

A note from the Thanhouser studio at New Rochelle, N. Y., reports the marriage of Morris Foster and Mignon Anderson. The love affair of these popular players has [illegible] and its culmination was a happy event. The couple have gone to Florida on their honeymoon.

STURGEON BOASTS NEW LEADING MAN.

Rollin Sturgeon, director of the Western Vitagraph Company at Los Angeles, reports the arrival of a boy at his home. He has already prepared a scenario in which the young man will take a leading part.

Cobe Chasing Car Wheels

Head of the Alliance Film Corporation on Tour of Exchanges.

ANDREW J. COBE, President of the Alliance Films Corporation is now making a tour of the Alliance Exchanges east of and including Duluth. Mr. Cobe, since his departure from New York, has met and conferred with Harry Schwalbe, the head of the Eclectic Film Exchange of Philadelphia. Pittsburgh was the next exchange centre visited and together with A. A. Weiland of the Northern Film Exchange he studied conditions in that territory. Leaving Pittsburgh his next stop was Chicago, where Felix Feist, the managing head of the Celebrated Players Film Company met him. Mr. Cobe is still the guest of Mr. Feist and will probably stay in the Windy City for the best part of a week.

Andrew J. Cobe.

The itinerary of his westward trip includes a visit to Duluth where he will meet J. F. Cobberly, the manager of the Zenith Exchange. Leaving here he will go directly to Des Moines where the Alliance Programme is handled by the Des Moines Film Supply Co. Kansas City will next be visited where A. D. Flintom, the President of the Monarch Feature Film Co., will be the host of Mr. Cobe.

From Kansas City the Alliance head will go to Dallas, and there meet J. W. Hill, Jr., of the Alliance Films Company of Texas. Several very important matters concerning the Southern territory will be considered here, as well as in Atlanta which is scheduled as Mr. Cobe's next stopping place.

The Alliance Southern Film Exchange in Atlanta, of which P. T. Barbour is the head, controls the Alliance output in Georgia, Alabama, Florida, Louisiana, Mississippi, North and South Carolina. Mr. Cobe will give considerable attention to the observation of film affairs below the Mason and Dixon line.

Leaving Atlanta, Mr. Cobe will return directly to New York.

MANUFACTURE OF MACHINE PARTS NOT INFRINGEMENT.

In a recent suit brought in the United States District Court for the Southern District of New York against the Baird Machine Company, Judge Mayer held that the manufacture of the parts of a patented device did not constitute an infringement of the patent on that device, and that action based on that complaint was dismissed.

CAPTAIN PEACOCKE WITH VENUS FILM CORPORATION.

Capt. Leslie T. Peacocke, scenario writer and editor, has resigned his position with the World Film Corporation to join the Venus Film Corporation, which has planned to make some pictures in Bermuda. When the Captain finishes some work he has on hand he will join the new company.

HOPP HADLEY TO OPEN AIRDOME

[illegible] going to use United service and it is new in that neighborhood and a good part of it is local.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

A LOCAL WRITER complains that many of the best motion picture producing companies who have established reputations for artistic work in the dramatic line are injuring themselves by certain comedy productions which, he says, bring laughs from coarse-minded men and empty-headed women, "but disgust the thousands of finer feeling." He adds that the use of the picture play to the position it occupies today "among the intelligent and refined people has not been over-rapid and its decline with such people will not be slow if the companies cannot offer refined and pleasant comedies."

* * *

The criticism is worthy of attention on the part of both makers and exhibitors of films, but like many other similar comments it must not be accepted for general application. The writer does not specify what kind of comedy impresses him as "rude, bad taste in your mouth stuff" but his expressed desire for "refined and pleasant comedy" indicates an opposition to what are known in the trade as "slap stick" productions which, while not offensive from a moral standpoint of view, are not pleasing to some people of refinement. The demand for comedy pictures has been one of the greatest perplexities of the motion picture producer's life. Difficult as it has been for the managers of the "legitimate" houses to secure successful comedies much more trying has been the work of the picture producers. Many a production on the regular stage has utterly failed in action, but has been carried through to success by snappy, bright and witty dialogue. To "get the punch over" motion picture comedies are dependent solely upon action. The audience must see the fun. Thousands of the best comedies produced upon the stage in the past are of no value to the photoplay producers because of their "refined and pleasant comedy" being almost wholly incorporated in the lines. Many attempts have been made with little success to picturize some of the greatest comedies of the old school because they could be appreciated only by "the refined and intelligent people" who made acquaintance with the lines, and situations through witnessing the stage productions. Possibly most of such people can see nothing but a spirit of improbability and sequences of silliness in many of the motion picture comedies of today, yet such productions are packing the picture houses throughout the country and bringing big returns to the makers and exhibitors.

* * *

Sales returns and box office receipts from these slap stick comedies would indicate that the writer making the criticism is a little off in his census of the "coarse-minded men and empty-headed women." If he is not, then the mental standard of the greater population of the country must be in a deplorable state. Personal observation, however, indicates that the critic, while right to an extent, is wrong in his general calculation. After reading his criticism I visited a picture house that is regularly patronized by many of the best residents of the locality. I timed my visit to the production of one of the class of slap stick comedies that have become so prominent recently. The house was filled with what might have been called a representation of the select class of motion picture patrons. Looking about from my seat in the orchestra I observed a number of well-to-do business people, several politicians of the better class, and not a few professionals of the theatrical field. I also recognized a number of ladies whom I have never had occasion to suspect of being "empty-headed." A survey of the balcony gave the impression that most, if not all, the people seated there were of respectable appearance and were not absolutely devoid of intelligence. "I'll see how this comedy takes with this audience," I remarked to my friend. As the announcement of the comedy's title and name of the principal comedian was flashed upon the screen there was an outburst of applause. During the action of the picture the laughter was loud and prolonged. I saw many of the better dressed and more intelligent looking people wiping from their cheeks and eyes tears that had been provoked by excess laughter, Yet, I will confess, some of the situations and actions of the players in that slap stick comedy were silly almost to childishness. Many of them I recognized as adaptations from old time variety and minstrelsy sketches over which thousands roared with laughter in days gone by. At the conclusion of the picture a lady seated near me laughingly applied her handkerchief to her eyes and remarked to her escort, "Silly, isn't it?" The escort replied, "Yes, but it's a change. 'A little nonsense now and then,' you know."

* * *

To make sure of my estimate of the appreciation of such comedies I made two other visits, one of them being to Keeney's new house on Livingston street, Brooklyn. The management and patronage of the house will bear close inspection from a standpoint of refinement and my previous conclusion as to the current demand for comedy was fully confirmed. It is the laugh the people want and if that can be afforded to them in a spirit that keeps away from the line of vulgarity the producers and exhibitors are justified in giving it. The critic is justified in his comments so far as they serve incidentally to warn the producers that they must not be carried away by success and become lax in their selection of subjects and the carrying out of details. But if the object of the critic is to have the line of comedies referred to abolished for the "refined and pleasant" article he is advocating something which cannot be accomplished. It is a matter that depends solely upon the pulse of the patrons of each house. The manager is to decide. His decision cannot be made upon the individual appearance of his patrons. It is his duty to note how the productions are received. If his patrons are of the class that consider the slap stick comedy as rude and offensive to refinement and intelligence he can readily discontinue, but not as readily change to the refined and pleasant comedy, for reasons already stated. But it is doubtful that any moving picture house in the country can maintain its success with comedies of that quality and dramatic and educational subjects. The pulse of amusement patrons is uncertain and the people are whimsical. The demand for the line of comedy that is now sweeping the country is likely to decline as rapidly as it grew, and yet may continue indefinitely. But at no time are average audiences content with a program that is devoid of farcical comedy. The success of the slap stick style of comedy will be measured by the ability of the producers to present new and novel situations. Each of the productions must have an individuality. If they recede to repetitions, copying, or imitations, their popularity will drop fast. The situation is best foreshadowed by the comic sheets of many of the daily and weekly newspapers. The cartoonists have become so overworked for themes that were the circulations of the newspapers dependent upon those who notice the cartoons the publishers would be obliged to suspend business.

* * *

The statement by the critic on comedies that the position picture plays occupy with the intelligent and refined people has not been over-rapid in acquirement is not borne out by statistics. In all the history of amusements in this country there has never been such a rapid growth in the number of theaters and specially erected houses for photoplays as there has been during the past two years and this wonderful growth has been due in a large measure to the great increase in the number of people who formerly suspported other places of amusements that depended upon the refined and intelligent and are now willing to pay the same prices to see photoplays. Think of it! Speculators selling tickets for some photoplay productions at prices for which they one time sold tickets for grand opera! In the less pretentious houses you find theater parties made up of people who pass the doors of the regular theaters. People who five years ago, and perhaps less, looked down upon picture houses as practically slot machine rooms and shunned them are now regular patrons of the places, many of them patronizing the houses twice a week. Refined comedies did not bring about this change, nor will the lack of them now keep the people away.

* * *

Taking time by the forelock for the summer season the manager of a picture house has placed in his ticket booth a notice that men and boys without collars will not be admitted.

BLANCHE SWEET IN "STOLEN GOODS."

Samuel Goldfish announces on behalf of the Jesse L. Lasky Feature Play Company that the third production in which Blanche Sweet will appear under this management is to be entitled "Stolen Goods." This film drama is based on a successful play by Margaret Turnbull, the well-known authoress, and is said to be extremely forceful. In addition to Miss Sweet, the cast will include House Peters, Theodore Roberts, Sydney Deane, H. B. Carpenter and Cleo Ridgeley. A large part of the action of this drama takes place in Belgium and includes very realistic scenes showing conditions in the hospitals and refugees' camps as they actually are at the present time.

British Notes

THE newest excursionist into the producing lines in the British film industry is a syndicate to be known as the Regal Film Company, Ltd., which is announced to commence the production in England of lengthy features immediately. Mr. Tom Watts will be the principal director and he is well known as one of the first producers of moving picture plays in England.

* * *

It is astonishing at times to note what measures renters will take to introduce the element of novelty into their activities. The other Sunday a Northern establishment invited a hundred and fifty prospective customers to visit a forty-mile distant seaside resort at their expense and incidentally to spend a few hours at a trade exhibition at a local theater.

* * *

Metropolitan trading house is introducing to the market an appliance for attachment to projectors which will enable the title pieces of films, or for that matter any portion of a film, to be exhibited while it is stationary in the machine. The idea bears the name of the "heat-extractor" and is embodied in a small compact device that can be inserted in the carrier of the lantern. It is claimed that ordinary inflammable films are rendered quite impervious to the heat of the arc when the "heat-extractor" is in use.

* * *

Commencing Jan. 1st of the present year the British Board of Trade decided to keep an accurate and reliable check upon moving picture films imported from abroad with the object of compiling similar trade statistics to those recorded with other industries. To the end of last month (February) something approximating to the value of £127,000 passed the customs and eighty-five per cent. of this (about £110,000 in value) are of United States origin and seven per cent. from France. Taking only these two months' returns—and which being computed by the Government may be regarded as accurate as it is possible to obtain—it is not difficult to form some conception of the amount of film imported from the U. S. A. in the course of a year. No discrimination appears to have been made in the returns between negatives and positives. Turning to the other side we have the exports of films from this country for the first two months of the year assessed at £52,000.

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The West End Cinema, the palatial London exhibition which, as stated in this column, was recently refused its license owing to the Teutonic element in its ownership is to be directed by a new company.

* * *

The "fashion note' in the London and provincial press is an advertising stunt that shows promise of vigorous exploitation. A graphic description is the journalists' most picturesque style of the "derniere cri" followed by the announcement of the photoplay in which it appears undoubtedly possess irresistible attractions to the feminine eye. And unlike the majority of publicity notions the idea is capable of infinite variation. Perhaps a better, if more costly expedient, is to accompany the description with an illustration.

J. B. SUTCLIFFE.

Thanhouser and Trade Paper Representation at New Rochelle Studios: Left to Right—"Wid" Gunning, Lynde Denig, George D. Proctor, Edwin Thanhouser, "Wen" Milligan, Charles R. Condon, Lloyd Robinson, Horace Field.

VICE-PRESIDENT MARSHALL BECOMES CAMERA MAN.

Vice-President Marshall had his first experience last week as a moving picture camera man. He was a visitor for five hours at Universal City and was very much interested in all that went on, but he was not satisfied with this. He wanted to turn the crank. So President Carl Laemmle requested the camera man to step down and surrender the crank to

Vice-President Marshall Filming a Scene at Universal City.

the Vice-President, who directed and filmed fifty feet of a play. He was anxious to see the film developed, but as this was impossible Mr. Laemmle promised to send him a print of "Vice-Presidential film" just as soon as possible. The Vice-President's party, which consisted of Mr. and Mrs. Marshall, Mrs. Thomas F. Walsh of Washington, Lieut. Commander Berthold, his aide, General Robt. Wankowaski of the California National Guard, and a delegation from the Los Angeles Chamber of Commerce, was met at the entrance to the city by Mr. Laemmle, P. A. Powers, I. Bernstein, Herman Fichtenberg and Harry Caulfield, and an impromptu celebration on the part of the residential moving picture Indians, cowboys and plainsmen was staged for the benefit of the distinguished visitor.

BEAUTIFUL SCENES IN CALIFORNIA SUBJECT.

So superlatively beautiful have been the outdoor scenes secured by the California Motion Picture Corporation in its filming of two Bret Harte photo-plays, "Salomy Jane" and "The Lily of Poverty Flat" (the April release), that the citizens in the region, where the photographs were taken have asked and been accorded the privilege of using them in advertising the charms of their respective localities.

The citizens of Marin county have made use of several large views, taken in the filming of "Salomy Jane." This photo-play was produced in the heart of the most romantic redwood region on the Pacific Coast, and Marin county has thought so much of the motion picture that scenes from it are now on display in the Marin county section of the California building at the Panama-Pacific Exposition.

Boulder Creek, where "The Lily of Poverty Flat" was filmed, has stirred the Santa Cruz citizens to a new realization of the wonders of the scenery in their own mountains, and enlargements of some of the photo-play views are also to be shown at the World's Fair.

BRINGS FRISCO CARTOONISTS' PICTURES.

S. J. Sanguineti, general manager of the Movca Film Service, Inc., with headquarters in San Francisco, arrived in New York a few days ago on a business trip which is expected to result in the Movca products' being prominently introduced to eastern audiences.

The Movca company is an organization of California capital which has been formed to exploit the cartoon comedies of John Terry and H. M. Shields, both well known newspaper artists who have most recently been employed in San Francisco, Mr. Terry on the San Francisco Examiner and Mr. Shields on the San Francisco Chronicle. Mr. Terry, who is widely known after having worked in all of the important cities of the United States, is an officer of the company.

Mr. Sanguineti has with him in New York the first six pictures which his company has turned out and is negotiating with a number of big programs with the thought of placing the pictures for regular release, the company being prepared to follow the first six releases with two releases a month.

Review of Current Productions

"Beulah"

Six-Part Picturization of the Novel by Augusta J. Evans—Produced by Balboa and Released on the Alliance Program.

Reviewed by Lynde Denig.

WITH Henry B. Walthall in the principal role and Joyce Moore, a young actress of marked appeal prominent in his support, the Balboa Company assembled an able cast for the film version of a story that enjoyed a wide vogue a number of years ago. As usual Mr. Walthall gives a consistent performance, dignified, strong and frequently expressive in conveying emotion. Few screen actors would have done as much with a character depending so largely on the ability of its interpreter, for the Dr. Guy Hartwell of Augusta J. Evans's novel is not especially well suited to motion picture portrayal. To the artistry of Mr. Walthall and to his impressive personality many of the most effective scenes in "Beulah" are due.

Scene from "Beulah" (Alliance).

Miss Moore, first as the rather tragic little girl whose home is in an orphanage, and later as the mature young woman who comes to love her benefactor, the doctor, is an unusual type and a very convincing one for a character of the kind. In her semblance of grief over the loss of her little sister and in other passages demanding feeling, she displays a rare emotional quality. The strength of her facial expressions is properly emphasized in close-ups.

The adaptation of the novel produces a narrative, rather than a dramatic photoplay, save in exceptional instances. The cause behind the doctor's misanthropic nature is revealed with sufficient clearness and the progress of the story, with the development of the various people and the unhappiness brought about by conflicting aims, is made reasonably interesting, although the director seems to have missed a few opportunities for building up telling situations. By a careful editing of the last reels of the picture and the addition of one or two sub-titles a number of confusing incidents might be made clear. It would be well, for example, to explain the nature of the epidemic that suddenly sweeps over the city and causes a panic. No doubt the necessary changes will be made before the film is circulated. "Beulah" has many points to recommend it, among them a story that is out of the ordinary, good photography and settings, and the two very fine pieces of acting already mentioned.

Miss Gordon Came Back.

Carolyn Gordon, another one of the well-known artists, signed by Phil Gleichman to appear in World Comedy Stars' films, has not been before the public for nearly three years, because (whisper) she left the stage then to get married, and has been so busy ever since that she has not had time to think of much else except housekeeping. But she has been lured back, and those who will remember her work in "Get Rich Quick Wallingford" will not be in the least bit disappointed.

"An Innocent Sinner"

Katherine La Salle Charming as "Hinda" in Three-Reel Kalem Production.

Reviewed by Hanford C. Judson.

THE moving picture business to-day is full of "ideas"—the five-reel feature is an "idea" and so is "a famous player in a famous play." One often hears in conversation a statement that so and so didn't like some particular idea, but had to come around to it. The Kalem Company is making, not as special features, but as offerings in the regular program, some three-reel pictures with a well-known player—this is the Kalem idea. There is good matter in this idea—the picture every week can be boosted with the best offerings, by the name of the player and by the quality of the offering and perhaps it will be even more acceptable to the spectator. Other things being equal, it has a better chance of being exciting than a six or seven-reel offering.

All this is germane to the discussion of the value to the exhibitor of this particular offering, "An Innocent Sinner," written by Lawrence Marsten and produced by Keanen Buel. The well-known player, Katherine La Salle, a Broadway favorite, has the role of Hinda, an orphan girl in a Southern village. The plot is melodramatic, and Miss La Salle's attractive personality and ability at dramatic moments give to it a remarkble atmosphere of romance which is the thing most of all desired in such offerings. It is strictly a story of village life; the action doesn't leave a certain group of houses, criss-cross of country streets and back yards. It has the usual village characters and the villainous outsider, a doctor with hypnotic powers, who gets the girl under his sway. She has a worthy lover in the village; but unfortunately she has given her affections to this young man's brother, who has deceived her, though engaged to another girl. The doctor overhears a conversation and discovers the situation. In a thunder storm, he compels the girl to knock down and strangle the deceiver. She, under hypnotism, knows nothing of it—is tried and acquitted. The other brother now marries the girl; but again the villainous doctor interferes, but in doing so brings about his own downfall and confession. It holds interest very well and I believe that it will be generally counted a good offering.

Scene from "An Innocent Sinner" (Kalem).

An All-American Production.

Members of the American Studio forces are pleased at what is considered a good omen for the success of the photoplay novel, "The Diamond from the Sky," in that among the thirty-eight Indian players used in the opening scenes, two were full-blooded Apache Indians; Phillipe Lone Star and Bob Flores. The appearance of Lone Star in the very first foot of celluloid adds sentiment to the film, as this great American production will be a story of American love and adventure, distributed by the North American Film Corporation. This attention to detail in casting one in whose veins runs the blood of the original American, as the first figure in this remarkable story, indicates the great care exercised in the preparation of the productions.

"The Diamond from the Sky"

A Review of the Prologue and First Three Chapters of the Big American Serial, Comprising About Six Reels and One-Half.

By James S. MacQuade.

AFTER viewing on two different occasions the three opening chapters and the prologue of "The Diamond from the Sky," I am impressed that advantage has been taken of all preceding filmed serials by avoiding the mistakes made

Scene from "The Diamond from the Sky" (American).

in various respects and by introducing improvements that will serve to heighten the value and interest of the story.

The story is intensely gripping, right from the start, and much of this is due to the fact that the scenes are laid in our own country, and that the action and incidents have a modern, familiar atmosphere. Of course I except from this classification the action and incidents of the prologue, which are supposed to have occurred in Virginia about 280 years ago.

I confess a liking for the use of the word, "Chapter," instead of installment or some other equivalent word. A chapter, consisting of two acts (two reels), will be released weekly. The first release will be made Monday, May 3, and will consist of the prologue and the first chapter, with some introductory matter—altogether about two reels and 600 feet. Each chapter is preceded on the screen by a brief, clear synopsis of the story contained in that chapter—a big help to the spectator.

I am not at liberty to announce the name of the author of this serial subject, in this article. That will be made public in the Chicago Tribune, on Sunday, May 2, and it will then be shown that the author is a very successful and well known scenario and short story writer. His knowledge of technical work in production has enabled him to avoid the impossible in his narrative, and to co-operate with the chief director, Jacques Jaccard, in securing the best possible results for the screen.

More than passing congratulation is called for when referring to the production of these three first chapters and prologue. That is a fine exterior which shows the attempted burning by Indians of the young cavalier, Sir Arthur Stanley, in the Virginia forest, 280 years ago. The falling of the meteor nearby, and the discovery of the great diamond in the molten mass by the man whom its timely fall had saved from the flames, do not appear improbable, although some of us may feel inclined to think that the cavalier should have performed some lusty digging before he got at the meteorite.

The chief merit of the direction is the clear, well-connected telling of the story in the pictures; and that was quite a task because of the great lapse of time that occurs between the opening scenes and those of modern days, necessitating repeated changes in the cast. The film telling of the story in the first chapter is somewhat marred by the smallness of the script used in the letter to Col. Arthur Stanley, of Virginia, by his kinsman, Lord Stanley, of Warwickshire, Eng., in the year 1882. This short letter, if seen distinctly, is a great aid to the spectator, who relies solely on the pictures for guidance. On neither occasion that I viewel the pictures could I read it; but the screen in each case was small and the throw short.

The pictures succeed in working up the spectator's interest to a high pitch at the close of each of the first three chapters, and, if the same strong interest is retained throughout the series, I have not the slightest doubt of the growing popularity of "The Diamond from the Sky."

The fine photography adds to the pleasure of viewing these films. Whether in exterior or interior work the camera men have shown commendable proficiency and efficiency.

Samuel S. Hutchinson is to be congratulated on the selection of the cast. Lottie Pickford wins instantaneous favor in the part of Esther Stanley. Youthful, of sweet girlish face and delightful manner, without self-consciousness when before the camera, she succeeds in transforming herself into the life of the innocent Virginia maiden, who has become the plaything of destiny. As the succeeding chapters will make her role still more important, they will be awaited with still keener interest.

Irving Cummings and Wm. Russell make fine opposites, as Arthur Stanley the Second and Blair Stanley. Mr. Cummings thus far carries off the honors by reason, perhaps, of the finer opportunities offered in his role. He gives us some tremendous thrills. The right hand blow to the jaw that puts Blair Stanley into momentary sleep is a peach. I have never seen such a realistic punch in films before. In his automobile flight he plunges in front of a fast passenger train with a recklessness that makes one gasp. I have been told that this was such a close call that six inches of the rear fender of his car was shorn off as with a mighty knife. The great culminating act of recklessness occurs at the end of chapter three, when he plunges his car over the precipice into a river, seemingly 80 feet below, and just escapes landing under it by jumping sidewise at the moment he left the roadway. The car is completely wrecked, and the last we see of Arthur Stanley (with the great diamond of the sky around his neck) in chapter three, he is floating down the river semi-conscious, holding on to the gasoline tank of his wrecked car!

Space forbids giving the story thus far, but the widespread publicity given it by the North American Film Corporation will meet the requirements of all.

"The Torrent"

Spectacular Two-Reel Gold Seal in Which Are Supplied Some Distinct Thrills.

Reviewed by Margaret I. MacDonald.

WRITTEN and produced by Henry McRae, this production is singularly attractive, not because it is based on a wonderful story, for the story is neither new nor wonderful, not because at the producing end there has been any big play made to demonstrate the strongly dramatic, but rather does it attract us because of the remarkable manner in which the bursting of the dam, and its terrific results have been presented in the film.

The story is of the building of a great dam, and of the havoc worked by a vengeful spirit among the workmen, forming with malicious delight his plans for the downfall of the young assistant superintendent who has been left in charge of the completion of the dam while the superintendent is absent on a business trip to Europe. At the close of the story when the unhappy plotter is about to die from injuries and exposure resulting from his own misdeeds, he confesses what he has done, thereby smoothing the pathway of the two lovers of the story, namely, the assistant superintendent and the superintendent's daughter.

Wellington Playter appears to advantage in the leading masculine role, while Marie Wolcamp playing opposite to him

Scene from "The Torrent" (Gold Seal).

must be commended largely for the dangerous feats which she performs astride a rearing horse in the torrents let loose through the breaking of the dam. At times horse and girl almost disappear from sight in the water.

The picture has been well made, is vividly realistic, and well photographed. The numerous scenes which are shown of the flood may give an impression of padding, but summed up generally the production is an exceedingly attractive one.

"Captain Macklin"

An Interesting Four-Reel Majestic Gives Vent to the Prevailing Military Spirit—Story by Richard Harding Davis.

Reviewed by Louis Reeves Harrison.

SOUTH AMERICAN republics, like the "Zenda" kingdoms somewhere in the Balkan regions, furnish a background for picturesque romance and military costumes, and they permit the intrusion of love stories into affairs of state. We cannot locate modern romance within our own boundaries and

Scene from "Captain Macklin" (Majestic).

get away with it, not so much because it would be incongruous as because our affairs of state are too disagreeably practical for those of love and adventure, and then revolutions are altogether too infrequent for the purpose of a story. Why bother about it when the republics of Central America furnish an abundant supply of battle scenes and swift change of governmental control?

"Captain Macklin" is one of Richard Harding Davis's favorite soldiers of fortune. With a West Point training nipped in the bud by strict enforcement of discipline, in love with the daughter of a wealthy owner of coast steamships, Macklin is inspired by the example of an ancestor of high military achievement and decides to seek redemption in active service for his misdeeds at school. He accordingly joins a foreign legion in the mythical republic of Anduras, commanded by General Laguerre and displays his military ardor on a prancing charger at the head of his troops. His ostensible object is to restore General Garcia—known to all cigar smokers—to the Presidency from which he has been deposed by the usurper Alvarez, but his real object becomes the rescue of his sweetheart.

The author very cleverly brings the sweetheart and her stern father to the scene that they may be captured by perfidious Alvarez and his villainous accomplices. This gives gallant Captain Macklin the opportunity of his life. He demonstrates beyond the faintest shadow of a doubt that it is a good thing to have a soldier in the family. He arrives at the nick of time, just as his sweetheart is struggling in the arms of a brute and her father is about to be dishonorably executed by some unwashed Peons.

To those who have not seen the same story visualized several times under various titles—proving its merit, by the way—"Captain Macklin" may prove to be a source of entertainment. There is a lot of hard work done in characterization—Captain Macklin is a dashing officer—and there is some remarkable shooting done at close range without scoring many clean hits, but that may be characteristic of Central American revolutions for all that we know, so the romance may be realistic in this particular of treatment, even if it is not in other details.

"The Heart of a Painted Woman"

Sensational Metro Subject, Featuring Olga Petrova, Has Good Point.

Reviewed by W. Stephen Bush.

IN some ways at least this feature well justifies the expectations which so striking and attractive a title is apt to raise. A woman whom many would consider more sinned against than sinning is taunted by a reckless rich youth for what womanly reserve and modesty still cling to her. The woman does not resent the taunt, but tells the youthful pleasure-hunter that if she had his wealth she would make much better use of it than toss it away in the pursuit of sensual gratification. The young reveler accepts the gentle "dare" and sends the woman a check for a large amount of money. This money the woman uses to build an institution for the care of poor orphans and we see with wonder and delight and not without the temptation of a tear the blessed benefits to the host of little children slighted by Fate and often bankrupt in health and hope.

The portion of the feature devoted to the showing of these scenes is excellently done and is deserving of high praise. There are likewise some extremely strong dramatic scenes in the play, many of them novel and all of them sensational. That the direction of the play evinces great capabilities cannot be doubted, but it is not helped by a strange tendency to ultra-sensationalism of the morbid order. I am glad to be able to add that the objectionable scenes are all very short and may be removed without in the slightest degree hurting the logical development of the plot or the strength of the climax.

Scene from "The Heart of a Painted Woman" (Metro).

The use of a hypodermic syringe to induce unconsciousness in the hero is entirely unnecessary; the plot requires only that the hero lose his power of thinking and that is accomplished by letting his senses get benumbed through an excess of drinking at the party. The maneuvring with a revolver during the banquet scene is also wholly without justification and any good pair of scissors can clip it out to the advantage of the play. There is but a flash of a vision showing a man about to be electrocuted in a prison, but the flash is entirely superfluous and ought to come out. All the eliminations put together will scarcely amount to more than two hundred feet. The acting of Olga Petrova in the leading part is excellent; it seems as if the part had been created for her. The photography is of such exceptional merit as to call for special mention.

"The Lily of Poverty Flat"

Beatriz Michelena Is Starred in a Picturesque Adaptation of Bret Harte's Story, Released by the World Film Corporation.

Reviewed by Lynde Denig.

IN COMMON with other productions of the California Motion Picture Corporation, "The Lily of Poverty Flat," a five-part picturization of Bret Harte's poems and story, offers an abundance of beautiful scenes clearly photographed

Scene from "The Lily of Poverty Flat" (World Film).

in California. Probably the fine backgrounds provide the most notable element in the film, although there is a plot of fair dramatic quality and the acting of Beatriz Michelena as Lily, Frederick Lewis as Joe and other players in a well balanced cast, is all that the story requires.

Without displaying any great variety of expression, Miss

Michelena always appears attractive on the screen and she might further enhance her natural good looks by a more judicious use of make-up. In nearly all of the scenes in this picture her lips are far too heavily rouged, a mistake made particularly obvious by close-ups. This is a small matter, however, in view of the actress's generally satisfactory portrayal of Bret Harte's heroine. Mr. Lewis gives a strong, consistent and altogether effective interpretation of the young miner, who is not regarded as a suitable husband for Lily after her father has acquired a fortune enabling him to take his daughter to Paris. Good types were chosen for the gambler and lesser persons figuring in Bret Harte's tale.

The first reel opens with some exciting incidents, typical of the early days in the far West, and establishes the relationship of the characters destined to play an important part in the life of "The Lily of Poverty Flat." The story progresses in an interesting fashion, with occasional bits of western melodrama, and terminates in a reel replete with fast action and tense moments while the outcome of a struggle meaning life or death for Joe, is pending. In its entirety, the production provides first rate entertainment.

"The Cup of Life."

Five-Reel New York Motion Picture Company Release of High Quality.

Reviewed by Louis Reeves Harrison.

THERE are so many fine qualities about "The Cup of Life" that it deserves high praise. Within the whole body of the work is visible the common ideal toward which all high-class producers are progressing, an ideal that really emerges from the united efforts of many minds. The play is a relief in one respect. It is a reaction against theatricalism and more than that—it is a motion-picture drama pure and simple, untrammelled by stage traditions and practices. Unlike the stage presentation, that of the screen is close to life, to contemporary life in theme. It is not built upon French designs, but concerns what is going on now and here.

The main story is that of a proud and beautiful young girl in humble circumstances. She and her commonplace sister work in a store for small wages and live in an East Side tenement. The simpler and plainer sister has a "regular fellow" and becomes engaged to him. He brings along a chum, a primitive young tough of the dirty-fingered type, and tries to make it a party of four, but the whole environment is so revolting to the high-spirited girl that it turns her sick. Across the narrow court from her window she can see a haggard mother slaving over the tub to keep her poorly nourished brood alive. On the fire escape are huddled haggard children, stifling in their efforts to breathe. She is overwhelmed by the prospect of marriage in such a station, but she dashes herself against the restraints of environment in vain until the back door to a life of beauty is offered to her.

Man is the tempter. That seems to be his social role. No one blames him for selecting beautiful girls and making the perpetuation of their beauty a social impossibility by an unsanctioned relation. There may be an evolutionary reason behind it all—women of great beauty and light principle may not be worth perpetuating—but this destruction is constantly going on. It is an every day factor of present existence. The beautiful girl has all the desires of her heart satisfied but one—the love she receives, like the love she gives, is a shallow pretense. In truth her egotism is so constantly fostered in a gay life about town that she loses all realization of her debt to society.

In well-adjusted contrast to her career is shown that of the plain sister. She marries the mechanic, to whom her

Scene from "The Cup of Life" (Kay-Bee).

simple heart goes out in natural selection, and they pass through a bitter struggle together. Existence for them is little more than a series of hardships, but they are shoulder to shoulder, comrades in the battle, sustained by the world's dominating force, unselfish love. Their lives are delightfully consistent to the end of the play, their growth being modest enough, and this consistency is boldly shown in the beautiful girl's career. The whole production, logical, consistent, appealing in its settings of contrasted loveliness and ugliness, admirably typed, is deeply human and profoundly impressive.

THE NEW EXPLOITS OF ELAINE, EPISODE 3.

In Which the Curtain Is Brought Down on Kennedy and Jamieson in Possession of Bennett's Millions.

Reviewed by Margaret I. MacDonald.

THE third episode ends happily but for one thing; the millions of the dead lawyer have been found, but Elaine is still missing, which sad fact throws a pall over the circumstance, leaving Kennedy and Jamieson grave in the midst of what would otherwise have been a glorious triumph.

Scene from "The Exploits of Elaine" (Pathe).

The cryptic ring has been found to be the key which opens the mysterious lock in the wall of the tunnel, allowing the shelf upon which the box containing the millions in jewels, etc., is placed, to reveal itself. This has been accomplished because Craig Kennedy has made a duplicate of the ring; the original placed in the keeping of Elaine's mother is afterwards stolen. There has been an unconscious race for the tunnel, the Chinaman, Wu Fang, having become again possessor, has been the first to discover the whereabouts of the box, but upon hearing sounds from without, he has decided to leave it for another time and makes tracks just in time to avoid a bullet from Kennedy's revolver.

It remains to be seen what will be the price asked for the safe return of Elaine. The bridging of this situation promises to open new avenues for thrilling events.

The series grows more interesting as it progresses, and it must be acceded that the combined Wharton forces are making a tremendous success of the big Pathe-Hearst serial.

"The Sign of the Rose."

George Beban Scores a Remarkable Hit in Kessel & Baumann's Novel Production.

Reviewed by George Blaisdell.

Los Angeles, April 13.

AS George Beban walked from the stage of Clune's Auditorium last night a great audience applauded long and heartily. In "The Sign of the Rose" the famous Italian character actor had scored a triumph. Both on the screen and on the stage his work in the unique dramatic combination had stirred and melted the vast house. It was not a story of the powerful or of the rich. The whole tale turned on a stooped, unkempt ditch-digger—of the same type as we in New York see by the hundreds and thousands—and it turned also on a little girl, Rosa, the motherless daughter of Pietro. It was the touch of nature, the many touches of nature, that swayed and held the three thousand men and women who followed the pathetic figure—in his supreme happiness in the companionship of the child in his unspeakable grief over her tragic death.

As a vaudeville piece Mr. Beban had played "The Sign of the Rose" for five years, two of these abroad. The present combination of nearly nine thousand feet of pictures and a half hour of spoken drama is the result of three years' thought and planning. With the denouement portrayed on the screen instead of on the stage the subject will be a great photoplay. One of the local critics stated he would so prefer it. The story in the picturized form does not run very far before one is impressed with the craftsmanlike character of the structure. We are now referring to the scenario side. Thomas H. Ince has given his personal attention to the whole production; the hand of a master is evident throughout. There are the staging of the restaurant scenes and of the homelike interiors of the Griswold mansion, the creation of the Santa Claus atmosphere, and the skillful handling of the accident that takes Rosa from Pietro and the scenes that follow close upon it as the neighbors—fine types—crowd in and afterward try to mob Griswold.

Blanche Schwed splendidly portrays Rosa. Thelma Salter is Dorothy, daughter of the Griswolds. It is little Dorothy

who is kidnapped by her uncle; the detectives try to place the blame on Pietro. Jack Davidson as Robbins, the friend, accommodating manager of the flower shop, displays marked strength in his portrayal. Jack Nelson does well in the role of Phil Griswold, the black sheep. Hayward Ginn is good as William Griswold. In commenting on "The Sign of the Rose" it would be a major omission to fail to mention the photography. It was of the best.

Manager Lloyd Brown had so built his stage that when the 26½-foot screen was raised on the flower shop scene the

Scene from "The Sign of the Rose" (Kay-Bee).

whole setting was in the identical position its counterpart had occupied in the picture. The augmented orchestra, under Carli D. Elinor, contributed much to the success of the evening's entertainment.

It is possible Mr. Beban has instituted something which may have a marked influence on the stage. His work is bound to have imitators. Those who match him in selection of appealing story and also in art of interpretation on both sides of the dramatic fence will be not many. The possibilities of the idea seemingly are limitless. Introducing our greatest actors we may have a part of the play produced on the screen, making full use of great natural backgrounds and luxurious and spacious interiors, with the latter part interpreted through the magic of the human voice.

Comments of the Local Press.

The following extracts are taken from the criticisms of "The Sign of the Rose" appearing in the three morning papers of Los Angeles:

Examiner.—It would seem that this photoplay will be one of the most striking of the season.

Times.—To me Beban is one of the great artists of America. I think, perhaps he goes deeper into our feelings than any man on the American stage. * * * As far as I am concerned the combination is not good art. Either would be excellent alone.

Tribune.—To discover anything in a film attraction that would not be in the nature of an anti-climax to "The Clansman" seemed an impossibility, yet that sensational spectacle is followed by an attraction that promises to have as strong an appeal, by reason of its beauty and novelty of a different sort, as the Griffith film. The joining of the two arts is adroitly done, and the setting in all the beautiful hues of the florist's stock makes a striking appeal to the imagination. * * * Perhaps it is not too much to say that no actor ever had the aid of such photographic realism and color as framework for his movements.

Two Interesting Edison Releases.

"Her Proper Place," Three Reels, and "Their Own Ways," One Reel.

Reviewed by Louis Reeves Harrison.

MIRIAM NESBITT, in the role of a self-sacrificing elder sister, presents an interesting character study and easily dominates all other personalities in "Her Proper Place." This very significant title points the trend of her story during the earlier scenes and takes on new meaning in the end. The elder sister is a charming woman, so delightful that the first reel, given up almost entirely to characterization, holds attention without resort to tricks of suspense. She is a home girl, capable of attending to woman's supposed sphere, even preparing a meal for the entire family during the defection of a servant and without detriment to her social charm while entertaining company in the parlor.

This strong and sensible girl cherishes a secret adoration for a bachelor Senator impersonated by Marc MacDermott, and there is a wondrous depth of sincerity in her natural choice. She eventually strikes out for herself, leaves home, and passes through a trying experience as a working girl, earning her own living. In this capacity she comes into contact with the handsome Senator and saves his life when he is attacked by grafting gamblers. She escapes without revealing her identity, returns home and he is unable to trace his benefactor for some time after.

In a moment of folly, she commits an act all out of keeping with her general character. Stung by the marriage and engagement of younger members of the family, she announces that she, too, is engaged, and she is not particularly clever in her deception. It becomes noised abroad that the handsome Senator is engaged to her, and he disclaims having any ac-

Miriam Nesbit in "Her Proper Place" (Edison).

quaintance with her until he goes to her house to investigate. There he recognizes the long-sought girl who saved his life and he saves her embarrassing situation by becoming engaged in dead earnest.

In different vein is another high comedy entitled "Their Own Ways" admirably handled by Charles M. Seay. It relates to the false view of what constitutes happiness. An old couple in their own home are discovered doing the chores when their daughter and her husband run out in their car for a week's end. The younger people insist upon the older ones returning the visit with a view to enjoying life, and they comply. Accustomed to work all their lives, until it has become a part

Scene from "Their Own Ways" (Edison).

of their wholesome daily routine, the elderly folks feel out of place in the city and show it in some delicious comedy characterization.

They enjoy the company, but not the customs that enforce inactivity under the misleading title of leisure. Leisure to them is a bore. To sit around and discuss inanities affords them no pleasure. They dream of the horses, the cows, the chicks and all that enlivens creative farm live and run away like a couple of naughty old children. There is a sweet naturalness in this little story, a delightful lack of affectation, that will endear it to spectators wherever it is shown.

Miss Vera de Cordova, who made a marked impression in Richard Bennett's production of "Maternity," at the Princess Theater, has gone to Jamaica to play the leading parts in the picture plays Mr. Tom Terriss is producing there.

"The Lady of the Lighthouse"

The Education of the Blind Is Sympathetically Depicted in Three-Part Vitagraph Picture.

Reviewed by Lynde Denig.

AMONG pictures with a purpose deeper than that of passing entertainment, this three-part Vitagraph production, written by Helen S. Woodruff and produced by Captain Harry Lambert, deserves consideration. It would hardly be fair to call it a drama, there is not enough story for that; rather it is a distinctly interesting depiction of the treatment accorded the blind in a New York institution. "The Lady of the Lighthouse" is a poetic and possibly misleading title that might well be supplemented by a more explanatory sub-title,

Helen S. Woodruff writing "The Lady of the Lighthouse."

for one never would guess the true occupation of the lady in question. She is deeply concerned in the welfare of the inmates of an institution for the blind, and because of her activity on their behalf, her desire to carry light into lives doomed to darkness, she comes to be called "The Lady of the Lighthouse."

The film is supplied with a slight story through the introduction of a fine, manly little fellow, whose sight is destroyed by the premature explosion of a firecracker. Marion Hope, the lady of the poetic title, persuades Victor's father that the boy should be sent to the school where he may learn the language of the blind and master an occupation despite his handicap. In well photographed scenes, we see the remarkable facility of girls and boys, and men and women who have been taught useful trades. It is significant that few of the faces in the picture are clouded by the hopeless expression so often seen among those condemned to perpetual night. Their minds are occupied and knowledge lends a touch of brightness to their lives. Scenes in the institution will give many people a new and inspiring idea of the wonderful work being accomplished.

Scene from "The Lady of the Lighthouse" (Vitagraph).

The Vitagraph Company was particularly fortunate in the selection of Reginald Sheffield for the role of the little boy who loses his sight. His striking appearance wins an audience immediately and his acting, unaffected and varied, is unusual in one so young. His semblance of blindness is genuine. It would never do for such a likable little chap to remain blind at the end of the story, so the author provided a convenient, and in photoplays, a popular operation, that restores his sight. Conventional roles are adequately presented by Rose Tapley, Lionel Adams and Charles Wellesley. Mandy Wilson supplies a good character bit as the old negro servant.

"The Spender"

Empress Two-Reel Production Which Speaks Strongly on the Drink Question.

Reviewed by Margaret I. MacDonald.

A VIVID portrayal of characters has been made by Joseph Levering from Rev. C. J. Harris's scenario in the two-reel production entitled "The Spender." The story presents the usually less favored side of the saloon question, and draws a line of distinction between the saloon and the home wine cabinet that is not complimentary to the latter.

"The Spender" is the sort of character that we all love. He is a man who has a smile and a good word for all, who spends his money lavishly, and is the friend of the dumb creation as well as of the human kind. It is indicated, however, that he is the owner of a brewery, and for this reason he is ostracized by the heads of the church.

An event takes place during the course of the story that changes conditions, and the man with the effulgence of good qualities decides to try a business more in keeping with his general character. This event is unpleasant while it lasts. The son of the old minister, lured by the contents of the wine cabinet in the home of one of the deacons of the church, to which he has been introduced by the deacon's son, comes home to his parents in a pitiable condition. Later because he divulges the secret of where the blame lies, he is beaten by some hirlings of the deacon's son, and in his unconscious state is gorged with liquor, and left in the hallway of the deacon's home with bottles in his pockets, and every evidence that he has broken into the house and robbed the cabinet. An effective scene in the magistrate's office settles the question as it should be settled, and the picture closes with the engagement of the daughter of the spender (Marian Swayne) and the minister's son (Joseph Levering).

The picture has been well cast and has been handled with discrimination. It is an entertaining offering as well as being of moral use. J. Sullivan is seen to fine advantage as the

Scene from "The Spender" (United).

"Spender" and James Levering is convincing as the old minister. It may also be noted that the task of directing the picture as well as playing one of its principal roles has not fallen heavily on Joseph Levering. Another to whom special mention is due is he who impersonated the deacon, which is one of the best impersonations in the picture.

Jeff De Angelis Is Rejuvenated by His Camera Work.

Jeff de Angelis believes that the pictures are rejuvenating him. In the forthcoming World Comedy-Star release, "Beware the Dog," by Mark Swan, he will appear in nearly every acrobatic caper imaginable. He turns a double somersault over the back of a chair, falls downstairs alighting at the bottom in a most undignified manner on the crown of his head, falls into a tub filled with chilly water, and lastly, to cap the climax, allows a score of dogs to chase him to a telegraph pole, up which he clambers in a surprisingly youthful manner. The comedian says, however, that he feels rather lame, but he doesn't credit that to old age but lack of training.

Mason Hopper Joins World Comedy Stars.

E. Mason Hopper, is a new director for World Comedy Stars. He was formerly with the Essanay and Pathe Companies and has probably written and directed more of his kind of comedy than any other man in the business. He has been associated with the theater nearly all of his life, and only five years ago took up motion picture directing as a profession. For four years he wrote and directed the first seven of George Ade's fables. Once he was known as "Lightning Hopper the cartoonist," and this title has stuck to him to this day. He is always speeding things up.

"The Silent Command."

A Four-Reel Universal Special Dealing With the Theme of Hypnotic Suggestion.

Reviewed by Robert C. McElravy.

HYPNOTISM has furnished the background for a great many screen stories, creating usually a weird state of apprehension in the mind of the observer. This four-reel production by Robert Leonard, who himself plays the leading role, is no exception to the rule.

From the moment he gazes upon the eyes of evil, of truth

Scene from "The Silent Command" (Universal).

and paternal love, as pictured in the close-ups, the feeling grows in the observer that something of an almost uncanny psychological nature is going to occur. This feeling is amply justified and as the story progresses it works out with unexpected strength, considering the familiar pitfalls into which the hypnotic theme usually falls.

At the commencement of the film-drama, a young girl is operated upon by a Dr. Sevani, he of the evil eyes. The father is too poor to pay and when the girl becomes eighteen the doctor demands that she be given over to him for the cause of science. The father naturally objects to this arrangement and here follows a psychological crash between the eyes of evil and the eyes of paternal love. So strong is the father's feeling for the girl that he is able to fight off the doctor's attempted control.

Then follows the crime, in which the father is stabbed while asleep. The girl is seen to rise from her bed at night and walk down to the sitting room, in a hypnotic trance. She stands over her father with a dagger in her hand. This situation rather strains the credulity; the girl is apparently controlled from an unknown distance by the doctor. There is also the question of whether a subject can be induced to commit a crime unless the moral sense has been previously shattered.

But the drama escapes this latter contingency very cleverly, for when the girl's lover, a young lawyer, begins his investigations he learns in time that the girl did not do the stabbing. The crime was committed by a second subject, a servant in control of the doctor, whom the girl had admitted to the house in her trance. This denouement is brought out dramatically in the trial scene at the close.

The cast is pleasing and includes beside Mr. Leonard, Ella Hall, Harry Carter and Alan Forest. Ella Hall gives a strong, consistent handling to the rather difficult part of the girl.

"Silver Threads Among the Gold"

A Somewhat Different Offering, Six Reels to Go with Songs, by K. & R. Film Company.

Reviewed by Hanford C. Judson.

THIS is something more than a picture. It is designed to be an evening's entertainment of six reels of film telling a story that will be more than helped out by three songs. The title is chosen as "Silver Threads Among the Gold," that being of the three songs of the picture the most famous as sung by Richard Jose, the tenor singer for whom the offering was made and who has one of the prominent roles in the "Old Homestead" like story that it tells. As an offering it is very likable. Indeed, we feel sure that it will go well and be acceptable to all kinds of people, especially where the songs are sweetly rendered. There is in it, unfortunately, a length of film taken up with a prohibition incident that is not needed as a part of the whole and can easily be left out by wise cutting in the booth. The rest, giving the melodrama, is humanly produced and will surely play upon the audience's laughter and tears. It is the simple, old, rural romance told again freshly and truly.

The first song is "Every Night a Prayer is Said." The good boy (Guy D'Ennery) had been sent away by his harsh father (Richard Jose) when the villain (who dies the death of a drunkard) got him falsely accused of theft. His old mother (a dear old lady as played by Mrs. R. E. French) kneels by his bed and prays for his safe return. The second song is, "Where Is My Wandering Boy." It is moonlight, and the mother is watching cityward over the fence; the father is seen looking at her from a window. The third song is "Silver Threads" and it comes after the son's happy return when the mother forgives her husband for his harshness. This song is not so pertinent as the other two and will not be so powerfully effective, but it surely is well sung by Jose and will be, for itself, pleasing enough.

The offering is full of the good old sincerity. Its opening symbolical scenes are effective. There are thirty-eight principles and a hundred and sixty-five extras in it. The country glimpses—barn dance, straw ride, lovemaking and humor are as fresh as though they were new, and they will all interest. The story runs along smoothly and convincingly; the acting is natural; the heroine (Dora Dean) is acceptable as sweetheart in a melodrama. The backgrounds and photography are also commendable. It can be relied upon, we think, in most big neighborhood theaters; but it will go best with simple-hearted audiences—the majority—whether in city or country.

Pierce Kingsley directed it. Music has been arranged by Maurice Levi, the well known bandmaster.

"The Captive"

Blanche Sweet Gives a Thoroughly Artistic Performance in a Five-Part Lasky Production.

Reviewed by Lynde Denig.

BLANCHE SWEET'S second experience with the Lasky Company—her first was in "The Warrens of Virginia"—is in every way satisfying, for in "The Captive," a five-part picturization of a play by Cecil B. DeMille and Jeanie MacPherson, she has a role of possibilities well in keeping with her personality and histrionic method. This time she is cast as Sonya Martinovitch, a Montenegrin peasant girl of an elementary, sudbued nature; but underneath the rather coarse surface there lies a vein of feminine tenderness and plenty of fire and passion, once they are aroused. It rests with Miss Sweet to bring out the varied qualities of Sonya as she is influenced by the handsome Turkish soldier, made a prisoner in the Balkan War and detailed by the Montenegrin government to cultivate the farm occupied by the peasant girl and her little brother. All the men of the family are fighting their country's battles.

Much of the interest in the picture centers in the expressive by-play of Miss Sweet and House Peters, playing the Turk, a man of noble birth who at the point of a pistol is forced to do the bidding of an ignorant girl. The humor arising out of the odd situation is natural, as is the gradual alteration in the attitude of Sonya toward her prisoner. In numberless little ways she shows the growth of a passion, the meaning of which she scarcely realizes at first, and equally effective is her portrayal of the character under the stress of a fully recognized emotion. The able acting of the two principal players saves several scenes from the charge of being superfluous in the development of the plot.

The story in itself is rather scant for five reels and suffers at

"Scene from "The Captive" (Lasky).

the end from an anti-climax and a fortuitous meeting that serves to unite the lovers. But to counterbalance shortcomings there is the excellent acting already mentioned, and the charm of picturesque settings perfectly photographed. The atmosphere of the production is out of the ordinary and of a fine artistic quality, due to a wise choice of locations, care in the furnishing of interiors and painstaking direction. Theodore Roberts, Gerald Ward, Jeanie Mac Pherson, Page Peters and Billy Elmer are in the cast.

Manufacturers' Advance Notes

"FOR THE HONOR OF BETTINA" (Majestic).

Teddy Sampson is the leading figure in a two reel Majestic drama, "For the Honor of Bettina," released in the Mutual program with Frank Bennett and Lloyd Ingraham prominent in the cast. As Bettina Miss Sampson gives one of those large eyed, appealing performances for which she is noted.

Old Giuseppe makes plaster statues and his little granddaughter Bettina, sells them. Above them in the tenement lives Antonio who plays the violin in a cheap cafe. Across the hall an Italian girl of another type resides. She is sophisticated, Americanized, and tempts Bettina, whom she lends clothes to, into joining her on a party given by two of her men friends. Antonio loves Bettina though he has never met her, and when she, Marina and the two men come to his cafe, and leave later in a motor car for a roadhouse, he is shocked.

Scene from "The Honor of Bettina" (Majestic).

That night he waits till they return and then reproaches Marina for leading Bettina astray. This Bettina dislikes.

The following day Tony goes to a cafe with his friend, Talio, an Italian plain clothes man, and is horrified when he sees Bettina enter with the man she was with the evening before. These two are shown to a private room, and, determined to protect her, Tony listens at the door which he breaks down just in time to save Bettina's honor. In the fight the other man is killed, but Talio arranges things so that if looks as if it was suicide.

The Italian girl has learned her lesson and readily forgives Antonio for the reproof of the evening before.

INTERESTING LUBIN NAVY PICTURE.

George W. Terwilliger, the Lubin writer and director, has just completed a three-reel spectacular naval drama called "The Insurrection," which promises to attract wide attention and interest, not only because of the story itself but also for the remarkable pictures of almost every branch of the United States Navy in action.

The story has to do with the attempts of a band of South American revolutionists to embroil the United States in a war, and the infatuation of a naval lieutenant for the pretty daughter of the chief revolutionist. Throughout the three reels the naval action is decidedly thrilling and interesting and the Lubin photographers secured some of the best naval action pictures ever taken.

In order to obtain these pictures the Lubin camera men went to Newport, R. I., League Island Navy Yard, Philadelphia, Newport News, Florida, and a number of other places, and obtained splendid motion pictures of submarines, torpedo boat destroyers, battleships—in fact, every type of boat in the navy. The scenes showing a torpedo boat destroyer driving seaward, making thirty-five knots an hour on an official seven-hour test run are remarkable indeed, but no more so than the loading and firing of torpedoes from submarines and destroyers, in which one gets a most intimate idea of the method used abroad at present in breaking up commerce. Navy men have pronounced the battle scenes, especially those taken at night with special lighting effects, magnificent in their realism.

UNITED EXCHANGES FOR TAMPA AND BUTTE.

General Manager R. W. Savini of the United Program Film Service with headquarters at Atlanta, Ga., reports the successful opening of a new branch exchange at Tampa, Florida with offices at 315 Curry Building.

New United Film Service offices have also been opened in Butte, Montana with a comfortable home in the Butte Post Building under the guiding hand of J. C. Woolf of Denver, Colorado, with Manager R. C. Knox in direct charge, while Sidney B. Lust of Washington, D. C., who is manager of the United in that city is preparing for a grand opening to celebrate moving to new quarters at 903 E street, N. W.

"BULLDOGS OF THE TRAIL" (Interstate).

The initial offering of the Interstate Feature Film Co., carrying the title, "Bulldogs of the Trail," and announced for release April 24 through the Picture Playhouse Film Co., is about ready to be sent to the various branch offices of the releasing company.

The Interstate company has headquarters in Middletown, Conn., and is fathered by Kenneth MacDougall, who is not only vice-president of the company, but also plays the male leads in and directs the company's productions. Mr. MacDougall has been a cow-puncher, vaudeville actor, press agent, circus rider and newspaper editor, and has a wealth of personal experiences which will be of unquestioned value to him in the new work which he has undertaken.

"Bulldogs of the Trail" is the story of a relentless search made by enraged Hindus for a sacred jewel which has been stolen, most of the action being laid in the Canadian Northwest, where strenuous incidents in life are quite common. The picture was made in some of the wildest spots in Canada and great care has apparently been taken to make the scenes true to life.

Scene from "Bulldogs of the Trail" (Interstate).

Miss Sydney Shields appears in the leading female role and, although she is a newcomer to the screen, shows ability which promises a great future for her. Miss Shields is well known in the legitimate field, having starred in "Old Reliable" and in the pretentious productions made last season by the Albee Stock Company in Providence, R. I.

ADDITIONS TO THE WORLD FILM STAFF.

Alfred Raymond is a new salesman at the Dallas office of the World Film Corporation. Previous connections were with the Box Office Attractions Company and the Mutual Film Corporation.

W. H. Allen is now travelling out of Indianapolis, having been appointed to that office by Central Division Manager, Mr. Scates.

The Denver office has added to its sales force Hugh Rennie, who was formerly salesman for the Seattle branch.

Walter L. Pavlowsky has been added to the Washington staff of travelling representatives. He graduated from the salesman's school.

"THE TROUBLE MAKER" (MinA).

In this release Harry LaPearl does some slap stick comedy work that ranks with his best efforts in the circus arena, where as producing clown he attained a reputation as the funniest "joy-boy" in clown alley.

Here he appears as a trouble maker with a mania for practical jokes. His first victim is a grocery keeper, whose stock is rapidly diminished as a result of one of Harry's tricks. In his flight from punishment at the hands of the irate grocer, Harry encounters numerous characters, each of whom is in turn subjected to an annoying prank. All goes well for the mischief maker until he roughly handles a display dummy, which suddenly comes to life, gives the joker the thrashing of his days, and then hands him over to the police.

Excellent support is given LaPearl by "Spooks" Hanson and Nettie Noges.

On the same reel with "The Trouble Maker" is a cartoon comedy called "Doctor Monko," in which the artist has cleverly depicted the tribulations of Dr. Monko, dentist, in his effort to extract the defective molar of Mr. Hippo.

Scene from "The Trouble Maker" (MinA).

"MEANS AND MORALS" (Essanay).

That morals and morality are largely matters of means and circumstances is the truth developed in "Means and Morals," a two-reel photodrama distinguished for its subtlety and the knowledge of human nature displayed by H. S. Sheldon, the author. The play deals with the adventures of Irma Carson, a shop-girl who, tired of the meager fare provided by her $6 a week salary, walks the streets to get a good meal. She meets Dick Hardy, a pickpocket, who buys the meal, learns her story and tells her his profession. They part to meet again. Several months after, Dick is caught at his trade in the store which employs Irma. Irma saves him by calling the manager's attention to both his plight and hers. The manager persuades the woman victim of Dick's craft to give him another trial and later he and Irma marry. Edna Mayo and Bryant Washburn as the leading characters bring the tremendous lesson home by their intelligent portrayal of the characters. The play is full of dramatic and heart situations.

Scene from "Means and Morals" (Essanay).

"HER FATHER'S PICTURE" (Lubin).

This is a powerful drama, doubtless one of the most intense the Lubin Company has offered. It is the story of a scheming woman who divorces her first husband to marry another. She leaves a little daughter with the father, who eventually dies and the child is placed in an asylum. Years pass and the second husband is attracted by an actress, who agrees to marry him if he will divorce his wife. The wife discovers the affair and, going to the actress, pleads that she will cease to attract her husband, but is laughed at by the girl and ordered out of her dressing room. The wife then goes to the soubrette's home, intending to kill her, and there discovers a picture of her first husband and realizes that the girl is her own daughter. She flees back to her own house. The husband meets the girl, who tells of the scene on the discovery of the picture. They hasten to the mother's house, but arrive too late to prevent a tragic end.

Scene from "Her Father's Picture" (Lubin).

"ALMOST A KING" (Universal).

Foreign courts, royalty and strutting militarism are delightfully burlesqued in "Almost a King," a two-reel costume comedy featuring Billie Rhodes, Jack Dillon and Lee Moran, which is to be released under the Nestor brand on May 7. The feature comedy embodies a pot pourri of opera bouffe and musical comedy settings and tells a story which reminds one of a travesty on an Anthony Hope or George Barr McCutcheon novel of 'igh life in a Balkan principality.

Moustachioed generals, bemedalled aide-de-campes and frowsy maids-in-waiting are strewn through the pictures with great liberality and the feature comedy should have an especial appeal to Americans who still retain their admiration for the simplicity of the Jeffersonian period in Yankee history.

The proprietor of a Fourth avenue, New York, delicatessen store is discovered to be the heir to a throne in a European kingdom. Just as he is about to marry a beautiful princess his wife and squalling children, following hot on his trail, burst in on the wedding preparations and put the kibosh on the ceremony. Despite the fact that the plot of the play is screamingly funny in itself spectators will enjoy even more the delicious buffoonery and droll characterization of pompous types of European aristocracy with which the action is interspersed.

Scene from "Almost a King" (Nestor-Universal).

"THE UNBROKEN ROAD" (Life Photo).

"The Unbroken Road," adapted from the stage play written by Prof. Thomas W. Dickinson of the University of Wisconsin, the five-part April release of the Life Photo Film Corporation is completed. In this production, Mary Nash, the late star of the Belasco forces, assumes the leading role and is supported by William H. Tooker and Alexander Gaden.

"The Unbroken Road" is the first photoplay production which is preceded by an allegorical prologue, and succeeded by an

Scene from "The Unbroken Road" (Life Photo).

epilogue based on mythology. The production itself deals with the intrigue of political bosses who seek to down Governor Radford, making capital out of the shattered reputation of a woman, betrayed by the son of a political boss.

Miss Nash, who takes the part of the woman, was compelled to undergo trying experiences in the course of the making of the picture. She was required to permit herself to be buffetted by the waves while fully dressed, and nearly lost her life in the taking of this scene, she having lost hold of a broken mast to which she was clinging. The production will be released April 21.

MARY PICKFORD IN "FANCHON THE CRICKET."

The next Famous Players production starring Mary Pickford will be an artistic film version of the famous drama, "Fanchon the Cricket," by Georges Sand, the celebrated French woman who wrote so many of the great novels of France, to be released on the Paramount Program May 10. The inimitable little star rises to great dramatic heights as the mischievous imp of a girl who was the scorn and by-word of the village and who, under the subtle influence of love, gradually develops a goodness of disposition and a general bend toward virtuous principles whereby she eventually wins the heart of the man she loves, and triumphs gloriously

Scene from "Fanchon the Cricket" (Famous Players).

over the envy and hatred of the rustic community of which she has been a despised and rejected member.

Mary Pickford as "Fanchon" portrays with a great power of conception all the dramatic depths and the varying lights and shades in this famous character. There is a naturalness about her impersonation—a sparkling, quaint originality—that will undoubtedly make this role as popular as her memorable characterization in "Tess of the Storm Country."

MUSIC HATH CHARMS.

Deagan Electric Unaphone—Calliope Big Factor in Chicago's Mayoralty Campaign.

On April 6, William Hale Thompson was elected Mayor of Chicago by a majority more than double that ever awarded any of his predecessors—147,000 votes. Mr. Thompson's campaign committee solved the publicity problem in a unique way. Instead of the enormous expenditure of a Brass Band, the Committee for more than eight weeks prior to election daily canvassed Chicago's streets with a Deagan Electric Unaphone-Calliope. This instrument which weighs only about 100 pounds, was carried in an automobile, the latter equipped with suitable announcement banners. That it was effective is evidenced by the returns.

The Unaphone attracted far more attention than would have been possible with a ten or fifteen-piece brass band and the expense was about 97 per cent. less. Wherever it appeared on the street an admiring throng gathered, as its music is appreciated by old and young alike.

The popularity of this instrument has also found its way to the "Zone" at the Panama Exposition, as already a number of concessionaires there are using it. Among them are the well-known Old Nurnberg Restaurant, Panma Canal Exhibition, Toyland, Tehuantepec Village, etc.

Ringling Bros., Al. G. Barnes, James Carnival Circus, Evans Dog and Pony Show and others are among well known users, while Exhibitors, State Rights Men, Dancing Academies, Passenger Boats, Pavilions, etc., find it an advertising medium par excellence—one that not only draws but holds the crowds.

The manufacturers of the Unaphone—the J. G. Deagan Company of Chicago, are constantly besieged with inquiries, and so insistent has been the demand especially among traveling shows and amusement park concessionaires, that the firm is far behind its orders.

RADIUM GOLD FIBRE SCREEN, INC., IN CANDLER BUILDING.

Radium gold fibre screens acquired increased activity through the formation of a new company, Radium Gold Fibre Screen, Inc., which has just opened offices and projection rooms on the tenth floor of the Candler Building, 220 West 42d street, New York City. The officers of Radium Gold Fibre Screen, Inc., are: President, Henry J. Brock; vice-president and general manager, Robert T. Kane, and treasurer, J. L. Kempner.

Under this corps of officers the output will be increased. The factory at East Orange, N. J., has been enlarged and plans are being drawn for a new factory which will shortly be erected to supply the Middle West. The screen itself will be improved, the coming output being "in the nature of a radium gold fibre screen de luxe," according to General Manager Kane. Distribution will be through the most prominent exchanges and accessory dealers as heretofore.

Frank T. Highfield has been retained as factory superintendent. Mr. Highfield has been superintending the manufacture of radium gold fibre screens since the first one appeared seven years ago.

"THE RING OF DEATH" (Lubin).

As the story progresses, as we say, "the plot thickens." Gilbert Jerome proves himself to be a star villain. He thinks that the country boy, Abner Gray, is his only rival and plots to have him arraigned for the murder of Gershom. In this he is successful and the boy is sentenced to be hanged, much to the agony of Alene, who foolishly told that Abner wears the ring which she saw on the mystic hand grasping the curtain the night of the tragedy. Another important character is in this number placed in the cast. She is a woman who claims Gilbert to be her husband and will doubtless be heard from as the story proceeds. A combination of circumstances causes Alene to be left entirely at the mercy of Jerome, with the horror on her mind that Abner Gray's life will be taken because she told the story of the ring. This act is very strong in cast, and John Ince, the director, is infusing the limit of intensity into the action of the story.

BIG CONTRACT GIVEN PIETRO.

The Piedmont Amusement Company through its General Booking Manager, W. R. Wilkerson, has just completed negotiations with Pietro Diero, the accordion player, to appear for a week in every house throughout its circuit, covering a period of ten weeks, as an extra added attraction, together with its general run of feature pictures. The contract offered Pietro was, without doubt, the most alluring he has ever received, and although reluctant at first to accept, it was made so attractive he affixed his signature to same. Pietro opens at the Piedmont theater, Greensboro, N. C., Monday, April 19.

NEW BUFFALO OFFICE FOR WORLD FILM.

The Buffalo World Film office will move May 1 to the corner of Swan and Main streets, where they will have 3800 sq. ft. of floor space. M. E. Hoffman who has been in Buffalo arranging for the transfer, tells us that when the new office is fitted up it will be the finest in the state, outside of New York City. The old office at Swan and Pearl streets has been very inadequate to handle the rapidly growing business.

"TOLD IN THE ROCKIES" (Lariat).

One of the most striking examples of the determined policy of the United Film Service to raise the standard and quality of the short story photoplay, on which it has focused its attention of late, is to be found in the intensely dramatic and wonderfully artistic two-reel picture, "Told In the Rockies," which has recently been made by the Lariat Company in the charming setting surrounding their studio in the Garden of the Gods. The simple life of mountain folk in all its pic-

Scene from "Told in the Rockies" (United-Lariat).

turesqueness is shown. The mountain scenery is used in all its splendors as a background, which qualities alone would mark the picture as an altogether unusual one, if nothing could be said of the splendid portrayal of the cast. There are 25 people actually in the play and the company is headed by the well-known photoplayers as Joseph West and William V. Mong, who wrote the scenario and assisted in directing the picture. Perhaps one of the most fascinating actors from the onlookers' point of view is Francisco Trujille, the little Indian boy who is eight years old and who is making his first appearance in motion pictures with his mother and father and baby brother in this film. The members of this family are genuine Apache Indians. The papoose is only one and one-half years old. The remainder of this strong and able cast is made up of De Leon C. Livingston, Ester Hough, Otis B. Thayer, the director, Wharton Jones, Joseph Allen, Margery Smith, Dan B. Hosmer, Mabel Betzler, S. J. Dyer, Phil Jossenberger, F. D. Hahnenkratt, Vic Frith, A. A. Thayer, M. E. Schuck, John Aubrey, Mary Z. Standiford, Daphne Smith, Paul Callahan and Herman Betsler.

THEATER SPECIALTY MFG. CO. ENLARGES.

Increased activity among exhibitors in their efforts to make the lobby attractive has resulted in the Theater Specialty Mfg. Co., of Cleveland, O., receiving a large number of orders, thereby making it necessary to add to this firm's force of employes. In the plant, extra carpenters, joiners and brass workers have been engaged and the office has been augmented by a sales department.

M. A. Malaney, formerly with the General Film Co., is the new sales manager for this brass frame concern. Already his efforts are being felt in the shop as the force has been working nights for two weeks.

G. W. Armstrong, president of the Theater Specialty Mfg. Co., attributes most of the increased business to the high quality of his goods and the fact that he has an efficient force to explain the merits of his frames and railings to prospective customers. He also believes that the theaters are experiencing a return to normal business conditions as the activity in his line would indicate.

BUSINESS IMPROVING THROUGHOUT SOUTH.

J. Walter Lamb, Atlanta manager of the World Film Corporation says that the Republic Theater at Jacksonville, Fla. has been using World Film one day each week, but now they have increased their run to two days. The Strand Theater, of Nashville, Tenn., which was also using World Film features in a one day run, has increased the time of engagement for such features to three days. The Grand Theater, Atlanta, which plays a two day run, is the largest photoplay house in the South and the seating capacity is 2,000. Mr. Lamb has booked the Vanderbilt Cup Race picture to the Strand Theater, Atlanta, for the entire week commencing April 26th, and has several other prospects among the most representative houses in the South to play this single reel feature on weekly runs.

WILL OPEN LONDON OFFICE.

Announcement has been made that within the next thirty days the Picture Playhouse Film Co., with main offices at No. 71 West Twenty-third street, New York City, will open a branch office in London. The company already have about a dozen offices in the more important cities in the United States.

"PROHIBITION" IN POLITICS.

The feature film "Prohibition" will probably play an important part in the preliminary campaign work for the presidential election of 1916, as already the Prohibition Party, always sought by the major parties as being one of the balances of power, are preparing to use it in winning votes for the cause.

In Washington this week, the exhibition and support of the picture as a vote-winning measure, was discussed and warmly recommended, and it is not unlikely that the Prohibition Party will adopt it as their national "film organ."

Dr. P. A. Baker, general superintendent of the Anti-Saloon League of America, in charge of the "dry" legation at Washington, is actively promulgating a physical demonstration before the very doors of Congress with thousands of men and women wearing white ribbons. One ardent and daring "dry" suggested the idea of giving an exhibition of "Prohibition" on the actual wall of the House of Congress, spreading a sheet over the classic marble and projecting through the dark of night by agency of a powerful and giant lens.

Robert T. Kane, President of the Prohibition Film Corporation, at his offices at 220 West 42d street, New York, this week also reported that he has received and will accept the powerful aid of the Gideons, the national association of traveling men, who through their probity belie the usual stage idea of the wild living drummer. This organization, it will be remembered, put bibles in almost every room in every hotel in the country. They now propose to similarly distribute literature on "Prohibition," believing that by the powerful lessons contained much good will be accomplished.

KNUTE ERICKSON IN CORT FILMS.

The Harry Cort Comedy Film Company, of which Harry Cort, son of John Cort, is president, has announced the first line of comedy films which are to be issued by the concern. Work has already started on them in spite of the fact that the studio which the company is to have in upper Manhattan has not been completed.

The first films which will be made are a series of episodes in which the principal character will be "Daffy Dan," a popular comic conceit by Knute Erickson, who has been on the stage in such style of buffoonery for many years. The scenarios for these comedy films have been written by George E. Stoddard, who wrote "The Isle of Spice" and "The Royal Chef."

Knute Erickson is well known in the west especially for his impersonation of comedy characters of the Scandinavian sort much in demand in many towns and cities throughout the country. He made a big success in "Yon Yonson" and other serio-comedies of the same kind. He has had twenty years of experience on the stage.

The Harry Cort Comedy Film Company expects to make regular comedy releases and will have sufficient room in the new studio to do anything along the line planned. The studio will have four stages of comfortable proportions.

MARION LEONARD IN "ZIRA."

Miss Marion Leonard is almost finished with "Mrs. Dane's Defense" and as soon as the remaining scenes have been taken the picture will be in shape for release, although it has not yet been announced what plans have been made for releasing the six-reeler, and S. E. V. Taylor, director of the piece, refuses to make any statement whatsoever on the matter.

Miss Leonard is being supported by a splendid cast, including Charles Dalton and Miss Mabel Montgomery. Mr. Dalton is well known on the legitimate stage, but this is the first time he has played for the film.

Mr. Taylor had already unofficially announced his plans for the next big picture and it was generally understood that "Hearts Aflame" was to be reproduced, but this plan has been subordinated and "Zira" will be put on instead, with Miss Leonard taking the part played so long and successfully by Margaret Anglin.

MINUSA SCREEN IN ST. LOUIS HIPPODROME.

The Minusa Cine Products Company of St. Louis has just completed the construction and installation of the special made screen for the Hippodrome of St. Louis. Many difficulties not ordinarily encountered were overcome before perfect screen results were obtained. Foremost among these adverse conditions was the extreme width of the house inside (83 ft.). This width would ordinarily cause a great deal of fade-away and distortion to the side, so a very rough moulded surface was used and the results are fine. A perfect picture is shown from all seats. Col. Al F. Oldham will be in charge of the house and will open with The Heart of Maryland. The Hippodrome seats 2,500. The prices charged for the best feature program will be five and ten cents.

POWER'S SIX A AT BALTIMORE BALL.

The Nicholas Power Company, manufacturers of the famous motion picture projecting machines Power's Six A, was well represented at the recent ball of the Baltimore branch of the M. P. E. L. of America by Bill Barry, Advertising Manager of that concern. Mr. Barry is one of the best known men in the business and also is Secretary of the Screen Club, the famous organization of screen players in New York City.

Americas a Picture Field

South and Central Americas Fertile Ground for American Motion Pictures, Say Consuls—Reason Why European Made Films Have Good Standing Attributed to the Manufacturers Opening Branches and Agencies There—All Classifications of American Pictures Are Popular.

ARGENTINA.

By Consul William Dawson, Jr., Rosario.

THERE are some eighteen establishments at Rosario which make use of motion pictures. Of these only three are motion picture theaters that charge admission; the remainder are cafes, which provide motion pictures to attract crowds. The three theaters charging admission have a capacity of about 500 each. They are well appointed and have substantially the same patronage as other theaters. Motion pictures are very popular, and some of the leading so-called legitimate theaters run films when their stages are not occupied. The last picture theater opened charges 42 cents admission; a box seat costs $1.27 plus $0.42 admission for each spectator.

The cafes that run motion pictures draw large crowds. No admission is charged, though, of course, spectators are under obligation to order refreshments. Some of the larger and more centrally located cafes have continuous picture entertainment from 5.30 to 7.30 and from 9 to 11.30 or 12 p. m. The motion picture is popular throughout the district. The smaller cities and towns of the interior offer a market in proportion to their population. Imports of films are first shown separately in Argentine customs statistics in 1910. The total annual imports since that time have been: 1910, 16744 pounds; 1911, 43,380 pounds; 1912, 19,742 pounds; 1913, 7,518 pounds; first six months of 1914, 3,371 pounds.

Films via Parcel Post—Rental Charges.

While the above figures apparently indicate a falling off in imports of films, Rosario representatives of Buenos Aires importers state that this is not the case, that, on the contrary, the demand for films has tended to increase. They attribute the decrease to modifications in regulations granting increased facilities for importation by "encomienda" or parcel service. My informants state that films are now imported by parcel post or express, and thus come under the heading "encomiendas" in customs statistics. It appears that this enables importers to clear goods within a few hours after arrival, which is, of course, important for new films. My informants also point out that American films are received largely via Europe on account of better shipping facilities, and that imports of American films are undoubtedly considerably larger than would appear from customs returns.

Motion pictures are entered exclusively at Buenos Aires. They are imported largely by two concerns: Max Glücksmann, Callo 45, Buenos Aires (representing Pathe Freres), and the Sociedad General Cinematográfica (Ltda.), Lavalle 464, Buenos Aires (representing Gaumont). These firms have branches at Rosario, one of which operates two motion picture theaters, and are represented by branch offices or agents in all the principal centers of the district. Although each represents an important French manufacturer, both firms handle a considerable variety of other films. I am informed that films are also imported by other concerns at Buenos Aires. As far as can be learned there are no independent film importers at Rosario.

Films are rented to theaters and cafes. All the leading establishments change their program daily. The rental price depends on the number of films taken. The largest customers take 20 reels a day, for which they pay a rental of $340 per month. As films are changed daily, this makes an average of 57 cents per reel per day. Customers who take a less number pay, of course, more per film. An establishment that rents films occasionally and has no regular contract pays 64 cents per reel. These are Rosario prices. At interior points prices are somewhat higher for the same service. An extra charge is made for color films.

Kinds in Demand.

There is a demand for all classifications, regardless of length of subject. American films are very popular and are considered excellent as regards workmanship. The only objection raised is that subjects are not sufficiently varied; as one manager puts it, they almost invariably refer to the Wild West or the Civil War. It may be pointed out, however, that as American films come largely via Europe and are handled principally by firms in close touch with French and other European manufacturers the apparent sameness of subject may be due to the fact that the chief demand is for those subjects that are distinctively American and cannot be obtained elsewhere.

If, as appears likely, importers experience difficulty in securing European films as a result of the war, American film makers should have a good opening there.

BRAZIL.

By Consul Robert Frazer, Jr., Bahia.

Motion picture shows are very popular in Bahia and are sometimes for long periods the only form of theatrical or spectacular entertainment offered here. There are five houses giving daily and four giving triweekly exhibitions in this city and about sixty in the whole State. The system of buying films, in this part of Brazil at least, has been almost entirely superseded by that of renting them through agents of the various film manufacturers located at Rio de Janeiro. The owner of three of the largest houses here, who has had experience dating from the time when it was customary to buy films outright, states that this change has had the effect of centralizing the business at the capital and making it no longer profitable for importers at other cities to buy their films, as they formerly did, with the idea of renting them in the small interior towns when they themselves had finished with them.

Purchased European films cost on the average about 9.1 cents United States currency per foot (taking the milreis at its present value of about 27 cents) laid down here, including duties and all expenses, while they may be rented from the Rio de Janeiro agencies at 1.2 to 1.6 cents per foot per week. Under this system the films remain the property of the manufacturers, who merely rent them through their Brazilian agents on commission. After they are shown as much as possible in this country the manufacturer instructs the agent where to send the films for further exhibition or, if they are worn out, has them returned to the factory.

Duty—Manufacturers Represented—Subjects—Machines.

The duty on films is 25 milreis per kilo, but as part of this is paid in gold it works out in practice, with accompanying expenses, to about 39 paper milreis per kilo, or with surtax about $5.39 per pound. European pictures are the most in use, but occasionally American pictures are also seen. The reason why the European picture is so popular is largely because American manufacturers have no agents here and have not made as consistent efforts as their competitors to get the business. Practically all subjects—drama, comedy, reviews of contemporary events, etc.—are well received, except tragedy films, which only in exceptional cases please the Bahia public. In spite of the war, films are still being received from Europe, though in smaller number and more irregularly, so that the present should be an excellent opportunity to increase the use of the products of the United States.

PARAGUAY.

By Consul Samuel Hamilton Wiley, Asuncion.

Motion picture theaters constitute the only form of amusement in Asuncion. Though this form of entertainment has been but recently introduced, there are five motion picture theaters now operating in Asuncion, and there is talk of opening others. Those operating here at present are the Teatro Nasional, with an approximate seating capacity of 1,200; the Recreo Holmer, seating about 250; the Belvedere, 300; the Cafe de la Bolsa, 300; the Royal Cinema, 250.

Each of these gives one show per night, with matinees on Sundays and feast days, with a daily change of program. The performances begin at 9 p. m. and continue until about 11.30 p. m. The seats in nearly all the theaters are divided into two clases, orchestra seats and boxes, the admission charged being approximately 25 and 35 cents United States currency, respectively.

Sources and Cost—Popular Subjects.

All the films exhibited in Asuncion are rented from agencies in Buenos Aires, as the demand for pictures is not sufficient to warrant the establishment of an agency here. The managers of the local theaters pay a certain sum per month for film service, it amounting to approximately $500 United States currency. Films are sent up from Buenos Aires by river steamer, nine days being consumed in the round trip. This nine-day period being a loss of nine days' exhibition of the films, the cost of the service is therefore rather high. No duty is paid on films coming in for exhibition which are to be returned. The films most popular with audiences in Asuncion are detective stories, melodramas, historical dramas, and the weekly reviews of current events. American films showing cowboy and Indian scenes have been well received also. There is a decided preference for plots in five, six, or more reels; as the audiences here go to the theater for the whole evening, they prefer a continuous drama of some length rather than several one-reel pictures.

Reading Matter in Spanish—Films in Public Favor.

Films for exhibition in Paraguay must have reading matter in Spanish, the language of the country. The posters accompanying films for advertising purposes must also be in Spanish. The manager of one of the theaters in which several American films have been exhibited said he attributed the lack of interest in these films to the fact that the reading matter and posters were in English. Pictures made in Europe are mostly shown here, with an American made picture at distant intervals. American films would be well received here, especially the feature dramas produced by some of the American companies.

URUGUAY.

By Consul Herman L. Spahr, Montevideo.

Motion picture theaters in Uruguay are numerous and well attended. In Montevideo, the capital (estimated population 375,503), there are 54 picture theaters, with a total seating capacity of 27,200. The theaters do not import films direct, but are supplied by two Buenos Aires rental agencies which have branches here.

Motion picture theaters in Montevideo as a rule give only one exhibition a day, lasting from 9 to 12 p. m., but matinees from 3 to 6 p. m. are given on Sundays and holidays and frequently on other days. An entertainment is invariably divided into three sections of about 45 minutes each, with intermissions (between sections) of 10 to 15 minutes' duration. The spectator may and often does buy a ticket for one or two sections. Prices of admission range in ordinary times, according to class of theater, from 25 to 50 cents (gallery cheaper), but all theaters have reduced their prices since the European conflict began.

Sections are often complete in themselves, but managers prefer a drama lasting two sections (an hour and a half), because the patrons will then generally stay through the whole performance, the two sections costing nearly as much as three. Long films comprising a whole show are rather rare and are seldom shown more than three nights. The theaters change the program of one section every day, and no section is shown more than three times. The same film may appear in three houses in one day and in many in the course of a month.

Character of Pictures—Market for American Films.

Dramas and detective films lead in popularity, followed by comedies,

spectacles, current events, and war scenes. Cowboy and Indian plays were liked until overworked, and still appear at intervals. The average rental paid by the best houses for a first run picture is about $400 a month, the agency to supply material for a change of one section daily, so that, for example, the equivalent of thirty one-section plays must be furnished. Unlike in other lands, summer is not a period of depression in the picture business here, for the nights are cool, while in winter there is no provision for heating the buildings. The popularity of American films is unquestioned, and manufacturers not already in the field should not delay if they intend to enter.

Care should be taken to pack the films in a cylinder and this in a wooden box. Complaint has been made of the disappearance of films en route, so that it would seem advisable to provide by insurance or other means against loss. Inset translations should be in good Spanish.

COSTA RICA.

By Consul C. Donaldson, Port Limon.

There are two theaters in Port Limon, both of which are devoted almost exclusively to motion pictures. The films used are the same as those displayed at San Jose and other interior cities, and there is a change of program nightly. All the films are rented, the price ranging from $11 to $25, according to the length and other value-making features of the reel. There is a strong preference for feature dramas of three to six reels, but society plays, Wild West scenes, comic sketches, etc., are also popular.

Most of the films used in this district are French, with a few Italian, but scarcely any American. However, in spite of the tendency on the part of theater managers to favor the French films, it is very noticeable that audiences grow enthusiastic over an American Wild West picture or a society drama showing the home life of an American family. Scenes in Mexico and Argentina are also well liked.

Notes of the Trade

THE FOX FILM COMPANY has purchased, through the National Play Bureau, picture rights for the famous old melodrama, "The Gunner's Mate," by Wm. J. McKiernan, and will make an elaborate five-reel production. Special permission has been given by the Navy Department to photograph scenes aboard warships and in navy yards.

* * *

The New York sales office of the Du Pont Fabrikoid Company, Incorporated, has removed from 90 West Street to Room 1614 Equitable Building, 120 Broadway.

* * *

Henry Walthall has returned to the Mutual fold. In forthcoming three and four reel features he is to be starred and great things are expected of him by all who saw his performance as the Little Colonel in D. W. Griffith's production, "The Birth of a Nation."

* * *

Wallace MacDonald, featured leading man with the late Navajo Film Co. (Los Angeles), releasing through the Kriterion Program, has been engaged for juvenile leads with the American Film Company at the "Flying A" studies, Santa Barbara.

* * *

George Periolat, the noted heavy and character lead, has been reengaged by the American-Mutual company after a lapse of a year or so. S. S. Hutchinson intends to have him take the part of the Japanese in the $20,000 prize serial.

* * *

Director Jack O'Brien, who is directing for the Mutual the production of Richard Harding Davis's "Captain Macklin," recently arranged for all his company from principals to mob participants to go to San Diego. Mr. O'Brien expects to stage some thrilling battle scenes there.

* * *

Rienzi de Cordova, who recently played Sir Herbert Tree's part in Tom Terriss's picture production of "A Man's Shadow," has gone to Jamaica to play with Mr. Terriss who will take several pictures before he returns from the beautiful island of springs and sunshine. In going to Jamaica, Mr. de Cordova returns to the land of his birth in which his ancestors settled when they were driven out from Spain at the time of the Spanish Inquisition.

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S. S. Hutchinson, president of the American Film Manufacturing Company, has purchased from the Bobbs-Merrill company the motion picture rights to the novel by Marie Van Vorst, "The Girl from His Town." It will be produced under the direction of Harry Pollard with Margarita Fisher in the leading role, and released as a Mutual Masterpicture.

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Lillian Peacock, of the Joker comedy company, who was badly hurt in an automobile accident in Los Angeles on March 12, is now rapidly recovering and expects to be back at work by May 1.

* * *

Nick Cogley, a veteran director who has been with the Keystone and other companies, has joined the Mutual organization at Hollywood. His first production will be "Rose Leaves," based on a scenario by John A. Saxon.

* * *

Tom Walsh, who played Barcus in the "Trey o' Hearts" series, has been transferred to the position of assistant director to Roy McCray, of the Joker comedy company.

* * *

William McDonald, who played the leading role in "Madame Sherry" and has been featured in Keystone comedies, has joined the American-Mutual forces and been assigned a part in "The Secretary of Frivolous Affairs," a film adaptation of the novel by May and Jacques Futrelle.

Picture Theatres Projected

RUSSELLVILLE, ARK.—E. H. Butler, proprietor of the Electric theater and Crescent airdome, has taken over the Crystal theater.

COLUSA, CAL.—Extensive improvements have been made to the Criterion theater.

COTTONWOOD, CAL.—Jesse Saunders is planning to open a moving picture theater here.

EUREKA, CAL.—G. Ellery, who conducts a moving picture theater at Willitts, contemplates erecting a modern house in this city.

ROSEVILLE, CAL.—C. Morford has opened a new moving picture theater here.

SACRAMENTO, CAL.—Turner & Dahnken will erect a commodious moving picture theater to cost approximately $250,000.

STOCKTON, CAL.—L. J. Delmege, H. S. Ernstad and J. J. Rawleigh are interested in a project to erect a large moving picture theater in this city.

HARTFORD, CONN.—Gladding Brothers have disposed of their interest in the Princess theater located on Birch street.

SARASOTA, FLA.—H. G. Griffith has disposed of his interest in the Palms theater to Miss Charlotte Givens of Chicago.

CHICAGO, ILL.—L. Shappe, J. Jacobs and J. Cowan are planning to erect a one-story moving picture theater, 70 by 100 feet, with seating capacity for 800 persons.

GALESBURG, ILL.—A new moving picture theater has been opened on South Prairie street. It will be known as the West theater.

ROCK ISLAND, ILL.—Joseph Hopp, 179 West Washington street, Chicago, is having plans prepared for a two-story moving picture theater, to cost $50,000.

GREENFIELD, IND.—Albert L. New will erect a one-story moving picture theater, 60 by 90 feet.

INDIANAPOLIS, IND.—Mrs. Margaret McCarty Harrison is having plans prepared for a two-story moving picture theater and store building, 33 by 102 feet.

LAFAYETTE, IND.—Julius Eskhaus is having plans prepared for a two-story moving picture theater, 64 by 135 feet, to include a store, office and dancing academy.

SIOUX CITY, IA.—Herman Galinsky contemplates during summer months to make extensive improvements to his Grand theater.

TIPTON, IA.—Lodge Manitou, No. 8, I. O. O. F., contemplate erecting a $25,000 opera house here in the near future.

HUTCHINSON, KAN.—O. W. Clouse has sold his interest in the Elite theater to Fred Savage, who conducts the Iris and De Luxe theaters.

WICHITA, KAN.—The Business Men's Association, 337 North Main street, are considering plans to erect a one-story summer theater, 60 by 140 feet.

HENDERSON, KY.—The Princess theater has been purchased by George Bleich, owner of the Empress theater at Owensboro, Ky.

JACKSON, KY.—The Lyric is the name of a new moving picture theater opened in the Hogg building on Main street.

LEBANON, KY.—The Arista theater which was destroyed by fire about two months ago is being rebuilt. Thompson & Ramsey are erecting the new building and have the work well under way.

LEXINGTON, KY.—The Colonial Amusement Company have leased the Lyons building and will convert it into a modern moving picture theater. The alterations will cost about $50,000.

RUSSELLVILLE, KY.—The old Princess theater has been leased by A. W. Bragg and Eldridge Denham and renamed the Star.

SMITH'S GROVE, KY.—Work on the new moving picture theater being erected by John Couty and Jesse Kirby is progressing toward completion.

WINCHESTER, KY.—The Queen theater is the name of a new moving picture theater recently opened here.

BRIGHTON, ME.—Burt Avery has leased the Depot Street theater. The house has seating capacity for 575 persons.

ANNAPOLIS, MD.—Philip Morris is planning to erect a one-story brick moving picture theater, 43 by 130 feet.

BALTIMORE, MD.—J. C. Cremmins, Carey and Chapel streets, will build a one-story moving picture theater, to cost $15,000.

BALTIMORE, MD.—Colman Klein, 801 East Baltimore street, is planning the erection of a $15,000 moving picture theater.

BRUNSWICK, MD.—Otto Kamberger, Fayette and Howard streets, Baltimore, Md., is having plans prepared for a $12,000 theater and office building.

BOSTON, MASS.—Ransome Howe, John A. Kelliher and Daniel Tane, 1 Beacon street, are interested in a project to erect a two-story theater building to cost $500,000.

BOSTON, MASS.—Harvard College Corporation are to erect a three-story modern theater building, to cost $400,000. Loew's Boston Theater, Inc., are the lessees.

LAWRENCE, MASS.—City Theater Co., Inc., is planning to erect a two-story moving picture theater, 55 by 175 feet.

LOWELL, MASS.—The Lowell Opera House has been reopened under new management.

QUINCY, MASS.—A. H. Wright, 27 Kilby street, Boston, Mass., is preparing plans for a two-story moving picture theater, to cost $40,000. There will be several stores on the ground floor.

SPRINGFIELD, MASS.—The Lion theater, located at 163 Main street, has been opened and renamed the New Majestic.

ALBION, MICH.—Carl F. Beach is having plans prepared for a moving picture theater to be erected during the coming summer.

BAY CITY, MICH.—A one-story brick and stone moving picture theater, 100 by 40 feet, with seating capacity for 350 persons, located at the corner of Woodside and Belinda streets is being rapidly completed.

CHARLOTTE, MICH.—Horton E. Davis has disposed of his Arcade theater to C. C. Newman.

DETROIT, MICH.—August Thiel, 1459 Fort street, is having plans prepared for a two-story theater and store buiding, to cost $8,000.

DETROIT, MICH.—W. S. Joy & Company have been awarded the contract to erect a brick moving picture theater on the west side of Woodward avenue for George A. Ducharme, to cost $10,000.

DETROIT, MICH.—The Lakewood Theater Company will erect a one-story brick moving picture theater on the north side of Jefferson avenue, to cost about $22,000.

DETROIT, MICH.—The Scenic Theater Company is having plans prepared for a three-story theater, store and office building, to cost $35,000.

FLINT, MICH.—The Elk Photoplay Company will erect a two-story moving picture theater, 45 by 150 feet.

GRAND HAVEN, MICH.—The Airdome on Washington street has been purchased by Joseph Nejom.

HASTINGS, MICH.—T. C. Palmer is erecting a modern moving picture theater, with seating capacity for about 500 persons.

MARSHALL, MICH.—W. H. Arthur is having plans prepared for a two-story moving picture theater, 40 by 120 feet, with seating capacity for 600 persons.

MUSKEGON, MICH.—The Paul J. Schlossman Company are having plans prepared for a new moving picture theater, 55 by 115 feet, with seating capacity for 1,000 persons and cost about $25,000.

ONTONAGON, MICH.—J. C. Woodworth has leased the Rex theater.

SEBEWAING, MICH.—William E. John will erect a moving picture theater, 25 by 70 feet, on Main street.

DULUTH, MINN.—A. B. Clinton and R. Parker will expend $1,000 in making improvements to their moving picture theater.

HIBBING, MINN.—W. J. Ethier has leased the Lyric theater and will conduct it as a first-class moving picture theater.

JEFFERSON CITY, MO.—Kennerly & Stiegemeyer, Benoist building, St. Louis, are preparing plans for a two-story moving picture theater, to cost $25,000.

ST. JOSEPH, MO.—Roch & Clark Undertaking Co., 27 So. Seventh street, are considering plans to tear down their present building and erect a modern fireproof moving picture theater on the site.

ST. JOSEPH, MO.—St. Joseph Amusement Company contemplates erecting a theater building to cost about $100,000.

ST. JOSEPH, MO.—Electric Realty and Investment Company will erect a two-story moving picture and vaudeville theater, 76 by 120 feet.

ST. LOUIS, MO.—Halle Investment Company is planning the erection of a three-story theater and hotel building, to cost $50,000.

ST. LOUIS, MO.—Kennerly & Stiegemeyer, Benoist building, are preparing plans to convert a commercial building into a modern moving picture theater. The alterations will cost $15,000.

ST. LOUIS, MO.—Charles F. Monette has purchased the Hickory theater, formerly conducted by John Melvin. The capacity will be increased 100 seats.

BUTTE, MONT.—The Empire theater has been converted into a modern moving picture theater.

BEATRICE, NEB.—W. B. Gilbert has opened a new moving picture theater here. The house has seating capacity for 1,200 persons, and cost approximately $40,000.

BROKEN BOW, NEB.—The local I. O. O. F. will erect a two-story theater and lodge building, 46 by 110 feet, to cost $20,000.

HASTINGS, NEB.—Albright & Whirry, of Fredicksburg, Ia., will remodel their moving picture theater here, and build an addition, 41 by 80 feet.

WAYNE, NEB.—J. E. Hostitler is having extensive improvements made to his moving picture theater, to cost $3,000.

PORTSMOUTH, N. H.—Work on the new Colonial theater is being rapidly completed.

LAMBERTVILLE, N. J.—J. Osborne Hunt, Inter-State building, Trenton, N. J., is preparing plans for a one-story moving picture theater, 41 by 120 feet, to cost $10,000.

NEWARK, N. J.—The Strand Theater Corporation contemplates the erection of a handsome theater building, to cost approximately $150,000.

ALBANY, N. Y.—William Bauer, Jr., 198 Sherman street, will erect a one-story moving picture theater, 36 by 100 feet, to cost $9,000.

BAYSHORE, L. I., N. Y.—Nathan Goldstein has purchased a site, 50 by 150 feet, upon which he will erect a fireproof moving picture theater, to cost approximately $25,000.

BROOKLYN, N. Y.—A. G. Trasersie, 6508 Eighteenth avenue, will erect a one-story moving picture theater, 40 by 90 feet, to cost $4,000.

BROOKLYN, N. Y.—Carmelo Pellegrino is having plans prepared for a one-story moving picture theater, 41 by 81 feet, to cost $10,000.

BROOKLYN, N. Y.—James B. Garrison, 1517 Rockaway parkway, is planning to build a one-story moving picture theater, 25 by 119 feet, to cost $6,000.

BROOKLYN, N. Y.—William P. Heidelberg, 1085 Manhattan street, will expend about $5,000 for interior alterations to his moving picture theater.

BROOKLYN, N. Y.—John H. Vreeland, 1177 East 91st street, will build a two-story moving picture theater, 40 by 100 feet, to cost $8,500.

BUFFALO, N. Y.—Mitchell H. Mark has opened his new moving picture theater, the New Victoria. The house has seating capacity for 1,800 people.

DOLGEVILLE, N. Y.—William Faville is having plans prepared for a three-story theater building, 60 by 150 feet. There will be stores flanking the theater entrance and club rooms on the upper floors.

ELMIRA, N. Y.—Harton Theater Company, Inc., T. M. Harton, manager, Farmers' Bank building, Pittsburgh, Pa., will erect a one-story moving picture theater, to cost $50,000.

LOCKPORT, N. Y.—Lockport Amusement Company is planning to erect a three-story moving picture theater, 70 by 150 feet, to cost $55,000.

LONG ISLAND CITY, L. I., N. Y.—Reliable Building Company, 1404 Second avenue, New York City, will build a three-story theater building, to cost $75,000. Steinway Avenue Theater Corporation are the lessees.

NEW YORK, N. Y.—The firm of Jardin, Hill and Murdock, 3 West 29th street, are preparing plans for a two-story theater building, to cost $60,000.

NEW YORK, N. Y.—Joseph Lehrman, 20 Union street, is having plans prepared for a one-story moving picture theater and store building, 100 by 104 feet, to cost $25,000.

NEW YORK, N. Y.—Edward Baresel, 644 Eighth avenue, is preparing plans to convert a music hall into a modern moving picture theater. The alterations will cost about $5,000. Abraham Goldsmith, 125 East 125th street, is the lessee.

NEW YORK, N. Y.—L. S. Bolognino, 949 Broadway, is planning to erect a two-story moving picture theater and roof garden, 50 by 100 feet.

NEW YORK, N. Y.—Wedgewood Co., Henry F. Keil, president, 401 East 163d street, are having plans prepared for a two-story theater, store and office building, 125 by 96 feet, to cost $200,000.

NEW YORK, N. Y.—S. M. De Pasquale, 2975 Marion avenue, is planning to erect a handsome theater building, to cost $100,000.

ROCHESTER, N. Y.—John J. Yendrusiak, 877 Hudson avenue, will erect a one-story moving theater, 33 by 130 feet, to cost $8,000.

TARRYTOWN, N. Y.—Edward Pollack, 74 Beekman street, is planning to erect a one-story moving picture theater, to cost $10,000.

TARRYTOWN, N. Y.—L. B. Van Scor will erect a one-story moving picture theater, 40 by 120 feet to cost $10,000.

TROY, N. Y.—William E. Costello will shortly erect a one-story moving picture theater, 30 by 100 feet, to cost $6,200.

UTICA, N. Y.—William H. Linton, 22 Hancock street, Little Falls, N. Y., is planning to put a new front in his theater building here. Also to make extensive alterations to the interior. The improvements will cost about $10,000.

UTICA, N. Y.—George Hopp, 44 Seymour avenue, has been awarded the contract to erect a one-story moving picture theater, 40 by 95 feet, to cost $7,000, for M. H. and G. Haul, 490 Genessee street.

UTICA, N. Y.—Alhambra Amusement Company are having plans prepared for a $75,000 moving picture theater.

AKRON, O.—John A. Brown, 677 No. Howard street, is having plans prepared for a one-story moving picture theater, 30 by 96 feet, to cost $15,000.

AKRON, O.—William D. Renner, 293 East Market street, is having plans prepared for a one-story moving picture theater, 80 by 125 feet, to cost $15,000.

ALLIANCE, O.—W. W. Matchett, 537 East Main street, is preparing plans for a two-story theater building, 47 by 120 feet, to cost $45,000. There will be stores on the ground floor.

BELLAIRE, O.—James Turnbull, 20th and Belmont streets, will erect a two-story moving picture theater, 50 by 100 feet. There will be stores on the ground floor and several offices on the second floor.

CARROLLTON, O.—J. C. Beck will erect a one-story moving picture theater here, to cost $16,000.

CLEVELAND, O.—J. H. Brown has let the contract for the erection of a one-story moving picture theater and store building, 52 by 133 feet, to cost $25,000.

CLEVELAND, O.—Stillman Amusement Company, 1951 East 57th street, will erect a two-story moving picture theater.

CLEVELAND, O.—Joseph Hughes, of Sidney, O., has purchased the Luna Pastime, located at the corner of 71st street and Harvard avenue, from Edward Sindelar.

CLEVELAND, O.—The Atlas theater has been opened at East 138th street and St. Clair avenue.

EAST CLEVELAND, O.—Jacob Babin, 312 Williamson building, Cleveland, is having plans prepared for an elaborate three-story theater building, 245 by 146 feet, to cost $150,000. There will be several stores on the ground floor, while the upper stories will house a number of offices and apartments.

NORTH LEWISBURG, O.—Oscar Townsend will expend about $4,000 for interior improvements and decorations to his moving picture theater.

STEUBENVILLE, O.—The Rex Photoplay Co., 633 Market street, will expend about $15,000 in remodeling their theater building.

SYLVANIA, O.—E. O. Parker will erect a one-story moving picture theater, 25 by 90 feet, to cost $8,000.

TOLEDO, O.—The Orient Feature Company are having plans prepared for a one-story moving picture theater, with seating capacity for 600 persons, and cost about $10,000.

BRISTOW, OKLA.—Fred L. Griffith is having plans prepared for a two-story moving picture theater, 30 by 120 feet, to cost $7,000.

LEHIGH, OKLA.—Members of the I. O. O. F. are planning to erect a two-story theater and lodge building, to cost $12,000.

AMBRIDGE, PA.—J. T. Keenan, Keenan building, Pittsburgh, Pa., will erect a two-story moving picture theater. There will be stores on the ground floor, while the upper story will be occupied by offices and lodge rooms.

ERIE, PA.—H. E. Hammond, 939 West 17th street, has awarded the contract for the erection of a two-story moving picture theater.

ERIE, PA.—Charles J. Cross, 1008 East 25th street, has been awarded the contract to erect a two-story moving picture theater, to cost $6,000, for L. H. Shepard.

HUDSON, PA.—Repa & Golwack are having plans prepared for a one-story moving picture theater, 30 by 90 feet, to cost $5,000.

PALMERTON, PA.—Browell La Barre is having plans prepared for a three-story moving picture theater, 40 by 173 feet. There will be several stores on the ground floor, while apartments will occupy the upper stories.

NEWCASTLE, PA.—A. Baltimore will erect a new moving picture theater on Long avenue, 37 by 110 feet, with seating capacity for 650 persons, to cost $20,000.

PHILADELPHIA, PA.—Charles E. Futcher will erect a one-story brick moving picture theater, 50 by 200 feet, at 6149 Woodland avenue, to cost $15,000.

PHILADELPHIA, PA.—Abraham Canton has taken title from Kohn & Greenberg to the moving picture theater located at 2532-34 North Broad street, subject to a mortgage of $40,000.

PHILADELPHIA, PA.—Contract has been awarded to F. W. Van Loon, Denckla building, to install a moving picture booth in the Forrest theater, Broad and Sansom streets, to cost $500.

PHILADELPHIA, PA.—Smith-Hardican Company, 1606 Cherry street, have secured the contract for alterations to the Alhambra theater, located on Passyunk avenue, north of Morris street. The improvements will cost $1,500.

SCRANTON, PA.—Comerford & De Graff have purchased a site in the rear of the Merchants' and Mechanics' Bank on Spruce street, upon which they will erect a commodious and fireproof moving picture theater. The new house will cost about $80,000.

SCRANTON, PA.—Louis Schwass, 627 Willow street, has obtained the contract to erect a one-story moving picture theater, 49 by 92 feet, to cost $4,000, for the Lackawanna Amusement Co.

SHICKSHINNY, PA.—Brice, Hayden & Long, Wilkes-Barre, Pa., are preparing plans for a two-story moving picture theater, 28 by 80 feet, to cost $6,000.

CHARLESTON, S. C.—The Argyle Hotel Co., 189 East Bay street, are planning to erect a combined theater and hotel building, twelve stories high, 132 by 136 feet, to cost $600,000.

UNION, S. C.—A modern moving picture theater will be opened here by J. A. McCall, who formerly conducted the Grand theater at Rock Hill, S. C.

AUSTIN, TEX.—J. F. Johnson has been awarded the contract to erect the Gaiety theater on Congress avenue. The house when completed will cost close to $125,000.

ISLAND POND, VT.—W. H. Kane has taken over the moving picture theater known as the Idle Hour, located on Criss street.

FREDRICKSBURG, VA.—Benjamin T. Pitts is erecting a new moving picture theater, to cost $20,000.

NORFOLK, VA.—W. H. Saunders has been awarded the contract to erect the new Ghent Moving Picture Theater. The structure will cost $30,000.

RICHMOND, VA.—Miss Anna Bell Ward has purchased the Alhambra theater.

PARKERSBURG, W. VA.—Charles Boice and George I. Bunnell have leased a large room in the St. James Hotel building, which they will convert into a modern moving picture theater. There will be seating capacity for about 300 persons.

WHEELING, W. VA.—John Papulias and A. G. Constant have let the contract for the erection of a commodious moving picture theater, to be known as the New Rex. The building covers an area 63 by 137 feet, with seating capacity for 1,400 persons, and cost when completed $35,000.

BELOIT, WIS.—Charles Spray has disposed of his interest in the Dixie theater to E. T. Wilson.

MENASHA, WIS.—A. A. Greene has leased the Neenah theater.

MILWAUKEE, WIS.—F. J. Schmitt, 684 Jackson street, will erect a one-story modern fireproof moving picture theater.

MILWAUKEE, WIS.—Thiel & Woltersdorf, Caswell building, contemplate building a one-story moving picture theater, to cost about $10,000.

MILWAUKEE, WIS.—American Photoplay Company contemplates erecting an up-to-date moving picture studio.

MILWAUKEE, WIS.—J. S. Grauman & Bro. are having plans prepared for a brick and terra cotta moving picture theater, 55 by 120 feet, with seating capacity for 900 persons and to cost $20,000.

MONTREAL, CANADA.—The Philips Place Hotel Co., 723 Transportation building, are having plans prepared for a combined theater and hotel building. The structure will be sixteen stories high, cover an area 175 by 134 feet, and cost $1,000,000. The theater will be furnished in the most approved style. The interior decorations will include many new and unique ideas.

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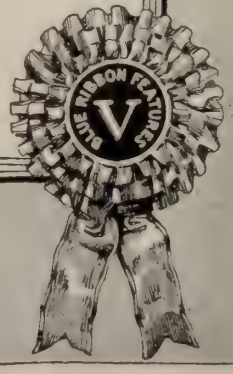

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Adapted from the world-famous story written by Harold MacGrath and crowded with Thrills and Suspense, will be released on

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"The Carpet from Bagdad" is a story of the Far East, of Oriental Streets and Temples, of Camel Caravans, of the machinations of a gang of International Criminals who plot successfully to steal a sacred prayer rug but who are finally foiled in their plotting by an innocent young girl. There is realism in every inch of this feature in five spectacular reels, including a Sahara sandstorm, a desperate hand to hand fight, and featuring an all-star cast headed by Kathlyn Williams.

Other Red Seal Plays to be Released in the Near Future

"The Millionaire Baby," released May 31

"The Rosary," released June 28

"A Texas Steer," released July 26

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Past, Present and Future Performances. ¶ What we have accomplished in the past eighteen years speaks for itself.

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We can book you twelve premiere productions by the producers who made the moving picture famous. All successes, written by successful writers

Week of May 10—LUBIN'S
"The College Widow"
George Ade's Most Successful Comedy, with Ethel Clayton and George Soule Spencer. Direction—Barry O'Neil.

Week of May 17—VITAGRAPH'S
"The Island of Regeneration" 6 Parts
Cyrus Townsend Brady's Masterpiece of Unique Romance. With Edith Storey and Antonio Moreno. Direction—Harry Davenport.

Week of May 24—ESSANAY'S
"The Slim Princess" 4 Parts
By George Ade. With Francis X. Bushman and Ruth Stonehouse.

Week of May 31—SELIG'S
"The Rosary" 5 Parts
Edward E. Rose's soul-stirring intense drama. With Kathlyn Williams and her supporting company.

Week of June 7—LUBIN'S
"The Sporting Duchess" 6 Parts
Cecil Raleigh's Successful Comedy Drama. With Rose Coghlan and Ethel Clayton, supported by George Soule Spencer. Direction—Barry O'Neil.

Week of June 14—VITAGRAPH'S
"The Sins of the Mothers" 5 Parts
The Powerful $1,000 Vitagraph-Evening Sun Prize Contest Scenario Winner. With Earle Williams and Anita Stewart. Direction—Ralph Ince.

Week of June 21—ESSANAY'S
"The Crimson Wing" 6 Parts
By H. C. Chatfield-Taylor. With E. H. Calvert, Beverly Bayne and Ruth Stonehouse.

Week of June 28—SELIG'S
"The Millionaire Baby" 5 Parts
From Anna Katherine Green's Fascinating Mystery Story. With Harry Mestayer and John Charles.

Week of July 5—LUBIN'S
"The Valley of Lost Hope" 5 Parts
By Shannon Fife. With Romaine Fielding. Direction—Romaine Fielding. Elaborate—Sensational—Spectacular—Drama.

Week of July 12—VITAGRAPH'S
"Crooky Scruggs" 5 Parts
The Comedy of Innumerable Laughs, by Paul West. With Frank Daniels. Direction—C. J. Williams.

Week of July 19—ESSANAY'S
"The White Sister" 5 Parts
With Viola Allen, the world famous actress, in her greatest success.

Week of July 26—SELIG'S
"A Texas Steer" 5 Parts
Charles Hoyt's greatest American Comedy, in which Tyrone Power, the distinguished actor, assumes the leading role of "Maverick Brander."

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BRANCHES—Chicago, Ill., San Francisco, Cal., Atlanta, Ga., Dallas, Tex., Kansas City, Mo., Boston, Mass., Philadelphia, Pa., Columbus, O.; Salt Lake City, Utah, Portland, Oregon.

Adapting to New Law

Kansas City Exchanges Who Sell Booking in Kansas Will Bear Censorship Charges—Would Be Too Heavy for Exhibitors—Dates for Releases Set Far Ahead in Hope of Getting Them Passed in Time for Showing.

Special to Moving Picture World from Kansas City News Service.

THERE are several important phases of the Kansas censorship law that exchange men in Kansas City have to consider, and a great deal of plotting and planning has to be done to hold together the big business transacted with the Kansas exhibitors. Most of the exchanges have agreed to pay the cost of censorship in Kansas, which is $2 a reel. The reason for this is that the exhibitor could not afford to do this and run a five cent show for five cents or a ten cent show for ten cents; if the exchanges did not have their pictures censored the exhibitors would be forced out of business, and later the film exchanges would probably have to dissolve.

But the worst difficulty does not end with this. The film companies send about a hundred new reels into the State of Kansas every few days. The service must remain as complete and as thorough as it has been or all the exhibitors in the state will be showing old pictures. The work will be more likely to require the services not of the two already appointed, but of eight, to get the reels censored on time.

So incomplete have the arrangements been that the state has no place to censor the films and must necessarily borrow the theaters of the exhibitors in Topeka. The film exchanges in Kansas City have decided to set the date of their Kansas releases far ahead and send their pictures to Topeka to be censored about a month before they are to be released. This is expected to work out in good shape for the present and will probably be adjusted later, when the state realizes the vast amount of work that it has before it.

The film exchanges of Kansas City claim that this law is taking about half the profits from them, but that it is better this way than to take 99 per cent of the profits of the exhibitor. Nearly all the companies have their booking agents out in the field and report that they are booking the pictures just as they have been before and that the bookings have increased instead of decreased since most of the companies have taken the stand that they have taken in the matter.

CHIEF CENSOR ROSS WILL RENT THEATER IN TOPEKA

Will Have to View Many Films—Inspectorship Jobs Ready.

W. D. Ross, of Topeka, who is chief inspector of all the films that come into the state under the new law, has given out some information that the exhibitors and film companies have been waiting for. He intends to rent a theater in Topeka for the inspection until permanent quarters can be arranged at the state house. It is said that no effort will be made to censor the pictures that are already showing in the state, of which there is more than 5,000 reels. The films are being sent into the state, according to Mr. Ross, at the rate of 122 reels a week, and this will require the services of several inspectors. It is said that one inspector cannot work more than three hours a day without suffering serious injury to his eyes, and this will create many political jobs for the legislators who made the law.

BAGGOT POPULAR IN KANSAS.

King Baggot has not lost any of his drawing ability at the moving picture theaters, especially in the Middle West. When Baggot is to be featured in a picture the local exhibitors usually jump all over the opportunity of advertising him extensively and the result is that Baggot draws just as large if not a larger audience to the theater showing the moving pictures than any other actor on the stage. His drawing ability recently filled the Hippodrome at Leavenworth, Kan., which is some feat for one lone star.

CENSORING THE POLITICIANS.

It has long been the custom since the moving picture business opened in Kansas to show slides of the candidates for the various public offices on the screens during their campaign for office. The moving picture exhibitors say that there are several candidates in the field for election and re-election to the legislature that will not be able to have their slides shown any place in the state during the next campaign, and that there are several who will be able to have their slides shown. They have decided to give themselves and the other people of Kansas a fair legislation if it is possible for the screens to help in this matter.

TOPEKA ACTRESS SIGNS WITH LASKY COMPANY.

Ina Claire, of Topeka, Kan., has signed a contract to appear in moving pictures under the personal directions of Jesse L. Lasky for the next few years. Miss Claire has appeared in several moving picture plays and scored a big hit in "The Quaker Girl." Miss Claire's home is in Topeka, but her work will keep her in New York and other cities where the Lasky plays are produced.

KANSAS SHORTER NOTES.

Helmuth Dueberg was in Topeka recently with the German war pictures. He gave an interesting history of the taking of the pictures and declares that five camera men were killed in making the pictures. One of the pictures shows the camera men seemingly caught between the opposing lines during a charge of the German infantry. The camera men that took the pictures received $500 a day, Mr. Dueberg says, and the job was cheap at the price. Several of the bloodiest scenes were eliminated by the Pennsylvania censors, but the remainder of the films show that the pictures are really those of a war. Some of them are of the armies in camp and in the trenches and others show fierce charges and the firing of big guns.

Laurence D. Kitchell was in Topeka with the travelogue showing moving pictures of the Glacier National Park. Mr. Kitchell lectured on the trip and gave the Topeka people a chance to see a portion of America first. The pictures and lecture was the first of a series planned by the Shriners to raise funds to send Marshall's band to the coast.

The Iris theater, at Hutchinson, recently showed "The Storm." The theater has been using the Universal service for some time, and they report that they have to sell standing room to every nightly show.

The De Luxe theater, at Hutchinson, Kan., ran the picture "Damon and Pythias" recently. The Knights of Pythias at the various cities where this picture has been shown have turned out in full force to see it.

H. P. Wareham, owner of the Wareham theater, at Manhattan, Kan., has announced that he will remodel the theater and build an addition to the College Inn. The change will add 500 seats to the theater and 40 new rooms to the College Inn. A ventilator system similar to those in use in the large moving picture theaters in Kansas City will be installed. Two 36-inch fans will be used, one to bring the fresh air in and the other to take the dead air out.

The Iris, at Topeka recently entertained its audience with Alice Dovey in "The Commanding Officer." The theater drew a big crowd for this picture and has been operating the Paramount service with great success.

George Meeker, owner of the Princess, at Leavenworth, Kan., has changed the name of the theater to the Jitney. The theater is showing the program of the General Film.

The Rex, at Hutchinson, Kan., has shown several good bills of pictures lately, among which appeared the names of some of the prominent actors and actresses—Pearl White, Arnold Daly, Edna Payne and H. Stanley. Pictures taken of the animals at the Selig Jungle Zoo scored a big hit at the theater.

MISSOURI NEWS LETTER.

THE Board of Appeals, relating to moving picture shows in Kansas City, now has a woman member. Miss Anna C. Gilday, a teacher in the Manual Training High School, and a sister of Leo M. Gilday, County Clerk of Jackson County, Missouri, was appointed by Mayor Jost to succeed Trigg A. Long, who recently resigned. The other members of the board are Judge H. C. McDougal and Battle McCardle. Miss Gilday has been prominent in organized charity and reform work in the city, and although her ideas are somewhat radical she is well qualified for the office.

Fred Savage, manager of the Iris, De Luxe and Rex theaters, at Hutchinson, Kan., recently paid Kansas City a visit and left with a contract for the Paramount service.

The moving picture business in Kansas City is beginning to pick up. Most of the owners of the large theaters in the residence sections of the city are making arrangements for the opening of air-domes. This business promises to be a big one this summer unless the city council ties it up as it did last year.

The Willis Wood theater drew one of the largest crowds of the year at a Tuesday night performance of "The Devil" last week. They are now showing the Universal pictures taken under the sea. The pictures have been well advertised and they will probably draw more than any others that they have thus far shown.

L. A. Sheridan, traveler for the Pathe Exchange, was in the city recently, having returned from a trip on the Southern Missouri territory. He reports that the business is picking up there in fine style and he brought back better booking than he has ever done before on this territory. This is saying a great deal, for Mr. Sheridan brings in work from all the territory.

H. E. Jameyson, who has been out on the Kansas territory for the last three weeks, has been sending in many good bookings. Mr. Jameyson says that he finds that the theaters are going to make the law kill them off before they quit the business. He left last week for the Oil country and will make Cushing the chief point of attack on the exhibitors there.

A. W. Lee, owner of the Majestic, at Bowling Green, Mo., is erecting a new moving picture theater there. The house is to be built entirely of stucco and is to be one of the most up to date theaters in the state. The patronage of the house has almost outgrown its capacity and Mr. Lee believes that he needs two theaters to accommodate the crowds there.

A. C. Homedale, of Des Moines, Ia., recently purchased the Bijou theater at Brookfield, Mo., and has taken charge. Mr. Homedale, has been conducting an advertising campaign in the local newspapers and says that he is going to make the theater bigger and better each week.

Jane Morrow, the stage name of Lucille

McVey, who is now Mrs. Sydney Drew, has become well known to the patrons of moving pictures, and the fame of this Missouri girl has spread all over the United States. Mrs. Drew was formerly a Chautauqua entertainer and lived in Sedalia, Mo., before her advent into the moving pictures.

The Trio, at Chillicothe, Mo., is employing the use of a phrase in its advertisements that has built up one of the largest florist businesses in the city. The phase is "We Strive to Please." The house has been living up to the slogan and has been showing good programs.

Thet Iris, at Sedalia, Mo., makes a specialty of showing comedy pictures. The theater has an orchestra to further entertain its patrons. Nearly all the film selections are the light and frivolous. Billy Ritchie and Charles Chaplin star in this theater.

The Lona, at Sedalia, Mo., featured its program recently with Laura Sawyer in "The Port of Doom."

The Aladdin has been advertising extensively its Tuesday program, which is a late Shubert-Brady release. William Lackaye in "The Pit" recently featured the program at the Aladdin.

The Star, at Columbia, Mo., has been pleasing its audiences of college students with pictures of college life. The Vitagraph comedy, "Cutey at College," scored a big hit with the patrons recently and they are demanding more pictures of the same brand.

The Majestic, at Chillicothe, Mo., now has the Paramount service, and the programs there have been attracting large crowds to the theater every night and afternoon.

Terence O'Rourke, in "A Captain of Villainy," proved such a good picture at the Star, at Columbia, Mo., that it had to be transferred to the Annex theater, which is under the same management.

E. T. Davies, proprietor of the Leader, Windsor, Mo., has secured "The Master Key" for his theater.

The Jefferson, at Springfield, Mo., has arranged for several feature plays far in advance. The Jefferson does this frequently and advertises them well before they are shown. Florence Reed in "The Dancing Girl," and Macklin Arbuckle in "No Laughing Matter" are billed for a date in the near future.

The Shubert-Brady feature, Lew Fields in "Old Dutch," made a great hit in Hannibal, Mo., at the Star theater lately.

IN KENTUCKY.

Charlie Chaplin pictures have been shown daily at the Star for the past month.

Manager C. T. Taylor, of the Gayety, a legitimate house which recently started moving pictures, is now showing Universal pictures along with a few vaudeville turns.

Judge Allen Kinney, of the Princess Amusement Company, has made arrangements whereby he will show first run of General Film program at the Orpheum, Casino and Star theaters.

Louis Dittmar, of the Majestic Amusement Company, and Judge Allen Kinney, of the Princess Amusement Company, have made arrangements whereby the Williamson Submarine Pictures will be shown at Macauley's theater during the week of April 18. This theater is one of the oldest legitimate theaters in the South and plays all of the larger productions which show at $2 per seat. Four performances will be given daily, two in the afternoon and two at night. The admission will be placed at 25 cents for the lower floor and 10 cents in the balcony and "roost."

The Owl Feature Film Company has made arrangements to furnish service for the Pardee Amusement Company, of Pardee, Vt., a new house which opened during the latter part of March. The theater seats 300 people.

Dr. R. O. Thomas, of Horse Cave, Ky., was recently in Louisville, where he purchased a complete outfit and 300 seats, with which he will open a new motion picture house at Horse Cave.

Children's Feature Films

Louisville Corporation Formed to Produce Features for Younger Patrons—Will Make Screen Versions of Classics, Fairy Tales and Historical Subjects, as Well as Educationals—Programs and Business Experience of Firm Will Be Interesting.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

THE Children's Feature Film Corporation, of Louisville, has been formed with the intention of producing plays for use in children's theaters throughout the country. The concern is to be incorporated with a capital stock of $20,000. Officers of the company will be Thomas J. Morrow, president; Norman M. Sweet, secretary-treasurer, and Roy W. Conant, general manager and temporary producer. The company expects not only to produce the pictures, but operate its own exchanges to distribute its products. Mr. Sweet, who was formerly in the theatrical business, has announced that the slogan of the concern will be "Pictures My Children Can See." The productions will include classics, fairy tales and historical and educational films. Temporary offices have been opened in the Starks building and arrangements have been made for a temporary studio. The Censorship Board of Children's Motion Pictures, at a recent meeting at the Masonic theater, heartily approved the new organization. A series of resolutions was introduced and unanimously passed. The producing company has agreed to submit all scenarios to the local board of censorship before the pictures are produced. During the past few months the demand for special children's motion pictures has been very large, due to the many larger towns which took up the idea, which was started in Louisville. The supply of children's pictures has not been equal to the demand and in some cases good material could not be obtained. The new company is not the first of its kind in the country, as the Oz Film Company has the same aim. The new company will be warmly supported by the local board in its efforts to produce clean pictures.

ALF. OLDHAM TO MANAGE THE HIPPODROME.

Alf V. Oldham, one of the best known residents of Louisville, and who for several years was a factor in local amusement circles, has accepted the management of the Hippodrome, of St. Louis, which has a seating capacity of 2,500, and is one of the largest theaters in the city. Mr. Oldham is one of the owners and was the manager of the Woodland Amusement Company, which successfully maintained the Woodland Airdome. Motion pictures will be featured at the big St. Louis house. Mr. Oldham for a number of years was in the service of the city of Louisville as Clerk of the City Court. For a time he was connected with the racing game and owned the brilliant campaigner Col. Jim Douglas, one of the most popular horses which ever raced over the Kentucky turf.

IT'S A GOOD IDEA.

It has been suggested that a number of the moving picture houses should carry the time of their various shows in their advertisements and announcements. For instance the evening shows, as a rule, start at 6, 7.30 and 9 o'clock. In some cases a five-reel production is run and the shows are soon several minutes ahead of time. A show scheduled to start at 3 o'clock was half over on one occasion when it was due to start, and it was necessary for the patrons to see the last part first, which is anything but agreeable. Announcements could readily be made to carry the correct hours of the performances and the various run off made to conform with these hours.

THE SHELBY THEATRE OPENS.

The Shelby, at Shelby and Oak streets, in Louisville, was formally opened to the public on Saturday, April 10. The new theater will seat about 800 people and cost about $20,000 to build. The management will show General films.

KENTUCKY BRIEFS.

Announcement has been made that the West End Colonels, a club of Louisville, will not operate the airdome maintained by the club last summer, but that several of the club members will operate the airdome as an incorporated company. The plant will be opened on May 15. Two new machines have already been purchased by the promoters. Henry Wempe will be manager of the concern.

Judge Allen Kinney, of the Princess Amusement Company, and L. J. Dittmar, of the Majestic Amusement Company, have made arrangements whereby a publicity department will be established at the Star theater, which will be under the care of J. Johnson Mussellman. The department will handle the publicity, advertising, etc., for the Star, Majestic, Orpheum and Casino theaters. Kinney and Dittmar jointly own the Star theater. The Orpheum and Casino are owned by the Princess, of which Judge Kinney is president. Mr. Dittmar is president of the Majestic Amusement Company. It is probable that some of the advertisements will be handled on the co-operative basis. The Star, Casino and Orpheum are all five-cent theaters, while the Majestic is a ten-cent house.

The Owl Machine & Supply Company has been organized as a branch of the Owl Feature Film Company. The concern is not incorporated. The new department will handle the moving picture supplies, machines, etc., which were formerly handled through the film company.

It is rumored at Mt. Sterling, Ky., that plans are under way for building a new combined moving picture house and dance hall at a cost of about $20,000. Nothing definite has been given out so far, except that offers have been made on some land, but that the locations have not been secured.

At Henderson, Ky., the Nickelodeon theater has been completely remodeled.

Stamler & Chandler, proprietors of the Duncan, of Falmouth, Ky., have taken a five-year lease on the Assembly building. The building will be remodeled and the Duncan theater will be moved to the new location as soon as possible.

"The Movies," a new motion picture theater at New Haven, Ky., was formally opened on April 5. The management has placed the admission charge at 10 cents for ordinary productions, but raises the prices to 10 and 20 cents whenever a special production is on.

Sherman Arn & Brother, of Maysville, Ky., opened their new show in the K. of P. Hall, in Mt. Olivet, Ky., on March 29. The new house is giving two shows a week.

Eldridge Denham, of Columbia, Tenn., who for several months operated the Star, at Russelville, Ky., has closed the theater and retired from business.

J. H. Haines and Anthony Kroener, of the firm of Haines & Kroener, are making a very successful trip through Tennessee with a series of European war zone pictures. The firm is a Louisville proposition.

Lewis Berg, formerly proprietor of the Great Southern Film Exchange, which sold out to the Owl Film Company a few weeks ago, is now traveling through the Carolinas with a wild west moving picture outfit and reports that he is doing nicely.

J. H. Jacobs, of Carrollton, Ky., has made arrangements to operate the "Pearl," a colored motion picture house at Thirteenth and Walnut streets. The theater has been closed for a number of months.

Building Code Changes

In Pennsylvania, Four Bills Revising Building Code for Motion Picture Theaters Introduced by Senator Snyder of Schuylkill—Reported Out for Printing—Senator Daix's Censor Bill a Gold Mine for Job Hunting Politicians.

Special to Moving Picture World from Philadelphia News Service.

FOUR bills, designed to remedy defects in the laws relating to the construction of moving picture theaters in Philadelphia and the regualtion of such places with regard to fire protection, were recently presented in the Senate at Harrisburg, by Senator Snyder of Schuylkill county. The bills were drafted to overcome certain objections in the present laws affecting moving picture theaters in Philadelphia recently declared unconstitutional by Judge Audenreid in the Court of Common Pleas. The Senate Judiciary Special Committee immediately reported the bills out for printing.

One of the bills amends the supplement of June 5, 1901, to the act of May 5, 1899, creating the Philadelphia Bureau of Building Inspection, by exempting from the supplement buildings used for the purpose of exhibiting moving picture productions. Another bill exempts from the operation of the moving picture act of June 9, 1911, buildings in actual use for moving picture exhibitions prior to the passage of the act, and still another legalizes the erection prior to May 20, 1913, of certain buildings used for moving picture exhibitions.

Senator Daix, of Philadelphia, recently introduced a bill in the Senate, at Harrisburg, providing for the repeal of the present moving picture censorship law and substituting an entirely new act. Mr. Daix stated that the bill was forwarded to him by J. Louis Breitinger, the present censor, who declared that the bill had the hearty cooperation of Governor Brumbaugh and the Attorney General.

The new bill provides for a board of three, to be appointed by the Governor, to serve for terms of three years. The chairman of the commission is to be a man at a salary of $3,000 per year, the vice-president a woman at $2,500 and the third member to act in the capacity of a secretary at $2,400.

The bill declares that the board shall approve all films which are moral and proper and that they shall disapprove of any that are improper, sacrilegious, obscene, indecent or immoral, or tend in the judgment of the board to debase or corrupt, incite or prejudice the public mind. The bill gives the board power to regulate advertising matter.

A fee of $2.50 is to be charged for the examination of 1,200 feet or less of film and $1 for each duplicate if applied for at the same time by the same person. Over 1,200 feet the fee is to be $5 and $2 for all duplicates. All fees are to be paid into the State Treasury.

The bill provides for a fine of $50 to $100 for first violations of the act. Subsequent offenses are punishable by fines ranging as high as $200.

LEADER THEATER REFURNISHED AND BRIGHTENED.

Mr. Effinger, manager of the Leader theater, 41st and Lancaster avenue, West Philadelphia, announces that the alterations which have been installed during the past several weeks are about complete. The floors of the theater have been covered with heavy Wilton carpets and velvet panamora stage set has been installed. A novel lighting system specially designed to rest the eyes, after the style of the Strand in New York, is also completed. Beautiful paintings of reigning screen favorites and a $15,000 Kimball organ will add the finishing touches which will make the Leader one of the most beautiful moving picture theaters in the whole United States. To quote Mr. Effinger's words: "I am giving West Philadelphia a theater to be proud of, second to none in comfort and service, and in keeping with the name of Leader."

OPERATORS' UNION FIGHTING OPEN SHOP THEATERS.

Union moving picture operators of Philadelphia are carrying on an extensive campaign against non-union operators and theaters who employ non-union operators. In their fight against their enemies the union operators have been sending postal cards to the people of Philadelphia with this on them: " The Moving Picture Operators Employed at the (name) Theater Are Non-Union Men And Are Not Entitled to Use the Union Slide. Union Men Do Not Patronize Them. Union Sympathizers Should Not."

LUBINITES ACCEPT LEAGUE'S INVITATION TO READING.

The film players, camera men, etc., of the Lubin Manufacturing Company of Philadelphia have chartered a special train in which to journey to Reading on the evening of June 8, in order to attend the ball to be given in honor of the State convention of the Pennsylvania Motion Picture Exhibitors' League. Mr. Lubin, upon being interviewed recently, accepted the invitation to the ball on behalf of his staff and directed his publicity man, J. Allen Boone, to make the necessary arrangements. Among the favorites who will accompany the party to Reading are: Lottie Briscoe, Ormi Hawley, Florence Hackett, Mary Charleson, Arthur Johnson, Joseph W. Smiley and Joseph Kauffman.

SHOWS SAFETY FIRST FILMS.

The first exhibition of the moving pictures prepared by the Mahoning and Shenango Railway and Light Company for the furtherance of its accident prevention campaign, was recently given in the auditorium of the South high school at Youngstown, Pa. These exhibitions will be continued until all of the school children in the vicinity have had a chance to see the pictures. The films, several reels of which were made especially for the company, show all manner of street accidents, both those in which cars figure and others are designed to teach lessons in "safety first" that are particularly applicable to boys and girls.

PHILADELPHIA BRIEFS.

Lewis M. Swaab and V. R. Carrick are once more to be seen in their respective business haunts in Philadelphia, having shortly returned from a most enjoyable trip to the coast.

The frame structure at 205 Hamilton street, Allentown, Pa., has recently been razed prior to the erection of a modern moving picture theater on that and the two adjoining properties. Daniel Meeker, who is building the theater, will start his force of men this week.

Moving pictures taken at Franklin, N. J., some months ago in the mines and mill of the New Jersey Zinc Company have recently been shown to Superintendent Robert M. Catlin and other officials of the company in private. It was found that several corrections will have to be made before the pictures are shown in public. This feature picture will be entitled "Safety Lessons in Metal Mining." The picture shows the working of a shift of men from the time that they begin work until they quit. The wrong method of mining is portrayed in a brilliant red color, while correct methods are in a natural color.

The Eureka theater, at 3941-43 Market street, West Philadelphia, has been sold by Parrish & Company for the Eureka Amusement Company, Inc., to Gersham B. McIntosh. The property is assessed at $25,000. The consideration was $32,000, of which amount $25,000 remains on mortgage.

The Men's Club of the Grace Episcopal Church, of Plainfield, N. J., recently held a ladies' night and enjoyed a pleasant several hours in the parish house of the church. The entertainment consisted of a series of moving picture by George Babcock.

Announcement by the board of health of Millville, N. J., to the effect that moving picture theaters would again be permitted to open to the public, came as a glad message to the several proprietors of moving picture houses in that place. The theaters had been closed for some time on account of an epidemic of measles which had spread at an alarming rate over the entire town.

CHANGES IN THE PITTSBURGH WORLD FILM OFFICE.

Special to Moving Picture World from Pittsburgh News Service.

LEO F. LEVISON, manager of the Pittsburgh branch of the World Film Corporation for the past year, last week handed in his resignation, which took effect on Saturday, April 10. Mr. Levison will go to Dallas, Texas, where he will manage the Fox Film Corporation located in that city. Mr. Levison was very active in the recent agitation for the repeal of censorship in this state.

C. A. Meade, a well known film man from the West, will be Mr. Levison's successor. Mr. Meade was formerly manager of the General Film Company's branch in Kansas City and later manager of the Mutual Company's office in Omaha.

"THE PIRATES" FILMED.

Honus Wagner, the grand old man of the national pastime, has at last been preserved for posterity—preserved on the film so that future generations may see the "Flying Dutchman" bat over 300. The moving picture camera operator followed the Pirates from Pittsburgh to Dawson Springs and thence to Hot Springs, where, in their training camp, he caught not only the bow-legged shortstop and hefty swatter, but the whole crew of them slugging the ball, running bases, catching, pitching and putting into practice all the other hocus-pocus that makes the national pastime the sport of the Southern American people.

About two thousand feet of film has been made covering every phase of the big league club's training life, including medicine ball and the sundry and divers other means of getting fit for the race for the pennant.

FAMOUS PLAYERS FILM MOVES.

The Famous Players Film Service of Pittsburgh moved last Saturday into its new quarters—the Paramount Pictures building, a large five-story fireproof structure at the corner of Penn avenue and Twelfth street. Manager W. C. Bachmeyer will use the first floor as general offices and General Manager Steele will use the second floor for private offices. The private projection room will also be located on the second floor. The poster department will be on the fourth and the film rooms on the fifth. All departments are connected up with a private telephone exchange. Each department will have its manager and the business will be systematized.

BIG FEATURES FOR SUMMER.

C. H. Miles, of the Miles theater, in Penn avenue, Pittsburgh, Pa., announces that on Monday, May 3, the Miles will inaugurate a season of feature films that will extend throughout the entire summer. The first of these features will be the mammoth spectacle "Cabiria." This

and all other features are to be put on under the direction of William Moore Patch.

THREE NEW HOUSES IN ERIE.

Two new moving picture theaters opened in Erie, Pa., on April 4. After approval by Fire Chief McMahon and Building Inspector Dundon, both theaters were granted licenses. The first theater to be inspected was that of John J. Coughlin, at Eighth and East avenues. It has a seating capacity of 285 persons. The other belongs to Solomon Ginsberg, at Twenty-fifth and Parade streets. It has a capacity of 490 persons.

Erie's newest moving picture theater, "The Folly," a fireproof construction, located at Twenty-Sixth and Hazel streets, will be opened April 14. This house has a capacity of about 400 and cost about $9,000, and is up-to-date in every respect. It will be equipped with two No. 102D Motiographs. A General Electric Company compensarc will be used to change the current from A C to D C. Steel opera chairs and a plaster of Paris finish curtain will be used.

PITTSBURGH BRIEFS.

It is reported that the Hudson Feature Film Company, whose offices are located at 516, 517 and 518 Lyceum building, Pittsburgh, Pa., with film rooms at 212 Fourth avenue, will soon combine the two offices and make their headquarters at 212 Fourth avenue.

Manager O'Brien, of the Grand, at Clarion, Pa., has had a concrete floor put down in the entrance to the theater. There are very few more progressive theater men in the country than Manager O'Brien.

H. F. Thomas, a well known young man of Greensburg, Pa., recently purchased a half interest in the Casino, in that city, from C. D. Case, and in the future will manage the house. This heater will be repainted and redecorated at once. It has a capacity of 300.

Manager Harry Louttit has sold to George Moore, of Monessen, and Jules Collins, of Monongahela City, Pa., his interest in the Anton theater, at New Eagle, Pa. Mr. Moore has had seven years' experience in the theater and picture business and was placed as manager by the company. He will fill the position with credit to himself and profit to the company. Mr. Louittit, retiring manager, wishes the new owners unbounded success.

Homer L. Alsworth, who bought the Twilight theater, at Latrobe, Pa., last July, intends to do considerable remodeling and put in a new front this summer. This house has a seating capacity of 495.

Last week the Ideal, at North East, Pa., changed hands. Mr. Lazzari disposed of the theater to Andrew Biles. Mr. Biles has had six years' practical experience in the picture business. He is sure to win the good will of the general public. A new program will be arranged and the best pictures money can buy will be used in this cozy theater.

IN CALIFORNIA.

George Doust has purchased a complete equipment from W. F. Wallace, a traveling salesman, and will give moving picture shows regularly at Mokelumme Hill, Cal.

The Salinas Theater Company has been formed at Salinas, Cal., to operate the White theater and Brown's Opera House.

Fred J. Forsyth, formerly of the Garrick, at Stockton, will shortly erect an airdome at Lodi, Cal. He has two of these at Fresno and is considering erecting one at San Francisco.

Night pictures of Art Smith, the aviator, were taken recently while he was looping the loop and making an illuminated flight over the Zone at the Exposition at San Francisco. The pictures are being booked by the Golden Gate Film Exchange and are much in demand here.

An auditorium, fitted with moving picture equipment, will be one of the features of the new school building to be erected at once at Carruthers, Cal. E. J. Klump, of Fresno, is the architect.

Screen Club Elects

San Francisco Screeners Hold First Meeting in New Quarters in Tivoli Theater Building on April 8 and Elect Officers for Coming Year—Has Many Applications for Membership—Will Give Formal House Warming Soon.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE SCREEN CLUB of San Francisco held its first meeting in the newly-furnished quarters in the Tivoli theater building, on Eddy street, on the evening of April 8th, and the new home was dedicated to fraternity and sociability in a manner that augurs well for the future of the organization. The formal opening will take place at a later date, when it is planned to give a dance and entertainment, but this will not be held until all of the furnishings are in place and the decoration of the club rooms is complete.

At the initial meeting many applications for membership were received and acted upon and the outlook is very bright for a heavy increase, now that permanent quarters have been secured. The matter of reducing the monthly dues to one dollar was discussed at this gathering and this step will probably be taken, it being the general belief that the membership would be more than doubled at once if this is done.

The election of officers resulted in the selection of the following: President, Sid Grauman, manager of Loew's Empress theater; vice-president, Charles Stillwell, with the Nat A. Magner Company; secretary, Ralph Marks, of the Acme theater, and treasurer, Joseph Huff, manager of the Unique and Odeon theaters. The board of directors selected to guide the club during the first year of its existence is composed of Sol Lesser, Tom North, Leon Boreis, N. K. Herzog, O. V. Traggardh, H. J. Gosliner and A. Goldberg.

A rising vote of thanks was given to the committee that labored so arduously to complete the furnishing of the club rooms in time for the initial gathering and for the excellent taste displayed in the selection of equipment. Following the business session refreshments were served and later in the evening Roscoe Arbuckle, Charles Chaplin and G. M. Anderson dropped in to assist in making the opening a memorable one.

MASTER PICTURES POPULAR.

The Mutual Film Corporation is introducing its new master-pictures in the San Francisco territory, and the early bookings have been heavy. The experiment has been tried of showing these at private exhibitions in the finest theaters after the regular performances, before invited guests, and this has proved very successful. The newly remodeled Strand at Sacramento was recently secured for a showing of "The Outcast" after the evening performances. Invitations were issued to Governor Johnson, members of the state legislature, city officials, newspaper men, men prominent in public life and to all moving picture exhibitors located within a radius of fifty miles. Fully six hundred persons accepted the invitations, including the governor, and the production was given a wonderful reception. This subject, together with "The Devil," was presented in a similar manner at the Broadway at Chico, where exhibitors and prominent men from the cities of Northern California gathered as guests of the Mutual Film Corporation. The success of these private showings has brought forcibly to the attention of film men the advantages of presenting feature attractions to exhibitors in the finest theaters that can be secured and with the theater atmosphere.

FOX BRANCH AT LOS ANGELES.

The Fox Film Corporation, which opened a Coast office at San Francisco several months ago under the direction of William Citron, has completed arrangements for establishing a distributing branch at Los Angeles about the end of April. All bookings will be made through San Francisco, as at present, but prints of all releases will be carried at the Southern office for the convenience of exhibitors in that section of the State. The new branch will be in charge of A. T. Lambson.

GAIETY CHANGES HANDS.

The Gaiety theater on O'Farrell street, originally intended as a home for musical comedy, has been taken over by Ackerman & Harris, who conduct several theaters here, and will be given over to vaudeville and moving pictures.

CALIFORNIA BRIEFS.

F. E. McCoy, who some time ago opened the Regal Film Exchange in the Pacifice Building, San Francisco, has returned his stock of films to New York and is now with the Progressive Motion Picture Company.

Fred W. Voight, formerly of Fresno, Cal., but more recently with the Mutual Film Corporation at San Francisco, has been placed in charge of the "Diamond From the Sky" serial, now being produced at Santa Barbara.

Ben Brodsky, president and general manager of the China Cinema Company, of Hong Kong, China, has returned to San Francisco from a business visit to New York and will remain here for some time, enjoying the Exposition and taking a rest before returning to the Flowery Kingdom.

Edwin James, who recently opened the American at San Francisco as a moving picture house, has returned from a business trip to Portland.

The Beach-Krahn Amusement Co. has been incorporated at San Francisco, Cal., with a capital stock of $10,000 by C. A. Sweigert, L. Kaufman and H. L. Schmalz.

J. A. Partington, manager of the Imperial, one of the finest exclusive moving picture houses in this city, recently made a trip to Los Angeles to look over some of the coming releases of the Famous Players, Bosworth and the Lasky interests.

The California Teachers' Association recently held its annual convention at San Francisco and much interest was evinced by the educators in the use of moving pictures in school work. A special show and lecture for their benefit was given at the Auditorium, the films being supplied by the Exactus Company of Palo Alto, which is making a specialty of educational subjects.

Plans are being prepared for alterations to the McDonough theater at Oakland, Cal., to cost about $6,000. Walter Mathews is the architect in charge.

The organ recitals at the new Strand at Sacramento, Cal., are now given by Antone Rubicek and are proving to be an attraction in themselves.

The new moving picture house being erected at Watsonville, Cal., by the Turner & Dahnken Circuit, will be known as the Appleton and will be operated under the direct management of Roy H. Cornell.

Hart & Folk have added a new Simplex projection machine to the equipment of their house at Nevada City, Cal.

The Liberty, at Salinas, Cal., has installed two new projection machines and has made other changes under the direction of Operator E. H. Langley.

The Colonial, at Merced, Cal., has been reopened as the Star.

The Watsonville Opera House, at Watsonville, Cal., owned by Beck & King, and operated under the management of James G. Piratsky, is being remodeled, the seating facilities are being improved, a motor generator set is being installed and a ventilating system put in.

Re-Censors "The Nigger"

Ohio State Board of Censorship Reconsiders Fox Picture After Mayor Spiegel of Cincinnati Calls Its Attention to Certain Objectional Parts of It—Had Been Running Ten Days Before Protest Came.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

MUNICIPAL censorship has again made itself felt in Cincinnati; and, by a curious coincidence, Charles Weigel's Alhambra theater, on Fifth street, was again the victim, as in the former case, where "Three Weeks" was the film objected to. In this case it was "The Nigger," the film adaptation of the successful Sheldon play of that name, in which William Farnum was featured. The film was handled here by A. M. Muller, manager of the Fox Film Co. It seems, from all that can be gathered of the matter that Mayor Spiegel, whose fiat was responsible for this, as for the former order of withdrawal, had received numerous protests from various sources about the play, some of these being from negroes themselves, who, like those in Boston, objected to the use of the colloquial designation of their race, and some from people who believed that the play itself handled the racial question in an objectionable manner. Mr. Muller, as soon as he was notified of the order of withdrawal, which was issued last Wednesday, and which was promptly obeyed, as a matter of course, by Manager Weigel, got in touch with the State Board of Censorship, for the purpose of having the film re-submitted, and expects to trim down such parts as are considered objectionable, with the aid and advice of the State Board. This body, of course, had already approved the picture, but will censor it again, in the light of the objections of the local authorities, and endeavor to fit it to their views. A peculiar feature of this latest outburst is that the film had been shown in the city for ten days without any sign of objection on the part of the authorities, although this may be explained by the suggestion that the objections arose after many people had seen it, and that the action of the mayor was due to the cumulative effect of the "kicks" received. It is even proposed to change the name of the picture, "The New Governor" being the name adopted by the Fox Company to satisfy those who do not like the "Nigger."

FIGHT-FILMS MIGHT BE SHOWN IN OHIO

Prize Fights Are Unlawful; But Films of Them Probably Lawful.

In refreshing contrast to the stringent method in which objections to some films have been evidenced by local authorities, and to the objections themselves, Safety Director Holmes, of Cincinnati, announced recently, following the discussion of whether it would be possible to show pictures of the world's championship contest in this country, that he would interpose no objections if the question arose here. The view of Safety Director Benesch, of Cleveland, who takes the view that the pictures should not be allowed to be exhibited in Ohio on the ground that it is criminal to conduct a prize-fight in the state, and that therefore pictures of such a contest are equally criminal, is not taken by Mr. Holmes, who expressed himself on the subject as follows: "These pictures represent an event that has taken place upon foreign territory, and consequently their exhibition in this city cannot be construed as being in violation of the State law. It is unlawful to discharge firearms in the public streets of this city, but would any one say that because of this it is unlawful to reproduce in motion pictures a scene of the battles now in progress in Europe? So far no application for a permit has been made, but I can see no reason why it should be refused if properly made."

"THE HEART PUNCH."

The Colonial, Manager Ed. Bernhardi's theater on Fifth street, participated substantially in the "killing" made by the people who took a chance, and built a film around Jess Willard's training stunts for use in case he won the championship; and, as it seems, other theaters using the picture, which is labeled "The Heart Punch," will do equally well with it, in view of the apparent impossibility of getting the fight pictures themselves into the United States. "Nineteen Thousand Six Hundred and Twenty-Nine People Have Seen Jess Willard in 'The Heart Punch' in the past three days at the Colonial. Have You?" This is the way the Colonial advertised the success of the picture on last Wednesday, by big signs outside and by liberal space in the newspapers. As a matter of fact, the house has been crowded from opening to closing time, and the record for the full week's business, during all of which time this picture will be shown, will undoubtedly stand for a long time at the Colonial. Prices were not raised for the film, although it now seems that they might have been very well, judging by the attendance; but Manager Bernhardi preferred to stick to the ten-cent level, and thus permit all of his patrons to see the picture without more than the usual expenditure.

MAY LOCATE AT ST. THOMAS.

The latest report regarding the location of the Highland Film Corporation, which has for the past month or so been seeking a favorable site for its operations in the vicinity of Cincinnati, is that Ft. Thomas, which was originally settled upon as being the most suitable, has been finally selected. The Lagoon, the Kentucky summer amusement resort which was favored lately, has been turned down, it is understood, on account of the high price asked by its owners. Ample acreage at Ft. Thomas is available, and its location among the rugged Kentucky hills, overlooking the Ohio, is considered ideal for the purpose of making moving pictures.

HIPPODROME AT NEWPORT OPENS.

The Hippodrome, I. Frankel's new Newport theater, which is claimed to be the largest exclusive moving picture house in the Bluegrass State, was formally opened last week with immense success, three thousand persons standing in line to get tickets for the initial performance. In spite of the great seating capacity, 2,000 on the ground floor, the seating arrangements are so clever that every person in the house can see the screen without difficulty, and despite the distance of the rearmost seats from the screen the objects projected are perfectly clear. This is due largely to the care used in the selection of the screen, the first-class machines used and to the skill of the operators, who realize their responsibilities fully. A $10,000 unit Wurlitzer orchestra has been installed, completing the equipment of the house, and making it equal in every respect to any in the country. An unfortunate accident somewhat marred the satisfaction of Mr. Frankel in the success of the opening week, Clarence McCormick, who manages the house and others for him, falling at the theater and breaking his leg while trying to adjust a window. He was removed to his home for medical attention, and is resting easily.

CINCINNATI BRIEFS.

Manager E. P. Bernhardi, of the Colonial theater, has ordered a ten-thousand-dollar pipe organ, with chimes, bells and other attachments which will make the instrument more than equivalent to a full orchestra. It will be under full control by the organist, who will be able to operate all of the attachments from the keyboard.

The improvements promised at the Alhambra are already under way, and, in part, completed, the change of the entrance from the right side to the center having been finished last week. Changes in the electric lighting have also been made with beneficial results, while plans are under way for considerably enlarging the seating capacity, in connection with which the decorations will probably be gone over. Manager Weigel is immensely pleased with the consistently good business which the house is doing, in line with its past record, and looks forward with undiminished enthusiasm to the summer season.

The Coliseum theater, at 403 East Pearl street, ran afoul of Building Commissioner Rendigs last week, the Commissioner ordering the house closed on account of a defective operating booth. The house is owned by the Broadway Amusement Co.

PICTURES HELP ATLANTA CHAMBER OF COMMERCE

Are Aiding "Clean-Up" Call—No Better Advertising Than Screen.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA is to be a "Spotless Town" as a result of the "clean up" campaign inaugurated by the Chamber of Commerce and other organizations of the city.

In order to do this each moving picture theater in the city is flashing on the screen the following:

"Clean up, Paint up."
"Make Atlanta the City Beautiful."
"Do it to-day."

The Atlanta Chamber of Commerce called the pictures to their help, claiming no better advertising medium existed in business life to-day than the moving picture theater, with the possible exception of the daily paper.

QUITMAN, GA., FARM AND CATTLE PARADE FILMED.

Arrangements are now being made by Secretary Clarke, of the Brooks County, Georgia, Industrial Club, for the taking of 2,000 feet of moving pictures of the parade of the animal industry convention to be held in Quitman, Ga., May 25. This year the farmers of Brooks County alone will have 500 farm floats illustrating all phases of diversified farming. Blooded cattle will be in the parade and a part of the moving picture.

ATLANTA BRIEFS.

The Majestic, at Columbus, Ga., one of the best known vaudeville and moving picture houses of that city, has been closed for rent, the owner of the building, James A. Lewis, having sworn out a dispossessory warrant. Since the swearing out of the warrant several employees of the theater have taken out attachments and labor liens. The Majestic theater was conducting a contest which closed Saturday night, April 10, the capital prize being an automobile. The theater management did not complete the payments on the car and it was taken back by the automobile people under the terms of the bill of sale. The theater owes various local bills also.

William Oldknow, who was the guest of Carl Laemmle on the special train to the opening of the Universal City, Cal.,

has returned to Atlanta. "This trip," said Mr. Oldknow, "was the most enjoyable and wonderful of any I have ever taken; it was the trip of a life time. I have never in my life seen anything like the luxury of our special train; everything the heart might wish for was on this train. Universal City surpasses anything I have ever seen in its completeness. It is the greatest marvel as a picture producing plant in the world. I spent several days there, and was never more royally entertained in my life than by the Universal moving picture stars. They are the most likable set of people it has ever been my pleasure to meet."

Theda Bara, who created the "vampire" role in moving pictures, will pose in Atlanta in a very short while. The company with which she is now playing is making Western pictures at Dahlonega, Ga., using the old gold mines as the setting for one of Roy Norton's books done into a picture. From Dahlonega they will come to Atlanta, but the exact date is not known when they will be here.

R. V. Anderson, formerly manager in Atlanta for the General Film Co., is now associated with the North American Film Corporation as Atlanta representative for the Southern states.

Percy L. Smith, who for some time has represented the Paramount in this territory as road man, has resigned his position with that company and has accepted the management of the Empire theater, in Montgomery, Ala.

"Husband or Lover," the five-reeler recently finished by the Hesser Motion Picture Corporation, an Atlanta concern, will be shown at the Montgomery theater April 19 and 20.

The Grand theater management has just completed arrangements for the exclusive first run releases of Paramount, World Film, Fox and the Alliance programs. The Grand is doing a remarkable business under the new management, the Wells interests.

The Daily Journal Belgian war pictures of four reels are drawing great crowds at the Lyric.

MICHIGAN NOTES OF INTEREST.

Special to Moving Picture World from Midwest News Service.

MANAGER C. S. SULLIVAN of the Royal and Grand theaters at Escanaba has started a suit for damages against the Broadway Feature Film Company of Detroit, the papers being served upon the latter's representative, R. S. Bendell, in Escanaba. The suit is based upon the failure of the company to ship the film, "Cabiria," for exhibition as advertised by the plaintiff. It is alleged in the declaration that Mr. Sullivan was greatly inconvenienced and put to large expense in the way of advertising.

Jesse R. Seargeant of Bay City has taken over the Gem at Hillsdale, which was operated by Beck & Gardner until it was visited by a disastrous fire.

C. V. Richardson has given up the Nashville opera house at Nashville, leased what is known as the old Rex, and rechristened it the Star.

Miss Ada M. Mapes, manager of the Delft at Marquette, has booked six of the Alco features, one to be shown each Saturday.

The new Pierce Auditorium at Ypsilanti is to be used for pictures as soon as completed. It will be managed by persons connected with the state normal school.

J. G. De Wees of Marion, O., has taken possession of the Bijou, at Hudson, which he leased.

Manager Stofer reopened the remodeled and enlarged Family at Ionia with "Wildfire."

The Purity Theater and Photoplay Company which will erect a new picture house at North Saginaw, has elected officers as follows: President, John Leidlein; treasurer, Wm. H. Miller; secretary, Wm. A. Schmeck. The directors, Edward Schust, Ed. Oscar, Dr. A. V. Linton, Dr. Brock, Herbert A. Otto and William A. Mertz.

Against Federal Censorship

Chairwoman of Drama Committee of Minnesota Federation of Women's Clubs Endorses National Board of Censorship—There Seems to Be Open-Mindedness in the Middle West and Willingness to Get the Truth Before Agitating.

By F. H. Madison, Minneapolis Correspondent of Moving Picture World.

IT IS just about as feasible to talk of federal censorship of newspapers, books and art as it is of motion picture films, declares Mrs. Charles W. Cartwright, Minneapolis, chairman of the Drama Committee of the General Federation of Women's Clubs. She voiced this opinion upon her return from spending some time studying the National Board. The integrity of that board is unassailable she believes and is also convinced that no paid board can ever handle censorship satisfactorily.

"I do not say that it is the best thing that can be for censoring motion pictures, but I do believe it is the best thing that exists," she said. "It tries to reflect public opinion in judging pictures and to eliminate what might be baneful or vicious in its influence. The producers need public opinion with them and the producers of 95 per cent. of the films shown in this country are co-operating with the National Board of Censorship. The judgment of the board must necessarily be very broad and liberal. It must pass things which at times some communities would not approve, but which public opinion would not on the whole condemn. Every city should have its own volunteer committee to supplement for each community the work done by the National Board, I believe."

Mrs. Cartwright considered "The Nigger" objectionable.

REGULATIONS ON STORING FILM.

Minneapolis Has New Film Storage Requirements—Penalties for Infractions.

The Minneapolis city council has passed a film storage ordinance effective July 1. The law forbids having films in quantities of ten and upwards, except the same be kept in separate metallic boxes in a fireproof brick or concrete vault of not less than 8 inches in thickness. The vault shall not exceed 1,000 cubic feet internal contents and be well ventilated to the outside air. It shall have only one door or entrance, shall contain only fireproof shelves and furniture and shall be constructed and maintained only on the top floor of the building it occupies, unless the entire building is of fireproof construction. No moving picture film shall be kept stored in any building occupied or used for lodging or housekeeping purposes. The part of the building used for storage of films shall be lighted by electricity. All electric wiring shall be inclosed in pipe conduits approved by the Inspector of Buildings. The lamps shall be fitted with keyless sockets and double vapor-proof globes. All switches must be outside of the room or vault where the films are stored or handled. All that portion of the building so used for storage and handling of films and the space occupied by the vaults as hereinbefore provided shall be equipped throughout with approved automatic sprinkler system. No smoking shall be allowed in or about the building or vaults in which films are stored. Clippings from films and waste paper shall be kept in self-closing metallic cans. Penalty is a fine of not more than $100 or not more than 90 days in jail.

MAYOR BANS THREE PICTURES.

After two private exhibitions at the Strand, Mayor Nye, of Minneapolis, canned "The Hypocrites." The two exhibitions were brought about by the customary controversy as to the propriety of the exhibition of "The Naked Truth" scene. Club women, mothers of children, could see nothing objectionable in the picture, but clergymen, Catholic and Protestant alike, protested. The Mayor played safe and canned it. "Three Weeks" and "The Nigger" also were forbidden.

MINNESOTA BRIEFS.

C. B. Nelson has opened a new show at Dilworth.

State officials, members of the state legislature, were filmed at St. Paul by the Equity co-operative exchange, which will show the pictures at farmers' meetings throughout Minnesota.

J. Johnson sold the Gem, at Slayton, to O. L. Niste.

The picture show at Stewart is now operated by the local baseball association, which bought C. J. Thomas' outfit.

Melvin Perry will open a new show at Rice.

O. J. Graham sold the Crystal, at Rush City, to Feljen & Lovejoy, of Barnum.

Brinkman's theater, at Bemidji, suffered loss of $8,000 by fire.

"Atlantis" was shown at the Auditorium in Northfield for the benefit of the Hospital Aid Association.

Dreamland at Willmar ran the Rainey animal pictures two days for the Housekeepers' Club Rest Room fund.

M. C. Iverson has purchased a show at Porter.

The Harringtons have opened another show in the Grand Opera House at Preston.

The Colonial, at Lake City, has been closed, and the equipment moved to Winona.

Lectures, illustrated by moving pictures, were a success in interesting Iowa farmers in Minnesota lands, according to Frank M. Oddy, who has just finished a long tour.

SALT LAKE CITY LETTER.

By H. W. Pickering, Salt Lake Correspondent of Moving Picture World.

THE following directors were elected to the control of affairs of the Rex Theater Company, of Provo, Utah, which operates the Princess theater, in that city, at the annual election last Saturday: A. L. Stallings, Thomas Ashton, G. C. Lindsay, Alva Nelson and Mrs. Tacy Stallings. The board elected A. L. Stallings president, Thomas Ashton vice-president and G. C. Lindsay secretary and treasurer. John B. Ashton, of the Rex Company, resigned as manager of the Princess theater in order to devote his entire time to the management of the Columbia theater in Provo. Mr. Stallings, it is understood, will be managing director of the Princess. He is an experienced motion picture man and formerly operated houses in Springville and other southern Utah towns.

A temporary arrangement, which may become permanent, has been made for motion pictures four days of the week at Loew's Empress theater in Salt Lake. This arrangement will begin Monday, April 12.

"A Fool There Was," the Fox feature booked for a return engagement in Salt Lake at the Liberty theater, has stirred up a bit of criticism among women of the city, which has been formally put in the form of a comparatively mild protest to the city commissioners against allowing the run of the production. Chief of Police B. F. Grant, ex-officio censor, will see a trial run of the production before the opening date. "A Fool There Was" played with great success two days at the American theater several weeks ago.

Illinois Race-Hatred Bills

Measure to Prohibit Pictures That Will Incite Race Hatred Amended and Will Penalize by Heavy Fine All Who in Any Way Further Such—The Informer Will, If the Ryan Bill Passes, Get Half the Fine.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

AMENDMENTS have been adopted which modify somewhat the Jackson bill before the Illinois Legislature and still allow it to accomplish its object "to prohibit acts tending to incite race riot or race hatred." As revised, any corporation, person or combination of persons who shall advertise, publish, present, exhibit or cause to be advertised, published, presented or exhibited in any public place in Illinois any lithograph, drawing, picture, play, drama or sketch that tends to incite race riot or race hatred or that shall represent or purport to represent any hanging, lynching or burning of any human being, incited by race hatred, shall be guilty of a misdemeanor and shall be fined not less than $200 nor more than $1,000 for each offense.

Immoral and also defamatory moving pictures are hit in F. J. Ryan's house bill to revise the law in relation to criminal jurisprudence. As revised section 223 will provide:

"Whosoever brings or causes to be brought into this state for sale or exhibition or shall sell or offer to sell or shall give away or offer to give away any obscene and indecent, scurrilous or defamatory stereoptic or moving picture or any stereoscopic picture or moving picture or film containing, presenting or representing anything of a defamatory nature tending to blacken the memory of the dead or to impeach the honesty, integrity, virtue or reputation of any living person, class or body of persons or of any sect, creed or nationality not existing in violation of the constitution or laws, thereby tending to expose him or them to public hatred, contempt, ridicule or financial injury, or shall advertise the same for sale or give information as to where such defamatory pictures may be obtained, may be fined not less than $100 nor more than $1,000. The informer gets one-half the fine.

LEAH BAIRD IN ILLINOIS.

Illinois photo-play lovers are pleased for many reasons that Leah Baird should be the first representative of the Vitagraph Company to appear in person before them. Special enjoyment is found in the fact that selection should have been made of a star who has played remembered roles in so many productions that were satisfying to those who are lovers of art and who are intolerant of cheap romance in photo-plays. It is these character portrayals that have made her a favorite. Aside from her beauty, so emphatic in the widely distributed "Neptune's Daughter," half a dozen Illinois towns lay proud claim to her as a former resident. Among the leading houses where Miss Baird appeared were the Gaiety, at Springfield; Apollo, at Peoria; Scenic, at Bloomington, and Star, at Lincoln.

CATERING TO LOCAL FEELING.

Balmy spring nights have caused Illinois managers to bestir themselves to prepare programs which will offset the theatergoers' plea, "It is too nice to be indoors." Ray Schalk, of the White Sox, is a Litchfield boy, so the pictures of the world baseball tour made a hit at the Grand, in Litchfield. Films of a busy Saturday-after in a live country town are interesting to the people themselves and, Manager Poff of the Lyric, at Gibson City, got a camera man to work. The Lyric, at Winchester, had a fireman's night. When the Princess, at Joliet, showed "The Commanding Officer," much capital was made of the fact that Alice Dovey was a Joliet girl. Big league ball pictures and local films were on the Washington's program to help the Commercial Club, at Belleville, equip its ball team. A special Pythian film show is booked for the Wildey, at Edwardsville, on May 19, when the K. of P. of the district are in convention. The Wildey recently ran a fire prevention film for local brickmakers for three days. The Canton Register, a paper whose ventures in the photo-play field have been numerous, brought "Neptune's Daughter" to the Princess, at Canton, showing it at 10, 15 and 25 cents. The stunt of showing slides taken about the city was so successful that the Barrison, at Waukegan, repeated it after a few weeks. The Home theater, at Mattoon, had a benefit for the Catholic school. Erlier's theater, in East St. Louis, is giving tango racers to the youngsters. Rev. Geo. Long, a local clergyman, lectured "From the Manger to the Cross" at Dreamland, in Warsaw.

ILLINOIS BRIEF NOTES.

Anti-liquor people of Lebanon, in Southern Illinois, used motion pictures—"John Barleycorn" and other films—in their campaign to have the city voted dry.

Joliet may take the initial step in using moving pictures in the mammoth Illinois statehood centennial celebration in 1918. School children of that city produced a pageant of Illinois history and the Ad Club or Commercial Club may have it repeated and a film made.

Mayor J. T. Bidinger would not let "Three Weeks" be shown in Waukegan.

Manager Ackerman is enlarging, reseating, redecorating and putting a new front in the Capital at Mason City.

Six reels for 5 and 10 cents will be the policy of Dr. L. G. Pullen's new theater at Havana, Wright & Dehm, managers. It has been christened The Langford, as a tribute to the owner's mother.

The Elite has pleaded to the city council at Galesburg for a smaller license, as it seats few and the war tax also is burdensome.

Bennett Brothers will open a new picture show at Chillicothe about May 1.

"You wouldn't know the place" gives an idea of the extensive changes the Gages have made to the Royal at Sandwich. The seating capacity has been increased.

The latest activities of Delmar Schnepp, manager of the Chatterton, and Manager Lyons, of the Castle, at Bloomington, are to go scouting for a site for a new picture house in that city. The old Castle is being repaired and the picture shows are running at the Chatterton, but will have to give way to theatrical attractions in September.

Manager Burnstine has reopened the Star, at Lincoln, after expending $8,000 to make it a thoroughly modern picture house.

"The Spoilers" went back to the New Star at Clinton April 17.

The La Petite, Court, Princess and Royal picture houses at Kankakee have asked the city for a new license basis. They believe they should pay less than the vaudeville houses.

Two five-cent or "popular price" nights are left open each week in the new policy of the Majestic, at Paris. Paramount, Kline and Celebrated Players service will be used the rest of the time at ten cents.

The High School at Lewistown has purchased a picture machine.

The Village theater, at Wilmette, which has been in the hands of the decorators, has been reopened.

C. L. Bishop, of Piper City, has purchased the Lyric, at Remington, Ind., from C. F. Alter.

Manager Rubens, of the Lincoln, at Joliet, has installed a new Bartola.

The new Princess, at White Hall, will be completed about July 1.

E. H. Harris, who formerly conducted a show at Warsaw, was killed by a train at Monmouth.

B. Stout and J. Kokas, of Victoria, have started a twice-a-week show at Viola.

Manager Hatcher is practically remodelling the photoplay at Elmwood, to be ready for a new policy of more features.

W. A. Peterson, of Bloomington, succeeds Raymond Schroeder as manager of the Colonial, at Galesburg. Schroeder was a live wire and only goes back to Joliet to become managing editor of the Joliet News.

EXCEL PHOTOPLAY COMPANY.

New San Antonio Company Hires Haddock to Produce Its Pictures.

By Special to Moving Picture World from Southwest News Service.

THE Excel Foto Company has been making plans for a 150x150 studio costing $25,000 at San Antonio, Tex. It is planned to produce one or two two-reel comedies a week with William Haddock, formerly with the Melies company, as director. William Blake and Carrie Harden will play leads. In addition the company will turn out four multiple reel features each year. Its products will be distributed from its own office in New York. Col. J. A. Robertson is president and M. E. Woodford vice-president and general manager.

The new venture thus starts out with a fine chance of doing really good film making. Mr. Haddock has proved his skill in many a first-class offering. He had the real direction of the All Star picture, "Paid in Full," and among the Melies releases for which he was responsible is that heart-warming classic, "Tony the Greaser." Old time picture fans will remember it as one of those delightfully romantic Western pictures that created the demand for "western stuff" which partly died out because there was so much of it made that it couldn't possibly be kept up to the originality and convincing naturalness that it had when producers made it with pleasure.

SUNDAY CHARGES DISMISSED IN HOT SPRINGS.

Cases against operators of moving picture shows in Hot Springs, Ark., charged with violating the Sunday laws were dismissed by the court.

The shows had been operating on Sundays for the benefit of the Moose lodge. No tickets were sold, but most spectators contributed ten cents each. Operators were Moose who donated their services. The Ministerial Alliance caused arrests and lost in the courts. When the grand jury met that body's attention was called to the Sunday shows. The sheriff and deputies, two weeks later, made about twenty-five arrests, but Justice Gladson dismissed all the cases.

IN THE SOUTHWEST.

A. H. Bender is now sole owner of the Imp at Cleveland, Okla., having purchased the interest of Lee Lunsford.

A. Pye has opened his new Queen at Smithville, Tex., a picture house. He will add vaudeville next fall.

J. W. Pittman has leased a building on Procter street in Port Arthur, Tex., for use as a moving picture show.

R. L. Moore will build a new opera house at Vernon, Tex.

The Chamber of Commerce at Little Rock, Ark., has been conducting a scenario contest for a picture which will exploit that city.

The theater at Forest Park, Little Rock, Ark., which uses pictures, has been opened for the season.

Henry Gillespie has been making arrangements for a show at Faxon, Okla.

At Paris, Tenn., O. C. Jackson, manager and proprietor of the Dixie theater, has sold his interests to parties who will organize a corporation to operate the theater. It is understood that the purchasers are also interested in the Princess theater of the same city.

Harry Vaughn Catlin, of Chattanooga, Tenn., has leased a building in the Butler block on Roan street, and expects to remodel it and equip a first class motion picture theater.

David Hargan, of the Essanay Film Manufacturing Company, has relieved Harry Zech as photographer at the company's studio on Signal Mountain, at Chattanooga, Tenn. Mr. Hargan recently returned from a trip to Africa by way of the company's London office. Mr. Zech will be away from Chattanooga for a few weeks, but will return about the first of the summer.

At Knoxville, Tenn., arrangements have been made whereby special pictures for children will be shown every Saturday morning at the Queen theater. George N. Shorey, manager, has just returned from a trip to the East, where he arranged with film manufacturers for a number of special pictures.

MARS' THEATER MADE BIGGER.

Special to Moving Picture World from Trades News, New Orleans.

MARS' theater, opposite the St. Roch playground, New Orleans, is being enlarged from six hundred to one thousand capacity. It will be generally remodelled and improved at the same time, making it one of the best suburban houses in town. As it stands it is one of the best, as far as the character of the pictures go, and there is vaudeville, too. The screen is the especial pride of G. B. Mars, one of the owners, his brother, P. L. Mars, artist of some local note, having arranged it for him. The curtains and drops used for the vaudeville and occasional drama are good, but the screen is unusual; a dead black border surrounds the white ground on which the pictures are shown, the white space being just the size of the picture. This arrangement shows the pictures off to excellent advantage.

GULF STATES SHORT NOTES.

The "Louisiana," Baton Rouge picture house, recently showed "Cabiria," feature picture, for which Fichtenberg holds the Southern rights, for two days, and at 50 cents admission. It was the first time that Baton Rouge had been asked to dig up fifty cents for a picture, but there was no complaint at the price, on the other hand the houses for the two days were even above par.

The Fox Film Corporation's "Wormwood" company, working in New Orleans under the direction of Marshall Farnum, were the guests of J. E. Pearce, Southern manager of the Pearce interests, the other night at a private view of "The Valley of the Missing" and "Kreutzer Sonata," Fox productions in the projection room of the "Trianon." Several exchange men, among them W. T. Stephens, New Orleans manager for Fox, were also present. Both the pictures have been booked for Pearce's "Tudor," now an all-feature house and of late charging 25 cents admission.

Pathe has booked "Who Pays?" to Pearce's Trianon. This is the first release of the Balboa series pictures. The New Orleans exchange reports business excellent, much improved with the end of Lent and the general Spring feeling.

Pathe and the Associated-Pickwick filmed "Texas," the new strong man last week while he put on some of his stunts in front of the Times-Picayune. He is being booked as the gentlemanly gorilla and he does some remarkable feats of strength.

A. C. Brown, owner and manager of the Seminole theater, Bay St. Louis, Miss., is coming in for a good deal of praise for his presence of mind, due to his success in emptying his theater when it burned one night last week.

Union for Efficiency

Ottawa Moving Picture Operators Adopt Several Intelligent Regulations of Great Help to Themselves and Employers—Will Increase the Influence of Unionism—Shows Democratic Spirit at Its Best.

By Carl J. Ketchum, Ottawa Correspondent of Moving Picture World.

TO be thoroughly up to date and make for competence in every respect, was the reason adduced, at a meeting of the Ottawa Moving Picture Operators this week, and for laying down certain regulations which will in future govern the work of local operators. The first decision reached in the direction of carrying out the plan of the union was that a clean-up day be part of the week's work. This day was fixed for Monday when operators must dissect and clean up the working parts of their machines thoroughly. This will not only benefit the owners of the machine but will have the result of making clearer and better pictures for the thousands of patrons in the city.

That, hereafter, in all houses where the motor propeller is used, the first picture of each day must be crank propelled, was another important decision reached at the meeting. This action was taken in order that operators may be given an opportunity to catch any flaws and prevent damage through same to the machine. Failure to comply with these two laws of the union will make individuals responsible and answerable for their neglect, when penalties will follow.

In answer to several queries, President W. Hay assured the operators that the new regulations covering the province of Ontario were now in the hands of the printer and copies would be shortly furnished. There have been some amendments to the regulations and one clause provides that a licensed operator is not required to operate a dissolver or lantern silde machine. The regulations also demand that an applicant for a moving picture operator's license must first serve an apprenticeship unless he can show that he has operated in some other country or province for a period of at least six months.

To the local union belongs the distinction of being the first organization to elect delegates to the labor representation committee. The choice of delegates was left in the hands of President Hay who selected Messrs. P. Kahayes, E. Andrews and E. Beaucage as the representatives. The business agent, Mr. J. Thibeault, reported that all houses in the city were now in union hands and every member was at work. The examining board composed of Messrs. C. Ross, W. Hays, F. L. Montreuil, Emmanuel Gravelle and P. Kahayes reported favorably on the two new applicants, John Alexander and C. Mulvenie, to whom the oath of membership has been administered. A notice of motion was given by Mr. C. Ross that at the next meeting a change in local by-laws making the initiation fee $25, instead of $15, as at present.

OTTAWA SHORT NOTES.

Mr. Richard Schlesinger, special representative of the Wm. Thomas Co., of Montreal, and other prominent picture companies of New York and London, was in Ottawa this week. He is pushing some big moving picture advertising scheme which may be introduced in the Capital as the result of his talk with Manager Finlay, who controls the three biggest houses in the city.

Messrs. Harry Low and J. D. Murray, joint proprietors of St. George's theater, Bank street, announce that they intend to open up two new houses in the city shortly. They are not in a position yet to state the situation or cost of their proposed buildings.

The Flower theater is now running Broadway star features. The management is also showing exclusively the regular World Film Productions and this week is giving Kleine's Officer 666.

Ottawa houses may be affected by the burning out of the two big Toronto film concerns—the Universal Film Exchange and the Ramo Film Corporation. The loss to the Exchange is estimated at $125,000, partly covered by insurance, while the Ramo company suffers to the extent of $25,000.

REPEAL CHILD-SPECTATOR LAW.

New Law Merely Requires That Children Be Accompanied By Adult.

By David K. Billings, Ontario Correspondent of Moving Picture World.

THE law which prohibited children under fifteen from entering a moving picture theater unless accompanied by a "parent" or "guardian" or "adult member of the household" has been repealed by the Ontario legislature. This law has been a particular thorn in the sides of exhibitors, because it placed the responsibility of deciding whether a man or woman was really the guardian or member of the household upon the manager of the theater. While is was not enforced until during the last year several convictions are on record against managers who were deceived by people leading them to believe they were legal guardians of the children. While the object of the law was quite worthy it was absolutely unworkable and unfair.

The new law simply requires that children under 15 be accompanied by an "adult," which is going back to the old law previously in force. Much of the need of the law has disappeared because theaters are no longer allowed to be kept in absolute darkness.

LIMITS TAXING OF THEATERS.

Another bouquet has been handed theater managers by the Ontario legislature that seems to imply a feeling on the part of the ligislators that the moving picture industry has been over taxed and over regulated. No municipality may now charge a higher annual tax, or license fee to moving picture theaters than that charged by the Provincial Board. This is exceptionally significant as there has been considerable talk in several Ontario towns of making moving picture theaters pay an extra war tax. This will also kill the idea of making theaters pay a tax in accordance with their size as the maximum tax is thus placed at $150.

TORONTO BRIEFS.

Otto Elliott, a member of the local Board of Censors since it was first organized has been appointed assistant provincial inspector of theaters and will look after theaters in Toronto. Mr. Elliott's place on the Board will be taken by John J. Burns, who was recently appointed to act in an advisory capacity by the Catholic Bishop of Toronto.

The offices of the World Film Corporation have been moved from the Cosgrave building at 167 Yonge street to more commodious quarters at 37 Yonge street.

Five reels of film illustrating the making of a Canadian soldier were shown for the first time at the Princess theater this week and drew a record house. They were made by Pathe.

Pathe Freres have broken into the Ontario field after an absence of many months and have opened temporary offices at 56 King west. An extensive campaign of publicity has heralded their arrival. While no permanent manager has as yet been appointed, Mr. Quixmet of the Montreal office is in temporary charge.

Mogler Theater Opens

Picture House, With 1,200 Seats, Just Opened in Saint Louis Has Interesting Architectural Innovation—In It Apartments for Housekeeping Take the Place of Balcony—Owner Lives in One Apartment and Will Let the Others.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

THE new Mogler theater, which was opened at 9th street and Bremen avenue on March 17, is one of the most complete, and at the same time one of the most unique amusement houses in St. Louis. The Mogler is the first example of the new idea in theater building that was originated by a St. Louis architect recently. The theater differs from other houses in the fact that it has no balcony, the space in the building usually taken up by a balcony is made use of in this instance by turning it into an apartment. A suite of six fine living rooms, with bath, reception halls, enough closets to make any housewife sick with envy, and all of the up-to-date features of a metropolitan apartment house, are built into the front part of the theater. Mr. Mogler occupies the rooms himself, and is right at home with his business day and night.

The merging of the flat or apartment with theaters is creating much comment; two more theaters are being erected on the same plan, and Mr. Mogler is kept busy showing the rooms and arrangements of the house to visitors. The new Mogler theater is just up the hill from the canvas-topped theater that Mr. Mogler operated at Broadway and Bremen for more than eight years, and represents the culmination of his ambition of years. The house, which seats 1,200, is very complete in every way; an all-picture program is maintained, and the place is packed at every performance. Mr. Mogler, who is one of the pioneer exhibitors of St. Louis, is a tireless worker for the upbuilding of the moving picture industry, and is recognized as having made a signal success of the business.

WILL BUILD NEW THEATER.

A plot of ground with a frontage of 385 feet, at the corner of Spring and Gravois avenues, has been bought by J. S. Feydt, Jr., who is said to represent several influential south side business men, who will build a large moving picture theater on the property. The location of the proposed new house is in a rapidly growing neighborhood, which has lately been made very attractive by the widening and paving of Gravois avenue. More than a hundred and fifty new dwellings and flats have been erected in the vicinity of the corner during the last two years, and it seems a most favorable location for a theater.

WOMAN'S LEAGUE WILL CENSOR

The Woman's Civic Federation of East St. Louis has decided to censor moving pictures. At the regular monthly meeting held April 12, a committee of six censors was appointed, each member of the committee will watch the shows in her neighborhood, and report all films that she deems unfit to the manager of the theater. The action of the Federation is said to be the outcome of the showing of pictures in exclusive residence districts on the east side, which were objectionable to members of the league.

PAGEANT THEATER NEARLY DONE.

The beautiful new Pageant theater that is being erected on Delmar Boulevard just east of Hamilton avenue, is nearing completion. The house will seat 2,000 and will use an exclusive moving picture program. The building, which will cover 106 by 157 feet of ground, and will cost $40,000, will contain four stores on the ground floor, and bachelor apartments on the upper floors, in addition to the picture playhouse.

ST. LOUIS BRIEFS.

Eight thousand feet of moving pictures taken with permission of the German General Staff, will be shown at the Odeon, Grand and Finney avenues, on April 19, by B. Herman Ridder, of the New York Staats-Zeitung.

The first public view of the films was given at the Delmar theater at 4938 Delmar avenue on April 10.

The Le Beaume theater, 9th and Le Beaume streets, has been remodeled and equipped with the latest moving picture furnishings and fixtures, and is under the maangement of F. D. Abernathy. Five cents admission is charged and Kriterion program is used.

The Minusa Cine Products Company have got their new factory on Washington avenue completed and in shape to handle the orders for Minusa gold fibre screens that they are specializing on. Mr. Chas. Hetzel, the chemist in charge, has just returned from a trip to New York and Pittsburgh, where he went to secure additional equipment for the factory.

INDIANAPOLIS HAS NEW PICTURE MANUFACTURER

Coburn Photo & Film Co. Chooses Burris as Director.

Special to Moving Picture World from Indiana Trade News Service.

VIRGIL E. BURRIS is dramatic director of the Coburn Photo & Film Company, Indianapolis, the newly organized company. A tract of land just outside the city in a picturesque section has been obtained and the company will be busy before May 1 making "The Country Boy's Triumph." It will be released in the latter part of May or early in June.

Mr. Burris was formerly with the Visco Film Company at Jacksonville, Fla. George Sailer, formerly of the Thanatopsis company, Mildred Ferris, formerly of the Pathe Freres; Lawrence Atchison of the Balboa Company and Jack Green of the Gaumont Players already have been engaged by Mr. Burris. The minor roles will be taken by local talent now being trained by Mr. Burris.

"We will begin our work on a modest scale," said Mr. Burris, "but in the course of a few months we will expect to be able to produce all kinds of animal films, the highest type of society drama and cowboy pictures of the most thrilling type."

INDIANA BRIEFS.

Ed Littleton of Sidney, Ohio, who bought the Theatorium, the oldest Motion picture theater in Newcastle, Ind., a short time ago and who gave a check for $300 for the place, has left with the receipts for the last three days and the check has been found to be no good. The men who are holding the check say that Littleton told them his check would not be good until his wife came to the city and made a deposit. She never came.

The Broadway theater, Logansport, Ind., has been thoroughly redecorated and reopened under the direction of Manager Schmal. The new theater is dressed in cream and gold.

The plans for the new Little Grand at Madison, Ind., have been approved by the state, and L. E. Holwager will push the work along.

Dick Dickson Brothers, present lessees of the Yarnelle theater, Wabash, Ind., and owners of the Orpheum at Wabash, have just closed a new ten year lease on the Yarnelle.

The Orpheum, Hartford City, Ind., is advertising a free admission to the first twelve boys who bring a letter from mother stating they have cleaned the yard. The plan applies to Saturday matinee only.

The Pivot City Amusement Company, Indianapolis, capital $10,000, has been incorporated with F. R. Bonifield, William Griffer and C. A. Messmore as directors.

The Habit theater, Tipton, Ind., donated the house for one night for a benefit for the new Knights of Pythias band.

The town board of Sheridan, Ind., has passed an ordinance to require moving picture theater owners to pay an annual tax of $20 for license.

F. J. Rembusch, Shelbyville, is running Paramount pictures Tuesday and Thursday nights in his houses, and charging ten cents.

JACKSONVILLE STUDIO NOTES.

By Leon Louiso, Jacksonville, Fla., Correspondent for Moving Picture World.

THE Dyreda company under the direction of J. Searle Dawley has finished work at Atlantic Beach, Fla., on the 5 reel picture "Four Feathers," which is taken from the novel by A. E. W. Mason, and some members of the company have left for New York City. Howard Estabrook, who is featured with Miss Laura Sawyer, went to St. Augustine for a few scenes.

The Famous Players company under the direction of James Kirkwood, with Miss Hazel Dawn, is working in Jacksonville for a few days. Mr. Kirkwood is the second Famous Players director to come to the state in the last week or so. Director Sid Olcott is working at St. Augustine and he will likely finish there in a few days.

Hazel Dawn is in Jacksonville and is accompanied by her sister, Ella Dawn. The picture she is to work in is from the book of Ronald MacDonald, and the scenario was written from the book by Bennett Mussin.

At a dinner dance, given by the Infant Welfare Society recently at the Windsor Hotel, Storm V. Boyd of the Kalem company was responsible to a great extent for some of the clever ideas carried out during the evening. Mr. Boyd was in charge of the moving picture show.

Myrtle Tannehill who is working at the Kalem, under direction of Mr. Kenean Buel, in a three reel picture, "The Fatal Choice," came down from New York City for the picture.

Director Robert G. Vignola has just finished the fifth of the ten commandments, and he is now working on the eighth of the commandments, with Miss Hollister and Mr. Milards, at the Kalem.

Alice Hollister entertained a company of guests at an Italian dinner at her home. The dinner was served in courses and after the repast the evening was very pleasurably enjoyed by various entertainments. Among those present were Hazel Dawn, her sister Ella, Dorothy Bernard, James Kirkwood, Myrtle Tannehill, Nelle Lindroth, Mrs. L. E. Taylor, Directors Kenean Buel and Robert G. Vignola, and Mr. Arthur Albertson.

Guy Combs has finished up with the two reel picture "Fate's Checkerboard," and he will begin work on a new picture, which will likely be a college subject.

R. McGaughey, a cameraman from the New York Kalem studio, is working for Director Vignola, during Mr. Geo. K. Hillister's vacation.

Another of the Billy Reeves pictures, in which Miss Mae Hotely also appears, and which was directed by Mr. Arthur D. Hotaling, was completed at the Lubin studio. The title of the picture is "Billy, The Butler." Mr. Reeves is working hard in the pictures and some good comedies will be the result. Miss Patsy DeForest is also in the company. Miss DeForest was the heroine in the Patsy Bolivar series of the Lubin company.

WASHINGTON BRIEFS.

"More clean, wholesome amusement can be had from the average five-cent motion picture theater than from the average comedy for which one pays $2," was the statement made by Hon. Louis Brownlow, member of the Board of Commissioners of the District of Columbia, in the course of an address delivered before the Mothers' Club of this city at the Edmunds School last week.

The Niagara theater on Seventh street, northwest, recently reopened under the management of Eugene Rudolph, has gone to ten cents. The "Who Pays" series and other Pathe productions, including Pathe news films, are being shown.

Crandall's theater is distributing neatly printed baseball schedules, of a size which will conveniently fit a vest pocket, showing the games played by the local American League baseball club at home and abroad, and where the team will play on the various holidays. On the back page is a schedule of the commencement of shows at the theater.

The Columbia, in Portsmouth, Va., is about to be reopened and is undergoing improvements at the present time. The house is about two years old but has undergone five changes in ownership. It has now come back into the hands of owners of the building and Charles A. Turner has been secured as manager. Mr. Turner is very well known in the moving picture industry having been connected with it as an exhibitor and supply man since 1909.

Congratulations are being showered upon Miss Edna Crandall, sister of Harry Crandall, upon her marriage to take place on Monday next to Ernest Klinger, one of the most popular musicians of this city, who is now playing at the Masonic auditorium. For several years Miss Crandall has been her brother's "right hand man" around the theater, looking after the office work and often handling the booking. She is extremely popular with the exhibitors who are wont to congregate in the office of the theater and all of these wish her the greatest of happiness.

Russia has prohibited the importation by mail or manufacture of celluloid, including motion picture films, and even if the articles shipped by mail are packed in wooden containers they are liable to confiscation. This information is contained in a customs circular of September 17, 1914, issued by the Russian Government.

Mr. and Mrs. J. D. Hofheimer, of Norfolk, Va., stopped over in Washington last week while on their way to Philadelphia and New York. Mr. Hofheimer reports a very satisfactory improvement in the business of his several theaters in Virginia.

"Jake" Wells, who operates the Empire and other theaters in Richmond, Va., visited Washington last week for the purpose of booking features.

The Jewel is the name of the new house just erected at Four-and-a-Half street and Maryland avenue, southwest, which is to be operated by "Jerry" Barnes.

BEN C. DRUM SICK.

Exhibitors, exchangemen and others were greatly surprised last week on learning that Ben C. Drum, the genial manager of the local branch of the World Film Corporation had been admitted as a patient at the Providence Hospital suffering from an attack of malaria and a general breakdown. Mr. Drum has been working very hard since assuming his position and had not been well before coming here. During his short stay in Washington Mr. Drum has made a host of friends and expressions of hope for his speedy recovery are many. During his absence from the office, the affairs of the exchange will be administered by District Manager Sawin, who came here from New York City where he had been spending a week at the home office.

Change in Program Suit

Strand Theater of Washington Brings Suit Against Famous Players Exchange. Claims It Booked "Captain Courtesy" and Was Notified That "Snobs" Would Be Sent—Change Followed Theater's Notice to Terminate Contract at End of Month.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

THE Strand Theater Company, a corporation of the District of Columbia, last week asked the District Supreme Court to enjoin the Famous Players' Exchange, of which George M. Mann is the local manager, from making any changes in its program as booked.

The theater company operates a motion picture theater seating 1968 persons at the corner of Ninth and D streets, northwest. It alleges that on October 26, 1914, it entered into a contract with the Famous Players' Exchange, which it says is the distributing agent for certain photoplays produced by the Paramount Pictures Company, whereby the latter was to furnish until the termination of the contract by either party on thirty days' notice, two changes of program weekly for the sum of $500 per week, the photoplays making up the program to be selected by the theater company.

In the manner described the plaintiff company had notified the exchange on March 22, of the designation of certain photoplays for the half of the month of April, which selection included "Captain Courtesy" for April 18 to 21, inclusive, and the booking was confirmed in a letter from the local branch signed by G. H. Payne, said to be its assistant manager.

It was on March 27, that the theater company notified the exchange that at the expiration of thirty days it would take advantage of its right to cancel the contract, following which, on March 30, it was notified by the exchange that the booking for April had been rearranged and that the photoplay "Captain Courtesy" would not be given in the program but the one entitled "Snobs" would replace it.

The Strand Theater Company states that "Captain Courtesy" is a photoplay of great merit, the leading part being taken by Dustin Farnum, and it was accordingly well advertised for presentation for the four days commencing on April 18, and that by reason of being unable to make such exhibition it will suffer serious losses in its reputation and patronage.

The plaintiff company further states that it is of the opinion that the acts of the defendant, through its agent, Mr. Mann, are purely arbitrary and unjustifiable, and wholly because of resentment on the part of the latter because it had terminated the contract. The court is asked to issue an injunction to compel the exchange to furnish the photoplay in question as booked.

In answer to the charges, the defendant exchange, through Manager Mann, denies the statements concerning the advertisement of the production in that "such so-called advertisement is of a most indefinite character consisting of such statements as 'coming' without dates of exhibition except a few days at most before actual exhibition of a given play." It is further stated that Mr. Payne is without authority to make statements or promises concerning exhibitions and that Mr. Moore, president of the theater company, was informed in part to that effect.

They claim the facts in the case to be as follows: "That on or about March 22 the plaintiff had decided to terminate its contract with the defendant. Its president then knew that while the release date for the play 'Captain Courtesy' was nominally April 19, it was, by reason of the aforesaid agreement, not released until April 26, and the plaintiff also knew that the play due on April 19, was a play called 'Snobs' produced by the Lasky Company. With this knowledge and also that said Mann was temporarily absent from Washington and that said Payne was without authority to change schedules, said plaintiff also knowing that it was about to terminate its contract so that in due course the play 'Captain Courtesy' would not be available, and wishing to secure the last named play which it deemed more attractive than the play called 'Snobs' the president of said plaintiff conceived the idea of taking advantage of a situation with which he was perfectly well acquainted, and using the telephone, obtained an erroneous statement from said Payne, who is a mere clerk in the office, purporting to show that " 'Captain Courtesy' was available for exhibition April 19." It is claimed that the theater company "devised the plan of assuming ignorance which did not exist," in wiring the home office with respect to the date of release, that it knew that Mann was the only officer authorized to speak and act in the premises, and that the "telegrams were deliberately sent in furtherance of a plan then already formed to take advantage of Payne's mistake and to lay the foundation for a claim of some kind, probably for a refund of part of the plaintiff's deposit in furtherance of which this suit is filed." It is also denied that the Strand Theater Company will suffer any loss by reason of the defendant's refusal to furnish the play in question.

JOHNSON-WILLARD FILMS.

Can Not Be Imported Through Mails.—How Law Stands.

No possible loophole is left for the introduction into this country of the motion picture films depicting the fight between Johnson and Willard recently staged in Havana, Cuba. Should they be offered in the ordinary way open for the entry of foreign merchandise, such entry would immediately be opposed by the customs officials representing the government. Transmission by mail within the country would also be denied the films for inquiry of postal officials as to what action the Postoffice Department would take with reference to fight pictures elicits the information that the Act of July 31, 1912 (37 Stat. 240), provides "That it shall be unlawful for any person to deposit or cause to be deposited in the United States mails for mailing or delivery, or to deposit or cause to be deposited with any express company or other common carrier for carriage, or to send or carry from one State or Territory of the United States or the District of Columbia to any other State or Territory of the United States or the District of Columbia, or to bring or to cause to be brought into the United States from abroad, any film or other pictorial representation of any prize fight or encounter of pugilists, under whatever name, which is designed to be used or may be used for purpose of public exhibition."

It has been rumored that an effort would be made to weave a romance around the fight pictures and thus secure their entrance into this country. A reading of the law would show the futility of such scheme. Lawyers familiar with the interstate commerce laws have stated that the law in question is so sweeping that the taking of motion pictures of prize fights for display in this country, is an absolutely profitless and useless thing to undertake.

It is thus to be seen that the law applies with double force to the Johnson-Willard pictures, in that they were taken in a foreign country from which importation is prohibited and in view of the law quoted.

Film Boosters Form Club

At Augusta, Maine, on April 10, a Fraternal, Protective and Social Organization Was Formed by Film Salesmen, Exchangemen and Others in the Business in New England—William C. Green Was Elected President—Other Officers Chosen.

By John L. Flannagan, Maine Correspondent of Moving Picture World.

THE Film Boosters' Association, which was formed in Portland, Me., on Saturday, April 10, for the purpose of promoting good fellowship, fraternal protection and social intercourse among the film salesmen, exchange men and others interested in selling moving picture films to theaters.

William C. Green, who is the representative of the Mutual Film Corporation at Portland, was elected president. He is a veteran in the moving picture game, having been a pioneer in the work in the

WILLIAM C. GREEN.

State of Maine. The other officers of the organization were chosen as follows: Herman A. Sivovolos, Boston, first vice-president; Walter J. Davidson, Boston, second vice-president; J. J. Donnelly, Boston, treasurer; Mitchell Granby, Boston, secretary.

The film men present represented the following companies: J. J. Donnelley, George Kleine Feature Film Co., Boston; Walter J. Davidson, Pathe Exchange, Boston; Arthur A. Allen, of Bangor; Sherman Feature Film Co., Boston; Mitchell Granby, Fox Film Corporation, Boston; Herman A. Sivovolos, Boston; American Feature Film Co. and others. Charles Green, of the Searsport Amusement Co., who was present at the meeting, was elected an honorary member.

This organization will enlist members from all over New England, as it is the only one in the six states comprising film salesmen in its membership exclusively. In order to become members in good standing salesmen must have been in the film business at least a lear. It will provide a means for the film men keeping in touch with each other and in all probability will prove of value to a large number of such men. Meetings will be held from time to time at the call of the president.

KEEPS CLIENTS POSTED.

Exhibitors last week received the first of a new series of letters from Earles B. Tinker, who handles World Film in Maine, New Hampshire and Vermont. These letters all bear on advertising and contain some mighty good pointers. They will be issued each week on Thursdays.

GOVERNOR OF MAINE SIGNS WORKMEN'S COMPENSATION

New Measure Will Affect Picture Houses and Theaters.

GOVERNOR CURTIS of Maine has signed the Workmen's Compensation Act, which provides in substance that employees totally disabled shall be paid one-half their average weekly wages for three hundred weeks, the sum to be paid not to exceed $10 a week or a total of $3,000 altogether. In case of death the heirs of deceased employees are to receive this compensation from the employers. For partial disability workmen are to be paid from $4 to $10 a week, according to a sliding scale. If an employer of more than five workmen comes in under the provisions of this act he cannot be sued for damages by the injured employee. Corporations which maintain liability insurance for their employees are not obliged to come in under the provisions of this law. Employers having five or less employees are not liable to the operation of the act. It goes into effect on July 1.

MAINE BRIEFS.

What is said to be the largest circuit in Maine is that operated by the World Film Corporation down through the eastern section of the State, and consists of nine theaters which ship from house to house.

W. L. Pitman has opened with General Film service at the Fairfield Opera House two nights a week.

E. M. Watton, of East Eddington, was a visitor to Bangor this week, and purchased an operating outfit from the General Film Co. Bangor branch. Mr. Watton will conduct a traveling show throughout eastern and northern Maine during the coming summer.

The Star theater, at Bar Harbor, and the Pastime, at Northeast Harbor, are preparing for the summer business, and have contracted for the World Film Program of Broadway Stage productions.

The Family theater, at Mapleton, Lee Ferguson, proprietor, has opened with General Film service one night a week.

F. L. Jenne, of Lisbon Falls, has started in with General Film service four nights.

A. H. Pine, proprietor of the Majestic at Rumford, reports that he has taken on Universal service six times a week, with three changes each week.

The Gem, at Machias, under the management of Billy Means, has recently arranged to get the service from the World Film's big Maine circuit. Mr. Means is one of the "hustlers" of our State.

The strides made by the World Film interests since E. B. Tinker took over eastern New England are phenomenal. Every important town is represented on the circuits of this house, and Mr. Tinker has built up a record business in a few months. Mr. Tinker is well known to all exhibitors down East, as he was for some time with Eclectic, Pathe and the General Film Company. He has worked for all these companies under the direction of Frank H. Vine, who is now Boston manager of the World.

Moving picture theaters in the state of Maine generally report an increased business following the end of Lent. In many places throughout the state new theaters are opened after having been dark for the winter season. The state of Maine is anticipating the greatest summer business in its history during the coming summer and the moving picture theaters, especially those at the resorts, expect to reap a harvest as a result of the influx of summer visitors.

WOLFE TO BUILD IN BUFFALO.

By Billy Bison Buffalo (229 Oxford ave.) Correspondent of Moving Picture World.

MANAGER and part owner, G. M. Wolfe, of the Globe moving picture theater, Buffalo, has prepared plans for a new theater in State street, between 10th and 11th streets, Erie, Pa. Excavations have been made and work will progress rapidly. The house will seat 1600. Mr. Wolfe is an architect of wide experience. The Globe theater, Buffalo, is a ten cent house, owned by the Sherman Amusement Co. Mr. Wolfe is also interested in the Circle theater, Connecticut street, Buffalo, managed by D. J. Walsh.

THE NEW COLUMBIA THEATER.

Upward of $100,000 was spent on the Columbia, Buffalo's newest moving picture theater in Genesee street, between Mortimer and Spring. The owners are the Model Theater Co., and the manager is M. H. Goodman. The house seats 1500. The latest ideas in ventilation, heating and indirect lighting have been carried out by the builders. There are well fitted rest rooms and a telephone system connecting every part of the house. Besides the ground floor there are a balcony and upper and lower boxes. Each seat is upholstered with leather. The building is absolutely fireproof, constructed of steel, concrete, terra cotta and brick. Old ivory and gold, with rose inlaid tile, feature the general decorative scheme. Seats and woodwork have been finished in mahogany, while the floor covering is of thick cork carpet.

NEW THEATRE LICENSE LAW.

A new ordinance regulating the licensing of moving picture theaters has been adopted in Buffalo. Under the new law, houses having a seating capacity of from 200 to 500 persons will be taxed $50; from 500 to 700, $75; and from 700 up, $100. Formerly there was a flat yearly license fee of $100. The ordinance committee of the Buffalo aldermen has voted against the adoption of a proposed ordinance to license operators.

BUFFALO BRIEF NOTES.

Manager Bowe of the Frontier theater, Buffalo, has been showing "The Exploits of Elaine" to crowded houses. His programs are extensively advertised. "I am arranging to present several important New York features at the Frontier," said Mr. Bowe, who has been in the show business practically all his life. He was connected with the Academy theater, Buffalo, a few years ago when it played melodrama.

As a result of a recent strike, work was tied up for a time on the new theater building in South Broadway, Yonkers, N. Y.

The concrete work for the foundation of the Strand, Elmira, N. Y., has been completed.

James H. Sweeney may build a new theater in Front street, Port Jervis, N. Y. He has conducted the New theater in that city for five years.

It is said that W. H. Fayville may build a $50,000 theater and club building at South Main and Slawson streets, Dolgeville, N. Y.

A report from North Tonawanda, N. Y. says that the Rudolph Wurlitzer Manufacturing Co., has begun the building of the largest pipe organ in the world. The organ will cost $50,000 and will be placed in the Isis theater in Denver, Col. It will be of the Hope-Jones unit orchestra type.

Work has begun on the new Highland moving picture theater at 2012 and 2014 Whitesboro street, Utica, N. Y. George and Earl G. Hauf will be managers.

J. J. Ryan has plans for a new $40,000 theater in Susquehanna, Pa.

A plan to give free moving picture

shows in the parks of Winnipeg, Can. is being considered.

Erie Beach, a summer resort near Buffalo, will be managed by John Laughlin, manager of the Majestic theater of that city. A moving picture show is among the attractions of the beach.

Fire did $2,000 damage to the Edisonia moving picture theater, West Utica and Brayton streets, Buffalo, Friday morning. An overheated furnace is said to have caused the blaze. The theater was conducted by Frederick Ullman and owned by Mrs. Alexander.

The Radium Gold Fibre Screen, Inc., has been organized in Buffalo with a capital of $10,000. The directors are E. M. Jaines, Agnes Rose May, Emma M. Reufu and A. D. Holmes of New York City, and M. M. Eisenberg of Brooklyn. The principal place of business will be in Buffalo and moving picture screens and curtains will be manufactered.

SHORT INDIANA ITEMS.

The local kindergarten association at Ft. Wayne, Ind., had the choosing of the films for a Saturday matinee at the Colonial theater, Manager Heisler according them the privilege. The Pathe company donated the Rufus Rastus Rabbit Hunt, and the General Film Company donated other films used. The association cleared about $25 by the benefit.

"The Girl from Thunder Mountain" is the film for the first free show given by the Odon, Ind. merchants.

The exhibitors in Hartford City, Ind., are engaged in a ruinous "war." Four houses are now giving vaudeville along with the pictures and charging but five cents. The fans seem to like it, and are responding liberally.

Crumps theater, Columbus, Ind., has added a rest room for women. Manager C. E. Rogers is making other changes designed to add to the comfort of patrons.

The Victoria Theater Company, New Albany, capital stock $2,000, has been incorporated with C. E. Hampson, A. C. Hampson and A. M. Hampson as directors.

The Tuxedo theater, New York and Garfield, Indianapolis is getting out a weekly program that carries advertising of all the neighborhood enterprises. Messrs. Brown & Stempfel say there is a little velvet in it, though they did not expect to more than break even.

Manager Ed Fouts of the Star theater, Union City, is having his house overhauled and a General Electric rectifier installed to steady his pictures.

Manager Horace Riggs, who has been running the Lyric at Vevay, Ind., every Thursday and Saturday night, hereafter will run only on Saturday. The boys won't come in off the farm in the middle of the week.

A. H. Robbins and Scott Robbins of Laporte, Ind., have bought of E. J. Stanton the Vaudette theater, Michigan City.

James and Richard Tracey of Fairmount have bought the Arcade theater, Winchester, Ind. The house was owned by Miss Ethel Fisk, who has been running it for more than a year.

Frank J. Rembusch, Shelbyville, Ind., of mirror screen fame and owner of a number of theaters, is heading a company that proposes the erection of a $100,000 hotel in Shelbyville.

George Young, manager of the Art theater, Gary, has resigned to take charge of the DeLuxe in Hammond, Ind. V. U. Young, a brother, will take charge of the Art. The DeLuxe is one of the largest houses in Hammond.

The Orpheum Theater Company, with Chase McDermond, as manager, is to open a new house in Attica, Ind. A steel plate front, with drinking fountain and plate glass mirrors is to be built. Inside there will be plush seats and a Simplex projecting machine. About $2,500 will be spent fitting up the quarters which have been rented.

Small Riot Over Film

Griffith's "Birth of a Nation" Gets Boston Colored Folks Excited—Many Police on Hand Avert Serious Disturbance—Handing Out of Already Reserved Tickets Misunderstood by Negroes Who Suspected Discrimination.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

THE presence of three hundred police officers undoubtedly prevented a serious race riot at the Tremont theater, Boston, where the Griffith spectacle "The Birth of a Nation" is playing, on Saturday night, April 17, when several hundred negroes stormed the box office and demanded tickets.

As a result of the turbulance in the lobby and in front of the theater before, during and after the performance, eleven persons were placed under arrest. Among the prisoners were William Munroe Trotter, editor of the Guardian, a colored publication, who was publicly rebuked by President Wilson last November, and who has been the leader in the movement to prevent the production of the film in this city and the Rev. Aaron W. Puller, colored pastor of the People's Baptist Church, Boston.

The theater management had learned that there was an organized plot to fill the house with negroes, destroy the films and stop the play. Superintendent of Police Michael H. Crowley was communicated with and assumed personal charge of the police detail. Policemen in civilian dress were stationed in different parts of the theater and were ordered to arrest anybody making a disturbance.

The trouble started in the lobby of the theater before the opening of the performance. The lobby was jammed with both whites and blacks. Half an hour before the scheduled time for the film to be screened, the sale of tickets was stopped. The house and company representatives say that the ticket rack was clean and that they couldn't sell any more standing admissions. Patrons, who had ordered tickets in advance, kept coming to the window and getting them. Others were buying for future dates. The colored persons who were gathered in the middle of the lobby evidently thought that discrimination was being exercised against them for that night, for suddenly there was a general move towards the ticket office and a demand that tickets be sold.

Earlier in the week, Governor David I. Walsh requested Police Commissioner Stephen O'Meara to meet him at the State House as a result of many complaints that have been received regarding the production.

The conference lasted over an hour during which the production and the offence it has given many people was discussed from its various angles. The commissioner was asked by the governor if there was any legal way in which the commissioner might act to prohibit the production. The commissioner replied that none exists. While the governor has no power to act in the matter, it is known that he is deeply concerned over the production.

Deputy Chief George C. Neal of the state police has placed a ban on the exhibition of the production on Sundays in the state. The management of the film states that it was well aware that such a production on Sunday was not in conformity with the state regulations, but that upon request, the production was offered to the Lynn Lodge of Elks.

BARS "THE NIGGER."

The Fox Film Corporation feature photoplay "The Nigger," which was to have been presented at the Crown theater, Everett, Mass., during the past week, was barred by order of Mayor James Chambers, upon the recommendation of the board of censors, to which the mayor referred the matter upon protest by colored citizens. A number of colored men, at the instance of the National Equal Rights League, lead by Arthur Woodest, waited upon the mayor and made known their objections. The censorship board comprised, the Rev. Ansel E. Johnson, chairman; General E. Leroy Sweetser, Mrs. Gertrude Spaulding, William J. Brickley and R. Frank B. Rich.

GRIFFITH TO MAKE HOLY GRAIL PICTURE

The Great Story Has Long Attracted Him—Studying Abbey Pictures.

David W. Griffith, producer of the "Birth of a Nation," in an interview with the World correspondent, stated that he is elated with the enthusiastic reception which Bostonians are giving to his great spectacle. He also announced that his next production will be a film based on "The Quest for the Holy Grail" and while in Boston he spent considerable time at the Boston Public Library studying the paintings of Edwin Austin Abbey, which are based on the subject. In discussing the production in Boston, Mr. Griffith said:

"I am very much enthused over the manner in which the Boston audiences are appreciating the film. Since we opened here we have played to capacity houses. In fact we have taken in more money in a single day than any legitimate production, which has played this theater during the year, has taken in in a week."

"The advance sale is beyond all expectations. Of course the production was widely advertised. A large number of persons have written to me stating that they would rather pay ten dollars to see this film than to pay one dollar for any dramatic production."

"For the past two years, I have been desirous of producing "The Quest of the Holy Grail" for the screen. I have been studying those wonderful paintings in the Boston Public Library on the subject. The rights of reproduction are controlled by Mrs. Edward Austin Abbey, the artist's widow. I have written to Charles Scribner, the New York publisher, who is Mrs. Abbey's brother-in-law, and who manages her affairs opening negotiations for the motion production."

NEW THEATER IN WINTHROP.

Charles L. Hatch has opened his new theater at Winthrop Centre, Winthrop, Mass., under the management of John H. Foye. This house has a seating capacity of 925 and is equipped with every modern convenience. Incombustible materials have been used throughout and the heating and ventilating devices are modern in every way. The sight lines and acoustic properties were especially designed, so that every seat commands a view of the stage and the lowest tone spoken by the performers can be heard in all parts of the house.

BIG CONCORD HOUSE PLANNED.

Jacob Conn, proprietor of Conn's theater at Concord, N. H., is planning the erection of another theater in that city on the site of Duntley's Garage at the corner of Pleasant and Main streets. It will be of fireproof construction and will seat 1500 persons. Work has been started in razing the garage. Mr. Conn is an active exhibitor and is vice president of the New Hampshire Motion Picture Exhibitors' League.

Calendar of Daily Program Releases

Releases for Weeks Ending May 1 and May 8

(For Extended Table of Current Releases See Pages 814, 816, 818.)

General Film Company

Current Releases

MONDAY, APRIL 26, 1915.

BIOGRAPH—The Children's House (Child Play).
EDISON—Greater Than Art (Special—Three parts—Drama).
ESSANAY—On the Down Road (Drama).
KALEM—The Haunted House of Wild Isle (Special—Two parts—Drama).
LUBIN—Road o' Strife Series, No. 4, "The Ring of Death" (Dr.).
SELIG—Hearst-Selig News Pictorial No. 33, 1915 (News).
SELIG—Hearst-Selig News Pictorial No. 33, 1915 (News).
VITAGRAPH—Boobley's Baby (Comedy).

TUESDAY, APRIL 27, 1915.

BIOGRAPH—Adam Bede (Special—Two parts—Drama).
EDISON—The Idle Rich (Comedy).
ESSANAY—Blindfolded (Special—Two parts—Drama).
KALEM—The Phoney Cannibal (Comedy).
LUBIN—Percival's Awakening (Comedy).
SELIG—The Honor of the Camp (Drama).
VITAGRAPH—The Lady of the Lighthouse (Broadway Star Feature—Special—Three parts—Drama).

WEDNESDAY, APRIL 28, 1915.

EDISON—Count Macaroni (Comedy).
ESSANAY—The Fable of "A Night Given Over to Revelry" (Comedy).
KALEM—The Tattooed Hand (Episode No. 14 of the "Girl Detective" Series—Drama).
LUBIN—Her Father's Picture (Special—Two parts—Drama).
SELIG—The Voice of Eva (Drama).
VITAGRAPH—The Boarding House Feud (Comedy).

THURSDAY, APRIL 29, 1915.

BIOGRAPH—Fool's Gold (Drama).
ESSANAY—The Undertaker's Uncle (Western-Comedy).
ESSANAY—By the Sea (Comedy).
LUBIN—A Romance of the Navy (Special—Three parts—Dr.).
MINA—Bunks Bunked (Comedy).
SELIG—Hearst-Selig News Pictorial No. 34, 1915 (News).
VITAGRAPH—Strictly Neutral (Comedy).

FRIDAY, APRIL 30, 1915.

BIOGRAPH—His Poor Little Girl (Comedy-Drama).
EDISON—Poisoned by Jealousy (Special—Two parts—Drama).
ESSANAY—The Tie That Binds (Drama).
KALEM—The Destroyer (Special—Three parts—Drama).
LUBIN—When the Range Called (Drama).
SELIG—At the Mask Ball (Comedy).
VITAGRAPH—The - Sort - of - Girl - Who - Came - from - Heaven (Comedy).

SATURDAY, MAY 1, 1915.

BIOGRAPH—A Double Winning (Drama).
EDISON—His Convert (Drama)
ESSANAY—Frauds (Special—Three parts—Drama).
KALEM—The Box Trap (Episode No. 25 of the "Hazards of Helen" Railroad Series (Drama).
LUBIN—The Undertaker's Daughter (Comedy).
LUBIN—Safety Worst (Comedy).
SELIG—The Hand of Nahawee (Drama).
VITAGRAPH—A Pillar of Flame (Special—Two parts—Drama).

United Film Service

Current Releases

SUNDAY, APRIL 25.

UNITED—Love Thy Neighbors (Comedy).

MONDAY, APRIL 26, 1915.

IDEAL—The Mysterious Airship (Drama).

TUESDAY, APRIL 27, 1915.

PREMIER—Brothers (Drama).
SUPERBA—A Million Hid (Comedy).

WEDNESDAY, APRIL 28, 1915.

GRANDIN—The Stolen Will (Two parts—Drama).

THURSDAY, APRIL 29, 1915.

CAMEO—Can a Man Fool His Wife? (Comedy).
STARLIGHT—Jealousy (Comedy).

FRIDAY, APRIL 30, 1915.

EMPRESS—Back to the Farm (Comedy).

SATURDAY, MAY 1, 1915.

IDEAL—Beginning at the End (Two parts—Drama).

General Film Company

Advance Releases

MONDAY, MAY 3, 1915.

BIOGRAPH—Toys of Destiny (Dama).
EDISON—(No release this date).
ESSANAY—Sue (Drama).
KALEM—An Innocent Sinner (Special—Three parts—Drama).
LUBIN—Road o'Strife Series No. 5 "No Other Way" (Drama).
SELIG—The Reaping (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 35, 1915 (News).
VITAGRAPH—Cutey's Sister (Comedy).

TUESDAY, MAY 4, 1915.

BIOGRAPH—Black Sheep (Special—Two parts—Drama).
EDISON—Cartoons In the Kitchen (Comedy).
ESSANAY—The Profligate (Special—Three parts—Drama).
KALEM—"Ham's" Easy Eats (Comedy).
LUBIN—The Twin Sister (Comedy).
LUBIN—Curses! Jack Dalton (Comedy).
SELIG—An Arizona Wooing (Western-Drama).
VITAGRAPH—A Child of the North (Special—Two parts—Drama).

WEDNESDAY, MAY 5, 1915.

EDISON—Jack Kennard Coward (Drama).
ESSANAY—The Fable of "The Galloping Pilgrim Who Kept On Galloping" (Comedy).
KALEM—The Clairvoyant Swindlers (Episode 15 of the "Girl Detective" Series—Special—Two parts—Drama).
LUBIN—Who Violates the Law (Special—Three parts—Drama).
SELIG—Her Career (Drama).
VITAGRAPH—A Lily In Bohemia (Comedy).

THURSDAY, MAY 6, 1915.

BIOGRAPH—The Master of the Sword (Drama).
ESSANAY—How Slippery Slim Saw the Show (Comedy).
LUBIN—Such Things Really Happen (Special—Two parts—Drama).
MINA—Safety First (Comedy).
SELIG—Hearst-Selig News Pictorial No. 36, 1915 (News).
VITAGRAPH—The Park Honeymooners (Comedy).

FRIDAY, MAY 7, 1915.

BIOGRAPH—Masked Fate (Comedy-Drama).
EDISON—With Bridges Burned (Special—Three parts—Drama)
ESSANAY—His Regeneration (Western—Drama).
KALEM—The Actress and the Cheese Hound (Comedy).
LUBIN—The Spy's Sister (Drama).
SELIG—The Strategist (Comedy).
VITAGRAPH—The Vanishing Vault (Comedy).

SATURDAY, MAY 8, 1915.

BIOGRAPH—A Day's Adventure (Drama).
EDISON—A Sad Dog's Story (Drama).
ESSANAY—Thirty (Special—Two parts—Drama).
KALEM—The Wild Engine (Episode No. 26 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The Busy Bell Boy (Comedy).
SELIG—The Lion's Mate(Drama).
VITAGRAPH—The Breath of Araby (Special—Three parts—Broadway Star Feature—Drama).

United Film Service

Advance Releases

SUNDAY, MAY 2, 1915.

UNITED—Love and Skates (Comedy).

MONDAY, MAY 3, 1915.

IDEAL—Avarice (Two parts—Drama).

TUESDAY, MAY 4, 1915.

SUPERBA—The Trunk Mystery (Comedy).

WEDNESDAY, MAY 5, 1915.

EMPRESS—The Shop Nun (Two parts—Drama).

THURSDAY, MAY 6, 1915.

LUNA—Louisa's Battle with Cupid (Comedy).
STARLIGHT—The Fortune Tellers (Comedy).

FRIDAY, MAY 7, 1915.

PREMIER—The Other Girl (Two parts—Drama).

SATURDAY, MAY 8, 1915.

LARIAT—Told In the Rockies (Two parts—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending May 1 and May 8

(For Extended Table of Current Releases See Pages 814, 816, 818.)

Universal Film Mfg. Co.

SUNDAY, APRIL 25, 1915.

BIG "U"—The Grim Messenger (Two parts—Drama of the North Woods).
LAEMMLE—The Cure of the Mountains (Drama).
L-KO—Poor Policy (Comedy).

MONDAY, APRIL 26, 1915.

IMP—Love's Reflection (Comedy).
—The Troublesome Parrot (Animated-Cartoon).
JOKER—Over the Bounding Waves (Comedy).
VICTOR—The Honor of the Ormsby's (Three parts—Modern Society Drama).

TUESDAY, APRIL 27, 1915.

GOLD SEAL—Matty's Decision (Two parts—Drama of To-day).
NESTOR—His Nobs, The Duke (Comedy).
—Ten Minutes in Bombay (Educational).
REX—Faces in the Night (Drama).

WEDNESDAY, APRIL 28, 1915.

LAEMMLE—A Prophet of the Hills (Two parts—Feud-Drama).
L-KO—Shaved in Mexico (Comedy).
UNIVERSAL—Animated Weekly, No. 164 (News).

THURSDAY, APRIL 29, 1915.

BIG "U"—Courage (Drama).
REX—Unlike Other Girls (Two parts—Human Interest—Drama).
STERLING—The Chef's Revenge (Comedy).
—After Big Game of the Sea (Educational).

FRIDAY, APRIL 30, 1915.

IMP—At the Banquet Table (Two parts—Melodrama—Mystery—Comedy).
NESTOR—Her Friend the Milkman (Comedy).
VICTOR—A Romance of Hawaii (Drama).

SATURDAY, MAY 1, 1915.

BISON—Nabbed (Two parts—Police Drama).
JOKER—Cy Perkins in the City of Delusion (Comedy).
POWERS—Tiny Hands (Drama).

SUNDAY, MAY 2, 1915.

BIG "U"—His Uncle's Ward (Two parts—Comedy-Drama of Youth).
LAEMMLE—$100,000 (Drama).
L-KO—No Release this week.

MONDAY, MAY 3, 1915.

IMP—The Blank Page (Drama).
JOKER—She Winked (Comedy).
JOKER—A Trip to Cairo (Educational).
VICTOR—For Cash (Two parts—Drama of Romance).

TUESDAY, MAY 4, 1915.

GOLD SEAL—The Faith of Her Fathers (Three parts—Drama of the Ghetto).
NESTOR—Caught By a Thread (Comedy).
REX—No Release this week.

WEDNESDAY, MAY 5, 1915.

ANIMATED WEEKLY—Number 165 (News).
LAEMMLE—The Little Girl of the Attic (Two parts—Civil War—Drama).
L-KO—Father Was Neutral (Comedy).

THURSDAY, MAY 6, 1915.

BIG "U"—Roses and Thorns (Drama).
REX—Rene Haggard Journeys On (Two parts—Heart Interest—Drama).
STERLING—Counting Out the Count (Comedy).

FRIDAY, MAY 7, 1915.

IMP—Tony (Drama).
NESTOR—Almost a King (Two parts—Comedy).
VICTOR—Father's Money (Comedy-Drama).

SATURDAY, MAY 8, 1915.

BISON—The Blood of His Brother (Two parts—Mining-Drama).
JOKER—The Runaway Auto (Animated-Cartoon).
—Fighting the Hookworm (Educational).

Mutual Film Corporation.

SUNDAY, APRIL 25, 1915.

KOMIC—Home Again (Comedy).
MAJESTIC—For the Honor of Bettina (Two parts—Drama).
THANHOUSER—Fashion and the Simple Life (Comedy-Drama).

MONDAY, APRIL 26, 1915.

AMERICAN—The Day of Reckoning (Two parts—Drama).
KEYSTONE—Gussle Rivals Jonah (Two parts—Comedy).
RELIANCE—The Open Door (Drama).

TUESDAY, APRIL 27, 1915.

BEAUTY—No Quarter (Comedy-Drama).
MAJESTIC—Checkmate (Drama).
THANHOUSER—Bianca Forgets (Two parts—Drama).

WEDNESDAY, APRIL 28, 1915.

AMERICAN—Wife Wanted (Comedy-Drama).
BRONCHO—The Renegade (Two parts—Drama).
RELIANCE—The Buried Treasure (Drama).

THURSDAY, APRIL 29, 1915.

DOMINO—The Power of the Street (Two parts—Drama).
KEYSTONE—Subject Not Yet Announced.
MUTUAL WEEKLY—No. 17, 1915 (News).

FRIDAY, APRIL 30, 1915.

FALSTAFF—The Movie Fans (Comedy).
KAY BEE—The Valley of Hate (Two parts—Drama).
MAJESTIC—The Little Soldier Man (Comedy-Drama).

SATURDAY, MAY 1, 1915.

KEYSTONE—Subject Not Yet Announced.
RELIANCE—The House of Bentley (Two parts—Drama).
ROYAL—Locked Out (Comedy).

SUNDAY, MAY 2, 1915.

KOMIC—Ethel's Disguise (No. 22 of the "Bill" Series—Comedy).
MAJESTIC—The Comeback (Two parts—Drama).
THANHOUSER—Their One Love (Drama).

MONDAY, MAY 3, 1915.

AMERICAN—One Summer's Sequel (Two parts—Drama).
KEYSTONE—Subject Not Yet Announced.
RELIANCE—The Mission of Morrison (Drama).

TUESDAY, MAY 4, 1915.

BEAUTY—The Face Most Fair (Drama).
MAJESTIC—Her Grandparents (Drama).
THANHOUSER—Monsieur Nickola Dupree (Two parts—Comedy-Drama).

WEDNESDAY, MAY 5, 1915.

AMERICAN—When Empty Hearts Are Filled (Drama).
BRONCHO—The Spark From the Embers (Two parts—Drama).
RELIANCE—The Baby (Comedy-Drama).

THURSDAY, MAY 6, 1915.

DOMINO—The Man From Nowhere (Two parts—Drama).
KEYSTONE—Subject Not Yet Announced.
MUTUAL WEEKLY—Number 18, 1915 (News).

FRIDAY, MAY 7, 1915.

BEAUTY—Dreams Realized (Drama).
FALSTAFF—A Scientific Mother (Comedy).
KAY-BEE—The Kite (Two parts—Drama).

SATURDAY, MAY 8, 1915.

KEYSTONE—Subject Not Yet Announced.
RELIANCE—The Old Shoemaker (Two parts—Drama).
ROYAL—That Doggone Serenade (Comedy).

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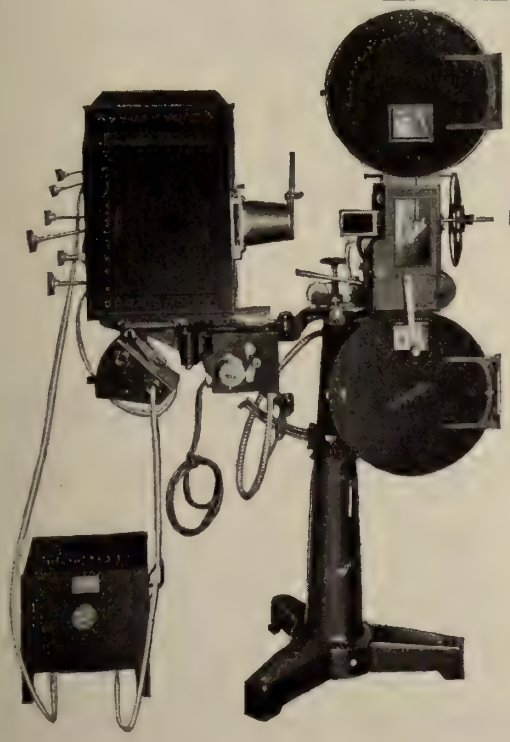

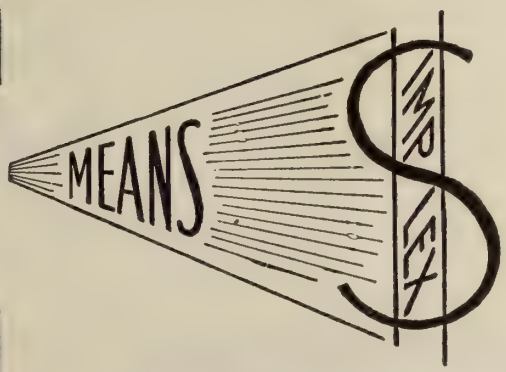

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SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 27 (April 5, 1915).

Quincy, Mass.—Submarine L-1, one of the four new type under sea vessels, largest in Uncle's Sam navy, is given official test.

Madison, Wis.—University of Wisconsin students hold exposition to show work of their classes.

Washington—President Wilson, former President Taft, Miss Mabel Boardman, head of American Red Cross, help lay corner stone for new Red Cross headquarters erected as a memorial to bravery of women of civil war.

New York—Steamer Magentic, bearing survivors of crew of steamer Denver lost in mid-ocean, arrives in port.

Skierniewice, Russian Poland—Long train bearing Austrian cavalry arrives in front.

Lowicz, Russian Poland—Great numbers of Russians are taken prisoners by the Germans and brought to Lowicz.

Les Esparges—Red Cross dogs, trained to find men wounded on battle field, arrive for the hospital corps of the French army.

Newport News, Va.—Thirty thousand horses purchased for the English army arrive at Newport News and are shipped for the war zone.

Charlottesville, Va.—Washington Americans keep warm over camp fire while waiting turn to bat in spring practice.

Cambridge, Mass.—New pitching machine invented by Harvard coach is tried out in practice.

New York—Latest fashions, posed exclusively for the Hearst-Selig News Pictorial by Lucile, Lady Duff-Gordon.

Annapolis, Md.—President Wilson, with Josephus Daniels, visits the Argentine dreadnought Moreno off Annapolis and is guest of officers and Ambassador Naon.

Riverside, Cal.—Explosion of sixty tons of nitroglycerin lifts great wall of limestone and pushes it into the air.

HEARST-SELIG NEWS PICTORIAL NO. 28 (April 8, 1915).

Celilo, Ore.—Last blasts are fired completing canal opening navigation up Columbia River and tributaries and giving Idaho a seaport.

Troy, N. Y.—Leaders of suffrage party in Pennsylvania arrive for casting of new liberty bell to be rung when women of state get votes.

Newark, N. J.—Bicycle racers meet at saucer track before crowd of enthusiasts.

San Francisco—Col. Ramona de Flores, only woman officer in Carranza army, arrives in San Francisco to buy arms for her soldiers.

Sheepshead Bay, N. Y.—Race horses worth million dollars are gathered at Sheepshead Bay track and trained for opening of Metropolitan season.

Lexington, Mass.—Girls of high school join in two mile cross country hare and hound race.

New York—Engineers erect second story at elevated railroad terminal without stopping traffic even for a single train.

Cambridge, Mass.—Harvard football team reports for spring practice and is given hard workout.

Mill Valley, Cal.—Grace Darling drives train up Mount Tamalpais scenic railroad.

Chicago—Baby elephant objects to long car ride to Los Angeles.

Boston—Man walking from Augusta, Me., to San Francisco is warmly greeted when he arrives in Boston.

Soldau, East Prussia—German soldiers raze walls of buildings wrecked by Russian shells.

Skierniewice, Russian Poland.—Military attaches of various nations are guests of Germans on east front.

Lodz, Russia—Gen. von Mackenson of the Ninth Army reviews division of Austrian cavalry on their way to fight the Russians.

Newport News—Battleship Alabama arrives to enforce neutrality as German cruiser Prinz Eitel Friedrich prepares to sail and foreign warships hover ready to sink craft.

HEARST-SELIG NEWS PICTORIAL NO. 29 (April 12, 1915).

Chicago.—New mayor is elected after one of bitterest campaigns in history of city.

San Diego.—Vice-President Marshall reviews marines and sailors at San Diego fair.

New York.—Latest fashions posed especially for the Hearst-Selig News Pictorial by Lucile, Lady-Duff-Gordon.

Bowie, Md.—Racing season on Metropolitan courses opens at Bowie track.

New York.—Fire destroys factory in New York after girls going through fire drill march out of place.

Atlantic City.—Fashionably dressed crowds join Easter parade in Atlantic City.

New York.—Snow fails to stop Easter paraders in New York.

Revere, Mass. —Barge Ruth is driven aground in Easter gale.

Skierniewice.—Germans establish aviation station at east front.

Bolimow.—German cavalry charges Russians. Remarkable photographs secured by staff photographer Wallace.

HEARST-SELIG NEWS PICTORIAL NO. 30 (April 15, 1915).

Harrisburg, Pa.—Ten thousand advocates of local option come to Harrisburg and march to state capitol.

New York.—Motorcycle Officer Carney regulates traffic over Manhattan Bridge, place where more vehicles pass than any other point in world.

San Francisco.—Grace Darling visits Ishi, the famous old chief, last of the California Indians who has been an object of scientific study. Then she takes a ninety mile an hour jaunt with Barney Oldfield.

New Highlands, Mass.—Children armed with oil cans greet spring by going to swamps and low lands and pouring oil on nesting place of mosquitos.

Bolimow.—Gen. von Morgen and staff ride towards Russian lines during battle.

Near Athens.—Red Cross ship Erin, famous steam yacht of Sir Thomas Lipton, passes through Corinth canal on voyage from Messina to Athens, on its way for relief work in Serbia.

Farnoe Island, Denmark.—Newest type German Zeppelin driven by storm lands in Farnoe Island total wreck and is guarded by Danish soldiers.

San Diego.—Ten thousand persons gather on exposition grounds on Easter Sunday to hear first open air rendition in America of the Creation.

Washington.—The annual children's frolic, the egg rolling on the White House lawn, brings forth hundreds of happy little ones.

The 1915 baseball season opens. Scenes and players from many cities, posed pictures of some of the leagues' new managers and the actual playing of the opening game of the year make this a big number for millions of American fans.

THE TYRANT OF THE VELDT (Jungle Zoo Subject—April 24).—James Rutherford, an Englishman, has settled in South Africa with his wife and daughter. Wilbur Robertson, an English emigrant, arrives and falls in love with Rutherford's daughter, Helen. Peter Van Havelaar, a wealthy Boer farmer, tells Rutherford that his payments are overdue on his home. He says: "I need a woman in my home. Give me your daughter and I will cancel the debt." Sacrificing her love for Robertson, to secure a home for her parents, Helen marries Peter Van Havelaar.

Peter returns home and finds that his wife has eloped. Armed with a rifle, he pursues the couple. Robertson and Helen hide in the woods. A leopard in a tree is about to spring upon the child. The mother urges Robertson to rescue the little one. He refuses. Maddened at his cowardice, the woman strikes Robertson and saves her child from the wild beast. Peter arrives on the scene and admires the bravery of his wife and offers atonement.

ESSANAY.

SUE (May 3).—Sue Newland, the daughter of Senator Newland, a millionaire, sees in the Herald the notice of a contest to decide the most beautiful girl in the city to play the part of "Sue" in an Essanay photoplay. She decides to enter and sends her picture to the editor of the Herald. A few days later she receives notice that she is among the lucky girls who are to pose for their pictures at the Essanay studio. This posing is to decide who will be the winner. Jack Rankin, a star reporter on the Herald, is assigned to the story and goes out to the studio in a very peevish frame of mind. There, however, he loses it, for he meets Sue and they fall in love at first sight. J. Mortimer Rose, a dissipated son of a millionaire who has a lot of newspaper influence, learns that Sue has entered the contest. He follows her out and tries to make her give up the project. That night Rose is arrested in a gambling raid and released through Jack's influence with the captain. Later Jack hears that Sue has been chosen. He brings the good news to her and they declare their love.

THE PROFLIGATE (Special—Three Parts—May 4).—The profligate, a lovable but dissipated young man, is cast off by the man he believed to be his uncle, because of his dissipations, and told that he was a foundling. When the uncle is found murdered and his safe robbed, evidence points to the profligate. He is finally acquitted, although many believe him guilty. The profligate goes into the country, where he reforms. There he meets a girl with whom he falls in love, but her friends knows the profligate and tells of his past. The profligate determines to find the real murderer. He traces a man who was trying to pawn some bonds to his home, and discovers it is a man supposed to have been the bosom friend of his "uncle." He forces the man to confess.

A locket is accidentally dragged from the profligate's pocket and the murderer recognizes it. The locket had been placed on the neck of his baby when he had driven his wife and child from the house. The woman had left the child on a doorstep and ended her own life. The profligate is staggered by the thought that he is the son of the murderer. As he stands there the girl he loves walks into the room. She comes to bring him back some trinkets of her friend who had died and who was a niece of the murderer. She has heard all and throws herself into the arms of the profligate. They turn to find the murderer, overcome by fright, has succumbed to heart failure.

THE FABLE OF THE GALLOPING PILGRIM WHO KEPT ON GALLOPING (May 5).—After flying his way all around the globe, the bachelor was ready to light. A young, ambitious belle learned that a case-hardened bachelor with a hatful of money was back in town. Every struggling girl needs a foxy business manager. In other words, what is home without a mother. The business manager made a touch in behalf of a worthy charity and just happened to bring her little girl (aged 24) with her. The bachelor showed some of the things he had picked up abroad and the girl went wild. Once outside the door, the mother spoke as follows: "Keep the soft pedal on your natural instincts or you will tip your mitt." She enticed him into her lair and poured tea for him, and he dreaming of home and fireside, fell under. When they went shopping the vigilant chaperone had to be on the job and he couldn't be extravagant. Not he! Could he entire his timid bird inside a worldly cafe? Well, we should rather hope, suppose and guess not! Well, they married, and the bird took the brakes off. An old bachelor who had settled down because he was sick and tired of foreign travel, was taken by the hand by his Birdie and they started round the world.

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Motiograph 1912 Model, good as new 100.00
Two No. 5 Power's, perfect, at .....Each $75.00
Three No. 6 Power's, good condition, perfect running order, Each 110.00
Two 6A complete, almost new .....Each 145.00
No. 6A Equipment, less mechanism, good as new..... 60.00
No. 6 Equipment, complete, less mechanism, perfect..... 27.00

Certified check or M. O. must accompany your order.

STERN MANUFACTURING COMPANY **Philadelphia, Pa.**

HOW SLIPPERY SLIM SAW THE SHOW (May 6).—Slippery Slim and his wife go to see a company of barnstormers perform in the opera house. Slim carries the baby. The barnstormers, like Shakespeare, are not bothered by details. They use a chair or a table with signs like "This is a safe," etc., so as to let the audience in on the reasons for their acting. Slim and his wife are revelling in the drama. Mrs. Slim, womanlike, has fallen in love temporarily with the bold bad villain. But the baby raises its voice in protest, probably in sympathy with the rag doll on the stage, which is being mauled by its alleged mother and father and burglar all at the same time. So Slippery, under protest, goes outside juggling the baby. He is there when the show is ended and he is one of the thousands who was not uplifted by the drama.

THIRTY (Special—Two Parts—May 8).—Ellen March, several times a millionairess, has a deep rooted hatred for the press and all that pertained to newspapers. So when a rumor of her engagement to Count Dangloff reached the city room of the Clarion and the city editor sent Dick Thompson, star reporter and poker player, out on the story, he had his work cut out for him. He climbed the wall and entered the garden of Miss March's home only to be set upon and beaten by two giant guards. The guards lead him into Ellen's presence, where Dick proceeds to fall in love with her. She told him that if he didn't keep her name out of the papers she would put him in jail. He, because he loved her, said he would, and started a rumor that anarchists were going to blow up old man Rockford, a neighbor of Ellen's. In the manufacture of his plot, he was shot as an anarchist and fell wounded into Ellen's arms. Ellen admits that she loves him, finds out that she owns the Clarion and makes Dick her husband and managing editor of the great newspaper.

VITAGRAPH.

A PILLAR OF FLAME (Special—Two Parts—May 1).—Selfish, snobbish, and with a burning ambition to become a great singer, Madeline Danby leaves her husband and child, Beatrice, to take up vocal lessons with Julius Gerhardt, a celebrated music teacher. Encouraged by his flattery, she continues the lessons until her money is gone. Then she asks Gerhardt for the public appearance he had guaranteed her. He agrees to carry out his promise under certain conditions. Realizing she has been tricked, she denounces and leaves the rascal. Without his influence, however, she finds there is no opening for her in opera, and eventually is glad to accept a position in a cheap cabaret. As the result of a row with a young loafer, she gets fired and rather than go back to her husband, the embittered woman writes him she has destroyed herself. Having cut the last tie binding her to the straight and narrow path, she prepares to go back to the operatic stage—and Gerhardt.

Years later, Danby is remarried to a quiet, middle-aged woman, who makes a good mother to Beatrice, who has inherited from her mother a craze for music and the stage. Stopping at the village hotel, Vashti-Vetsera, otherwise Madeline, decides to drop in and say hello to Danby. He is horrified when she smilingly introduces herself, but with tigerish delight, she goads him by threats of exposure. At dinner she meets Mrs. Danby, the second, and makes things very uncomfortable for all concerned. As yet Madeline has not seen Beatrice. While planning a sort of grand surprise party, Beatrice and Madeline come face to face. Learning the girl's ambition, the woman's soul has been so hardened that she at first tells Beatrice she will take her back with her and introduce her to life as she has found it, but gradually her better nature asserts itself. Recoiling at the thought, she accidentally backs into the flaming gas jet, and instantly her filmsy gown is ablaze. Shrieking, she plunges down the stairs a veritable pillar of flame. Madeline exacts a promise from Beatrice to give up all thoughts of the stage, then dies in her daughter's arms.

CUTEY'S SISTER (May 3).—During commencement week at college, Cutey Cartwright finds time hanging heavily on his hands, especially when the fellows refuse to introduce him to their sisters, complaining he is too much of a cut-up and heartbreaker. Cutey gets an idea and buys a photograph of a beautiful actress. Inscribing on it, "To Cutey from his loving sister," he leaves it in a conspicuous place in his room. When his friend, Jack, drops in he at once spies the photo, and as the news spreads, Cutey finds himself the most popular young man in town. All the boys now introduce him to their sisters, anxious to make the acquaintance of Cutey's beautiful "sister." Cutey and Alice, Jack's sister, fall deeply in love, while Jack starts complications by purchasing beautiful flowers and dollar-a-pound boxes of candy for Cutey's sister. Cutey consents to act as "go-between" and greatly enjoys the situation. All might have gone well, but unfortunately, the actress, whose photograph Cutey has, arrives in town with her husband. Jack meets her on the street and speaks to her. After some very indignant queries on her part and awkward explanations on his, she has him arrested as a masher. He phones Cutey for bail, and the latter hurries over to the actress's apartment at once, not knowing Alice and her brother have taken the room next door. Cutey explains to the actress and begs her not to expose his deception. While they are talking, she hears her husband coming, and Cutey climbs through the transom into the next room. He sees Alice staring speechlessly at him on the other side, but chooses the lesser of two evils and drops into Alice's room, leaving his coat-tails in the husband's hands. The latter rushes around to the other room, and Cutey comes near being shot, but Alice comes to his aid, and after explanations all around, he is forgiven and reinstated in favor.

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A CHILD OF THE NORTH (Special—Two Parts—May 4).—Nan, a half-breed girl of the North, lives with her ill-natured and dissipated father in a small hut near the banks of the Mossejaw. Col. Stanton, owner of a large amount of land in that neighborhood, one day saves the girl from her father's brutality and exhibits a friendly interest towards her. During a terrific forest fire, she saves the life of Richard Burton, a stranger, who, disguised as a hunter, is secretly looking for coal outcroppings, hoping to buy up the land cheap. A kiss awakens love between the two and she goes to live at his camp. For a while he is very kind to her. One day she overhears him say he will cheat her old friend Cal out of his timber land. After much cogitation, Nan warns her old friend that the man she loves is going to cheat him out of his land, so he refuses flatly to sell when approached by Burton.

Meanwhile Burton has met an old school chum, Lillian Baker, and is at once fascinated by her beauty. When Nan, becoming remorseful for what she has done, decides to ask Burton's forgiveness, she finds he is preparing for a hasty marriage to Lillian. Her love turns to fiercest hate. Racing back to camp, she secures a heavy-bored rifle, and just as Burton and Lillian stand before the preacher, she kills him with one shot. She then goes to Cal, and, learning the Royal Mounted Police are after her, he tells her to meet him next day by the lower lake. She makes her escape through the dangerous rapids in a canoe, but fate takes a hand and winter comes on with a sudden bitter cold and snow storm. She loses her way on the lower lake and, after paddling for hours, feels the fatal drowsiness slowly coming over her. Next morning Cal finds Nan is not at the cabin and finally locates the girl out in the lake, her canoe frozen fast in the ice. She is motionless, and when Cal touches her he finds the North has claimed its child—she is dead.

A LILY IN BOHEMIA (May 5).—His health undermined, Hugh Storey, a young violinist, is ordered to the country to recuperate. At a little country farm house, he meets Lillian, a typical farm girl, sweet, wholesome and unspoiled. They fall in love, and after a picturesque courtship, are married. Hugh, now fully recovered in health and spirits, takes his bride back to the city with him. He introduces her to his artist friends, but Lillian feels very much out of place in her Bohemian surroundings, and soon becomes unhappy. Francois, a temperamental, but good-hearted and sincere friend of Hugh's, sees how matters are going, so he endeavors to patch up things in his own way. After teaching Lillian to sip wine, smoke cigarettes and dance, he takes her to a masquerade ball, where, in disguise, she meets her husband. Although he does not know who she is, Hugh is charmed with her grace and vivacity, and begs the fair unknown to reveal her identity. She laughingly refuses, but when unmasking time arrives, Hugh finds to his astonishment that he has been dancing with his own wife. He is delighted at first, but when the men begin to monopolize her attention, leaving him feeling like an outsider, he gets jealous. After the dance he gives a little celebration at his studio, and Lillian offers a toast to her advent into the magic circle of Bohemia, which brings forth rousing cheers. By this time, Hugh is feeling pretty glum, but when he complains to Lillian he prefers her as her old, sweet self, she retorts, "I'm only playing the game as I've watched you play it." After the others have gone, he promises to give up his present mode of living and Bohemianism tendencies, if she will do the same. She delightfully agrees, and the next time Francois sees them he finds a blissfully happy couple, leading a simple but happy domestic life.

THE PARK HONEYMOONERS (May 6).—While on their honeymoon, Mr. and Mrs. Camerafiend plan to take many pictures abroad, but the European war prevents their going, so at uncle's suggestion, they decide to spend their honeymoon in the parks of their own city—New York. With their cameras loaded "for bear," the two sally forth to first take in the sights in Central Park, Manhattan. After viewing the Maine Memorial Monument at the 59th street

entrance, they stroll through the Mall to Swan Lake, where they watch those beautiful birds floating about. Then comes a view of Bethesda Fountain, one of the largest of this class of structures, next the Grand Staircase, an imposing expanse of stonework and architectural beauty, then the famous Egyptian Obelisk. We are given a close view of the quaint hieroglyphics which were cut into the massive shaft by ancient Egyptian artisans thousands of years ago. From here the honeymooners visit the old Washington Blockhouse, a relic of the Revolutionary War, then on to the 59th Street Lake, with a view of the same spot in winter garb, showing thousands of skaters gliding over the ice. At the ball grounds, mischievous youngsters play a practical joke on the newlyweds, so they pile into a taxi and start for Brooklyn. At the entrance to Prospect Park, they view the Soldiers' and Sailors' Monument, the beautiful Vale of Cashmere, and the big lake where a miniature yacht race is in progress. They watch the tiny boats skim over the water, then hire a boat themselves and go for a row. All the way home both marvel at the excellent preservation of the natural beauties of the parks and tell uncle they really did not know there were such interesting local spots. Their pictures are shown, with a novel effect in their transformation from a still photograph to a moving picture.

THE VANISHING VAULT (May 7).—While stopping at the Bronzegilt Hotel, Slick and Slim, two high-class and well-dressed burglars, overhear Baroness Vodka tell the manager she wishes to place her million-dollar box of jewels in the hotel vault, which is set into the wall at the end of the hallway. The manager accordingly escorts her to the big safe, and she watches him place the little box inside. Next morning the manager goes to cash a check for the Baroness, and finds the whole vault has completely vanished! Frantic, the bewildered manager telephones the Tubbs National Detective Agency. Tubbs himself, with Billy and Constance, his wonderful assistants, reach the hotel in a jiffy. He posts Constance in the cloak-room, Billy disguises as a bell-hop and Tubbs as the head waiter. Constance finds a compromising letter in one of the crooks' overcoats, and Tubbs overhears some of their plans. Billy, by lightning disguise changes, learns of a package in Slim's possession marked "dynamite." He is nearly cornered in the crooks' room, but escapes by ducking into the nearest refuge, which happens to be the laundry chute. Billy takes a slide to the cellar, where he hears hammering above him. His suspicions are confirmed when he later gains admission to Slick's room and finds the dynamite. Tubbs discovers that the length of the inside room, compared with the hallway where the safe had stood, varies considerably. Investigation discloses that the burglars have simply put up a blind wall in front of the safe, then deliberately proceeded to break into it. The false wall is battered down and after a sharp fight, the crooks captured. As it turns out, the Baroness is recognized as a well-known female crook and the jewels found to be paste. She was in league with the burglars and planned to recover money for her lost "diamonds."

THE BREATH OF ARABY (Special—Three Parts—May 8).—Becoming too persistent in his attentions, Clothilde, Mlle. Chevasset, daughter of a wealthy aristocrat, determines to place De Launay, whom her father wishes her to marry, in a compromising position. This she carries out, her father enters, and, believing the man is insulting his daughter, challenges him to a duel. De Launay receives a mortal wound. Mlle. Chevassat endeavors to fascinate Captain Thurston, an army officer, with whom she is passionately in love, but that gentleman is a married man, and proves to be an honorable one, in that he meets all her advances cooly. Learning that Ahmed Hassan, a wealthy Persian, has in his possession, the last drop of "The Breath of Araby," the most potent of love charms, Clothilde uses all her allurements on the Persian to make him give her the little flask containing the precious drop, which she intends to use on Thurston. She finally gains her end, and "The Breath of Araby" becomes her property. She then sends for Thurston on a fake message to meet her at the Chat Noir, a cafe. Her father sees the message, and crushed at thought of what she is about to do, determines to end it all, so taking a bottle of poison and a revolver to the Blue Room of the Chat Noir. While he is trying to decide which means to use, he hears a knock. Hastily swallowing the poison, he lies down on a couch with the revolver cocked in his hand. The proprietor enters, and, thinking the man asleep, covers him with a robe. Clothilde enters shortly afterwards, and, seeing the reclining figure on the couch, believes Thurston has already arrived. Bending over the dead man, she pours the precious drop on him, just as Thurston, himself, enters to keep his appointment. Horrified, she grasps the hand of the supposed sleeper to turn him over. The movement contracts the muscles of the trigger finger, somewhat in the manner of reflex action, the pressure fires the cartridge and the bullet enters the heart of Clothilde, ending her career forever.

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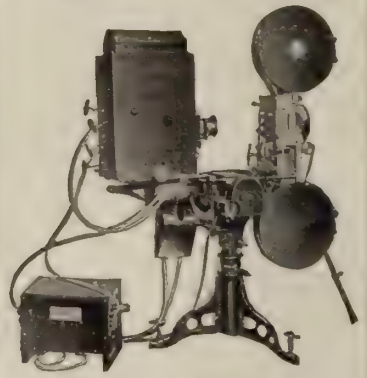

The Master Model

Last week we quoted a letter from Mr. W. B. Fulmer of Brooklyn, N. Y. Here is another letter from him, dated April 14th, 1915:

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EDISON.

HIS CONVERT (May 1).—From a window in the club Gerald Morgan looks out upon a gathering which is being addressed by a fanatical religionist. Morgan is wont to regard the work of the evangelist as a financial venture, and doubts the sincerity of the preacher and his fellow-workers. Morgan offers to bet that he can go out on the same corner in evangelist's garb, and in three evenings make as many converts as the preacher. His proposition is accepted.

In her room in the cheap section of the city, Lizzie is having an altercation with Bennie, an underworld character. She hands him the money she has in her purse, and after they have drunk of the liquor Lizzie has brought in, Bennie rolls over and goes to sleep. The following evening Morgan appears on the corner and starts to preach. Soon a large gathering is listening to him. As Lizzie is passing the spot, following a man who has given her the sign, she hears the words of Morgan, and pauses. They make a deep impression. The next evening she also has occasion to pass the place where Morgan is preaching, and gets closer into the crowd. She returns to her room and indicates that she is tired of the life she is leading. At the saloon where she meets Bennie she acts indifferently and walks away, leaving him there.

After the second evening's work, however, Morgan begins to take the work seriously. On the third evening Lizzie is about to rush out to listen to the preacher once more when she is detected by Bennie, who follows. In the crowd Bennie steals a bill fold, and places it in Lizzie's pocket so that she is caught with the goods and arrested. At the station a policeman tells of how he saw Bennie transfer the pocketbook to Lizzie's pocket, and she is liberated. Bennie has made good his escape, and returns to their room. When Lizzie returns he attacks her. Morgan, who has followed Lizzie to the police station, has also followed her to the room and rescues her just in time. They decide to go out and serve their Master together, and the next night are seen preaching together on the same corner.

CARTOONS IN THE KITCHEN (May 4).—Andy Eetes has just returned from the store with a copy of the Grouch Chaser, which he gives to the cook. It is raining, and Andy inadvertently places his rubbers on the table, next to the carrots for the soup. The cook reads the Grouch Chaser and in a minute is in spasms of laughter. She first turns to "Hot Off the Pen," in which the old couple in bed are annoyed by a dog who persists in singing to them. The dog listens to a band-man play on a huge brass instrument, and decides that he has music in him. The artist runs short of ink, and looking at the dog, sees he has swallowed the bottle. The cook is convulsed with laughter, but continues to neglect the soup and goes on reading. "Nightmareland" next greets her gaze. The baseball fan has a dream in which he sees himself batting against a star pitcher. The pitcher serves up all kinds of grapevines and fadeaways and the fan strikes out.

The cook, without taking her eyes from the book, drops Andy's rubbers into the soup. In the meantime Andy and his parents are waiting for dinner. "Dr. E. Z. Bear" is the next cartoon. He treats a hippopotamus with pills which have to be shovelled into Lady Hippo's mouth. Instant relief is noted. By this time the angry father comes out and demands the dinner. The cook serves soup in which Andy's rubber has been boiling. The whole family then takes the book and sees "Tom, the Tamer." Tom is blowing his brass instrument, and the elephant, wishing to help him fill "that thing with wind," blows through the other end of the horn. Tom is inflated to four times his size. The elephant then supplies a vacuum cleaner and draws Tom, not only back to his natural size, but into the cleaner.

JACK KENNARD, COWARD (May 5).—Jack Kennard has returned to his home from New York for the holidays. Ed Cottrell, a classmate of Jack's, is also in town. Hardly has Jack greeted his parents when a note arrives from Miriam Phelps, inviting him to her home. Jack is seated talking to Miriam when Cottrell enters. It is evident that there is jealousy between Cottrell and Jack. As the situation is embarrassing, Jack rises to go, getting the assurance of Miriam, however, that she will accompany him to the Easter Monday dance. When he has gone, Cottrell asks Miriam how she can love a man who is considered a coward at college. He tells her he will prove it at the dance.

Jack receives a letter from the dean of the college informing him that he will be liable to expulsion if he does not pay his many creditors who have entered complaint against him. In order to square himself, Jack borrows $300 from Cottrell. At the dance, Cottrell, in the presence

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Third—IDEAL

THE CO-STARS, **GEORGE** AND **DOLLY LARKIN**, IN

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of Miriam, calls him a coward. Jack resents this, and when a scene seems inevitable, Cottrell takes Jack aside and reminds him of the loan. Jack meekly walks off, leaving him with Miriam, rather than have her know. Miriam still holds her confidence in Jack and repulses Cottrell.

Back at college in New York Jack is downhearted. His mother has, in the meantime, learned of his debt to Cottrell, and paid it. Miriam received a letter from her aunt in New York inviting her to pay her a visit. Hoping that she might see Jack again, she accepts, and arrives in New York. Cottrell recognizes her on the street and learns her address from the chauffeur, but Jack does not know of her presence in the city. While waiting for an elevated train, Jack sees a child on the tracks in the path of an on-coming train. He rescues her, the girl being the sister of one of the boys Cottrell had hired to beat up Jack a few days before. Miriam happens on the platform as Jack is helped off the tracks. She recognizes him and invites him to the house. While there the brother of the girl whom he saved telephones to Miriam, and tells her that Jack had fought several men a few nights before because one spoke disparagingly of Miriam. The newspaper, the morning after the fight, stated that Jack was beaten up because he made certain remarks about a lady. Miriam looks at Jack and asks whether it is true. It is.

WITH BRIDGES BURNED (Special—Three Parts—May 7).—Louis Mitchell is doomed to keen disappointment, as he enters the office of Comer & Mathison, steel contractors, by whom he is employed as a salesman. Mr. Comer informs him, in characteristic fashion, that business is "rotten," and that Mitchell, with other members of the sales force, will be obliged to take a vacation. At home, his bride is reading a trade journal, when her eye runs across a notice to the effect that Robinson & Ray of London are to rebuild their mammoth South African cyanide tanks, destroyed in the Boer War. Hardly has Mitchell returned home, and imparted the news to her, when she proposes that he try for the $3,000,000 Robinson & Bay contract. She accordingly draws her $1,000 from the bank to finance her husband on his trip. Mitchell succeeds in getting a letter of introduction from Comer & Mathison, delegating him as their accredited representative, and authorizing him to formulate bids in their name. With his wife's $1,000 drawn and apportioned, Mitchell realizes that the bridges have been burned, and there is no retreat.

In London Mitchell finally gets an audience with the director-general of the firm of Robinson & Ray, who tells him he is late, and it would be impossible for him to figure the estimates in the short time which remains. Mitchell is told that the bids must be in positively by twelve o'clock on the 31st of the month. Mitchell works night and day on the plans. Grigsby, a rival competiter for the contract, by trickery, learns that Mitchell's figures are lower than his, and as it is the day before the 31st, it is too late to alter his. He bribes the chief clerk to fix the clock on the following morning. A nervous wreck from the great strain, Mitchell hurries to the Robinson & Ray offices on the 31st, and to his dismay, the clock and the watches of the chief clerk and Grigsby point to 12.10. Dropping the plans, he rushes, heartbroken, from the place. Struck by pity, the office boy, whom Mitchell had tipped on a previous occasion, reaches through the office railing, gets the bids and takes them to the inner office. In America, a couple of weeks later, Mitchell gets a telegram from Comer & Mathison to the effect that their bids were accepted, and that he has been appointed sales manager.

A SAD DOG'S STORY (May 8).—Jerry Wadsworth, just a dog, after experiencing the vicissitudes of a dog's life for several years, he lands on the pedestal in the Blue Ribbon Kennels, where he is exhibited for sale. As Jerry sits with another "mutt" he tells his story. It was when he was a puppy that Charlie Grant brought him to New York from the West, and gave him to Claudia Poole, a stockbrocker's wife, who had a few years before turned him down for her present husband. Suffice it to say that Claudia was overjoyed to receive Jerry. But Claudia's husband was too practical to concern himself with a mere dog, and flew into a rage when he set eyes upon defenseless Jerry, snuggled beneath the robes in a baby carriage. That night, when Mr. Poole was obliged to get out of a warm bed and give Jerry the milk bottle, there was a storm.

"In the meantime," continues Jerry "Charlie Grant was making a strong play for Claudia, and as her husband was too absorbed in his business to consider her or me, she was inclined to encourage him." He took her to a cabaret show, and her husband, finding this out, was sore. Then Mr. Poole's business failed, and everything looked dark. Well, everything would have been all right, notwithstanding, had it not been for mother-in-law who arrived upon the scene in response to a telegram from Claudia, invoking financial assistance. Jerry sought to take a bite out of her hand, and five minutes after he was swimming in the river, where the maid had thrown him. Two boys rescued him and in the course of a couple of months poor Jerry was sold and resold, abused and battered. As he is telling this part of the story, Mr. and Mrs. Poole enter, and, seeing him in his wretched condition, rescue him and take him home.

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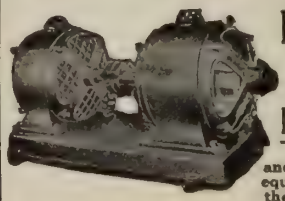

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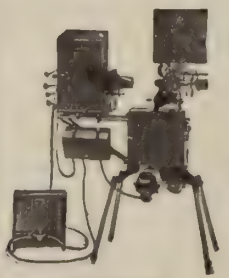

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LUBIN.

"SAFETY WORST" (May 1).—Billington Biggs is a worker in the cause of "Safety First" and gets a lot of cards of warning printed. He gives one to Bill Jones when he catches him spooning with Jane Judson. He gives one to a man who is about to lend some money to another man and gets beat up because of it. He hands a card to two men who are fighting and he gets the worst of it. He gives one to the man at the gasoline station and after the explosion he gets a can on the head that knocks him out. He stops a crowd of policemen who are chasing a burglar and hands them a card and is thrown into the river. He hands one to the men who pull him out and they proceed to throw him back again, and that is the finish of him.

"THE UNDERTAKER'S DAUGHTER" (May 1).—Mattie Cook, the undertaker's daughter, loves John Scott, who has no job. Her father wants her to marry Sime Sloan, who has a job, and it takes all of Mattie's persuasive power to overcome Dad's objections, but she is equal to the occasion. She gets rid of John's two rivals, Sime and Bime, by promising to marry them if they will prove their love for her. To prove it one must sleep in one of her father's coffins and the other sit by it all night. Unbeknown to one another they come to fulfill their promise. After some hesitancy they settle down to the task. It really looks as if she would have to marry one or both, when she thinks that a little noise would help some. With the aid of John, she manages to get rid of both. In their fright they run through the meeting house presided over by Dad, who gets a couple of spills. He finally decides that John is the most sensible and thinks he can help in the undertaking business.

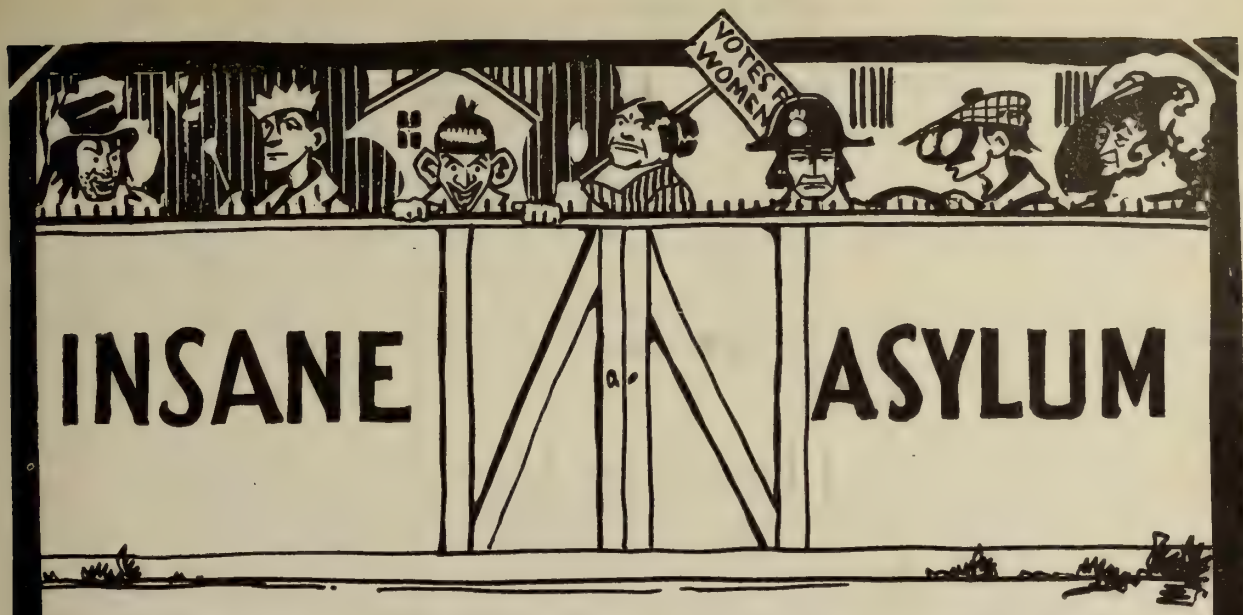
"ROAD O' STRIFE" No. 5 "NO OTHER WAY" (May 3).—Alene is almost brokenhearted at the apparent indifference of Robert Dane, and is utterly miserable at the thought that Abner Gray will be put to death because she told of the ring. In desperation she appeals to a lawyer for advice. He tells her that it is on her testimony alone that the prosecution will attempt to convict Abner of the murder of Gershom, and that there is no way by which a person can evade giving testimony, the only exception to this being that under the laws of this State a wife is not permitted to testify in a trial of her husband. Alene then sees how she may save Abner, if they are married before he can be brought to trial she cannot be compelled to testify and he cannot be convicted.

Beyond this primary fact, she does not consider the effect of the marriage as pertaining to herself—to her it appears only as a formality. She acts with decision, and before the furious prosecuting attorney can interfere, she is Abner Gray's wife. Abner is still held in jail, and Alene returns to the Duncan house. Here she finds a note signed "Robert Dane" directing her to come at once to a certain lonely old mill, and she immediately sets out. This note is a forgery, having been sent by Clara, Gilbert Jerome's former flame, who, mad with jealousy, has determined to take Alene's life.

Meanwhile, Dane has learned through the press of the arrest of Abner and of the fact that Dr. Duncan and his wife have been subjected to quarantine, and is hurrying back to the village, apprehensive of what may happen to Alene while alone. Alene arrives at the abandoned mill, and is lured into the building by Clara, who tells her that Dane is waiting. Clara opens a door, gives Alene a violent shove into the room, and laughs in wild triumph. The rotten floor boards give way, and Alene plunges into a deep pool of slimy water.

"CURSES! JACK DALTON" (May 4).—In this cartoon picture the love and jealousy between Jack Dalton and Jim Dorney is at fever heat. Jim sees his loved one through the window at the piano and quickly makes himself welcome. Clara plays "The Maiden's Prayer," and Jack listens in his room on the floor above. Love and music take possession of him and he cuts a hole in the floor through which he dives and, grabbing Clara by the hair, lifts her to his own rich apartment. Jim follows without assistance and wages a merry chase, over housetops and across the river. He is assisted by a good-natured stork who permits him to hang to his legs. Passing a battleship Jack hauls the fair maiden on board, but Jim overhauls a submarine and diving aboard fires bombs at the ship. He then rescues his loved one and hurls curses at Jack Dalton.

"THE TWIN SISTERS" (May 4).—Eva Bolton, in spite of the fact that she is bigger than her husband, is the slave of a domestic tyrant. Just



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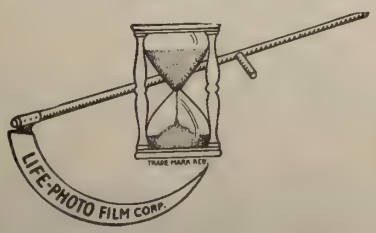

Laboratory and Studio
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because she asks for a couple of dollars for household expenses, he makes an awful row and storms off to business, leaving her heartbroken. She has about decided to leave home when she gets a letter from her twin sister, Nancy, announcing her arrival. She leaves a note for Nancy telling her that she has gone home to her mother because that she can't live with her husband and asks Nancy to follow her there. But Nancy is not like Eva and Bill doesn't know she is in town. She settles down and when Bill gets home, he tries his pranks on Nancy, thinking it is his wife Eva, as they look so much alike. Nancy leads Bill a merry chase at the end of which Bill is glad to hand over all the cash. Nancy then calls Eva on the telephone and tells her that she can come home as she has cured Bill. Eva returns home and finds a very different husband awaiting her.

"WHO VIOLATES THE LAW" (Special—Three Parts—May 5).—Sheriff Black, winking at the illegal sale of liquor in the county, permits Mother Hubbard, proprietress of "The Dark Secret" near the Soldiers' Home, to sell to old soldiers. The go-between is one Henry Pank, an ex-prize fighter, who is in love with Linna, Black's daughter, though neither the girl nor the father know of the attachment. Recently, some of the old soldiers have been robbed near the den, and Black sends word that Mother Hubbard must stop these outrages. She defies him and sends Pank to tell Black that he dare not touch her.

Bob Nelson, a young reporter, is the accepted suitor for Linna's hand, and is assigned by his paper to run down the whiskey selling. He interviews Black, who plans with Pank, to fool Nelson by pulling a fake raid. He sends word to Mother Hubbard to be ready for the raid, but his message miscarries and the appearance of the officers catches her unawares. She barely manages to hide the evidence of her guilt. The superintendent leaves, satisfied, but Bob finds an overlooked bottle and determines to get a scoop for his paper. That night, he goes to the place, disguised as an old soldier, collects evidence, and is about to leave, when he is discovered by Sloan, a habitue of the place, and an enemy of Panks. A fight starts in the dark room and when Mother Hubbard rushes in with the police, Sloan is dead and Bob is standing over him. He admits the killing and no one suspects that Sloan was really killed by Pank, from the doorway, he having taken this means to be revenged on his enemy and also on his rival. The Bob is charged with murder he proves that Mother Hubbard has sold liquor, and she is also arrested, but is released with a heavy fine.

Thinking that Black is responsible for her arrest, she plans vengeance through Linna, and depends upon Pank's love for the girl to carry through her plan. She sends word to the girl that she has proof of Bob's innocence, and will give it to her if she will come to the den. When Linna arrives, she is made a prisoner, and when Pank reaches the place Mother Hubbard tells him that she is ready to deliver the girl to him. But Pank surprises her by declaring that he will not be a party to the scheme, and tries desperately to rescue the girl. He is beset by Mother Hubbard and her two sons, but manages to fight them off. Linna reaches a phone and sends a message to her father. Immediately afterward she and Pank are made prisoners in the back room of the den, in which a fierce fight begins. While the police are speeding to the place, the struggle continues. Mother Hubbard is killed and Pank is nearly overcome by the two sons. Cut and bleeding, he fights on, protecting the girl at all costs. The lamp is upset and the room takes fire. The doors are locked, and escape is impossible. Pank finally overcomes the two thugs, but both he and Linna are overwhelmed by the smoke and flame. As the building is tottering, the police arrive and Linna is rescued. Pank is dragged from the den, but lives only long enough to make the confession that it was he who killed Sloan.

SUCH THINGS REALLY HAPPEN—(Special—Two Parts—May 6).—Bill Brandon loses his job on account of drunkenness and dishonesty He forms a partnership with "Rat" Melton, a professional swindler, and they organize "The Successful College of Photoplay Writing." The affair is a fake. Steve Hadley, a young clerk in a village store, and Rose Archer who supports her old mother by sewing, are sweethearts, but have postponed their marriage, Steve's small salary being inadequate to their support. Both are saving every possible cent, their dream being to purchase the store in which Steve works. Steve and Rose read the advertisements of the Brandon "college," and each determines to seize the golden opportunity offered, but to keep the matter a secret. Their hard-earned savings vanish rapidly in "tuition charges," "registration fees," and other charges. Each has given up work, so that his entire time may be devoted to the writing of photoplays. Each is surprised and puzzled by the conduct of the other, and a lovers' quarrel grows into a serious breach.

Brandon meets Rose and lures her to the city by assuring her that all she now requires to make success sure is a little actual worldly experience. Rose uses the last of her money to carry out Brandon's suggestions, and he regards his triumph as certain. Steve, meanwhile, has at last had an awakening and has gone to the city to visit a motion picture establishment. He is soon convinced that photoplay writing is a matter of natural talent and experience, and in kindly way is shown that he is without either. The postoffice department has begun an investigation of the Brandon "college," and Steve eagerly assists the Inspector in completing the evidence which will convict Brandon of using the mails to defraud. Melton realizes that this particular swindle has been pushed to the limit, and decides to decamp with his own and Brandon's money. Brandon comes upon him as he is robbing the safe, and in a fight Melton is killed. Brandon realizes he must flee, but vows to take Rose with him. The postoffice inspector and Steve arrive at the office a few minutes after Brandon leaves, and perceives that he will now be wanted for a crime much greater than they were preparing to charge.

Brandon has succeeded in getting Rose into his automobile, but as they pass Steve, the inspector, and an officer, the girl gives a cry for help, and is recognized by Steve. The inspector recognizes Brandon, and they pursue in a passing machine belonging to the motion picture company, being accompanied by a mounted cowboy. At length Brandon is forced to abandon his machine, Rose, and the money. He cuts across a field and catches a freight train just gaining speed. All, except the cowbody, thinking Brandon, who has climbed to the top of a box car, has made an escape, have gathered about Rose. The cowboy rides rapidly away, and at a point where the road parallels the track overtakes the train, swings his rope, and drops a noose about Brandon's body. The next second the murderer and swindler is jerked from the top of the moving car. The story of the lovers has aroused much interest about the studio, and there is easily collected a sum sufficient to make their dreams come true. They find prosperity and happiness in the station and occupations to which they are suited.

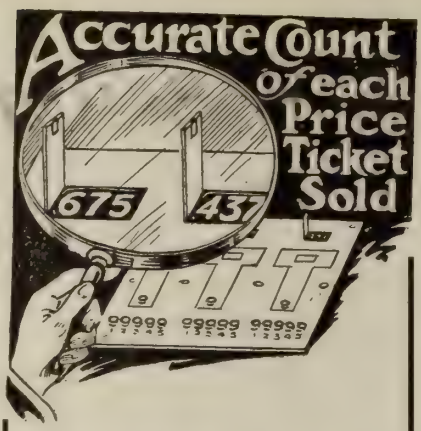
"THE SPY'S SISTER" (May 7).—Bob Fulmer lives in the mountains with his sister, Joy. The Civil War is at its height, and Bob, a boy of sixteen, is anxious to join the Southern forces. Because of his youth and ill health, Joy has prevented him. Unknown to Joy, Bob steals away, and joins a band of guerrillas under the command of Webb. Joy, accidentally, runs into Lieutenant John Gladstone of the Union force. She assists him in bandaging his slightly wounded arm.

In the course of time, Bob becomes a successful scout for the guerrillas, and Gladstone receives an order to go on a special mission to capture the "boy spy." He learns the locality of the boy's home, and establishes a camp. Again he encounters Joy, and rescues her from insult at the hands of one of his men, but he does not guess that she is the sister of the boy he is trying to capture. Joy learns Gladstone's mission. She warns Bob of his danger, but does not tell him of the presence of the soldiers. Gladstone, seeing Joy often, finds that he has fallen in love with her. She in turn confesses her love for him. Joy has steadfastly refused to allow Gladstone to accompany her home, always disappearing from him like a sprite when she leaves him.

Finally, however, Gladstone tracks her to the cabin. That night Bob arrives, sent by Webb to find the camp of the Union soldiers. He meets her near the cabin and shows her a false moustache he has made, so that no one will suspect him of being the "boy spy." Gladstone, coming to the cabin, sees Joy pleading with Bob to go, and mistakes it for a love scene. Too honorable to watch them through the window, he raps at the door. Frantically Joy forces Bob into an inner room, and opens the door. Gladstone demands that she tell him whom she is concealing. She denies that there is anyone there, but Gladstone opens the door, and discloses Bob. Then, to save her brother from capture, Joy tells the lieutenant that the man is her lover. He turns without a word and leaves the cabin. But now Bob knows that the Union soldiers are near, and is determined to find them.

Joy rushes from the cabin, trying to warn her lover. Joy overtakes the lieutenant, but Gladstone refuses to listen to her. As she is pleading with him, they hear shots. Gladstone rushes off toward the sound of firing, and finds the "man" from the cabin, shot by his men and dying. Joy follows him. As she bends over Bob, he raises himself weakly, pulling off the disguise. Then Gladstone understands. He has found the boy spy. The next morning Gladstone prepares to return to his duty. He is leaving Joy alone in the mountains. Then comes the news. Lee has surrendered at Appomattox. With the reunion of the nation, a life of happiness opens before Joy and Gladstone.

THE BUSY BELL BOY (May 8).—Fidgie is happy as soda dispenser in a drug store and might have gone on mixing drinks forever had he not met Marion. It was love at first sight on his part, and he makes an impression with his delectable soda, but Marion's mother hurries her out. Fidgie tears off his white coat and scampers down the street in pursuit. At the Hotel de Riche he contrives to get the number of their suite and boldly demands a job as bell boy. Fidgie is



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downcast at the manager's refusal, but bribes a bell boy to feign illness and Fidgie takes his place. He outdistances all the boys in their dash to answer the first call to 214—Marion's rooms. He joyfully assists her in ministering to her mother, who is ill, and again, when Count Dandrough, who is pressing his unwelcome attentions upon the girl, is entertained at dinner by Marion's mother, Fidgie disguises himself with a dinky little moustache and a waiter's apron, and serves the meal. He deftly strips off the Count's toupee and serves it as soup.

The Count is more than ever repulsive to Marion and she almost refuses to accompany him downstairs to the hotel dansant. Fidgie then dons the evening clothes of a guest and mingles with the dancers, on the lookout for Marion. His perfect bearing awakens no suspicions in her mother's mind and Marion dances away with her bell boy sweetheart. Their brilliant dancing evokes enthusiastic applause and Fidgie is in a dream of bliss when the irate guest, bereft of his evening togs, exposes Marion's dancing partner as a mere bell hop. Fidgie dashes out, with every one in pursuit. He races upstairs and through corridors, only to find refuge in the elevator with Marion. They descend to the lobby, elude the mob which tries to intercept them, and finally Fidgie gains his first kiss from Marion as they meet around the corner.

BIOGRAPH.

A DOUBLE WINNING (May 1).—Out of the talk at the Sportsmen's Club arises a wager between the globe-trotter and his friend, who bets that he will not be able, within a fixed time, to find his way out of an isolated mountain location to which he will lead him. Arriving at the junction, the two principals and their friends proceed by wagon to the interior, and then by foot along a difficult trail, the globe-trotter being blindfolded. He is left with provisions and an alarm clock, which will announce to him when he may remove the bandage from his eyes and start to make his way out. In the woods he meets a prospector's daughter, whom he accompanies to her father's cabin. He becomes so interested in her that he forgets the wager until the eleventh hour and, at the old man's suggestion, telegraphs his success to the club. While the men are away on this errand, two bandits besiege the lone girl in the cabin. Her lover arrives in time to rescue her. Thus he wins, not only the wager, but a bride.

Universal Film Mfg. Co.

BIG U.

ROSES AND THORNS (May 6).—Stanley Phillips has a beautiful wife, but she is a social butterfly and the affection between them is only lukewarm, their only tie being their little boy of three years. Phillips leaves for a hunting trip in the mountains. Far away in the mountain wilds lives a child of nature, Edna, with her feeble old father. A great misfortune comes into the life of the girl when upon awakening one morning she finds her father has passed away. She leaves her mountain home and goes away in search of she knows not what. Three days later, weak, hungry and faint, she falls from the steep mountain trail to the roadway below. Stanley's auto coming along the roadway, runs over the girl before his driver can stop the car. The machine is stopped and Phillips, picking the girl up tenderly, takes her to a hospital in the city and sees that she is given a private ward and cared for in the best possible manner.

As the girl grows stronger she develops a great love for the noble man who has saved her life and he also finds in her that which is lacking in his own married life. Upon her recovery, he places her in an elegantly furnished apartment and sees that she lacks nothing in the way of comfort. He prepares to take his family for a trip abroad, and then comes the great struggle with himself.

Shall he go to the one he loves or return to his family and his disdainful and supercilious wife? His little boy climbs to his lap and he finally sees his only course. He will see his "Fairy of the Mountains" and bid her a last farewell. While his wife is making arrangements for the trip he goes to the florist's and buys a bouquet of roses, little knowing that he is followed by his small son at a distance. He takes the flowers to the girl's apartments and tells her he must leave her forever. She protests, but just at this point, Phillips' little son breaks into the room and with opened arms rushes towards his father.

All is finally explained. With great emotion, Phillips pleads his love for the girl, but she tells him she understands and for him to go, it being his duty as a married man. The concluding scenes show Phillips standing sadly beside his wife and boy on the steamer, looking over the distant sea, while in her apartment the girl he has learned to love crushes a rose in her hand.

BISON.

GENE OF THE NORTHLAND (Two Parts—May 8).—Jeanne La Roche lives alone with her brother in the great Northwestern country. Jacques is a ne'er-do-well and has fallen under the suspicion of the mounted police, two of whom are dispatched to arrest him for robbery. The stolen goods are found in his home. Jeanne is too young to be left in their lonely cabin, so she is taken to the Post, where the wife of the proprietor welcomes her and gives her a home. Several years later, Donald McLean wins her for his wife. Meantime Jacques escapes from prison, eludes his pursuers and takes refuge in McLean's home. Recognizing him, Jeanne hides him until she has dispensed with the police, then carries food and drink and an exchange of clothes to him and bids him an affectionate farewell.

McLean, upon returning, sees his wife in another man's arms. He shoots the stranger, leaving him for dead; locks his wife in the cabin and proceeds to the tavern to drown jealousy in drink. Meantime, Jacques, recovering consciousness, staggers off. Jeanne, angered by the unreasoning anger of her husband, disguises herself in an old suit of his, steals out through the window, discovers her brother has gone and follows his footprints. McLean, returning, finds both gone, apparently together, and starts after them. Jacques is taken care of by a friendly Indian and Jeanne finds refuge in the home of Cox.

Mrs. Cox is touched by her story and has Jeanne in her arms when Cox enters. Cox, seeing the affection displayed by his wife toward a strange "man," shoots and wounds the girl. Explanations follow and Jeanne is given a home with them. Fully recovered, Jacques, with much money from a trapping trip, through the northern woods, grows reckless and returns to see his sister, only to find her gone. He makes his way to the tavern, where a poker game is in progress. He flashes his money and is followed and murdered by a half-breed. Suspicion falls on McLean. He is arrested and taken to police headquarters. Meantime the half-breed, sorely wounded in the encounter which proves fatal to Jacques, staggers to the home of Cox, confesses his crime, and tells of the arrest of McLean. She arrives in time to save him and all ends happily.

POWERS.

IN THE HILLS BEYOND (May 8).—Doris, the only daughter of old Reuben Meade, is the sweetheart of her father's hired man, John Carew. All goes well with the country lovers until one day the Thornbys arrive from the city to spend some time upon Reuben Meade's farm. Clayton Thornby is attracted by the fresh young beauty of Bess Meade, and she is not unwilling that he shall pay her attention. She does not know, however, that Thornby is married, as she has never met his wife, and it is only his first day at the farm.

Thornby gradually weaves his net about the country girl, who little suspects the evil heart of the man who pretends to love her, and ignores the love of her old sweetheart, John Carew. Soon, however, John discovers her new attachment, and learns that Thornby is accompanied by his wife, so plans to break up thoughtless Bess's dream, and save her from possible humiliation and disgrace. Bess refuses to listen to John's entreaties, so finally he confronts Thornby and tells him his wife desires to see him. Ashamed and baffled, Thornby slinks away. Bess is angry at this rude awakening from her beautiful dream and refuses to notice her rescuer. Not at all discouraged, however, he picks her up and bears her to the house. When she arrives there, John finds Bess has undergone a change of mind and the last of all shows her with head upon his bosom.

L KO

FATHER WAS NEUTRAL (May 5).—Father was a born flirt but so was a husky individual he met in the park and they both picked out the same girl. Father came out of the excitement with an aching jaw and wounded feelings. Soon after daughter brought her beau home to meet father, but sweetheart turned out to be the park flirt. He left in a hurry but Henry whom father disliked even more, took his place soon afterwards. Henry wanted to marry daughter but father couldn't see him and rudely told him so.

Henry was a slapper, however, and gave father a couple of slaps in the face. This caused father to change his opinion and he went into the next room and told daughter she must marry Henry. Daughter had other ideas and told father it couldn't be done. Father said "all right," but Henry repeated on the slapping and father again told Henry he should have the hussy. Father reluctantly agreed that Henry should kidnap daughter but neither realized they had hired the rival to do the job. This tough guy refuses to give her up and Henry is forced to confess to father that he can't get his child back. Father is peeved but Henry gets the girl.

STERLING.

HIS SLASHING CAREER (April 22).—Snooks is a musical conductor with ambitions. When tired practicing he goes for a walk and on his way steals a rose from a bush. A policeman catches him just as he drops it and soon Snooks is on his way. He comes upon a couple making love in a park and soon manages to steal the girl from the other fellow. Of course, this is resented and the result is a tremendous fight, during which the Boob is thrown overboard.

Snooks then is chased by two friends of the Boob and an exciting chase through the town and country on foot and in an auto results in Snooks going right through the lockup and breaking through the walls. The convicts escape and soon the police are chasing not only Snooks, but the escaped prisoners, too. After a hot fight and a chase the convicts are caught and Snooks runs away with the girl.

COUNTING OUT THE COUNT (May 6).—Billy and Johnny are two variety actors. Their act is a failure and they are ejected from the theater. Learning that Rita Canarsie, a millionaire's daughter, has decided to marry a nobleman, Billy puts on his best clothes and with Johnny as his valet he sets forth to win her.

All the girls love the fake count, but the village boys bribe the gigantic Belgian cook to play a practical joke on Billy. His true character is disclosed and Billy is ejected from the premises. Rita Canarsie marries her former sweetheart.

VICTOR.

THE HONOR OF THE ORMSBYS (Three Parts—April 26).—When Maurice Ormsbys, son of John Ormsbys, leaves for New York, his father admonishes him to be careful with his conduct, and impresses him with the fact that for ten generations no stigma has ever been known to the family name. Maurice promises to be good, but fate decrees that he becomes acquainted with Mary Hampden, an actress, playing at the Folly theater, New York. He visits gay cafes with her, and is successful in winning Mary away from her admirers by his magnetic personality. A few months later Maurice asks her to become his wife, but she gives him a negative reply, perceiving that he is a little under the influence of liquor. She promises to give him a definite answer if he should propound the same question with a clear mind. The next day he puts the same query to her, and she, after making him understand the disparity of their stations in life, agrees to marry him. His father reads of his marriage to the actress, and forthwith dispatches a letter to him, telling him that from now on his allowance will be suspended. Maurice receives the letter the morning after a

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night of debauch. Mary manages to get hold of the the letter and thereupon decides that Maurice must make his own way in the world without the assistance of his father's financial aid. Casting aside their life of affluence, they take modest quarters in another part of the city, and live happily for a while. But the lure of their former life proves too strong for Maurice, and they rapidly become poverty stricken. After five years of squalid living, Maurice again appeals to his father for aid, but the old man, who has become a recluse, tore up the letter. His butler, Roberts, learns of Maurice's plight, and sends him $50. The letter falls into the son's hands as he is leaving his poor surroundings and instead of returning with it to his wife, spends it all in a saloon. He is thrown out dead drunk, and shoved on a ship bound for China.

One of Mary's former admirers learns of her struggle and comes to her. Mary is about to go with him when her little baby comes creeping towards her. This brings Mary to a realization of her act, and she orders the tormentor out of the room. Roberts and his wife are determined to seek Maurice and place him on the right path. He learns where the son and his wife live and brings her and the baby to an unused part of the Ormsbys mansion. The strain of worry begin to take effect on John Ormsby, and he falls seriously ill. The doctor orders careful nursing, so the old butler and his wife put Mary into service. In time the old man becomes himself again, and thinks of what a happy life his son would have led if he had married such a charming girl as his nurse. He even offers to marry her, but she refuses, feeling that her husband would return. At last Maurice returns, his long forced abstinence from drink curing him of the desire for liquor. He trails his wife to his father's home, where a happy reconciliation takes place.

GRAND OPENING OF WORLD'S ONLY MOVIE CITY (April 16).—This film comprises views taken of the celebrations attending the opening in March of Universal City, Cal., the only municipality in the world devoted entirely to the production of moving pictures. "Big Charlie," the Universal elephant, leads the parade up to the gates of the city, where, before a crowd of twenty thousand people, President Laemmle opens the giant lock on the gate to the city with a solid gold key, six inches long, presented to him by Laura Oakley, "chief of police" of Universal City. President Laemmle, Vice-President Robert H. Cochrane, P. A. Powers, their wives, representatives of the moving picture trade press, the employees of Universal City, several thousand strong, and thousands of Los Angeles and Southern Californians thereupon enter the city and attend the ceremonies attendant thereon.

The spectators view the aeroplane flights of Aviator Frank Stites in the production of "The Mysterious Contragrav," a Gold Seal two-reel drama featuring Marie Walcamp and William Clifford, which was released on April 6. Visitors are then taken to the great stage, where twenty photoplays can be produced at once. Later a rodeo is staged and Jane Bernoudy, an actress, and hundreds of Indians and cowboys display their skill with the rope and as equestrians. Director McRae then tries to mount a bucking mule with laughable results; a director's horseback race is held, in which Francis Ford wins a foot-high silver cup; and cowboys indulge in a potato spearing contest. The final scenes show the grand ball held on the outdoor stage, pictures of which were taken at night.

FOR CASH (Two Parts—May 3).—Vera Ronceval has been brought up in seclusion by her father, Amos Ronceval, a recluse. One day she meets Orthen Owen, an artist, and they fall in love. When Amos learns of this, he forbids Arthen to see his daughter, and in his rage suffers an attack of heart disease. Dying, he commits Vera to the care of her cousin, Mr. Ronceval, a lawyer.

Mr. Ronceval takes Vera away with him to his city home. Arthen, unable to find further trace of Vera, falls upon evil ways, neglecting his art and finding forgetfulness in dissipation. Reduced to poverty, he makes a contract with Lee Varick, famous as an artist, whereby Arthen is to paint pictures, signing Varick's name to them. Varick has acquired his reputation by this traffic in the work of others. In the meantime, Vera, has been living with her cousin, Mr. Ronceval, who is a friend of Varick's, and who greatly desires a match between Varick and Vera. Although Vera has never forgotten Arthen, she has, to please her cousin, conditionally consented to an engagement with Varick.

One day Vera meets Arthen in his fallen condition and, learning the story of his fall, she tells him that she still loves him, and that she will break off her engagement with Varick. At the same time Arthen, obtaining a new lease upon his manhood, seeks Varick out to return the check just given him for the sale of his name and work to Varick. Vera calls upon Varick, tells him that she knows of his mode of obtaining fame and that she will not marry him. Varick, believing that he has her in his power, attempts to commit an assault upon her. Just then, Arthen, on his way to return Varick's check, hears Vera's cries for help and breaks into Varick's studio. He knocks Varick down and rescues Vera. He then takes her to her cousin, who, upon learning the whole story, gives his consent to the marriage of Vera and Arthen.

GOLD SEAL.

THE FAITH OF HER FATHERS (Three Parts—May 4).—The even tenor of life in the ghetto of New York is rudely interrupted by the advent of a young man who opens a Christian Mission for the Jews in that quarter of the city. Bertha, the daughter of the old Tamor, the Rabbi, appeals to her father to rescue the young man from the hands of an angry mob of Jews who assail the doors of the offensive mission. The young missionary is carried to the Rabbi's house, where he is tenderly nursed back to health, having been very cruelly treated at the hands of the mob. Almost unknown to either a strong love affair develops between the Rabbi's daughter and the Christian, who finally decides to ask for the hand of the Rabbi's daughter. A violent scene follows in which the young missionary is forbidden the house by the old man.

Old Tamor feels the disgrace keenly when he reflects that his daughter should desire marriage with a Christian and even takes the matter up with the ten wise men of the synagogue. At a public meeting in the synagogue he rises to pronounce the sentence of excommunication upon his own daughter, when he is stopped by a younger Rabbi, who is presiding. Looking straight toward the place where Bertha is seated in the women's gallery the younger man gives a forceful recital of the trials and pains her ancestors have borne in order to remain true to the faith, dwelling especially upon their terrible persecutions.

He ends his speech with a final appeal to the girl, asking her if she is to be one who will willingly turn away from the faith her fathers have so earnestly striven to preserve inviolate. The young man's lesson sinks deep into the

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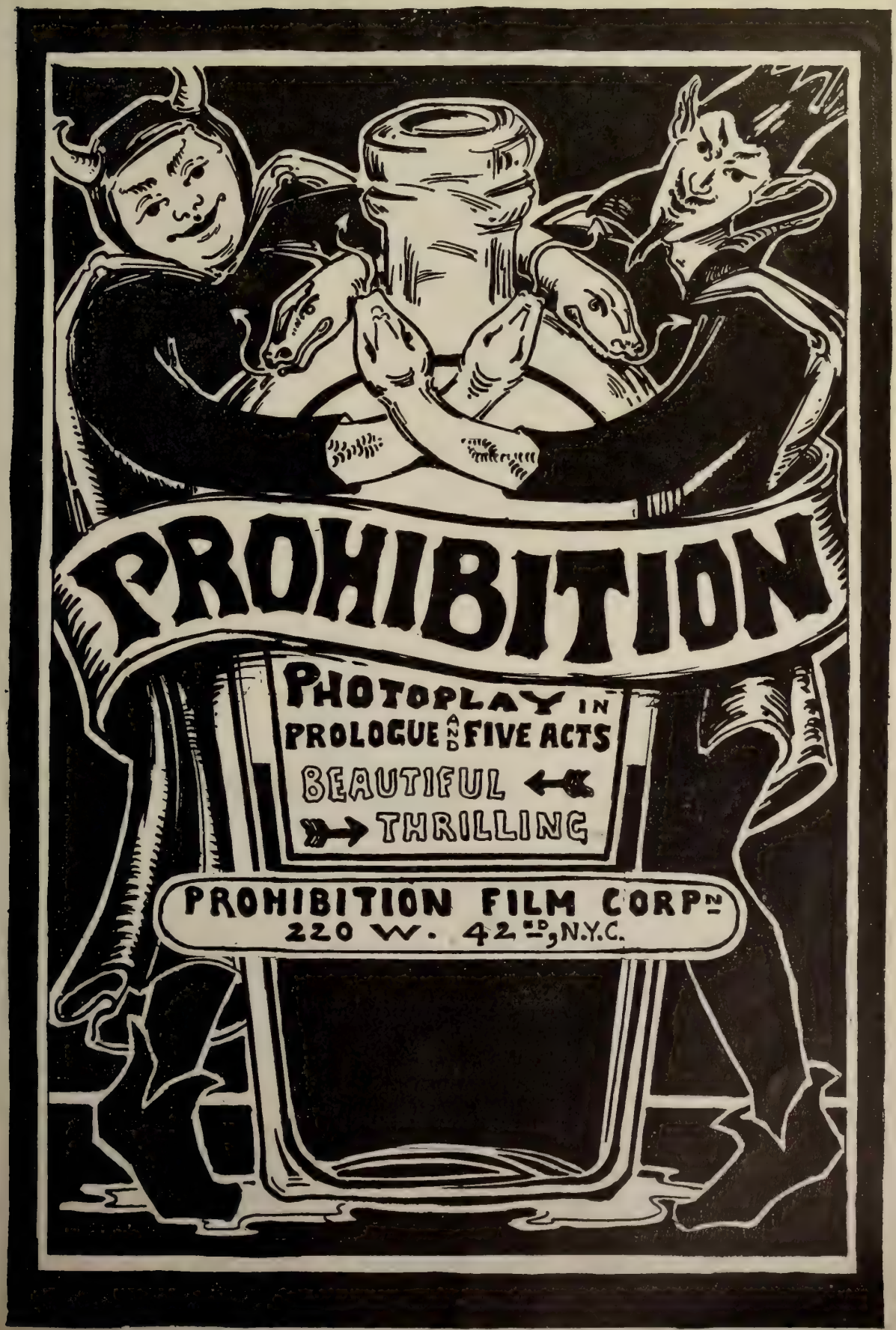
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heart of the sorrowing girl. She leaves the synagogue, but just as she is about to enter the humble tenement house she sinks down dead of a broken heart, the sacrifice of her love. Her father, at the synagogue, is informed of what has occurred and, hurrying to the scene, has his daughter borne into the house. Meanwhile, the Christian is wholly oblivious of the great sorrow that is passing. Silently old Tamor kneels at the side of his daughter's bier and as the story ends we feel sure his faithful daughter smiles upon him from her place in Paradise.

IMP.

THE PAGE (May 3).—The scientist loves his young wife, but is so deeply engrossed in his work that he unconsciously neglects her. The man, a neighborhood friend, becomes a frequent visitor. One night the scientist has refused to come to dinner as he is engrossed in an experiment. The wife eats alone and later the man comes in. Together they look over an old album of photographs of the two of them in various sports of other years. The scientist is bothered by a vagrant memory of something he has forgotten. At last he remembers. He has bought a present for his wife, a bracelet, and has not yet given it to her. The experiment has arrived at a stage where he can leave it, and he starts for the house.

The wife and man have turned the pages of the album until suddenly they turn one more page and there is a single picture—one of the scientist. After that the pages are empty. The wife ponders on her loneliness and the man tells her that he has loved her all the years, but did not realize it until lately. Then the man fiercely takes her in his arms, and pleads with her to come away with him. The scientist overhears this and also hears the wife admit her loneliness and tell the man to come the next day for an answer. The scientist creeps away to the laboratory, half-conscious of what he is doing. He mixes chemicals at random and suddenly there is an explosion.

The wife sees the burst of flame and hurries to the laboratory. She finds her husband on the floor face downward, unharmed except his eyes and face. The next day he is pronounced hopelessly blind and the man, arriving for his answer, is told by the wife that she cannot leave now, that her duty is to the helpless husband. The man pleads with her that she has all her young life before her and should not be tied down to a cripple.

The scientist overhears this conversation, too, and gropes about his bedroom until he finds two revolvers. With these he goes to the sitting-room and confronts the frightened man. But the scientist is not bent on murder. He gives the man one of the revolvers and then, to make the thing fair, says they will turn out the light and count ten before firing. He pushes the button and the room is in darkness for five counts, then the lights flare up. The man is discovered at the button. He raises his gun to shoot the unconscious scientist when the wife steps between them and orders the coward from the house.

TONY (May 7).—Tony, a peasant of the poorest Italian type, listens to a friend, who has prospered in America, and deserts his native heath, to try his fortunes in the Land of Liberty, leaving his wife and baby, until he has earned enough to send for them.

After a few years of hard toil, the required amount is accumulated, but the morning he goes to the bank to withdraw his little hoard he finds a notice on the door notifying depositors that payment has been suspended. Armitage, a local millionaire, is induced to come to the bank's relief, which he promises to do after an examination of the books. As he drives away in his auto, he is mistaken by Tony and others as the cause of the failure. Tony follows him to his home, and from behind a hedge watches him as he plays with his little girl. He seeks an opportunity to be revenged on him, but as he watches, the father leaves the little girl and goes in the house.

The child plays about the lawn for a time, and then strolls over to where some men are at work, excavating for an artificial lake. They have lighted the fuse of a blast, and no one sees the child but Tony as she walks nearer the deadly spot. At last Tony can stand it no longer, for as he pictures his own little girl in this one's place, all thoughts of revenge are banished and, rushing to the spot, he picks up the child just as the blast goes off. He saves the girl, but at a terrible cost to himself. He is picked up unconscious, and for days and days he raves in a delirium. Armitage gathers from the babbling tale of Tony just what has happened and sends for the little Italian mother and child, so that the first sight that Tony sees when he awakes from his long delirium are those who are dearest on earth to him. The last scene in the play shows Tony hard at work for Armitage, while their two little girls play together nearby.

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LAEMMLE.

$100,000 (May 2).—Frank Edmanton, secretary to the president of the First National Bank, is a married man, yet he is infatuated with Lila Holmes, a woman of the half world. Lila herself is disgusted with the part she plays in life, especially so when her mother refuses to accept money from her, knowing her mode of making her living. Lila's mother has all her savings in a small country bank. Lila waves aside Frank's entreaties that she join him, with the statement that she can never consent to such a proposition unless he can supply her with the luxuries she has been accustomed to.

There is a run on the country bank in which Lila's mother has her money. The president 'phones the First National in the city, asking for aid to ward off the rush of depositors demanding their money. Frank is selected by the president of the First National Bank to convey a large sum of money to the country bank. Feeling the money once within his hands, Frank is tempted to use it, and goes to Lila's apartment, shows her the money and begs her to flee with him. Lila, realizing in him another victim, consents. She bids him wait below until she gets ready to leave.

Suddenly her eyes fall upon a paper naming the depositors of the bank. She then realizes that her mother's savings are in jeopardy unless the money reaches the country bank. Seizing the bag containing the money, she leaves the house secretly, and, forcing Frank's chauffeur to do her will, is driven to the country bank, where she arrives just in time to allay the fears of the frenzied depositors. Her mother is in the crowd at the door, and recognition between them follows, with forgiveness. Frank, meanwhile, has found Lila absent from her apartment and decides he has been tricked. He goes home with the intention of quitting life, but his wife finds him with the revolver in hand about to kill himself.

He tells her the whole story from beginning to end. His wife calls the country bank on the 'phone, where she learns what has happened. The president of the bank puts Lila on the 'phone and she asks for Frank. She dismisses him with the statement that she is going home with her mother, and admonishes him to be good to his wife. Frank explains to the bank president that, failing suddenly ill, he had turned the money over to Lila for delivery and no one except his wife and Lila suspects his intended absconding.

THE LITTLE GIRL OF THE ATTIC (Two Parts—May 5).—Following the death of her mother, Helen Marsh, a girl in her early teens, is placed in a select boarding school in New York City. Her father, Philip Marsh, has been disowned by his father, a Southern planter, because of his marriage years before. On the outbreak of the Civil War, Phillip returns South to enlist in the Confederate Army. He pays his father a visit and again pleads with him for the privilege of bringing his daughter to his old home, but his father refuses his request. He joins his regiment and old "Uncle" Caesar, a family slave, goes with him.

Mrs. Galloway, principal of the school, not having heard from Helen's father, writes him demanding payment for her tuition and in the meantime makes Helen do housework. Phillips is killed and when Mrs. Galloway receives this news through one of his brother officers, Helen is immediately made a "slave" and is given a room in the attic of the boarding school. She suffers many hardships and privations and is the fag of every school girl. Uncle Caesar, fearful of returning to the plantation because of the anger of his old master at his leaving with Phillip, makes his way North and secures employment as janitor of an office building in New York, which adjoins Mrs. Galloway's school.

From his window he looks into Helen's attic and frequently sees the unhappy child. During her absence he brings delicacies to her and one night they meet. He learns who she is. The grandfather, remorseful, finally decides to go North and look for his granddaughter. He meets old Caesar on the sidewalk in front of the two buildings. The negro tells him of finding Helen and brings the old man up to the attic.

On this particular evening a birthday party is being given one of the scholars, but Helen has not been allowed to attend it. Thus "Uncle" Caesar and her grandfather find her on a little cot weeping in grief. The old Southerner takes her downstairs and they burst in upon the party, the old negro following. Mrs. Galloway is severely censured and endeavors at the last moment to make reparation. The story ends by Helen being taken home to the old plantation, where she lives happily with her grandfather.

THE TOLL OF YOUTH (May 9).—Roderick Long decides that his son, Herbert, shall see life before marriage. Accordingly the father gives the boy a considerable sum of money to carry out his schemes. For a time the boy

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leads a fast life and one night, comes home in an intoxicated state to his father's disgust. The State Legislature passes a law dealing with eugenics, which requires a physical examination of both parties, prior to marriage. While seated in his library, the father reads a newspaper article announcing that the law has gone into effect. He naturally thinks of his son and while wondering what the future may bring forth, he falls asleep.

He dreams that his son returns home after having been rejected by the medical examining board and that his son, angry at his father's desire that he see the fast life, hands him a revolver, with the demand that he kill him. The father refuses, whereupon the boy, taking the gun, shoots himself. In reality, however, the boy regrets the life that he has led and persuades his fiancee to accompany him to the medical board. Both return home. The father is overjoyed on learning that his son is in perfect physical condition.

REX.

RENE HAGGARD JOURNEYS ON (Two Parts—May 6).—The picture opens with a series of diaphragm effects, retaining the court room atmosphere.

The judge is seen seated. Garwood, the prisoner is laboring under a terrible strain as he looks up at the judge. A look of pity comes over his face as he looks at his mother. Then we see his sister. Her brother meets her gaze. Then the foreman of the jury. He finishes speaking. The prisoner registers that his doom is sealed. He sets his jaw and looks at his mother. Then the mother and his sister look toward him and he at them. The judge speaks: "Rene Haggard, you have been found guilty of murder is the first degree and it is the order of this court that on the morning of March 27 you shall be hanged and may God have mercy on your soul." The prisoner's jaw sets. The scene shows the heart-broken mother and the distraught sister. The mother turns to her son and, looking at him with tearful eyes, asks: "My boy, why did you do this?" The boy turns to her and looks into her eyes. As he does so the scene fades away to tell the story.

The fade shows the sister leaving her little country home to make her way in the city. She is bidding good-bye to her mother and her farmer brother. Then is shown her hopeless fight in the city, her marriage to a good-for-nothing drunkard, his supposed death; then of her meeting with her present husband under different circumstances; of their marriage and then their baby, the crowning joy of her life, then home, a picture of blissful content.

The boy leaves home to visit his sister. She tells him her story. Then her first husband, rescued from apparent death, discovers her and endeavors to blackmail her. He is still her legal husband. She gives him all she can and, driven to desperation, pleads with him to spare her but he refuses. In despair she goes to her brother. He tells her to meet the man at night in a certain place and that he will be there. She agrees and the appointment is made.

The night of the murder arrives. The brother meets his sister, and the sister leaves. The brother, masked, waits. The man comes up. The brother shoots and kills him, just as an officer turns the corner. The boy is arrested. The sister pleads with him to keep her past a secret. He agrees to do so. Friday, the 27th. A hill looking toward the prison can be seen. Over the prison the black flag, the sign of an execution, rises slowly. The mother sees the flag as it fills out. Then is shown the tear-stained face of the resigned mother as she gives one final look at the flag and turning, starts off down the hill, to disappear up the road.

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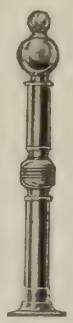
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JOKER.

SI PERKINS IN "THE CITY OF DELUSION" (May 1).—Uncle Jeremiah, en route to the Panama-Pacific Exposition, stops off at Hollywood, California, to see a friend. With Uncle Jerry are Merrilee, his grand-daughter, and Mollie, their servant. Uncle Jerry's friend is on hand to meet him, and the party is driven to the friend's ranch home. In the evening, Uncle Jerry evinces a disposition to wander over the ranch. His host furnishes Uncle Jerry with a horse, and Uncle Jerry expresses a desire to go alone, the rural guest rides off. Unused to his surroundings, Uncle Jerry misses his way. He dismounts, to look about him, and his horse gallops off.

Proceeding on his way, Uncle Jerry comes upon a shed. The shed will afford him shelter during the night. Morning comes, and with it a troupe of "movie" people. The property man wants the shed. The director, having a sense of humor, orders the property man to get the shed, but not to disturb the sleeper. The action follows and the company exit. From the background enter a troupe of girls, made up as angels, who are to take part in the scene. Uncle Jerry awakens, sees, as he thinks a company of angels, and believes himself to have died during the night. His brain befuddled, Uncle Jerry questions the girls, whose replies befuddle him all the more. Finally, they lead him to the edge of the hill. Uncle Jerry gazes below, where he sees Universal City, crowded with visitors. The angels bid him seek the city, then exit.

At the edge of the crowd he meets a Mephisto and three imps. They, thinking him an actor in makeup, kid him, but this only adds to the old man's mystification. Later, he blunders upon the main stage, where he gets into further trouble. Still later, while testing himself for proof of death, he is seen by Carl Laemmle, president of the Universal Company, who, in an interview, sets the old man right, then turns him over to a guide. With the guide to instruct him, Uncle Jerry goes upon a tour of inspection. Meanwhile, Merrilee, worried at the non-return of her grandfather, begs her host to go in search of him. Uncle Jerry is found, happy in the company of a number of girls.

SHE WINKED (May 3).—Mr. and Mrs. Trotter, tourists, are discovered in the streets of Cairo, seeing the sights. Trotter employs a native guide to show them around. Trotter is badly henpecked by his wife, Mirandy, and seeks a chance to steal off by himself. The beautiful Princess Haz-em-goin, flirts with him from her balcony above the street. Mirandy sees this and drags her spouse away from the Egyptian vampire.

At a curio stand Trotter manages to get his wife interested and at an opportune moment he and Hunka, the guide, slip away. They are setting out for the abode of the princess when Trotter runs into an old friend from Kansas, named Hi Old top. Although Trotter endeavors to steer Oldtop away, the old chap gets a glimpse of the princess, who bestows one of her bewitching winks on him, but Trotter lets the flirtation drag no further. They get into trouble at a mosque where Trotter tries to get in without removing his shoes and during the melee that follows, Oldtop, with the princess in mind, manages to elude his friend and escapes to see her.

Here he is rudely handled by a bodyguard to the princess and narrowly escapes with his life. Mirandy, in the meantime, has missed her husband and sets out to look him up. She finds him standing in front of a questionable sort of dance place. Something is evidently going on

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inside which greatly shocks Mirandy and she takes Trotter to task most severely. Trotter tries to figure out some way to get rid of Mirandy. Coming upon a slave mart, where harem girls are bought, sold and exchanged, he sells Mirandy for a mere song, and, free of her, sets out to see the princess. Here he gets into an awful scrap when the body-guard finds him making love to the princess.

Again, as before, Hunka, the guide, pays for his employer's blunder, by getting soundly beaten up and chased by the body-guard. They wind up at a pyramid where Oldtop is seeing the sights and Trotter, taking refuge with Oldtop, leaves Hunka to settle the matter. Both are engrossed with little side bets on the outcome of the fight when suddenly they see something coming which makes the incident of Hunka and his troubles pale into nothingness. It is Mirandy, who has escaped from the harem, outlandishly garbed in Turkish trousers, in pursuit of the slave dealer. Another all round scrap ensues in which Mirandy wins out. She leads the two culprits by the ears and drives the other ahead of her.

NESTOR.

ALMOST A KING (Two Parts—May 7).—The King of Smearcase passes away, leaving no male heir to the throne. The Princess hears the news and the Prime Minister takes up with her the matter of another king. They find that the next in the royal line runs a delicatessen store in America. Jerry, the proprietor, is busy when the news comes. He finds that to succeed to the throne he must be unmarried. He has a wife, but decides that he will try to get the kingdom anyway and say nothing of his previous attachment. On the dock, as he is about to take the steamer, he meets Jack, an old friend of his, whose firm is sending him to Europe on business. He tells him of his new kingdom and invites his friend to run over any time he gets a chance and he will have the Royal Army march around for him.

Back in Limberg, the capital, everything is made ready for the coming of the new king. King Jerry arrives. He is pleased with the Princess he is to marry, but is disturbed by thoughts of the wife at home. The Princess is not favorably impressed with the King and refuses to marry him. The Prime Minister endeavors to settle this difficulty. Jack, King Jerry's friend, calls at the palace. He flirts with the Princess, whom he meets in the palace grounds, and she thinks favorably of the American.

A maid-of-honor oversees the affair and tells the Prime Minister, who has Jack arrested and brought before the King. The old friends shake hands and Jack is turned loose. He meets the Princess again and she suggests that he disguise himself as an officer in the army of the King and that then they will be able to see each other every day. They are caught together again and Jack is again arrested and imprisoned. The Princess and one of his assistants plan to free him. They disguise him and he is given a position as Royal Guard to the Princess. Jerry decides to pay a visit to his future Queen but finds that Jack is there before him and beats a hasty retreat.

Suddenly there is an uproar at the outer gate. At last Jerry's wife and children have searched him out. The outraged wife dashes into the presence of the King and informs the court that she is the King's wife. It therefore becomes impossible for Jerry to occupy the throne and he is led out by his irate wife. The wise heads decide they must have a King and the Princess suggests Jack. It is finally decided that Jack shall be made King and the Princess is at last happy, while Jerry starts back to America with his wife and numerous offsprings.

CAUGHT BY A THREAD (May 14).—Mr. Newlywed frequently has very important engagements. His wife is suspicious of his many "business" engagements and tries to follow him but in vain. One night as she is sewing he advances the same old plea, and starts out. Suddenly she gets an idea and when she goes to kiss him good-bye, she slips a spool of thread into his pocket and holds the end. Newlywed leaves and arrives at the house of his friend where a friendly little game is in progress. Just as he is about to enter, he notices the thread in his pocket. He realizes the trap his wife has set for him and, catching a messenger boy, hands him some coin and tells him to take the thread and walk about. The messenger sets out on his walk. Wifie at the end of the thread is trying to keep up. Her body aches all over from the constant walking but her spirit keeps her going.

Meanwhile, Newlywed has made a "cleaning" and leaves the game with a pocket full of bills. Coming out he is approached by a friend who is having trouble with his motor. Hubby pulls his coat off, lays it on the running board of the car and sets in to help. A ragged hanger-on sees the coat and, seeing a chance to get a coat, sneaks off with it. Meeting his girl he puts the coat on and is telling her about it, when the messanger boy comes along. He is getting tired of trailing the thread around so he slips it in the pocket of the coat which he recognizes as the property of the man who gave him the thread and hurries away.

Wife is still at the end of the thread and coming around the corner spies a man whom she thinks is hubby. She resolves to be revenged, grabs him by the neck. The poor thief, thinking the owner of the coat has him, slips out of the coat and takes to his heels. Wife recognizes the coat but not the wearer, so, discouraged at not finding hubby she goes home.

Arriving home she absently runs her hand in the pocket and finds it full of bills. Hubby arrives home, coatless, moneyless and discouraged. He dejectedly sinks in a chair, and in answer to wife's anxious questions, tells her that everything is all right. He notices his coat in the chair in which he is sitting and stealthily tries to reach in the pocket, but wife laughs to herself. The story closes when hubby resolves never to lie to wife again.

UNIVERSAL.

UNIVERSAL ANIMATED WEEKLY NO. 163 (April 21).—Vice-President at Exposition—Thomas R. Marshall, with state and city officials, welcomed at exposition.—San Diego, Cal. Sub-title: Secretary of Interior Lane.

In the Cause of Peace.—Jane Addams and prominent women sail for the Hague to participate in international peace conference.—Hoboken, N. J.

The Straus Memorial.—Mayor Mitchel attends dedication of fountain to the memory of Isidor and Ida Straus, who lost their lives in the Titanic disaster.—New York City. Sub-title: Members of the Straus Family.

The Toll of the Sea.—Schooner "Kit Carson" runs aground in fog and is pounded to pieces by heavy waves.—Narragansett Pier, R. I.

One of Mexico's Ex-Rulers.—Gen. Victoriano Huerta accompanied by prominent ex-Mexican officials arrives from Spain.—New York City.

Measure for Measure.—25,000 scales and measures confiscated in the public interest are dumped into ocean.—San Francisco, Cal.

With the Big Leagues.—President Wilson officially starts American League season at Washington, D. C. Sub-titles: Bat and Ball for the President's Grandson. The First Ball.

Federal League.—Buffalo vs. Brookfeds.—Brooklyn, N. Y. Sub-titles: Manager Magee, Champion Batter Kauff, Hal Chase.

National League.—Mayor Curley of Boston starts Champions.

Annual Negro Baptist.—Spiritual and bodily purification is provided by the cold waters of the Mississippi.—St. Louis, Mo.

Noted Sea Raider.—The "Kronprinz Wilhelm" eluding squadron of enemy's ships arrives safely in neutral waters.—Newport News, Va. Sub-title: Officers and Crew.

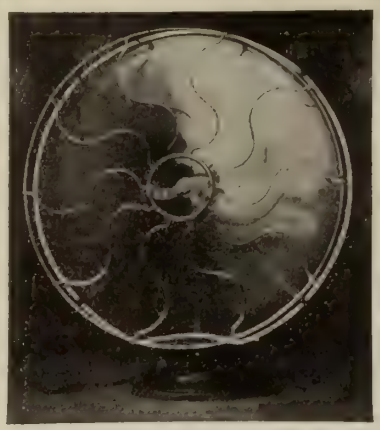
National Guard of London.—Lord Mayor reviews Mechanical Transport Column prior to its departure.—London, England.

Turkish Attack.—Russian steamers destroyed when Turkish fleet bombards Sebastopol, Russia.

Zeppelin Air Raid.—Paris suburb which suffered great damage in the raid.—Courbevoie, France. Sub-title: Souvenir Seekers.

On the Watch.—The Kaiser's troops keep their vigil on the enemy's soil.—Guise, France.

Cartoons by the world-famous caricaturist Hy. Mayer of Puck.



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THE BLACK BOX (Episode No. 5—Two Parts—"On the Rack"—Released week of April 5).—Sanford Quest is still under suspicion. Inspector French decides to investigate Quest's alibi and calls up Signal Tower No. 10, in which Quest declares he was fighting with Red Gallagher at 11.15, the approximate time when the Salvation Army girl and Quest's secretary were murdered. Upon calling up the tower the inspector communicates with the police, who tell him that the operator's dead body has been found there. Inspector French, without more ado, thereupon arrests Quest and takes him off to prison. Lenora, meanwhile is carefully watching Professor Ashleigh's servant, John Craig, whose mind seems burdened with some weighty secret. Lenora decides that he will bear watching and scrutinizes his every action.

Before leaving for prison Quest is permitted to open the safe in his home. He finds Mrs. Rheinholdt's jewels gone and is dumfounded. Overwhelmed, Quest is led before a magistrate where he is formally charged with the murder of Miss Quigg, the Salvation Army girl, and Ross Brown, his secretary. Lenora is more convinced than ever that Craig knows about the murder of the Salvation Army girl and the secretary, and while Laura calls up the professor she turns on the phototelsme and sees Craig steal into the professor's study with some muslin which he burns in the grate. Anxious to get this half-burned cloth for evidence, Lenora hurries to the professor's home, after telling the latter that Quest would like to have a talk with him in prison. As soon as the professor leaves home, Laura enters and trails Craig, the servant. When he goes upstairs she hurries to the fireplace and lifts the charred cloths from the fireplace into a small bag, escapes in an automobile to her home where she examines the charred cloth under a microscope and finds that it is soaked with blood. She identifies the cloth as part of the dress worn by the Salvation Army girl on her last visit to Quest's study.

Laura, Quest's assistant, meanwhile comes to visit him in prison. She suggests to him that they can change clothes. Despite the danger of his position, Quest cannot help smiling at her suggestion, but they finally up-end a cot in the room and exchange clothes around its edge, modestly screened from each other's gaze. As soon as the change is effected Quest fastens his gaze upon the turnkey and hypnotizes him. He then orders him to open up his cell door. Quest thereupon throws the turnkey into a deep sleep and makes his escape. Later Laura is discovered by the warden of the prison who in checking up on his many turnkeys finds one of them outside Quest's door in an unconscious condition. Laura gleefully admits that she has helped Quest to escape and encourages the warden "to do his worst" to her.

Detectives are at once sent to watch Quest's home in the hope that he will return. Meanwhile Craig discovers that the muslin which he had half burned in the grate has been removed. He is utterly unstrung by the discovery and when Laura meets him leaving the house soon afterward, he is easily subdued. Laura locks him in the garage of Professor Ashleigh's home and then notifies Quest by pocket wireless. As Quest hurries to her aid two mysterious hands reach out and strangle her. The pistol drops from her lifeless grip and chloroform, poured on her tam-o'-shanter, quickly smothers her. Quest arrives to find both Craig and Lenora gone.

THE BLACK BOX ("The Unseen Terror"—6th Episode—Two Parts—April 12).—Quest paces his room wondering where Laura has been taken. He finally decides to use his pocket wireless, and after sending out several flashes, receives and answer from Lenora. "I don't know where I am," comes the Marconi flashes. "I was outside the garage when I was seized from behind. The 'hands' held me. I was unconscious until I found myself here. I am now in an attic room with no window except the skylight, which I cannot reach. I can see nothing—hear nothing. No one has hurt me, no one comes near me. Food is pushed through a door, which is locked again immediately. The house seems empty, yet I fancy that I am being watched all the time. I am terrified."

Quest reassures Lenora in a few messages and tells her he is doing his best to rescue her. He then goes to the window of his apartment and looks out into the street. Slinking along the other side of the street he sees Craig. The servant enters the ground floor of the apartment house and Quest goes down to trap him. Hiding behind a door, Quest leaps on the servant and at the point of a pistol compels him to come up to his rooms. Quest thereupon uses his powers of hypnosis and throws Craig into a sleep. Just as he is about to obtain an admission from Craig a crackling sound is heard in the hallway and a thin wisp of smoke enters Quest's apartment. Quest learns that the apartment house is a blazing furnace.

Quest reawakens Craig and compels him to descend a rope ladder. Quest then follows, but when he is half way down the rope ladder gives way and Quest barely grasps a telephone cable before the blazing ladder falls into the street. When Quest finally descends the telephone pole to the street he hears Craig telling patrolmen nearby that Quest, who is wanted by Inspector French, is somewhere in the crowd. The police offer a reward for Quest's apprehension, but Quest quickly disguises himself and escapes. He returns to his home and finds the professor worrying over Craig's failure to return. The professor seems more worried over Craig's absence from his petty duties around the house than he does over Laura's disappearance.

He hands Quest a telegram from the sheriff of Bethel, a small town in Connecticut, which reads: "The men you inquire for are both here. They have sold an automobile and seem to be spending the proceeds. Shall I arrest?" Wiring the sheriff to watch the two men, Quest entrains for Bethel at once. The sheriff conducts him to a tough saloon in the slums of the town and points the two men out. Quest at once recognizes the two Gallaghers and pushes open the door of the saloon. Stepping up to Gallagher he taps him on the shoulder and says "You are under arrest." Gallagher's mate fires a shot at Quest and a general stampede follows in the barroom. After a terrific struggle in the barroom in which Quest narrowly escapes death, Gallagher and his mate are finally captured. Meanwhile Laura, in her attic prison, is startled when a boy's baseball smashes the window in her room and then falls at her feet. The ball gives her an idea. She hastily scribbles a note, asking whoever picks up the ball to inform the police headquarters of her imprisonment, attaches the note to the ball and throws it out of the window. The two lads find their ball and take it to police headquarters and fifteen minutes later Inspector French frees her. Quest, the sheriff and their two prisoners return to Quest's home where the central office detective and Professor Ashleigh are still staying. Quest notifies Inspector French that he has found the two thugs and that their confession will serve as an alibi for him. Through the phototelsme Quest sees Laura in Inspector French's office. Inspector French arrives with Laura and Lenora who has been released from prison. After satisfactorily explaining matters to Inspector French, Quest goes to a safe in the room. On the floor of the safe is a small black box inside of which Quest is astounded to find Mrs. Rheinholdt's necklace.

THE BLACK BOX (Installment No. 7—"The House of Mystery"—Two Parts—April 19).—While the Rheinholdt jewels are at last delivered to their owner, Craig, the suspected servant, is hiding in the empty house where Lenora was confined. Meanwhile, Detective Quest is convinced that Craig is in the house and that he cannot have escaped because of the two plainclothes men who have guarded the place ever since Lenora was rescued. Getting the professor and sending Lenora and Laura ahead, Quest approaches the place. "What, is this the house?" The professor gasps with astonishment as he sees the house. "Why, I gave this place to Craig for his old parents when we first came here. They died here three years ago."

Quest leads the search of the house. They

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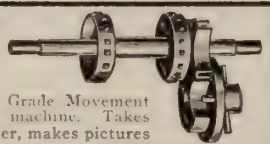

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have gone through every room when the detective's quick ear catches a sound which the others have missed. Sending the rest downstairs, he fires his gun at the floor just below a linen closet door. On the instant, the door flings open and Craig, white and trembling with fear, falls at Quest's knees. Quest takes him by the collar and drives him down the stairs and sees the professor waiting accusingly below. Craig looks down at Ashleigh, then up to where Quest waits, gun pointed, at the top landing. Then suddenly he inserts one foot in a strap on the stair grasps the bannister firmly and whole center section of stairway turns over, exposing a similar stairway on the underside.

"Quick, the cellar," calls Quest, and they all run downstairs. The professor, winded by the rush of the pursuit, leans heavily against one of the pillars of the foundation as the others open the cellar doors and search the place. "He may go out the front way,' calls Quest, pointing through the open doors, and starts out. Suddenly he changes his mind and calls Laura to take his place while he searches behind some big empty wine barrels.

The girl has hardly approached the cellar doors when a crash of masonry is heard and poor Laura is caught under a ton of cement and stone. The ambulance and the police are called. They arrive and the Inspector's men prepare to search the house, when the house is blown into atoms. But Craig has escaped. When the detective's party went into the cellar, he calmly turned the stairs back to their original position and left the house. In a nearby alley a truck was waiting for him loaded with river pirates who were hired that morning by some mysterious friend of Craig's. Craig escapes to the tramp steamer as he had planned. Stowed away among the bales of cotton, he is fed by a petty officer paid by the river pirates. The steamer is to sail at high tide. Quest, agitated, paces up and own his study. He goes to his humidor to get a cigar. Inside is another of the black boxes with the following note: "In the great scheme of things, the Supreme Ruler of the Universe divided among his children an inheritance; to one, power; to another, strength, but to his favorites, he gave cunning."

Quest thinks. Then he recalls the truckload of river pirates which passed so near the empty house as Quest was standing near the ambulance. His mind is made up at once. Searching through the shipping list, he discovers that the tramp steamer Durham sails for that night. Quest and the professor, accompanied by the Inspector, hire a launch and start for the Durham. But the river pirates expected such a move. Getting Craig's coat and hat, one of their number is dressed to resemble the servant. As Quest's launch approaches the Durham, the launch with the river pirates pulls away and speeds off. Quest sees the supposed Craig and they start in pursuit. The detective's launch is faster, but the other has a good start and it is several minutes before the river pirates' launch is overhauled and the captain ordered to bring Craig out. But the man who steps from the wheelhouse wearing Craig's clothes is not the much-wanted servant, but another riverman by name, Marty O'Toole. As Quest, chagrined, sees that he has been cleverly fooled, the professor touches his shoulder. The Durham is passing the breakwater and putting out to sea.

THE BLACK BOX (Episode No. 8—"The Inherited Sin"—Release week of April 26—Two Parts).—The two Gallaghers receive their sentence for taking the life of the operator at No. 10 Signal Tower and for their attack upon Sanford Quest. The detective and his assistant, Lenora, return from the trial to find that a cablegram has come from Scotland Yard. The cable announces that a man answering to the description of Craig has been found as a stowaway on the Durham, has been arrested and will be taken to Hamblin House for identification. Quest decides to go to England to bring the man back. He also decides to take Lenora along. Quest is curious in regard to Craig's past record and goes to the professor's to learn an account of the servant. The scientist brings out a volume which proves to be a family record of the Craigs. Two pages are of particular interest. "In 1658, Robert Craig, formerly a soldier under Cromwell, became a servitor to Sir Hubert Ashleigh at Hamlin House, Dorset, England." The second page is: "Silas Craig entered service in 1857 as under gamekeeper. He was the first to bring disgrace on the name of Craig. During a drunken brawl he killed his companion, was tried and executed in 1867. John Craig, only son of Silas, entered service in 1880 as valet to Edgar Ashleigh." This evidence gives credence to the belief that Craig inherits a criminal tendency, and the professor feeling that inasmuch as he has had dealings with Craig, decides to go to England.

Laura, badly battered and bandaged up so she can hardly see, but still clinging to her brave cheeriness, is lying in the hospital. "Don't you worry about me," she warns Lenora. "I'll be over on the next boat, none the worse for wear. Our friend, the mysterious fiend, has got to take more than one swipe to put me out of commission." The girls laugh and Lenora hurries off to catch the boat. The trip across the Atlantic is uneventful, and upon their arrival Quest decides it is better for Lenora to remain in London, rather than go to Hamblin House, where bitter memories might make both her and the Ashleighs unhappy.

At Hamblin House, Quest finds that Craig has escaped from the Scotland Yard men. A gamekeeper chasing poachers fired his gun near the road where the Scotland Yard men were driving. Their team ran away. Craig and the officer to whom he was handcuffed were thrown out. The officer was stunned and Craig took advantage of the interval to get his keys and unlock the handcuffs. Dogs were brought, but lost the scent entirely after many false starts, leaving Craig still somewhere in the woods of the Ashleigh estate. The officers, however, did not know the clever trick learned in South Africa by which the servant had escaped. He heard the hounds baying and instantly knew their purpose. Cutting a large bunch of tules, he weaved back and forth in the woods, leaving a plain trail, then doubled back on himself in a way to mystify any pack. Then, his bunch of tules held close about him, their stems in a few inches of water, the servant slipped into the stream and stood silent some fifteen feet from shore, apparently nothing but a bunch of tules growing there. The pack swept by, all at sea, off on a false scent and the servant, with a cynical smile, stepped from the water uncaught.

Determined to see the professor, Craig sneaked to Hamblin House. Dinner is just being served and it is a gay little meal, the twin brothers having been bosom friends since boyhood. Quest is the life of the party with his quick wit and American ways. Lady Ashleigh has quite recovered from the shock of her daughter's terrible death. After dinner, Quest expresses curiosity to see the rambling old home. The gamekeepers on Sir John's great estate are highly amused at the frantic efforts of the Scotland Yard men to find Craig. The head keeper has a theory of his own, but all the satisfaction he will give to the inquisitive innkeeper is a series of knowing nods and winks, and the words, "I've a trap or two set myself. These Yarders haven't all the cunning."

At Hamblin House preparations for the night are in progress. Lady Ashleigh is in her apartment, the butler is locking up all the doors and turning out the gas. In his room Quest cannot keep from his mind tender thoughts of the girl awaiting his return to London. Sir John, more rapid in his disrobing, is already asleep. Quiet settles over the great building. Suddenly, creeping like dead things through the blackness, come two white hands, nearer, nearer. The pale moon watches unmoved as they steal closer, clenching frightfully towards Sir John's throat.

Mutual Film Corp.

MAJESTIC.

THE LITTLE SOLDIER MAN (April 30).—Mildred's uncle comes to America upon a visit. He brings her a soldier doll of wonderful construction. To the chagrin of Paul, Mildred's boy chum, the doll becomes her adored companion. He even catches Mildred bestowing a kiss upon the painted unresponsive cheek of his "rival."

Paul, in a fit of jealousy, slips out of the house, steals the doll from Mildred and hides it in his own bureau. That night the doll comes out of the hiding place and escapes. Paul gives chase. The doll mounts a pony and Paul does likewise, but the doll has the lead and reaches Mildred first. She elopes with him; Paul in pursuit. Mildred and the doll arrive at the minister's and are married before Paul reaches the place, but Paul, having supplied himself with his father's sword, arrives before the couple leave and runs the sword right through——

Paul wakes up just at this melodramatic crisis, tiptoes over and finds the doll safe in the bureau, so he does what any other wise, tired

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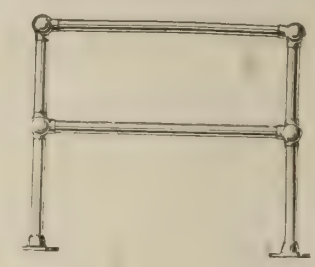

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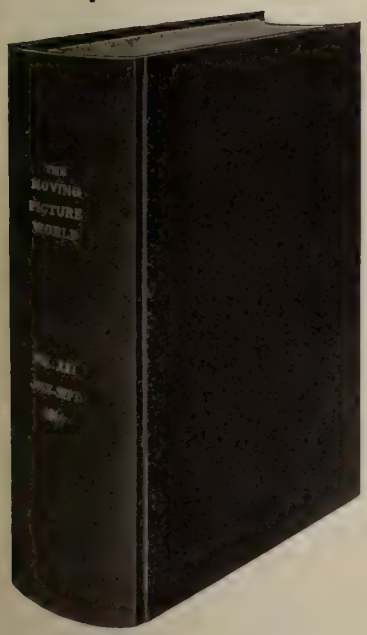

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boy would do—curls up under the warm blankets with a sigh of content.

THE COMEBACK (Two Parts—May 2).—Borden, roused to defend the name of a girl whom Sinclair has implicated in a story he has been telling, empties a revolver point blank at the other clubman. He is whisked away in an automobile by Fred Dexter, his cousin, who hides him until he can get out of the country. Sinclair has recovered meanwhile and is plotting revenge. But as Borden refuses to bring before the public the name of the girl, he is unable to vindicate himself. So he goes to New Zealand. Some eight months later, Carr, the city editor of the paper on which he has been employed under an assumed name, calls his attention to a picture in a New York paper remarkably resembling himself. A news item announces that Fred Dexter has identified a man found dead in the woods as his cousin, Richard Borden, missing many months; and Dexter, being next of kin, inherits the fortune of Francis Borden, a South African millionaire, who, in July of the previous year, had died, willing his fortune to Richard Borden. Borden confesses to the editor his identity and the whole story of the shooting. Carr sees in the circumstances a conspiracy. At the time of his uncle's death Borden was crossing the Atlantic. Dexter received the news of the will. He and Sinclair and a third man deliberately arranged for the shooting incident, using blank cartridges, in order to get Borden out of the country. When faced with this theory, the conspirators finally confess. Borden returns to New York and to the girl for whose honor he had sacrificed his happiness. His cousin and his accomplices leave the United States.

HER GRANDPARENTS (May 4).—Dorothy, the girl who presides over the notion counter of the Emporium, the general store in a country town, is the sole support of her aged grandparents, with whom she lives. Her sweetheart, Bob, is the boy-of-all-work in the same store. To the Emporium comes a flashy drummer from the city to sell the merchant a bill of goods. He meets Dorothy, and she is impressed with his good clothes and city manners. Her sweetheart, Bob, lectures her for allowing the drummer to become familiar, and they quarrel but the quarrel is soon forgotten and difficulties adjusted.

In the course of time, the drummer returns on another of his periodical visits. He finds occasion and opportunity to picture to the impressionable girl the allurements of the city. Against her better judgment, she agrees to go with him to the city, where he promised to get her a position in one of the big department stores. She agrees to meet him at the railroad station at train time that night. Evening comes, and she goes to the station, arriving ahead of the drummer. While here waiting for him, she falls asleep and in her dream imagines dire consequences to her grandparents arising out of her support being withdrawn. Her nightmare awakens her and she is about to return home when the drummer arrives. Angered at her change of mind, he attempts to use force, and tries to drag her aboard the then waiting train. Her sweetheart in shadowing the drummer, arrives in the nick of time. A fight ensues in which the drummer is worsted and glad to escape on the moving train.

THE SPELL OF THE POPPY (Two Parts—May 9).—Manfredi, an habitual user of opium, is a piano player in a Chinese cafe. A wealthy tourist becomes interested in the young musician and sends him abroad to study. He promises Zuletta, his common law wife, that on his return he will marry her. Five years later he comes back, still addicted to the drug. Under its spell he is accounted a genius. Failing to make good his promise to Zuletta, he becomes infatuated with Margery Rhodes, a society girl, who comes to study music with him. So strongly is Margery influenced by her teacher, that she also acquires a taste for opium. John Hale, her lover, is in the secret service. Through the revengeful Zuletta he learns that Manfredi conducts an opium joint. Hale has the place raided. He is just in time to save Margery from a fate worse than death.

THANHOUSER.

BIANCA FORGETS (April 27).—Bianca is one of those peculiar girls that no man ever really understands, but what makes her particularly interesting is that young Jarvis thinks he does understand her. His courtship is one of those very peculiar ones that is difficult for anybody to understand. But there are a few things about it on which he himself is in the dark—one of them concerns the identity of a certain Count Berdeau.

The Count and Bianca's father have got a business deal on which serves as an excuse for the Count to call at the Wells' home. Jarvis misunderstands the entire proposition and fails to see the Count's attentions are limited. That's why the Count is yanked away from a ballroom where he has gone for some innocent enjoyment, and is taken before a magistrate, where he is forced to prove with written evidence that he is a gentleman in order to avoid being sent to the cooler as a fugitive criminal. It might have gone bad for Jarvis if the Count knew who to thank for his plight, but the story moves merrily on, aided by the caprices of Bianca. She goes right on juggling hearts, but Jarvis finally puts a finale to the situation by putting a question to Bianca. He gets his answer just about two seconds before the film begins to fade out.

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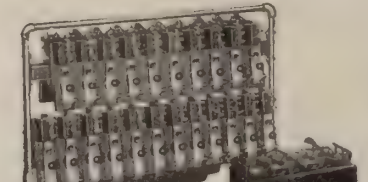

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RELIANCE.

THE HOUSE OF BENTLEY (Two Parts—May 1). When his son John falls in love with Edith Polly, Bentley, Sr., fires his pretty little stenographer. He tells John that he will disown him if he marries below his station financially. Grandma Bentley, however, sympathizes with the broken-hearted young lover. She also meets the girl and is satisfied that Miss Polly really loves John. So Grandma recalls to her son the story of his own romance, and how he and his bride began life together in poverty. Bentley, Sr., lives over his youth, and, realizing that love is the foundation of success, he consents to John's and Edith's marriage.

THE WINNING HAND (April 5).—Tom Fleming had just about reached the end of his rope. Unpaid bills were piling up on his desk. One creditor in particular, Flynn by name, was threatening exposure of an undesirable sort unless his demands were immediately met. Then Fleming chanced to meet Mrs. Moore, a comely young widow with a goodly bank account. The widow and Fleming become engaged. There was a fly in the ointment, however, and that was little Evelyn, daughter of Mrs. Moore. As her prospective father, Fleming, did not meet with her approbation. On one occasion when she entered the parlor as her mother and Fleming were embracing she adopted violence as a means to break off the engagement. Like a fury she pitched into Fleming, kicking him on the shins and belaboring him with her tiny fists until her mother commanded her nurse to take her off to bed.

Flynn, the most persistent of Fleming's tormentors, delivered an ultimatum. He must receive his money by three o'clock the next day. The only solution in sight was immediate marriage with the widow. That evening when he called to take Mrs. Moore to the theater he pleaded with her to make the morrow their nuptial day. The widow refused to hurry the ceremony. When Fleming and Mrs. Moore returned from the theater, a way opened for him. Mrs. Moore removed her jewels and placed them in the writing-desk. A few moments later she left the room. Fleming resolved to risk all and obtain the jewels, for he had become desperate. But he counted without his host. Little Evelyn was hidden away behind the large couch in the library and she was the solitary witness of the theft. She slipped silently out from behind the couch and secured the revolver that her mother kept in the table drawer. She commanded Fleming to hold up his hands. Fleming turned in terror to be confronted by a formidable weapon firmly held in the hands of a little girl. Mrs. Moore entered the room. Evelyn was triumphant and told the story of the robbery with great satisfaction. She has proven her opinions of Fleming to be well grounded in fact. Mrs. Moore's eyes were opened to the true character of the man and she drove her erstwhile fiance from the house.

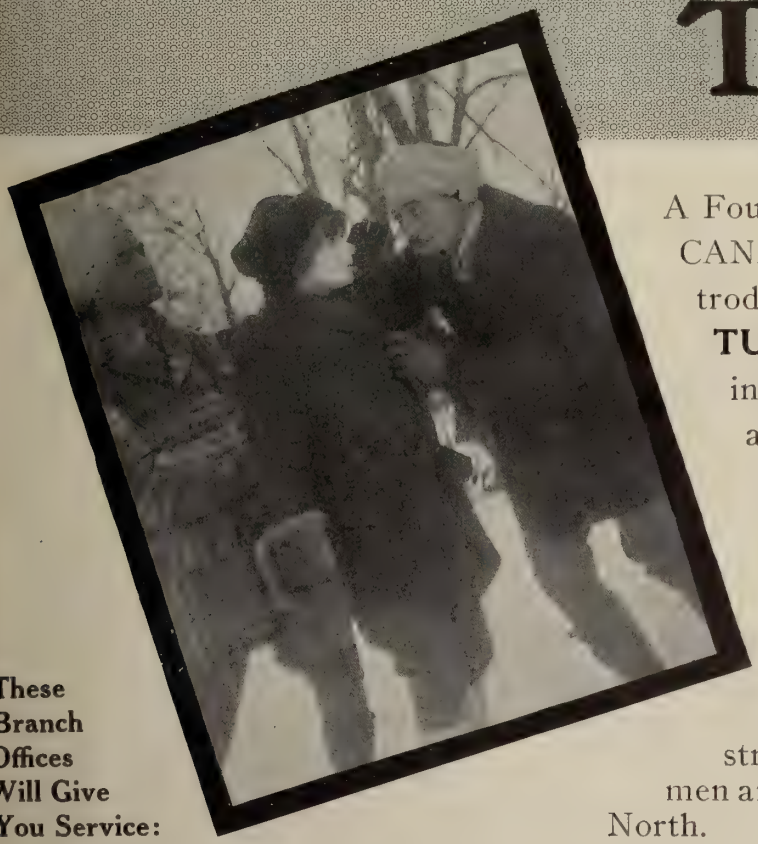
ADDED FUEL (Two Parts—May 15).—Jane Pepper, reporter for "The Daily Mail," hears her father's and brother's business difficulties are being aired upon "the street," and begs Sim West, rival reporter for "The Express," to print a denial. West makes a scoop and prints the entire scandal.

Jane's father is found mysteriously murdered. Jane's brother has returned home the previous night insensibly drunk, as muddy footprints around the dead man indicates. Other evidence leads to his arrest. No one, however, is able to tell where the father's stolen securities and money have disappeared. The son knows nothing.

West, feeling his news story must have added fuel to the fire, sets about to aid Jane solving the mystery of the theft—the only clue, which will save her brother. Guilt will out, and in this case the guilty butler made his design clear to Jane by the torn bill, the one flaw in his carefully laid plans. Her trap succeeds, although but for the timely arrival of West, Jane might have fallen a victim herself and the ruse of the physician and the detective to wring a confession from the butler been of no avail.

THE BABY (May 5).—Billy, not quite four years, innocently playing in his own back yard at the seashore with Teddy, his dog, Rover, the puppy, and Mary, his baby sister, is peeved when a ball drops over from the next yard and hits him on the head. He sallies forth to find the offender and meets Jack (the heavy), six

BULL DOGS of the TRAIL



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years old, and owner of the ball. A scrimmage ensues and Billy gets the worst of it. He retires to summon reinforcements, sending Teddy to avenge him. Teddy does so to such effect that Jack begs him to call Teddy off—and then vows vengeance. Jack's chance comes unexpectedly that very afternoon. On the beach is Olive, Jack's sweetheart, four years old. Further down the beach is Billy, with his inseparable companions, Teddy, Rover and the baby. Gallant Jack leaves Olive while he goes to buy ice cream. Quite innocently Billy comes up to Olive and makes such a hit that she strolls off with him, with Teddy—Rover and the baby bringing up the rear. When Jack hunts them up, she sends him away: "I like Billy better." Jack scowls with anger. "That fellow is always making trouble for me." What will put Billy in wrong at home? Why, to lose the baby, of course.

Baby Mary, crawling around the rock that moment, offers a not-to-be resisted opportunity. Aided by the tempting ice cream, he enticed baby toward him, then carries her off with the faithful little Rover, to a big box further down the beach, and it becomes tightly locked. He intends to keep the baby there only a minute. Just then mother calls him to go on an errand to buy a loaf of bread. Meantime, Billy and Olive, ready to return home, have noticed that baby is gone. The tide has risen and the box is gently floated off the rocks out to sea. When Jack gets to the beach, he sees the box floating on the water, beyond reach.

While the policeman hunts for baby, followed by Billy and Olive, who trot along behind him as fast as they can, Jack is hiding among the rocks, crying in terror and remorse. The search brings them to Jack, whose tears rouse the policeman's curiosity. The latter makes him confess. Billy hears the confession. It is all simple now. "Go get the box, Teddy," and in Teddy plunges and swims out while the startled policeman runs for a boat, paying no attention to the children. By the time the boat is ready to be launched, Teddy has already reached the box and started for shore. In the excitement of the final rescue and reunion of the children Jack is forgotten.

FALSTAFF.

MOVIE FANS (April 30).—The young clerk had ambitions. He could not believe that he was destined all his life to try and make figures behave. He read of a one time shipping clerk who devoted his time to scenarios, and was drawing down $10,000 a year therefor. The clerk knew he could write better plays than any one else. Much of his leisure time was spent at picture houses, looking at the screen offerings. The pretty young stenographer was certain that the studios needed her to enact the difficult star roles.

One never to be forgotten day, the clerk and the stenographer, who up to this time were strangers, sat side by side in a motion picture house. Each was day dreaming. When a picture flashed out showing "a famous author completing a masterpiece," it seemed to the clerk that the author was himself, and in fancy he became the great man. The girl saw the "Movie Queen" posing for a scene, and in imagination the "Queen" became herself, but, oh, so much more beautiful and artistic than the actress. As they left the theater on their way back to work after their lunch hour, two mutual friends met them, and introduced the clerk to the stenographer. It was a case of love at first sight, and the attraction grew stronger when each confessed the heights to which ambition had led them. In fancy they saw themselves the brilliant attractions of a great studio, the girl starring in the masterpieces written by the brilliant young man, once a poor and unhonored clerk.

They married in time, but their dreams did not come true in the way they had anticipated. The girl had looked for fame—instead she received the earnest love of her devoted partner husband. She had expected large sums of money—and every week she took charge of the small pay envelope of her husband. She had seen herself as a stage star, the recipient of magnificent bouquets—yet more beautiful than any posy was their charming little daughter.

KOMIC.

HOME AGAIN (April 25).—Mr. Drummer leaves his wife at home to make a short business trip. On his way to the station he sees a thief take a purse from Mrs. Gardner, who is asleep on a park bench. He gallantly pursues the thief and recovers the purse—but, to his surprise, he is arrested as the guilty one and thrown into jail for sixty days. Mrs. Drummer, lonesome at home, and thinking that hubby has deserted her, decides to rent their home and move to a hotel. She succeeds in leasing the place to Mr. and Mrs. Grinder. Mr. Drummer gets out of jail and has sent word to his wife that he shall soon be home. Mrs. Grinder receives the messenger and tells him to take the note to Mrs. Drummer at the hotel.

Drummer takes on a few drinks before arriving at his home and not knowing that his wife has moved, he enters the house, making a lot of noise, and goes to his room. Grinder is working late at his office. Mrs. Grinder has retired and when she hears Drummer banging around, she thinks that her hubby has come home drunk. Drummer, in pajamas, knocks on his "wife's" door with the idea of squaring himself. The door is opened a few inches and he gets a punch on the head. Grinder returns from the office, tired and worn from labor. He removes his shoes that he may not disturb his wife at such a late hour. Upon seeing the light in her room he decides to kiss her good night. To his surprise he gets a bump on the head with a pitcher.

Drummer peers out of the front room in time to see Grinder move away from the "wife's" door. He now understands why his wife doesn't care to see him—another man has come into her life. He goes to dig out his revolver. Grinder sees Drummer and also suspects his wife. He gets his gun, and a hot time follows as the two deluded men chase one another through the house. Mrs. Grinder joins in the chase, thinking her husband insane. Mrs. Drummer receives her husband's message at the hotel, and realizing that he will return to the old home, she rushes there to head him off. She arrives in time to save Drummer from landing back in jail as a dangerous citizen.

ETHEL'S DISGUISE (Bill Series No. 22—May 2).—A fire-eating Italian is inclined to neglect his wife and to spend most of his time buying wine for Trixie, a chorus girl. The Italian's wife notifies Hadley, her lawyer, that she wishes to have divorce papers served on her husband, as soon as Hadley is able to get evidence against the fickle man.

Hadley instructs Ethel, his stenographer, to disguise herself as a man and follow the Italian to the cafe, and watch his actions. Trixie, the chorus girl, happens to have more than one admirer, and one of these in particular takes her to the cafe. The Italian sees this and almost starts a riot, but the frightened admirer saves his skin by turning Trixie over to Ed, his friend. It so happens now that Ethel, in man's attire, arrives at the cafe and sees Ed with Trixie. (Ed is Ethel's sweetheart.)

Trixie thinks Ethel is a man, and falls in love with her. Ethel keeps up the flirtation in order to get even with Ed. Things turn about in such a way that the Italian, upon entering the cafe, sees his adorable Trixie in Ethel's company. A quarrel starts and Ethel's identity is disclosed to Ed. He comes to her assistance and Ethel has the pleasure of serving a summons on the Italian.

ROYAL.

THAT DOGGONE SERENADE (May 8).—A widow and widower live across the street from each other. The widow has a daughter. The daughter has a white bulldog, which is the pest of the neighborhood. Next to the widower lives a young chap who plays the concertina, and he ranks second as a local nuisance. The widower loves the widow, but does not fancy the daughter. So the two of them scheme to marry off the second generation to the musician. The story of how this is accomplished is crowded with ludicrous situations.

MUTUAL.

MUTUAL WEEKLY, NO. 16 (April 22).—Latest pictures from the seat of war. Formation of the 19th Infantry Regiment at Castillo de Chavez, Portugal. General Pau on his way to Russia, stops at Athens. A sniper in a snow barricade. Recruits digging trenches. The theater of war. Happy in the trenches. Ruins of St. Die. All that is left of Nompaleilze.

Vincent Astor and his bride, aboard their palatial yacht "Noma," steam through the Golden Gate to visit the Exposition.

New York City. A baby camel is christened "Cleopatra."

Bob Fitzsimmons and his new bride.

The Argentine battleship "Moreno" leaves League Island Navy Yard for home waters. Sub-title—Commander J. F. Galindez.

One-half of the U. S. reserve army invades Washington and is entertained by Congressman Gardner of Massachusetts.

Second German sea-raider, the "Kronprinz Wilhelm," escapes allies' warships and seeks shelter at Newport News, Va. Sub-title—Capt. Thierfelder of the "Kronprinz Wilhelm."

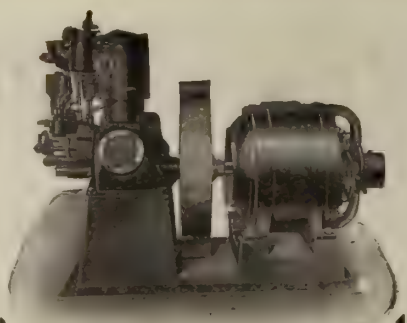
Secretary Daniels sends four expert deep sea naval divers to Honolulu to raise the sunken submarine F-4.

New York City. Stage children raise $4,000 for new school through juvenile presentation of "Daddy Long Legs." Sub-title—Miss Ruth Chatterton, the star, and Miss Jean Webster, the playwright.

Former dictator of Mexico, General Victoriano Huerta (on the right), arrives at New York City.

Miss Jane Addams heads party of 40 women delegates, who sail on steamship "Noordam" for Hague peace meeting.

Motorbike speeders break world's record in 300 miles grind at Venice, California track. Subtitle—Otto Walker, the winner.



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AMERICAN.

ONE SUMMER'S SEQUEL (Two Parts—May 3).—The summer boarders have all left farmer Gill's New England farm, but two of them. Lloyd Norman and his cousin, Edgar, are ever in the thoughts of the farmer's daughter Mary. She dare not think what will happen if a promise given a short time ago is not kept. Daily she awaits the summons which would make her heart glad, but it never comes, until at last she realizes that she must face the world alone, an outcast, for she knows her Puritanical father and mother would consider her indiscretion as the "one unforgivable sin."

On their return to the city, the cousins, Lloyd and Edgar, take up the routine of their daily existence, soon forgetting the country girl who had entered their lives for a few short weeks. The memories of the days that are past soon fade from the thoughts of Lloyd Norman and he becomes infatuated with Janet Moore, while Edgar looks forward to a life of happiness with Janet's cousin Dorothy. A double wedding is arranged, of which Mary hears and tries to prevent. Edgar, meeting her at the door, persuades her to wait until after the weddings, when he promises to compensate her in her trouble. After Lloyd's marriage to Dorothy, he devotes much of his time to business and his complaining wife, to fill her life, adopts an orphan, of which her husband becomes insanely jealous and obsessed with the idea that the child is an illegitimate offspring of her own. He finally accuses her and Dorothy, to test his love, lyingly admits that his thoughts are true. As Lloyd orders his wife from the house, Edgar enters and when he is told of his cousin's decision he informs him that his wife has lied because the child is the illegitimate child of his own, whom Edgar has been instrumental in providing a future, out of sympathy for the girl Lloyd has wronged. The horror-stricken husband appeals to his wife to forgive him, but the fact that he has driven her out of his house on account of a sin of which he was guilty makes her detest his actions, and she leaves him to expiate his sin alone.

WHEN EMPTY HEARTS ARE FILLED (May 5).—Paul Latham and his wife, Nancy, live in a small fishing village and by careful saving, not only own their home, but have purchased a fishing boat. One day their happy existence receives a severe shock. Paul meets with an accident which leaves him a cripple for life and in his helplessness decides to end it all by suicide. He is prevented by Nancy, who has found, strapped to a hatch, a three-year-old child evidently washed ashore from some wreck. Unable to trace the boy's identity, his presence brings a new interest into the cripple's life and his wife prays that the child will never be taken from them.

Three years pass by, and little Tom has grown to be a sturdy boy of six when Paul's heart is again made empty by reading a newspaper article stating that a Mr. and Mrs. Bayly, whose child was lost in the wreck of the Oceanic on Jan. 20, 1910, were stopping at a nearby hotel. The article also stated that the child had been strapped to a hatch by the nurse, but that no trace has ever been found of the boy. Paul consults his diary, where he finds an entry under date of Jan. 20, 1910, reading, "Nancy found a baby boy washed ashore on the beach," and, feeling sure that little Tommy is Mrs. Bayly's child, it is decided to let the parents know that their child is alive. This heart breaking duty performed, Paul's life becomes a misery to him, awaiting the arrival of the people who are to take the child away. When the child is presented to the Bayly's the anxious parents declare that their child was a girl, and Paul's empty heart is again filled with joy, which remains until his death.

BEAUTY.

THE FACE MOST FAIR (May 4).—Billy Stanhope, on a visit to his old friend, Bob Larkin, is informed by the hotel clerk that Bob has been called out of town for the day. As he is passing the time away in the hotel lobby, he is attracted by a young woman, whom he learns by inquiring is Edith Van Norris. In a spirit of adventure, Billy finds out her address and starts for her home, but on the way sprains his ankle in avoiding the auto of Dr. Stoddard and is taken to a hospital, where, to his astonishment and joy, he finds that his nurse is to be none other than the girl he had set out to find.

Billy enjoys himself so much at the hospital that when the doctor informs him that he will be out in two days he decides to find some way to remain. He sends for his friend Bob and, getting him to smuggle in something to eat, pretends that he has lost his appetite. He also acquires a feverish appearance by violent exercise behind locked doors. These "symptoms" of sickness alarm his nurse, who sends for the doctor in a hurry, but that wise man soon discovers the deception and also the cause of it. The doctor decides that a homely old nurse would soon make Billy well. This proves to be true, but not until the new attendant has discovered his supply of food hidden beneath the pillow. Having been pronounced cured and sent home, Billy returns to the hospital, hoping to find Edith. Here he learns that she has left without giving an address.

Billy becomes downhearted. To cheer him up Bob takes him to a party given by his aunt, and while there Billy, wandering disconsolately about the grounds, again meets Edith, resulting in their both discovering that they are suffering from a lasting attack of love-sickness.

DREAMS REALIZED (May 7).—James Grey, an actor, and his daughter, Helen, are introduced to Count Vernay at the theatre and a supper follows, at which the nobleman shows them a photograph of his "ancestral home" in Italy. Following the supper party, Grey informs his daughter that the Count would be an ideal match. Helen has other views and Frank Adams, a poor, but worthy, young man, in his bachelor rooms, dreams of the time when his fondest hopes will be realized and Helen will share his home.

The Count is attracted by Helen's beauty and asks her father for her hand, which is considered an honor by the proud actor. Following the Count's departure he dreams of the days when surrounded by his daughter and her children he has retired to a life of luxury in Italy, but his visions of the future are rudely broken by the entrance of Helen, who informs him that she intends to marry Frank Adams. Her father cannot understand why she should choose a marriage of love instead of a brilliant future, but, as Helen is determined, her obstinate father declares that he will disown her if she will not follow his wishes.

However, the lovers are united and their dream of happiness is realized, although Grey refuses to recognize them. Disappointment and drink soon drive Grey into the downward path and the day comes when there is nothing left for him but the poorhouse. As he reluctantly applies for admission he is taken to the office of the manager, where he is surprised to find his son-in-law in charge of the asylum. Thinking that he will be refused admittance, he is about to retrace his steps when his daughter enters and asks him to share their home. The old man, forgiving the past, accepts, and is taken home where, surrounded by the love of his daughter, her husband and their children, his dream of long ago is realized.

DOMINO.

THE POWER OF THE STREET (Two Parts—April 29).—John Steele, a New York stock broker, is happy with his beautiful wife, Marion, until the advent into their circle of Alexander Hanlon. Hanlon covets Marion. She is fascinated by him. Hanlon deliberately ruins Steele in the exchange and runs off with his wife to Europe. Steele pretends suicide and goes to Alaska under an assumed name. There he strikes it rich and returns to New York, resolved to avenge himself on Hanlon. He is wearing a heavy beard and his former rival fails to recognize him. In a fierce battle on the floor of the exchange Steele sends Hanlon to the wall. Hanlon goes home to his apartments a crushed and broken man. There, later Steele, shorn of his disguise, confronts his old enemy. They fight like wild beasts. A lamp is upset and the house catches fire. Steele escapes, but Hanlon perishes in the flames.

THE MAN FROM NEWHERE (Two Parts—May 6).—Pasquale, the saloon keeper, furious because Emma Frazer, the sheriff's daughter, resents his advances, fakes up a fight between the two worst men in Snake River City and calls out Jake Frazer to arrest them. All the men in the saloon pitch into Jake and he is getting badly beaten up when a stranger enters, routs the crowd, knocks out the two bad men and rescues Jake. Pasquale, resenting the stranger's interference, draws his gun to shoot him. The Man From Nowhere catches him, however, and the saloon keeper is obliged to pretend that he has taken the gun from one of the others, thus saving the stranger's life. The newcomer thanks Pasquale and tells him that he will go through hell for him. The saloon keeper, seeing in this man a dangerous rival for the love of Emma, pretends to send him after some horse thieves. The Man From Nowhere, however, has begun to distrust the Mexican and insists upon his accompanying him into the desert. While his companion sleeps, Pasquale hides the water bags in the sand, and lets the horses loose. The stranger, realizing that both of them cannot get back alive, gives up his chance because of the debt he believes he owes Pasquale. But the Mexican fails to find his cache, and in drinking from a poisoned spring, gets his death. The stranger discovers the half-buried water bags and arrives at Snake River City. There he learns from the sheriff the real character of Pasquale and the story of his end. He wins Emma for his wife.

BRONCHO.

THE SPARK FROM THE EMBERS (Two Parts—May 5).—Mary Forbes, a penniless girl and the daughter of Dan Forbes, a criminal, poses for Hal Choate, an artist. They fall in love. Robert Hilton, a friend of Choate's, covets Mary. The artist comes upon Hilton making passionate love to the girl, and a struggle ensues in which Hilton is worsted. He goes away vowing vengeance. Shortly after this, Choate and Mary are married. Meanwhile, Dan Forbes has been released from prison. He meets Hilton in a saloon, and the latter, by telling him that his daughter is being led astray by an artist, persuades Mary's father to enter Choate's rooms and disfigure the canvas on which he has painted his young wife. In the studio Forbes is discovered by Choate, who 'phones for the police. Meanwhile Forbes has found Mary there and has learned from her that she is married to the artist. He turns to go quietly away. But by this time the police are on the scene and in trying to escape, Forbes is fatally shot. Mary's husband never knows that the dead crook was his wife's father.

KAY-BEE.

THE VALLEY OF HATE (Two Parts—April 30).—Allen Walsh, a young northerner, takes charge of a school in the mountains of Tennessee, where he falls in love with Madge Canfield. Being vigorously opposed to the feud which Daddy Canfield keeps up against Pap Hutton, the school master comes to be regarded by the girl's father as an enemy. The young people are forbidden to have anything to do with one another. Nevertheless, they meet in secret. A cousin of Canfield's is murdered by a peddler, and Canfield convinces Madge that Walsh is guilty. She consents to lead her lover to a spot where her father intends to kill him. On the way, however, she learns that Walsh is innocent. Rather than let him know that she has plotted against his life, she persuades him to put on her bonnet and shawl, while she dons his coat and hat, pretending that it is all in fun. She is shot by her father. Walsh induces Ma Hutton, the wife of Canfield's enmy, to nurse the girl back to health. The two families are reconciled and Walsh and Madge are married.

SERIAL PUBLICATION CORP.

RUNAWAY JUNE (Episode No. 15 and Final Installment—"At Last, My Love!"—Two Parts—April 21).—June leaves Bermuda with Blye and his associates. She is followed by Ned, who boards the same boat, unobserved. Once at sea, Ned tries to devise some plan for rescuing June from Blye. But in the end he realizes that he is powerless against Blye. He remembers his previous experience when he was held a prisoner on the boat as a maniac and determines to use cunning. He is certain that Blye knows he is aboard, and so hides in the hold. Blye discovers his presence on the steamer and bribes

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sailors to close the hatch. Ned is thus imprisoned and is unable to interfere for the remainder of the voyage.

The steamer reaches New York and Blye gives instructions for the release of Ned. Then with June and the rest of the party, Blye goes ashore. As June, Blye and the others of the Blye party leave the pier and are about to enter their autos, Bill Wolf, Mrs. Blye's detective, rushes up. Blye knocks Wolf down and drives away. Wolf follows in a taxicab. He trails the entire party to a large building whose roof and some of whose sides are of glass. He then hurries to report to Mrs. Blye. When Ned comes out of the hold he is able to find no trace of June or Blye. Thinking that he may gain some information at Mrs. Blye's house he hurries there. He arrives in time to hear Bill Wolf tell Mrs. Blye of the large glass building and Blye's presence there. Mrs. Blye and Wolf start for the large building while Ned follows in another machine. On the way Ned sends a telegram to Mr. and Mrs. Moore, June's parents, explaining the situation. The Moores start at once to assist Ned in his rescue of June.

Ned finds a sturdy doorkeeper at the large glass building and fights with him to get in. Detective Wolf, who arrives on the scene with Mrs. Blye, assists Ned in his struggle with the doorkeeper. The two overpower the guardian of the entrance and force their way into the hallway of the building. Ned finds a locked door at the end of the hallway barring further progress. Peering through an opening of the door Ned sees that June, Blye and others are in the room. As Ned watches, June, Blye and his associates go into another room. Ned breaks down the door, but finds that the only egress, however, is through another barred door. The Moores arrive on the scene in time to see Ned breaking down the second door.

Ned, the Moores, Mrs. Blye and Bill Wolf force their way into the presence of Blye, June and the others. The Blye party is grouped about Edwards, who is seated at a small table and is handling money to the various members of the group, in turn. As Edwards hands some money to June, Ned seizes Blye. Cunningham and the other men of the party separate the two and then explain the situation to Ned. The building in which they are, Blye tells Ned, is a moving picture studio. When June left her husband in order not to be financially dependent upon him she joined the motion picture company of Blye. The many strange adventures through which she passes and which mystifies the Moores and Ned, Blye explains, were scenes in various motion picture dramas in which June was leading woman. June has now won her independence and her contract with Blye has been fulfilled. Edwards is paymaster and was paying salaries. Ned is at last convinced and makes very humble apology to June. June forgives him and introduces him formally to Blye and the other members of the company. Everybody joins in a big farewell dinner to June and Ned. The situation has been explained to Mrs. Blye and she forgives her husband for his seeming disloyalty. June and Ned are toasted at the dinner and at its end resume their interrupted honeymoon.

MUTUAL MASTERPICTURES.

THE CUP OF LIFE (New York Motion Picture Corp.—Five Parts—April 26).—Helen and Ruth Fiske, two young girls working in a department store, come to the parting of the ways; Helen, the more beautiful of the two, chooses "The Easiest Way," and we follow her through life on the downward path. In the meanwhile Ruth, who has chosen the life of the wife of a poor laborer, becomes the happy mother of a family content to spend her life in a labor of love. Helen returns from Europe, broken in spirit and health, with her beauty faded, an old woman before her time. She goes from bad to worse, until finally the picture closes as she empties "The Cup of Life."

A CHILD OF GOD (Reliance—Four Parts—April 29).—Sam, a rough but wealthy rancher, seeks Frances's love. She scorns him till he rescues her from a half-breed's advances, but leaves for home without giving him any hope. On her arrival at her father's she finds Chet, an old admirer, owns a mortgage on the home and is also anxious to marry her. This mortgage he is using as a lever to force the acceptance he wishes. While Frances is debating whether she should sacrifice herself for her parents, word comes from her sister, whose husband has died and left her penniless, that she is returning home with her baby. When she is told the news by her father, Frances realizes that it would be a hopeless struggle, and she consents to marry Chet for the family's sake.

The train bringing the sister and her baby East is wrecked by a collision with another train just outside the town where Sam lives, and Sam himself goes to help rescue the survivors. The sister, fatally injured, prevails on a minister to christen the baby before her death, and Sam is pressed into service as godfather. The minister promises to take the baby safely to its grandfather's home.

Impressed by this incident, Sam buys a Bible, and defends himself from the taunts of the "boys" when accused of "pulling freight for Heaven" and becoming a "child of God." Interest in his god child leads him to take a trip East to see it. On his arrival he finds himself in the home of Frances, who has just accepted Chet. Sam and Chet immediately clash over Frances, and when Sam learns that Chet is using the mortgage as a club he kicks the bounder out. This done, he assures Frances, who has shown that she loves him, that he will take care of the mortgage and of her, too.

United Film Service

THE MYSTERIOUS AIRSHIP—(Ideal—Two Parts—April 26).—The mutilated body of a man has been found near Durnkrut. Jules Brandt, the detective, is informed at the same time of a mysterious airship which comes and goes. He resolves to stay in the village on the border of the forest. The next time the airship appears he gives chase after telephoning M. Charles Illner, the Austrian aviator, who joins in and they follow the airship to its shed. There Brandt learns of the sudden disappearance of a young American, James Stirner. He is shown a picture of Stirner which is that of the mutilated man. He visits Stirner's villa and finds a torn bit of paper containing these words: "I cannot bring myself to do it—and I beseech you not to disturb the peace and quiet of our home." The detective introduces himself to the aeronaut's wife, Marie Weyer, and gives her to understand the nature of his investigations. Terrified, she confesses to him that unwelcome attentions had been paid her by Stirner after her marriage to the aeronaut. Hoping that the wealthy young American would finance the building of the airship, she had written him that she would visit him to plead her cause. She did not go, but the American held the letter over her head after as a threat. When the airship was completed, Stirner jumped aboard with the aeronaut and his wife and later, when her husband was busy with the rudder, he rushed at Marie, whose screams were drowned by the sound of the machinery. The pair struggled. Stirner lost his balance and fell. Max saw nothing of the tragedy. At the completion of the story the detective expressed his sympathetic understanding by leaving the young woman and her husband undisturbed.

A MILLION HID—(Superba—April 27).—Mike, the farm hand, who is in love with Sally, the farmer's daughter, is relegated to second place by mother who favors Count Dedbroke Tobasce, who happens along with $1,000,000 with which to buy the farmer's property in which he knows there is buried a chest of treasures. He buys the farm, and mother takes the family to the city. In the meantime, Mike finds the letter describing the location of the treasure, digs up the chest, and leaves some gilded stones in its place for the count. Mike goes to the city with his money. Mother apologizes for she learns of his sudden ascendancy into the realms of wealth and receives him with great joy into the bosom of the family as son-in-law.

BROTHERS—(Premier—April 27).—Fred, the sheriff, goes to the neighboring town to congratulate his brother on having been elected to the same office after a visit with Lillian who says that while she loves him better than any one else she can never marry him while he wears a sheriff's badge, because it was a sheriff who shot her father. On his arrival, Fred learns that Jack, his brother, has been shot by Jay, the defeated candidate, and he determines to track the criminal. On returning to tell Lillian of it, he finds Jay, who proves to be Lillian's brother. Lillian pleads for Jay. Fred promises not to kill him, but makes Lillian telephone the deputy. The deputy learns, en route, that Jack was not killed after all, so the final reckoning is left to Jack. Jay goes to the hospital to take his punishment, and is forgiven by Jack. He then uses his influence with Lillian in behalf of Fred, and Lillian consents to be his bride.

THE STOLEN WILL (Grandin—Two Parts—April 28.)—Ethel, a little flower girl, is saved from the assaults of two thugs by a gentleman in high hat and top coat, who recognizes in the face of the child the features of the wife who left him years before. He takes the child home with him, after learning she is an orphan. Later, when Ethel has fallen in love with her gentleman friend, her adopted father's lawyer, who loves her, steals her father's will, and puts in its place several empty sheets of paper. After her father's sudden death on the eve of her marriage, Ethel is left destitute when it is proclaimed by the lawyer that no will had been left and that Ethel cannot prove her blood relationship to her father. Ethel becomes a governess. While airing her charge in the park one day, the child discovers a revolver and a piece of paper which proves to be her father's will. It turns out that the lawyer had been robbed of his papers by a thief who, in getting away from the police, had dropped the will and his revolver. Ethel and her fiance, needless to say, now live happily ever after.

JEALOUSY (Starlight—April 29).—Heinie and Louie are made guardians of a young girl. If she marries with their consent, their guardianship ends and they lose a salary of five thousand a year. If she marries without their consent the money goes to charity and their guardianship ends. They both try to marry her and keep the money in the family. The sweetheart of the ward enlists the aid of a beautiful young woman, to make love to the two Dutchmen, and make them jealous, with the hope that in their anger they will kill each other, thus leaving the sweethearts free to marry. The scheme worked beautifully to a happy ending, and many laughs.

CAN A MAN FOOL HIS WIFE (Cameo—April 29).—Uncle Dudley, the genial fixer, who always manages to get in worse than anybody else, is very anxious to cut up a few capers, and is aided in so doing by a prearranged telegram to his home while he and his wife are dining, instructing a big deal ahead and his immediate presence in a neighboring village. With hypocritical apology, Dudley starts for his sky-lark and gets into a highly ludicrous series of complications at the Ginkville Hotel, with two soubrettes, a drummer and his wife, and a very temperamental jam and preserves salesman. To Dudley's further embarrassment, his friend is extremely late for his appointment and does not arrive until Dudley's suspicious wife establishes herself in the next room to her husband and spies upon his errantry. Dudley, finding himself in deeper water than he can scheme out of, attempts to make his escape, but falls into the wrathful clutches of his spouse. The result—he is yanked home by his ear amid the guffaws of the other guests of the hostelry.

BACK TO THE FARM (Empress—April 30).—A young farmer lad sells his live stock and with the proceeds decides to go to New York to gain

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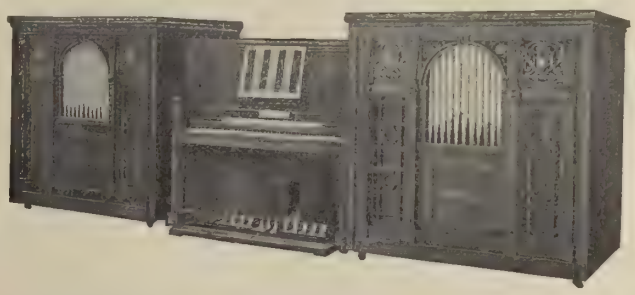

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wealth and position. He leaves his old father and his sweetheart, and arriving in the big city is stopped by a stranger, who says that for $50 he will purchase for him a half interest in the Brooklyn Bridge. Having been warned of such people, the farmer lad goes on his way. He is taken in, however, by a very attractive girl, who agrees to show him the city and be his friend. She takes him home, and while telling his life's history they are interrupted by the maid who brings in a bundle from a department store marked C. O. D. for $50. Explaining that she is short of money she asks him to lend her fifty. A little later another package comes C. O. D. for $100. He feels uneasy, but before he is able to leave he hears a man's voice. His new friend explains that it is her jealous husband, and then locks him in a closet. Scared to death, he is told that if he gives up $500, he will be left alone by the husband. He gladly agrees, leaves the house by a window and starts back to the farm. His sweetheart appears, tickling the sleeping lad with a twig, and he wakes to find that it was all a dream and that his money is still in his pocket. He decides that farm life is far better than the chances of a large city for a farmer lad.

BEGINNING AT THE END (Two Parts—Ideal —May 1).—Sitting on the park bench beside the river with his revolver in his hand, Morton lives over again in memory the life of gayety and wickedness which had brought him to his determination to end his life. The memory of his college days, the following days of wealth after his inheritance and the women of his life—the clever married woman and the little chorus girl, the sincere girl, whom he had betrayed, come to him. Life seems to hold nothing. He raises his revolver to his temple, but his hand is stayed by a slip of a girl, who darts from a nearby seat. Thinking that Morton is poor, she sympathizes with him. By the girl's innocence and joy in living, Morton gains a new grip on life, and starting by sending the child to a convent to be educated he leaves behind him his career of wickedness and begins anew.

LOVE AND SKATES (United—May 2).—After a series of boxing and wrestling matches and general free-for-all fights subsequent to a dinner with Peggy, Dick and Sydney end their mad rivalry by a thrilling chase on roller skates, followed by the police force, and a dump in the lake which gives to the ludicrous picture a side-splitting climax.

PATHE EXCHANGE, INC.

PATHE NEWS NO. 28, 1915 (May 12).

New York City—Future policemen and firemen prepare for the Civil Service physical tests by some strenuous work in the gymnasium.

Bloomington, Ill.—New railway mail transfer device tested termits eggs to be picked unbroken by express trains. 1—Albert Hupp, inventor of the device.

New Orleans, La.—The United Fruit Co. liner Herodia, which sank one ship and rammed another at the mouth of the Mississippi, puts into this port for repairs to her battered bow.

Chicago, Ill.—39 hours old. "Chi" and "Hip," male lion cubs, newest additions to Pete Taylor's animal family, born in Chicago Hippodrome. 1—Beauty and the beasts.

Washington, D. C.—Annual Easter egg rolling contest takes place on the White House lawn.

Chicago, Ill.—Girls of the Oakland High School build fence around "farm" where they pursue their agricultural studies.

Portland, Ore.—Stockmen ship prize hogs to child farmers on credit to boom stock raising in Hood River Valley. 1—The children pay for the hogs with the young pigs they raise.

Chicago, Ill.—Republicans hold monster parade to end campaign of William Hale Thompson, their candidate for Mayor.

New York City—Thanks to the efforts of an army of snow shovelers, Fifth avenue holds its Easter parade despite the blizzard of the day before. 1—Outside St. Thomas' Church. 2—In Atlantic City, too, the procession of Easter styles takes place on the Boardwalk that only a few hours before had been covered with snow.

Brownsville, Tex.—Villistas, wounded in engagement with Carranza forces at Matamoras, Mexico, are taken to this town for medical treatment. 1—In center General Jose Rodriques, 24 years old, probably a future president of Mexico.

Toul, France—Captured spy taken in shackles to jail. Commonplace method of conducting this important arrest makes it particularly impressive.

Luenwlle, France—A dwarf from a local circus takes the place of a newsdealer who is serving at the front.

In the Carpathians—Exclusive pictures by Mr. Ercole, Pathe News staff correspondent, of a heavy Russian field gun in action. 1—Hole made by an Austrian shell.

By the Pyramids—Scenes in camp of Australian troops, guardians of British possessions in Africa. 1—Building pontoon bridges. 2—The Watch on the Nile.

New York City—Morningside A. C. runners were to have competed for these prizes on Easter Sunday. 1—But the police stopped the race, so they all went home.

WHO PAYS? (Series No. 3—"When Justice Sleeps"—Three Parts—May 1).—A young man with a future meets a young girl blessed with straight features and an enormous appetite for the good things of life. They get married, and are one of the "few" couples in this world who do not "live happily ever after." He tries to keep her love, and she to wreck his credit. He can't keep her love without losing his honor, so he chooses to lose his honor. He "borrows" a large sum of money from the bank in which he is cashier, risks it on a long-shot in a horse race—and wins. He then plays the stock market—and wins again. But the bank examiners are coming in the morning and the borrowed money must be returned to the locked vault before daylight. The girl has a brother who was once "shady," but has since beaten his way back to decency. They play HIM—and win again. But the brother doesn't win. He has to kill a man to save his sister's and her husband's names, and he again becomes a fugitive from justice. Forced by the vigilance of the law to live under cover, he gets his living by night in the easiest way. But they finally get him. His obvious guilt is undeniable. His dream of honor finds its fulfillment in a criminal's cell. The other two are left to the torture of their accusing consciences. Who Pays?

MAX BRAVES THE BRINY (April 26—May 1).—Max's magnetic personality pleases a charming young lady who doesn't object to his enamoured kiss 'till she's sure she has it. The young lady's maiden aunt, however, remembering happier times, and maddened at the thought of what might have been, enters and breaks up the tete-a-tete. Max wanders off, disconsolate, but irrepressible, and comes to a dock where a launchman offers to take him aboard a private yacht. He fortifies himself, liquidly, against seasickness, and when he reaches the yacht is a "perfeck-genelm'n," with strong democratic leanings as is proven by his gravely offering to kiss the second mate. His hat has a will of its own, with a penchant for blowing off, and Max follows it down a smoke-stack, from which he emerges sooty but triumphant. A small salute cannon next attracts his attention, and he selects the rear part of a sailor's white breeches for a target. He is appalled at the impending slaughter, but he knows that his country expects every man to do his duty, and he must fire when he sees the whites of the foes' pants. One shot brings the enemy down. Max is victorious, but unassuming, as becomes a man who has swept to victory with a single blow. He is next attracted by a sailor giving semaphore signals from the rail of the ship. Sailor down, Max up, then—Max down. Picture fades out with Max suspended in mid-air on the hooks of the ship's anchor, imitating a flying-fish.

PHYSICAL TRAINING IN THE FRENCH ARMY (April 26—May 1).—In this day of war and bloodshed we are prone to give too little thought to the making of the soldier and too much to his demise. Here is an opportunity to see more of the former. The splendid physical condition of the French army at the front is due in no small measure to the rigid training through which the soldiers pass. Many phases of this training are here shown including gymnastics, fencing and dancing. Let your patrons see these timely pictures.

SICILY IN STORM AND CALM (On Same Reel As Foregoing).—Ever and anon, the white-capped billows, driven on by the gale, hurl themselves against the rock-bound coast of Sicily, the world-famed beauty spot of the Mediterranean. It is an inspiring sight to see the restless waves, wind-tossed, glinting and flashing brilliantly in the moonlight. Though the seas run high and the spray drives far, the fishermen laboriously make their way to the fishing grounds. We envy them the sight when the clouds break and the sun's rays flash through, presenting a wonderful panorama of cloud effects.

THE NEW EXPLOITS OF ELAINE (Episode No. 4, "The Vengeance of Wu Fang"—Two Parts).—With Elaine in his power, Wu Fang decides on a vengeance more fiendish than he had ever before contemplated. He releases Elaine, telling her that her ultimate punishment will be more frightful than any bodily injury he can now inflict. Slowly, and one by one, he tells her, her dearest friends will die, while she will live on in dread apprehension of a fate that will ultimately overtake her. He then places an African Tick, an insect, whose bite means certain death by a lingering fever, in the 'phone receiver in Kennedy's laboratory. Two fake calls are enough to infect both Jameson and Kennedy, and the malignant fever is working in their blood. A specialist is called in who recognizes the symptoms, and prepares the only drug known to counteract this fatal fever. Wu Fang, seeing that he is about to be foiled, intercepts the specialist's message for a nurse, and sends instead a woman of the underworld to carry out his design. This is to infect whatever instruments the doctors are going to use on Kennedy and Jameson, with a virulent poison. His second failure he must needs credit to Elaine, who, arriving at Kennedy's apartment, and seeing Weepy Mary in the guise of a nurse, immediately denounces her to the company as a notorious criminal. Weepy Mary makes her escape in the excitement, and Elaine is installed as nurse of the men to whom she owes her life many times over.

Miscellaneous Feature Films

LIFE PHOTO FILM CORP.

A MODERN MAGDALEN (Five Parts).—Unhappy surroundings and cruel parents force Katinka Jenkins to lead a very dissatisfied existence. The mill foreman becomes attracted by her, and makes advances which Katinka resents. Joe Mercer, a worker, is in love with Katinka, but the desperate girl chooses Lindsay, the rich mill owner. The girl's father, in order to obtain a petty loan, promises his daughter's hand to Joel Brinker, a money lender, who forces his attentions until Katinka leaves home. Katinka, ignorant of the fact that Lindsay is already married, proceeds to live a gay and reckless life, never forgetting, however, to send her family enough money to live on. Later, through Lindsay's influence, Katinka becomes the famous "Madcap" dancer. A reform movement, headed by John Strong, is started, in order to stop Katinka's disgraceful performances. Katinka's extravagance forces Lindsay to borrow money in order to pay the mill hands' wages. Ignorant of Lindsay's financial condition, Katinka continues her reckless living. The men demand their wages, and a strike at the mill is barely averted.

Believing John Strong, who has fallen in love with her sister, Olivia, to be a reformer in name only, Katinka invites him to join a gay party which is given by Lindsay in her honor. Strong is at first shocked, but the gaiety of the occasion, and Katinka's hospitality towards him, soon makes him forget the real purpose of his visit. The mill owner is unexpectedly called away as the strikers, on the verge of riot, are only held back by Joe Mercer's great influence with them. As Strong is making desperate love to Katinka, Olivia and her father enter, and Strong is then shown up in his true colors. After all the others have gone, Brinker, who is also a guest at the party, remains and tells Katinka of Lindsay's financial condition, at the same time telling her of his great love for her. Remorseful, Katinka orders Brinker out of her home, and for the first time realizes how much her reckless life has cost.

Joe Mercer learns of Katinka's affair with Lindsay. Losing control of himself, he returns and arouses the workers to riot. They attack Lindsay as he is leaving the mill. Lindsay's wife leaves him, and later the mills are destroyed by fire which makes his ruin complete. The unhappy Katinka learns of the life she has wrecked. Remorseful, she decides to end her misspent life by suicide. This is prevented by Joe Mercer. After strong persuasion, Katinka promises to reform, and become a nurse in the United States Army. Joe also enlists. Her reformation becomes complete when she shows great bravery in the yellow fever camp. Joe has been stricken with the disease and is aided to recover by Katinka, who at last realizes that love from the poor is far better than luxuries from the rich.

THE CURIOUS CONDUCT OF JUDGE LEGARDE (Five Parts).—Randolph Legarde, a senior judge of a criminal court, betrothed to Agnes Caverly, is injured by the kick of a horse at the base of his skull. The injury has the effect of establishing in Judge Legarde a dual personality. Miss Caverly, together with her father, a lawyer, is a guest of Judge Legarde and his sister at their apartments. In his courtship, inspired by a feeling of affectionate sentiment, he requests that her "good night" wishes to him be expressed by her playing on the piano, Schubert's Serenade.

A few evenings after the accident, as she is rendering this selection, and he listening, he

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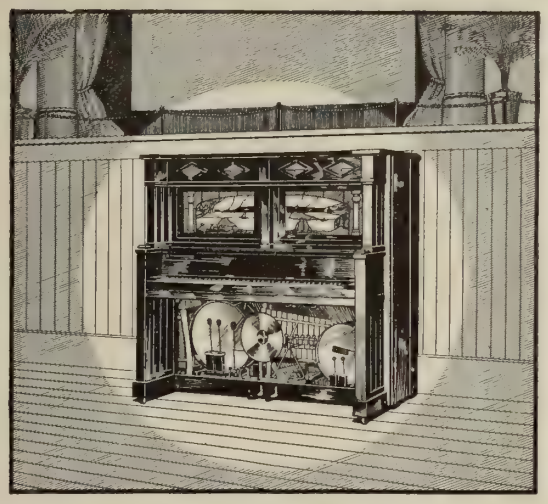

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CANADIAN BRANCH: TORONTO, ONTARIO

feels an uncontrollable impulse stealing over him to perform some act of lawlessness or violence. The dual personality has its inception, and Judge Legarde, with distorted countenance and the carriage of a thief, suddenly becomes metamorphized into a being of the underworld. He steals out of his house, and on his ramblings through the city, ultimately finds himself the habitue of a den known as the "Lame Duck." Each night this same impulse steals over him, and each morning finds him unconscious at his desk, restored to his original personality. He endeavors to fight off and battle with this evil influence, but without avail.

Several thefts and acts of violence occur in the city, which the police authorities are unable to settle upon any one man, but of all these, Judge Legarde is the moving spirit. Allying himself with this band of denizens of the underworld, he becomes infatuated with Amelia, a girl of bewitching beauty, who at the time when Judge Legarde was presiding over his court, was sentenced by him to prison for the theft of a necklace from Miss Caverly, whose maid she was at one time. Amelia meets Legarde in "The Lame Duck" and there charges him with being Judge Legarde. Under the influence of the dual personality he cannot recognize the truth of the accusation, and the girl and the other habitues of the place, impressed by his vehement denial, fail to pursue the subject. He plans a robbery of his own home with the air of "Big Charles" and others. "The Quill," a stool pigeon of the police, reveals the plan of the contemplated theft. They arrive at Judge Legarde's house just at the moment that Big Charles and his pals attempt to escape, and when Judge Legarde undergoes the transformation from the thief to his former good self.

Miss Caverly and her father are under the belief that over work an dattention to his professional duties are the causes of his strange lapses of memory which Judge Lagarde is subjected to, but never suspecting the real truth. Miss Caverly's marriage to Judge Legarde is deferred until his complete restoration to health. Caverly engages, without Legarde's knowledge, the services of an eminent brain specialist who undertakes to eradicate the dual personality, and at a time when the good personality is about to pass away and the evil one to find its inception, the specialist merges the two into one, finally restores Judge Legarde to permanent health. His marriage to Miss Caverly is consummated.

THE UNBROKEN ROAD (Five Parts).—John Radford becomes the guardian of Constance Turner. Radford's political ambitions cause him to neglect his ward, who possesses a secret love for him. Walter Dover, the son of a political boss, accompanies his father to Radford's town, where he meets Constance, with whom he falls in love. The attachment is opposed by Radford, but Constance stinging under his indifference, resents any interference. Constance is persuaded to elope with Walter Dover. At a road house she learns of his purpose and leaves him. She is overtaken by a storm and injured by a falling tree. She returns to her home but Radford casts her out, believing that she has sinned with young Dover, who again seeks her out, receives the girl's forgiveness and promises immediate marriage. Constance is easily persuaded by Walter, who seeks his father's consent to marry her, but this is refused. Not wishing to lose her, Walter has a mock marriage performed.

Radford, in the meantime, has advanced politically, and is informed by Walter's father that he has picked him out as the nominee of his party for Governor. A letter, written by a friend of Walter's who participated in the mock marriage, is found by Constance, and for the first time she learns of Walter's duplicity. Constance informs Walter's father of her relationship with his son. The political boss dispatches Walter abroad, and plans to get Constance out of the way to avoid publicity. As the result of schemes hatched, Constance is convicted of a crime of which she is entirely innocent. Radford is elected Governor.

Constance, now confined in prison, becomes the object of interest of a prison charity worker who seeks her pardon. At an interview between the prisoner and the Governor, Radford recognizes Constance. Radford pardons her against the protests of the political boss, Dover, which causes the first eruption between Dover and Radford. Radford seeks renomination as Governor and is opposed by Dover, who seeks to get rid of Constance through a bribe, which is refused. Constance meets Charles Garvan, a political leader and rival of Dover, and, knowing his power, seeks to have him allay himself with the Governor in the matter of renomination. Becoming infatuated with Constance, Garvan refuses unless Constance accepts his advances, which she refuses. To help the Governor politically, she offers to present her story of the wrongs committed by young Dover to the world, but Radford refuses to permit this.

Learning of the Governor's sure defeat for renomination, she again goes to Garvan and accepts his proposition. At a crucial moment in the convention when Garvan is about to throw his votes supporting Radford, Walter, who has returned, goes to Constance and endeavors to force his attentions upon her. A struggle ensues, which causes the overturning of a stove, burning the convention hall and injuring Walter. The Governor saves Walter and Constance from death, although the burns received by Walter ultimately prove fatal. His death bed confessions completely exonerate Constance.

Radford, at the adjourned convention, is renominated for Governor. Garvan endeavors to hold Constance to her promise, but the Governor makes him realize that if he takes her under those conditions, she could never love him. Garvan realizes that his love for Constance is clean and pure and accepts her in marriage as his wife.

V-L-S-E, Inc.

THE JUGGERNAUT (Vitagraph—Five Parts—April 19).—Philip Hardin, a dissipated, good-natured son of a millionaire, and John Ballard, working his way through college, form a friendship. Young Hardin, because of his dissolute habits, gets behind in his studies and Ballard acts as a special tutor. In one of his many lapses from study, Hardin becomes embroiled in a fight which occurs in a gambling den and is rescued by Ballard, who happens to be passing. During the fight Ballard floors one of the gamblers, "Red" Curley, who tried to shoot Hardin. A newspaper report of Curley's death frightens the two students and they agree to keep their part in the fight secret.

At the end of their college course, Hardin's father places him in the shops of the N. Y. & V. C. R. R., of which he is vice-president, but his bad habits still cling and he is discharged by the foreman. His father gives him another chance, promising a home and a comfortable allowance if he will marry and settle down, intimating that Viola Ruskin, the daughter of a personal friend, would be acceptable as a daughter-in-law. John Ballard, on leaving college, studies law and soon becomes one of the rising young men of the day. He meets and falls in love with Viola, and, although his love is returned, Mrs. Ruskin compels her daughter, because of financial reasons, to accept the attentions of Hardin. The sudden death of Hardin's father influences Mrs. Ruskin to hurry the marriage.

A year after a daughter comes to them and the little girl's advent changes Hardin into a man of action. Through his money and influence he works his way up to the presidency of the N. Y. & V. C. R. R. John Ballard also becomes a power by his election to the office of District Attorney. There have been numerous fatal wrecks on Hardin's road and, yielding to the insistent demands for an investigation, Ballard calls on his old college chum and tries to persuade him to do something for its betterment. Unable to move the railroad president, Ballard threatens legal proceedings and the officers of the road are brought to court. The night before the trial, Hardin remembers the college episode and threatens Ballard with exposure as a murderer unless he stops the prosecution. The District Attorney yields to the threat, and the trial is taken off the calendar. On his return from court, Hardin receives a letter from one of his former gambling friends, who had been a witness of the fight, stating that "Red" Curley had been killed in a later fracas. Hardin refuses to do anything about the letter, but his wife, still admiring Ballard, takes the letter and, rushing to the home of the District Attorney, arrives just in time to prevent a tragic scene.

Later, Ballard, determined to get proof of the conditions, sends one of his clerks to get a position on the railroad so as to make a personal investigation. Hardin, wishing some proxies, which are in a safe at his country home, 'phones his wife to get them. The auto in which she is hurrying to her husband, breaks down and she is compelled to flag the express, wiring her husband of the fact. In the meantime Ballard's clerk has discovered rotten ties and loose rails on a bridge and wires Hardin of its condition. The telegram from his wife and the one telling of the dangerous bridge reach Hardin about the same time. Realizing the oncoming express on which his wife is riding must cross the weakened bridge, he hurries by automobile and motorboat to try and head off the train. Coming in view of the bridge as the flyer hits the rotten ties, he sees the train crash through into the waters of the river below. The sight was too much for his over-wrought nerves, and he falls over dead. Viola, unconscious is taken from the wreck by John Ballard, who happened to be near the scene of the accident, and, while carrying her to a farmhouse comes upon the body. Laying her on the arm of the man who was her husband, he watches her as she succumbs to the shock brought on by the juggernaut of fate.

THE EAGLE'S NEST (Lubin).—A story of this six-part feature was published on Page 588 of January 23, issue, when it was scheduled for release on the General Film Company's program. It was now released by the V-I-S-E, Inc., during the week of April 12.

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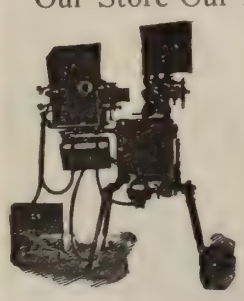

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BRASS POSTER FRAMES—For one, three and six sheets. Also brass easels, brass railings. Write for complete catalog. THE NEWMAN MFG. CO., Cincinnati, O., 101 4th Ave., N. Y.

WRITE OR WIRE—The Lears Theatre Supply Co., 509 Chestnut St., St. Louis, Mo., the largest exclusive theater equipment concern in the West, for seats, all leading makes of moving picture machines, operating booths, curtains and all other theater accessories. They always have some slightly used goods in stock for immediate shipment and sell them at bargain prices. Folding chairs, 40c. each up. Opera chairs, 60c. each up. Moving picture machines, $50 each up. Send them an exact list of your wants and see why they sell them all.

COMPLETE EQUIPMENT—Machines, new and second hand, light fixtures, lenses, poster frames, photographs of leading players, etc., etc. Send for large catalogue. Large allowance will be made on your old machine, when buying a new one from us. Erker Bros., 608 Olive St., St. Louis, Mo.

FIFTEEN HUNDRED park chairs used three months, cost $1.20. Not less than 500 sold, 65c each. Everyone guaranteed. Redingtons, Scranton, Pa.

ERNEMANN MACHINE, in first-class shape, an Ernemann machine complete with lenses, magazines, rheostats, wires, front shutter, table, etc. Must be seen to be appreciated. Call and see demonstration if possible. Price, $100 cash. If you want a real bargain, don't delay. Erker Bros., 608 Olive St., St. Louis, Mo.

GAS GENERATOR—We have a slightly used Edison (Goodyear Patent) oxone-ether generator, large size or 51b., capacity; will run all evening show. Cost $75. Sacrificing at $30. Pastime Amusement and Supply Co., Austin, Minn.

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OPERA CHAIRS—700 imitation leather cost $5.50 new, $1.60, 230 red plush cost $4, only ninety cents. Two hundred veneer (many others). Cash for your chairs. Empire Business Exchange, Corning, N. Y.

OPERA AND FOLDING CHAIRS—For theaters, halls, tents, airdome benches. Immediate delivery new opera $1 up, folding chairs 40c. Slightly used opera 60c. Atlas Seating Co., 501 Fifth Ave., N. Y. City.

CAMERAS FOR SALE.

CHEAP—Prestwich camera (new imported), four magazines, tripod tilting top and panoram. Leader Stock, white and colored (new film). Montauk Film Prod. Co., 418 West 216th St., N. Y. City.

NEW AMATEUR—Movie camera, 50 foot film meter. Not larger than a Kodak. Ray, 326 Fifth Ave., N. Y. City.

MOVIE CAMERA—For rent. Cameramen with outfits furnished. Portable electric lights for sale and rent. Ray, 326 Fifth Ave., N. Y. City.

GUARANTEED—Professional Cinematograph cameras, projectors, perforators, polishers, printers, tripods, developing outfits, dissolvers, rewinders, illuminators, lenses. Filming, developing. Cameramen, experimenting. Eberhard Schneider, 219 Second Ave., N. Y. City.

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WANTED—Comedies, single and double, also features for export. Edwards, 119 East 23rd St., N. Y. City.

FILMS FOR SALE OR RENT.

FOR SALE—Thirty second-hand Keystone comedies $30 and up. Forty Foreign and American comedies $10 with and without paper. Also copy "Female Raffles" nearly new, with three sets new photos, $105. $2 deposit required. Mayer Silverman, 105 4th Ave., Pitts., Pa.

FILM BARGAINS—I can supply you with dependable 2, 3, 4 and 5 reel features, original posters included, at prices which will enable you to compete anywhere. Hundreds of single reels in A-1 running condition. With or without posters, all makes at lowest figures always on hand to select from. Will ship open account for examination. Write to-day for complete list. Levi Film Trader, 145 West 45th St., N. Y. City.

FOR SALE—Two, three, four and five reel subjects, fine condition, reasonable prices; also 300 commercials, with or without paper. Write for list. Select Film Service, 145 West 45th St., N. Y. City.

NOTICE—Feature Film Exchanges. We have an exceptionally good line of American and foreign single reel comedies, dramas, westerns and educational, with posters at $5, $8 and $12. Tell us the kind of films you can use and give us the name of your bank, so that we may be able to ship the films subject to screen examination, in care of your bank. Federal Feature Film Co., 119 East 23d St., N. Y. City.

FOR SALE—Two features, each in 3 reels, in A-1 condition. Have large lot of mounted posters cheap. Cornblatt, 643 West Mulberry St., Baltimore, Md.

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CLOSING OUT—3, 4, 5 and 6-reel productions of merit, with plenty of advertising matter. Commercials $4 up. H. B. Muller, 145 West 45th St., N. Y. City.

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MISCELLANEOUS.

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Aviation Quality at Submarine Prices

Name	Make	Length	Price	Adv.
Tolstoi's "Kreutzer Sonata" (New).	Tolstoi	3000	$175	1-3-6
Princes of Bagdad	H. Gardner	7000	175	1-3-6-8
Murdock Trial	Turner	4000	150	1-3-6
And There Was Light	H. Gardner	4000	75	1-3-6
Falsely Accused	A. Nielsen	4000	75	1-3-6
Honeymoon Under Difficulties	Ideal	4000	100	1-3-6
Richard III	Albion	3600	75	1-3-6
Folks Way Down East	Photo Drama	4800	150	1-3-6
Humanity	Apex	3000	75	1-3-6
Detective Finn	Apex	3000	100	1-3-6
Lure of New York	N. Y. F. Co.	4000	150	1-3-6
The Great Python Robbery	I. S. P.	4000	75	1-3-6
Aeronautical Intrigue	A. Nielsen	4000	150	1-3-6
Kissing Cup	Barker	4000	100	1-3-6

All films sent C. O. D. privilege of examination on receipt of cash sufficient to cover express charges both ways, which will be deducted from the bill. 1000 reels of film with posters at $3.00 per reel. Comedies, dramas and scenics.

G. W. BRADENBURGH
802 VINE STREET, PHILADELPHIA, PA.

FOR SALE.

Will ship subject to examination if express charges guaranteed

NAME	Make	Reels	Price
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A RACE WITH DEATH	Pasquali-American	2	25.00
A REVOLUTIONARY WEDDING	Biocsope	2	30.00
WHICH OF THEM	Pasquali-American	2	25.00
AIRSHIP DISASTER	Pasquali-American	2	25.00
HIDDEN GUILT	Pasquali-American	2	25.00
GREATER LOVE	Itala	2	25.00
THE SPECTRE OF THE SEA	Bioscope	2	25.00
UNMASKED	Itala	3	75.00
NIGHTMARE	Pasquali-American	3	75.00
NERO, THE MAD EMPEROR	Savoy	3	50.00
DAGMAR	Bioscope	3	60.00
POWER OF INNOCENCE	Pasquali-American	3	50.00
NEMESIS	Bioscope	3	40.00
HER SIN	Pasquali-American	3	40.00
THE CURRENT	Ramo	3	40.00
ON THE STEPS OF THE THRONE	Pasquali-American	3	75.00
THE BETROTHAL	Pasquali-American	6	150.00

Pioneer Feature Film Corporation
130 WEST 46th STREET, NEW YORK CITY

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

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only we supply from stock lenses of the exact focal length required to make the picture just the size you want it and the sharpest, brightest picture it is possible to produce.

The picture will show you the superior quality of Gundlach Projection Lenses.

Gundlach-Manhattan Optical Co.
808 Clinton Ave., So., Rochester, N. Y.

IT'S ALL IN THE LENS

WANTED

FIRST CLASS ASSISTANT SUPERINTENDENT FOR MOTION PICTURE LABORATORIES. ONLY THOSE WITH EXCEPTIONAL ABILITY, PRACTICAL EXPERIENCE AND TECHNICAL KNOWLEDGE NEED APPLY.

ALL COMMUNICATIONS WILL BE CONSIDERED CONFIDENTIAL.

ADDRESS, X. Y. Z., MOVING PICTURE WORLD, NEW YORK

List of Current Film Release Dates

(For Daily Calendars of Program Releases See Pages 770, 772.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Imp, Joker, Victor.
Tuesday—Big "U," Gold Seal, Nestor.
Wednesday—Animated Weekly, Laemmle, L-KO.
Thursday—Big "U," Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG "U."

April 22—The Fear Within (Drama).
April 25—The Grim Messenger (Two parts—Drama of the North Woods).
April 29—Courage (Drama).
May 2—His Uncle's Ward (Two parts—Comedy-Drama of Youth).
May 6—Roses and Thorns (Drama).
May 9.—The Master Rogues of Europe (Three parts—Melo-Drama).

BISON.

May 1—Nabbed (Two parts Police—Drama).
May 8—The Blood of His Brother (Two parts—Mining-Drama).

GOLD SEAL.

Apr. 6—The Mysterious Contragrav (Two parts—Mystery Drama).
April 13—Wild Irish Rose (Two Parts—Rural—Drama).
April 20—The Whirling Disk (Two parts—Drama).
April 27—Matty's Decision (Two parts—Drama of To-Day).
May 4—The Faith of Her Fathers (Three parts—Drama of the Ghetto).

IMP.

April 16—The Bombay Buddha (Three Parts—Mystery—Drama).
April 19—Wild Blood (Drama).
April 23—The Adventure of the Yellow Curl Papers (Two parts—Comedy—Drama).
April 26—Love's Reflection (Comedy).
—The Troublesome Parrot (Animated—Cartoon).
April 30—At the Banquet Table (Two parts—Melo-Drama Mystery—Drama).
May 3—The Blank Page (Drama).
May 7—Tony (Drama).

JOKER.

Apr. 24—When War Threatened (Comedy).
April 26—Over the Bounding Waves (Comedy).
—Cy Perkins in the City of Delusion (Comedy).
May 3—She Winked (Comedy).
—A Trip to Cairo (Educational).
May 8—The Runaway Auto (Animated Cartoon).
—Fighting the Hookworm (Educational).

LAEMMLE.

Apr. 25—The Cure of the Mountains (Drama).
April 28—A Prophet of the Hills (Two parts—Feud—Drama).
May 2—$100,000 (Drama).
May 5—The Little Girl of the Attic (Two parts—Civil War Drama).
May 9—The Toll of Youth (Drama).

L-KO.

April 18—No Release this Week.
Apr. 21—No release this week.
Apr. 25—Poor Policy (Comedy).
April 28—Shaved in Mexico (Comedy).
May 2—No release this week.
May 5—Father Was Neutral (Comedy).
May 9—No Release this Week.

NESTOR.

April 27—His Nobs, the Duke (Comedy).
—Ten Minutes in Bombay (Educational).
April 30—Her Friend, the Milkman (Comedy).
May 4—Caught By a Thread (Comedy).
May 7—Almost A King (Two parts—Comedy).

POWERS.

Apr. 10—The Law of the Open (Drama).
April 17—The Love That Lasts (Drama).
Apr. 24—Love and Handcuffs (Drama).
May 1—Tiny Hands (Drama)
May 8—In the Hills Beyond (Drama).

REX.

April 18—The Girl of the Night (Two Parts—Human Interest—Drama).
Apr. —The Affair of the Terrace (Drama).
Apr. 22—The Ladder of Fortune (Two parts—Human Interest—Drama).
April 27—Faces in the Night (Drama).
April 29—Unlike Other Girls (Two parts—Human Interest—Drama).
May 6—Rene Haggard Journeys On (Two parts—Heart Interest—Drama).

STERLING.

April 15—Playmates (Juvenile—Comedy).
—An Educational Subject on the Same Reel.
Apr. 22—His Smashing Career (Comedy).
April 29—The Chef's Revenge (Comedy).
—After Big Game of the Sea (Educational).
May 6—Counting Out the Count (Comedy).

VICTOR.

Apr. 23—The Artist and the Vengeful One (Drama).
April 29—The Honor of the Ormsby's (Three parts—Modern—Society—Drama).
April 30—A Romance of Hawaii (Drama).
May 3—For Cash (Two parts—Drama of Romance).
May 7—Father's Money (Comedy-Drama).

UNIVERSAL SPECIAL RELEASE

April 12—The Black Box (Episode No. 6, "The Unseen Terror" (Two Parts—Drama).
Apr. 19—The Black Box (Episode No. 7 "The House of Mystery,"—Two parts—Drama).
April 26—The Black Box (Episode No. 8, "The Inherited Sin") (Two parts—Drama).
May 2—The Black Box (Episode No. 9 "Lost in London," (Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

Apr. 7—A Touch of Love (Drama).
Apr. 9—The Problem (Drama).
April 12—The Poet of the Peaks (Two Parts—Drama).
April 14—The Wishing Stone (Drama).
Apr. 19—The Castle Ranch (Two parts—(Drama).
Apr. 21—She Walketh Alone (Drama).
April 26—The Day of Reckoning (Two parts—Drama).
April 28—Wife Wanted (Comedy—Drama).
May 3—One Summer's Sequel (Two parts—Drama).
May 5—When Empty Hearts Are Filled (Drama).

BEAUTY.

Apr. 20—Oh Daddy (Comedy—Drama).
April 27—No Quarter (Comedy—Drama).
May 4—The Face Most Fair (Drama).
May 7—Dreams Realized (Drama).

BRONCHO.

Apr. 21—The Disillusionment of June (Two parts—Drama).
April 28—The Renegade (Two Parts—Drama).
May 5—The Spark in the Embers (Two Parts—Drama).
May 12—His Affianced Wife (Two parts—Drama).
May 19—The Operator At Big Sandy (Two parts—Drama).

DOMINO.

April 22.—The Artist's Model (Two Parts—Drama).
April 29—The Power of the Street (Two Parts—Drama).
May 6—The Man From Nowhere (Two parts—Drama).
May 13—The Shoal Light (Two parts—(Drama).

FALSTAFF.

Apr. 23—The Handicap of Beauty (Comedy—Drama).
May 7—A Scientific Mother (Comedy).

KAY BEE.

April 16.—The Taking of Luke McVane (Two Parts—Drama).
April 23—The Riddle of the Wooden Leg (Two Parts—Drama).
April 30—The Valley of Hate (Two Parts—Drama).
May 7—The Kite (Two Parts—Drama).
May 14—The Human Octopus (Two parts—Drama).
May 21—Bad Luck of Santa Ynez (Two parts—Drama).

KEYSTONE.

Apr. 1—When Love Took Wings (Comedy).
Apr. 3—Ambrose's Lofty Perch (Comedy).
Apr. 5—Droppington's Devilish Dream (Comedy).
Apr. 8—The Rent Jumpers (Comedy).
Apr. 12—Droppington's Family Tree (Two parts—Comedy).
April 12—The Beauty Bunglers (Comedy).
April 26—Gussie Rivals Jonah (Two parts—Comedy).

KOMIC.

Apr. 11—By Fair Means or Fowl (Comedy).
April 18—Ethel's New Dress (No. 21 of the "Bill" Series—Comedy).
Apr. 25—Home Again (Comedy).
May 2—Ethel's Disguise (No. 22 of the "Bill" Series) (Comedy).
May 9—Flooey and Axel (Comedy).

MAJESTIC.

April 18—The Highbinders (Two Parts—Drama).
Apr. 20—The Story of a Story (Drama).
Apr. 25—For the Honor of Bettina (Two parts—Drama).
April 27—Checkmate (Drama).
April 30—The Little Soldier Man (Comedy—Drama).
May 2—The Comeback (Two parts—Drama).
May 4—Her Grandparents (Drama).
May 9—The Spell of the Poppy (Two parts—Drama).

(*Mutual Releases continued on page* 816.)

ROLL TICKETS

PRICES

Five Thousand.....$1.25
Ten Thousand.....$2.50
Twenty-five Thousand.....$3.50
Fifty Thousand.....$5.00
One Hundred Thousand.....$8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000 $2.50. Stock Tickets, 6c per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, aerial or dated.

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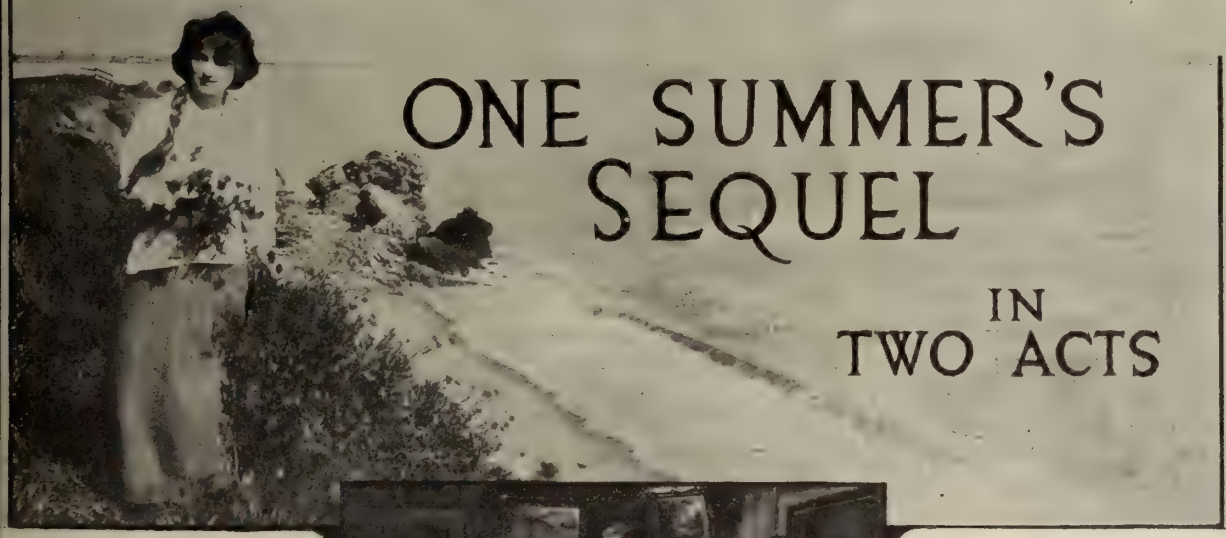
SHAMOKIN, PA.

SEE AMERICANS FIRST

Flying "A" and American "Beauty" Feature Films

MADE IN U.S.A.



ONE SUMMER'S SEQUEL

IN TWO ACTS

Featuring

Winifred Greenwood and Ed Coxen

In a tense social drama. Under direction of **Henry Otto**

Release Monday, May 3rd, 1915

AMERICAN "BEAUTY" FILMS

"THE FACE MOST FAIR"

Released Tuesday, May 4, 1915

"DREAMS REALIZED"

Release Friday, May 7th, 1915

Comedy-Drama, featuring **Virginia Kirtley** and **Webster Campbell**
Under direction of **Frank Cooley**

TO BE RELEASED MAY 5th, 1915

"Flying A" subject—"WHEN EMPTY HEARTS ARE FILLED"

A seaside drama featuring **Vivian Rich.** Under direction of **Arthur MacMackin**

AMERICAN FILM MFG. CO.

CHICAGO.

List of Current Film Release Dates

(For Daily Calendars of Program Releases See Pages 770, 772.)

(*Mutual Releases continued from page* 814.)

RELIANCE.

Apr. 19—The Stain of Dishonor (Drama).
Apr. 21—Rose Leaves (Drama).
Apr. 24—God Is Love (Two parts—Drama).
April 26—The Open Door (Drama).
April 28—The Buried Treasure (Drama).
May 1—The House of Bentley (Two parts—Drama).
May 3—The Mission of Morrison (Drama).
May 5—The Baby (Comedy-Drama).
May 8—The Old Shoemaker (Two parts—Drama).

ROYAL.

April 17—When Youth Won Out (Comedy).
Apr. 24—Hungry Hank At the Fair (Comedy).
May 1—Locked Out (Comedy).
May 8—That Doggone Serenade (Comedy).

THANHOUSER.

April 18—Big Brother Bill (Comedy—Drama).
Apr. 20—The Undertow (Two parts—Drama).
Apr. 28—The Reformation of Peter and Paul (Comedy-Drama).
Apr. 25—Fashion and the Simple Life (Comedy—Drama).
April 27—Bianca Forgets (Two parts—Drama).
May 2—Their One Love (Drama).
May 4—Monsieur Nickola Lupree (Two parts—Comedy-Drama).
May 9—Love and Money (Drama).

MUTUAL MASTERPICTURES.

April 1—The Devil (N. Y. M. P. Corp.—Five parts—Drama).
April —The Outcast (Reliance—Four parts—Drama).
April 25—On the Night Stage (Five Parts—Drama).
Apr. —A Man and His Mate (Reliance—Four parts—Drama).
April 26—The Cup of Life (N. Y. M. P. Co.—Five Parts—Drama). No. 11.
April 29—A Child of God (Majestic—Four parts—Drama). No. 12.
May 3—The Absentee (Majestic—Five parts—Drama) No. 13.
May 6—The Victim (Majestic—Three parts—Drama) No. 14.

SERIAL PUBLICATION CORPORATION

Apr. 7—Runaway June (Episode No. 13 "Trapped"—Two parts—Drama).
April 14—Runaway June (Episode No. 14, "In the Grip of Poverty" (Two parts—Drama).
Apr. 21—The Runaway June (Episode No. 15 "At Last, My Love.") (Two parts—Drama).

United Film Service

RELEASE DAYS.

Monday—Ideal (a two-reeler).
Tuesday—Superba.
Wednesday—Empress (a two-reeler).
Thursday—Luna, Starlight.
Friday—Premier (a two-reeler).
Saturday—Lariat (a two-reeler).
Sunday—Cameo.

CAMEO.

April 29—Can a Man Fool His Wife? (Comedy).
May 9—Can Love Grow Cold (Comedy).

EMPRESS.

Apr. 16—Oysters and Pearls (Comedy).
Apr. 21—The Room Between (Two parts—Drama).
Apr. 23—More and More (Comedy).
April 30—Back to the Farm (Comedy).
May 5—The Shop Nun (Two parts—Drama).

GRANDIN.

Apr. 7—Tainted Blood (Two parts—Drama).
April 28—The Stolen Will (Two parts—Drama).

IDEAL.

Apr. 5—The Long Shift (Two parts—Drama).
Apr. 12—A Soul's Tragedy (Two parts—Drama).
Apr. 19—Shadows of the Harbor (Two parts—Drama).
April 26—The Mysterious Airship (Two parts—Drama).
May 1—Beginning at the End (Two parts—Drama).
May 3—Avarice (Two parts—Drama).

JUPITER.

March 28—Her Phoney Lovers (Comedy).

LARIAT.

Apr. 10—The Cost (Two parts—Drama).
Apr. 24—The Parasite's Double (Two parts—Drama).
May 8—Told in the Rockies (Two parts—Drama).

LUNA.

Apr. 8—Pretty Policeman (Comedy).
Apr. 15—The Misplaced Twins (Comedy).
Apr. 22—Her New Yob (Comedy).
May 6—Louisa's Battle With Cupid (Comedy).

PREMIER.

Apr. 13—Blazing the Trail (Drama).
Apr. 18—The Come Back (Drama).
Apr. 20—The Girl With the Camera (Drama).
April 27—Brothers (Drama).
May 7—The Other Girl (Two parts—Drama).

REGENT.

April 3—Victims of Satan (Two Parts—Dr.).
Apr. 17—In the Blood (Two parts—Drama).

STARLIGHT.

Apr. 15—Stung (Comedy).
Apr. 22—You Need a Doctor (Comedy).
April 29—Jealousy (Comedy).
May 6—The Fortune Tellers (Comedy).

SUPERBA.

Apr. 13—In Dutch With a Dutchess (Comedy).
Apr. 20—Uncle's Last Letter (Comedy).
April 27—A Million Hid (Comedy).
May 4—The Trunk Mystery (Comedy).

UNITED.

May 2—Love and Skates (Comedy).

Kriterion Service

ALHAMBRA.

Apr. 3—The Hidden Treasure (Comedy).
April 5-10—Reforming the Outlaw (Two parts—Drama).
—Syd the Masher Comedy).
—Syd's Finish (Comedy).

C K.

Mar. 31—A Mother's Awakening (Two parts—Drama).
Mar. 31—Irresponsible Sid (Comedy).
April 5-10—A Railroad Holdup (Drama).

KRITERION.

Apr. 1—The Two-Gun Bad Man (Comedy).
Apr. 3—The Cowboy's Sweetheart (Two parts—Drama).
April 5-10—Cattle Queen Rancher (Two parts—Drama).

MONTY.

Apr. 1—The Miser of Monterey (Two parts—Drama).
April 5-10—Shanghaied (Two parts—Drama).

NOLEGE.

Apr. 2—Printing U. S. Money (Comedy) (Half Reel).
April 5-10—Ruins (Educational).

PARAGON.

Mar. 22-27—The Hawk and the Hermit (Two parts—Drama).
April 5-10—The Heritage of a Century (Two parts—Drama).

PUNCHINELLO.

April 5-10—A Rube Conductor (Comedy).

PYRAMID.

Apr. 2—Kriterion Komic Kartoon (Comedy) (Half Reel).
April 5-10—Kriterion Komic Kartoons (Comedy).

SANTA BARBARA.

April 5-10—Billy Makes a Bluff (Comedy).
—The Cost (Two parts—Drama).

THISTLE.

April 5-10—A Family Mixup (Comedy).

TRUMP.

Apr. 2—The Only Son (Two parts—Drama).
April 5-10—The Accusing Finger (Two parts—Drama).

Miscellaneous Feature Releases.

ALLIANCE FILM CORP.

March —The Lone Star Rush (Climax—Five Parts—Drama).
April —Beulah (Balboa—Six parts—Drama).

ART FILM CO.

May—The Stubbornness of Geraldine (Drama).

BROADWAY FILM CO.

March —The Bridge of Sighs (Four parts—Drama).
April —The Vow (Four parts—Drama).

CORT FILM CORPORATION.

May—The Melting Pot (Five parts—Drama).

COSMOFOTOFILM CO.

March —O-18; or a Message from the Sky (London Film—Drama).
April —Constantinople (Topical).

GREAT NORTHERN FILM CO.

April —John Redmond, the Evangelist (Four parts—Drama).

METRO PICTURES CORP.

April 19—The Heart of a Painted Woman (Popular Players—Drama).
Apr. 26—The High Road (Rolfe—Drama).
May 2—The Shooting of Dan McGrew (Popular Players—Drama).
May 9—Cora (Rolfe—Drama).

PARAMOUNT PICTURES CORPORATION

Apr. 19—Captain Courtesy (Bosworth—Drama).
Apr. 22—Snobs (Lasky—Comedy).
Apr. 26—Jim the Penman (Famous Players—Five parts—Drama).
Apr. 29—Help Wanted (Morosco—Drama).

PATHE EXCHANGE INC.

April 12-17—The New Exploits of Elaine (Episode No. 16—Two parts—Drama).
—His Friend the Captain (Comedy).
Pathe Daily News No. 30, 1915 (Topical).
—Ashes of Dreams (Drama).
—Picturesque France, Grand Morin (Colored—Scenic).
—The Stickleback (Colored Educational).
—A Festival Religious, India (Scenic).
—Sugar Culture, Java (Educational).
—Who Pays? Series No. 1 "The Price of Fame (Balboa—Three parts—Drama).
—Pathe Daily News No. 31, 1915 (Topical).

PICTURE PLAYHOUSE FILM CO.

April —The Key to the Mystery (Drama).
April —The Coiners' Game (Drama).
May—The Pearl of the Antilles (Terriss—Drama).

PROHIBITION FILM CORPORATION.

April—Prohibition (Five parts—Drama).

TIFFANY MOTION PICTURE CORP.

March—The Heart of Maryland (Six Parts—Drama).

WORLD FILM CORPORATION.

May 3—Woman and Wine (Brady—Five parts—Drama).
May 10—The Butterfly (Shubert—Five parts—Drama).
May 17—When It Strikes Home (Harris—Drama).
May 24—The Boss (Brady Drama).
May 31—A Phyllis of the Sierras (California—Drama).

WORLD COMEDY STAR FILM CORPS.

Apr. 12—Opened By Mistake (Comedy).
Apr. 19—Sauce for the Gander (Comedy).
Apr. 26—The Feats of Felix, Series No. 1 "Compressed Air" (Flamingo—Two parts—Comedy).

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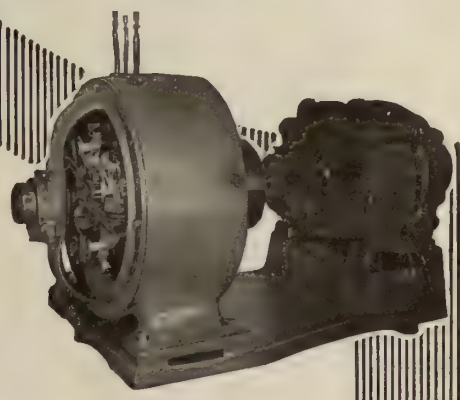

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List of Current Film Release Dates

(For Daily Calendars of Program Releases See Pages 770, 772.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Saturday—Biograph. Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

April 19—The Ebbing Tide (Drama).
April 20—The Quicksands of Society (Special—Two parts—Drama).
April 22—To Have and to Lose (Drama).
April 23—When Hearts Are Young (Comedy—Drama).
April 24—Jean the Faithful (Drama).
April 26—The Children's House (Child Play).
April 27—Adam Bede (Special—Two parts—Drama).
April 29—Fool's Gold (Drama).
April 30—His Poor Little Girl (Comedy—Drama).
May 1—A Double Winning (Drama).
May 3—Toys of Destiny (Drama).
May 4—Black Sheep (Special—Two parts—Drama).
May 6—The Master of the Sword (Drama).
May 7—Masked Fate (Comedy—Drama).
May 8—A Day's Adventure (Drama).

EDISON.

April 21—Sleep, Beautiful Sleep (Comedy).
April 23—Out of the Ruins (Special—Three parts—Drama).
April 24—The Heart of a Waif (Drama).
April 26—Greater Than Art (Special—Three Parts—Drama).
April 27—The Idle Rich (Comedy).
April 28—Count Macaroni (Comedy).
April 30—Poisoned by Jealousy (Special—Two parts—Drama).
May 1—His Convert (Drama).
May 4—Cartoons in the Kitchen (Comedy).
May 5—Jack Kennard, Coward (Drama).
May 7—With Bridges Burned (Special—Three parts—Drama).
May 8—A Sad Dog's Story (Drama).

ESSANAY.

April 15—The Bouquet (Comedy).
April 16—The Face at the Curtain (Drama).
April 17—The Return of Richard Neal (Special—Three Parts—Drama).
April 19—The Mystery of the Silent Death (Drama).
April 20—The Snow-Burner (Special—Three parts—Drama).
April 21—The Fable of "The Unfettered Birds" (Comedy).
April 22—Done In Wax (Comedy).
April 23—His Wife's Secret (Western—Drama).
April 24—The Conspiracy at the Chateau (Drama).
April 26—On the Down Road (Drama).
April 27—Blindfolded (Special—Two parts—Drama).
April 28—The Fable of "A Night Given Over to Revelry" (Comedy).
April 29—The Undertaker's Uncle (Western—Comedy).
April 29—By the Sea (Comedy).
April 30—The Tie That Binds (Drama).
May 1—Frauds (Special—Three parts—Drama).
May 3—Sue (Drama).
May 4—The Profligate (Special—Three parts Drama).
May 5—The Fable of the Galloping Pilgrim Who Kept on Galloping (Comedy).
May 6—How Slippery Slim Saw the Show (Comedy).
May 7—His Regeneration (Western—Drama).
May 8—Thirty (Special—Two parts—Drama).

KALEM.

April 17—The Girl Engineer (Episode No. 23 of the "Hazards of Helen" Railroad Series—Drama).
April 19—The Face of the Madonna (Special—Three parts—Drama).
April 20—Lotta Coin's Ghost (Comedy).
April 21—Mike Donegal's Escape (Episode No. 13 of "The Girl Detective" series (Special—Two parts—Drama).
April 23—Willie Whipple's Dream (Comedy).
April 24—A Race for a Crossing (Episode No. 24 of The "Hazards of Helen" Railroad Series—Drama).
April 26—The Haunted House of Wild Isle (Special—Two parts—Drama).
April 27—The Phoney Cannibal (Comedy).
April 28—The Tattooed Hand (14th Episode of of the "Girl Detective Series"—Drama).
April 30—The Destroyer (Special—Three parts—Drama).
May 1—The Box Trap (Episode No. 25 of the "Hazards of Helen" Railroad Series—Drama).
May 3—An Innocent Sinner (Special—Three Parts—Drama).
May 4—Ham's Easy Eats (Comedy).
May 5—The Clairvoyant Swindlers (Episode 15 of the "Girl Detective" Series—Special—Two parts—Drama).
May 7—The Actress and the Cheese Hound (Comedy).
May 8—The Wild Engine (Episode No. 26 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

April 20—Mixed Flats (Comedy).
April 21—The Terrible One (Special—Three parts—Drama).
April 22—A Delayed Reformation (Special—Two parts—Drama).
April 23—Indiscretion (Drama).
April 24—The Fresh Agent (Comedy).
—The Haunted Attic (Comedy).
April 26—Road O' Strife Series No. 4, "The Ring of Death" (Drama).
April 27—Percival's Awakening (Comedy).
April 28—Her Father's Picture (Special—Two parts—Drama).
April 29—A Romance of the Navy (Special—Three parts—Drama).
April 30—When the Range Called (Drama).
May 1—The Undertaker's Daughter (Comedy).
—Safety Worst (Comedy).
May 3—Road o' Strife No. 5—No Other Way (Drama).
May 4—The Twin Sister (Comedy).
—Curses! Jack Dalton (Comedy).
May 5—Who Violates the Law (Special—Three parts—Drama).
May 6—Such Things Really Happen (Special—Two parts—Drama).
May 7—The Spy's Sister (Drama).
May 8—The Busy Bell Boy (Comedy).

MINA.

April 8—A Barber-ous Affair (Comedy).
Apr. 15—The Amateur Nurse (Comedy).
April 22—Feminine Wit (Comedy).
April 29—Bunks Bunked (Comedy).
May 6—Safety First (Comedy).

SELIG.

April 14—Iole the Christian (Drama).
April 15—Hearst-Selig News Pictorial No. 30, 1915 (News).
April 16—The Strength of a Samson (Burlesque—Comedy).
April 17—The Jungle Stockade (Jungle Zoo Wild Animal—Drama).
April 19—The Great Experiment (Special—Two parts—Drama).
April 19—Hearst-Selig News Pictorial No. 31, 1915 (News).
April 20—The Conversion of Smiling Tom (Western—Drama).
April 21—The Face at the Window (Drama).
April 22—Hearst-Selig News Pictorial No. 32, 1915 (News).
April 23—The Idol of Fate (Comedy).
April 24—The Tyrant of the Veldt (Jungle Zoo—Drama).
April 26—Lonely Lovers (Special—Two parts—Drama).
—Hearst-Selig News Pictorial No. 33, 1915 (News).
April 27—The Honor of the Camp (Drama).
April 28—The Voice of Eva (Drama).
April 29—Hearst-Selig News Pictorial No. 34, 1915.
April 30—At the Mask Ball (Comedy).
May 1—The Hand of Nohawee (Drama).
May 3—The Reaping (Special—Two parts—Drama).
May 3—Hearst-Selig News Pictorial No. 35, 1915 (News).
May 4—An Arizona Wooing (Western—Dr.).
May 5—Her Career (Drama).
May 6—Hearst-Selig News Pictorial No. 36, 1915 (News).
May 7—The Strategist (Comedy).
May 8—The Lion's Mate (Drama).

VITAGRAPH.

April 21—The Gutter Snipe (Comedy—Drama).
April 22—Sonny Jim and the Valentine (Comedy—Drama).
April 23—Whose Husband? (Comedy).
April 24—Pawns of Mars (Special—Three parts—Broadway Star Feature—War Drama).
April 26—Boobley's Baby (Comedy).
April 27—The Lady of the Lighthouse (Broadway Star Features—Special—Three parts—Drama).
April 28—The Boarding House Feud (Comedy).
April 29—Strictly Neutral (Comedy).
April 30—The - Sort - of-Girl-Who-Came-from-Heaven (Comedy).
May 1—A Pillar of Flame (Special—Two parts—Drama).
May 3—Cutey's Sister (Comedy).
May 4—A Child of the North (Special—Two Parts—Drama).
May 5—A Lily in Bohemia (Comedy).
May 6—The Park Honeymooners (Comedy).
May 7—The Vanishing Vault (Comedy).
May 8—The Breath of Araby (Special—Three parts—Broadway Star Feature—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

March 16—From Headquarters (Special—Three Parts—Drama).
March 27—Lifting the Ban of Coventry (Special—Three parts—Military Drama)
March 30—The Enemies (Special—Three Parts—Drama).
April 10—The Return of Maurice Donnelly Special—Three parts—Drama).
April 13—Between the Two of Them (Special—Three Parts—Drama).
April 24—Pawns of Mars (Special—Three parts—War Drama).
April 27—The Lady of the Lighthouse (Special—Three parts—Drama).
May 8—The Breath of Araby (Special—Three parts—Drama).

V-L-S-E, Inc.

April 12—The Eagle's Nest (Lubin—Six parts—Drama).
April 19—The Juggernaut (Vitagraph—Five parts—Drama).
April 26—Graustark (Essanay—Six parts—Dr.).
May 3—The Carpet From Bagdad (Selig—Five parts—Drama).
May 10—The College Widow (Lubin—Five parts—Drama).
May 17—The Island of Regeneration (Vitagraph—Six parts—Drama).
May 24—The Slim Princess (Essanay—Four parts—Drama).
May 31—The Rosary (Selig—Five parts—Dr.).

George Kleine

Jan. 18—Du Barry (Six parts—Drama).
Feb. 15—Stop Thief (Five Parts—Drama)
March 15—The Woman Who Dared (Five Parts—Drama).

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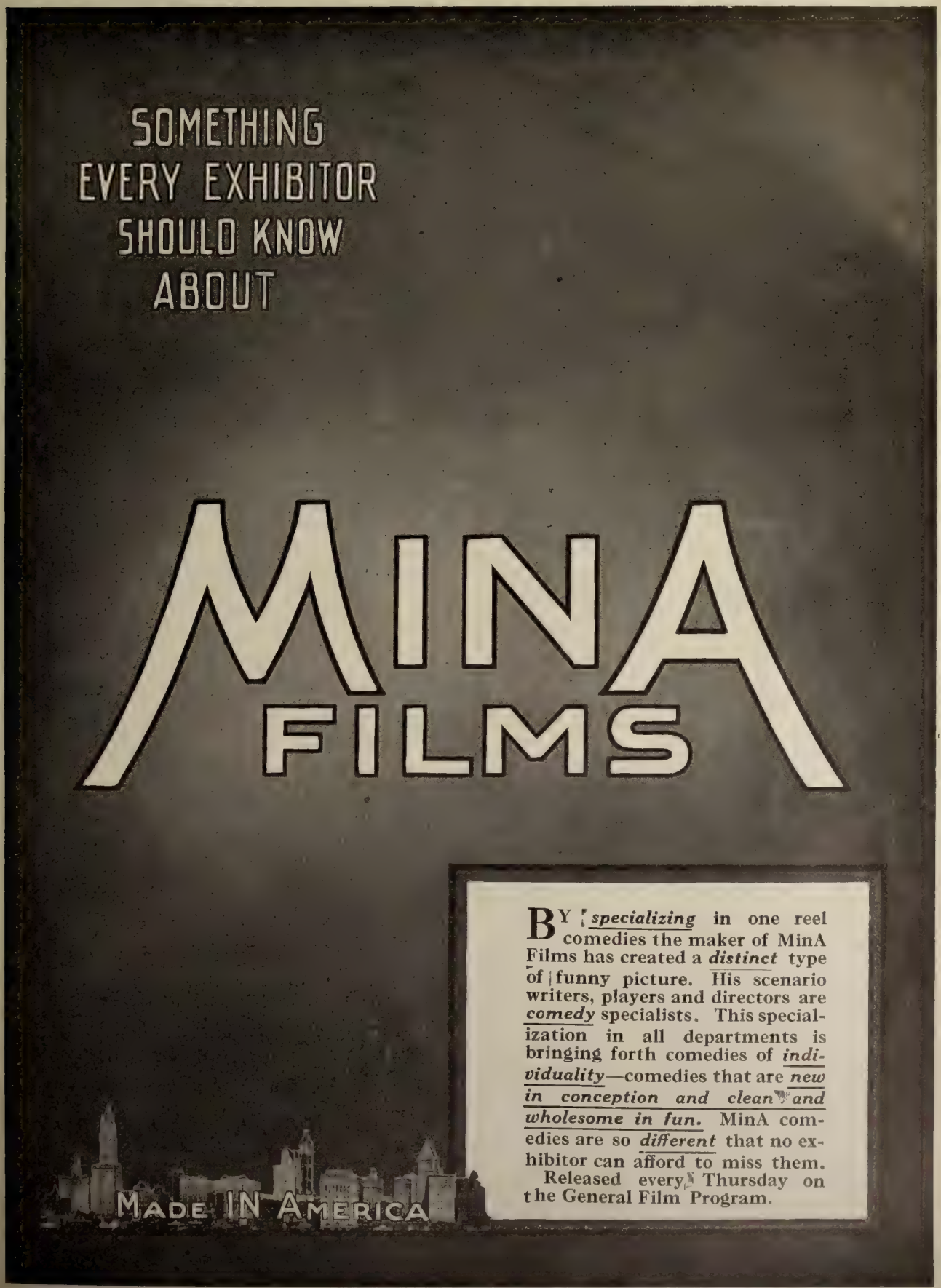
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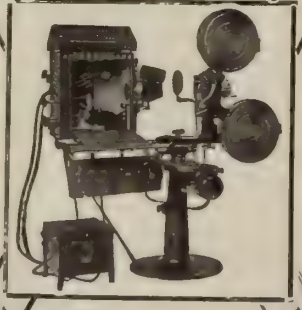

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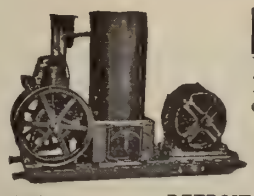

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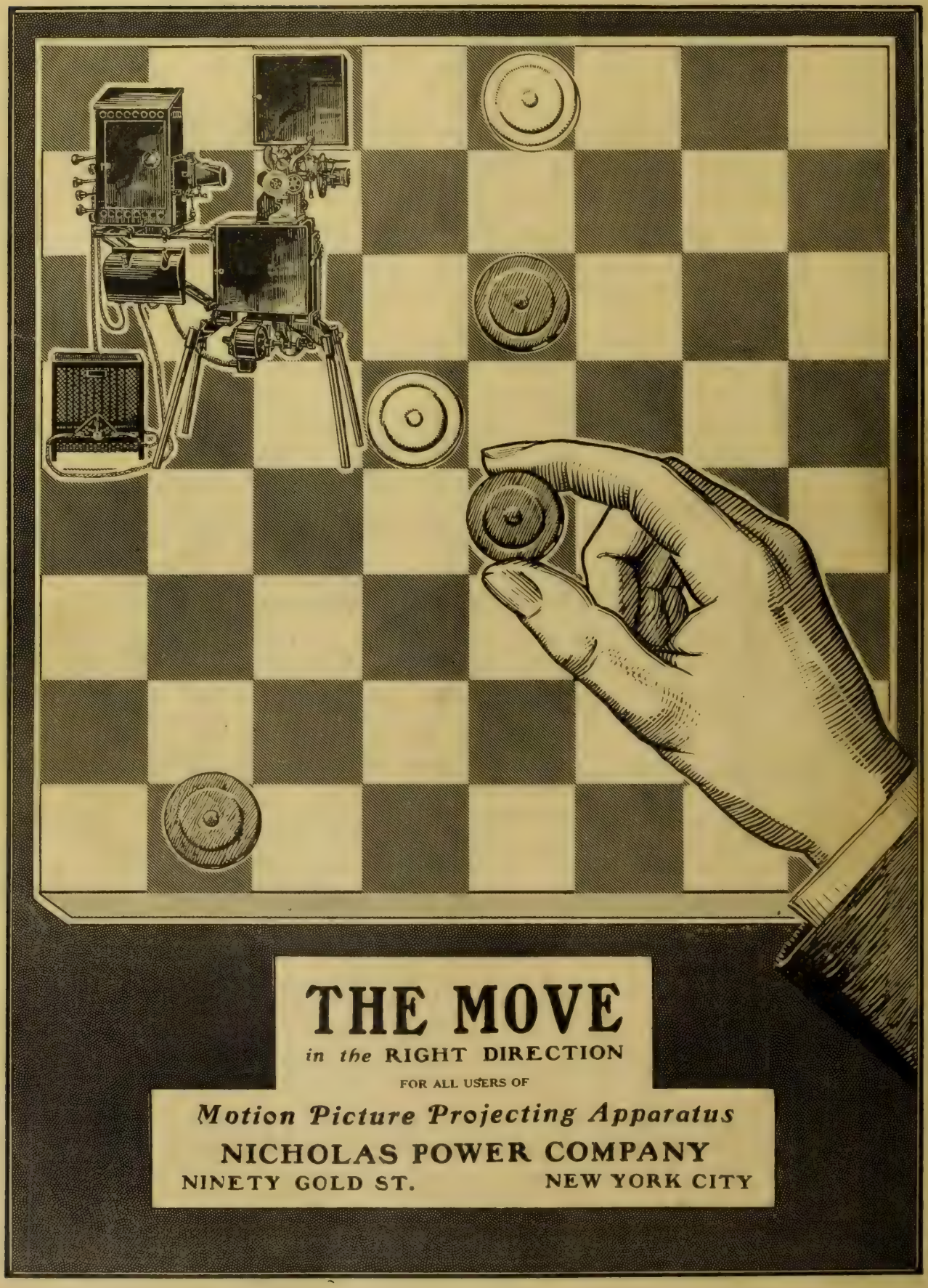
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No. 15

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(*Continued on next page*)

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If you hitch your wagon to the Great Universal Star Program

Gene Gauntier and Jack Clark in THE SMUGGLER'S LASS, a thrilling romance of the sea. *Bison*, 2 reel

Movie fans have caught on to Gene Gauntier and Jack Clark in a way which guarantees the success of any picture in which they are featured. In "The Smugglers" they have a plot in which they are thoroughly at home, and this strong and breezy drama of the "blue water" is simply bound to prove a winner wherever shown. UNIVERSAL

WHERE BRAINS ARE NEEDED, *Big U*, 2 reel drama, a delightful story, featuring Agnes Vernon and Murdock MacQuarrie

"Crime" stories are, as a rule, either too strong for the ordinary spectator or so weak as to be simply a laughing stock. It has remained for the Universal to strike the happy medium and to give pictures like this one with a strong plot, powerfully acted by such stars as Murdock MacQuarrie and Agnes Vernon, an uncommon story of real merit and a setting which carries the air of reality and conviction straight through. Will take a lot of beating. UNIVERSAL

PROFIT AND LOSS, 2-reel *Laemmle* drama, with Sidney Ayres and Doris Pawn in a strong, powerful love story.

Lemon hunters had better beware of this brilliant and convincing dramatic masterpiece because it is bound to be one of the biggest successes of the year.. The story of the wife, faithless to her blind husband, of her sister's love and patience and the dramatic awakening when the truth is finally revealed are calculated to rouse the emotions of even the most apathetic. A triumphant confirmation of Universal's claim to go one better every time. UNIVERSAL

AN IDYLL OF THE HILLS, a real life drama that grips. Features Pauline Bush and William Dowlin. 2 reel *Rex*

Lovers of the big outdoors will smell the scent of the trees and hills in every inch of this big, strong, convincing picture. While the West has given us many stories, the deep romance of life in the Hill country has never before been pictured in so stirring and realistic a manner. This picture will be a big hit wherever shown. Pauline Bush and William Dowlin are strong favorites with the Movie public and here they have scored a notable success in an exceptionally realistic play. UNIVERSAL

Why Pay Fancy "Feature" Fees?

countries are now using the complete Universal program, they have booked it, exhibited it and stuck to it week after week, because they found it immeasurably superior and because it does away with work and worry in exhibitors' efforts to get up his own program.

How much do you spend a week for so-called features?

How much money have you poured into the coffers of the so-called "feature" film makers, whose best efforts do not even begin to measure up to the ordinary standards of the Universal.

By booking the Universal program you secure productions every week that make the average film producers' stuff look sick.

If you are keen for a success, continual, constant, unending, week after week, there is but one answer—BOOK THE UNIVERSAL PROGRAM AND DO IT NOW.

UNIVERSAL FILM MANUFACTING COMPANY, 1600 BROADWAY, NEW YORK
CARL LAEMMLE, President *"The Largest Film Manufacturing Concern in the Universe"*

28 Big Pictures Every Week. Every One a Money Maker

Bookings Sim

FROM East, West, North and South—wherever the American Flag is flying, are coming an avalanche of bookings for this masterpiece of Submarine Picture making, the most startling, unique and money-making feature ever offered to the public. THE WILLIAMSON SUBMARINE PICTURES have put all competition into Arctic Cold Storage. If you are tired of promises, tired of being fooled by padded out, so-called "features," you have now the opportunity to make more real money than you have ever dreamed of before. This is cold, hard fact, amply proved by the experience of hundreds of wideawake exhibitors all over the country. ARE YOU ONE?

DID ANY FEATURE DO THIS TO YOUR HARTFORD, CONN., WAS THE TOWN — THE PALACE WAS THE HOUSE —

It's up to you, Mr. Exhibitor, right now, to grab this great, big money-making opportunity—to give your patrons something they have never seen or imagined in their lives before. If you are a live wire and out for the biggest scoop ever made in the moving picture business, now is the time to get busy. You don't have to take any chances. Success is already assured by the experience of the hundreds of other exhibitors who have already proved it for themselves.

Have You a Copy of This Great Book?

This Advertising Campaign Book Tells You How To Get the Big Business with the Williamson Submarine Pictures

You don't have to do a thing except follow the instructions given in this complete advertising campaign book, written by one of the greatest experts in the motion picture business.

Get a copy and study it. It will show you how you may get bigger and better publicity than you ever before imagined possible.

Guess work is eliminated. A strong, comprehensive, fully fledged campaign—plans, ideas, schemes and stunts that have already succeeded—all the things you need to bring home the bacon. Here they are ready for immediate action.

Study them. Act on the suggestions. Show it to your local newspaper men. There is no limit to your possibilities, if you get into action now.

Free Copy Upon Request

SEND FOR ONE TODAY

ply Pouring In

READ MORE FACTS

THE letter you see reproduced below is but one of hundreds that we can show you. Every mail is bringing similar reports from all parts of the country. Our private wire is swamped with telegrams of congratulation and requests for bookings. Clerks and stenographers are working overtime to cope with the unprecedented rush of business which has followed our previous announcements.

"Crowds turned away"—"Record houses at special prices every night for a whole week"—"Town carried off its feet"—"Schools all close to visit pictures"—"250,000 in eight weeks."

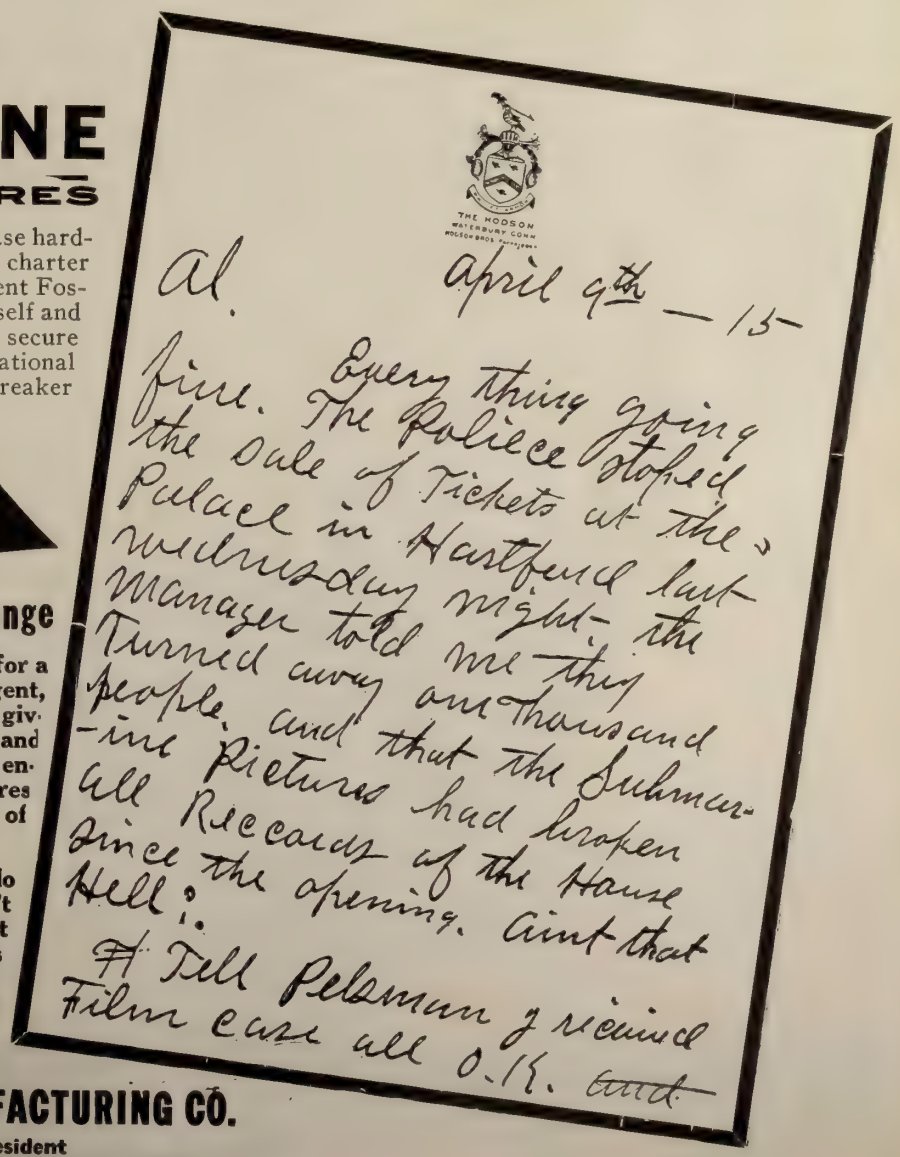
These are only a few of the hundreds of messages we have received, telling us of the unheard of success of these marvelous

Williamson
SUBMARINE
MOVING PICTURES

Unless you are willing to become a case hardened, armor plated, dyed in the wool, charter member of the society of Ancient Fossils, you owe it to yourself and your patrons to secure this sensational record breaker

HOUSE?

WRITE AND FIND OUT


THE HODSON
WATERBURY CONN
HODSON BROS. PROPRIETORS
Al. April 9th — 15 —
Fine. Every thing going
the sale of Tickets at the
Palace in Hartford last
Wednesday night. the
Manager told me they
Turned away one thousand
people. and that the Submar-
-ine Pictures had broken
all Records of the House
since the opening. Aint that
Hell!
H. Tell Pelaman I received
Film case all O.K. Good

Write or Wire Your Exchange

Don't put this important matter off for a moment. It means business, real urgent, money-making business. It means giving the public something they want and they will measure you up by your enterprise in giving them such features as this while they are still the talk of the whole country.

There is only one best time to do things. That time is NOW. Don't waste further gray matter. Don't play with opportunity until it gets away from you. Book the Williamson Submarine Pictures today and get hold of the real big money.

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
1600 BROADWAY *"The Largest Film Manufacturing Concern in the Universe"* **NEW YORK**

UNIVERSAL UNIVERSAL

WILTON LACKAYE

who will appear

On the Regular Universal Program

UNIVERSAL

UNIVERSAL

HELEN WARE

who will appear

On the Regular Universal Program

PARAMOUNT

DANIEL FROHMAN
PRESENTS
THE SUPREME FAVORITE

MARY
IN ONE OF HER
"FANCHON

"DON'T EVER SEE MY SON AGAIN!"

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER, Technical Director

36 FAMOUS FEATURES A YEAR

PROGRAM

F THE SCREEN,

PICKFORD

REATEST CHARACTERIZATIONS,

THE CRICKET"

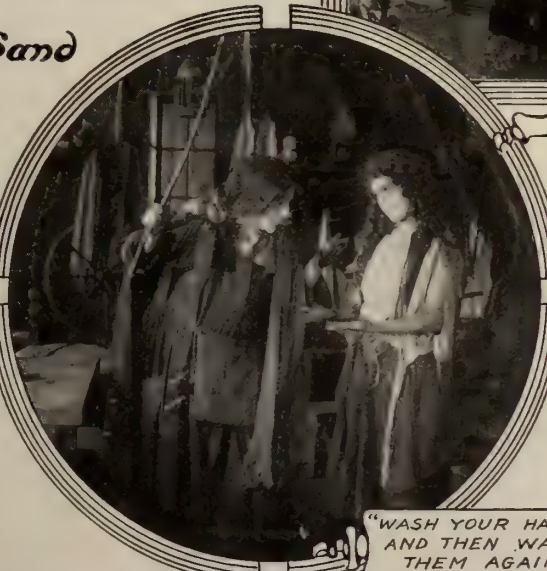
by

Georges Sand

IN FIVE PARTS

RELEASED MAY 10TH

"I WANT YOU ALWAYS TO LOVE ME!"



"WASH YOUR HANDS— AND THEN WASH THEM AGAIN."

Mary Pickford as "Fanchon" portrays with an amazing power of conception all the dramatic depths and the varying lights and shades of this famous character. There is a naturalness about her impersonation, a sparkling, quaint originality, that will make this role as popular as her memorable characterization of "Tess of the Storm Country."

FILM COMPANY

Executive Offices

213-229 WEST 26TH ST.

NEW YORK

36 FAMOUS FEATURES A YEAR

BRYANT WASHBURN and EDNA MAYO

are presented in

"MEANS AND MORALS"

In 2 acts. By H. S. SHELDON

A soul-stirring drama pointing out the dangers to working girls battling to live on a mere pittance. Released May 11.

"BY THE SEA" is Charles Chaplin's

Next great comedy, in one act. Released April 29th

GEORGE ADE'S "Fables in Slang"

are filled with the real humor of every-day life that strikes home to every one. Released every Wednesday.

Released Monday, May 10th

"Home Coming"

By I. A. R. Wylie

A lonely heart is healed by love.

Released Wednesday, May 12

"The Fable of the High Roller and the Buzzing Blondine"

By GEORGE ADE

To determine your standing with a peroxide, go broke.

G. M. ANDERSON and MARGUERITE CLAYTON

have struck a wonderfully popular chord in the new series of one-reel dramas.

Released Thursday, May 13

"Sweedie in Vaudeville"

You can't keep a real actress down.

Released Saturday, May 15

"The Awakening Hour"

(In 3 Acts)

A girl with the world at her feet awakens to the love of her childhood sweetheart. With Joseph Byron Totten and Nell Craig.

RELEASED THROUGH THE GENERAL FILM CO.

Life sized Chaplin cut-outs for lobby stands, $1.50.
Introduce any Essanay star to your audience by 25-foot strips, $1.50. } *Essanay Publicity Department*

A 50-foot strip of film, a scene from Essanay's big Feature, "Graustark," is just the thing to advertise the showing of this great production in your theatre. These strips can be bought for $2.50 each at the Vitagraph-Lubin-Selig-Essanay exchanges or at the Essanay Company, 1333 Argyle St., Chicago

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Paramount Pictures

BLANCHE SWEET

Has scored the greatest success of her entire career in the photodramatization

of

The Captive

It is Now Crowding Hundreds of High Grade Theatres

Miss Sweet's next Lasky appearance will be in a picturization of

Stolen Goods

WATCH FOR THIS PRODUCTION.
IT WILL MAKE NEW RECORDS EVERYWHERE.

Both of these productions and all productions of the Jesse L. Lasky Feature Play Company released through

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount Program

Paramount Program

Paramount Program

Now Booking

EXQUISITE

IreneFenwick

In James Forbes' Enchanting Comedy

The Commuters

FIVE HAPPY REELS OF CHUCKLES AND SMILES—A JOLLY STORY, CHARMINGLY TOLD WITH THAT INIMITABLE COMEDIAN, CHARLES JUDELS, IN THE ROLE OF "SAMMY."

A QUAINT TALE OF THE SUBURBANITE AND HIS NIGHT OFF—A CABARET SHOW AND A MOMENT OF WEAKNESS WHEN THE FRENCH ORCHESTRA LEADER IS INVITED TO EXCLUSIVE AUBURN MANOR TO SPEND THE NIGHT —AND THEN THERE'S A MORNING AFTER AND A DAY OF RECKONING AND A MEETING OF THE LOCAL SOCIETY OF SUFFRAGETTES!

"THE COMMUTERS" SPARKLES WITH INTELLIGENT COMEDY. IT'S FOUNDED ON A SUCCESSFUL STAGE PLAY, KLEINE-IZED WITH THE SAME PAINSTAKING CARE AND SATISFACTORY THOROUGHNESS THAT CHARACTERIZED "STOP THIEF" AND "OFFICER 666."

AND THE CAST IS SUPERLATIVELY GOOD. WITH IRENE FENWICK IN THE LEAD, CHARLES JUDELS, GEORGE LE GUERE, DAN MOYLES AND DELLA CONNOR, IT'S THE BEST THAT BROADWAY OFFERS.

MAKE YOUR BOOKINGS EARLY FOR DATES COMMENCING APRIL 26TH THROUGH THE FOLLOWING KLEINE OFFICES:

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Chicago
166 N. State St.

Atlanta
71 Walton Street

Boston
597 Washington Street

Dallas
238 Saner Bldg.

Denver
405 Railroad Bldg.

Los Angeles
514 W. 8th St.

Kansas City
209-12 Ozark Bldg.

Minneapolis
210 Temple Court Bldg.

Pittsburgh
509 Lyceum Theatre Bldg.

Philadelphia
1309 Vine Street

Seattle
213 Orpheum Theatre Bldg.

San Francisco
234 Eddy Street

Toronto
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GEORGE KLEINE

PARAMOUNT

JESSE L. LASKY

IN ASSOCIATION WITH

DAVID BELASCO

PRESENTS

BELASCO'S NOTABLE SUCCESS

The

AN EXTRAORDINARY DRAMA of POLITICAL & DOMESTIC INTRIGUE

RELEASED MAY 3RD THROUGH PARAMOUNT PICTURES CORP'N

LASKY

JESSE L. LASKY

120 WEST 41 ST STREET

JESSE L. LASKY Pres. SAMUEL GOLDFISH

PROGRAM

SPECIAL STAR CAST

Woman

BY WM. C. DE MILLE

CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE. LTD. MONTREAL, TORONTO, CALGARY.

FEATURE PLAY CO.

NEW YORK CITY

Treas. and Gen. Mgr. CECIL B. DE MILLE Dir. Gen.

LASKY

METRO PICTURES CORPORATION

ANNOUNCES

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IN THE HISTORY OF MOTION PICTURES

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FRED J BALSHOFER
HEIDELBERG BLDG CARE METRO PICTURE NEW YORK

FRIEND BALSHOFER SINCE SIGNING UP WITH YOU MY ENTHUSIASM HAS ASSUMMED BOUNDLESS PROPORTION METRO AND SUCCESS ARE SYNONYMOUS I COULD NOT WISH TO BE ASSOCIATED WITH GREATER CHAMPIONS OF EXCELLENCE IN PHOTOPLAYS I PREDICT METRO WILL BE THE WORLDS GUIDE IN MOVING PICTURES PRODUCTIONS DELIGHTED TO HEAR "ONE SECOND IN COMMAND" WILL BE MY FIRST PICTURE AND ALSO THAT YOU HAVE SECURED "THE SILENT VOICE" AM IMPATIENT TO GET STARTED

REGARDS FRANCIS BUSHMAN

220AM

DO YOU REALIZE

THE IMPORTANCE OF THE NEW ADDITION
TO THE NEWER AND BETTER PROGRAM?

ASK THE NEAREST METRO EXCHANGE

BRANCHES GIRDLING AMERICA

METRO PICTURES CORPORATION

1465 BROADWAY NEW YORK CITY

"THE Diamond From the Sky" is the ***ONLY*** motion picture production with a $10,000 offer for a sequel. ***Remember that!*** There is no other production now being shown that offers such a powerful incentive to movie patrons. When you run "The Diamond From the Sky" you are privileged to advertise the $10,000 offer as your own. Do you know of any stronger box office attraction?

Read Marcus Loew's statement on the opposite page. Read that line again: "feeling satisfied it will be a big drawing card for our theatres." Marcus Loew has ***seen*** the first three chapters of "The Diamond From the Sky." He ***knows!*** He has seen the all-star cast—Lottie Pickford, Irving Cummings, William Russell, Charlotte Burton, George Periolat, Eugenie Forde, W. J. Tedmarsh and Orral Humphrey. He knows that $10,000 was paid for the scenario of "The Diamond From the Sky"—and that another $10,000 is now offered for a sequel to this prize play. He knows that this is an ***exceptional*** attraction.

First Release May 3rd
Book NOW!

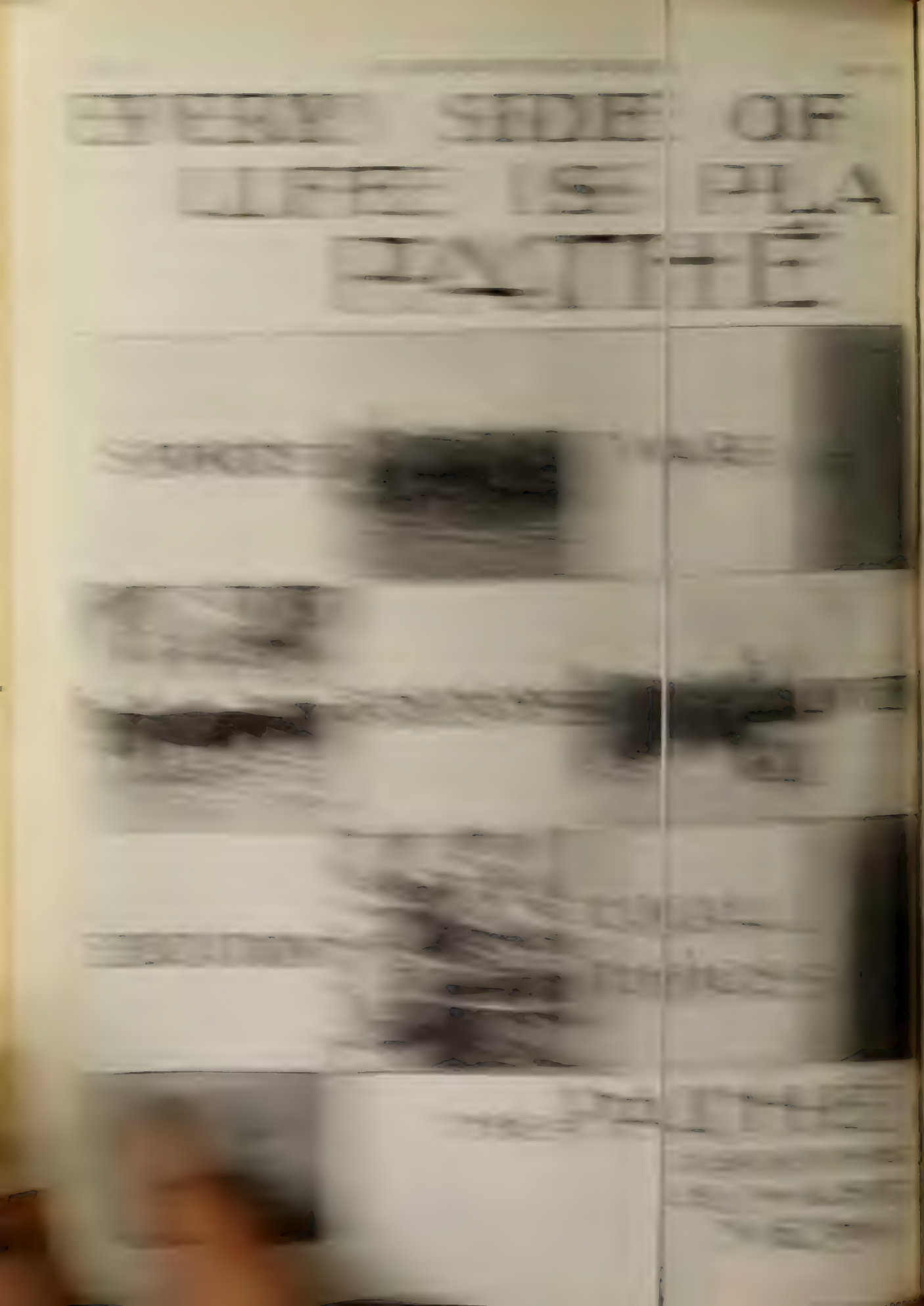
It's up to ***you.*** You have every assurance that "The Diamond From the Sky" will be the greatest box office success ever brought out. Are you going to pass this continued photoplay over hurriedly and forget it—or ***are you going to book it and get your share of the profits? Think***—and ACT!! Wire, write or phone the North American Representative at any Mutual Exchange in America—***RIGHT NOW!***

North American Film Corporation

John R. Freuler, President

Executive Offices—222 S. State St., Chicago, Ill.

North American Representatives at Every Mutual Exchange in America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CHANGE INC.

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EVERY SIDE OF LIFE IS PLA PATHÉ

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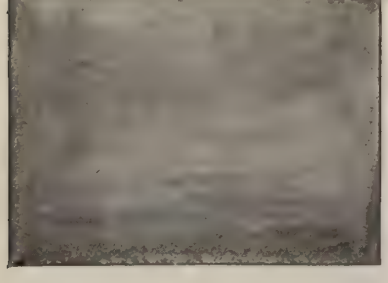
LOCAL TOPICS



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THE GAME OF YED IN THE NEWS

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		HUMOR	
	POLITICS		ART

EXCHANGE INC.
OFFICES
45th STREET
YORK

The *Runaway June* FREE Trips to California Contest

is going Big——— Start it Now and hold your business in the hot weather.

Write to

Serial Publication Corporation

29 Union Square, New York City

PRODUCED BY RELIANCE

Majestic Motion Picture Co.

PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, MAY 9

DOROTHY GISH

Who appears exclusively in Majestic and "Griffith" features

The Spell of the Poppy

A society and Chinatown melodrama of thrilling interest.

The one-reel Majestic release of May 5, presents

Dorothy Gish

In a delightful ingenue characterization in a pleasing story entitled

"Her Grandparents"

MUTUAL PROGRAM

MUTUAL PROGRAM

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

CHECKMATE (1 Reel Majestic). Release date Tuesday, April 27. An exciting melodrama showing how a young girl is saved from a scheming guardian.

THE LITTLE SOLDIER MAN (1 Reel Majestic). Release date Friday, April 30. A child comedy, with pretty Mildred Harris, Paul Willis and Bobby Fuehrer in the leading roles. The little girl's boy sweetheart dreams that the big soldier doll comes to life.

THE COMEBACK (2 Reel Majestic). Release date Sunday, May 2. A thrilling melodrama of more than usual suspense and interest, with Ralph Lewis, "Billie" West, and a strong supporting company of Majestic players.

ETHEL'S DISGUISE (1 Reel Komic). Release date Sunday, May 2. This is No. 22 of the Paul West "Bill" stories. Fay Tincher as Ethel, disguises herself as a young man and succeeds in serving papers in a divorce case—an excellent number.

HER GRANDPARENTS (1 Reel Majestic). Release date Tuesday, May 4. Dorothy Gish in an unusually pleasing drama. She is tempted to desert her aged grandparents, but relents in time.

THE SPELL OF THE POPPY (2 Reel Majestic). Release date Sunday, May 9. A thrilling society and Chinatown melodrama, telling how a young society girl was lured into the opium habit and saved from the dreadful fate.

FLOOEY AND AXEL (1 Reel Komic). Release date Sunday, May 9. A decided novelty, introducing Victor Forsythe, the noted newspaper cartoonist, in a farce comedy in which the famous cartoon characters Flooey and Axel come to life.

LOBBY DISPLAY

New poses of Majestic and Komic Players in sizes up to 5 feet high. Prices and particulars on request.

MAJESTIC MOTION PICTURE COMPANY

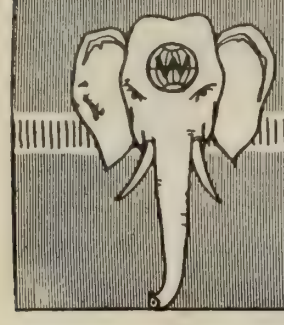
Studios: 4500 Sunset Blvd., Los Angeles, Cal.

Business Office: 29 Union Sq. W., New York City

Mutual Movies MakeTime Fly

ABOVE ALL QUALITY

MUTUAL PROGRAM



SHUBERT
FROHMAN AMUSEMENT CO.
CHAS. K. HARRIS
FEATURES

WORLD FILM
Exclusive

Lewis J. Selznick

To revenge himself on the woman who repulsed him, the hunchback acrobat lures her daughter Elaine to the stage.

The girl becomes a famous dancer, and falls in love with a college professor.

In a little town on the road, the murderous hunchback meets the woman whose daughter he stole and kills her.

A blundering detective attempts to fasten the crime on Elaine. She and the professor escape on a moving train. The hunchback follows. There is a thrilling fight on the edge of a cliff and the hunchback goes over.

There is just enough comedy to furnish wholesome relief.

Howard Estabrook

in

"The Butterfly"

With Barbara Tennant

From the novel by Henry Kitchell Webster which ran in the Saturday Evening Post. By permission of D. Appleton & Co., publishers.

A Shubert Feature in 5 Acts

Released May 10

EXCHANGES AT

Boston	Cleveland	Denver	St. Louis	Seattle	San Francisco
Buffalo	Cincinnati	Pittsburgh	Los Angeles	Omaha	Salt Lake City
Chicago	Detroit	Indianapolis	Philadelphia	New York	Washington
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Picture Plays, Inc.
CALIFORNIA
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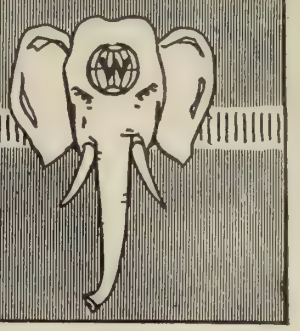
FEATURES



Lee Shubert says, "One of the best features we have run at the New York Hippodrome."

GRACE WASHBURN
and EDWIN AUGUST
in
"When It Strikes Home"

with Muriel Ostriche and William Bailey. Produced by Chas. K. Harris Feature Film Corp.

In 5 Acts
Released May 17

Wm. A. Brady
Picture Plays, Inc.
Presents
Holbrook Blinn
and
Alice Brady
in
"THE BOSS"
By Edward Sheldon

The play in which Holbrook Blinn scored his greatest triumph.

In 5 Acts
Released May 24

One Reel Comedies

WITH

WEBER and FIELDS	Lulu Glaser
Richard Carle	Paula Edwardes
Tom Wise	Kathryn Osterman
Jeff de Angelis	Florence Tempest

There you have the whole Comedy-Star proposition in a nutshell. And in that nutshell you find the LAST WORD in good comedy and the *final blow* to poor receipts.

TREMENDOUS

DRAWING POWER

GET THEM!

Get these comedies now while the thermometer is getting ready to empty your house. They are the most powerful enemies to heat and bad business that could possibly have been invented.

For Further Information See the Nearest Branch of the

WORLD FILM CORPORATION

LEWIS J. SELZNICK, Vice-President

130 WEST 46th STREET, NEW YORK, N. Y.

Branches Everywhere

PARAMOUNT The Oliver Morosco Photoplay Co. PROGRAM

PRESENTS

LOIS MEREDITH

IN HER NATIONAL SUCCESS

HELP WANTED

by JACK LAIT

A story of the humiliations that may befall anybody's sister.

RELEASED APRIL 29th

The Oliver Morosco Photoplay Co.

IN ASSOCIATION WITH

BOSWORTH INCORPORATED

211 NORTH OCCIDENTAL B'V'D
LOS ANGELES, CALIF.

220 WEST 42 ND STREET
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CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE LTD., MONTREAL, TORONTO, CALGARY

BOSWORTH INCORPORATED

Fania Marinoff

In the Three-Act BROADWAY FAVORITES Feature Production

The Lure of Mammon

Miss Marinoff's position as a star of the legitimate stage is apparent by her Broadway successes. These include, "The House Next Door," presented at the Gaiety Theatre; "A Thousand Years Ago," staged last season at the Shubert Theatre, and "Consequences," which scored at the Comedy Theatre early this season.

Why pay EXTRA for feature attractions when "The Lure of Mammon."

Released in Regular Service Monday, May 17th

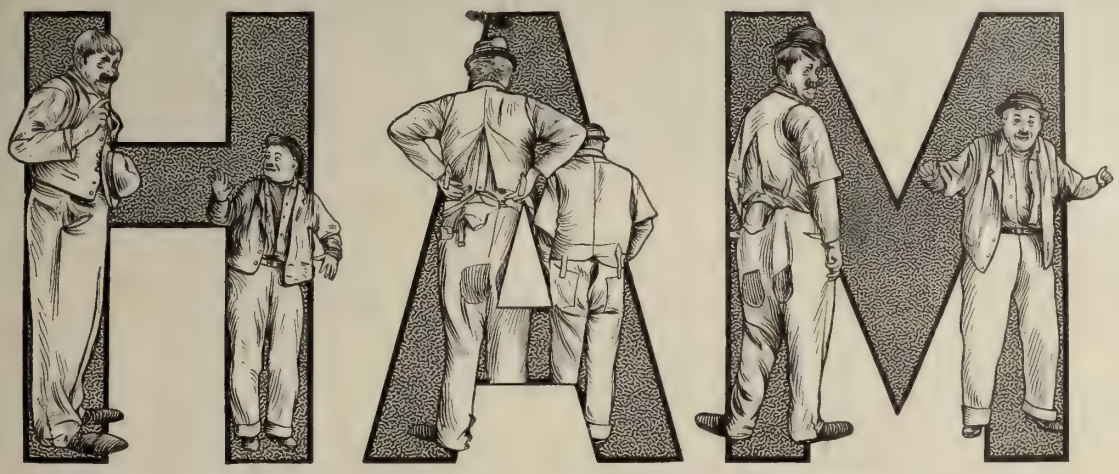
and featuring so prominent a star as Fania Marinoff, comes to you without a cent of additional cost? Get in touch with the nearest exchange and say, *"I want 'The Lure of Mammon!'"*

Have you booked Katherine La Salle, in "An Innocent Sinner"?

Special 1, 3 and 6-Sheet 4-Color Lithographs

KALEM COMPANY

235-39 West 23rd Street, NEW YORK CITY



The only way to judge the value of any attraction, is to find out just what it is doing for other exhibitors.

Says W. E. L. Reeger, manager of "THE THEATORIUM," Mount Carmel, Pa.:

"We are running the 'HAM' Comedies and consider them second to none. They please our patrons very much. All look forward to the coming of the next 'HAM' Comedy."

It is because

"HAM" and "BUD"

are bringing the business that Mr. Reeger lavishes his praise upon them. They stand ready and willing to help YOU, too! Start with

"HAM'S" EASY EATS

Ham, temporarily adopted by a member of the "400," lives like a king while poor Bud languishes in jail. And the events which bring this about are the funniest you have ever beheld.

Released in Regular Service, Tuesday, May 4th

You can get this "HAM" Comedy at your nearest Rental Exchange.

1 and 3-Sheet 4-Color Lithographs for All "HAM" Comedies.

KALEM COMPANY

235-39 West 23rd Street New York City, N. Y.

THE PERFECTION OF PHOTO PLAYS

SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

A Great Serial, "ROAD O' STRIFE"

15 Parts.
By Emmett Campbell Hal

Monday, May 3rd
ROAD O' STRIFE NO. 5
"No Other Way"
A powerful episode in the serial. Alene terrified at the thought that she will be the cause of Abner Gray's execution, marries him so that she may not testify.
Featuring **Crane Wilbur** and **Mary Charleson.**

Tuesday, May 4th
"The Twin Sister"
A twin sister goes to regulate her sister's husband and makes an excellent job of it.
Featuring **Mae Hotely**
"Curses! Jack Dalton"
One of the Vincent Whitman Cartoon Pictures represented by miniature characters—very laughable.
SPLIT REELS

Wednesday, May 5th
"Who Violates the Law"
Three Reel Drama
Dramatic story of the workings of a speak-easy which is connived at by a crooked sheriff, a pretty love match ultimately consummated.
Featuring **Arthur Johnson** and **Lottie Briscoe**

Thursday, May 6th
"Such Things Really Happen"
Two Reel Drama
A pretty love story. A worthy couple of sweethearts are badly swindled by a College of Photoplay Writers, but eventually find success and happiness.
Featuring **Ormi Hawley**

Friday, May 7th
"The Spy's Sister"
Very thrilling war story. A boy becomes a Confederate spy. His sister falls in love with the Union officer, who is assigned to capture her brother.
Featuring **Justina Huff** and **Edgar Jones**

Saturday, May 8th
"The Busy Bell Boy"
A screaming farce in which Pat Rooney (himself) repeats one of his unique vaudeville performances.
Featuring **"Of Course" Pat Rooney**

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Drama by CHARLES KLEIN and HARRISON GREY FISKE — Direction BARRY O'NEIL

"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by GEORGE ADE — Direction BARRY O'NEIL

"THE EVANGELIST" With GLADYS HANSON, Supported by GEORGE SOULE SPENCER
Powerful Drama by SIR HENRY ARTHUR JONES — Direction BARRY O'NEIL

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VITAGRAPH

"Cutey's Sister"

Comedy .....**MONDAY, MAY 3**

Her photograph makes her and Cutey very popular. He fails to prove his relationship. He barely escapes her husband's wrath through his sweetheart's interference. With WALLY VAN, NITRA FRAZER, ALBERT ROCCARDI and CISSY FITZ-GERALD.

"A Child of the North"

Two-Part Drama .....**TUESDAY, MAY 4**

A poetic Indian legend. A young maiden kills her false lover. Escaping from arrest she is overcome by a terrible blizzard and found sitting bolt upright, frozen to death. GEORGE HOLT, MYRTLE GONZALEZ and star cast.

"A Lily in Bohemia"

Comedy .....**WEDNESDAY, MAY 5**

He is fond of the gay life and his wife is not. She becomes a "good sport" and he is willing to settle down. LILLIAN WALKER as the Lily.

"The Park Honeymooners"

Picturesque Romance .....**THURSDAY, MAY 6**

The sights they behold make them forget their spooning. When you see what they saw, you will forget everything else. BETTY GRAY, ANTONIO MORENO and GEORGE STEVENS are the cast.

"The Vanishing Vault"

Comedy .....**FRIDAY, MAY 7**

It completely disappears over night. It is found in a most remarkable way, the plot laid bare and the end a surprise. BILLY QUIRK and CONSTANCE TALMADGE are the principals.

"The Breath of Araby"

Three-Part Drama. Broadway Star Feature,
SATURDAY, MAY 8

It has a mysterious power; no more subtle, however, than the woman who craves to possess it. She gains it and with it—Death. HELEN GARDNER, L. ROGERS LYTTON, J. HERBERT FRANK, PAUL SCARDON and TEMPLER SAXE are the cast.

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"THE JARRS VISIT ARCADIA"
Comedy .....**Monday, May 10**

"THE GIRL WHO MIGHT HAVE BEEN"
Three-Part Drama. Bway. Star Feature...Tuesday, May 11

"WHEN A FELLER'S NOSE IS OUT OF JOINT"
Comedy-Drama .....**Wednesday, May 12**

"TO SAVE HIM FOR HIS WIFE"
Comedy-Drama .....**Thursday, May 13**

"THE PROFESSOR'S PAINLESS CURE"
Comedy .....**Friday, May 14**

"THE VALLEY OF HUMILIATION"
Two-Part Drama .....**Saturday, May 15**

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3-PART DRAMA
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413

4-PART COMEDY
THE WIN(K) SOME WIDOW

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ANITA STEWART AND EARLE WILLIAMS
IN
"THE GODDESS"

FANIA MARINOFF

n the Three-Act "BROADWAY FAVORITES" Production

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MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS GUIDE

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(*The Index for this issue will be found on page 992.*)

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Saturday, May 8, 1915.

Facts and Comments

THE different new companies marketing feature programs have it in their power to contribute substantially to the moral uplift of the motion picture. They are called upon to examine negatives which are offered for sale. The number of negatives seeking a sale is, by the way, constantly increasing. These negatives, or at least a very large number of them, are made by producers who are not affiliated with any of the big organized groups. We have often been told that the "free lance" producer is responsible for the activities of the censor. This is true to an extent. Now, if the purchasers of negatives in the open market will let it be known that they will buy no feature which does not conform to the standards of ordinary decency the "free lance" producers would soon see a new light. If all the reputable producers and importers would get together and discuss and then unanimously adopt certain moral and æsthetic standards for the picture it would be the greatest help imaginable in the fight against legal censorship.

* * *

THE United Managers Association are sending out circulars to all film producers, importers and distributors belittling the work done by the exhibitors in the fight against censorship. The authors of the circular profess to be shocked almost beyond expression by the poor management of the exhibitors and then modestly but firmly intimate that if they had been put in charge, the censor laws would have been repealed long ago in one-two-three order. If the United Managers can render no better service to the common cause than dubious waggings of the head and pointing to themselves with ill-concealed pride, we are sorry for them. The exhibitors are satisfied that they have made a good fight; they know they have done their best. It is possible that the aid of the United Managers might have led to an immediate and sweeping victory, but it is exceedingly improbable. The exhibitors are, of course, grateful for any help in the fight against the common enemy, but they do not feel that the achievements of the United Managers entitle them to take the helm—not just yet.

* * *

IN a town of a Pacific coast state there arose recently a loud cry for censorship of motion pictures. "The Ministerial Union" took the stand that the moral foundations of the universe were in immediate danger unless a censor was appointed forthwith. Then somebody said that the censor, whoever he or she was, ought to serve without pay. At once the waves of enthusiasm receded. Nobody wanted the job. The pictures remain uncensored and the world spins along as if nothing had happened.

* * *

THE attempt to have the law against the interstate transportation of prize fight films declared uncontitutional must interest all friends of the motion picture even though they would be glad to see such films barred forever. A very important principle is involved. Has Congress the power to legislate upon the subject? Does the interstate commerce clause in the Federal Constitution imply the right of the Federal Government to bar any kind of films from the channels of interstate commerce? The Smith-Hughes bill is frankly based upon the theory that Congress has such a power. If the courts decide against the constitutionality of the law barring prize fight films from the channels of interstate commerce the Smith-Hughes bill may be considered dead. On the other hand, if the decision of the court sustains the constitutionality of the law it does not necessarily mean that the Smith-Hughes bill, if enacted into a law, would be invulnerable in the courts. The Smith-Hughes bill goes much further than the law prohibiting the transportation of prize fight films from one state into another. It seeks to establish a censorship of all films offered for interstate commerce. The Treasury Department has authority under the existing laws to establish a censorship for foreign films imported from abroad. The fact that the department has never taken any action under this law is in itself significant. It justifies an inference that the department has looked into the law carefully and has found it inexpedient to act under it.

The Treasury Department has, according to well-founded reports, examined the possible legal troubles that might result from an attempt to enforce such a law and in an informal way the whole matter has been before the Attorney General of the United States. The provision remains a dead letter to this day.

Organize Now.

By W. Stephen Bush.

EXHIBITORS interested in organization have for some time past been watching the conditions in this state. The split in the State of New York and the existence of two factions often furnished a welcome theme for pessimists who do not believe in the possibility of getting and keeping the exhibitors together. Happily the factional differences have now all been wiped out as shown by the full and exclusive report of the procedings in Buffalo, published in the last issue of The Moving Picture World. The representatives of the League vied in the display of a generous spirit of conciliation with the members of the Association. "Forgive and forget" was the general motto and inspiration. The situation afforded a most agreeable and refreshing contrast to the last state meeting when the fires of faction were burning fiercely. The composition of the new staff of officers shows plainly enough that the old split is thoroughly healed.

Now that New York exhibitors present a solid and united front we hope to see some real results of organization. Organization here and everywhere means work for all, who claim membership. The question has often been put by indifferent and doubting exhibitors: "What good is the organization to us?" The question might be reversed and it would be just as fair to ask these exhibitors: "What use have you been to the organization?" If an exhibitor wants the organization to help him he must be ready to help the organization. The organization does not set up to run opposition to Santa Claus or Andrew Carnegie. The prompt payment of the per capita tax is only the least duty of the exhibitor who believes in organization and who wants to give a practical expression to his belief. He must be willing when occasion demands to sacrifice a little of his time and contribute something of his brains and his experience.

The men who stand for organization today and who are keeping this most important of all movements alive are freely giving of their time and their money. No one sets a better example than the National President, Marion S. Pearce. Mr. Pearce is a man of affairs with a very substantial stake in the exhibiting profession. It is plain that his time is as valuable as that of any high-priced executive man. He took the office of president because he knows as a practical exhibitor and former exchangeman of many years standing that the motion picture interests are suffering through lack of organization. In his own city and state he has caused the exhibiting profession to be respected by the public and to be feared by the politicians. If the exhibitors of Baltimore and Maryland are today enjoying an extraordinary degree of freedom from legal interference Mr. Pearce is largely responsible.

The leadership of such a man has inspired confidence in the exhibitors. Wherever he has gone the cause of organization has grown in favor. In Harrisburg and at Buffalo and even in Ohio his presence has been a source of inspiration. The evident sincerity of the man makes an irresistible appeal to exhibitors and indeed to all who come in contact with him. He makes converts wherever he is heard.

His plans and policies and methods have won the confidence not only of exhibitors, but of the men engaged in the producing and distributing branches as well. This is not the least source of his power. We believe in an organization for exhibitors and for exhibitors only but we see no reason why such an organization cannot be on friendly terms with the producers and distributors. There are scores of problems that interest both the producer and the exhibitor and that are capable of being solved in an equitable manner satisfactory to all.

The Moving Picture World believes that a strong cohesive organization of exhibitors is a good thing for the industry at large. We have been heard to say this before but we will never get tired of emphasizing the fact and keeping it before the attention of our readers. We feel justified in dwelling on it at this particular time because never before has the organization enjoyed such constructive and honorable leadership. There is no longer any excuse for remaining outside the organization.

Begin at once by getting your fellow exhibitors in your own locality to meet and organize. Do not let foolish and petty jealousies stand in the way. Argue with your competitor and try to agree with him instead of seeking to ruin him. Excessive competition, a mad desire to get your competitor out of the way lead to your own ruin. No one knows better than the writer how difficult is the task of conciliating and then organizing discordant elements, but it can be done if good judgment tact and forbearance are used. It will not be long before you will reap the benefits of co-operation and solidarity. I was again impressed with this fact when I noticed the results that had been accomplished by the local organization in Buffalo. The organization being purely local, of course confined itself to local matters, but it succeeded in killing two measures which the Board of Aldermen had tried to force on the exhibitors. The exhibitors there obtained a very substantial concession in the matter of licenses and defeated an ordinance which would have required unreasonable qualifications of the operators. It makes no difference whether there are three or three hundred exhibitors in a city, their interests are identical and what harms one is bound to injure all. This sounds elementary enough, but I make no apology for it as many exhibitors apparently stand in need of an A B C and a kindergarten course in the matter of organization.

We know of isolated localities which have a fairly efficient organization but which do not affiliate with other organized bodies even within the same state. They simply limit their usefulness when they might enlarge it. Strong representative state organizations are the first necessity. Out of a series of such organizations a powerful national body may be welded together.

Within the last few days the writer had occasion to speak to the journalistic representative of a great industry, but not one-half as great and important as ours. This man was deeply impressed with the prosperity of the motion picture industry and with its wonderful possibilities, but he marveled at the lack of proper organization which to him seemed incomprehensible. Considering the vast amount of money which is today invested in motion picture theaters all over the United States with every prospect of a further increase the lack of organization among the owners and managers of these theaters is a very strange phenomenon indeed.

We wish we could keep a megaphone going in every city and proclaiming the muezzin from the top of the minaret, "Exhibitors, you must organize."

Titles and Subtitles.*

By Louis Reeves Harrison.

UNDER the general term "subtitles" are included all explanatory words shown on the screen. The word "title," itself defined as "an inscription placed over something to distinguish or specialize it," is largely inclusive, but it is here narrowed to the name of the story. What that first caption shall be has ever been the hardest problem writers have had to solve. So much depends upon it that literary failures have been suddenly transformed to those of success by a change for the better in the name of a book. The critic, quite as well as the public, is affected by what first reaches the eye, the initial clue to the quality of what is to follow.

No guide can be offered to the selection of a title which will lead to superior results. The author of brilliant imagination is surest to conceive of what is apt to make a hit, yet he fails notably where the amateur strikes the mark with a chance shot. Perhaps the best suggestions to be offered are those indicating what to avoid, and first of these, quite possibly the commonest, is the error of selecting a title which indicates the plot. "They Loved in Vain," "After Many Years," "Won at Last," and the like. Such preliminary announcements spare us any anxiety about the termination even when they do not entirely repress curiosity during development.

To find a name which excites interest without plot disclosure, which is entirely appropriate to some important phase of the narrative without revealing consequences, and has, at the same time, a pulse beat rhythm all its own, is a quest of Diogenes. One needs the lantern of a bright mind to find it. "Paid in Full" strikes a blow of its own and excites interest clear up to the crisis. "Born or Made" opens up a splendid problem. To sound the keynote, or even to suggest the dominant theme without being too general, meanwhile not spoiling what is to be anticipated by advance realization, seems to be the ideal so many are searching for and so few find.

The writer of cramped vocabulary, as well as the one of limited imagination, heads his script with "The" something or other, and even doubles—"*The* Bandits of *the* Prairie," when "Soldiers of Fortune" would do just as well and sound better. Professionals err occasionally in this respect, but the amateur announces his incompetence at once with his awkward beginning. Carelessness at the outset does not promise infinite pains with the general plan and failure is cordially invited by the easily-satisfied subtitle.

In an art of no traditions, and one of few illuminating examples, confusion as to the use of subtitles is to be expected. Every man, whether or not he can write a play, can write about it, and he becomes a law unto himself when called upon to direct the visualization of a scenario. A self-appointed editor once sliced about half the subtitles in a carefully composed script for a five-reel feature and explained that a customer "up state" said there were *too many* subtitles in the pictures. Their appropriateness was a minor consideration. The man from "up state" probably meant that screen announcements of the obvious were unnecessary, and we all agree with him. This does not mean that vigor and vitality of explanatory phrase shall be punished in retaliation, shot down as a terrifying example.

Suppose the action of the day is finished, the lovers have been introduced. Something happens next day and next day. There are periods to be covered without wearisome repetition. A hint is enough.

"Time now yields to Youth and Love
And counts its days in briefest hours."

In fact, the poetic title, when appropriate, is more effective than prose. Some of the freshness, inventiveness and fantastic charm that we enjoy in the printed story is not wholly out of place in subtitling the visualized one.

One strong photodrama, suggested by a poem, worked the action up to points where the verse struck the telling blows. In another, at the Strand Theater, a most spontaneous laugh came from the thousands gathered there because of a cleverly placed subtitle, where the action itself excited no particular amount of amusement. The art was Shakespearian in suiting the action to the word. There is another art, and one quite as important—that of bringing out the peculiar qualities of a screen personage through exhibiting morsels of conversation. There are times when it is irritating to an audience that this is not done. To see people mouthing at each other and be compelled to guess at their utterances is not an undiluted joy for those in front.

In the first act of a five-reel feature, while there is in view a later purpose to represent life, there are opening situations and relations capable of being explained in a few words which would require dozens of visualized scenes to make clear. It is not always possible to determine at a glance whether the attractive lady clinging to the gentleman's arm is his sister, or his cousin, or his wife, or some other fellow's wife. It might be easy to interpret his question, "Do you love me?" but who can picturize hers, "How much are you worth?" We must shamelessly print it or relegate her motives to obscurity. Yet we need not fall into the verbal redundance of the transformed stage play. Nothing is to be gained by concealing a painful truth concerning them; most of them contain so little worth visualizing that the screen versions are more or less reflective of their most cherished *utterances.*

Whether an author is attempting to give new life and form to old novels and dramas, or whether he is writing straight from his own heart and mind, his own thoughts, his own individuality will be manifest in his subtitles. Good style and good selective taste in this portion of the photodrama, far more than that part treated by the director, reveal the texture of the author's thought. His style is apt to be the result of his ideas more than of his vocabulary, and he has an advantage over the writer of fiction in his freedom to borrow, to take from other sources what exactly suits his ideas and presents them lucidly.

The most beautiful titular form, where there is something to be said that is really worth while, is that of poetry. The great poets of all ages have built treasure houses for the jewels of thought. They have gathered the crude ideas of their generation and shaped them into song. From these accumulations may be drawn nearly all the requisites of the subtitle, particularly of that superior kind in which all is said that should be said and nothing else besides. Their finest compositions often contain exactly what is suited to subtitling the pictured story, opening no sentence without a meaning to it. Their logical application and their entire appropriateness assured, they furnish what the author seeks and the audience most likes—"much in little." The oldest of literary counsels affords a fairly safe guide—"sow with the hand, not with the sack."

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Applaud Freedom of Screen.

The Project of The Moving Picture World to Write the Freedom of the Screen into the Fundamental Law of the State Strongly Advocated by Film Interests—F. J. Marion of Kalem, Samuel Goldfish of Lasky, Daniel Frohman of Famous Players, and Samuel L. Rothapfel Give Their Reasons for Endorsing the Appeal to the Constitutional Convention.

THE proposition of The Moving Picture World to embody in the fundamental law of the State a provision putting the motion picture on the same footing as the press, continues to find favor with the big men of the industry. Samuel Goldfish, the financial manager of the Jesse L. Lasky Feature Play Company, received a representative of the Moving Picture World in the handsome new offices of the corporation on West Forty-first street.

Goldfish O. K.'s World Plan.

"This is indeed a splendid idea of The Moving Picture World," said Mr. Goldfish, who is known to hold very positive opinions on the question of censorship. "If this censorship mania should spread it would soon reach the legitimate drama and vaudeville and the public would have to do without any amusements in this world. I believe it is the mission and purpose of the stage, as well as the screen, to give pictures of real life; the only kind of pictures which the public enjoy. The Lasky Company has from its very inception worked for the uplift of the picture. To give a true and faithful picture of life we cannot altogether eliminate the shadows. There have been many pictures, for instance, showing the evils of intemperance or the folly of young people smoking cigarettes. If we cannot portray the evil how can we lead up to the remedy and the reformation? Do we not know for a matter of fact that the motion pictures have kept more people away from saloons than any other agency? The motion picture entertainment is an invitation to the whole family. Our pictures aim at that. A wild-eyed censorship would discourage us to stay in business. I can tell you from my experience that no one whose aim is not high and conscientious can stay in this business very long. The purely sensational appeal which sacrifices every thing for the sake of sensation may have a short vogue but no exhibitor is justified in trying to build upon such foundations.

"Let me say again that I heartily endorse the plan of The Moving Picture World. Either I or Mr. Lasky or our attorneys will be present at the Constitutional Convention whenever our presence may be required. I wish you success in your plan. We want to work with you. These things require work; nothing is ever accomplished by setting back and letting the other fellow do it."

Frank J. Marion of the Kalem Company who had recently addressed a gathering of newspaper editors and publishers up-State on the dangers of censorship to the press, gladly gave half an hour of his time to approve of The World's idea and to express his own very definite and aggressive attitude on the subject.

Censorship of Pictures a Warning to the Press.

"There surely is no more reason for censoring motion pictures than there is for censoring the press," declared Mr. Marion with the emphasis which goes with a strong conviction. "The newspaper men of the country ought to realize that if motion picture censorship is declared legal and constitutional the next step will be an attempt to censor the press. Censorship is merely the projection of one set of minds upon another set of minds without the latter's consent. Now, whenever you find government adopting an arbitrary control of morals you will find a revolution. The French Revolution was caused in this way. Religion, after centuries of struggle, has freed itself from censorship.

"I listened the other day to a man who spoke before a large crowd in Madison Square. His speech was one long tirade against Christianity. Now, is it not most extraordinary that we feel perfectly safe about allowing this absolute freedom of speech, even in regard to religion which is the most vital subject of all and that, at the same time, we cannot trust ourselves in our most innocent form of amusements?

"The press does not seem to realize that we are entering upon a most extraordinary phase. It cannot understand the menace of censorship to itself. We let every hysteria in religion and even in philosophy and medicine run its course subject only to existing laws which deal with overt acts only such, for instance, as open and acknowledged malpractice. The motion picture alone is assaulted with a scheme of censorship for which there is no reason whatever. I say no reason whatever, except perhaps, that the motion picture is regarded as easy prey. In the eyes of the politicians probably we are 'easy.' Now this being 'easy' is up to the moving picture men. Just as long as we appear to be 'easy' we will be singled out as victims by the politicians.

"The most extraordinary phase of the situation is this: While I was complimented upon my speech by the editors whom I addressed and while, at the end of my remarks, they all assured me that they agreed with me, I found later when I had occasion to read their papers that they had not followed their convictions as expressed to me, but had taken a position in regard to motion pictures diametrically opposed to the one they had said they would take. They had yielded to the clamor of self-constituted censors as shown by their editorials. I am indeed at a loss to understand the attitude of the American press, especially in view of the fact that within recent years they have enjoyed a handsome revenue from the motion picture business. The papers of to-day publish exactly the same kind of material that motion pictures illustrate, i. e., stories to get prominent space in the average paper of to-day must be full of ginger and of human interest, they must show virtue by contrasting it with villainy and, in short, run the gamut of human life in all its phases. Our laws have never, since the very beginning, made any distinction or discrimination between pictures and the typed page; they are subject to the same laws of copyright. The language of our laws on the subject leave no room for doubt. The still picture is not censored; there is no pretence that the state has a right to censor it; why should it be censored when it is a picture in motion? Every intelligent man will say at once: "There is no reason why it should.'

"Personally the only advantage I have ever seen in censorship has been its advertising value; upon the pure merits censorship is entirely unnecessary and I have always held this opinion. To come back to my original conclusion. We must impress upon the newspapers of the country that if they are willing to stand for censorship of motion pictures they must eventually be prepared to submit to the censorship of the press."

Daniel Frohman, the active veteran of the American stage, who looks back upon a life-long record of purveying none but clean, wholesome and elevating plays to the American public, was found at his familiar old home, the Lyceum Theater. The Japanese guardian of the gate being temporarily absent, Mr. Frohman acted as his own elevator man in bringing The World representative into his historic den where so much theatrical history has been made within the last generation.

"Simplest Way Out," Says Frohman.

"I regard this plan of The Moving Picture World as the simplest way out of a complicated situation," said Mr. Frohman after he had extended a hearty welcome to his visitor. "Of course you understand that I have been really beyond the pale of censorship, for the nature of the productions I have been identified with all my life has been such as to preclude any censorial interference. Our slogan at the Lyceum always has been clean and wholesome plays. The same policy I followed of course when I became associated with the Famous Players. We believe in popular plays and popular actors and we realize that the foundation of all desirable popularity in this country is moral soundness. I have aimed to present plays which might be properly discussed at the family breakfast table. I may say that we have declined many plays and players because their fame had too strong a flavor of the sensational.

"Now in regard to this censorship problem: If we do succeed in the plan you have outlined would it not be best to call together all the producers and some of the important exhibitors, too, and devise certain standards? Let me put it this way: The film art ought to have its 'index expurgatorius.' On this index ought to go all things that ought never to appear on either stage or screen, such things for instance as race hatred, prizefights, murder, incest, etc., etc. If, as you say, the producer ought to share in the liberty as well as in the responsibility of the publisher, then this general cry of anathema against the pictures would soon come to an end.

"As to the rest, I find that public opinion in this country is a pretty good safeguard. This is a democratic country, the foundation of the state is the family and virtue is the corner stone of the social fabric. Plays that in the countries of Europe pass unchallenged, do not always go here. Whether it is the climate, our environment, or our social life I do not know, but we are less sophisticated here and the problem play, especially the problem plays of the sexual variety, which the people in Europe see without being necessarily corrupted thereby, does not appeal to our audiences, though

I will say that of late our public have allowed the stage a much wider latitude. In the old play, "Sweet Lavender," surely a clean and wholesome play, we had to legitimatize the daughter of the old couple, even though there was not the slightest offense in the way the play was designed originally. A profound change in the public feeling occurred as recently as the showing of "The Second Mrs. Tanqueray," which we intended to show only at matinees and for a limited number of performances.

"I cannot leave the subject of censorship without saying a word in regard to the poster evil. That is giving us a great deal of trouble. What the censors lose sight of is the fact that every play is but an epitomization of life. If evil is shown, it is done only to make the final triumph of good all the more apparent. I might sum up by saying that the history of successful plays is the history of clean plays."

The writer here complimented Mr. Frohman upon the clean character of all the Famous Players features. Mr. Frohman smiled pleasantly as he added this P. S. to his interview:

"I appreciate your tribute, but there are other companies, in fact all of the big companies, that are just as much entitled to this praise as we are. I think such concerns as the Lasky Company, the Vitagraph, the Edison and a dozen others I might name have striven consistently for clean and wholesome plays for the screen."

Samuel L. Rothapfel, the managing director of The Strand, heartily endorsed the project of The Moving Picture World to write the freedom of the screen into the organic law of the state of New York. There are probably few reviewers or exhibitors who look at more pictures than Mr. Rothapfel. The pressure on his time is heavy and continous. None have better opportunities to see the weak and the strong points of dramatic, educational, topical and comic pictures. Mr. Rothapfel began by calling attention to the fact that no picture is ever shown on the screen of The Strand without being first seen by himself.

Managerial Selection Sufficient.

"You have never seen the display of anybody's approval on any of the pictures that you saw in this theater," declared Mr. Rothapfel, whose sincerity and directness of speech have become proverbial in film circles. "I am my own censor. An exhibitor if he is serious in his work and gives full attention to his duties must be competent to say at a moment's notice what would be objectionable from a moral point of view or what would be in such bad taste as to cause hostile criticism. The Strand is now more than a year old and our show has been seen by hundreds of thousands of men, women and children, but there has never been any objection made against the pictures from a moral point of view. Nor have any really bad violations of good taste ever occurred in The Strand. There is no reason in the world why the standards maintained here cannot be followed all over the country. I am working with materials that are accessible to all everywhere. This really would be the most effective crusade against censorship. It would be nothing less than a tragedy from an ethical as well as an artistic point of view if the great producers of the country would have to work under the eyes of the censor cranks; men and women who, without exception, are ignorant of the very origin and conception of art and who in the matter of perception and discrimination and sound commonsense have been the obvious victims of nature's studied neglect. Art abhors censorship, true art is incompatible with narrow-minded fanaticism and art has rendered as much service to mankind as religion and perhaps more. The highest development and the highest destiny of the motion picture will be indefinitely retarded by censorship. Censorship cannot do any good; it can only do harm."

PHILADELPHIA CRITICS DINE LUBIN.

The dramatic and musical critics of Philadelphia gave a dinner at the Hotel Majestic in Philadelphia last week in honor of Siegmund Lubin, head of the Lubin Manufacturing Company. The critics have an association and recently Mr. Lubin entertained them at his studio and gave them an opportunity of seeing the inner workings of the big Lubin plant.

George Rogers of the Philadelphia Inquirer, president of the association, paid a splendid tribute to Mr. Lubin for the work the latter has accomplished in the moving picture industry and then "Pop" was persuaded to make a speech. It wasn't a regulation after dinner speech, but a sort of informal heart to heart talk on moving pictures. Mr. Lubin told them of his early struggles, of his failures and successes, of what he was doing today, and what he hoped to accomplish in the future.

L. C. Shumway.

APPEARING in one play as a dashing juvenile lead, in another as the vindictive and despicable villain, and playing character parts depicting men of all ages and conditions, has been the work of L. C. Shumway, one of the most versatile members of the Western Lubin Company, at Los Angeles, for the past eighteen months.

L. C. Shumway.

Shumway is making rapid advancement as a screen performer and is very popular. He did his first work before the public while a member of the dramatic club of the University of Salt Lake City. The desire to follow in the steps of his grandfather, a noted actor who had played with Annie Adams Kiskadden, mother of Maude Adams, and scores of other noted actors and actresses, caused him to make a special study of all matters pertaining to the stage while in the university.

Eighteen months ago Shumway joined the Lubin players at the Los Angeles studio, and it was not very long before he was one of the most popular men there. Among the recent releases of the Lubin pictures in which he created the leading roles may be mentioned "The Candidate for Mayor," "Lure of Car Wheels" and "Sealed Orders." The high regard in which Shumway is held by the public is best shown by the many appreciative letters he receives constantly from all parts of this country and abroad.

Ann Murdock with Metro.

ANN MURDOCK, at present playing one of the most important parts in the Belasco-Frohman revival of "A Celebrated Case" at the Empire Theater, and well remembered as the charming star of Henry W. Savage's great comedy, "Excuse Me," which ran for two years at the Gaiety Theater, New York, has been secured by the Metro Pictures Corporation for appearance in her former great success, "The Royal Family," which will be turned over to one of the producing companies allied with Metro. The agreement between Metro and Miss Murdock calls for her exclusive appearance in Metro pictures for a period of months, work to begin shortly.

Ann Murdock.

Ann Murdock in "Excuse Me" created a most favorable impression. Her humorous interpretation of the young bride in that piece attracted more than favorable notices and when she was seen recently as the young fiancee in Edward Peple's "A Pair of Sixes," and more recently in "The Celebrated Case" revival, the fact stood out that here was a new and bright star. Consequently, Metro, with the customary foresight, placed her under contract.

"The Royal Family" is a former Frohman success and will admirably suit Miss Murdock as a screen vehicle.

Work will begin on the Murdock pictures within a few weeks and the feature will be released early in July.

At Santa Barbara

Blaisdell Sees Jay Cairns and Other Interesting Sights in California's Newest Picture Centre.

By the Moving Picture World's Staff Correspondent.

Los Angeles, California.

SANTA BARBARA, the home of the American Film Manufacturing Company and seven companies producing for the Kriterion program, is a town of marked natural beauty. One side is on the ocean. On all the others mountains running to three or four thousand feet in height

O. J. Cairns and Blaisdell with Party at Santa Barbara Studio.

hem it in. The streets are laid out on modern lines. It is one of the boasts of the place that there are no manufacturing establishments. Motion pictures are excluded from this category, inasmuch as the positive prints are made elsewhere. The trip was taken in the car of Meyer Cohen, of the Kriterion Los Angeles office. There was a late start, but Mr. Cohen said he would try to make Santa Barbara before dark. He did, but there was some tall driving done in the hundred and fifteen or twenty miles indicated on the clock. At times the roads were excellent; at intervals they were bad, and then some. There were a number of incidents in the five-hour run over the uncompleted state highway calculated to test what sometimes we try to make ourselves believe is nerve, but which of course really is the lack of it. There was, for instance, the fast negotiation of narrow winding ascending and descending mountain roads, accompanied during the earlier stages of the journey by mental calculation as to how far one would drop or how many times the automobile would turn over if thirty or forty feet behind the bend there should be a car coming in the opposite direction. Much might be written of that trip, of the wonderfully fertile valleys dotted with great groves of orange, lemon and olive trees, or again at times of the utter absence of human habitations or beings. As the sun declined a winter overcoat was none too heavy for comfort as we sped along the ocean and for a considerable distance on a bridge over it.

Jay Cairns of old New Rochelle was one of the first we met in Santa Barbara. He was chatting with S. S. Hutchinson, president of the American company, who on the morrow was to start for Chicago. Harold Lockwood, one of the American's leading men, dropped in at the hotel. There were a couple of minutes of comedy when we got John Steppling on the telephone. He was finally convinced of the identity of the disturber of his evening pipe; in five minutes he was at the hotel resplendent in white ducks and Panama. Then there were Irving Commings and Lottie Pickford, the leads of the new $20,000 prize continued photoplay. "The Diamond from the Sky," which the American is producing and which will make its initial bow to the picture going public on May 3. Jacques Jaccard, who is directing the new subject, was another visitor.

In the morning Mr. Cairns took us for an eighteen-mile drive to Hope Ranch, around among the mountains overlooking the town, and then out to where Director Jaccard was staging a duel scene scene between Irving Cummings and William Russell, the heavy lead of "The Diamond from the Sky." There was a near accident which compelled a retake. The two men faced each other with their left hands grasping a corner of the same handkerchief. The players had placed a good-sized piece of tin under their shirt-fronts to protect from powder burns when the pistols held almost against their bodies were discharged. Mr. Russell's aim was disturbed by his unexpected stumbling; Mr. Cummings got the powder in his right arm. It just happened we had the camera bearing on the spot. The mounds of earth are the excavations from a stage grave.

A visit to the beautiful studio of the American company followed. Then came a charming luncheon at which Mrs. John Steppling was the hostess. These California player-folk with their bungalows and grounds have much "on" their apartment-dwelling New York brothers and sisters. Present at the luncheon also was Henry W. Otto, Mr. Stepping's director.

In the afternoon Mr. Cohen escorted us over the Santa Barbara plant of the Kriterion. The Studio is in the rear of a mansion surrounded by trees of pine, palm, eucalyptus, orange, rose, pepper and magnolia. There was a meeting up with "Bob" Daly, Lloyd Carleton, Phil Walsh, scenario editor; Dr. E. J. Boesig, president of the Santa Barbara company, one of the pioneers of the town and three times mayor; S. Fergens, business manager. Ed Alexander, Al Swenson and others.

In the evening Jay Cairns in his limousine took us to the bungalow of Mr. Cummings for dinner. Miss Lottie Pickford was a guest, too. Here again we revert to the New York apartment—it's so different. Sitting in this bungalow, two indirect lamps alone being lighted, looking out across the mountain-walled town below, and at the moon reflected in the Pacific, one could see that absence from Broadway had many compensations. ("Bill" Russell, likewise, talks about his ranch and his horse, his dog, his garden and outdoor life generally. "Fine enough," he said, "even almost to forget the Screen Club.") Coming back to the dinner, if one may judge by the performance of the cook who presides in the kitchen of this bungalow, the Japanese will never have to go to war to exterminate the Americans. There are slower but surer and much more pleasant means. We went back to the hotel in Mr. Cummings' two-seated racer. It was a hair-raising ride, assuming, of course, that there was enough to raise.

In the morning, Jay Cairns administered to the World man the first lesson in the art of riding a horse. It was so thoughtful of him, too. He and the horse have persisted much in our memory the past week. The ride up into the foothills lasted nearly two hours, punctuated by a doubly welcome stop at the beautiful home of a well-known Easterner of whom we will speak at length later on.

Just before his departure, Mr. Hutchinson, who now, owing to his expanding business, is practically a resident of Santa Barbara, said that the American company had not been affected by the war in Europe. His sales in England and Spain have increased; in Holland the company is now doing as much business as formerly was done in Germany. Mr. Hutchinson said that for some time all of the production of the American had been done in Santa Barbara. The establishment in Chicago, the 230 by 100 foot plot of which is entirely covered by buildings, is now devoted to manufacturing. The factory at Croydon, in England, is standardized with the Chicago plant and turns out all prints intended for foreign exhibition.

"The American now has two companies working on features and there are two stock companies," said Mr. Hutchinson. "We have a plan of working that is different from most other picture concerns. We keep each stock company together as a unit, as an entity. We find that the public seems to like that system better—to have the same director and the same players working together. Better results are secured because they are used to each other's style of work. Then, again, each company specializes on a certain style of work. We are now producing an average of eight and a quarter reels a week. There are two singles and a double and four reels of special stuff and one special reel a month.

"Our policy is to make high-class, cheerful comedies and dramas. There are two factors in American pictures we especially aim for—moral tone and photography. Of course, there are many other and vital factors entering into the making of good pictures. We want to employ these—to get right all along the line. I am a believer in giving encouragement to those working with me wherever it is possible."

The American is bending every energy to make "The Diamond from the Sky" a record-breaker. In the cast, besides those already named, are George Periolat, who has returned to the American after an absence; Eugenie Forde, Charlotte Burton, Lillian Buckingham, Orra Humphrey and W. J. Tedmarsh. The picture of the group was posed in one corner of the American studio. BLAISDELL.

Universal's Beauty Contest.

Every Effort Being Made to Make This the Biggest Contest of Its Kind Ever Held in This Country.

INTEREST in the Universal Film Company's great National Beauty Contest is increasing daily, and with the forty-six newspapers throughout the country bending all their efforts to find the most beautiful girl in their respective states there is no doubt but that this is one of the most unique publicity campaigns ever promoted. Much space is being devoted to this contest by newspapers. Sturdy old conservative institutions, as the Atlanta Constitution, New Orleans Item and Boston Traveler, are getting so warmed up over it as to devote nearly a page to it each day. From present indications it looks as though the contest will occupy the attention of the public all summer, for, while it closes on May 15, yet the trip to the Pacific Coast, the announcement of the most beautiful girl in America, the return of the party, which will be around the middle of July, and the many incidents in connection with the trip out and back, will be consuming considerable space in the big dailies far into August and September.

It is stated authoritatively that over 1,500 full pages have appeared in connection with this contest in the various newspapers throughout the country since the contest started on April 1. And the majority of the editors of the newspapers running the same have written the Universal to the effect that this is the greatest contest of its kind ever held in their particular states.

Judging from the photographs which are being published daily in the majority of these newspapers, the Universal Special, when it pulls out of Chicago on June 6 for its long trip over the Santa Fe, is going to have aboard the most beautiful girls ever congregated together at one time, and fortunate indeed will be the men permitted to travel with this remarkable group. It is stated at the Universal offices there will be but three men aboard this special! They will be Joe Brandt, manager of the home office, the man who originated the idea; Nat. G. Rothstein, advertising manager of the Universal, and H. H. Van Loan, who has been handling the contest with Mr. Brandt.

No effort or expense has been spared to make the party comfortable, and the Universal has been successful in obtaining the co-operation of some of the largest concerns in the country, who have generously contributed their time and patience to make this trip one which will ever remain stamped indelibly upon the memory of the girls who will be fortunate enough to take this trip. For example, Marjorie Benton Cooke, the author of Doubleday, Page & Company's best seller, "Bambi," is going to contribute an autographed volume of this book to each girl. This company has gone to the expense of preparing a special edition, handsomely bound in leather, with an added frontispage containing a message to the party. Colgate & Company are going to present each girl with a set of toilet articles, especially prepared with a special "Universal American Beauty" label; the International Handkerchief Company are presenting a dozen dainty handkerchiefs to each girl; the Famous Players Souvenir Company are giving a half dozen beautiful "Mary Fuller" silver teaspoons to each girl; the Clysmic Spring Company and the E. T. Welch Grape Juice Company are furnishing the liquids, and the Victor Company, through the courtesy of its general manager, Harry Brown, is going to place a Victrola aboard. The Higgins & Gollmar Company, the largest stationers in New York City, are preparing some very dainty stationery for the girls to use on the train. This is very neatly gotten up and has the miniature Universal trade-mark, embossed in gold, in the upper left hand corner, with the words "On Board the Universal Special."

In addition to this, The Ladies' World is giving a three months' subscription to each girl, while the Leslie-Judge Company and the Life Publishing Company are contributing reading material in addition to copies of Life, Judge and Leslie's Weekly for the party to read while on the train. To appease the appetites of the girls, the Loose-Wiles Biscuit Company are preparing a special "Beauty Biscuit" for the party, while the Plato Art Company is getting up some small silk pennants for each girl to carry, bearing the coat-of-arms of her state. To stimulate interest in the contest, Joseph Rosenthal, of the firm of M. Rosenthal & Son, the largest theatrical jewelers in New York City, is presenting a beautiful, large loving cup to the girl chosen as the most beautiful girl in the United States. This cup is now being exhibited in the window of James's Drug Store, Broadway and Forty-sixth street, New York City.

As an illustration of the seriousness with which the contest is being handled by the newspapers throughout the country, many of the papers are planning fetes in honor of the winner in their states. The Boston Traveler is going to hold a "Beauty Ball" some evening shortly after the announcement of the winner is made, while the Birmingham News is planning the "Alabama Beauty Ball," which is going to be held in the largest hall in Birmingham on May 12, and which will be attended by the Governor of Alabama, who will announce on that occasion the winner of the contest in that state.

For the judges who will decide the winner in some of the states some of the most prominent men and women in public life have been chosen to act on the committees. In Boston the Traveler has Governor David I. Walsh, acting as chairman, and he is assisted by James Allen, president of the Boston Art Commission, and Raymond Crosby, the famous illustrator on the staff of Life. Ella Wheeler Wilcox is acting as one of the judges for the New Haven Union, while Henry J. Falk, one of the biggest men in the state of Colorado, is going to decide who is the most beautiful girl in that state for the Denver Post.

No effort has been spared to enlist some of the most prominent women in the country to act as chaperones for the party on their trip to the Pacific Coast, and the Universal desires to assure the parents of the winners that the girls will be perfectly safe from the time they leave home until they return.

Those who are going to serve on this committee are: Mrs. Champ Clark, wife of the Speaker of the House of Representatives; Mrs. Frances Wayne, a well-known literary woman of Denver, who is the daughter of the late James B. Belford, one time Justice of the Supreme Court of Colorado and the first representative of Colorado in Congress, and who married the grand-nephew of the Revolutionary hero; Mrs. Pauline Smart, one of the most prominent club women of Cleveland, who has many social connections in the state of Ohio and whose mother was a cousin of President Arthur; Mrs. C. B. Bryan, of Memphis, one of the most prominent social leaders in the South, and Mrs. Anne Cummins Frye, of Boston, who is one of the best-known literary women in New England and a member of the literary colony of Scituate and a prime favorite among such people as Will Irwin, Franklin P. Adams, Boardman Robinson, Inez Haynes Gillmore, Sam Merwin, Leroy Scott and other equally well-known writers.

MOVING PICTURES IN MADISON SQUARE GARDEN.

Madison Square Garden will be transformed into a moving picture auditorium, the largest in the world, to seat 8,000 people.

The Arena Amusement Co., which has been organized to further the project with Mr. R. Preszburg, President, and Julius Hopp, Manager, has taken the use of the Garden and plans are in preparation to give a combination of the best there is in the moving picture world, combined with symphonic music, vocal and instrumental soloists and new features of attraction which will make the performances in Madison Square Garden overtop everything hitherto attempted in the moving picture line.

The first performances will take place about May 15th. Preparations are now being made to transform the arena into a moving picture auditorium. Newly invented apparatuses will be installed to create artificial breezes throughout the auditorium during the entire summer so as to make the Garden the coolest place in the city.

CASTLES IN CORT PICTURES.

Mr. and Mrs. Vernon Castle are going into pictures again, but not as exponents of the dance, as was the case when they were first shown on the screen. This time they are to be real characters in a big dramatic production which is to be put on soon by the Cort Film Corporation of which John Cort is president. It was announced from the offices of Mr. Cort in the Longacre building this week that he had signed contracts whereby Mr. and Mrs. Castle are to appear for him in a feature production of some length. The two dancers will take the part of society folk in the Cort production, and their ability to dance will be made incidental to the run of the story, which will shortly be announced as approaching the melodramatic in texture.

The producers for Mr. Cort are already working on the selection of a cast of well-known photoplay actors with which to surround the Castles in the picture. Work on the new production is scheduled to start about June first.

The Typical American Woman.

Hope Expressed That She May Be Discovered by the Mutual's "Runaway June" Contest.

WHILE the "Runaway June" contest now being conducted by the Mutual Film Corporation to select one woman from each of the forty-eight states of the Union who shall receive a free trip to California, will afford lots of excitement and friendly rivalry for the aspirants and their friends and, incidentally, a lot of fun for the lucky winners, there are hints of a deeper purpose underlying the whole plan that should bring to this contest the serious support of women in all walks of life.

The results of the contest should show the typical woman of each state. It will show not only her outward appearance, but her whole range of intellect, her likes and dislikes, her habitual moods, her favorite diversions and occupations and all the known facts of her existence. Hence the winners will be studied by experts from every possible angle. The determination of the true American types has already begun. While the finished contest will present the larger results, it is felt that a study of the early entrants is very much worth while. It is believed that a study of these will show how public taste forms its earlier judgments and how finally the complete judgment is shown in the winners.

So a force of statisticians and experts is now at work studying the data furnished by entrants and exhibitors who are running "Runaway June" and the contest in their theaters.

The experts examine full length photographs of the entrants, photo portraits and profile pictures. These are filed away with the reports of the examiners, while the results as a whole are carefully tabulated.

At the same time the other facts supplied regarding entrants are tabulated so that it can be seen at a glance whether the majority of the entrants are tall or little, slender or full figured, whether they are musicians, artists, writers or business women. So complete are the tabulations that it is entirely possible to tell at a glance whether blondes or brunettes are the most in favor.

These early studies are expected to reveal much concerning the American women; yet the greatest value will result when the forty-eight typical American women (or girls) are assembled for the first time in the history of the country. Each winner, in order to carry a state, must have the endorsement of large numbers of men and women. So each will be an exceptional person—exceptional in beauty, charm, talents or other characteristics. Out of the forty-eight those in charge of the contest will try to determine the typical American woman. A composite photograph of the forty-eight will be useful in giving some idea of the appearance of the typical American woman, while a statement of the talents, accomplishments and characteristics which the forty-eight have in common will reveal other facts about the undisputed type of American woman.

LIFE PHOTO FILM CORPORATION ENLARGED.

Jesse J. Goldberg, secretary and general manager of the Life Photo Film Corporation, has just returned from a trip to the middle west, where he has been in consultation with several Chicago capitalists for the purpose of seeking additional backing in order to increase the output of that company of five part features from one a month to four a month.

The officers of the Life Photo Film Corporation were rather reticent in giving out the details of their new plans but enough was gleaned to state that an announcement will be made in the course of the next week or ten days which will place the Life Photo Film Corporation far in advance as a feature producing concern.

Mr. Goldberg leaves Saturday, the 23rd inst., for a trip to Los Angeles, there to commence operations looking toward the erection of a studio in that city or its suburbs in order to provide for such increased output, in addition to which another studio will be built by the company in New York City, or its suburbs.

The Life Photo Film Corporation will continue its policy of producing adaptations from successful stage dramas with legitimate stage stars in the lead.

SPEDON ADDRESSES QUILL CLUB.

The Quill Club held a meeting on Tuesday evening, April 20th, at the Hotel Manhattan, New York. S. M. Spedon, of the Vitagraph Company of America, addressed the club on the subject of moving pictures. Mr. Spedon has been connected with the motion picture industry for a number of years, and he had some interesting revelations to make regarding the animated art.

Virginia Pearson.

VIRGINIA PEARSON, a popular Vitagraph player, comes from one of the oldest families in the South. Her mother, who was Mary Alice Calloway, being a descendant of those famous Calloways who helped blaze the trail of civilization when white men first began their conquering march Westward. Miss Pearson was born on March 7, 1888, in Louisville, Ky., where she lived until the call of the theater took her to New York City. Both Miss Pearson's father, Joseph, and her mother were born in Louisville, Mr. Pearson descending from a long line of painters and writers, well known in England. Miss Pearson received her education in the public schools of her native city, graduating with honors from the Commercial High School. She then became assistant librarian of the Booklovers' Library in Louisville, which position she held until a contract, signed by Henry W. Savage, gave her her first glimpse of stage life. Although the play in which she made her first personal appearance was not a financial success, Miss Pearson was commended for her excellent work.

Virginia Pearson.

Following in the footsteps of a number of other professionals, Miss Pearson became a motion picture actress to fill in the summer between seasons, and liked the work so well she was about tempted to sign with the Vitagraph company for an indefinite period, when flattering offers from influential managers and "the call of the road" outweighed her determination to continue posing in front of the camera and the theater won for the time being. Miss Pearson's present engagement is her third in motion pictures and her second with the Vitagraph Company. Previous screen stories in which Miss Pearson appeared for the Vitagraph include: "An Unfair Game," "Mrs. Barrington's House Party," "On the Doorstep," etc., and at present she is at work on "The Turn of the Road," which is significant, as she has definitely made up her mind to continue as a motion picture actress.

JOKE ON LOWRY.

Ira M. Lowry, general manager of the Lubin Company, had a good laugh on himself last week while making one of his quick runs, in his high-powered automobile, between the Lubin studio in Philadelphia and the Lubin ranch at Betzwood, Pa. On one of the trips last week he had with him one of the Lubin cameramen and Edward L. Simons, the Lubin electrical expert. Several miles outside of Philadelphia Mr. Lowry stopped his car very suddenly. A short distance ahead by the side of a railroad track was a large crowd of excited men and women surrounding something that Mr. Lowry couldn't see. Policemen were trying to drive the crowd back; hospital attendants were lifting people into ambulances and there was considerable confusion.

Mr. Lowry told the cameraman to set up his camera as fast as possible and get some pictures and then dashed over to see if there was anything he himself could do to help. Just as he reached the crowd he saw John Ince, one of his own directors, shouting directions through a megaphone to a crowd of his own players. Mr. Lowry got the bigest surprise he's had in some time. He had walked in, or rather, driven in, on "Road o' Strife" company at work on some exterior scenes, and when he had shaken hands with Ince, Crane Wilbur, Mary Charleson, Jack Standing and some of the other players, he laughingly explained to them that they had completely fooled him by the realistic way in which they were filming the train wreck.

EXCHANGE MANAGER DIES FROM INJURIES.

Charles D. Mattingly, general manager of the Universal Film Exchange at Oklahoma City, Okla., died on Tuesday, April 20, from injuries received in an automobile accident on Easter Sunday. Resolutions of respect were adopted by the members of the trade in Oklahoma City.

Geraldine Farrar for the Screen.

The Great Operatic Star, Fresh from Her Triumphs at the Metropolitan, Enters into a Contract with Lasky—A Forecast of Her Future in the Realm of Motion Pictures.

By W. Stephen Bush.

THE Jesse L. Lasky Feature Play Company has engaged Geraldine Farrar, whose contract with the Metropolitan Opera Company has just been renewed after a series of rare artistic and personal triumphs which came to a climax at her last public appearance when the opera-going public of New York tendered the young and accomplished artiste an ovation the like of which has been seldom seen here or elsewhere.

So great is the distance between the operatic stage and the life on the screen—so different are the activities and the atmospheres of these two forms of entertainment—that the questions: Who is Geraldine Farrar? What has she done? are in these columns not as unpardonable as they must seem to the army of Miss Farrar's admirers and devotees. I say "army" advisedly. The voice of our American "Diva" has not only been heard in silent and in lively thankfulness on all the great operatic stages of Europe, but the sweet, rich and firm strains of her song have delighted the tens of thousands of homes where the touch of a simple mechanism sets the record of the peerless voice floating upon the air.

Geraldine Farrar.

Geraldine Farrar, you will say then, is an operatic star of the first magnitude; millions delight to listen when she sings either in person or by record; but how will Geraldine Farrar enrich the lore of the screen? I might here break forth into exclamations than which there is nothing cheaper either in rhetoric or in journalism; I might say with all the thoughtless impulsiveness of enthusiasm that the name of Geraldine Farrar must be a name to conjure with; but I fear I might not be convincing. Happily, I can build my message of cheer to the exhibitor upon far better foundations than an indefinite optimism. Do not think then that this plan of the great singer to enter the realm of the newest art came over night or that it is simply the half reluctant acceptance of a vast sum of money by an artist with a proper sense for profits.

Miss Farrar loves the screen. At first, its attraction to her came through curiosity; curiosity gave way to study; study resulted in love and devotion. The new art woke an echo in the soul of the artist. How little do we of the plain and common mould know of the passion which Nature stirs in the heart of the artist—the passion to please, to delight, to uplift mankind, to lure it away from the sordid and the commonplace and force it into a glimpse of the divine. Can we doubt that the motion picture is capable of stirring such a passion in a soul of the type of Geraldine Farrar? Next to the entry of Belasco into the domain of films; next to the conversion of that distinguished apostle of American dramatic art to the claims of the screen, the resolution of this marvelously gifted young woman to employ her talents in the attaining of success in the films is the greatest step in advancing the dignity of the motion picture, in freeing it from the bane of prejudice, in winning for it the good opinion of the public.

I cannot tell you in what pictures Miss Geraldine Farrar will appear, nor could she herself tell you at this moment. If it were a mere question of exploiting the advertising value of a great name, I would at once yield the floor to the diligent publicity man, whose program would of course be ready to the slightest detail. That I cannot do it and that no publicity man is asked to do it for you is the best and surest sign of the progress we have made in these last two or three years and of the high plane that we have reached at last. As it required months of thought and consideration to mature this engagement, so it will require more months to mature the work itself. The question is simply this: How can the great gifts possessed by Miss Farrar be utilized to make them shine in their greatest brilliancy on the screen? That Miss Farrar possesses histrionic talents of the highest order and of a particularly sweet and subtle kind all will agree who have seen her work as "Marguerite," as "Carmen" and as "Madame Butterfly." In the hundred minor but exacting parts her talents have been made manifest even more plainly, for she has made these parts and really endued them with life and spirit. In person, Miss Farrar has all the qualities of an actress—face, form and a personal charm, with a sympathetic insight which enables her to see beyond the page and feel the character she portrays. She is a handsome young woman, full of animation and spirit. The fun-loving propensities of girlhood, the exquisite roguishness of feminine youth, have not been lost during years of rigorous training. She is still eager, captivating and buoyant. Miss Farrar's face is one of marked mobility. Her facial expression, her repose are all eloquent and seem singularly suited to the camera. Her intuitive perception of the finest shades of dramatic art has been the wonder and delight of the great and critical audiences of Europe.

Geraldine Farrar is an American girl. Don't we all like to hear that? She has brought back from her conquests in Europe all that was worth learning—and there was much, to be sure. She gave to Europe more, however, than she took away. The ingenuousness of the true American girl, the modest freedom, the charm of innocence, the gay laughter of unspoiled girlhood which sounds so well to us and so magical to the ears of Europe—all these blessed things the young woman has brought back with her in undiminished and unimpaired form.

Given these wonderful materials, given a corps of sympathetic film experts, given the young woman's own artistic intuition, the counsels of her own perceptive soul, are we not entitled to expect great things, plays that are worth while and that must make new records in the upward trend? Will you still insist on the "release dates" and on the names of the plays? Are you not satisfied, after all, to trust to the elements of success which need but little welding? There will be, I dare say, many a conference and many an hour of hard work, for the gods have set the sweat before the crown. The aspiration lives in the young singer's heart and will open the fonts of inspiration.

Now that we have looked at the large aspect of the new departure, I will not withhold the news and the gossip. It is said that negotiations between Miss Farrar and the Lasky interests have been in progress for seven months or more; it is also said that the great artiste is to be compensated for her work at the rate of two dollars per minute while she keeps the camera busy.

The contract between the Lasky company and Miss Farrar by arrangement with Mr. Gest covers a period of several seasons. Miss Farrar will spend exactly eight weeks working for the Lasky company this season.

I have not stated the most curious of all the facts surrounding "our heroine." She was born in an old Puritan sort of town—Melrose, to be exact—in the state of Massachusetts, the home and citadel of draped art. Her ancestry is of the Mayflower variety. One of her well-meaning biographers speaks of the "artistic impulses bred in her by the spiritual environment of the old New England village." Well, she survived the environment, and that is about all for Melrose. The years of work and training led from Melrose to Boston, from Boston to New York and thence to the artistic centres of the Old World. She has been a favorite of the operatic stage of Europe in Paris, Berlin, Moscow, Munich, Vienna.

I think the good genius of the motion picture smiled on the day she gave her heart to the screen.

VITAGRAPH ENGAGES WILLIAM COURTENAY.

Contracts calling for the appearance in moving pictures of William Courtenay, now appearing in "Under Cover," have been signed by that popular actor and the Vitagraph Company of America. Mr. Courtenay, whose Broadway successes have been many, and who created a large following during his seasons in vaudeville, will be seen on the moving picture screen in a number of roles that have especially been written for him. He will be a welcome addition to the all star company of the Vitagraph Company which is now featuring Robert Edeson, Frank Daniels, Virginia Pearson, Joseph Kilgour, Earle Williams, Anita Stewart, Lillian Walker, Edith Storey, Antonio Moreno, Maurice Costello, Charles Richman and many others.

V. L. S. E. Territory Apportionment

Information Given for the Direction of Exhibitors Seeking Service from the New Combination.

ANNOUNCEMENT is made by the Vitagraph-Lubin-Selig-Essanay, Inc., of the territory to be served by each of its branch offices. This division is temporary and will be changed as new branch offices are opened.

From 1600 Broadway, New York City, Joseph Partridge will look after New York State, Northern Jersey down to and including Trenton, and all of the New England States.

The Chicago office in the Garland Bldg., in charge of I. Van Ronkle, will take care of Illinois, Michigan, Ohio, Indiana, Wisconsin, Minnesota, North Dakota and Iowa, east of and including Des Moines.

The Kansas City office at 12th and Walnut Streets, Mr. Pearson will book Kansas, Colorado, Missouri, South Dakota, Iowa, west of Des Moines, Nebraska and Oklahoma, north of and including Oklahoma City.

Mr. Meade in Dallas at 1900 Commerce Street, will serve Texas, Louisiana, Arkansas, New Mexico and Oklahoma up to, but not including Oklahoma City.

San Francisco will cover California, Oregon, Washington, Nevada, Idaho, Utah, Arizona and Montana.

In Philadelphia at 1316 Vine Street, J. S. Hebrew will look after Pennsylvania, Delaware, Maryland, District of Columbia, North Carolina, Virginia, West Virginia and Southern New Jersey, up to but not including Trenton.

The Atlanta office at 75 Walton Street, in charge of W. C. Brandon, will cover Georgia, South Carolina, Tennessee, Florida, Alabama, Mississippi and Kentucky.

Additional branch offices will be established as rapidly as possible, and while it has not been definitely decided, in all probability, Boston, Columbus, Seattle and Denver will be the first cities to become V. L. S. E. booking centers.

PRIVATE SHOWING OF "WHO'S WHO IN SOCIETY."

George Kleine will give a private exhibition of "Who's Who in Society," a comedy drama in four parts, with Della Connor, Dan Moyles, Kate Sargeantson and a superb cast, at the Candler theater on West Forty-second street, west of Broadway, Monday morning, May 3, at 10:45 sharp. All exhibitors and their friends are invited.

Octavia Handworth With Lubin

OCTAVIA HANDWORTH, widely known for her good looks and versatility as an actress, is the latest leading woman to join the Lubin players, and is to be featured in a number of dramas especially suitable to her type. Miss Handworth has had a long and thorough training as an actress—six years of her professional life having been spent in pictures and thirteen years on the legitimate stage. Miss Handworth was born in New York, but most of her girlhood days were spent in Copenhagen, Denmark, where she was educated in all the arts. When she returned to America she took a post-graduate course at the Brooklyn Conservatory of Music and then did concert work. Miss Handworth achieved quite a reputation as a soprano and concert pianist and was making rapid strides ahead in her work when she was suddenly taken dangerously ill. It was months before she was able to leave her bed, and during those months she completely lost her singing voice.

Octavia Handworth.

Lew Fields persuaded Miss Handworth to go on the stage and gave her a part in one of the Weber and Fields shows. From then on she played in a long list of dramatic productions. Eight years ago she was not only leading woman, but directing the Dallas Stock Company at Dallas, Texas. Six years ago Miss Handworth went into pictures and discovered that the screen was the best medium of all for the expression of her artistic ideals. She has been in pictures ever since and has played leading roles in a number of different companies not only in this country but abroad as well.

Miss Handworth is a type well adapted for photoplays. She is tall, gray-eyed, blonde, with unusually well modelled features, and a rythmic grace that denotes much time spent out of doors in athletic pursuits. Miss Handworth is enthusiastic over golf, tennis, skeeing, swimming, iceboating and long distance walking. As an actress she has achieved success through her hard work, her enthusiasm and her versatility.

Anna Luther

ANNA LUTHER, who has just joined the Selig Pacific Coast stock companies as a leading lady, is certainly a dainty mite of femininity. She was born in Newark, N. J., twenty years ago, and entered the art of motion picture acting as the result of a wager. The work fascinated her and within six months she was undertaking leading roles in the silent drama.

"I'm going to stay in the motion pictures forever," said Little Miss Anna Luther in a recent interview and she showed her pearly white teeth in a fascinating laugh.

Anna Luther.

Anna Luther is known as the little lady who is not afraid to take a chance. She is ready and willing to undertake any "stunt" that will add realism to the pictures and the chief source of worry to the Director for whom she is working is to curb her adventurous spirit. In one motion picture drama she was thrown from a yacht in mid-ocean. She has made ascensions in aeroplanes, did a parachute drop, and loves to swim and shoot and fish for sea bass.

The accomplished little lady has a wealth of auburn hair, has blue eyes, and tips the scales at 120 pounds. She has never engaged in the art of the spoken drama.

"I want to work in a Selig wild animal picture; I have never worked with the animals but I am anxious for the opportunity. I want to take a chance," said Anna Luther, and she smiled some more.

FREDOROVICZ BUILDING NEW THEATER.

T. K. Fredorovicz, who opened the Crystal theater in Hay City, Kansas, a little over a year ago, will give the public another amusement place by opening the Hays Opera House on July 4 next. The structure is being built at the corner of Fort and North Main streets, and the dimensions are 47 by 82 feet. It will be two stories in height, and will contain a balcony seating 400. The house will accommodate 1,000 persons. All the latest improvements will be installed in the new theater. Prior to the establishment of the Crystal theater, there was not an amusement place in the town of Hay City, but Mr. Fredorovicz was keen enough to observe that the public would support a picture house; hence the "birth" of the Crystal. Constant study of the condition of things in his town also decided Mr. Fredorovicz to build the opera house.

Mr. Fredorovicz has also demonstrated that he is imbued with the spirit of philanthropy. Recently he had at his Crystal what was known as "Tag Day," and the event proved to be a big success. On that occasion the entire receipts for the day were contributed to the hospital committee. The picture booked was the six-part Universal Special Feature, entitled "Samson," and the amount taken in was $272.25. This beneficent undertaking will be an annual event, according to Mr. Fredorovicz, and will take place during the second week after Easter.

The Motion Picture Exhibitor

NEW ORGANIZATION IN LOUISIANA.

Motion Picture Exhibitors Get Together in New Orleans.

AN ASSOCIATION of Louisiana moving picture exhibitors was formed last week at a meeting held in the Green Room of the Grunewald Hotel. New Orleans exhibitors were well represented at the meeting. At a second meeting, scheduled for April 25, it is expected that the membership will be largely increased, a number of country exhibitors having signified their intention of coming in at that time.

The following officers were elected: Martin L. Costley, Jr., president; Frank Davis, vice-president; E. Saik, treasurer, and B. F. Brennan, secretary. The business of the organization is to be conducted by an executive committee of nine members meeting weekly, the association to come together in general meeting monthly. The meeting of organization was enthusiastic, auguring well for the future of the organization; refreshments were served.

It will be the purpose of the association to look after the interests of the exhibitor in particular, and the welfare of the picture industry in general. The reason for the formation of the organization at this time, President Costley said, was that the exhibitors, the middlemen, found themselves between two other organizations, the operators and the exchangemen, and believed that the formation of the association could not well be delayed without endangering the exhibitors' interests.

Aside from this consideration it was pointed out that while Louisiana has so far not been troubled with misguided legislation as to the picture business there is no guarantee that the state will continue its non-interference in this regard. It will be the purpose of the organization to watch over all picture legislation and see that as little, that is obnoxious as possible gets on the book.

Such situations as that arising from the action of the City Park Commissioner in establishing a censorship over plays to be produced in the City Park will also be looked after by the organization. The exhibitors watched the course of the fight against the City Park Commission in this regard, which resulted in the commission standing pat, with interest. Now, since it became apparent that the commission means to hold its ground, the exhibitors' association will add its protest to the others lodged with the commission regarding the censorship, addressing the commission, as representatives of the picture industry, at an early date.

GREAT DOINGS AT READING.

Preparations of an Extensive Nature Being Made for the Pennsylvania Convention.

THAT the Pennsylvania state convention and exhibit of the Motion Picture Exhibitors' League is to be a great success is now evident. Reading, the capital of Berks county, where the sessions will be held Monday, Tuesday and Wednesday, June 7 to 9, inclusive, will be the center of attraction for hundreds of exhibitors and others identified with the film interests.

Convention Manager Ben H. Zerr, president of the Reading local and of the state body, is daily at his desk at headquarters wading through the heavy mail. In all probability the exhibit room will be taxed to its capacity with various displays. A crowd of visitors at the exposition is more than assured, judging from the numerous requests for tickets of admission from patrons of the various theaters.

Rajah Temple, where the convention will be held, consists of two floors. The lower one will be used for the exhibit, while the upper part will be devoted to entertainment of various kinds.

Mr. Zerr is compiling an extremely neat booklet of over fifty pages, to be sold. Embossed on the front cover will be an illustration of one of the large pretzels for which Reading is famed. The word "pretzel" as well as the real article will play a conspicuous part at the convention.

The Reading local is arranging to hold a grand ball on Tuesday evening during the exhibit. This will be one of the most unique affairs of its kind ever held in the state. Many of the screen favorites have been invited to attend, and already numerous acceptances have been received.

On Monday evening a "Dutch lunch" will be given the visitors, and a banquet will mark the close of the affair on Wednesday night. At the latter it is expected to have as guests Governor Brumbaugh and other state officials; also Mayor Stratton of Reading and his cabinet.

One of the treats to be enjoyed will be the demonstration promised by "Pop" Lubin, who has agreed to send one hundred or more of his players, bringing to the city on a "special." They will be accompanied by the Lubinville band. Arrangements for the Lubin delegation have been placed in the hands of Mr. Lubin's efficient and congenial publicity representative, J. Allen Boone. Mr. Zerr, accompanied by Frank A. Gould, state publicity representative for the league, visited the Lubin studio in Philadelphia, where they were cordially received and assured that the Lubin people would do everything possible towards making the Reading convention a success.

While the exhibitors are in session there will be entertainment aplenty for the visitors' wives and friends. The delegates will be conveyed over the mountain railways and participate in the parade on Tuesday afternoon.

Among the exhibitors who are active in the arrangements include J. G. Hansen, Carr & Schad, Frank D. Hill, L. C. Bright, Smith & Kantner, Chas. Graul, L. B. Reinert, Charles L. Snyder and Hen Johnston.

BIG CENSOR FIGHT ON.

Massachusetts Exhibitors Putting Up Hard Battle Against Proposed Legislation.

THE fight of the Massachusetts Motion Picture Exhibitors' League against the proposed censorship bill has now assumed vast proportions. Several petitions are in circulation and these will be presented to the legislature. The committee in charge of these comprises J. A. Eslow, manager of the New England Universal Exchange; A. F. Washburn, of the Unique theater, Boston; Mrs. Carroll; James Burke, president of the operators' union, and E. O. Ramsdell, of Melrose.

A short hearing was given on the bill by the members of the Senate Committee on Ways and Means. As the time of the committee was limited, owing to a session of the Senate, only three speakers were heard, former Assistant U. S. Attorney General William H. Lewis and Butler R. Wilson, both colored, in favor and Orrin G. Cocks, advisory secretary of the National Board of Censorship, in opposition.

Mr. Lewis declared that there was a public necessity for such a bill. A motion picture, he said, is a thing manufactured by some film factories, and the only idea of producing it is to get up something that will sell. It is nothing to the manufacturer whether the play is immoral or obscene, being purely a business proposition. The general public welfare requires that there should be some authority to pass upon the films before they are shown. Congress has passed a bill recently prohibiting the production of the recent fight films and simply on the ground that it would tend to raise race prejudice.

Mr. Wilson suggested that the censorship be placed in the hands of the district police rather than in the hands of the State Board of Labor and Industries, for the former was more familiar with such matters and has always shown good judgment.

Mr. Cocks opposed the measure from the viewpoint of the expert censor, and told the committee of the work which the national board is now carrying on. He said that the question of censorship involved the possible criticism of 7,000 or 8,000 distinct subjects which must be considered from all sides and especially from that of public opinion. He said that where the subjects touched upon the real things of life it was inevitable that there should be some degree of contention and that the board could not decide upon pictures from the standpoint of personal whim. It is essential,

he added, that there should be commonsense criticism. When asked how the Ohio and Pennsylvania laws work, he replied that it was impossible to view pictures day in and day out with a fresh mind and that in those states the films were not half censored. The hearing was then continued until another date.

MINNESOTA CONVENTION CHANGE.

Meetings and Exposition Will Be Held in the West Hotel Instead of Arcadia Hall.

Announcement is made by the committee in charge of the Minnesota Exhibitors' Association convention that the meetings for exhibitors and the exposition for the trade will be held in the West Hotel, Minneapolis, Minn., instead of Arcadia Hall as previously announced. By arrangement with the West Hotel, firms making exhibits may commence work on their displays on Saturday, May 1, two days before the convention, and the displays may remain in the hall until Saturday, May 8.

Reports indicate that this meeting will be an eventful one. President Pearce, of the National League, has indicated his intention of being present, and other leading exhibitors throughout the northwest territory are expected. An interesting program has been prepared for the business sessions and plenty of entertainment will be provided for visitors.

No change has been made in the date of the convention which is May 3 to 7.

REV. CLARENCE J. HARRIS AGREES WITH THE WORLD.

All of the theater owners and managers of Oklahoma City and many of those of the State, know the Rev. Clarence J. Harris, who is always ready to go before the public in the interests of the motion picture art. He fought with the theater managers through two fierce battles in Oklahoma with the Legislature of two sessions, and won both times, and he is ready to fight again in the interests of sane censorship as opposed to the form of censor hysteria which is constantly being practiced by so called society and social leaders.

With the Moving Picture World Mr. Harris agrees that many well meaning men and women have been influenced to believe that a legalized censorship of motion pictures is necessary. They have come to regard pictures as unlike anything else in the country and therefore demanding a peculiar restraint. A little thought will show that the themes used in pictures are precisely those presented on the speaking stage, in books, magazines and newspapers. They are merely adapted to another medium. If censorship is sanctioned in one instance there is no sound argument to offer against its being sanctioned in others. Yet few Americans would contemplate censored books, censored magazines, or a censored press, without concern. If the precedent is once established, it is difficult to foretell what form of repression it may lead to in future years.

Mr. Harris is not only opposed to the censor principal as urged by so called leaders, but he is also decidedly against the closing of the theater on Sundays. He feels so strongly the abuse that has been directed against the theater managers on these two subjects that he does not miss an opportunity to come to the front as an able champion of motion pictures and present the strongest kind of logical arguments against their misinformed enemies.

The Rev. C. J. Harris is the author of "The Spender," a powerful two-reel drama which will be presented on the United Program May 19.

PHOTOPLAY AUTHORS' LEAGUE ELECTION.

The first annual meeting of the Photoplay Authors' League passed off smoothly, the prevalent opinion being that the league had fully justified its existence and had done splendid work in its first twelve months of endeavor.

Frank E. Woods was re-elected president, Russell E. Smith, vice-president, and Richard Willis, treasurer. Richard Harding Davis is the second vice-president, and William Lord Wright, the third vice-president. Hettie Gray Baker is secretary and Mary O'Connor, David Griffith and W. E. Wing fill up the governing board.

KLEIST ACTING PRESIDENT.

August Kleist, of Pontiac, is acting as president pro tem of the Detroit Motion Picture Exhibitors meetings which are held every Tuesday afternoon in the league's club rooms. Herbert Fowser, officially the president, is now salesman with the United Film Service company, and hence will not be able to give the office the full attention it requires.

Edward Connelly in a Rolfe Picture

B. A. ROLFE announces the signing of contracts between the company bearing his name and the famous writer, George Ade, by which Mr. Rolfe comes into possession of the screen rights to the author's celebrated play and book, "Marsa Covington," which, as a play and as a novel enjoyed the widest vogue, and in the pictorial production the Rolfe people will have the aid of George Ade, who will work on the scenario and as star and leading players, Edward Connelly, who originated the role of Marsa Covington in the play, Mr. Connelly is one of the best delineators of the Southern type now playing, and his selection by the Rolfe people of the role of Marsa Covington is a happy one, to say the least.

Edward Connolly.

"Marsa Covington" will be staged at the Rolfe studios, Yonkers, and work will be begun there at once. The exteriors will be staged at various places in the Southern States, mentioned by the author in the original manuscript. Two reels will be made at Valdosta, Georgia. The old Piney Woods Hotel at Thomasville will be used for the big dancing set and the landing at Vicksburg, Mississippi, will be used as a background for numerous climaxes. The Mississippi River steamboat, "Water Queen," has been leased by General Manager Karger for two weeks, and the company supporting Mr. Connelly will travel from St. Louis down to New Orleans, making the scenes en route. Local color and atmospheric detail will be faithfully carried out. George Ade will make the trip down stream with the players.

STRAND THEATER BILL.

The bill at the Strand Theater for the week of May 2 is headed by two big features, "The Woman," a drama of American political life, showing the manner in which the element of scandal may be introduced into politics for the injury of those people who are truly fighting for right and justice. The film adaptation was produced by Jesse L. Lasky and David Belasco, under the direction of Cecil B. DeMille, the author. The other big feature is the third and last presentation at this theater of Dr. Edward A. Salisbury, the noted sportsman and naturalist, and his wild life pictures. The Strand Topical Review this week contains besides the news pictures, a newly arrived lot of European war pictures. Other screen attractions are a new Keystone Comedy and some beautiful and interesting travel and scientific pictures.

WORLD FILM BUILDS OUTDOOR STAGE.

The new outdoor stage connected with the World Film studios at Fort Lee, N. J., is nearing completion, but though it is as yet unfinished it has already become popular with the directors. The first director to use this stage was Frank H. Crane, who took a scene for "An Indian Diamond," Monday, April 19. No sooner had his set been struck when Albert Capellani immediately took posssession and staged a big scene from "The Face in the Moonlight." The outdoor stage when completed will be 60 feet long and 30 feet wide. It will be joined both to the studio and to the storehouse by special runways, to facilitate the quicker shifting of scenery. It is expected that this stage will become very popular in the hot summer days.

WARNING AND REWARD.

Do not purchase these two reels, "Battle of Bunker Hill," Edison, and "Paul Revere's Ride," Edison, left on the Gates Avenue car, Brooklyn, or on the N. Y. to Brooklyn subway train Monday evening, April 26th. Suitable reward for return to Educational Department, General Film Company, 71 West 23d Street, New York City.

CHICAGO LETTER

BY JAS. S. McQUADE

Rights of Photoplay Authors Versus Magazine Publishers Who Fictionize Their Plots Without Compensation.

THE time has come when the photoplay author must protect his rights against invasion, with just as great persistence and vigor as displayed by authors and publishers of fiction in protecting their rights. If a photoplay author commits a breach of copyright, he and the buyer of his script soon feel the weight of the mailed fist of the owner of that copyright; but if he conceives an original plot, writes the story in photoplay form and sells his script to a manufacturer, very seldom does he get credit for originating the photoplay story by magazine publishers, who use his plot in fictionized form in their publications without giving the photoplay author any compensation.

I have recently read an important pronouncement on the injustice done the photoplay author in this respect, the writer being quite fair in his attitude, so far as I can judge. He says: "The author's brain conceived the story originally. He sells, presumably, only a photoplay—not a fiction story—to the manufacturer. In the first place, where has the manufacturer secured the right to sell or give that plot to any magazine for fictionizing purposes? Of course, some manufacturers may cover that point in their release slips which the author signs. In any event, the entire transaction is utterly unfair to the author.

"The publications and the manufacturers, who make such use of a photoplay story, place themselves in the same category as the man who would take any magazine story and from that plot construct a play and sell or produce it without compensation to the original author. The story is the same, only in another form. Thus it is with the fictionized photoplay. The plot is conceived by one author, produced by a manufacturer who pays for the privilege, and fictionized by another sort of publisher who does **not** pay for the privilege—at least he does not pay the author of that plot. He has to pay another author to fictionize it.

"But what will magazine publishers do if they cannot get any stories from the manufacturers unless they pay the author for the right to fictionize them? If it comes to a show-down, will the manufacturer rather favor his photoplay writer upon whom he depends for the stories he must have in order to make any pictures, or on the magazines of the type mentioned, to whom he owes nothing but a little publicity and upon whom he depends for nothing whatever?

"In a great many cases the photoplay author is also a writer and seller of magazine fiction, and he certainly will not allow his magazine sales to be killed by a 'fictionizing' in other publications, especially, as is often the case, if it is badly done.

"Personally, I often get from fifty to a hundred and fifty dollars for a short story. Yet, when I sell that plot as a photoplay, I get a hundred or more dollars for it, and (if I let it!) it gets fictionized and these magazines only pay twenty-five dollars to have it done! What's the answer to that?"

Harper-Church Contest Goes to Supreme Court.

The struggle for supremacy between the Harper theater and the Hyde Park Presbyterian Church trustees is still on, although the hopes of the present owner of the theater were raised sky high on Friday, April 23, when Judge Lockwood Honore, of the Circuit Court, overruled a demurrer filed by the city of Chicago to a petition for a writ of mandamus brought by Frank Nahser, who is seeking a permit to open the house.

In giving his opinion, Judge Honore made a distinction between amusements that are nuisances and those that are not. He held that in the case of nuisances the city, since it may by statute prohibit them altogether, may localize them; but that in the present instance the power to localize does not exist.

"If at any time this theater should put on a play that was a nuisance, it could be abated," the Judge said, "but the statute does not give the city power to prohibit exhibitions of all kinds."

But the city halted this seeming victory for the Harper theater by a counter move. An appeal was taken by the city to the Supreme Court, and a stay order was entered by Judge Honore delaying execution of the mandamus until the Supreme Court decides. The final action thus far was taken Saturday, April 24.

If Judge Honore's decision stands, lawyers say, it will affect saloons also. The identical section of the statute empowering the city to abate nuisances and upon which the church-theater law is based, is the section under which the city has kept saloons 200 feet away from schools and churches. There is no specific ordinance setting the limitation for saloons. Application of the 200-foot rule to them is merely a custom and actually lies in the discretion of the mayor. Should the higher courts uphold Judge Honore's interpretation and decide that an orderly saloon is not a nuisance, a saloon could only be declared a nuisance after it had opened and after evidence had been adduced that it had been operated objectionably.

Savage Cuts Theater Prices One-Half.

"Along Came Ruth," one of Henry W. Savage's comedies, opened at the Olympic theater, this city, Sunday evening, April 25, at prices ranging from $1 downwards.

The management of the local house had informed Mr. Savage that it had become the usual practice in Chicago to issue rebate tickets which entitle the holder to two seats for the price of one. But Mr. Savage wrote back:

"Although I have sold a number of my plays to moving picture producers after they have outworn their usefulness on the regular dramatic stage, my interest and ambitions are all concerned with the theater proper and not with motion pictures. I have no fear that motion pictures will ever supersede the regular drama, but they are certainly proving a detriment at this time.

"To meet this competition, I am willing to offer them a $2 production for $1 flat."

A local representative of one of the most prominent dramatic producers denies that there has ever been a scale of two tickets for the price of one, but that a coupon system has been in force which permitted the use of graded "lists," these "lists" being used when the occasion demanded it; as when, for instance, a No. 2 company followed the run of No. 1. In such a case the coupons referred to entitled the bearers to a rebate of 50 cents a seat on all reservations which formerly cost from $2 to $1. All the local managers of first class houses have followed the same system, under similar circumstances, but in no case have they sold two tickets for the price of one.

Chicago Film Brevities.

The Selig Polyscope Company moved from the old quarters at 20 East Randolph street, on Thursday, April 22, to the new quarters on the twelfth floor of the Garland Building, on the northeast corner of Washington street and Wabash avenue. The company had occupied the old quarters for over seven years. The new quarters are much more spacious than the old, and, when all the appointments are made, will present a fine appearance. The new private theater in the present quarters will seat 100 people.

* * *

The Chicago offices of the V. L. S. E., Inc., are on the second floor of the building on the southeast corner of Adams street and Wabash avenue. I. Van Ronkel, district manager for the organization, was seen one day last week and stated that everything in the office would be in good shape in another week. He reported many calls and 'phone inquiries regarding the feature subjects that will be handled. Everything points to a big demand for these film subjects.

* * *

Mr. and Mrs. Tyrone Power left for Los Angeles Thursday evening, April 22, to join the Selig forces there.

* * *

Wm. J. Sweeney has informed this office that the convention of the Motion Picture Exhibitors' Association of the Northwest will be held at the West Hotel, Minneapolis, instead of Arcadia Hall, from May 3 to 7.

* * *

Dr. George B. Young, the retiring health commissioner of Chicago, has called attention to the fact that the last two theaters fought by the health department, because of poor ventilation, had given up the contest and that the fight for clean air in moving picture theaters had been won by his department. The health commissioner recited several cases where the police failed to lend the proper support to his department by refusing to arrest managers who had failed to pay fines for violations of the law. Dr. John Dill Robertson has been endorsed by a meeting of 200 leading business men to succeed Dr. Young. The new mayor, Wm. Hale Thompson, was inaugurated Monday, April 26, and will immediately take action in making appointments.

* * *

Beginning the week of May 17, the Selig Polyscope Co. will discontinue the regular Friday release and issue, instead, every Thursday a three-reel Diamond Special through the General Film Company's regular program.

The management of the Strand Theater Company has issued special invitations to a press rehearsal of the first program to be given in Orchestra Hall, Friday evening, April 30. The program will open with an overture by Weber and a travelogue. "Along Florida Coast," will follow. The next number is a soprano solo, and after that the Strand symphony orchestra of 25 pieces will render "Bal-Scene." "Kittens at Play," projected in colors, will be next in order and will be succeeded by a quartet number, "My Lady Chlo." "The Woman," a feature drama directed by Belasco, will be next on the program, and will be followed by the violin solo, "Caprice Viennois." A comedy photoplay will close the program.

* * *

"The Avenging Conscience" continues its successful run at the Fine Arts theater.

* * *

The Studebaker is still drawing capacity crowds to view "The Eternal City."

* * *

At the Ziegfeld, "Niobe" and "The Poet of the Peaks" are occupying the screen for the current week.

* * *

On April 21 a bill was introduced in the House of Representatives which, if passed, will require every moving picture theater in Illinois to pay a state license fee of $100. This bill also provides for a state board of censors. The exhibitors of the state of Illinois should take action immediately to protect their rights. What with a state license and a municipal license on top of it, the exhibitor will be a very much taxed man.

* * *

The big theater scene in Selig's "Red Seal" feature, "The Millionaire Baby," that will be released May 31 through V. L. S. E., Inc., was made at the Selig Chicago studios, April 26. The big set was directed by Mr. Heffron, the new director. Several hundred "extra" people were engaged. Chicago society women drove to the studio in their taxicabs, in evening gowns, to act in the "society" scene. Representatives of the Chicago daily press were also present.

* * *

Alfred Hamburger has added the Willard theater, Calumet avenue and Fifty-first street, to his chain of theaters in this city. This makes the eleventh moving picture theater under his management. The Willard has been purchased from Jones, Linick & Schaefer. It has a seating capacity of 1,300 and is considered one of the best of the outlying theaters. It has been closed for redecoration and will be reopened Saturday, May 1.

* * *

One night last week some unknown person threw a malodorous bomb in the Kimbark theater, 6240 Kimbark avenue. At the time the house, which seats 700 people, was filled and there was a stampede to the street. Rival interests, not labor troubles, are held accountable by the management. The Kimbark is one of the largest new theaters in that district.

* * *

The new mayor, Wm. Hale Thompson, will have something to say about the showing of "The Birth of a Nation" in Chicago. Mr. Thompson spoke at the Institutional Church for Colored People on Sunday evening, April 25. Near the close of his address he said: "Two or three days ago two representatives of a motion picture concern came to me informally and said 'The Birth of a Nation' is to be shown at the Illinois theater at $2 prices, beginning May 3. Now, I am going to see that picture as soon as possible. If I find in it anything objectionable to my friends of this race, I cannot see how the film can be shown in Chicago."

* * *

John G. Hodgson, manager of the Oak Park theater, 130 Wisconsin street, is having a peck of trouble just now owing to rigorous censorship imposed on the films used by him, by Chief of Police George Lee and the village board president and other self-constituted censors. "The Outcast" and "A Modern Magdalene" were two of the films condemned by the aforesaid worthies. These pictures were passed by the Chicago board of censors, rigorous as the members are, but Chief Lee stated that while they might be all right for city folks to see, they were not for the people of Oak Park. "Not one of my patrons seemed dissatisfied with 'The Outcast'," said Mr. Hodgson. "Oak Park censors must be convinced that the people want these pictures. To convince them of this I am soliciting opinions through the village paper as to their desirability."

* * *

The prosperity inauguration parade attending the assumption of office by Chicago's new mayor, Wm. Hale Thompson, was the largest ever seen in the city, 75,000 people participating. Hundreds of thousands of people lined the streets along the line of march and all traffic in the "Loop" was suspended for over four hours. Moving pictures were taken by the camera men of several film companies. Those taken by the Selig Polyscope Co. were shown at a number of theaters throughout the city, the same evening. The Ziegfeld and Parkway, owned respectively by Alfred Hamburger and F. O. Nielsen, were among the houses that showed such films.

* * *

The Selig publicity department has evolved a special and extra method of adding publicity to the "Red Seal" product of that company. The Selig star in each case will write his or her own story of each "Red Seal" production. Miss Kathlyn Williams, for example, has already written her own story of the making of "The Carpet from Bagdad." The story in two columns, illustrated, will be released in plate and mat form by the Selig Co. An initial cut of Miss Williams will illustrate the printed matter. This feature story will be sent free to all newspapers, according to a well systematized plan. Other Selig stars will also write their experiences in "Red Seal" photoplays every month. Harry Mestayer, for instance, will write of his work in "The Millionaire Baby." Exhibitors will be requested to see the editors of their local newspapers and ask them to write the Selig Polyscope Co. for this new and interesting service. Upon receipt of a newspaper's address, the Selig Co. will mail or ship this feature publicity service free of all charge. It must be distinctly understood that these articles are in no sense advertising or press agent's stories, but inside information written by the film stars themselves, of their work in Selig "Red Seal" photoplays.

* * *

Herbert Case Hoagland, of Selig's publicity department, has issued an attractive booklet on the Selig Exposition Special, which will leave Chicago July 8. The sixteen pages of the book contain full information regarding the trip, including artistic illustrations showing the scenic beauties along the route taken by the Selig tourists. The cover of the booklet is unique and at once catches the eye.

SELIG POPULARITY CONTEST.

The Selig Polyscope Company reports unusual succcss with newspaper popularity contests in connection with the forthcoming trip of the Selig Exposition Special to California. Through the bright weekly newspaper now issued by the Selig Company under the title of "Pastepot and Shears," a newspaper popularity campaign was mapped out and special literature was sent to over one thousand newspapers and other publications in the United States and Canada. The returns have been unusually satisfactory. Up to date fifty newspaper popularity contests have been instituted by as many newspapers and other publications in the United States and Canada. Young women receiving the most votes are sent free to California on the Selig tour which starts July 8th from Chicago. Motion pictures of the journey will be made and shown by the newspapers which carried the contests. The Selig Company co-operates with the newspapers and furnishes a complete campaign. It seems to be a good circulation and advertising stimulus. These contests can be started at any time and thirty days is the duration.

BIG PLAYERS WITH V. L. S. E.

The Vitagraph-Lubin-Selig-Essanay, Inc., the "big four" of the motion picture producers, in announcing the first sixteen productions to be offered through their new affiliated booking offices, present a list of players that reads like a "who's who" in dramatics, and includes shining lights from both stage and studio.

Frank Daniels, Viola Allen, Tyrone Power, Anita Stewart, Earle Williams, Edwin Arden, Romaine Fielding, Francis Bushman, Beverly Bayne, Kathlyn Williams, Charles Clary, Wheeler Oakman, Ethel Clayton, George Soule Spencer, Edith Storey, Antonio Mareno, Ruth Stonehouse, Rose Coghlan, E. H. Calvert, Harry Mestayer and John Charles are names to conjure with and more are to come in the features that are now being produced at the different studios.

F. C. TAYLOR CONVICTED.

Frederick C. Taylor, who has conducted so-called "schools" for operators and actors in New York for several years, has been convicted of fraud in the court of Special Sessions for New York City, and was sentenced on Monday, April 26, to a term of nine months in the penitentiary. Taylor's "school" was at 201 West 42d Street, New York City.

Doings at Los Angeles.

THOMAS INCE was injured in an auto upset while going fast from Inceville to Hollywood Friday evening. He sustained two fractures to the collarbone and minor bruises and possible internal injuries. Complete recovery is certain. Wallace Reid, who was driving fast, collided with small machine, wrecking it. One man was killed, another seriously injured and three others bruised. Reid was held one night in jail, charged with manslaughter, but was bailed out next day and later released on his own recognizance.

* * *

The complete furnishings of W. W. Handman's Theater, comprising four hundred chairs, asbestos curtain, rug, electric equipment and sundry fixtures to the value of $1,000, were stolen. A reward was offered of $50 for information leading to the apprehension of the thief.

* * *

Positive evidence that the St. Andrews theater, which was partially destroyed by an explosion last week, was blown up by a dynamite bomb was secured a few days ago when a carpenter, working on the rebuilding of the playhouse, uncovered a section of gaspipe which was found under a seat, and was examined by a dynamite expert who said it was surely part of the destroyer of the building.

* * *

The Biograph Company entertained the several companies of players, a number of friends, and others, at the Venice dancing pavilion on the night of the 22nd. Dancing and handshaking were enjoyed until quite a late hour when a supper was served the several hundred merrymakers.

* * *

Instead of a midnight matinee or an owl overture run of a new picture, we have had a pre-view or before breakfast running of the new big serial, "The Diamond from the Sky," at the College Theater, the screening starting at 9.30. Many interested showmen were there, among them a prominent exhibitor from San Diego, J. O. La Perle, who runs the New Grand Theater in the southern city. The first showing of the "Flying A" thriller was by Charles E. Cochard, local representative of the North American Film Co. Newton E. Levi of the Mutual exchange was also present. Every one seemed to be highly interested in the $10,000 serial and most all present went away with intentions of booking the installment plan picture.

* * *

The Griffith masterpiece, "The Clansman," opens again at the Auditorium in its tenth week, after being circulated around the country for two weeks, while Ince's "The Sign of the Rose" was playing to capacity houses. One woman who saw the Beban play said afterwards that "you could hear purses snapping all the time, and there was hardly a person who did not use a handkerchief."

* * *

W. Fay Lynch, special representative of Essanay, is in town for two weeks. He brought down from Niles a company of players headed by Charles Chaplin, together with enough equipment to establish a new Los Angeles studio on the hill where the Albuquerque is located. The newly organized branch will probably be permanent. After looking over the field Mr. Lynch will go north to the fair, Portland and Seattle, returning east next month. Among those who are now busy here are Edna Purviance, new leading lady for Chaplin, Jesse J. Robbins, general producing manager; Harry Ensign, who exposes the film; Margie Rieger, Patty McGuire, Leo White, Bud Jamison, Harry Pollard, Bill Armstrong, William Gorham, M. A. Brislaeur, exploitation expert; Ernest Van Pelt, assistant director, and Ed. Armstrong. Fritz Wintermier, manager for the company, is also here, having located the studio. The address is 147 North Hill street.

* * *

The Traffic Men have come and gone from Universal City. There were many hundred members of the association together with their families who enjoyed the day's visit to the picture capital. The wild west show, rodeo, barbecue, and special comedy picture, in which every one played extra, made the day a pleasant one for the railroaders.

* * *

The circus is in town this week and several companies are doing scenes around the big top. One clown is "perfectly crazy" in a travesty make-up in imitation of Charlie Chaplin. Do pictures have their effect?

* * *

A local paper says that "Hobart Bosworth won a fight in the superior court yesterday on a technicality of interest to player folk." An employee sued to collect $80, two weeks' salary, contending he was not given the customary two weeks' notice. "Hobart Bosworth testified that the two weeks' notice does not prevail among film actors. The case was tried before Judge George L. Jones, of Nevada County, and Mr. Bosworth described Truckee (where the snow scenes were made) as a town with 39 saloons and one drug store. 'Wrong,' commented Judge Jones. 'Don't try to put anything like that over on the court. I hail from that locality. There are thirty-nine saloons and TWO drug stores there, sir.'"

* * *

Jesse L. Lasky again returned from the east early this week and brings lots of good news of his big firm. Fanny Ward, Laura Hope Crews and Victor Moore will arrive this week to start work.

* * *

You can't get away from the big champions. Baseball, and all the sports have to resort to film folk for their big drawing cards. This time it was Charlie Chaplin who led the parade when the baseball season opened with the Venice Tigers featured. A band, clowns, municipal men, calliope, and a hundred other things made up the big parade.

* * *

Quite a stir in local society circles was made when Mrs. Reginald Lloyd-Jones and her husband, social leaders wearying of sitting impassively in the film palaces, entered the film game with Al Kaufman and Mary Pickford. Many other society folk are deserting the dansant for the "film teas."

* * *

Seventeen hundred feet of film was given a screening this week at Santa Monica, one of the first municipalities to start filming school educational methods. Every branch of the polytechnic high school is shown. The films will be exhibited at the Fair this summer. The camera work was done by Will H. White.

* * *

One of the largest local cabarets is putting on a stage folks' night which will be followed by an evening with the picture players. The regular entertainers will enjoy a night off while the music and song will be furnished by the filmers who will put on all kinds of stunts for the amusement of their friends.

* * *

"M. B. Dudley," according to a local paper, "managing director of the Dudley M. P. Mfg. Co., of San Diego, came to the city yesterday and announced that he had completed arrangements for the building of a plant for his concern at National City, near San Diego, which is to be known as Dudleyville. One of the landmarks of National City, a large brick block, remodeled, will be the central feature of the new place. The company is a new one with capital of $50,000, and is officered by San Diego men."

* * *

Thomas Jefferson is playing Father White in "Up from the Depths," a four-reel Mutual picture which is featuring Gladys Brockwell, one of the latest recruits to this company. Courtenay Foote is also in the cast, playing with Miss Brockwell.

* * *

Lillian Peacock, youthful leading woman for Allen Curtis' Joker Universal company, is again at work after two months' away from the plant, occasioned by injuries received in the smashing of her automobile. Welcome back.

* * *

B. A. Molter, one of the Big U players, was painfully burned by powder when a salute was being fired for Vice-President Marshall when he visited the white city last week. The gun went off ahead of time, catching Molter when he did not expect it.

* * *

This week Anna Little did a great stunt when she rode horseback through flames and smoke on a narrow bridge which was extremely shaky. She got across safely, but the actor who rode with her was severely scorched.

* * *

"Army" Armstrong, cameraman with the Chaplin Keystone company, which returned from Mount Baldy this week, was shot twice by bullets which glanced from the face of a rock near which he was standing. The first wound was close to one eye, and the second was in the abdomen. Medical attention was quickly given the suffering man and a fatality was averted.

* * *

By the way, these last paragraphs, relating to accidents and some of the tasks that motion picture people are subject to, makes me grind my teeth when I hear some easy going merchant or office man exclaim when they see a picture man dressed up, "Say, I'd like to be a picture actor; they're all right. Pretty soft for them, nothin' to do till tomorrow," and many other like remarks. If the general public only really

knew what these people have to do in film work (this is not too editorial, it is hoped); but remember Herbert Brenon, who was sieved through sharp cut glass while doing "Neptune's Daughter." Hospital for him for several months, six cuts by jagged glass, 63 stitches, and liquid diet most of the time. J. P. McGowan, director of Kalem railroad series, fell from a pole and was on his back for about three months, and that was before Christmas, and only this week was he pronounced fully recovered. Dorothy Gish, hit by an automobile and under nurse's care two months, and hundreds of minor accidents. Oh, but ignorance is bliss!

* * *

When the convention is held in San Francisco this summer, Los Angeles will be sadly in need of exhibitors, for they are already planning to spend a week at the fair to see the exhibits and be at the convention. Many of the local big bugs are planning to entertain before and after the big picture meet some of their friends from the far east.

* * *

Ray Myers and Giles R. Warren are two new directors at the Mutual. Warren comes from Seligs, while the former producer has risen from the Mutual ranks.

* * *

Mae Marsh has died again, making her 160th death scene. She ought to be featured as Little Eva. She says that her one trouble is that they always kill her before she gets a chance to do a lot of work, but, however, death is pleasant.

* * *

This week we have to report that Harry Bernard, Keystone comedian, is the proud possessor of a ten-pound daughter who arrived last week. Already Harry is preparing a kiddie wardrobe for the little Queen of the Pictures.

* * *

Pauline Bush is working in a picture, "Such Is Life," at the Universal, and in it she is seen in the kitchen a great deal. Funny, but she is going to be married in a few days; it must be true that "coming events cast their shadows."

* * *

There have been all kinds of scenario writers, but the latest is Dark Cloud, the well-known Indian actor of the Mutual. "The Converts" is the title of his story, and he is playing a prominent part in the picture.

* * *

We had noble visitors at the beach this week when Baron Victor Heyl and the Baroness Heyl enjoyed seeing Inceville, together with Mr. and Mrs. Judd of Minneapolis, and Miss Katherine Dameron of St. Louis, as guests of the World. All are summer visitors in the west and greatly enjoyed seeing the pictures made. The party met many of the stars, including Bessie Barriscale, Dustin Farnum, Lewis Cody, Mr. Ince, Walter Edwards and many others. They also saw Charlie Chaplin at work in Venice where the Essanay was doing a big funny film.

* * *

Mack Sennett performed a heroic deed this week although he modestly denies being entitled to any praise. While driving his racing car along the beach at Redondo in search of a location for surf scenes he witnessed the capsizing of a small boat and the struggles of two boys who had been sailing on the rough water. One started to swim for shore while the other was apparently helpless. Although clothed in heavy trousers and jersey, Sennett swam out to the drowning boy, reaching him just as he was sinking. Followed the tedious swim ashore, resuscitation, home-taking and three cheers for Mack.

* * *

Raymond B. West is now chaperone for a bevy of beatingly beautiful maids who are working in a picture featuring Bessie Barriscale. Some college scenes are done in one of the big schools near Los Angeles and West has full permission to use any and all parts of the building that he chooses.

* * *

Lois Weber ond Phillips Smalley gave a delightful tea the other day at a fashionable hotel in honor of Mrs. Carl Laemmle. Among those present were P. A. Powers, Mr. and Mrs. Herbert Standing, Winnifred Kingston, Myrtle Stedman, Mrs. Bosworth, and a host of others including Richard Willis.

* * *

The "Drys" are at it with moving pictures, for the 31st annual convention of the W. C. T. U. is in session here and they taught temperance lessons with films and lectures.

* * *

Robert Daly, who recently came with the Universal with his leading lady, Fritzi Brunette, is busy as always and full of lots of good ideas for his pictures. He has a new character comedian, Lew Carter, who came across from the L. K. O. company. Carter is just out of the hospital, having been in two months recovering from an accident which he was in during the winter. He suffered torn ligaments which kept him in all that time.

* * *

Two young badgers were caught by the Gene Gauntier-Jack Clark company of Big U players which returned from the vicinity of the Malibu River this week. They filmed scenes for "The Smuggler's Lass" and another picture. The two funny animals have been made pets already, and will be seen in a picture.

* * *

Charles Avery, co-director with Syd Chaplin and the Keystone comedy players, shot a mountain lion and much other wild game was shot by members of the party on their Mount Baldy jaunt.

* * *

From banker to butler is the true case of Col. Fay Butler who has joined the Biograph company as character man after many years of commercial life following his desertion of the stage. He was at one time a New York actor and had not been in makeup for over twenty-eight years. He has been in business in the west for several years, being connected with newspapers, banks, theaters and other lines. He is playing characters now, and is determined to stay in films.

* * *

Much excitement prevails this week at Inceville when the whole city turned out on the beach to watch the destruction, by fire, of a specially built bungalow for a scene in "The Beckoning Flame," the five-part feature of life in India, which stars Henry Woodruff and Rhea Mitchell, with Miss Tsura Aoki, the Japanese actress. Charles Swickard is producing the film. The house was not just a skeleton, either, two rooms were built, with windows and verendah, and the sea formed the background through the windows.

* * *

Santa Barbara has a word to say. In a short letter Wallace MacDonald, of the Winged Initial company, says: "It is rumored that each company is to be sent to San Francisco to take a picture, so as to allow every actor to see the Fair and still continue production. Hope so, anyway.

* * *

Olga Printzlau Clark, the photoplaywright says in another letter, "I suppose you heard of the great leap that Al Thompson made turned out O. K. with no injury to him." This was for the auto wreck scene in the new serial, "The Diamond from the Sky," Thompson doubled for Cummins and went over the cliff with the car, diving sideways into the water far below. In the third chapter you will thrill at this bit of acting and daring. She also says, "I have just closed a deal with the Victor Universal for a 12-reel serial for Mary Fuller, who will appear in twelve entirely different roles in this series."

* * *

Hal Clements, doing character and heavy work for the American, has invested in a puncture gun, a new name for an automobile, and now he will go puncture hunting on the boulevards.

* * *

Besides Director Jaccard of the Diamond series company, there are now at work in the Flying A plant Harry Pollard, Thomas Ricketts, Henry Otto, Archie McMackin, and Frank Cooley. Business is good indeed, and the seventh chapter of the Diamond mystery story is being filmed this week.

* * *

Chick Morrison and his boys were busy at the Sunday benefit show at the racetrack for the Santa Barbara Driving Club. The boys did a lot of hazardous stunts and the show was a regular wild west affair. The film people helped the driving organization and the city, and they certainly were royally treated in return by every person in the mountain city.

* * *

Henry Otto and his players are spending a few days at Point Conception where they are making "The Guiding Light," in which Winnifred Greenwood does a diving and swimming act. Later the company will go to Zaca lake for some scenes for another story. Both locations are new to the eye of the camera.

* * *

Dorothy Gish, during the absence of her mother, gave what she terms "a hen party." On this night fourteen of the Reliance-Majestic ladies assembled at Dorothy's home, mopped up five quarts of lemonade and devoured three pounds of strawberry shortcake.

CLARK IRVINE.

Richard C. Travers

RICHARD C. TRAVERS, leading man with Essanay, and one of the best all-round athletes of filmdom, has just formed a baseball team of Essanay actors. Mr. Travers, who is captain of the team, is now at work getting the men into training for late spring and summer play. A diamond now is being made. Travers says he has some of the best players in the country and plans to challenge all teams in Chicago, as well as teams in other cities.

Richard C. Travers.

More than six feet tall, and weighing over 200 pounds, Mr. Travers is easily the most powerful man in the Essanay company. Born 650 miles north of Winnipeg, Can., he was using snow shoes and skis when hardly more than a baby.

Travers is an expert skater and hockey player, having played on the Guelph National, Wanderers, St. Andrews, the New York Hockey Club and the Du Quesne Garden teams. He is also an expert polo player and automobile racer, and was an entrant in the well remembered Vanderbilt cup race of 1906.

Scarcely is there a sport in which Mr. Travers is not proficient. In fact, he spends all his time, both winter and summer, outside of his working hours, at some form of athletics. Sports have been his passion ever since he was a boy. In Cornell University he played on the varsity football team, won a "C" in track work and stood as one of the best tennis players in the school.

Also he is some sailor and sailed on the "American" of the Royal Canadian Yacht Club in the Great Lakes Yacht Association race between United States and Canada.

"THE FAILURE"—A TWO-REEL LUBIN.

"The Failure" is the title given a thrilling two-reel drama just finished by Captain Wilbert Melville at the studios of the Lubin Western Company at Los Angeles.

SPOKANE GETS ANOTHER BIG THEATER.

Spokane, Wash., is to have a third new modern exclusive motion picture theater, which is to be erected at the northeast corner of Post street and First avenue, by F. E. Starkey, local mining man, and to represent, including the cost of the site, an investment of $100,000. Mr Starkey purchased the property six years ago for $75,000, and two years ago turned down a cash offer of $125,000. It is known as the Iler Grand block, a two-story brick, 75 feet on First avenue and 47 feet on Post street. The tenants have been advised to vacate the premises so that work on the theater may be begun. Plans are now being prepared for the theater. The entire interior will be torn out and a complete new front installed on Post street, which will be the main entrance. The other walls will be left. A complete theater interior will be constructed and a new roof built. The structure will have a seating capacity of 650. The walls are of strong enough construction to permit the building of the theater. The new theater will be in the center of the hotel district.

NEWHALL TO MANAGE STRAND.

Allen B. Newhall, who has been associated with the Moe Mark Amusement Enterprises since April 1, 1907, and who has successfully managed the Comique Theater, Lynn, Mass., one of the prominent Mark picture houses in that section of the country since 1909, has been appointed by Mr. Mark as managing director of the Strand Theater which is now in the course of erection in Lynn. Mr. Newhall has decided to make a six weeks' tour of the cities in which the company has houses and will pay strict attention to the methods of conducting each theater. Mr. Newhall will increase his knowledge of theater management considerably in this way, and it is planned to spend a week at each house. The trip will be made in the company of Moe Mark. Mr. Newhall is a member of a number of prominent lodges and orders and is also a member of the Motion Picture Exhibitors' League.

NEW THEATER FOR RALEIGH, N. C.

R. G. Allen, of Louisburg, N. C., will open a picture theater in Raleigh, N. C. The location selected for the new house is in the most central part of Raleigh, and is an ideal location for a first class moving picture theater. The seating capacity will be 650, and it is estimated that $50,000 will be expended in erecting the structure. The theater will embody all the latest improvements.

Universal's Mammoth Outdoor Stage, Universal City, California.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

FOREST THEATER, DETROIT, MICH.

Dancing Academy Converted Into Fine Picture House—Program Mailed to 2,000 of Its Patrons Weekly.

THE Forest theater, on Woodward avenue near Forest avenue, Detroit, Mich., architecturally, is a good example of what can be done when one is called upon "to make a virtue of necessity." In this theater, its architect was required to remodel a dancing academy having no basement and no great height from floor to roof into a first-class theater, without disturbing either roof or foundation walls of the building. To gain the greatest possible height from floor to ceiling of the theater the center portion of the building was excavated to form a proper incline for the auditorium floor. This left the sides at substantially their original levels, and gave room for a line of boxes extending from proscenium wall to the rear of the auditorium, thus making it needless to disturb the foundations of the side walls, which extend only a few feet below the original floor level. As a means of increasing the ceiling height, an old ceiling on the level of the bottom of the roof trusses was removed, and a new ceiling put in near the line of the top of the roof trusses, with large coves and cornices concealing the trusses. To apparently increase the actual height gained in this way, a line of concealed electric lamps extending around the top of the ceiling cornice lights the cove and entire ceiling in such a manner as to produce a delicately tinted sky effect of indefinite distance above the eye of a spectator.

Rex W. Minkley.

The theater has a seating capacity of 584 and a stage with a depth of twenty feet. Everything from front to rear of the building is of the best—consistent with the fact that the theater, located in the heart of one of the best residential sections of Detroit, secures its patronage from those who appreciate the best. At present photoplays exclusively are being shown at the Forest theater.

Interior View of Forest Theater, Detroit, Mich.

The manager of the Forest theater is Rex W. Minkley, whose excellent likeness is herewith produced. He has been in charge since Jan. 15, 1914. Previous to his connection with this house, the Forest had been known as a "dead one." When Minkley took hold, he immediately started to do things. He studied the wants of the people of that particular neighborhood and before long he had them "coming in bunches." Sometime ago an organ was installed, having Cathedral chimes, full set of organ pipes, clarinet and saxaphone attachment. This replaces the orchestra. Matinees are given daily and two shows at night, prices being ten cents in the afternoon and 10, 15 and 20 cents at night. Five days in the week Universal service is used, Tuesdays and Thursdays being for selected feature programs. The Forest is a well ventilated theater; every dome in the ceiling is connected with a six-foot exhaust fan.

Every week a program for the ensuing seven days is mailed out to residents in the neighborhood, and with each program goes a typewritten letter, calling attention to some particular feature for that week. Patrons are urged to make their wants known to the management and they are assured that everything will be done for their accommodation. From 1,500 to 2,000 programs and letters are mailed weekly.

The Forest belongs to the chain of theaters operated in Detroit and suburbs by George W. Wicks, general manager of the Detroit Universal Film Company.

Rex Minkley not only handles the Forest, but also looks after the new Virginia Park theater which recently opened at Hamilton Boulevard and Virginia avenue, Detroit. He is well known in Michigan both as an actor and as a manager of various theaters in Chicago, Lansing and Battle Creek.

THE AVENUE THEATER, BELLEVUE, PA.

The Avenue theater, 529 Lincoln avenue, Bellevue, Pa., which, prior to the enlargement of the structure by an addition of fifty feet to the rear, had a seating capacity of one hundred thirty-five. The New Avenue, as shown by the accompanying interior picture, was formally opened Saturday, December 12, 1914.

The remodeled house has a seating capacity of three hundred, with standing room for one hundred, and is one of the most up-to-date theaters in this section of Pennsylvania.

Interior View of Avenue Theater, Bellevue, Pa.

Excellent music is furnished by a Seeburg Automatic Piano, installed by the Seltzer Piano Company, Pittsburgh, Pa.

The theater is doing good business. Mrs. B. C. Harris is the owner, and O. M. Hezlep is manager. Record business marked the opening of the rejuvenated Avenue when the Universal feature picture entitled "Neptune's Daughter," starring Annette Kellerman, was shown. The program is made up of Mutual, Box Office Attractions, Famous Players and Continental Film Company pictures.

SHEA'S HIPPODROME—BIG PICTURE HOUSE.

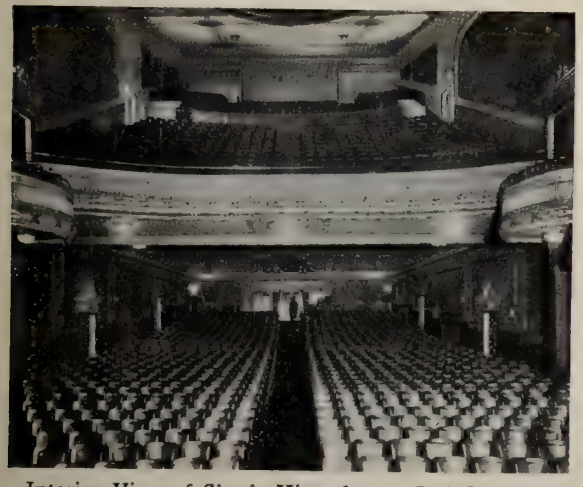
Half Million Dollar Theater Is an Edifice of Beautiful Decoration and Architecture—Escalator Among Improvements.

SHEA'S HIPPODROME, Buffalo's new half million dollar moving picture theater, has been doing a big business since it opened. Crowds have been a feature. The house was built by Michael Shea, a pioneer in vaudeville. The house is fireproof and seats 3,000 persons.

The entrance is on Main street through a lobby 110 feet long, beautifully decorated in old ivory and gold, with 700 electric lights hidden in the beamed ceiling and each beam supported at the sides by a massive figure. The floor is of mosaic tile. There is a wainscot of English veined marble six feet high. The theater is richly carpeted with deep red velvet. The foyer leads across the entire width of the auditorium, which has many beautiful effects. Soft tones and the indirect lighting of the dome and side decorations tend to bring the immense space into a cozy and refined place.

Instead of the high ceiling under the balcony on the orchestra floor, so familiar to Buffalo theatergoers, the ceiling of Shea's Hippodrome has been lowered and the space between has been converted into a commodious mezzanine, reached by two marble stairways, both nine feet wide, situated at both sides of the auditorium.

There is only a comparatively slight rise to this mezzanine and from it the patrons enter the balcony on a level, thus eliminating the long climb to the balcony. The main ceiling of the auditorium and the ceiling of the orchestra under the mezzanine are beautifully paneled, and beamed,



Interior View of Shea's Hippodrome, Buffalo, N. Y.

and the private boxes and proscenium arch are as elaborate and artistic as modern ideas can make them. The dome in the main ceiling is illuminated by indirect lighting and adds greatly to the effect of the auditorium; it is beautifully decorated with a painting in soft tints called "The Dance of the Hours." Fine paintings are seen at the right and left of the proscenium arch symbolizing the useful and beautiful in art.

In the orchestra pit is placed a $25,000 orchestral organ, as well as a well-balanced orchestra. The organ also fills the space over the private boxes on each side of the house, the bronze gold of the organ pipes adding dignity to the detail of the entire interior of the auditorium.

The balcony is built on the cantilever principle, which makes possible the construction of a theater of great proportions without the use of obstructive columns on the first floor. An innovation in theater construction in Buffalo is found in the private boxes of the mezzanine which may be reached directly from the balcony or by easy ascent from the marble stairways at both sides of the lobby. Another innovation in Buffalo is the escalator, or moving stairway, located at the right of the lobby near the Main street entrance. This means of reaching the balcony may be used by those who do not care to walk up the stairs.

A promenade is found in the rear of the balcony. All windows are of richly colored art glass and are heavily leaded. The absence of wood in the construction of the Hippodrome is noticeable. Exhibitions run from noon until 11 p. m. The admission prices are 10, 15 and 25 cents. Miss Philomena Cavanaugh is in charge of the publicity department of Shea's Hippodrome, and some splendid and compelling advertisements and stories do emanate from her pen.

FAIRY THEATER, KNOX, IND.

Metzger Remodels One of His Houses—Now Compares Favorably with Structures in Big Cities.

TO the list of pretty motion picture houses in places where the population is but a thousand or a little more or less may be added with propriety the name of the Fairy Theater of Knox, Ind. Albert Metzger, the manager and owner, has another photoplay house in Knox named the Royal which is a smaller one than the Fairy. The inhabitants of Knox number 2,500, yet it has two picture places, two newspapers, five churches, two banks, a modern stone court house and a number of other institutions..

To come back to the topic of this story, the Fairy Theater originally had a seating capacity of 200, but since it was subjected to complete transformation the seating accommodation has been increased by 160. The name of the house has been artistically worked in the floor of the lobby. The doors leading to the auditorium are made of strong wood

Fairy Theater, Knox, Ind.

with squares of different colored glass. The box office is between the two entrance doors and is made of the same kind and color of wood as are the doors. Hanging from the center of the ceiling of the lobby is a plain but pretty electrolier.

The dimensions of the Fairy are 22 by 120 feet. It has a balcony seating 56 persons, with two boxes built directly in front of the balcony. There is a stage 21 by 21 feet in size, and the auditorium ceiling is 19 feet high. The interior decorations are grey and buff for the walls and the ceiling is done in ivory trimmed in gold. The size of the operating room, which it is needless to say is built of fireproof material, is 9 by 12 by 9 feet high. Big exhaust fans keep the air in the house always fresh. A Power's 6A motor-driven machine is used, and the throw is 85 feet. Among the other up-to-date equipment in the theater is a General Electric motor generator. The size of the picture is 10½ by 14 feet. Mr. Metzger is showing three reels of licensed pictures for an admission price of 10 cents.

McKinley Theater, East Liverpool, Ohio.

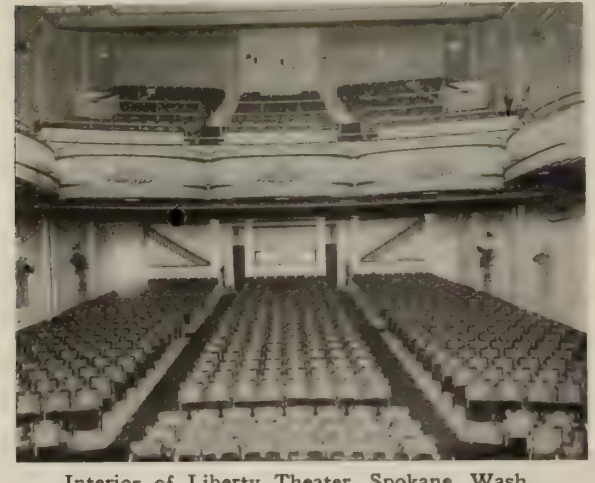
LIBERTY THEATER, SPOKANE, WASH.

New Structure Represents an Investment of $135,000.—Music Furnished by a $15,000 Wurlitzer-Hope-Jones Unit Orchestra.

WHEN the new Liberty Theater, 714½ Riverside avenue, an exclusive motion picture house, was opened to the Spokane public Monday, January 25, hundreds of people were waiting to enter and 3,000 persons witnessed the presentation of "Officer 666," a five-part George Kleine feature, before closing time. This new amusement house cost $135,000, and a $15,000 Wurlitzer-Hope-Jones unit orchestra furnishes the music. Earl L. Thurstensen of New York City is temporary organist and there is singing by a male trio. The foyer stage and box office were embowered with flowers on the opening night, all the gifts of other theatres of the city. Carnations were also presented to all patrons on the opening night.

William Cutts of the Montana Amusement Company, is manager of the new theater and superintendended all construction work. The officers of the Liberty Amusement Company are L. W. Hutton, president; William Cutts, secretary and manager; G. M. Crawford, treasurer. Others interested are Frank T. Bailey of Butte, Montana, and George H. Grombacher of Portland, Oregon.

The theater seats 1,000 and both the parquet and the balcony are provided with the latest type of double opera seats, commodious divans, upholstered in leather, with the rows far enough apart that a comfortable disposition of feet and limbs is possible. The interior is beautifully decorated and the soft cream and gold colorings of the walls and ceiling blend nicely with the delicately shaded electric lighting scheme, which diffuses a mellow glow through the frosted globes, artistically clustered in the main auditorium and scattered in convenient units above the loges.



Interior of Liberty Theater, Spokane, Wash.

The facade is carried out in terra cotta trimmings with an elaborate main entrance, and marquise is built into and made a part of it. The veil surfaces of the exterior are outlined by electric lights set into the terra cotta trim around the openings. The lobby, including the ticket booth, is finished in Mexican onyx and marble. The ceiling is tinted old ivory and gold, and the floor is of imported tile. The vestibule and foyer are finished in French caen stone and sienna marble. The vestibule has a dome ceiling of ornamental plaster artistically decorated in cream and gold, and the side walls are set with beveled plate glass mirrors.

The foyer is splendidly arranged and attractively furnished, and a massive concrete stairway leads up on each side to the balcony. Brass hand rails guard the inclines and stretch around the front of the boxes. To the left of the foyer is the women's retiring room and a matron and a corps of maids are in charge. The entire structure is of steel and concrete, absolutely fireproof, and every appliance for the comfort and convenience of patrons has been provided. The grand foyer is richly carpeted and extends across the front end of the building. It is brilliantly illuminated with electric lights incased in chandeliers, a part of the left side being used as a baby carriage room. The acoustic properties of the theater are declared to be perfect. The lighting is by the cove system, which avoids glare and adds detail to the screen productions.

The unit orchestra, which is supplemented by a trapdrum equipment, is designed essentially for moving picture houses and, in addition to producing real melody, is equipped with a number of appliances for the reproduction of every conceivable sound that will be required to assist in a realistic presentation of the pictures. This instrument is electrically controlled and electric pneumatic swell shades, operated by the feet, swell or diminish the volume of the sound at the pleasure of the organist, while the airs and solos are played on the three keyboards with the hands. The theater building has a ground area of 7,851 square feet with a frontage of 55 feet and extends back 145 feet to the alley. It contains 432,000 feet of space, including second and third story offices, which are at the front overlooking Riverside avenue. The entrance on Riverside avenue is 19 feet wide and the main door space 15 feet wide. There are two balcony entrances in addition to the main entrance, and two seven-foot incline exits lead from the balcony and main auditorium to the alley.

WHITE STAR THEATRE, TILLSONBURG, CANADA.

Manager Egener's Operators Like "Projection Department" —Each Has Copy of "Motion Picture Handbook."

SIXTEEN miles from Ingersoll is the town of Tillsonburg with a population of 3,000. It is another town that can boast of a well managed moving picture theater. Frederic Tristram Egener is the man who is responsible for this amusement emporium. It is known as the White Star theater, and has accommodations for 400. Brick and cement are a part of the fireproof material used in erecting the White Star. There is a small balcony containing fifty seats which are reserved for women. In the back of this little balcony has been placed the operating room which is 8 by 8 feet in size. It is fitted with large port holes and a big vent flue. A Power's 6A projector is used and the throw is 60 feet. The projection is very good; the height of the picture on the screen is 19 feet. All the lights in the house are controlled from an enclosed switchboard in the operating room, and all wiring has been done in conduits. The power is generated by a 2.5 K. W., 60 volt, 41.7 ampere dynamo driven by a 6 horsepower motor, 550 volts at 1,800 revolutions per minute (Fairbanks Morse). Mr. Egener says that he has had no trouble with the power producing plant and it was bought eighteen months ago. The theater is also equipped with a switch which throws on the town power in the event anything should happen with its own generating plant.

Mr. Egener, in a letter to the Moving Picture World, says that he admires the work of F. H. Richardson in trying to always better projection. Each one of the operators of the White Star has a copy of Mr. Richardson's work entitled,

Interior of White Star Theater, Tillsonburg, Ont., Canada.

"The Motion Picture Handbook," and all read the "Projection Department" regularly. Mr. Egener says that he has studied the science of operating so that he can run a machine in case of emergency. He holds an operator's license, and contends that a manager of a picture house should be conversant with operating.

"Your 'Projection Department' is worth the price of subscription alone, not to mention the other valuable departments and articles. I enclose a photo and data on the White Star and should like you to publish them, if you have space, and let our friends and associates in the States see what our small town shows are like in Canada," says Mr. Egener.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Mr. Ruffner Heyed.

RECENTLY we ran a paragraph headed "Hey, Ralph Ruffner!" asking for a half page advertisement that George Editor Carpenter had praised. Just as soon as he saw it, Mr. Ruffner "hey-ed" and sent in a copy of the advertisement with the remark that he would have done so before had he not supposed that the Wise Men of the East had enough to write about. Not so. The Wise Men of the East and the Hustlers of the West want to keep together and we should have been sorry to have missed this advertisement. Mr. Ruffner, it will be remembered, runs the American Theater, Butte, Montana. Instead of feeling that the pictures are merely five cent junk and running his house as they do in Denver, he seems to think that some pictures may be worth more than a nickel or a dime. Many exhibitors may be startled at this suggestion, but why?

IS THERE ANY REASON WHY A PICTURE THAT COSTS YOU MORE THAN ANOTHER SHOULD BE SOLD FOR THE SAME PRICE AS THE CHEAPER ARTICLE?

If there is any such reason we should like to hear it. About the only reason we have ever heard advanced is that the public will not pay more. An exhibitor who argues like that should set fire to his house and sit in the orchestra pit until the firemen and the coroner dig him out. There used to be a time when you could see a drama, a farce and some specialties at the theater for prices that ran as high as six bits. This is the day of the two dollar attraction, or was until the pictures came along. The public was educated to a dollar, a dollar and a half and finally the two dollar charge and as much more as the speculators could get for the great stars of the stage. The man who runs a cheap stock company does not ask two dollars, but the man with three times the running expense does. And yet exhibitors whine that the picture theater will always be a five or ten cent proposition and they know they cannot get more. There has been reference made before to a little house in a Carolina town of 500 inhabitants where the Paramount program is shown for twenty-five cents, and yet many western men declare they can make no profit. Selma, Alabama, was a bad town for features, but the Academy of Music kept at it and won out.

If you can write English you can tell your patrons why they should pay more for features if they get more for the money. It costs about five dollars to see good opera. You never hear that called the "singies." It costs a nickel to see the "movies" but it costs a quarter to see picture plays. If it does not cost a quarter, it should, BECAUSE THEY ARE WORTH THAT MUCH TO THE THEATER-GOING PUBLIC.

But instead of saying you cannot do it, you must do as Mr. Ruffner does and DO IT. Educate the people to understand that it is no longer a business with but a single standard of entertainment and that now the more they pay the more they'll get for their money.

This Ruffner advertisement is a half page. In one corner is page 780 of this paper dated February 6, of this year. In the right hand corner is a Paramount advertisement from the Saturday Evening Post with a picture of the American among other theaters shown. In between is this copy:

WHAT WOULD YOU DO?
PARAMOUNT PICTURES CORPORATION
110 W. 40th Street.
New York, Jan. 24, 1915.

To Our Exhibitors:—

Owing to the enormous salary which it has been necessary to pay Mary Pickford in order to secure her services, the Famous Players Film company has found it necessary to first release pictures in which she appears through big city theaters at a minimum admission price of 25 cents up to 50 cents.

(Signed) Paramount Pictures Corporation,
(By) Wm. W. Hodkinson, President.

The above letter was addressed to THE AMERICAN and all other first-class theaters in the United States using the Paramount service.

In the upper left-hand corner of this space we have reproduced a page ad from the February 6th issue of the MOVING PICTURE WORLD (largest of the weekly trade papers) carrying Daniel Frohman's announcement of the stupendous photo-spectacle, "THE ETERNAL CITY," by Hall Caine, in which Pauline Frederick stars. The ultimatum is laid down in the circled lines which says, "THIS SUBJECT WILL AFFORD UNUSUAL OPPORTUNITIES TO THOSE THEATERS CHARGING 25 CENTS OR MORE ADMISSION."

IT IS THE HANDWRITING ON THE WALL!

THE AMERICAN THEATER is one of the most prominent institutions in our city. Our records show that EIGHT HUNDRED THOUSAND men, women and children patronize it every year. This tremendous total is EQUAL to TWENTY TIMES THE POPULATION OF BUTTE. Our reputation as a progressive and model theater is becoming nation wide, as attested by the reproduction of a page ad in the February 6th issue of the Saturday Evening Post.

The American is a picture house exclusively; it offers no vaudeville; it plays no road attractions; every first-class photo production rightfully belongs to it. By reason of the difference of TEN CENTS in admission prices on some of the largest photo-plays to come, is it right and just that the AMERICAN, an exclusive picture house, as above stated, should step aside and see these magnificent photo productions housed in theaters WILLING to charge 25 cents, but who are not as well equipped to handle a BIG picture as we think we are?

Mr. Ruffner shows that he must charge twenty-five cents if he would run Paramounts. If he does not get them some regular house will, and probably butcher them. He runs them, runs them right and makes them worth a quarter. There is not a town of two thousand or over in this country that is not now ready to be educated to a feature price for feature pictures, not every day, perhaps, in the smaller towns, but one or two days a week. The popularity of the pictures will ever be based on their cheapness in proportion to their excellence, and there will always be five and ten cent houses with programs to match, but to argue that we must never charge more than the original price of five cents is as foolish as it would be to argue that we should not have automobiles and aeroplanes because the ox cart used to be good enough. It is too bad we cannot reproduce the Ruffner advertisement, but it is done on green paper and the engraver doesn't like us any too much anyhow. But the gist of the argument is given here, to help you along. You can do what Mr. Ruffner and others have done. Why not start in? Now is as good a time as any. You'll probably be surprised to find that the quarter price will be effective in bringing in a quarter crowd, a better class of patrons, *in addition* to those you already have.

Spring Valley Again.

C. H. Lynch, of the Palace theater, Spring Valley, Ill., writes, enclosing his first weekly issue. He says:

> Here is the first number of Palace News. I know it's awful, but this is my very first attempt at getting out a sheet, so I don't care how hard you hammer it. Tell me just what you think of it and don't be afraid, as I value your opinions very highly and will appreciate criticism.
>
> On account of this being our first and not knowing just how much to write for the sheet, I had to fill up with two of our own house ads, as you will note on the inside of the sheet. Hereafter it will contain no ads on inside, just straight matter. Which is best?
>
> How do you like the paper stock used? I had it printed on very heavy stock, also as you will note per sample slice enclosed.
>
> I do not like heavy stock, as it is too hard to fold and insert in envelope. I mail every single number; none distributed. Several ladies have commented on it very favorably. I believe it will pay us.
>
> Back page ads just about cover postage on each issue. We are trying to run a 10c show against two or three reel for a nickel shows as competitors.

This is a four page issue, six by nine on a light, but tough, paper, slightly surfaced. The ink offsets a trifle, evidently being a little too thin, but the impression is good and black. As Mr. Lynch seems to know, the advertisements on the inside page give the small issue the suggestion of incompleteness. Since it had to be done, it would have been better to have moved the small item on the second column of page three over to the bottom of page two, to have written a smaller advertisement for the bottom of that page, pulling the present advertisement there over to page three and dividing the last column between the two present ads, pulling in the space given the present third page ad to let the other in. This would have given a better balanced make-up than a half column ad on one page and a two-thirds column on the other. In any case advertisements following reading matter in the same column should be cut off with a double line full width rule instead of a dash.

From the general nature of the text we imagine that Mr. Lynch does not know his full program in time to print it. If he does, this should be run on the third page, top of the outside column, boxed with two point rule. Where the full bill is known, it should invariably be given in program form. The recommendation to put it on the third page is made because the first page is occupied by a house announcement. The house talk, if continued, is of greater importance than the program, particularly in such a case as Mr. Lynch's, where he is giving the high-priced show and needs to explain why his show costs more because it is worth more. The first text is merely salutatory. Succeeding issues should contain a series of well written arguments along these lines. Much good stuff can be found in back issues of this department. Nothing

is more valuable to a manager than this personal talk with the patrons if it is written in the proper conversational, intimate style. Do not get over familiar, but be friendly. This first issue sets a standard. The greeting is written with a sincerity that means much more than it says. A thirty-six point initial letter and a larger type for the heading will be helpful in giving the page its due appearance of importance. Heading in this case means the heading of the article and not the heading of the paper. Here the dropping of "the" in "The Palace News" will permit a better face to be used. This is one exception to the general rule that upper and lower case is better than all capitals. The heading of a paper may be set in all capitals.

Some of the text could be improved a little by being more explicit. One announcement reads:

> Coming Soon—Broadway Star Features—Direct From Broadway.

It would be much better to tell just what part of Broadway. Say—

> Coming soon! Broadway Star Features. Direct from their metropolitan run at the Vitagraph theater, Broadway and 44th street, New York City.

Another item says:

> Every Tuesday night at the Palace is "Hazards of Helen" night. Ladies are especially invited to attend the Tuesday matinees.

Of course it is understood that the bill is the same in the afternoon, but why not use this?

> Every Tuesday is "Hazards of Helen" day at the Palace. The ladies are especially invited to attend the matinees on Tuesdays.

That says just what the other means, but it reads a trifle more smoothly, and many who do not know *why* a sentence sounds crudely will know that it does. But this is a suggestion rather than criticism, for fluency will come with practise. On the back page the advertising should be divided by heavier rule, a full two point would be best.

If the heading is to be broken up, it would be best to run it like this:

PALACE NEWS

Vol. 1. Spring Valley, March 27, 1915. No. 1.

The lower of the rules should be a double line. The double rule is used to mark a definite division between two forms. It is the period in rule work where the shorter dash is the comma and the long dash the colon.

Another Post Card.

The Third Street theater, Easton, Pa., enclosed with a recent program one of the Paramount cards for "It's No Laughing Matter," in which the use of a sketched design attracts and holds the attention, carrying the reader down to the advertising matter. In passing it is well to note that if the attractor is placed *above* the advertising it is apt to have a better effect than when placed below.

No Children.

D. B. Baker, of the Rex theater, Ottumwa, Iowa, sends in an advertisement for "A Fool There Was," and asks an opinion. Two of the paragraphs from the very well worded copy read:

CENSORED.

> We only booked this attraction after careful investigation. It has been shown in the leading theaters at big prices, being first presented at The Strand, New York's finest theater. It has been wonderfully received by the press and critics, country-wide—it has passed all censorship boards without a clip. The wonderful and artistic handling of the subject drives home a powerful moral.

CHILDREN NOT ADMITTED.

> Although children are being admitted in other cities, on this attraction we have decided to say "No" to children under sixteen.

This may have been intended to lead the older patrons to expect a performance that children should not see. It certainly will give that impression, and we are inclined to think that those who go in the expectation of seeing something risque will be disappointed and resentful. "A Fool There Was" is not precisely the type of play to be recommended to children, but the attitude of the house is a good one in that respect, but the phrasing of the second paragraph seems to seek to nullify the effect of the first. It is merely a matter of morals and not what is shown on the screen that might hurt the infant mind. Care should have been taken to explain this to avoid the suggestion that there were actual scenes that should not be shown to the youngsters. It would have been better to have phrased the last paragraph more like this:

CHILDREN NOT ADMITTED.

> Not because there is anything objectionable in the picture itself. For that matter, there has been no restriction whatever placed on the showing of this picture in most houses. But the theme is not one that should be placed before the child mind. for that reason alone the prohibition is made. No children under sixteen can be admitted.

The objection to this indefinite form of advertising is that the man or woman who would appreciate the production as such will feel cheated if led to expect ultra sensational scenes and in the reaction will not appreciate the real merit. A man who might welcome a glass of cold water would be resentful if the invitation to "have a drink" led him to expect a highball. Water as water would be appreciated, but water where whiskey was anticipated would be a disappointment. It is the same idea with this.

P. C. O.

That stands for "please call often," and is intended for Dave Udell, of the Majestic, Paxton, Ill. Mr. Udell writes:

> For many years I have been a constant reader of The Moving Picture World and take special interest in The Exhibitors' advertising department. I have profited wonderfully by the splendid hints set forth therein.
>
> Inclosed you will find one of the many ads I write for moving pictures each day. I do not believe in writing along the old beaten path, just announcing this and that. But believe firmly in changing my style each day, forcing the public to read what I have to offer. If you see anything good in the ad mentioned herein I wish you would please comment on it.

Here's a natural-born advertisement writer who has been interested in the department for a long time and yet who just comes in. And he modestly says "if" we see anything good in the advertisement. Huh! "If!" Use your own judgment. Here it is, as well as short form will give it. The original will not reduce down well:

> dear mary:—
>
> Its bin a long spell sence i wus in dear old Golossyam county sitten on th' old horse hair sofie with you, en b'lieve me i surtainly mis you; but b4 i kin go back i wil heve t' take en this new seeral story at th' CrystaL Theatur, gee, i wish you wus hear t' see ut. it starts
>
> tonight
>
> en i kin almose wate en thats all. y'know how tis dontcha Mary. Anyhow hears 2 picturs inclothes, one of Herbert Rawlinson an tother of Anna Little.
>
> "Big V" cuts of the players mentioned are inserted here.
>
> ther the ones i got t' see tonite in
>
> "The Black Box"
>
> Huh! i bet their aint nuthin in th' box; its all a mystery; still i dunno; then thet aint all Mary, thet aint all; they got more 2.
>
> It Might Have Been Worse
>
> is a comeday there to heve; i bet its funny 2.
>
> The Clue of the Portrait
>
> is the tuther one there goin to show; en thets all Mary; thets enuf to. all i keer t' see for one dime.
>
> Well good by Mary, i'll be home when "THE BLACK BOX" is all over. good by, From yer dear frien'
>
> JOHN.

If you are not running "The Black Box" you can adapt this to other releases. Now that Mr. Udell has taken his light from under the bushel, we hope he keeps on burning brightly. Any man who can write stuff like that and make frequent changes is too useful to the rest of us to flock all by himself.

There Are Some.

There are some advertisers in Brooklyn besides Mr. Wunderle. Ben Weisberg, of the Ralph theater, sends in two samples for comment and asks for samples from other exhibitors. His address is the Ralph, Ralph avenue, near Chauncey street, Brooklyn. One of these is printed on a bilious green stock that looks as cheerful as a corpse and is badly printed besides. Types are clogged up and the ink smudges. The best advertising line is one run by a shoemaker, "Hand work for your feet." Too much type for the space gives the bill an overcrowded appearance. No one can get much interested in a bill that looks as though it needed a tiny bow of crepe to be complete. Evidently Mr. Weisberger realized this himself, for he changed the issue to white stock and a larger sheet where he can say more and still have elbow room. There is not much elbow room at that, for the printer scorned smaller than ten point and used that, apparently, only when he ran out of twelve point. The shoemaker comes in again with "You save money. I save your heel and sole." If we were in that neighborhood we would have a talk with that man and get some pointers for the house stuff, provided he originated the catchlines.

"Where the Best People Go"
RALPH THEATRE
237 RALPH AVE. Corner CHAUNCEY ST
High-Class Photo-Plays
...Programme...
Week of March 29th
5c ADMISSION DAILY 5c
Except Saturday and Sunday Evenings
Be Sure You Come Sunday
LEW FIELDS
Will Be Shown in His Famous Comedy
"OLD DUTCH"
"A SURE CURE FOR THE BLUES"
Tuesday, March 30th
FRANCIS X. BUSHMAN
EDNA MAYO and Essanay Cast in 3 Part Feature
"STARS THEIR COURSES CHANGE"
BAM Comedy, "Hazards of Helen" Series And Others

About two-thirds as much type and some of it in eight point will give a much better looking issue and be a better advertisement, as well, since what is there can be read. We reproduce in miniature the front page of the larger sheet. The type page is 4⅞ by 7½. The top line is in fourteen point where a ten line light italic would have gotten the message over just as well and would not have detracted from the house name as much as it does. The same thing may be said of the High Class Photoplays. This bold 36 point letter takes away from the house title, and is given an undeserved prominence. The admission price should have been dropped to the bottom. The use of a light box throws up the Old Dutch well, but this is the sole evidence of skill on the part of the compositor, though it must be admitted on his behalf that he was hampered by an excess of copy.

The space would work harder if there was used instead a running announcement of the current week's features, set in ten point, but something better than a straight roman face, with titles bold face and names in italic.

We should like to see what Mr. Weisberger does with later issues. Once he realizes the value of white space and not all big type we think he will do something.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this deparment. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Hall's Leaderless Script.

EMMETT CAMPBELL HALL rises to explain the "leaderless" scripts of "The Road o' Strife," which the press department of the Lubin company uniquely explained had no leaders, but merely cut in dialogue. We expressed the polite opinion that a cut in leader was not very different from straight leader, so Mr. Hall is moved to explain. The cut gives the most simple explanation, but Mr. Hall's letter is of interest. He writes:

The item headed "How?" appearing in the issue of April 17, will, I am afraid, create a totally erroneous impression as to the titling scheme used in my "Road o' Strife" serial. The idea will demonstrate itself to those who chance to see the pictures on the screen, but an explanation may be of interest to some of the many who will not.

In the first place, it should be understood that the idea is not offered as a "way to avoid all trouble." On the other hand, its application greatly increases the difficulties of the author, he being unable to resort to impersonal statements of fact as to time, relationship, motives and beliefs, to say nothing of the technical difficulties incident to the elimination of the caption used for the purpose of breaking scenes merely. There are imposed many of the limitations of the speaking

stage, without its privileges. It is not for an instant contended that the scheme could be used in connection with photoplays *as they are now written*—a special technique, combining that of the speaking stage and the photoplay must be developed. Whether or not the idea is worthy of such development remains to be seen.

I think it will be admitted without argument that the greatest defect of the photoplay is the destruction of illusion occasioned by captions, of which the cut-in is the least "intrusive" form. The theoretically perfect photoplay, one without captions of any kind, is, practically, an impossibility, and the best that can be hoped for is a form of title which will soften the inevitable shock of the sudden transition from action to printed words and conserve the illusion which has been created to the greatest possible degree. An action registers its meaning directly on the mind, and a spoken word seems to, long mental habit rendering the translation of the sound-symbol a subconscious process, but with printed words, which must first be mentally translated into equivalent sound-symbols, this degree of proficiency has not been attained—one is conscious that he is reading something that is *intended to mean* or stands for a certain thought. It may be assumed, as a practical proposition, that the sound-symbol is as undisturbing in its action on the mind as would be the act or object which it represents. Therefore, all desirable ends are attained if a method can be devised whereby necessarily printed words will convey their meaning to the mind without a conscious translation to the sound-symbol form—in other words, in such manner that *reading* will not be a conscious act. This can, I have tried to demonstrate, be accomplished with a degree of success, by imposing on mental habit and tricking the spectator into using his eyes for his ears. When we see a person speaking, we *expect to hear* the words, and if word symbols in the form of print are presented at the exact psychological moment, without removing from before the eyes the supposed source of the words, the mental effect should very closely approximate hearing the words spoken, and the thought be conveyed to the mind almost subconsciously.

To carry out the idea fully, every caption must be a line spoken by a character, and this is true of the entire fifteen parts of the "Road o' Strife" serial, with a single exception. The caption "A Week Later" is used once, in the conventional manner, for a particular purpose. According to my experience, a greater number of captions are required to make the story entirely clear if the author restricts himself to actual character dialogue, but I do not find that they average much longer. The showing of the caption without interruption of the picture is, of course, possible only by double exposure. In this serial, every caption has had individual consideration and been brought in and taken out in accordance with its characteristics—some dissolve in and dissolve out, while others appear abruptly and slowly fade, while still others flash on and instantly disappear, as a sharp, explosive "No!" seems to snap off in the air.

I do not wish to be understood as offering this idea as a perfect plan or one to be substituted bodily for the established scheme of subtitling, but I do think that it is along this line that we must endeavor to perfect the photoplay, and earnestly hope that my effort will ultimately prove of some slight value and a step forward in the march of our young art.

We have not yet seen one of the new reels, but we are going to, for Mr. Hall brings to his work artistic ideas as well as plot ability. But until we do see the release we shall wonder whether or not the leader across the scene is not more intrusive than one between parts of the scene.

Two Openings.

Clarence J. Harris, whose name should be familiar to readers of this department, is now editor for the Gaumont company. He writes that he is strong for the open market for scripts and wants to see the work of people who really can write. Others should send synopses only. Two and three reel stories are the ones wanted. They should be addressed to the Gaumont Company, Flushing, N. Y.

While the Reliance-Majestic headquarters are in Los Angeles, with "Spec" Woods in charge, the local studio is making a little one-reel stuff. The one-reel length only is wanted and the stories must be suitable for production at the Yonkers studio. They should be addressed to Reliance Motion Picture Corporation, 71 West 23rd street, New York City. Howard Irving Young is in charge at this end. His rejection does not cover the Los Angeles studio, but he anounces that stuff sent in that he cannot use will be passed along to Spec if found suitable, so if you send in to New York and get the script back from Los Angeles, this is the explanation. It is best to make a price on these scripts, unless you will accept what is offered.

Why?

Comes another one of those baited hooks. This time it is the United Film Plays Company, of New York. They write:

> In our last letter to you we made a very special offer, and enclosed a coupon for your signature, so that you could become a member of our writing force, for two dollars ($2.00). We also told you that it was a limited special offer to enable us to get goou stories quickly, and that we would not again make the same offer.

And because the offer was so very special and so exceedingly limited, they give you one more chance to waste two perfectly good dollars; not to mention "four cents in stamps." You cannod send a money order for $2.04, it is presumed. And this is what you get for the spendable two spot:

> First—You will edit and criticise my first scenario, point out any weakness—strengthen it for me—show me how to build it—go over it word by word—and line by line.
>
> Second—My stories to receive first consideration for purchase and preference over the stories of other persons not on your staff.
>
> Third—You give me valuable information such as: Showing me how to get clearness of conception—classification of scenarios—the correct form of construction of plots—how to generally strengthen my stories—how to select titles and sub-titles—help me to make my characters real—show me what heart interest means—what comedy means—point out the real humor of situations—tell me just what constitutes a scene—how to begin and end a scene, etc.
>
> Fourth—You are to send me immediately an absolutely complete scenario, actually ready for the camera, just as produced by one of the foremost photoplay producers.

And if you fall "one editor of our staff" will be appointed to always read your stuff. If the "one editor" finds that you are hopeless and "our chief editor ascertains also your inability to succeed," you get the two back; presumably with the aid of a club.

The entire circular is worded to convey the impression that the company wants to purchase scripts for its own use, but no definite statement to that effect appears. It is all done by inference and they are not legally to blame if you make an incorrect inference.

And still they come. The revision game is getting stronger than the school stunt because it is safer.

Plot Exercise.

Take this copy of the paper and turn to the stories of the films. Make each story over into something different. Never mind putting it down on paper. Do it in your mind. Work every story over to be as different as possible. Do the same thing again next week and the next. At the end of six months you will instinctively turn over each plot, you see, not once but perhaps many times. And some of these

evolved ideas will be new enough to write and send out. You don't have to write out every plot you think of and make it into a photoplay before you think of another plot. Take time over your plays and do them right, but devote half an hour every day to plot gymnastics and you'll have a grip on ideas that will get you into such form that you can make plots work for you instead of your working hard for plots.

Without His Whiskers.

"And who are you?" asked the man.

"Hawkshaw the detective," he cried, as with a flourish he tore off his false whiskers.

For a long time we have had a correspondent who has been nameless. Now the excellent reasons for withholding his name have ceased to be and we introduce Herman A. Blackman with very great pleasure. He writes:

> Do you know I believe that your article about labored development could be very easily misunderstood? You certainly cannot mean that unless we can just dash off we are to leave them alone. A lot of us can't do it. There's Chandlee, for instance. He says that he has a head full of ideas that won't come out easily and that he just *won't* do a story, original or rewrite, until it is ready. That man is a star, but he has to work hard just like I do.
>
> If I get your idea correctly you mean that one should not twist and maul his story until the melody of it is ruined. The continuity of theme in the melody of a song is of no more importance than the same thing in a story. Extra or unnecessary interpolations in a story break this melody and if one changes and twists and warps around his ideas too long they become broken and disconnected. Likewise, if one changes keys in the story, he should be careful not to go from E flat to C, but rather from E flat to B flat in order that the new key may be related to the old one. A change of keys in a story is a dangerous thing anyhow, and should not be attempted by anyone but a master. It ALWAYS breaks the melody and seldom gives compensation for it. Hard work on a story has to be carefully governed or it will have the effect of breaking it up in just this way, and the tale which starts in C will end up in B.
>
> I read Mr. Ballard's letter in the April 3 issue. Him and me's pards on that idea of making your character touches be a part of the plot whenever you can. His reference, however, is not to Mr. Merwin's stuff upon characterization but to mine in my letter quoted by you in the Feb. 20 number. This thing of making character touches fit into the plot will certainly give an author "style" that but few can imitate. I have been watching carefully to see if any authors were doing it and in all my observation I have found but one, "Old Dutch," and I do not know the author of that.
>
> In "Old Dutch" the author shows Dutch as a great lover of the kiddies. Now that always has an appeal in an elderly person and most authors would have been satisfied with hat. But this author uses this character touch in at least three different places in his plot. The first place was where he was romping with the kiddies and bumped into THE young man at the fountain. This secured the introduction of his daughter to THE young man. The next instance was when he was so anxious to play with the children, that he hurriedly chucked his precious pocketbook at his pocket, missing it, of course. The last case was where he generously gave the child so much candy for her money that he attracted the attention of the proprietor, who confiscated the precious half-dollar which Old Dutch needed so much. Thus, in these three places the author not only got over a sympathetic touch of character but made it contribute to his plot. With Lew Fields to put it over 't certainly made a great play.

We did not think the article obscure, but if it is then Mr. Blackman has read rightly between the lines. Take the time you need to develop the plot properly, but do not let effort show through in mechanical, ground-out action. Wait until the plot will move smoothly and fluently at the speed to which you are accustomed to work, but until it is ready to go on paper do not try and force it there. Do not writhe and struggle with it, getting a development that is so slow and painstaking and utterly without life that even the children can sense the lack of smoothness, of rhythm, which is a better simile, perhaps than Mr. Blackman's melody, though in using melody he is able to produce another valuable simile in the change of keys, on which an entire story might be written—and probably will be.

One Viewpoint.

Getting the right viewpoint is half the battle, and one western woman seems to have found not only a proper point of view from which to regard her work, but she quotes authorities to justify her position. In spite of the over-flattering comment on this department, we print her letter in full:

> For the past three months it has been my intention to write thanking you for the help and encouragement you have given me in my attempts to be an author; but I have always refrained from doing so thinking I might bore you. In the last "Moving Picture World," the would-be author kicking about you spending so much time trying to discourage young authors, spurred me to action.
>
> A year ago I bought "Technique of the Photoplay" and thought I would soon make the world sit up and take notice of my ability as an author, but alas and alack! I soon began to think I was not quite so gifted, but I was not a bit discouraged, and each week as the "World" arrived and I had finished reading your department greedily, I became more and more encouraged. If you had said time and again that it was easy to write photoplays instead of the reverse, I should have felt discouraged a long time ago, because I then would have called myself a blockhead. I know what hard work is, both physical and mental, so hard work combined with unlimited patience, average intelligence, a vivid imagination, power to visualize everything I write, a high school education, and a fairly good memory ought to bring me literary success.
>
> I am studying Neal's "Short Stories in the Making," reviewing my rhetoric, a chapter a day, writing synopsis of plots which I have already visualized (six—from one to three reelers since the first of February), thinking up changes in my twelve photoplays written between March, 1914, and January, 1915, and contemplating getting several books from the Public Library, the study of which will, I hope, enable me to write a very thrilling three-reel play, which I have visualized, but am doubtful about some of the scenes being true to life.
>
> Being an optimist is probably the reason I have found encouragement in the following extracts from several articles I have read lately, so shall pass them along, as they may be the means also of helping some other struggling author who is not afraid to work, and needs cheering words to save him from being a backslider. Dr. Madison C. Peters in a recent issue of the San Francisco "Examiner" wrote a great deal of truth when he stated "Our country is full of people who can do *many* things fairly well, but do not know how to do *one* thing supremely well. . . . He who knows everything is always looking for something. The specialist does not have to look for a job; the job is looking for him. To succeed you must be unanimous with yourself. . . . The successful worker of today is he who singles out from a vast number of possible employments some specialty and to that devotes himself thoroughly. . . . There is a *business* that is not a business. It is seldom that the most brilliant achieve the highest success. The sticker, like the postage stamp, gets there. Persistency is more effective than brilliancy. . . . The man at the summit was not shot up in an elevator; he climbed there. No matter what you undertake, don't leave it until you can put your arms around it and clinch it with your hands on the other side."
>
> G. Vere Tyler wrote in a recent issue of the "Examiner" the following apt sentences: "The one supreme joy in life is effort. The only thing that never fails is effort—persisted in. . . . No effort ever persisted in for the length of time proportionate to the aim ever wholly failed. . . . Effort hides its hourly development from the person making it until a given time, when it suddenly shows the accomplished thing and makes the man laugh aloud.'
>
> Since reading several months ago that it requires time and patience to succeed in any walk of life, I have not sent out a single script. "The Poor Little Rich Girl," is considered a perfect play, but it took Eleanor Gates twelve years of thinking to finish it. She probably wrote innumerable books in the meantime, but her greatest success was not written in a hurry. Edwin Markam's poem, "The Man with the Hoe," was ten years in the making. "Make an *effort* and be *patient*" should be the motto of the would-be-photoplaywright.
>
> There are ever so many things that I should like to write you which I think would be encouraging to the young author, but I forbear, for fear my long drawn out discourse will not meet with your approval.
>
> If I should be successful in my endeavors within the next two years, I shall write and let you know. Sometimes outside influences in the shape of an illness in the family give one a setback, but barring that, I hope to some day become an author, if from seven to twenty-one hours a week will do the trick. I should like to devote more time to my chosen work, but housework and the care of a dear little daughter make it impossible. I think my new plots and visualize my plays while doing my housework, but days that extra heavy physical work has to be done, I find my brain unresponsive, so I have learned many a time the futility of trying to burn the candle at both ends. Physical Culture is a great stimulus to mental activity and the highest of efficiency, and without it I should never have tried to become an author.

Thanks.

One correspondent, querying on a matter of fiction writing, adds: "My excuse for asking this question of a photoplay department is that I get each week from the same department valuable hints on the writing game in general."

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(Second Edition)

By EPES W. SARGENT

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17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

NOTICE: Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

Local Union No. 384, Hudson County, N. J.

Ira G. Sherman, president; Harry Wright, vice-president; Edward Bordmann, financial secretary; Dion De Titta, treasurer; Albert Scherer, rec. secretary, 503 Palisade avenue, Jersey City Heights. Place of meeting, Gruber's Hall, 85 Washington St., Hoboken, N. J.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 83.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

What effect, or effects, has a ground in a rheostat? Suppose your rheostat is in the neutral (Edison three-wire system) and a ground developed at the opposite carbon arm, what would be the effect?

Roll of Honor on Question No. 77.

The Roll of Honor on question 77 consists of: Joseph H. M. Smith, Fort Worth, Tex.; John Solar, Watertown, N. Y.; A. C. Stewart, Pendleton, Ore.; Montreal, Can.; W. C. Crawford, Brooklyn, N. Y.; H. A. Carver, Wheeling, W. Va.; Vernon Kidd, Victoria, B. C., and P. E. Everts, Marshalltown, Ia.

Brother Solar sent in a very complete explanation of the action of a choke coil. The trouble with it is, however, it is so complete that the average operator would be utterly unable to understand it, or even make an intelligent stagger at following the matter through. Solar unquestionably understands the action of a choke coil very well indeed, but, due to the aforesaid reasons, I have selected the reply of W. C. Crawford as best serving our purpose. It is not anywhere near as complete as Solar's reply, but a good many times more understandable.

Reply to Question No. 77.

By W. C. Crawford, Brooklyn, N. Y.

The Question:

What is a "choke" or "reactance" coil? How is it made? Explain its action in detail, setting forth the points for and against it, from the operator's standpoint. Can it be used on D. C.? Where would you locate your projection circuit rheostats? Explain points for and against locating them inside and outside the operating room.

The Answer:

A choke and reactance coil is one and the same thing. It may consist of either one or two laminated iron cores, around which are windings of large insulated copper wire. The laminations of the core will, in practice, be insulated from each other by a thin coating of insulating compound. In some choke coils these windings are made directly on the core itself, the core first being covered with an insulation, in which case different contacts are provided, by means of which a portion of the coil may be cut in or out, in order to vary the amperage at the arc. In other styles the winding is made on a metal spool, inside of which the core is placed, and it is so arranged that the core may be withdrawn a portion of the distance in order to vary the amperage at the arc.

The current passing through this coil, or these coils, sets up a magnetic field, which, due to the effect of the laminated core, is very powerful. In order to generate current a dynamo must cause the conductors on its amature to cut magnetic lines of force. The action of a choke coil is similar to that of a dynamo in reverse. In the case of the choke coil the conductor is stationary, but the lines of magnetism pass through the conductor, and in so doing are cut by the conductor, the effect being that a counter e. m. f. (voltage) is created, which opposes the line voltage and creates what may be termed a magnetic resistance. In a dynamo the voltage generated will depend upon the number of lines of force cut by the conductor in the armature. In a choke coil the amount of opposition set up against the line voltage will depend on the number of lines of magnetic force cut, therefore the voltage, and, of course, the amperage, may be varied by eliminating a portion of the coils by means of different contacts, or by sliding the core in or out. The wires in the coil are thoroughly insulated from the core, and the wire itself is also heavily insulated. A choke coil is connected in series with the arc, the same as is a rheostat. It has no advantage over the transformer. Its efficiency is approximately the same, and the results in screen illumination are unsatisfactory. It operates, however, with very much less loss than the rheostat, also without the rheostat's heat. When a choke coil is used there is bound to be present (a) flaming at the arc; (b) difficulty in concentrating the light in a small enough spot on the carbons to allow proper focusing; (c) ghosts. Since a choke coil depends upon induction for its action it cannot be used on direct current circuits.

Rheostats should preferably be placed outside the operating room, but in an accessible place, where they can be quickly reached in case of trouble. They should always be completely insulated from the ground, the best material for this purpose being sheet asbestos, or asbestos mill-board. The reason for preferring a location outside the operating room is the heat generated is removed from the operating room, which is already too warm in summer. There is no reason for locating a fixed resistance rheostat inside the operating room unless local laws require it, but with an adjustable rheostat it is advisable to have it so placed that the operator may vary his current at will. There is no serious objection to placing the rheostat inside the operating room, provided it be on a properly constructed shelf near the ceiling, with a metal hood and pipe to carry the heat away to the outer air.

Maltese Cross Condensing Lenses.

The manufacturers and importers of the Maltese Cross condensing lenses have satisfied this department that their goods are high class, and possess what the editor believes to be superior qualities, in that the process of manufacture ought to produce a lens superior to that made by pouring melted glass into a mould. The manufacturers of the Maltese Cross condensers describe the process of manufacture as follows:

> First, the optical glass is made and boiled in large pots for a considerable period, to eliminate air bubbles, etc., as far as it can reasonably be done. This molten mass is then poured on a table and steel rolls are run over it, resulting in the product taking the form of large, thick flat sheets. These sheets are then put through an annealing process covering a week or more, the length being dependent upon the brittleness of the glass, which varies. After this is completed the large sheets are cut into small squares. The correct weight for each focal length is determined mathematically. The small pieces of glass are then made to conform with these specific weights. If too heavy, a piece of the glass is chipped off; if too light, a piece is added. These small plates are then put into a melting oven and softened. After the glass has softened sufficiently to permit molding, it is transferred to a mold and a few minutes later you have a rough molded lens. The glass in this form is then again subjected to an annealing and tempering process for several days, after which the lenses are examined, and such that show excessive strata or bubbles are thrown back into the pot to be remelted. Those that show the proper quality are sent to the grinding and polishing room, where they are set in automatic machinery for the various foci, and are ground and polished. After this last process is completed the lenses are again tested for focal length. The molten mass used for the production of Maltese Cross lenses contains optical properties, and, being free from lead, guaranteed against turning black, blue, violet, red, etc. In some instances, where the lenses are subjected to an extreme heat, they will turn a slight straw color. We guarantee our lenses to conform with the above statement. We also guarantee our lenses to be within $^1/_{16}$ inch of the specified focal length.

It will be observed that the manufacturers guarantee their lenses absolutely against any discoloration of any kind whatsoever except a light straw color. These manufacturers have also agreed with this department, in writing, that they will absolutely guarantee every condensing lens put out by them to be the focal length it is stamped within 1/16 of an inch either way, making a total possible variation of 1/8 of an inch, which I am informed is as near as lenses of this character can

be made commercially. Another point is that these lenses are worked down to a tolerable thin edge, meaning there is a minimum amount of surplus glass. The manufacturers inform me it is impossible to eliminate all waste glass, that is to say, bring the lenses right down to a sharp edge at 4½ inches diameter. The lenses I have examined have not shown more than 1/16 inch excess glass, whereas some of other makes have shown fully ⅛ inch, which means a very heavy unnecessary loss of light through absorption.

In view of these various facts the Maltese Cross condensers have the commendation of the projection department.

This does not mean there are no other good lenses, but with the exception of the Laemmle Film Service, Minneapolis, meniscus-bi-convex condensers, the Kleine Optical Company, Chicago, and the Maltese Cross manufacturers, no dealer or manufacturer has, up to date, shown this department their condensing lenses are worthy of recommendation.

Where and What's the Matter?

M. E. Lash, Searcy, Arkansas, says:

> I have a 65-foot throw, using D. C. One side of my picture is always out of focus. Have two different lenses, but neither will give a perfect focus. Where and what's the matter? Have a three-reel program, changed every day; features once or twice a week. Five and ten cents for my regular show and 25 cents for features. Why will feature companies rent their pictures and let managers (?) give the public the best pictures made at five and ten cents? The Hippodrome Amusement Company of Dallas, refused to let me have "The Spoilers" unless I charged 25 cents. I am strong for that kind of company every time, and you can bet "The Spoilers" will show here April 1st, God willing. People raise a fearful kick about me charging so much, but in my advertising I tell them I can get features and show them for five and ten cents, but that I believe they all want only the best, and if they are to have the best I cannot do it on a cheap basis. Do you think that kind of talk is good advertising? In this small town I am janitor, bill boy, advertising manager, and in fact the whole blooming cheese, except musician and ticket seller.

Well, if you are getting away with it that is pretty good proof the line of talk is good advertising. As to the out-of-focus proposition, sounds as if your machine set out of center with the screen. If you have the machine set out of center, sidewise, with the screen very much it will be difficult to get a clear focus all over the picture. The answer is: center the machine, sidewise, with the screen. You will find that proposition explained in the Handbook under the head "Keystone Effect," page 331. Yes, I thoroughly agree with your policy with regard to prices. Many managers can get better prices if they gave added value therefor, and if they only thought so, and had the courage of their convictions.

Where to Put the Operating Room.

Morton Suarks, Astoria, Long Island, says:

> Have an airdome plot 125 feet east and west, by 100 feet north and south, and am puzzled as to where to put the operating room. That is, should I throw 115 or 100 feet? Current is A. C., 220 volt, and am using two standard transformers, one rated at 55 amperes and the other at 60 amperes. What size picture would you advise? Also size of lenses? What are your ideas as to material for airdome screens?

There is no material difference as to whether you project 100 or 115 feet. I think I would use a 14 foot picture and the regular objective lens. To find the equivalent focus, calliper the width of the aperture of your machine, multiply the throw in feet by the width of the aperture in fractions of an inch and divide the result by the width of the proposed picture in feet. The result will be the equivalent focus of the required lens, as nearly as you can get it by figures. As to the materials for an airdome screen, most people use sheet metal, making the joints as smooth as possible and then covering it with flat white lead or zinc paint. Outline the picture with flat black, and make a shadow-box at least four feet wide, flaring out over the screen at the top and sides at an angle of about 45 degrees, though the top may have a considerably sharper angle than that, in fact, it may be almost flat. I have never tried it, but believe a screen plastered with cement, the same as is used for sidewalk finish, would make an excellent airdome screen. The only thing I am not certain about is, the cement might possibly, due to expansion and contraction, crack, though I do not believe it would. It must of course be painted or coated with calcimine and, if the latter, protected against rain by a movable waterproof shield.

More Foolishness.

The new building law of the city of Nashville, Tennessee, requires that the operating room of all moving picture theaters erected since the law was passed be located at the rear of the auditorium, with the screen at the front.

This particular scheme has been tried out in several cities and has been discarded by nearly all of them. It is a law composed of four-fifth piffle and the rest pure unadulterated nonsense. In nine cases in ten it operates to detract from the show, and *it does not add one single element of safety. In fact the result is exactly the opposite.* The theory is that if there is a fire in the operating room the audience won't have to pass near it to get out, therefore they will pass out calmly, and there will be no panic, whereas if the operating room be near the entrance the people have to pass by or under it and there will be panic and probably injury or loss of life. That all sounds good, but *it don't work out* for the very simple reason that when there is a fire and the people have to pass near the operating room they hesitate and will hold back to some extent through fear of going near the fire, whereas with the fire at the rear of the auditorium there is nothing to check them, and they rush to the door, pile up in a heap, and—goodnight.

It is another case of lawmakers working on theory without adequate knowledge of practical things. But the really foolish part of the whole business is that *if the operating room is properly constructed and the fire shutters properly arranged the audience absolutely will not know there is a fire in the theater, although several reels of film burn.* I am not a man who cares to gamble, but will undertake to bet the distinguished officers of the city of Nashville, who evolved this law, any sum they want, in real money, provided it be enough to make the thing worth while, that I can go to Nashville, select an operating room which has fire proof walls and a properly constructed vent pipe of proper dimensions, and, after arranging the fire shutters as they should be arranged, deliberately set fire to a reel of film, or to two or three of them for that matter, and not lay my finger on a solitary thing, but just go outside the room and shut the door and that *not one of the audience will know there is a fire until the aforesaid fire has burned itself entirely out.* The audience will of course know something is wrong, since the show will be stopped, but it will *not* know there is a fire.

Why not work along lines of common sense, gentlemen, instead of enacting into law impractical theories which have already been tried out and discarded by other cities. New York City has 600 moving picture theaters. It looked this particular scheme over carefully and *turned it down.*

As to Brooks' Answer.

John Solar, Watertown, New York, says:

> Referring to Friend Brooks' answer to question 71: in comparing the yearly cost in operating the arc with rheostat, economizer and motor generator, he is taking .3 of an ampere per foot of screen surface with both A.C. and D.C. Now .18 amperes D.C. will give as good, or better illumination at the screen then .3 amperes A.C. Where he has taken 3,000 watts as arc wattage he should have taken not over 1,925 watts as a fair comparison. 1,925 ÷ 67 = 2,873 watts, or, 2.9 k.w., or 14.5 k.w. per five hour day, and, since 52 weeks equal 312 days that would mean 312 × 14.5 × .9 — $405.60 which is the cost of the current to operate the motor generator for one year. This plus $22.50, depreciation, makes a total of $428.10, a saving of $414.94 over the rheostat as compared with a saving of $190.50 as in the answer.

I have given this as Friend Solar wrote it. I haven't time to follow the thing through and compare it with the other article just now, so we will let Brothers Solar and Brooks scrap this particular matter out between themselves.

Ghost Which Sticks.

W. J. Crane, Nashville, Tennessee, says:

> I absorb the department every week, and it is needless to say derive much benefit therefrom. And now here I am with a question. Am using a 6½ and 7½ condenser, projecting a 12-foot picture at 127 feet, taking current through a rotary converter. Have tried two 7½ condensers but still have a blue spot which I have been unable to get out.

We are right now in the middle of experiments designed to determine these things, Brother Crane, but I want you to try this out and tell me exactly what happens. Measure the width of the crater on your carbon. If it is approximately 5/16 of an inch wide, with a 6¼ and a 7½ combination, the 6½ next to the arc, have distance between plane of condenser nearest the arc and the machine aperture 18 inches with a 7½ — 7½ combination, which I think would be best, make the above distance 19¾ inches. If the width of the crater is ⅜ of an inch, with a 6½ — 7½ combination, make the distance 15½ inches and with a 7½ — 7½ make it 16½ inches. If the crater is more than 5/16 and less than ⅜ with a 6½ — 7½ make the distance 17 inches, with a 7½ — 7½ make it 18 inches. In all instances the measurement is from the plane of the condenser nearest the arc to the film. When a 6½ — 7½ combination, the 6½ should *always be next the arc,* but, as is well known, a 6½ breaks more readily than a 7½; hence the practice has been to put the 7½ next the arc. The tendency to breakage, however, is largely (practically entirely) overcome by the installation of a Preddy or Elbert condenser mount. Also in some of the newer models of machines the matter is fairly well taken care of by heavy condenser holders. *Kindly report results on this proposition just as soon as you can.* Your condensers should not be more than 1/16" apart. The closer together the better.

Information Wanted.

Philadelphia, Pennsylvania, says:

> I use bio-light carbons for the bottom, and bio carbons for top. I notice as soon as the carbon burns about three-quarters down on a 6-inch carbon, the bottom carbon, which is the bio-light, burns into the shape of a cone. Could you tell me the cause and remedy? I have a 9 x 12 screen with a 65-foot throw, and a screen with a plaster frame around the edges of the screen. Could you tell me what should be done to put the focus inside the screen, as it runs out on the edges? Otherwise I have a fine projection. Kindly tell me if those questions will be in the Handbook. If they are I think I will get one.

Well, my brother, you certainly *need* it badly enough, Heaven knows, although I would not do anything reckless if I were you. And the price of the Handbook will be equal to the price of quite a number of schooners—if you use them. No, the questions are *not* in the Handbook, but most of the answers are, if you care to dig them out. You will have to dig, though, as they are not published there in the form of answers to

the questions, and what is more, they are not likely to be. I presume what you mean is that your carbons are needling. This may be, and probably is caused by the carbon making poor contact with the bottom carbon jaw. The answer is: Clean the metal inside the carbon jaw. As to the screen matter, why, if anybody can decipher your meaning when you say you have a "12-foot screen with a screen with a plaster frame around the edges of the screen" they are entitled to twenty-five green stamps. As to the picture overlapping, you need a lens of longer focal length, but I am not particularly anxious to answer questions of this kind propounded by operators in a city the size of Philadelphia. I have really published your letter more for the purpose of showing your total ignorance of the most fundamental things. You, an operator in one of the largest cities in the country, where you could serve an apprenticeship and learn your trade right, undertake to pose as an operator without even knowing what to do to reduce the size of your picture. Man, Man! You ought to be ashamed of yourself. If you have a license it is a sad commentary on the licensing powers of the city of Philadelphia, where they pretend to be so very, very strict.

South Bend Roasted.

South Bend, Indiana, is handed the following wallop by a correspondent:

> In the last two issues I noticed several complaints about certain town having punk projection. Well, let me say that South Bend stands at the head of the list in that respect. At one theater "Stop Thief" was shown recently, and I went in to see it. You should have seen the way the actors flapped on and off the screen. The speed at which it was run made the whole thing utterly ridiculous. They show six reels, with an average of twenty slides in one hour and fifteen minutes, or from nine to ten minutes to the reel, and about fifteen minutes for slides. You can judge for yourself what the show is. At another house the projection is slower, but on several occasions I have seen a mis-thread on starting a picture, with a consequent stop to re-thread, and if at the end of fifteen minutes the picture is not finished they cut it off to make up lost time. The less said about the light at both these houses the better. I have on three or four occasions seen it go entirely out while the machine was running, which shows, I think, that the crank twister does not attend very strictly to business. You are on the right track in plugging for better projection, and we do certainly need it here.

This is not by any manner of means all the letter, and, moreover, I have toned it down. We should be glad to hear what explanation South Bend has to make for running reels in nine and ten minutes; also for tolerating operators who commit the faults named. Possibly they are of the $12 per variety, and you can't expect anything very good for wages the common laborer gets.

Denison Replies.

W. H. & J. W. Russell, Denison, Texas, writes:

> I was quite surprised to read the letter of Friend Willitz of Kewanee, Ill. I remember him very well, and believe his criticism of affairs in Denison was not honest. The operator at the Mirror is my brother, and he and I work together, though Wilitz got his name wrong. I am operator at the Queen, but our projection is practically the same as at the Mirror, though our "friend" did not visit my place. He is mighty badly in error about Sherman. All the men over there hold cards, and and also what I think you, yourself, would call real operators. Possibly if the critic would return to Denison and Sherman, and *not come directly from a wet town,* he might change his opinion.

Well, gentlemen, I don't know about the conditions in Denison. However, I believe a jolt like this once in a while does nobody any particular harm, and, on the other hand, does a lot of good, in that it causes the men to sit up, take notice, look around and consider their own faults, if any there are. As to Sherman; that was an oversight on my part, because I know the men in that town, and they are good operators too. Also I have no reason to suppose the men in Denison are anything else but good men; I hope they are, at least. But the Sherman boys have long been correspondents of this department, and it will take a good deal to convince me that projection in that city is not up to the mark. Also, I was perfectly well aware of the fact that Sherman was union, but somehow or other I did not realize at the moment just what Sherman he (Willitz) was talking about—that is no excuse, of course, but it is fact just the same. I will be glad to receive information regarding your equipment at any time.

Crank Twister.

Providence, Kentucky, writes:

> At last I have mustered nerve enough to write. Am a crank twister of three years' experience, and hope soon to be a real operator. We have only one theater, "The Dreamland," and a cozy little place it is. The operating room contains a Powers Six A, and a Westinghouse rectifier. Business is dull, but I believe we can say projection is fair. Can you inform me as to the nearest local of the I. A., as I want to join if I can? I attach a sketch of a new three-carbon lamp, the same being taken from the Electrical World. What do you think of it?

Those lamps have been tried out many times. They are all right in their place, but they have not been found suitable for the projection of moving pictures. As to the nearest local, why, I don't even know what part of the state Providence is in. I will have the general office of the I. A. communicate to you the desired information.

The Three-Wire System.

Simon Arkin, New York City, contributes the following on the three-wire system:

> Referring to the "Neutral Wire" in the three-wire system discussion, I would say that you, Mr. James and Mr. Solar are mixing up current with electric pressure.
>
> In an electric circuit there are three physical phenomena: (1) Difference of Potential, or Electric Pressure, which is measured in volts; (2) Electrical Resistance measured in Ohms; (3) Electric Current measured in amperes. In order to cause an electric current, there must be an electric difference of potential; that is one point in the circuit must be charged higher than the other.
>
> The Three-Wire System. In the three-wire system two dynamos alike in capacity and voltage (in this case 120) are connected in series between two outside wires, a neutral wire is connected at a point between the two dynamos. The two dynamos being in series their E.M.F. are added; in this case it is 240. The positive is charged with + 120 volts, the negative wire with — 120 volts, the middle being the mean of the two wires is therefore neither positive nor negative, but neutral; and as the three wires are in parallel, the E.M.F. for the whole length of each wire is practically constant; therefore the middle wire is neutral all through its length.

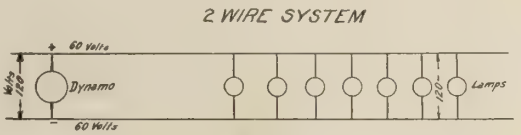


FIG. 1

In a perfectly balanced system, as shown in Fig. 2, the third wire is not necessary at all; not only is it neutral in regard to its E.M.F. but also no current whatever passes through it; and even in case the third wire would be cut, the circuit would continue to flow from every lamp in circuit A to its corresponding lamp in circuit B. The function of the third wire is to act as a rectifier and to adjust the circuit when the load on one side is greater than on the other side of the circuit. In any case the current in the neutral wire is equal to the difference between the currents of the two outside wires. For example, let there be one hundred one-half ampere incandescent lamps on circuit A; and 40 lamps of the same capacity on circuit B; then the plus wire will carry 100 × ½ or 50 amperes, the minus wire will carry 40 × ½ or 20 amperes, the neutral wire will carry 50 — 20 or 30 amperes toward the generators.

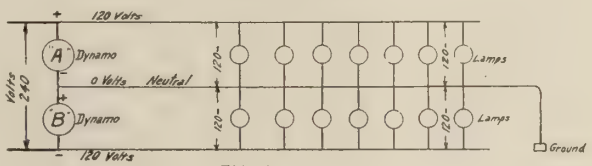


FIG. 2

Should by any accident the minus wire be cut, the lamps in circuit B would go out, dynamo B would continue to turn idle and not produce any work. In circuit A everything would continue as before, and the neutral wire will carry the full load or 50 amperes toward the generators.

In case the positive wire would be cut, the lamps on circuit A will go out, dynamo A would continue to turn idle. In circuit B everything would be in perfect order and the neutral wire would carry 20 amperes from dynamo B toward the lamps on circuit B. The neutral wire will remain (except for a small drop in line) neutral in all the above cases, and still have to carry sometimes the full load as shown above. For that reason the neutral wire should be as large as the two outside wires.

I think I won't comment on this. I am using what few brains I have now right up to the limit in other directions, and I will ask you boys to edit the department a few weeks, and do the criticising.

Not Necessary, But Advisable.

J. Lieberman, Worcester, Massachusetts, inquires:

> Would like to know if it is necessary to have part which Power's calls "motor drive attachment," which fastens to the base of the machine head and drives the machine through the large idler gear. I intended to take out the idler gear shaft and extend it to the desired length and put a pulley on the end of the shaft, belting from there to a motor placed under the magazine. Could it be worked that way? The part costs $7.50, whereas the other scheme would cost but 50 cents.

Yes, Friend Lieberman, it would only cost you fifty cents, but I don't think you could get satisfactory results that way. You could attach a small counter shaft to the wall and belt from the motor to a large pulley on the counter shaft and then from a small pulley on counter

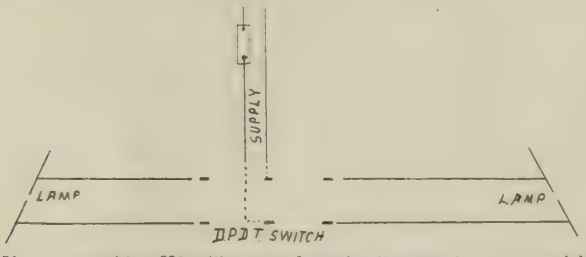
shaft to a pulley on the spindle you speak of, and that would work all right. But you would have to dope out the correct pulley sizes to give the speed wanted. I don't believe you can put a pulley large enough to reduce the speed on the end of that particular shaft. I am not certain about that, but I don't think you could, and if you could you would have to put a bearing outside the pulley, as the shaft is a very short one and is carried by one rather narrow bearing in the frame. True, the attachment will cost you $7.50, but in the long run it would perhaps be cheaper to get it. That, however, is a matter for your own judgment. You can use the counter shaft scheme if you wish to.

Resistance Connections.

W. J. Houston, Newbern, Tennessee, says:

> Am using a Powers Six A machine on 220 D.C. supply, through a rheostat. I want to install another projector, and am puzzled. Can I operate two machines through one set of rheostats? Both arcs at no time would be burning simultaneously more than two minutes, while changing from one picture to the other. Have a new 220 D.C. Power's rheostat. The city electrician tells me I am pulling about 35 amperes with one machine. Please explain how the two machines may be operated through one set of rheostats.

No, you cannot put all the current for the two arcs through one set of rheostats and dissolve one picture into the other. You can connect your rheostats as indicated in the sketch and it will work, but in the long run it will pay you better to get another set of rheostats. If you have another rheostat why use the same one for both machines? The reason you cannot dissolve one picture into the other, taking current for both arcs through one rheostat, lies in the fact that when you strike one arc the other will go out. There is no such thing as a "D.C. rheostat." Any rheostat may be used on either A.C. or D.C.



If you are taking 220 with metered service it seems to me you might better get a motor generator set for reducing your current. With 220, pulling 35 amperes, you are using about 1,700 watts at the arc, and *taking* 7,700 *from the line.* In other words, you are using about 1,700 watts in the actual production of light, and *wasting* 6,000 *in resistance*—rather tough on the light company if you pay a flat rate and mighty expensive for you if on metered service.

Carbon Size.

S. E. Shaw, Ithaca, New York, says:

> Is there any other reason aside from fast burning and some difficulty in handling, why such large carbons are used? A smaller carbon will give a much hotter crater and better efficiency. C. S McDowell, in a paper on searchlights, in an issue of the A. I. E. E. proceedings, brings out some facts which may be of interest to the department. In his tests the standard 110 amperes was used, first with carbons 1¼ inches in diameter and second with ⅝ inch carbons (the sizes for positive in each case, the negative being still smaller). By using a smaller carbon it was possible to increase the illumination on an object about a half mile away for nearly 300 per cent. The increased current density in the positive gives a long, deep crater having a much higher temperature. The increased temperature forms hydrocarbon vapor which envelopes the carbons, preventing the oxidation and giving the effect of an enclosed arc, so that the carbons are not consumed so rapidly as might be expected. It is also interesting to note that the feeding mechanism of the lamp rotated the carbons as they were fed in, thus keeping the crater in the center. Do I understand than an ideal shutter is one giving equal periods of light and darkness? If that is the case, I am going to light on your neck and disagree. And if you are willing to read it I am going to prove to you that you are full of hop, and that periods of equal light and darkness is the condition at which flicker is greatest. Also there is some dope on flicker which may be new to you. In closing, let me say your department is a rapidly growing factor in the advancement of the "movies" from their present to a higher plane which they are bound to achieve, and this higher plane will be achieved by more artistic presentation and themes. Still the best of them retain a little of the old Nickelodeon spirit.

No, Neighbor Shaw, I don't think "The Birth of a Nation" retains any of the old Nickleodeon spirit. I hereby invite you to land your air craft on my devoted neck. Yes, the shutter which gives the best results, according to all experiments (*experiments*, not theories, Brother Shaw) is a three-wing shutter, in which the blades are of equal width with each other and of equal width with the light openings. That is the dope up to date. If you can produce anything *that will work out better in practice*, as well as in theory, get busy. If I am wrong I am perfectly willing to admit that fact, and accept your improved ideas, but first, my dearly beloved sir, you have got to *show me I am* wrong, not only theoretically, but in practice as well. In other words, by *practical experiments.* The "Queer Proposition" has been ditched. As to the carbons, why I think there is a great deal of difference in a searchlight proposition, where the carbons are set central, and in a projection set where the crater must be to a certain extent on the side of the carbon. So far as I know no exhaustive tests have been made to determine this particular point, but some of the best operators in the country—men of mature years and experience—are using ¾ inch carbons on 40 amperes D. C., having changed from carbons of smaller diameter, and they claim they get better results. That is about all I can tell you at the present time. Possibly I may be able to determine this matter by actual experiment a little later, but just now I am devoting every energy to the light ray proposition, and other special work which is keeping me simply standing on my head, and will keep me in that delightful position until about the first of September.

An Old Timer.

P. H. Brown, Springfield, Missouri, says:

> If, at any time there is anything I can do to help you improve projection I am yours to command. Should you have any tests or experiments which you want tried out at any time, or anything new you want tested, just call on me or send them on. I have as well-equipped a shop as any in the country, and can make almost any kind of test you can think of; also, I will be glad to do it for the benefit of our department. I am not a beginner, but one of the old school. Began operating in 1898, and put in several years on the road. Have everything you have ever written for the World on file, even way back in 1908, and as I write there is in front of me on top of the file, April 4, 1908, Page 284, "Lessons for Operators," by F. H. Richardson, Operator, Chicago. When you come west just drop in. Don't let me know when you are coming and I dare you to criticise my picture very much.

I appreciate Brother Brown's offer to conduct experiments. Possibly we may call upon him. I am glad to keep in touch with old-timers who shot pictures at the screen in the days when everything was done by the rule o' thumb. My writing for the World goes considerably further back than the article named. I do not know exactly when I did begin, but it must have been in the early part of 1907, though that is a guess. Some time I am going to get mad and go through the files and look the matter up.

Shutter Trouble.

Roy A. Wheland, Uhrichsville, O., writes:

> Here is a puzzling proposition. Am running a 1A Motiograph, 1913 model, and have been getting excellent results up to a month ago, when travel ghost developed. If after the shutter was set, a dozen or so feet of film were run at moderate speed the same circumstance would arise. The shutter is an inside double cone one. During a test of the machine one blade of the outside leaf was broken off. (A piece of it, I think, he must mean, Ed.) As an experiment I broke off the blade of the opposite leaf so that both were the same shape, and have been running that way until I can get a new shutter. Now, the puzzle is, what caused the travel ghost? When the framing device is lowered as much as possible the machine runs O. K., but if raised the shutter hits and makes an awful racket. What is the cause?

Your letter is not clear with regard to the travel ghost, though I should say it was probably due to worn gears and parts. I think it highly probable you need to send the head to the factory for repairs; of that I am practically certain. The noise you speak of is undoubtedly due to the ball sockets, 0-56, Plate 4, page 252 of the Handbook, being worn. I think the shutter strikes because you have the blades bent out too straight, and that, too, might account for your travel ghost proposition. In fact it probably would. *I would advise you to send that machine to the factory for a thorough overhauling.*

Instructions Wanted.

I. Chaple, Knox, Indiana, asks:

> Will you advise me as to the method of lantern slide making, or where I can get that kind of dope? The kind I mean are made from post cards, about 1 x 1¼ inches and have lettering around the pictures. Have tried several ways, but find I cannot get the background dense enough to look black on the screen.

The probability is you are not using the right kind of a developer. I think Brother James can steer you right. He is hereby requested to communicate with you.

OPERATORS Are you perfectly satisfied with the results you get on the screen?

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Comments on the Films

General Film Company.

THE AMATEUR NURSE (MinA), April 15.—Straight out-and-out farce runs riot in this one-reel photoplay, a live baby assisting Harry La Pearl to roll up the laughs. The action is lively and amusing, the entire cast working valiantly to achieve both results.

THE EBBING TIDE (Biograph), April 19.—A most pathetic one-reel little drama, the heroine dying from blighted love. The atmosphere of the Scotch fishing village, where the scenes are laid, is skillfully reproduced. Marie Newton, Chas. H. Mailes, Ivan Christy and Joseph McDermott give verisimilitude to their respective characters.

THE MYSTERY OF THE SILENT DEATH (Essanay), April 19.—The villain in this one-reel drama is the real thing, and the diabolical way in which he attempts to gain possession of his wife's fortune is worthy the invention of Edgar Allen Poe. A thrilling photoplay. Lester Cuneo, Beverly Bayne and Albert Roscoe are the principals and do excellent work.

THE SILVER CUP ("Road o' Strife" Series No. 3) (Lubin), April 19.—This instalment of Emmet Campbell Hall's mystery story, with the introduction of a new character into the action, carries events forward in a leisurely but interesting manner. John E. Ince is excellent as the new-comer, Abner Gray, Crane Wilbur and Mary Charleson still retain the leading roles.

HEARST-SELIG NEWS PICTORIAL, NO. 31, 1915 (Selig), April 19.—U. S. coast artillery at practice, San Francisco, is the most interesting item of this instalment. General Victorino Huerta arriving at New York; training police dogs at Elmhurst, Pa.; U. S. Navy's diving experts leaving San Francisco for Honolulu; the Kron Prinz Wilhelm at Newport News; views on the Lipton yacht "Erin," and the War Pictures are also shown.

THE TAMING OF RITA (Vitagraph), April 19.—This one-reel comedy is a joy. The story has been told a thousand different ways, but it's all so bright and so filled with love and laughter, that it never grows old. Margaret Gibson makes a captivating Rita. The photography is not quite up to the Vitagraph standard.

MARTHA'S ROMEO (Edison), April 20.—There is much good sport in this one-reel farce, Jessie Stevens' spacious personality and broad comedy method being just what the title role requires. Wm. A. Wadsworth makes a fond (of-the-lady's-boodle) Romeo, and Arthur Housman has a prominent part in the fun-making.

LOTTA COIN'S GHOST (Kalem), April 20.—In this instalment of the "Ham" comedies, "Ham" and "Bud" stray from the path of rectitude, but, even as midnight marauders, the Spirit of Mirth keeps them company. They secure no booty, but bestow a largess of laughter upon all beholders. A welcome release.

MIXED FLATS (Lubin), April 20.—The comedy complications of this one-reel farce film deal humorously with mistaken identity and the funny side of flat life. Ben Walker and Babe Hardy are expert leaders of the male contingent, and Mabel Paige and Nellie Farren do a like service for the female members of the cast.

THE CONVERSION OF SMILING TOM (Selig), April 20.—Another one-reel western romance in which the heart of an outlaw is shown to have that share of goodness of which Shakespeare speaks. Tom Mix is, of course, the fascinating bandit, a character that he has made his own. Louella Maxam is the attractive young woman who coaxes the bad man's nobler nature to the surface. She makes such a result more than possible.

SLEEP, BEAUTIFUL SLEEP (Edison), April 21.—Raymond McKee has the leading role in this one-reel farce, and works vigorously to give the film the necessary rapid action. The motive is humorous, and will engender a fellow feeling in many a slave to the alarm clock. Dallas Welford and Maxine Brown add strength to the cast.

THE FACE AT THE WINDOW (Selig), April 21.—A one-reel drama of average merit, this offering has the usual wrongly-accused hero who barely succeeds in establishing his innocence. Well played by Lamar Johnstone, Joseph Hazleton, Harry Huckins and Edith Johnson.

THE GUTTERSNIPE (Vitagraph), April 21.—The story of this one-reel comedy-drama "is too good to be true." A street waif with a heart of gold, a buried treasure, and a life of ease and new frocks for the "Snipe's" future—all the delights of a fairy tale Lillian Walker fills the physical measure of her role to overflowing, but acts the waif with consummate art. Charles Kent and Darwin Karr are, as usual, thoroughly competent.

TO HAVE AND TO LOSE (Biograph), April 22.—There is undeniable power in this one-reel drama, where a lonely man conquers the hunger of his heart for the sake of the woman he loves. Franklin Ritchie imbues the character with just the right feeling, and Isabel Rea, Frank Newburg and Walter Woodin complete the well selected cast.

DONE IN WAX (Essanay), April 22.—A fantastic one-reel comedy, in which Wallace Beery has large scope for his own particular brand of fun-making. A good comic offering. Bobby Boulder also contributes an amusing piece of character acting.

FEMININE WIT (MinA), April 22.—A western comedy-drama, with a good basic motive, this one-part film moves rapidly along from one interesting incident to another, and comes to a satisfactory "round-up." Cast and camera work excellent.

HEARST-SELIG NEWS PICTORIAL, NO. 32 (Selig), April 22.—Billy Sunday calling upon Mayor Mitchel at the New York City Hall, is the most interesting feature of this number. Grace Darling at the University of California, Palo Alto, the Los Angeles Hans Christian Anderson pageant, Cecil M. Peoli testing a new bioplane, "L" train jumping the rails, baseball and war pictures are also included on the film.

SONNY JIM AND THE VALENTINE (Vitagraph), April 22.—A charming juvenile comedy, in which clever little Bobby Connelly carries off first honors. The story is as sweet and refreshing as a gentle breeze over a clover field. Tefft Johnson, Mabel Kelly, Edwina Robbins and Helen Connelly all add materially to the strength of the cast.

WHEN HEARTS ARE YOUNG (Biograph), April 23.—Reviewed by Lynde Denig on page 393, issue of April 17.

INDISCRETION (Lubin), April 23.—Edgar Jones is the producer of and the hero in this one-reel drama. It is a pleasing little romance, with some pretty scenes for Louise Huff among the blossoms in a flower shop. Good entertainment for lovers of "the happy ending."

THE IDOL OF FATE (Selig), April 23.—Another fantastic comedy in which the fate of the hero is controlled by a wonder-working image. In this case, however, the adventures of the young man are sufficiently amusing to excuse the lack of novelty in the plot. Wm. Scott does creditably with the leading role, and Elsie Greeson and Marion Warner make a captivating team of heart breakers.

WHOSE HUSBAND? (Vitagraph), April 23.—One of those character comedies by Frank Dazey filled with quaint humor and touches of homely life. Jay Dwiggins and William Bletcher are a pair of well-seasoned old sea-salts, and Flora Finch and Kate Price their domineering wives. Harry A Fisher's impersonation of an escaped convict keeps the entire cast at high-water mark.

THE FABLE OF "THE UNFETTERED BIRDS" (Essanay), April 21.—More of the George Ade brand of shrewdly humorous insight into the foibles of humanity. Royal Douglas and Charlotte Mineau have been intrusted with the roles of the unfettered ones. They fully justify their choice.

HIS WIFE'S SECRET (Essanay), April 23.—G. M. Anderson, Lee Willard and Marguerite Clayton, constitute the cast of this one-reel drama. Mr. Anderson again enacts a burglar whose better self is aroused by the "one touch of nature that makes the whole world kin." A pleasing bit of sentiment.

JEAN THE FAITHFUL (Biograph), April 24.—An uneventful little drama, the one-reel recording the reward of a faithful heart. Will please lovers of the sentimental. Augusta Anderson, Herbert Barrington and Chas. Perley enter earnestly into the spirit of the photoplay.

THE HEART OF A WAIF (Edison), April 24.—This is a clever, "homey," one-reel drama, its simple story and characters appealing strongly to women and children. Edith Peters is beautifully human as the waif. John Sturgeon plays the old farm as if born with hayseed in his hair; Mrs. William Bectel is also the genuine article as the farmer's wife.

A RACE FOR A CROSSING (Episode No. 24 of the "Hazards of Helen" Railroad Series) (Kalem), April 24.—Helen wins the race, of that you may be very sure! She does it in such a down-right thrilling way, however, that there's mighty little acting about it. It's the real thing!

THE FRESH AGENT (Lubin), April 24.—A half-reel farce, written by Fred H. Hayn, the moral to which is: after selling a junk safety razor, seek safety in flight. An original bit of fooling, very well played by Billy Bowers, Mabel Paige, Frances De Moyer and C. W. Ritchie.

THE HAUNTED ATTIC (Lubin), April 24.—On the same reel with "The Fresh Agent." Comic Capers by the Lubin Colored Contingent would be a congruous caption for this Senegambian comedy. John and Mattie Edwards, with the kindly assistance of E. Roseburough, carry out the conception of the author with commendable zeal.

THE TYRANT OF THE VELDT (Selig), April 24.—A jungle-zoo drama, with an almost tragic plot, the scenes of which are laid in Africa. The climax furnishes another of the Selig animal-actors an opportunity to exercise its art.

General Film Company Specials.

THE FACE OF THE MADONNA (Kalem), April 19.—Reviewed by Hanford C. Judson on page 395, issue of April 17.

THE GREAT EXPERIMENT (Selig), April 19.—This two-reel drama, written by James Oliver Curwood, has an interesting story and its shifting scenes—first, in this country, then in India, and on board ship—offer unlimited opportunity for the producer, Thomas Santschi. Mr.

Santschi also plays the leading role effectively, and is well supported by Bessie Eyton.

THE QUICKSANDS OF SOCIETY (Biograph), April 20.—Reviewed by Lynde Denig on page 397, issue of April 17.

THE SNOW-BURNER (Essanay), April 20.—Reviewed by James S. McQuade on page 395, issue of April 17.

THE CLOSING OF THE CIRCUIT (Vitagraph), April 20.—A two-part drama, written by that master of sea tales, Morgan Robertson, the story does not follow the beaten track, but presents a series of novel and engrossing incidents, many of them taking place upon a vessel at sea. As usual, all these scenes are splendidly done by the Vitagraph producer, in this case, the credit going to Harry Davenport. Paul Kelly gives a remarkably fine impersonation of the blind boy, and the entire cast is worthy of mention.

MIKE DONEGAL'S ESCAPE (Episode No. 13 of "The Girl Detective" Series) (Kalem), April 21.—One of the best of the series, the attention being seized at the opening and held to the end. Paul C. Hurst plays the title role with grim realism, and Cleo Ridgeley, as the Girl Detective, unravels the mystery of the crook's escape with her accustomed ease and smiling assurance. Two reels.

THE TERRIBLE ONE (Lubin), April 21.—Paul Powell, who wrote and produced this three-reel drama, has told a moving tale of love and war. The scenes are laid in Mexico at the present time, the heavy villain becoming a dictator, and the hero an insurrecto leader, known as "The Terrible One." Vigorous action and well-executed battle scenes are among the meritorious features of the photoplay. W. E. Parsons makes a dashing figure of "The Terrible One." George Routh is thoroughly competent as the dictator and Valma Whitman is a beautiful and inspiring Felicia.

DELAYED REFORMATION (Lubin), April 22.—A Shannon Fife two-reeler, the devoted wife who gets into trouble by shielding her criminal brother, furnishing the leading motive. This somewhat familiar theme is deftly handled by both author and producer, Joseph Smiley performing the latter task. A well-rounded cast, which includes Jack Standing, Joseph Smiley, Lilie Leslie and Ann Carmichael, is employed.

OUT OF THE RUINS (Edison), April 23.—Reviewed by Louis Reeves Harrison on page 67, issue of April 3.

THE CONSPIRACY AT THE CHATEAU (Essanay), April 24.—A two-reel romance with a George Barr McCutcheon atmosphere, that will divert many screen patrons. One of those highly improbable stories for which most of us have a liking. Written by Edwin Balmer. Albert Roscoe, Lester Cuneo and Beverly Bayne sustain the leading roles with their usual skill.

PAWNS OF MARS (Vitagraph), April 24.—Reviewed by Lynde Denig on page 541, issue of April 24.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 16, 1915 (Mutual), April 22.—Some interesting items in this issue are views in the battle-swept regions of the Carpathians, the Astor yacht "Noma" bearing Vincent Astor and his bride through the Golden Gate pass to the Panama Exposition, the baby camel at the Zoo christened Cleopatra, Bob Fitzsimmons and his new bride, the "Kronprinz Wilhelm" at Newport News, Va., and Jane Addams among other delegates about to embark for the Hague.

THE OPEN DOOR (Reliance), April 26.—Here is rather an unusual offering, not particularly strong, but at the same time entertaining. It is the story of a young woman Raffles who is discovered by the owner of the house as he comes home late one night and finds the door open and the young woman in the act of stealing. A peculiar situation then arises when an officer with a man who pretends to be the owner of the house comes in, has them both handcuffed and taken outside where they are then let go. The open door of course is the door that leads both the young people to happiness.

HOME AGAIN (Komic), April 25.—This is rather a good comedy, if one could overlook its extreme domesticity, for instance, the chase through the halls and bedrooms in the home that the former owner in an intoxicated condition comes back to, in night attire. The wife on first hearing the intoxicated man believes it to be her husband, hence a funny series of incidents, especially when the husband arrives on the scene. The comedy has been well made, and is really amusing.

NO QUARTER (Beauty), April 27.—Although not always consistent in its development, we can easily laugh at this picture, which is straight comedy. The comedy of the situation is gotten out of the fact that Mrs. Smith has had a prepaid gas meter put in the kitchen. On the night of her daughter's engagement dinner the gas runs out and quarters are scarce. In the darkness the young lover squeezes the hand of the wrong woman, and trouble of another source enters. The production has been well made, barring one or two inconsistencies.

CHECKMATE (Majestic), April 27.—There is not a very convincing story in this picture. It would be rather an unusual instance where a father would refuse ever to see his own baby because it cost its mother her life. The situation is too overdrawn to be convincing. The rest of the story treats of how the girl's guardian tries to marry her in order to share her fortune. There are some thrilling incidents in the picture.

THE BURIED TREASURE (Reliance), April 28.—A story of the seashore, and only moderately interesting. It treats of a box of hidden treasure, the location chart of which is found in the sand by the young lover. A race to find the treasure takes place between the dissenting parties, namely a rival suitor for the hand of the fisherman's daughter, the fisherman himself and the lover. Much of the suspense of the picture is extracted from the fact that the girl's father tries to make her marry the first mate on his ship.

THE LITTLE SOLDIER MAN (Majestic), April 30.—A juvenile number, with Mildred Harris, Paul Willis and Bobby Feuhrer in the principal parts. The hero dreams that the girl's soldier doll comes to life. This is attractively pictured and makes an enjoyable light subject.

THEIR ONE LOVE (Thanhouser), May 2.—A pretty story of Colonial days has been utilized as the basis of this production which is an exceptionally good. The Thanhouser twins play the feminine leads. Their one lover goes to the war and is killed. This portion of the story is interspersed with effective scenes of battle alternated with domestic scenes showing the twins and illustrative of their feelings and thoughts.

THAT DOG GONE SERENADE (Royal), May 8.—A comedy number which proves quite amusing in places. The best scene is where the young man's serenade causes a dog to howl. This feature was used before in a production by the same company we believe. The story itself is only fairly strong

Mutual Film Corporation Specials

GOD IS LOVE (Reliance), April 24.—The story of this two-reel production has evidently found its inspiration in "Silas Marner," the George Eliot novel. The picture has been made by Arthur Mackley and is in many ways an attractive one. The sub-titling is not particularly well done, and we believe that the general opinion would be that the picture is well enough made to speak for itself without any religious sentimentality being protruded in sub-title or otherwise, for a well-meant wording often contains a super-emotional element that is apt to call forth ridicule. Arthur Mackley, as the hermit, does very fine work, as do also little Betty Marsh, Howard Gaye and Claire Anderson.

FOR THE HONOR OF BETTINA (Majestic), April 25.—This is an Italian romance filmed in two reels, with Teddy Sampson in the feminine lead, and Lloyd Ingraham and Frank Bennett in the principal male roles. The production takes the form of melo-drama, and is fairly entertaining.

THE DAY OF RECKONING (American), April 26.—Vivian Rich, David Lythgoe, Louise Lester, Jack Richardson, and Charlotte Burton are the players in this two-reel production. It is unfortunate that the story is one of the overdrawn sort. A young mother, whose husband has deserted her, marries a bachelor without telling that she is already married. She has her friend bring the child to her, pretending that it belongs to another woman, and asking her to care for it. The secret of course is revealed in the end, and the former husband, a gambler, is ignored and the woman is forgiven by her latest husband and the "happy ever after" idea closes the picture.

THE SPARK IN THE EMBERS (Broncho), May 5.—A two-reel story of an artist and his model by Thos. H. Ince. The leading characters are portrayed by Frank Borsage, Elizabeth Burbridge and Watler Edwards. The artist protects the girl from his rival and marries her. The rival employs the girl's father, a released convict, to destroy the young husband's painting. The father goes to the house, recognizes the picture as that of his daughter. He spares the painting but upraids the girl until she gives proof of her marriage. Later he is killed without the husband learning the relationship. The story is well constructed and works up to some dramatic situations at the close.

THE MAN FROM NOWHERE (Domino), May 6.—A two-reel production with Wm. S. Hart in the leading role. The opening scenes catch the interest at once, picturing a lawless western town in which a sheriff is about to be elected by order of the government. The residents, as a joke, elect the girl's father, a drunken reprobate, whom they afterward annoy exceedingly. The Man from Nowhere then shows up, falls in love with the girl and acts as deputy sheriff. The desert scenes were very good, but the plot was not quite so interesting here. It would have been interesting to see more of the unwilling sheriff. A good western number.

THE KITE (Kaybee), May 7.—A two-reel number with a scientific problem in it. The girl's father has invented a kite which is used to detect approaching storms. The assistant is in love with the old man's daughter. A visiting friend meets with sudden death on the roof garden one evening. Dunbar, scientific detective, traces the crime to the assistant, who had attempted to kill the girl's father by means of an electric current from the kite because he would not consent to the marriage. This problem is interesting, but quite complicated; even after the explanation it is none too clear. At the same time the story has sufficient novelty to hold the interest well.

CAPTAIN MACKLIN (Mutual Masterpicture—Majestic), April.—Reviewed by Louis Reeves Harrison on page 739, issue of May 1.

THE CUP OF LIFE (Mutual Masterpicture—N. Y. M. P. Co.), April 26.—Reviewed by Louis Reeves Harrison on page 740, issue of May 1.

THE DIAMOND FROM THE SKY (American), May.—The opening three reels of this long anticipated continued photoplay are in no way disappointing. Beginning with the picturesque prologue, in which the fall of a meteor saves the life of Sir Arthur Stanley from the superstitious redskins, the observer is at once plunged into a story of absorbing complications. The two chapters, entitled "The Heritage of Hate," show the later generations of the Stanleys in Virginia. Warfare exists between the colonel and the judge. A daughter is born to the former and he substitutes the boy baby of Hagar, the gypsy, so the inheritance of the diamond and estate will fall to him. A strong beginning.

THE VICTIM (Majestic), May.—Made from the story by Paul West, and produced by George Siegmann, "The Victim," in three reels, is an exceedingly attractive production, because it has been well made, artistically made; and its theme, not new, looks at you from another doorway. Mae Marsh and Robert Harron have the leads, and play with their usual intelligent understanding of the characters which they are portraying. The picture is artistically set, it is very human, and will always please because it is, generally speaking, vividly realistic. The story is of the arrest and imprisonment of an innocent man, his escape from prison, and of the trap unsuccessfully laid for him at a later date when he is a flourishing business man.

Paramount Program.

THE CAPTIVE (Lasky), May.—Reviewed by Lynde Denig on page 743, issue of May 1.

Pathe Exchange Inc.

COL. HEEZA LIAR SIGNS THE PLEDGE, May 3-8.—This is an exceedingly funny animated cartoon, illustrating how it feels to be over intoxicated. As a result of his disturbing experiences the Colonel decides to join the temperance ranks. This is on the same reel with "Picturesque Andalusia."

PICTURESQUE ANDALUSIA, May 3-8.—An especially interesting series of views through the hills and valleys of Andalusia, showing the quaint Gypsy residences and villages, customs and people, all picturesque, though unprogressive. On the same reel with the above.

MONUMENTS OF PISA, May 3-8.—An interesting journey through the streets of Pisa, Italy, showing its principal monuments and other points of interest, including the leaning tower. On the same reel with "A Study in Insects."

A STUDY IN INSECTS, May 3-8.—On the same reel with the above, this consists of an instructive series of views of insects and their larvae, including our friend, the Mosquito. Butterflies of different varieties are among the insects shown.

JUST TRAMPS, May 3-8.—A farce comedy produced by Youngdeer, and worthy of considerable praise. It has of course a great deal of the slapstick element, but this has, however, been worked into the picture in a more or less consistent manner. The two tramps discovered asleep in a freight car, follow a rude awakening with a tactful search for food.

Pathe Exchange Inc., Specials;

THE NEW EXPLOITS OF ELAINE (Episode No. 3), May.—Reviewed by Margaret I. MacDonald on page 740, issue of May 1.

UNFOUNDED JEALOUSY, May 3-8.—A two-part production which has been produced in a manner to excite interest. Lillian Wiggins is featured in the picture, the story of which treats of a wife's unfounded jealousy, which is fanned into a wicked flame through the innocent tattle of a child. Later, after being almost the cause of her sister's death, she discovers that the seemingly intimate relations between her sister and her husband was caused by a successful attempt on the part of the sister to help the husband out of a menacing gambling debt.

United Film Service.

AVARICE (Ideal), May 3.—A strong two-part production which has been played and directed in an artistic and experienced manner. It is a melodrama of the gold fields, and illustrates clearly the significance of its title at its worst. The avaricious man kills his partner because he will not reveal the whereabouts of the bags of gold which he has hidden. Later the child of the dead man is apprised of their whereabouts by a young doctor who has accidentally fallen into the cellar of the old cabin where the skeleton of the dead miner still lies, and finds a diary in which the message for his child is written.

THE TRUNK MYSTERY (Superba), May 4.—This is a rough and tumble sort of a comedy of no great merit, but, nevertheless, adapted to please a certain class of moving picture theater patrons.

THE SHOP NUN (Empress), May 5.—An excellent moral has been aimed at in this two-part picture from the Gaumont studios. Considerable of its force has, however, been obliterated by the fact that its subtitles are more sentimental than practical. The story and its intent are good, but its development is not vividly realistic, and leaves the impression that sentiment has predominated. The effect would have been much better if the tendency toward the allegorical had been altogether eliminated.

LOUISA'S BATTLE WITH CUPID (Luna), May 6.—Dot Farley features in this production as Louisa, a middle-aged spinster, who objects to her young sister associating with cowboys. The cowboy lover employs a book agent to make love to Louisa, and the plan working admirably, all are made happy.

THE FORTUNE TELLERS (Starlight), May 6.—An Aubrey and Kendig comedy of considerable merit. The idea on which the picture is based is a good one, and allows for plenty of good business. The two loafers who have long ago agreed that the world owes them a living have decided to go into the fortune telling business. They get mixed up with a female Raffles, as usual both fall in love with the same lady, especially with her fortune, and through these circumstances some comical incidents arise.

TOLD IN THE ROCKIES (Lariat), May 8.—This is a two-reel production with a very good story, which has, however, not been particularly well presented in the picture. There is a tendency to jump about too much from one location to another without connecting links that would have made the picture story more smooth. There are also many interesting points about it, and the production would no doubt be very acceptable to the casual observer.

Universal Film Manufacturing Company.

ANIMATED WEEKLY, NO. 163 (Universal), April 21.—Huerta in New York, President Wilson opening the baseball season in Washington, negro baptisms in the Mississippi, these are but a few features of this very entertaining Number.

THE CURE OF THE MOUNTAINS (Laemmle), April 25.—An exceptionally attractive film story, with Charles Alexander, Helen Leslie, Frank Lloyd and others in the cast. The mountain stream and other beautifully pictured scenic features make the observer begin to think of vacation time. The story is also strong. A good offering.

OVER THE BOUNDING WAVES (Joker), April 26.—Max Asher and Wm. Franey are rivals in this sea story for the hand of Gale Henry. Shultz at first loses out, but later gets himself appointed captain and turns the tables on his rival. A typical number, telling an interesting yarn, well pictured and amusing throughout.

THE BLANK PAGE (Imp), May 3.—Etienne Girardot, Violate Mersereau and Wm. J. Welsh appear in this number. It is the story of a young wife neglected by her scientific husband. The duel in the dark was the most novel feature. The number is not exceptional but holds the interest quite well.

CAUGHT BY A THREAD (Nestor), May 4.—This comedy plot, written by Tom Gibson, is unusually clever. The young wife, suspicious of her husband, slips a spool of thread into his pocket and traces him by it. But the husband gets wise and passes the spool over to a messenger boy. Subsequent developments are very amusing. A good offering.

FATHER WAS NEUTRAL (L-KO), May 5.—A low comedy number, featuring Billy Ritchie and Peggy Pearce. He flirts with the girl and goes home with her; the father objects and he carries the girl off in a trunk, over the roof. The humor does not come up very strong in this; an average number.

ROSES AND THORNS (Big "U"), May 6.—Edna Maison and Ray Gallegher appear in this offering, written by Helen Bailey. The married man on a camping trip meets the girl of the woods, bringing a test of his better qualities. The story is worked out with a fair degree of strength and is about of average interest.

COUNTING OUT THE COUNT (Sterling) May 6.—Billy Reeves and his pal appear in this as two vaudeville actors. He poses as a count and gets a jag on at a society function. The humor of this is not very strong. The closing scenes are of the knock-about type.

TONY (Imp), May 7.—King Baggot and Jane Gail appear in this as an Italian and his wife. Tony comes to America, meets with an injury and is cared for by the father of the child he saved. The arrival of his wife and daughter from Italy made a pretty close. A pleasing story of fair strength.

IN THE HILLS BEYOND (Powers), May 8.—The story of two men and a girl, with pretty rural settings. The story itself is conventional; its chief appeal is in the attractive scenes and pleasing cast.

Universal Film Mfg. Company Specials.

LOST IN LONDON (Universal Special), May 3.—No. 9 of The Black Box series. An absorbing number in two reels. Craig is still at large on the estate of Lord Ashleigh. A new mystery develops when Lord Ashleigh is found murdered. Craig is finally taken and locked in the wine room, but escapes. The girl assistants of Quest also meet with new adventures in this. The incidents are now following clearly and smoothly and the story is very absorbing.

FOR CASH (Victor), May 3.—A two-reel number featuring Warren Kerrigan and Vera Sisson. He appears as an artist and paints a picture of the girl in the nude. The father objects and separates the two. Later the father dies and the girl's guardian continues keeping them apart. But they meet accidentally, he wins fame and love follows. This is very conventional and not particularly attractive in settings. The principals are interesting, but their work furnishes the chief strength of the production.

THE FAITH OF HER FATHERS (Gold Seal), May 4.—A very sincere three-reel picturing of a Jewish religious theme, adapted from a novel by Bruno Lessing, the scenario being written by Isador Bernstein. Cleo Madison, Murdock MacQuarrie and Joe King have the leading roles. The story shows the manner in which a rabbi's daughter falls in love with a young Christian. The question arises as to which she shall follow—love or the faith of her people. The problem is handled in a reverent and intensely interesting way. Chief in interest is the scene in the synagogue, where the girl elects to remain true to her religion, though her heart breaks and she afterward dies. A powerful religious subject.

THE LITTLE GIRL OF THE ATTIC (Laemmle), May 5.—A two-reel number written by Calder Johnstone, with a touch of heart interest in it. It is a story of the civil war period, though the war itself is not the main feature. It pictures the way in which a grandfather goes to look up his granddaughter after years of estrangement. The cast is pleasing; Marc Robbins does a fine character bit in the part of the old darkey. The plot is well constructed and the good sentiment of the piece makes a pleasing impression on the observer.

RENE HAGGARD JOURNEYS ON (Rex), May 6.—Ben Wilson, Esther Banks, Wm. J. Welsh and Dorothy Phillips appear in this two-reel number. Rene is first seen condemned to execution for murder in the first degree. He then tells his mother the story of the crime, which is pictured in detail. The sister had been lured from home and abandoned by the villain. She afterward married a man who became governor, the villain shows up and is killed by the brother. This plot is very familiar but it here seen in well-constructed form. The cast and photography are pleasing. The offering is one of average interest.

ALMOST A KING (Nestor), May 7.—A two-reel comedy, written by Al E. Christie, with Lee Moran, Stella Adams, Jack Dillon and Billie Rhodes in the cast. The American delicatessen man falls heir to a distant throne and deserts his wife and family to assume possession. Later the wife and her children appear and another gains the throne. The first reel of this is a little slow, but there is considerable amusement in the second. The cast is agreeable and the comedy quite pleasing in spite of its rather drawn out character.

World Film Corporation.

THE LILY OF POVERTY FLAT (California) April 26.—Reviewed by Lynde Denig on page 739, issue of May 1.

Miscellaneous.

THE HEART OF A PAINTED WOMAN (Metro-Popular Players), April 19.—Reviewed by W. Stephen Bush on page 739, issue of May 1.

SILVER THREADS AMONG THE GOLD (K. & R.), May.—Reviewed by Hanford C. Judson on page 743, issue of May 1.

BEULAH (Alliance), May.—Reviewed by Lynde Denig on page 737, issue of May 1.

George A. Wright

IF GEORGE A. WRIGHT, newest of the Edison players, had not been such a good actor, he in all probability would today be an Edison director. He was standing about one day, getting on to the difference between the motion picture director and the director of the stage, preparatory, when one of the directors asked him to play a detective. When the film, "On the Stroke of Twelve," was shown, all hands declaimed against taking so good an actor from the ranks, even though he was a good director. And Mr. Wright is puzzled as to whether to be flattered or disappointed.

George A. Wright.

Coming from a theatrical family, blood told early when he ran away from college at sixteen to go on the stage in "Alvin Joslin." His father, an influential politician in Lansing, Michigan, where the runaway first saw the light, opposed his escapade and corralled him back to college where he spent a year of misery until he broke loose again and this time ran away further—to New York—to take the cockney in "The Silver King." Not long after he joined the famous Salisbury Troubadours, considered to be the first musical comedy company in America. Later he was with the first "tank drama" of the palmy days, "Lost in New York," when he found himself again with Walter E. Perkins in "My Friend from India." Then came a number of engagements till he played the title role in "Jimmie Fadden" and two years with the all-star cast of "Shenandoah," with Otis Skinner, Mr. Wright playing the American lieutenant which is considered the best short part ever written.

He then became associated with the Charles Kleine productions as player and director, in time taking the original Johnson in "Bobby Burnit," and the grouch in "The Country Boy." Later he left for London, where he was immediately secured for the well-known part of the shipping clerk in "Bought and Paid For." He left "Within the Law," where he played the strong character part, Joe Carson, to go to Edison.

"BIRTH OF A NATION" GREAT SUCCESS.

The facility with which motion pictures can paint history has been graphically shown the past week in the big Griffith epic, "The Birth of a Nation," at the Liberty, New York. It is just fifty years since some of the most memorable events of American history associated with the Civil War took place. In this comprehensive screen drama, Griffith has been able to make these stirring occurrences live as faithfully as if one were participating in the actual events.

The production started Sunday, April 18th, upon its third month, and is going as strong as ever, having aroused more interest than any offering of the current season on the New York stage. Its success here has been duplicated in Boston, Los Angeles and San Francisco and plans are now shaping for a Chicago production. Nearly 125,000 people have seen the picture and the receipts have already passed the $100,000 mark in New York City. This is the biggest record of any theatrical offering in New York for this period.

Richard R. Neill With McIntosh

RICHARD R. NEILL wishes to say that he is no longer with the Edison Co., in fact that he has not been for some time, having played the lead and directed the Naval part of a nine real feature picture for Henry W. Savage called "Uncle Sam at Work" which made a tremendous hit at the Auditorium Theatre, Chicado, and will shortly be seen in New York for an indefinite run.

Mr. Neill has been especially engaged by Burr McIntosh, to play "Robert" in "Colonel Carter of Cartersville" being directed by Howell Hansel. Later Mr. Neill will make known the plans that he has been working on for months.

Richard R. Neill.

Mr. Neill was well-known on the stage before going into the pictures. He joined the Edison Company several years ago and in "The Spirit of the Gorge," he was the first white man ever to take a canoe through the foaming rapids of Au Sable Chasm. After smashing two canoes and swimming to the shore the director refused to risk a third canoe.

It was Mr. Neill who played "Kavanagh" in "The Relief of Lucknow." The realism of his work when disguised as a Sepoy, he gets through the lines and swims across the river to carry a message to General Havelock, is best shown by the remark made by one of the four survivors of that terrible time, when the picture was rolled off for their benefit in a room in Gerrard street, London: "That's him," the old fellow exclaimed. "That's Kavanagh. He was the only man, too, that could have done it."

Mr. Neill played the lead in some of the best pictures the Edison Co. ever sent out: "An Unexpected Reward," "A Wireless Romance," "The Doomed Ship," "The Quarrel on the Cliff," taken in Cuba; "The Cowpuncher's Glove," taken at Banff and the Capiliano Canon; "The Romance of the Leaves," "The Spirit of the Gorge"; also the lead in the now famous "Curable Disease," taken in the Printers' Home, Colorado Springs, and many others.

"JARR FAMILY" PICTURES POPULAR.

Ever since the Vitagraph Company released "The Jarr Family Discovers Harlem," the first of Roy L. McCardell's episodes relating to the domestic troubles of the Famous Jarr Family, the visualization of his stories on the screen have become more popular, if anything, than when published in the newspapers where they were originally offered the public. It is the intimacy of seeing Mr. McCardell's well-known characters in action that makes the photoplay attractive and the announcement of a new picture in the series is sure of a hearty welcome. Following "The Jarr Family Discovers Harlem," "Mr. Jarr Brings Home a Turkey," "Mr. Jarr and the Lady Reformer," "Mr. Jarr Takes a Night Off" and "Mr. Jarr's Magnetic Friend," were released in rapid succession, every release making a distinctive hit.

Harry Davenport is the director for the Jarr Family's activity on the screen. Associated with him in their enactment are Rose Tapley as Mrs. Jarr, Paul Kelly as Willie Jarr, Audrey Berry as Emma Jarr, Frank Bunny as Fritz, and Charles Eldridge as Jabez Smith, the boss; Mr. Davenport impersonating Mr. Jarr.

As a matter of fact, the Vitagraph Company struck such a popular note in their production of this Celebrated Jarr Series, it has become incumbent upon them to release one each week. To meet this demand, Mr. Davenport has just completed "The Jarrs Visit Arcadia," which is scheduled for release May 10, and is at work on "Mr. Jarr and the Dachshund," with "Mr. Jarr Visits His Home Town," "Mrs. Jarr's Auction Bridge" and "Mr. Jarr and the Loving Cup" in preparation, to be released every succeeding Monday of each week.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

TEDDY ROOSEVELT is having an awful time at Syracuse. It is either awful "jolly," or awful miserable. Barnes, of New York ("not Mr. Barnes of New York"), is having the same time. By direct, cross, re-direct and re-cross examination the principals are affording the voters much food for ballot scripts. We should worry—us moving picture people. Yet, why not? A suit has been brought against the theatrical trust. If the routine of the political case is followed in the theatrical suit the sensations will be far more effective than in the other. Only once a year politics bother the average New Yorker, and he is the home-stayer. About the time the political campaign is due in New York the theatrical man is on the road and not only loses his vote, but also his interest in the election. The theatrical vote in New York City is a big one—when the voters are at home. Heretofore the politicians have been giving the theatrical man the grand "Ha, Ha!" on the vote question. But they can do so no longer. The theatrical man is now a habitat of the motion picture studio and what he does not know about politics would not benefit either of the Syracuse litigants.

* * *

Since this Roosevelt-Barnes libel suit reached trial I have been forced to wonder that so many New York actors know so much about politics. One man remembers when Roosevelt was Police Commissioner because he was in stock in this city that year, and motion pictures were practically a myth at that time. Another well remembers when the same man was Governor of New York. "I was in stock, too," says he. "If my memory does not fail me the picture stores were just about getting their hold," says he. Another says: "They're all wrong. I was in stock at Washington, D. C., when 'Teddy' was President. If I am not mistaken it was one of his daughters who christened the pleasure yacht of the German Emperor. I think it was the 'Victor.' It was around that time that the so-called nickelodeons got their start."

* * *

And so it is. The profession seems to be busy in trying to establish the dates when motion pictures were first before the public, when they first took their upward bound and when they assumed their portion as a bomb to the field of "real art." Almost everybody is trying to impress upon the patient listener that he was the first discoverer of what motion pictures were and what they were bound to be.

* * *

The State of New York, Pensylvania, California and Illinois, and the country at large, owe to the moving pictures credit for creating the present number of actor-voters. Many leading men made the boast in the past that their periods of illness, urgent telegrams from home, etc., were really only the following up of pre-arranged programmes to enable them to perform the patriotic duty of voting. Of course, some really went home to vote. But a census of the theatrical voters of to-day leads to the conclusion that all the actors did not get home. That is, comparing the number of theatrical voters with those of to-day.

* * *

Naturally, the uninitiated would ask, "Why the change?" The answer is that the fortunate actors have connected with some moving picture studio at home. He is at home—even if it is a hotel or lodging room. He realizes that he, at least, has a place where he may hang his hat and his coat. He hears the "boys" about him talking about "Roosevelt" and "Barnes." He feels at home again and feels that he would like to, again, become an American citizen and have his vote counted with the rest. And, then, there is the less fortunate fellow who has not yet succeeded in "connecting." But he has hopes. And, having the hope, he sticks close to the trail of "the man who knows when I played" and he, too, decides to make a haven of the home place and "vote with the boys."

* * *

It has been a most difficult task to convince some people that motion pictures have been a most important factor in the advancement of the temperance movement. It may be expected that it will be as hard to convince the same people that motion pictures have made more active citizens from the ranks of the theatrical profession than any other agency.

Go into any motion picture center and you will find the players well posted on local as well as national political data. Some will say actors have always displayed knowledge in that respect. But it must be remembered that such knowledge, as a rule, was gained and used by the actors for betting purposes. The cream of political betting has been reaped for years by the bookmakers from the theatrical profession. The actor in California was as ready with his money to get on the candidate for Mayor in New York, or against him, as any voter residing in the city. And yet that actor had no vote to cast anywhere. He was inbued with home pride. He backed his favorite almost to the limit of having his trunk held for board. How must that actor feel now? Instead of jumping from town to town and dreading the effect of a political campaign upon the receipts of the house; instead of listening to the discordant notes of a passing political brass band; instead of heaping falsehoods upon falsehoods in telling local admirers how he would vote for this or that, he feels himself a free man—home again and with not only the right to vote, but the opportunity to do so.

* * *

Much of this exuberance is due to the patriotic spirit of Mr. James Young, the able (or one of them, at least) director of the Peerless studio at Fort Lee, N. J. While he toils in New Jersey his heart is still in New York. "It's a long way to Fort Lee," etc. Jimmy says he loves the histrionic art. The days he spent upon the road are pleasant memories to him. He loves to meet and greet the friends of old and talk over old times. Many places he has visited he would like to visit again. Like Al Reeves, he is an old neighbor of everybody he ever met. But, all conditions being satisfactory, he likes to see the little old red school house on the hill and be "with the boys" in the casting of the die when it comes time to vote.

* * *

The Roosevelt-Barnes subject came up in a discussion between picture actors as to what kind of a "script" the trial would make. Some thought it would make a great hit preparatory to the next Presidential campaign. Others said they would not touch it because it savored too much of exemplification of the old axiom that "when thieves fall out honest people get their dues." One actor said: "When we get in with a bunch of politicians they try to convince us that our interests are allied; that we should work together and in our travels about the country we should advocate their principals. Of course we have done it because, as a rule—not always, however—we are pretty sure to have good houses when we get back to the homes of our political admirers who have been elected. But I can see that politics and theatricals are not so closely allied. The politician can take the political and witness stand and talk as he pleases. Whether he wins or loses he still continues in the limelight. If he does not succeed in electing himself he still has the satisfaction of knowing that he helped to elect the other fellow. But what of the poor actor? If he attempts to tell state secrets, or even impolitely speaks to the boss of the show, he is liable to not only walk home, but lose out with the theatrical combine as well. "I'm glad I'm with the pictures, hurrah! hurrah!"

* * *

"He's about right," said another actor. "Perhaps we do not get as much as we did, or could, on the legitimate stage, but when you figure up the 'lay-offs' and the summer season, together with the fact that we are enabled to sit by our own fireside and be with the people, realize that we really have a country and an interest in it, that when we meet friends we have a home to which we can invite them, and before going to our daily mission we may have the pleasure of seeing our children run off to school; then it is we feel that motion pictures have not only been a blessing to the masses as a form of entertainment, but to the theatrical profession as well. It would be 'God help' with many a professional were it not for the pictures."

NEW LEDERER PRODUCTION.

George W. Lederer's next film production will be one of the most pretentious that has ever been attempted before the camera. Mr. Lederer has obtained the film rights from Charles Frohman of the celebrated drama, "Sunday," in which Miss Ethel Barrymore scored such a triumph in this country and Great Britain. The play will afford great scope as it embraces many different environments of life, and should be a most popular photoplay. In visualizing it, Mr. Lederer will have in mind the adaptability of it for the American as well as the British public, as it is expected that the play will prove most popular in Great Britain.

Plans of Metro

Has Long List of Plays and Prominent Players for Future Presentation.

THE Metro Pictures Corporation, now fully in its stride, makes many announcements of more than passing interest to the trade in general. No concrete statement has been forthcoming from the directors of this concern since their first announcement five weeks ago, but General Manager Rowland and Joseph Engel, treasurer of the company, between them revealed some of the plans of the company for the forthcoming year.

Within the past two weeks, two new producing companies have joined the Metro body. The Dyreda Art Film Corporation, with J. Searle Dawley as director general, will begin releasing through Metro upon completion of their next production which will be Howard Estabrook in "Four Feathers," now being made at the new Dyreda-Metro studio, Broadway and Sixty-first street, New York.

William Faversham.

The other producing company to cast its lot with Metro is The Quality Pictures Corporation, which concern is under the guidance of Fred J. Balshofer and which will release an average of ten pictures a year in which the popular screen star, Francis X. Bushman, will make his appearance, supported by a specially selected cast. For the first Quality-Metro release, "The Second in Command," one of Frohman's former military successes, has been selected and will be released July 5th.

In addition to securing these two creating concerns, and the new centrally located studios, Metro has been busily engaged scouring the legitimate fields for stars and artists of the premier class. Emmet Corrigan, best remembered from his wonderful work in the revival of "Jim, the Penman," and before that as Bill Lalock in "The Deep Purple," and always considered one of the most powerfully impressive actors of the day, was signed by Metro last week for exclusive appearance under the banner of one of the Metro producing companies.

From the Charles Frohman Company, the following plays were purchased: "The Royal Family," "The Mississippi Bubble," "My Wife," "Sky Farm" and "The Second in Command." These plays will be distributed by Metro to its various companies for production.

Emily Stevens, former star of "To-day," niece of Mrs. Fiske and recently seen in the star role of "The Garden of Paradise" at the Park Theater, is working at the Rolfe-Metro Los Angeles Studio on "Cora," which will be released early in May.

Valli Valli in "The High Roads" is this week's release, and "The Shooting of Dan McGrew," with Edmund Breese comes out next Monday. This is a Popular Plays and Players-Metro feature and is said to be even more vivid than "The Call of the North."

The Popular Plays and Players Company, releasing on the Metro program, purchased last week from the Clyde Fitch estate, the following big plays, "Her Own Way," "Her Great Match," "The Girl With the Green Eyes," and "Barbara Fritchie." "Her Own Way" will be done at once with Florence Reed, one of the stars in "The Celebrated Case," in the leading role.

Rolfe will place William Faversham in "The Right of Way" and Ann Murdock will appear in a production of Charles Frohman's former hit, "The Royal Family."

"The Second in Command," with Francis X. Bushman in the principal part will be the initial release of the Quality Pictures Corporation under the Metro banner and big plays and books will follow at intervals of five weeks.

Olga Petrova has been contracted for by the Popular Plays and Players for a period of two years and will appear on the Metro roster every six weeks.

Olga Petrova.

The Dyreda Art Film Corporation has arranged with the Ladies' Home Journal for a series of stories which will appear in that paper and be pictured simultaneously. The two million circulation of that magazine guarantees wide interest for Metro on these productions.

In addition to the above features, Metro contracted with Edward Connelly to appear in the Rolfe production of George Ade's great Southern story which will come to the public about June 10th.

Max Figman and Lois Meredith in "My Best Girl," and Olive Wyndham and Orrin Johnson in "Fighting Bob," are two releases now under way for early release by the Metro people.

"An Enemy to Society," "Once to Every Man," "The Bridge," and Otis Skinner's "Silent Voice" are booked for early appearance through Metro.

With five releases behind it, Metro hopes and is working with the end in view of establishing sufficient studio and laboratory equipment to enable them to double their capacity, which will be a necessity if the present demand is any criterion.

A Good Market for American Films

Anglo-American Distributing Company Formed in London by Edgar Hounsell.

Edward Barry, the well-known film man who had formerly been connected with the Ambrosio branch in New York, and who for the last two years has been located in London, paid a flying visit to this country in the company of Edgar Hounsell, the active partner of the Midlands Exclusives Company of Birmingham, England.

Mr. Hounsell, speaking to a World representative at the Hotel Flanders, New York, said that his company had for some time past been handling Famous Players and Lasky Pictures for the Midlands. He is now opening a new office in London which will make a specialty of distributing American made films in England. The name of the company will be the "Anglo-American Film Distributing Company." The Alliance program will be represented in England by the new company, which will also handle other big American productions. Mr. Barry will be the manager of the distributing company. Mr. Hounsell said that film conditions in England are normal and not at all affected by the war, all reports to the contrary notwithstanding. Long films he said are still popular in England and likely to remain so in the near future at any rate. Mr. Barry plans to return to America in a few months to become the resident American buyer and agent for the Anglo-American Film Distributing Company. He said there was a good demand for American features of the greater length. Messrs. Hounsell and Barry sailed for England on the Lusitania Saturday, May 1st.

SELIG GOING TO COAST.

William N. Selig, president of the Selig Polyscope Company, expects to leave within a short time for Los Angeles, Cal., where he will visit the new Selig Jungle-Zoo, which is rapidly nearing completion. Colonel Selig has spent a small fortune in the upbuilding of this wonderful institution and has never had an opportunity to view the Jungle-Zoo in its completed state. A cordial reception awaits Colonel Selig when he arrives in Los Angeles.

New Officers for World Film

Lewis J. Selznick Forecasts Big Advance With George B. Cox as President and William A. Brady on the Board of Directors.

By Lynde Denig.

LEWIS J. SELZNICK, vice-president of the World Film Corporation, has declared more than once that he did not much care what people said about him as long as they talked. He was ready to be called anything rather than a "dead one," a man who ran in a rut, an imitator of other men, an apostle of precedent. He entered the film game, we have his own word for it, as a business radical, prepared to turn things topsy-turvy and was called a fool for his pains. Strong language, cynical criticism, the innuendos of rivals, never bothered Mr. Selznick in the least. He just laughed and said, "Wait."

Lewis J. Selznick.

But he is human, and like more sensitive mortals he appreciates a man who grasps him by the hand and says, "Selznick, you're right; I'll back you to the limit." When he went down to Wall Street something more than a year ago and gathered two million dollars for the World Film Corporation, he was not greeted in that fashion. Most of the men who ventured money were doubting Thomases, ready to take a chance because they knew Selznick and had faith in him, personally. He declares now that his plans for making a fortune out of pictures looked wild to the Wall Street eye. It could see six per cent. profits, but went blind when he multiplied the figure many times over. "They were not film men; they didn't take a great deal of stock in the future of pictures; none the less they backed me," said Mr. Selznick in a recent interview, "and I made good. Let's call that the first period of the World Film Corporation.

"We began the second on April 24th, at a meeting of the board of directors. I had been telling doubters who couldn't quite comprehend my plans, to wait and watch events turn out as I had prophesied. They did, and I was ready to go further. I wanted to get the genuine, whole-hearted interest and financial support of big men who knew the game and believed I was right; men who could work with me heart and soul because our ideas coincided. I wanted the official positions in this corporation to be occupied by practical film men. The meeting on April 24th brought about the results for which I had been striving. I have always insisted that I would not become president, believing that I can be of greater service in my present capacity. I wanted just such a man as George B. Cox of Cincinnati to head the company."

The election to which Mr. Selznick referred placed Mr. Cox in the chair of president in place of Van Horn Ely. George A. Huhn of Philadelphia became chairman of the executive committee; Joseph L. Rhinock was made an additional vice-president, whereas William A. Brady and Milton C. Work were placed on the board of directors.

"Consider the qualifications of these men," Mr. Selznick continued, "and it is easy to see what their advent means to the World Film Corporation. The fact that they have joined hands with me is answer enough to those who dubbed my methods flighty and wisely shook their heads as they talked of my early financial demise. Had we not accomplished all and more than we promised, no amount of persuasion could have induced so sagacious a business and show man as Mr. Cox to become a part of our enterprise. He occupies high official positions with the Shuberts, Klaw & Erlanger, Marcus Loew and is interested in a number of other concerns. An investor of this stamp looks the field over pretty carefully before becoming identified with a corporation. His great wealth, combined with that of the group headed by George A. Huhn, one of the most powerful bankers of Philadelphia, gives a practically limitless fund to expend on the expansion that we have in view.

"Of Mr. Rhinock I can speak only in the highest terms. His value to the Shuberts and Loew is common knowledge; but few people realize how loyally he has supported me throughout the growth of this business. As vice-president he will be even more closely identified with World Film projects.

"No result of the election, however, gave me a keener personal satisfaction than Mr. Brady's acceptance of a place on the board of directors. I am certain that it means a great deal in the artistic advancement of our product. Everybody recognizes in Mr. Brady one of the keenest showmen this country has produced. He knows, as few do, the possibilities of a play and we will have the benefit of his advice in the selection of material, for he is going to be an active director in everything pertaining to World Film policies.

"I think I may say without exaggeration that he is the one theatrical man I know, who thoroughly agrees with me on certain salient principles of this industry. In the first place, a picturized play presented at the same time as the stage version increases the value of both. Theatrical producers weep over the diminishing receipts from their plays after a film adaptation has been released; yet Mr. Brady tells me that since 'The Pit' was shown in pictures there has been a substantial increase in the royalties from stock company performances. Secondly, I have always maintained that the longer a good film goes the rounds, the more valuable it becomes, and in this belief Mr. Brady concurs."

Mr. Selznick expressed himself as being overjoyed at the manner in which the makers of program pictures are entering the feature field. "Its a great advertisement for our business," he said, "the very best kind of publicity we could get, and really, to show that we are not ungrateful, I think we should pay a part of their operating expenses." In the present tendency toward long subjects, he foresees the early passing of the single reel, save for comedies, and forecasts for the future five-reel features, one-reel comedies and educational and scenic subjects of 500 feet.

The custom of selling film at so much per foot recalls a dry goods store to Mr. Selznick and he looks for the time when all pictures will be marketed in a more suitable manner. The foot measure, he maintains, besides being a poor method of estimating the real value of a picture, tends to lower the standard of production. "In too many studios," he said, "a director is under contract to turn out so many feet of film a week and his expenditures are limited to a certain amount, even if a picture virtually demands a larger investment. The director is forced to economize in little things that may loom large in the completed product. Instead of getting what he knows is correct for a setting, he makes the best of something passable, which he happens to have on hand, and instead of uniform productions we have a conglomeration of makeshifts. We have always avoided the so much per foot idea in World Film pictures. A director is given a scenario to produce and told to go ahead without feeling obliged to keep one eye on the time clock and the other on the expense account. Enough money can be saved by running a business systematically to make possible a liberal expenditure on productions."

KLEINE TO FILM BIG LIST OF POPULAR PLAYS.

Negotiations have been completed between George Kleine and several well known New York playwrights to film a long list of popular plays this year. Fifteen of Owen Davis' comedies and dramas have been acquired, including his "The Sentimental Lady," "An Everyday Man," "The Inheritance," "The Jack of Spades," "When the Shadows Fall," "The Unwelcome Guest," "The Green Cloak," "Cupid and Mr. Jordan," "The Chest of Gold," "Queen of Poverty Flats," "Among the Poor," "The Man Higher Up."

"The best guarantee of a successful picture is a successful play," said Mr. Kleine in discussing his plans. "I have always favored the play as against the novel for picture purposes. Any play that stands the grind of the circuits for several seasons is a sure success in film. It must have plot and heart interest, and is not so dependent as the novel upon language and its author's name. I think we demonstrated that very clearly in 'Du Barry,' 'Officer 666,' and 'Stop Thief.' Each one of those was brimful of action and each had shown its entertaining powers long before it was filmed. Furthermore, a successful play is more widely advertised and better known to the masses than a novel of corresponding merit, which makes it a better drawing card for exhibitors."

A Monument of Push and Efficiency

The Picture Theater Equipment Company, H. T. Edwards, Owner, in Its Splendid New Home on West Twenty-third Street, Ready to Serve the Exhibitor.

IN ITS new splendid and commodious home at 19 West Twenty-third street, New York City, the Picture Theater Equipment Company, of which H. T. Edwards is the owner, may well challenge comparison with the world. Not only is the company well housed, well located and well man-

Show Window of Picture Theater Equipment Co.

aged, but it is in the most liberal sense of the word one of the best equipped concerns of its kind to be found anywhere in filmdom. The store makes a fine front on Twenty-third street, conveying the idea of substance and solidity. The show window, spacious and dressed by an expert, draws the passing crowds from sunrise to sunset.

H. T. Edwards, the owner, who is known to all his friends and patrons as the man forever on the job, was visibly pleased with the new home of the Picture Theater Equipment Company when a representative of the Moving Picture World visited him in his new quarters.

"It is a pleasure," he said with a smile of gratification, "to receive exhibitors in these rooms. It is a place where they can make their headquarters while in the city. As to the articles I have here for their use I could not enumerate them all; I simply couldn't."

Mr. Edwards stood just back of the roomy private office alongside of two huge glass cases, each 20 feet long and filled with smaller parts of machines and with supplies generally.

"Here," continued Mr. Edwards, "is every conceivable thing which an exhibitor of motion pictures may have use for outside of the films themselves. You know I sell every type of moving picture machine on the market today; I am not confined to any particular make."

Mr. Edwards then led the visitor through the light and airy rooms (the ceiling is about 24 feet high) of his new headquarters and showed him a bewildering variety of machines, rheostats, screens, frames, ticket choppers, rewinders, parts of machines, chairs, generators, current saving devices and a hundred other things the use and value of which is probably understood by the exhibitor and operator alone. In the rear of the office is the stock and shipping room with every provision for service and efficiency.

The offices were well patronized at the time the visitor called. There were exhibitors from various sections of the country, and all united in saying that they knew of few business institutions in the supply line which could approach the Picture Theater Equipment Company in its ability to serve the exhibitor. The Picture Theater Equipment Company, it may be added as a matter of history, started from rather modest beginnings in a small store on Fourteenth street. Its rapid rise in popularity and efficiency of service are solely the result of the activities of its enterprising owner, H. T. Edwards, "the man who is forever on the job."

EDESON IN VITAGRAPH PICTURE.

The first Vitagraph production in which Robert Edeson will be seen is a picturization of "Mortmain" or "The Dead Hand," from the story of Arthur C. Train. Mr. Edeson, who will portray Mortmain, will have in his support a cast including James Morrison as Forsythe, Donald Hall as Russell, J. Herbert Frank as Doctor Crisp, Edward Elkas as Flaggs, Gladden James as Scalscope, and Muriel Ostriche as Bella. The picture is being directed by Theodore Marsten under the personal supervision of J. Stuart Blackton.

Vitagraph Theater Changes.

"The Chalice of Courage," by Rev. Cyrus Townsend Brady, Heads a Strong Bill.

THE Vitagraph Theater will offer another photographic masterpiece as the feature of the program commencing Sunday, May 2, in a picturization of Rev. Cyrus Townsend Brady's remarkable story, "The Chalice of Courage." Produced in six parts by Rollin S. Sturgeon, with a cast of Western Vitagraph Players, including William Duncan as William Newbold, Myrtle Gonzales as Enid Maitland, George Holt as James Armstrong, and Natalie de Lontan, George Kunkel, William V. Ranous, Otto Lederer and Anne Schaefer portraying familiar characters, "The Chalice of Courage" ranks second to none of the big, contemporary motion picture offerings. The clarified air of the great West, especially in the mountains where the majority of the scenes were taken, with rugged, snow-capped peaks in the background, brings out scenes and characters in bold relief, lending an irresistible charm and attractiveness to the picture. The story is one of appealing human interest and tells of the adventures of an Eastern girl, who becomes snowbound in a cabin in the mountains with a man, self-accused of wife murder, as her only companion. The events leading up to and following this enforced imprisonment and dramatically told while the companionship of the man and maid, make for a happy ending in the pure love of the pair. "The Chalice of Courage" is the strongest, most vital of Mr. Brady's stories, exceeding in dramatic interest, pictorial accuracy and superb enactment, any previous screen drama from his gifted pen.

The shorter pictures of an exceptional program will comprise "The Valley of Humiliation," a dramatic story of a girl's harrowing journey through the Valley of Despair to the extreme of happiness, introducing Eleanor Blevens and Alfred Visburgh in the principal characters. Two comedy pictures, "Dimples, the Auto Salesman," an amusing story in which a woman's will and an automobile lead the way to a minister, in which Lillian Walker and Billy Quirk introduce their distinctive style of comedy, and "Mr. Jarr and the Dachshund," No. 7 of Roy L. McCardell's Famous Jarr Family series, in which the mistaken identity of a dog causes excitement in Harlem, with Harry Davenport and Rose Tapley, and Mr. and Mrs. Jarr respectively, being the comedy subjects.

THOMAS MOORE, WASHINGTON PICTURE MAN, IN TOWN.

Thomas Moore, owner of several picture houses in Washington, among them the Strand, a house seating 2,240 people, 500 more than any other theater in the capital city, is in New York booking some big features like "The Eternal City." He is also trying to straighten out the tangle over Paramount bookings that was noticed in our last issue. Mr. Moore is very friendly with the Paramount people and is most enthusiastic over its product and his order terminating the contract was merely temporary, to lighten expenses during the summer, a measure called for by the fact that heretofore his big theater has been closed during the three hot months. He is dissatisfied solely with the methods of the Paramount's booking agent, George M. Mann, and hopes to get a decision from the head office that will make his going to the courts unnecessary. Mr. Moore says that the statements obtained by the World man from George Mann and published under "Washington Correspondence" last week did not present the facts accurately, particularly as to the agreement for setting the date of the releases of Paramount offerings to him a week later than the nominal date.

FILMS LOST OR STOLEN.

The United Film Service of Chicago writes that, on April 14 a case of films was either lost or stolen from its "pick-up" machine. The case contained these pictures: No. 4093, "Convict's Conspiracy," 3-reels; No. 4012, "Camille as She Never Was," 1 reel; No. 4090, "Such a Picnic and Target Practice," split reel. The trade is requested to keep a lookout for these pictures and to notify the United Film Service, 17 North Wabash street, Chicago.

MINUSA SCREEN IN HAGGIN'S NEW HOUSE.

James B. Haggin's new house at Lexington, Ky., the Ben Ali, said to be the finest in the South, has been equipped with a Minusa Gold Fibre Screen, built according to specifications drafted by E. R. Anderson, inventor of the Gold Fibre Screen. The order was obtained through the Cincinnati Theater Supply Company. The screen was built especially for the new house.

Distribution of "The Eternal City."

List of Exchages Appointed to Handle the Famous Players Big Feature Production.

THAT the Select Film Booking Agency has appointed fourteen exchanges throughout the country to handle the Famous Players Film Company's stupendous photospectacle, "The Eternal City," is the information just received at this office. Even though the booking of the film throughout the country will be done by the exchanges named below, the Select Film Booking Agency from its office in New York will make arrangements for long engagements and will itself take care of the few territories in which it has appointed no representative.

A fuller and more complete line of advertising matter than is usual, including two styles of 24-sheets, one of 6-sheets, three of 3-sheets, and one of 1 sheets, heralds, cut-outs, booklets, souvenir books, lobby displays, consisting of press matter, advance slides, stage sets and special musical score for extended runs, has been prepared.

The exchanges and territory covered by each are as follows:

Famous Players Film Co. of New England, 51 Beach street, Boston, for Massachusetts, Maine, New Hampshire, Rhode Island, Connecticut and Vermont.

William L. Sherry Feature Film Company, 126 West 46th street, New York City, for New York City and State.

Famous Players Exchange, 71 West 23d street, New York City, for Northern New Jersey.

Famous Players Exchange, 1321 Vine street, Philadelphia, for Southern New Jersey and Eastern Pennsylvania.

Famous Players Exchange, Second National Bank Bldg., Washington, D. C., for Delaware, Maryland, District of Columbia, and Virginia.

Famous Players Film Service, Inc., Pennsylvania avenue and 12th street, Pittsburgh, for Western Pennsylvania, West Virginia, Ohio and Kentucky.

Famous Players Film Service Inc., 37 South Wabash avenue, Chicago, for Indiana and Illinois.

Casino Feature Film Co., Dime Bank Bldg., Detroit, Michigan, for the State of Michigan.

Kansas City Feature Film Co., Gayety Theater Bldg., Kansas City, for Missouri, Kansas, Nebraska and Iowa.

Notable Feature Film Co., 133 E. Second South street, Salt Lake City, for Utah, Montana and Idaho.

Notable Feature Film Co., 1749 Wolton street, Denver, for Colorado and Wyoming.

Progressive Motion Picture Company, Central Bldg., Seattle, for Washington and Oregon.

Progressive Motion Picture Company, 645 Pacific Bldg., San Francisco, for Northern California and Nevada.

Progressive Motion Picture Company, Marsh-Strong Bldg., Los Angeles, for Southern California, Arizona and New Mexico.

At present "The Eternal City" is playing at dollar prices at the Astor Theater, New York; the Studebaker, Chicago; the Boston, in Boston; the New Grand Central in Chicago, and the Tabor Grand in Denver. It has also appeared at the Chestnut Opera House, Philadelphia, the New Theater, Detroit, the Strand in Hartford, Conn.; the Trent in Trenton, N. J.; the Majestic in Birmingham, Ala., the Majestic in Memphis, and the Orpheum in Nashville, Tenn., for week runs.

To Welcome Selig Special.

Tourists to See Real Western Life on Frontier.

Caliente, Nevada, one of the remaining wild and wooly communities reminiscent of the days of Bret Harte, is planning to accord an enthusiastic reception to the Selig Exposition tourists who will pass through that section. Mr. Ryan, a rancher, who possesses thousands of acres of cattle country, has invited all guests aboard the Selig Special to become guests of the town of Caliente and promises to provide cattle, horses and ponies and cowboys for an honest-to-goodness wild Western show and the entire town will cooperate in showing the Selig tourists some real Western frontier atmosphere. The citizens of Caliente held a mass meeting recently and decided to greet the special upon its arrival there.

The citizens of Catario, California, will meet the train with wagon loads of California peaches. The peaches will be presented to the Selig Exposition Special guests.

The citizens of Santa Barbara have signified their intention of meeting the Selig train de luxe with wagons filled with beautiful blooms.

The Studio in a Story.

James Oppenheim Makes "Copy" of the Picture People in His New Book, "The Beloved."

JAMES OPPENHEIM, the author of many books and magazine stories, also quite well known to the lovers of motion pictures as a writer of photoplays, has told something of his knowledge of pictures and the places where they are made in his new story, "The Beloved," published by B. W. Huebsch, New York. The new novel concentrates upon problems of personal relationship.

A New England Sir Galahad enters into the life of a very young person already weary on the primrose path. He is a poet with a family tree and she is a weed about whose roots the less said the better. These two love and they awaken in each other the dormant traits which in him serve to emancipate from the thrall of his ancestry and in her release noble womanhood with work and sacrifice as its means of expression. No longer do her surroundings offer temptation and no longer is he the creature of cramping tradition as personified by his affectionate but narrow mother.

In telling the tale of Ralph and Beatrice the author presents the interesting background in which they live and struggle. Most frequently the setting is that of Greenwich Village and Washington Square, those sections of older New York that the painters and writers of to-day have made their home. Perhaps to our picture-mad world the accounts of the rehearsals in the film studios will prove of liveliest interest. They are reminiscent of Mr. Oppenheim's early short stories in which he so vividly described the mine and the mill. To read this part is like going behind the scenes and becoming acquainted with the actors after the grease paint is washed off.

But alas! there will be tears for the young woman who takes "The Beloved" and a two-pound box of candy among her soft cushions. Ajax Oppenheim defies the modern lightning and refuses to end the story happily. He might have had them marry and move from Washington Square to a flat with hot and cold water on Washington Heights but—he doesn't.

In the manner of its composition "The Beloved" suggests the completeness of an arc. Though not a short story it has its compactness of form, its reserve and power of suggestion. There is something lofty, poetic and estatic inherent in the work. To those who like James Oppenheim this will come as the best thing he has done. As for those who don't like him, probably they will continue not to like him.

Biograph Books Roy Norton Stories.

Famous Short Tales by Several Celebrated American Writers Now in Preparation as Single Reel Dramas.

FOLLOWING up the notable success of the two-reel Biographs, the majority of which have been adapted from the works of great dramatic writers, Biograph Company announces for release, in the near future, a series of single reel dramas based on celebated short stories by Roy Norton, author of "The Vanishing Fleets," and other leading American authors.

The first of the Roy Norton stories to be released is "Gratitude," a powerful tale of Western mining camp life, in which Laughing Jim, the "square" gambler, pays a debt of gratitude. Mr. Norton's work is admirably adapted for the screen, as his stories are peopled by characters which never fail to create sympathy and he is a master of dramatic construction. He is one of three writers who went to the Klondike in the early days and returned to tell the tale, the other two being Jack London and Rex Beach.

Another extraordinary story scheduled for early release by Biograph Company is "The First Piano in Camp," by Sam Davis, a brother of Robert H. Davis, editor of the Munsey magazines. This story created a sensation when it appeared in print. It has one of those unique twists which, arising out of the surprising resourcefulness of human character, made the fame of O. Henry. A heart-stirring interest is created by many deft character touches; then comes the surprise at the finish, one of the most remarkable bits of pure comedy ever devised by a writer familiar with American types. Leading critics have compared it with Mark Twain's famous story, "The Jumping Frog of Calaveras County."

"THE FAILURE"—A TWO-REEL LUBIN.

"The Failure" is the title given a thrilling two-reel drama just finished by Captain Wilbert Melville at the studios of the Lubin Western Company at Los Angeles. The idea itself is unique and Melville has obtained a production that should attract considerable attention.

British Notes

A WEEKLY journal, with a circulation out of all proportion to its intelligence upon matters motographic, is having much to say upon an alleged American attempt to "corner" the market in moving picture rights of famous fiction. A well-known syndicate of the Eastern States is credited with having made a bold attempt to induce some of our leading dramatic and literary lights to sell, upon a royalty basis, absolute rights for the picturization of their most notable works. Certain authors are said to have regarded the idea of rewriting their successes to meet the exigencies of the silent stage with a marked approval, while others were totally opposed to the suggestion.

* * *

Recent accounts from the war zone serve to cast illumination upon the way of the moving picture industry in Germany during war time. Compared with America or Great Britain, the lot of the Teutonic exhibitor, even in the piping times of peace, is not a featherbed. Taxation is high and censorship is hard. The severity of the latter upon the "lichtbilder" at the present day is most marked. A former acquaintance of mine who runs his own little "licht spielhaus" (or, to be precise, who did so before the war) stated in a recent letter that his show in Karlsruhe had been taken over as a billeting depot for troops on their way to the field. In the larger neighboring cities of Strassburg and Stuttgart most of the moving picture exhibitions are closed owing to the scarcity of films. This shortcoming is accentuated by the stringency of the censors who require all films to be submitted to them a few weeks in advance of exhibition and who incidentally reject almost as many films as they sanction.

* * *

The jack tar aboard the warship is becoming especially keen on moving pictures now that a number of battleships patrolling the coasts have been fitted up by the Admiralty with projecting apparatus. The demand for "Keystones" to mitigate the tedium of the sailors is said to be abnormal. In fact, according to one informant, the only films that are shown are comics, "wild west" dramas and topicals. Similarly is the ubiquitous film to be found within a stone's throw of the trenches. An extract from a soldier's letter received a day or two ago reads: "When the 'Jack Johnsons' began to drop just behind our picture palace we didn't trouble about them but kept on with the performance, singing the 'Robert E. Lee'." This picture palace is the town hall of the village which was the headquarters of the Fourth Division. After their spell in the trenches, the men hasten off to the brewery (now fitted up as a bath house) and then to the picture show, where, thanks to the consideration of a London house in the trade, the most recent releases can be seen daily, just as at home. When the history of the Great War comes to be written, the historian will doubtless devote a chapter to the small but welcome part played by the moving picture.

* * *

Sydney M. Baber returned to London last week after his exhaustive tour of the States. He is in excellent health and spirits after his lengthy sojourn in Los Angeles.

J. B. SUTCLIFFE.

CENSORSHIP IN GUATEMALA.

The President of Guatemala has signed a decree providing for a censorship of films brought into the country. All motion pictures must be submitted to the inspection of delegates appointed by the Minister of Government and Justice before their production will be authorized. To obtain admission through the customs or the postoffice the officials in charge will send, through the proper channels, a list of the films and the name of the consignee to the minister named for his decision. The presence of children under 12 years of age at night exhibitions is forbidden, and the films shown at day exhibitions at which children are present, must be suitable to their age. Infractions of this decree are to be punished by a fine and by the confiscation of the films.

COLEMAN LEASES OPERA HOUSE.

R. S. Coleman of Beeville, Texas, has again resumed control of the Vendone Theater, that city. Besides reopening this house he has also taken a long lease on the Grand Opera House also in Beeville. The Vendome will be opened every night, but the opera house will be operated only when Mr. Coleman runs a big feature picture or a road attraction. The past experience which Mr. Coleman has had in the amusement game will constitute a valuable asset.

South African Letter

IT APPEARS, that when Mr. I. W. Sechlinger, the moving spirit of the African Theaters Trust, went to England last year, he called at several places along the coast (South Africa), and bought moving picture halls. Whilst in England he carried through negotiations with Bandman of India, and Rickard of Australia, for the formation of the International Theatrical Booking Agency, a company which has since been registered and started work. Under his inspiration also the African Films Production Company is being formed for the manufacture of South African films, and Lorimer Johnson and an expert producer from the United States have been engaged to take charge of the show. Personally, I think it a step in the right direction, and certainly a director or two from the United States will make things hum.

Crowded houses have been the rule wherever the Cines picture, "The Naked Truth," was shown. A striking feature was the way in which it was advertised. Just a plain white and large lettering on a black background. At night time with the aid of electric lights it caught the eye of the passer-by at once. He stood and looked at it, and ten to one he booked a seat for the next evening's performance.

Although Martin Chuzzlewit has been played here before on the screen, yet a good attendance was the result of the Biograph picturization of Dicken's story.

The acting of Allan Hall was splendid and dignified; many of the women in the audience were heard to remark, "what a clean-cut face; how I admire his curly hair, his masterful manner of acting."

"Sacrifical Fires," a Balboa subject, was well received but it did not appeal to the people so well as "The Price of Crime," a Warners Feature production.

Packed houses were the rule wherever this great picture was shown. The twelve-sheet poster, a masterpiece of the lithographer's art, was enough to draw in the most heartless human being. Special music was the rule, and the result was combined with splendid projection, a perfect picture. Jack Conway, as the bank cashier, portrayed his part in a masterful way.

Dot Farley as his wife, came in for a large share of enthusiastic clapping. As for Mrs. Farley, well there were not a few tear-stained faces at her wonderfully sympathetic acting. Her method in the last picture was a wonderful effort.

But to the male portion of the audience, nothing could beat the dash of the rangers and outlaws. Men rose in their seats with excitement, and many a woman screamed when the clash occurred, and as the last part of the picture died off the screen nearly all exclamations were: "For an open-air, and clean-cut exciting picture, that one will take a long time to be outclassed."

In South Africa, the news that Ford Sterling has rejoined the Keystone was received with thunderous applause. Charles Chaplin is also well known, but everybody says, "What a pity he did not stop on with Keystone," for he and Ford together, well—it is one long laugh.

Francis X. Bushman in the "Masked Wrestler" appealed very largely to the sporting instinct of the audience and in the wrestling bouts he was continually accorded a voluminous hand-clapping.

We have had some of the "Bill" series lately. They are good, but would it not be better to edit the leaders for the particular countries to which it (the picture) is destined to go, for few if any of a South African audience understand Americanisms. And, only an infinitesimal portion of the reading public appreciate American literature. They know not the delight of perusing the work of Cullum, or Stratton-Parker, or John Fox, Jr., and many others too numerous to mention, works that are always clean-cut and with the breath of life between the covers.

Our troops are fighting their way in German South West Africa and it is amusing to read some of their letters home how they miss the moving picture hall. I don't know whether the Germans established any shows in Windhuk (our boys have not got there yet), but I think that if it is so, the show will be well patronized when our men reach there.

After all said and done, what is still wanted is the educating of the public as regards moving pictures. Why do not Universal, and Mutual, not to say the other worthy ones, start and negotiate with the Films Trust? I am sure something could be done, and I feel that everybody would enjoy some weekly publication on motion pictures.

It is up to you Universal, Mutual, and the others, to act at once.

SYDNEY HAROLD CRAWFORD.

A "Famous" Birthday Party.

Edwin S. Porter Tendered Surprise Birthday Dinner by Mrs. Porter.

LAST Wednesday evening E. S. Porter, Producing Manager of the Famous Players Film Co., was tendered a surprise dinner at the Hotel Knickerbocker to commemorate his forty-fifth birthday. The party was carefully planned and organized by Mrs. Porter, the wife of the noted director, and it is interesting to note that though eleven of Mr. Porter's closest associates were invited, the guest of honor did not have the faintest intimation that the dinner had been arranged until his entrance into the dining room—a feature unusual in most surprise parties.

Brought to the Knickerbocker by Adolph Zukor, President of the Famous Players, on the pretext that he was to attend an important business conference, Mr. Porter was fairly stunned when upon his arrival he found the little gathering of friends grouped around the table awaiting his astonished entrance. The effect upon Mr. Porter was further heightened by the fact that as he was crossing the threshold the musicians concealed in a corner began to play Garabaldi's march, the music conspicuous in the score of the orchestral accomanpiment to "The Eternal City," at the Astor Theater. After a moment of dazed embarrassment, Mr. Porter realized the real purport of the "business meeting" to which he had been called, and entered into the "spirit" of the occasion with charming good nature.

A humorous circumstance connected with the affair was that earlier in the afternoon Mr. Porter had told Mr. Zukor that he was reluctant to attend the "conference" that night, as he had promised to take dinner with Mrs. Porter, a habit from which he had never before deviated on his birthdays. Only upon the insistence of Mr. Zukor that the meeting was of the utmost importance did he consent to go, and his emotions were stirred when upon his arrival at the Knickerbocker he saw on the menu, "Surprise Birthday Dinner Tendered to Mr. Edwin S. Porter and His Friends by Mrs. E. S. Porter."

Among those present besides the guest of honor were Adolph Zukor, William H. Swanson, formerly associated with Mr. Porter in the Rex and Universal Companies; B. F. Porter, "the Simplex man" and a brother of the director; Hugh Ford, who collaborated with Mr. Porter on the production of "The Eternal City;" Al Lichtman, who acted as Toastmaster, Frank Meyer, A. Weinberg, Directors James Kirkwood and Sidney Olcott, Ralph Kohn, the Attorney of the Famous Players Film Co., and B. P. Schulberg.

Al. Lichtman opened his address by the statement, "Gentlemen, this is a surprise party," at which Mr. Porter facetiously remarked, "I agree with you."

The addresses consisted of reminiscences and expressions by all present of the esteem and admiration in which Mr. Porter is held by all who are and have been associated with him. Many toasts were drunk to the absent hostess, who must have received as much happiness from the event as those who were present. Mr. Zukor made a stirring address in which he said that throughout his entire business career he had never been associated with a man as lofty in his ideals and as just in his views, as thoroughly lovable in character, as Edwin S. Porter. There was a sincerity in Mr. Zukor's words and voice that brought spontaneous applause from all present.

About the room were posters of "The Eternal City," appropriate legends, and some lithographs of the old Rex pictures which Mr. Porter had produced, one of which entitled "Looking Backward," was particularly significant.

Mr. Porter will no doubt remember the dinner that commemorated his forty-fifth birthday even if he has as many more.

Gala Week For Morosco-Bosworth.

Elsie Janis, Fritzi Scheff, Dustin Farnum and Margaret Edwards in Stellar Roles on Broadway.

THE past week offered a strong representation on New York's important theatrical thoroughfare for Bosworth, Inc., which in association with the Oliver Morosco Photoplay Company is responsible for four big attractions in principal picture houses along the "White Way."

At the Strand Theater, the latest release from the Bosworth, Inc., studios, presenting the well known Dustin Farnum in "Captain Courtesy," a thrilling drama of early California days, has been receiving due appreciation by capacity audiences. Fritzi Scheff, the famous operatic star, in a photoplay version of her recent Broadway success, "Pretty Mrs. Smith," made her New York screen debut at the Broadway Theater, where big business resulted in the presentation of this film, the initial release of the Oliver Morosco Photoplay Company.

"Hypocrites," the wonderful film allegory which is creating a sensation all over the country, has been drawing capacity audiences at every performance at the 81st Street Theater, and last, but by no means the least, Elsie Janis in "The Caprices of Kitty," a delightful comedy which is receiving many rebookings at the present time, has been appearing with big success at the Riverside Theater, an uptown Broadway house. The fact that a Bosworth film has been showing in this character of a house is in itself proof that the releases of the company are in big demand.

This offers a gala Broadway week for the Morosco-Bosworth combination, beginning at 41st Street and extending to upper Broadway. The class of audiences to which these producers cater is readily indicated by the patrons of New York's most palatial motion picture theaters, and the manner in which these photoplays have been received along New York's "White Way" is only a duplication of the way the Morosco-Bosworth product is going all over the country.

CHESTER BARNETT TO PLAY OPPOSITE VIVIAN MARTIN.

Chester Barnett is to play the lead in James Young's forthcoming picture, based on the William A. Brady photoplay production, "Little Miss Brown," in which Vivian Martin is to be starred. This is the third time he has played opposite Miss Martin under the World Film banner, the two previous pictures being "Old Dutch" and "The Wishing Ring." He is a great favorite among the picture fans, his work being especially commendable in "The Pit," in which he supported Wilton Lackaye.

Scene at the "Famous" Birthday Party.

Left to Right: E. S. Porter, Adolph Zukor, Wm. H. Swanson, Sidney Olcott, James Kirkwood, B. P. Schulberg, R. A. Kohn, A. Weinberg, Frank Ullyer, B. F. Porter, Hugh Ford and Al. Licht man.

Real Stories From Reel Studios.

By Thornton Fisher.

Well known phrases, number two: "All right, Charlie, take it over again."

* * *

Comes a poem from Stella Razeto, of the Selig Company:

"Count that day lost
Whose low, descending sun—
Does not view on the screen
The cowboy and his gun."

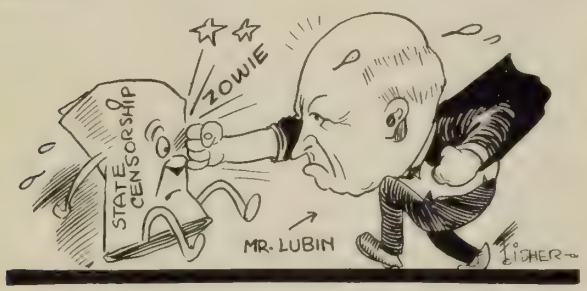
Go to the head of the class, Stella!

* * *

Our idea of a hard job. Directing a scene in which your wife plays the lead.

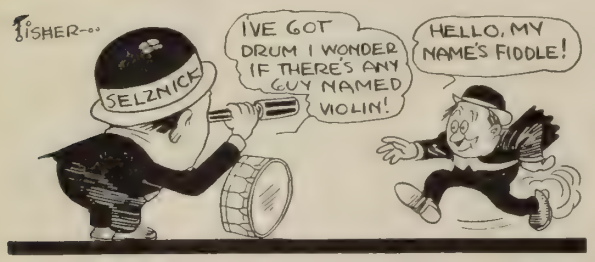
* * *

Tom Santschi, the Selig star, says "The way of the film actor is hard." Gee, Tom, it is tough when you have to stand for all the popularity and admiration of the sweet young fans and everything. You're kerrect, Thomas, it's a awful life.



"Pop" Lubin stepped into the ring the other night at Baltimore, rolled up his sleeve and took a smash at state censorship. He landed an awful uppercut on censorship's "beezle" and old "Kid Censor" took a nap on the floor until the referee said "ten." He probably thought the building had fallen on him.

* * *



Lewis Selznick has a new assistant up in his works named Drum. Gee, can you beat it? Drum plus noise equals attention. We're onto you L. S.

* * *

There will be a general exodus of wild animal hunters from Africa if Mr. Selig doesn't lay off grabbing every quadruped that wanders away from his little jungle fireside. Every time an ourang-outang goes out cocoanut collecting or a laughing hyena giggles, a Selig crew shanghais them and frisks them away to California, where in a brief time they learn how to act for the pictures. Many animal wives would grieve their feline hearts away if they but knew that friend husband was playing the animal lead in a Selig drama. Anyway it's a wonderful zoo Mr. Selig has raised out there under California skies.

It is authoritively and unequivocally denied that Charlie Chaplin is going to run for President. Charlie is taking no chances on losing his popularity, by heck!

* * *

Here's a tip. Never do a thing the "average way"—you won't get a rise out of a tack. Achieve the best or put over the very worst and either way you'll have them talking about you. If you're the average they won't know you. Which leads to just this. The other day while Griffith's masterpiece, "The Birth of a Nation," was being shown at a New York theater some misguided soul heaved a few eggs at it, but had poor delivery and missed. Several members of the orchestra ducked in time to save themselves from changing their shirts, but the incident served to emphasize the fact that many were opposed to the exhibition of this wonderful film not because it was bad but because it was extraordinarily good it stirred their animosity. But it has attracted attention. Now do you get my point?

Miss. Marinoff in "The Lure of Mammon"

WORK on "The Lure of Mammon," the three-act "Broadway Favorites" production, in which Fania Marinoff is featured, has just been completed. This feature attraction will be released Monday, May 17. Written specially for Miss Marinoff, "The Lure of Mammon" is peculiarly suited to her histrionic ability and enables this talented actress to display the emotional qualities which have won her fame on Broadway in such successes as "A Thousand Years ago," which was presented at the Shubert theater; "Consequences," at the Comedy theater, and in "The House Next Door," Gaiety theater.

Miss Fania Marinoff.

Miss Marinoff enacts the role of Dorinda, the unhappy wife of the brutal Thorston. Among the novel effects introduced in this production is that which shows a steamship burning in midocean. This occurs at night, and the flames, lighting up the waters and revealing the wild panic aboard the doomed vessel, combine to produce an effect that is indescribably weird.

"The Lure of Mammon" is in three acts and, like "An Innocent Sinner," the "Broadway Favorites" feature which preceded it, the production will be released by Kalem Company in regular service.

CHANGE AT PICTURE PLAYHOUSE COMPANY.

Reginald B. Lanier, son of F. D. Lanier, of the old established New York banking house of Winslow, Lanier & Company, has succeeded Philip O. Mills as secretary of the Picture Playhouse Film Company, Inc., with offices at No. 71 West 23rd Street. There have been many instances of the use of Wall Street capital in the moving picture business, but this is an unusual instance of where a Wall Street man has turned from stocks, bonds and securities to the personal promotion of photo plays.

Mr. Lanier has been interested in the Picture Playhouse Film Company, Inc., as a stockholder for some time, but as the result of negotiations which were concluded Monday afternoon, April 19th, he has assumed an official position with the big feature company, and in the future will devote all of his time to the Company's interests. Mr. Lanier's purchase of Mr. Mills' stock makes him a big factor in the Company. In addition to acting as secretary of the organization he will have charge of the department of publicity and advertising. Mr. Lanier has also been elected a member of the Board of Directors.

Arbor Theater, Detroit, Mich.

Has One of the Most Beautiful and Unique Entrances—Arbor Effect Ambitiously Carried Out.

THE New Arbor theater, situated at 1319-21 Woodward avenue, Detroit, Mich., facing Harper avenue, has a rather unusual design for its entrance which has received a great deal of favorable comment. As will be noted by the photograph it is an entirely enclosed lobby having for its exterior a latticed glass front with two double door entrances. The box office is situated inside of the lobby between the entrances, and patrons can enter by either door and pass in front of the box office. A clear view of the box office is had through the glass front. Two entrances lead from the lobby to the theater proper, one used exclusively for an entrance and the other for an exit. These entrances are entered through two separate vestibules the walls of which are of glass stained with a grape arbor pattern. The lobby is one story in height only and is situated entirely on the sidewalk. Many have wondered how this could be done but the answer is found in the fact that the building proper is located fifteen feet back from the lot line, so that the lobby while on the sidewalk is inside the lot. The top of the lobby is outlined in tungsten lights, and one large arc light is placed at each side of the lobby. A large electric sign bearing the words "The Arbor Theater" is on top of the lobby where also are two six sheet display boards placed on an angle so as to show from each side. The columns and top of the outside of the lobby are white and gold and the window sash and doors are mahogany; the inside of the lobby is entirely in white and gold with brass lanterns. The arbor effect is carried throughout.

Alvin D. Hersch.

The interior is a light tan trimmed with brown and the fixtures are inverted tan bowls covered with artificial flowers with which the interior is beautifully decorated. The aisles are covered with green cork carpet as are the boxes which are in the rear of the theater. The boxes seat five prsons each and are fitted with mahogany chairs. The interior is very cozy and pretty. The theater seats close to 500 and is equipped with a Masterlite Gold Fibre Screen and Powers' 6a machines. The theater is heated by a steam plant and is well ventilated by a fan system. Performances are given daily in the evening only, starting at 6:45 and running until 10:30 continuously. On Saturdays, Sundays and holidays matinees are given starting at 1.45 with a continuous show until 10:30. Five reels are shown daily for ten cents. Saturdays a special children's matinee is given. A weekly program is issued.

Arbor Theater, Detroit, Mich.

The theater was opened the middle of December last and has been well patronized. Its front is one of the most beautiful and unique on Woodward avenue. A feature is made of the display of paper as its position on the public sidewalk makes it very noticeable and a splendid advertisement. The theater is owned by Alvin D. Hersch, one of the best known of Detroit's attorneys. While this is Mr. Hersch's first venture in the picture field he is well known to the theatrical men of Detroit and Michigan as he has specialized in corporation and particular theatrical law.

Ottawa's Beautiful Picture Theater.

Flashes Powerful Searchlight About City—Has Handsome Decorations—Ken E. Finlay, Resident Manager.

SITUATED in a section of Ottawa where a few year ago the construction of a picture house was unheard of, the Imperial Theater now stands, a credit to the owners and to that city at large. The Imperial is under the control of United Motion Pictures Limited, which operates a chain of theaters throughout the United States and Canada. The exterior of the theater is quite attractive, and a strong incentive for business in itself. A novel method of advertising the theater and attracting the attention of the public has been adopted by the management. A large and powerful searchlight has been mounted on the roof and at night this light is flashed up and down the thoroughfare, illuminating various buildings in the neighborhood. This advertising scheme combined with the attractive interior and the high class of program has resulted in capacity houses for this theater.

The building is constructed of steel and reinforced concrete, being practically fireproof throughout. The cantilever system of balcony has been used in the construction, thus eliminating the necessity of pillars, which have for many years been a source of annoyance to audiences and a problem to theatrical men. The general color scheme is a combination of black and gold which harmonizes perfectly with the woodwork which is of polished gumwood. The indirect system of lighting has been utilized. In the upper boxes artistic candelabra are placed. At the rear of the house a luxurious carpet covers the cement floor.

The seating capacity is 1,200, accommodating 500 in the orchestra, with the remaining 700 upstairs, where there is a very handsome women's lounge room. The ground floor is divided into three aisles, one large one in the center with two smaller outside aisles. Part of the ground floor is also divided at about the middle into mezzanine boxes. The side walls are decorated by artistic bas-relief panels. The stage is handsomely appointed, the base being composed of gilt painted steps upon which rest eight columns, producing an effect of Grecian architecture. A Canadian coat of arms, surmounted by the Royal crown, embellishes the arch above the stage. This arch is decorated with plastic relief work. A feature of the Imperial is the system of curtains. A large longitudinal curtain of royal purple has been substituted for the ordinary drop curtain. This curtain folds neatly to each side disclosing a second one of plaited gray satin which covers the screen.

A $20,000 organ, which, by the way, was made in Ottawa, supplies a high class brand of music. The organ is presided over by H. Craig, who is always ready to play request numbers. Ventilators in the ceiling, concealed by ornamented lattice work, provide a constant supply of pure air. As one enters the theater, he is handed a program by a uniformed attendant. The rear doors are all fitted with panic bolts, the Imperial being the only theater in the city which has these safety devices. Through the courtesy of Ken E. Finlay, the popular resident manager, the Imperial theater is being utilized on Sunday evenings by various scientific societies for educational purposes. Undoubtedly, the Imperial lives up to the management's assertion that it is "Canada's Theater Beautiful," and it is safe to say that it is a valuable addition to the Canadian capital, both as an amusement house and as an excellent example of theater architecture.

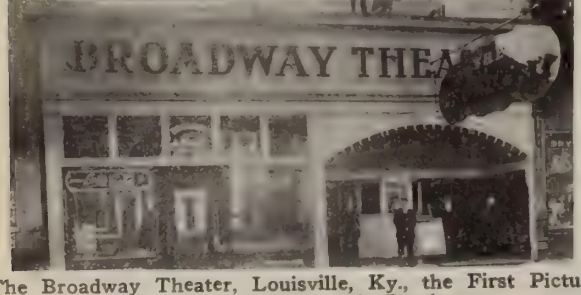
The New Broadway, Louisville, Ky.

By the Employment of Judicious Business Direction Steurle Bros., as Exhibitors, Have Grown from a $700 Corporation to a $70,000 Company in Seven Years—New Theater Has Big Wurlitzer Orchestrion.

THE completion of the new Broadway theater, erected by the Broadway Theater Company, of Louisville, probably marks a new epoch in the moving picture business of Louisville. The theater is one of the largest and handsomest houses in the city and is complete throughout. It is located at Shelby street and Broadway, and represents an investment of $70,000. The history of the Broadway Theater Company is exceptionally interesting, as it illustrates what can be done in the moving picture business when brains, money and time are properly invested in the industry. During the latter part of 1907, Louis and Joseph Steurle became interested in the moving picture industry and decided to build a small theater on their vacant lot adjoining their big dry goods store. Upon investigating conditions they were told by the few moving picture men of the city at that time that to invest money in a suburban house was sure suicide. During January of 1908 a $700 corporation known as the Broadway Theater Company was formed, of which Louis Steurle became president and his brother, Joseph Steurle, became secretary - treasurer. The same officers control the present company, which is capitalized at $70,000 and is licensed to incur an equal debt limit, if so desired. The first theater was completed on April 12, 1908. In other words, a corporation with property valued at $700, in seven years' time has become a going concern which has a capital stock of $70,000.

Louis Steurle.

The first house had a seating capacity of 300 persons. The front was arranged so that one-half was used as a store room and the other half as a box office and entrance to the theater. A big patronage was experienced from the start, as the theater is located in the center of a big German-American settlement, and these people would go to a neighboring theater whereas they would not go down town to a theater. In 1910 the back wall was torn out and the auditorium extended until the theater accommodated five hundred. In 1911 the entire front of the theater was torn out and a stucco front placed across the entire building and a small balcony erected inside. In 1912 the back wall was again torn out and a stage was put in. At the same time the seating capacity was increased to 650. In the same year a fire occurred which burned out the stage and the rear of the house. The fire happened at 2 o'clock in the morning. At 5 o'clock that morning a gang of carpenters and laborers was at work on the building. A temporary curtain was stretched and the shows went on undisturbed. In 1915 the entire side wall was torn out to make room for the new theater which was being built on the adjoining property. One hundred and fifty seats were removed and a temporary wood partition erected. The moment the new house was completed the shows were changed over to the new theater. In the seven years that the old house was in operation not a single entertainment was missed, although the house was remodeled several times, a fire encountered, and a new theater built.



The Broadway Theater, Louisville, Ky., the First Picture House Opened by Steurle Brothers.

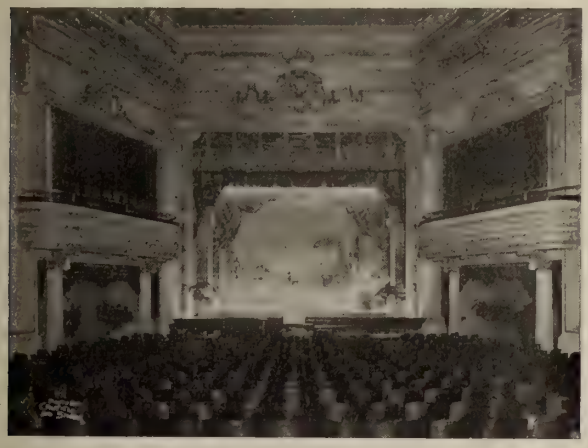
The new Broadway theater covers a lot which is 62 x 150 feet, but the rear of the house is ten feet narrower in order to make room for the exit passages to each side, these passages leading to the alley in the rear. The front of the house is constructed of white pressed brick and cut stone. A large clock is placed on the cornice directly over the main entrance. The entire building is constructed of concrete, steel and brick. All woodwork is of mahogany. The lobby is faced with Rockwood tile and is set off with mahogany woodwork of the doors and a decorative landscape. Two paintings entitled "Romance" and "Courtship" are installed in large panels to the right and left of the main auditorium. To the left of the lobby is located a special women's parlor and to the right is the box office. Directly behind the box office is the main office of the theater. Large poster frames of mahogany are set in the main office and in the women's waiting room. These frames are so arranged that by opening a door on the inside of the theater the posters may be fastened directly against the door which when closed makes the poster background. Glass covers the front of the case and no dirt or bad weather can reach the posters. In the women's room the mahogany door is set with a large mirror and no one would ever imagine that the posters were behind the mirror.

The New Broadway Theater, Louisville, Ky., the New House Recently Opened by Steurle Brothers.

Joseph Steurle.

The lobby is 18 feet 6 inches deep and 31 feet wide. The inner doors of the lobby lead directly into the main auditorium, which is 104 feet in length and seats 900 persons. Wide stairways at the front of the house lead to the second floor, or balcony, which is of solid concrete and steel. The balcony is swung on cantilever steel beams. Wide concrete steps lead up through the balcony, which contains nine boxes and three special divisions in which the seats are

fifteen cents. The balance of the balcony and the entire first floor sell at ten cents a seat. At the rear of the balcony is the concrete operator's room, which is equipped with two Power's 6A machines. The throw to the screen is a fraction over 97 feet. The machines are both motor-driven, and a motor rewind is part of the equipment. Three portholes are used, two for the machines, and one for the spotlight. Ventilators through the roof carry off the heat and two windows directly under the cornice at the top of the room, which is directly under the roof, give the operators fresh air. A special telephone circuit connects the operating room, the box office, manager's office and stage. A large switchboard is placed in the operator's room which gives him control of the ceiling, side and practically the entire lighting equipment of the house. Toilet rooms have been arranged on each floor. On the lower floor the men's



Interior View of the New Broadway Theater, Louisville, Ky.

toilet room is located in the front basement, where the blower and special ventilating machinery is placed. Manager George Steurle said that there is not a single one of the 1,325 seats from which it is not possible to hear plainly and see everything that goes on, either on the stage or the screen.

The first floor slopes from the opening from the lobby into the auditorium to the musicians' stall, 7 feet 6 inches, which makes it possible to see with no trouble from all the seats. The entire interior of the theater is decorated in old rose, ivory and gold. The lighting system is of the indirect type and all lights are controlled by dimmers. Eight large lights are in the ceiling of the auditorium and two smaller ones. Six small lights are hung underneath the balcony and five small side lights are placed along each side of the ground floor of the auditorium. A total of eighteen ventilators are placed in the roof, two of which are equipped with exhaust fans, and twelve cornice windows have been installed. The seats are arranged in three long rows with four aisles, two at the center and one at each side. Eleven exits are provided, four at the front, two at each side, one large double exit at the rear of the stage, and one at each side of the balcony, all except the front exits leading to the alleyway.

The stage has a twenty-five foot opening into the auditorium and is equipped so that the theater may be used for vaudeville as well as moving pictures. The stage is twenty feet deep, from the curtain to the back wall, which allows room for first-class stage settings. The footlights are placed at intervals of six inches across the entire front of the stage in a regular gutter. Underneath the stage is four dressing rooms, each equipped with a washstand, and one special toilet has been installed for use of the actors. The entire heating throughout the house is handled by means of radiators, which are fastened to the side of the walls at a reasonable height from the floor. Six 1,000 watt nitrogen lights are placed across the front of the building and make it one of the brightest spots on Broadway at night. The inner doors of the lobby are all equipped with large mirrors.

A portion of the equipment of the new theater consists of one of the large Wurlitzer-Hope-Jones Unit Orchestras. This instrument has been located in specially prepared cement chambers on either side of the theater, where upper boxes are supposed to be located. These chambers are directly behind the "blind" boxes and are covered over with grills and light curtains through which the tones find their way to the large auditorium. About two hundred miles of electric wire is used in making the various connections which give the musician or operator control over the instrument. The smallest organ pipe employed in the construction of the instrument is but three-quarters of an inch long and is of the diameter of a straw. The largest pipe is sixteen feet in length and measures some eleven inches in diameter. Wurlitzer orchestras have also been in the Alamo and Walnut theatres, which are under the same management.

In addition to being at the head of the Broadway Theater Company, Louis Steurle is president and Joseph Steurle is secretary of the Broadway Theater Enterprise Company, which handles the bookings and outlines the policy for eight theaters in Louisville which are controlled by the Steurle interests, and are active members in the Louisville Photo-Play Association, and the Kentucky Motion Picture Exhibitors' League. The principal theaters controlled by the Steurle Brothers are: The new Broadway, seating 1,325 persons; The Alamo, owned by the Fourth Street Amusement Company, seating about 1,000; the West Broadway, at eighteenth and Broadway; The Ideal theater, at Twenty-third and Market streets, which seats 1,200; The Baxter theater, on the Bardstown road; the Crown theater, at Seventh and Oak streets, and the Walnut theater, at Fourth and Walnut streets which was originally built for regular productions, but did not pay as a legitimate house. When the Steurle interests took over this theater they started showing high-class productions and charged twenty-five cents a seat, but afterward reduced the price to five cents when the summer came on, and have never raised the price since that time. The old Broadway theater, which has outlived its usefulness, is to be torn down and a airdome will be built on the ground. This airdome, when completed, will have a seating capacity of about 900 and the new divan seat will be used.

Kathryn Durkin.

"LEAVE it to the Irish," says little Kathryn Emmeline Durkin, "to try a little bit of everything, and then sit down and decide coolly, yet judiciously, as to which one of the many things he or she likes best. And that's exactly what this 'Irishman' is doing now."

It was part of a letter the 19-year-old actress wrote to an old friend back home. For be it known that this demure little 100-pound Kansas City girl recently played leading parts in Kriterion films in New Jersey.

Kathryn Durkin.

Miss Durkin can't remember the time when people were not continually urging her to get into moving pictures. Her friends and film men said that that was where she should be. And so for the present she has placed aside her pretty singing and dancing act which graced the Orpheum vaudeville circuit this season and is "doing picture stuff" just for the fun and change, she says. Miss Durkin is a Kansas City production and like several other of the talented artists who have been produced here, lately forsook the stage for the pictures. She says that she believes that she likes this better than acting on the vaudeville circuits, but as she says, "I am an Irishman and a woman, and I am likely to change my mind any time. However, I do not think that it will be very soon." Miss Durkin has done almost a remarkable thing, stepping directly from a vaudeville circuit to the leading roles in moving pictures, and already she has been told that still greater things are ahead for her in that line if she continues in it. And she says, "I am here to stick."

Foreign Motion Picture Fields.

Consuls' Reports Show American Made Pictures Are Favorably Received—Advise Opening American Agency in Mexico—Tokio Theaters Change Program Three Times a Month—Bangkok, with 540,679 Population, Has But Three Picture Houses—Picture Theater Trust in South Africa.

MEXICO.

By Vice Consul A. Gordon Brown, Mazatlan.

MOTION pictures are very popular with the residents of Mazatlan, who will go to see the pictures if they have to deny themselves of some actual necessities. The theaters open at 9 p. m. and the performance is never over until 10.45 p. m., and sometimes lasts until 12.30 a. m. The admission for the shorter performances is 20, 40, and 60 centavos (equivalent, under normal conditions, to 10, 20, and 30 cents United States currency); for the photoplays that last three hours the charge is raised about 65 per cent.

There are three theaters at Matzatlan: The Hidalgo, which has a seating capacity of 1,100 persons and is owned by Luis Damy; the Tivoli, which has a seating capacity of 1,200 persons and is leased by Francisco Peñ y Herrera; and the Rubio, which has a seating capacity of 1,600 persons and is owned by Victor Patron. The first two are rudely constructed in the interior, having hard wooden seats and poor accommodations, but the Rubio is a very good theater for this city, having all the modern conveniences. The first two obtain their power from the local electric-light plant and have alternating currents; the Rubio has its own electric plant and a direct current.

An Agency in Mexico Advisable.

There are several firms that furnish films for this city, among the companies being Cia. Explotadora Cinematografia, a French agency in Mexico City; the Universal Film Manufacturing Co., the General Film Co., the Imperial and the Rex. The most successful of these so far has been the French company, which has, as stated, an agency in Mexico City, and always keeps a large stock on hand, supplying all Mexico with its products. Any American firm desiring to enter this field would do well to establish an agency in Mexico.

All films are rented. Prices average $30 Mexican per night for approximately 2,000 meters (6,560 feet). For the longer films, for which a higher admission charge is made, the theaters pays an aditional percentage on the regular rent of the film, this sometimes running as high as 40 per cent extra.

Sentimental, comic, and chase scenes are very popular. The weekly reviews of the world's happenings are well liked. It is a frequent occurence here for the audience to become much excited when the bandit or criminal apparently is getting the best of the affair. They act as they would if the scene were taking place in real life, and when the criminal is finally caught the spectators show their delight by applauding heartily. Instructive views are also popular, but sad affairs do not seem to take well. A most essential feature is to have the titles written in good Spanish. The average play is about four reels, three reels also being very popular in some theaters.

One of the Chief Diversions in Vera Cruz.

By Consul William W. Canada, Vera Cruz.

Motion picture shows are one of the principal diversions in the Vera Cruz consular district and on many nights constitute the only amusement for a majority of the people. It is customary to divide an evening performance into four or more parts or shows, an entrance charge of 20 to 30 centavos (about 10 to 15 cents United States currency ordinarily, but less now) being collected for each part, with a reduction on tickets for two or more shows. Each show consists of motion pictures and vaudeville, equal stress being laid upon the two forms of attraction. When a long artistic film is shown a single entrance charge of 1 peso (ordinarily equivalent to about 50 cents American currency) is made, but the usual vaudeville is given as a kind of long interact.

Romantic feature dramas of several reels are the most popular. Emotional scenes of Latin countries are understood the best; hence French and Italian films are much in demand. Sensational Danish and American pictures, however, are also shown with some frequency, but the less exciting plays of the life in northern countries are not appreciated. Long art films of historical interest are greatly esteemed and may be shown to large audiences several nights in succession. Short films, particularly those of a comic character, are regularly shown at the first and last shows.

Rental System in Vogue.

It has never been the custom for the theaters to purchase films, as it is easy to rent them from exchanges in the Republic, especially those in Mexico City. The short films are rented at an average price of 40 pesos a day, while the rental price of art films of several reels varies from 100 to 500 pesos.

Motion-picture shows are given in the larger theaters originally constructed for dramas or operas, but each town has also one or more theaters for vaudeville and motion pictures only. In the interior towns the picture theaters are of small size, but in Vera Cruz the only motion-picture theater giving regular shows at present is a large wooden structure that can seat about 2,000 and has an average audience of 1,600 persons.

JAPAN.

By Consul General George H. Scidmore, Yokohama.

Films are first exhibited at theaters in Tokio; a few, however, are imported by foreign patrons, and then sold to Japanese dealers. From six to twelve reels are exhibited at each show. Entertainments are given every afternoon and evening; programs are changed three times a month. Films are subject to police inspection and supervision. Scenes depicting tragic robbery or immodest love scenes are not permitted. The most popular films are dramatic (Japanese), comic, and scenic.

The monthly rental of films for an entire performance, with three changes, ranges from $200 to $250. New films are sold for about 10 cents per foot, second-hand films not being extensively dealt in. American films are favorably received. The import duty is 40 per cent ad valorem. There are no trade papers here devoted to the cinematograph business. Motion pictures have been introduced into the public schools only to a very limited extent.

SIAM.

By Vice Consul General Carl C. Hansen, Bangkok.

The three picture theaters operating in Bangkok constitute about the only places of amusement for the people of this city of 540,679 inhabitants, and therefore they are well patronized and on a paying basis. The total seating capacity of these three theaters is about 7,000. The show lasts from 8 to 11 p. m., during which time 4,000 to 13,000 feet of film are shown. There is one entertainment on week days and two on Sundays, and the films are usually changed twice weekly.

The Bangkok picture theaters both rent and buy new films through London firms and from the Pathé Freres branch agency in Singapore. The price paid for rental varies from $170 to $284 per month for 50 to 100 reels, the reels being changed twice monthly. New films are bought at 8 cents per foot, second-hand at 1 cent to 5 cents per foot. The most popular films are comic, tragic, historical, industrial, war, chases with amusing falls, Indian, cowboy, and dramatic. The reading should be in English, or, if possible, in Siamese.

Up to the present time motion pictures have not been introduced into the Siamese public schools or other educational institutions. No films are manufactured in Siam, and there are no retail agencies. Motion-picture trade papers are not published in this country.

EGYPT.

By Vice Consul S. Pinkney Tuck, Jr., Alexandria.

Motion pictures are extremely popular in Alexandria. The halls and theaters are a common meeting ground for all the colonies of different nationalities that go to make up the very cosmopolitan population. There are five motion picture theaters in this city. They are the Cinema Iris, with a seating capacity of 1,000; the Theater Moderne, seating 1,400; the Cinema Chantecler, seating 1,250; The American Cosmograph, seating 1,600, and the Cinema Abbas, seating 3,000. All entertainments begin about 6 p. m. and the last show is given at 9.30 p. m. All of the houses are lighted by electricity.

The most popular films are the comic, war, love, slapstick comedy, Indian, and cowboy; the language used in the titles is always French. The Theater Moderne is under the management of the Société Anonyme d'Entreprises Cinematographiques at Sofia, Bulgaria, while the Chantecler is managed by Pathé. The price paid for rental per weekly program of films from Europe varies from $200 to $300. The duty on same amounts to 8½ per cent ad valorem. Motion pictures have not played any part in educational institutions in Egypt, although it is believed the Government is contemplating introducing industrial films shortly, as an experiment, in several of the larger schools.

SOUTH AFRICA.

By Consul Edwin N. Gunsaulus, Johannesburg.

The moving-picture show is a very popular form of entertainment in all the populous centers of South Africa, and is established in every town in this consular district large enough to support one. With the exception of about seven very small houses which show "junk" films, all houses are supplied by the African Film Trust (Ltd), whose associate company, the African Theaters Trust (Ltd.), owns all principal picture houses in South Africa. The separately owned theaters are under film contracts from two to five years and are mainly supplied by the African Films Trust.

Kinds of Film in Use.

All makes and kinds of films are in use in this consular district. The kinds most popular are comic, tragic, war, love, slapstick comedy, manners and customs, chases with amusing falls, spectacular, Indian, cowboy, and educational, the bulk of which are imported from America. At least one or two of these pictures are shown at every show.

Length of Program—Picture Theater Trust.

The picture shows in this city give two programs nightly and matinees on Wednesdays and Saturdays, the first commencing at 7 p. m. and the last at 9 p. m. In the suburbs one long show is given nightly, also the usual matinees. At each entertainment 4,000 to 5,000 feet of films are shown, electric appliances being installed in almost all theaters. The average seating accommodation of motion picture houses in central locations ranges from 400 to 1,500, while in country districts the seating capacity is 200 to 300.

During the last twelve to eighteen months all the leading picture theaters have amalgamated and are controlled by the African Theaters Trust (Ltd.), whose headquarters are Johannesburg. This company imports films on a very large scale for the theaters under its control, at 8 cents per foot for new films and 2 cents per foot for secondhand films, the duty being $1.22 per 100 feet. The separately owned theaters that are at present not under film contracts can not be considered to be of any real importance, as they obtain their films of a very small firm at a weekly rental of $122.

Motion pictures have not been introduced into public schools, but it is customary for educational authorities to make arrangements with the African Films Trust by which special educational matinees are held in the different leading theaters. There is only one trade paper in this city, the African Film News, published by the African Films Trust.

ROBERT T. THORNBY WITH KNICKERBOCKER STAR FEATURES.

Mr. Robert T. Thornby, the director of the Knickerbocker Star Features, at their studios in Flushing, is proving himself equal to the task of organizing and perfecting a new three-reel feature company. A new stage has been erected, making it possible to place a dozen or more sets at the same time, and other improvements are being made to meet the demands of the new company.

Mr. Thornby comes to the Knickerbocker studios with the recommendation of many dramatic successes, having been the director of all the Sterling Kid Comedies and a successful Vitagraph director producing such dramas as "The Passing of Joe Merry," "Daddy's Soldier Boy," "The Outlaw," and others.

A strong feature of Mr. Thornby's work is his mastery of photography and genius in getting perfect light effects. His work in directing is characterized by smoothness and ability to get just what he wants from the actors.

Considering the present outlook, Knickerbocker Star Features promise the General Film program some of the strongest three-reel features that have been offered to the public.

INTERESTING CAST IN "PROHIBITION."

Thurlow Bergen, the popular dramatic star, makes his first bow as a star in a feature film called "Prohibition," being released by the Prohibition Film Corporation at No. 220 West 42nd street, New York. Bergen, although he had previously done a little screen work for Pathe Freres between engagements, has been too busy with Broadway plays to allow him to devote the time necessary for a master film production.

Supporting him in the cast are David Wall, who needs no identification; Charles Dow Clark, who played importantly in "Hello Broadway" and has long been identified with William Collier productions; Charles Trowbridge, leading juvenile in "Daddy Long Legs;" Mary Moore, sister of Owen, Tom and Matt Moore, and sister-in-law to Alice Joyce and Mary Pickford; Virginia Westbrook, who long played leads with Reliance; Roberta Paine, whose physical and spiritual appearance admirably qualified her for the part of the Angel of Prohibition, was selected from swarms of applicants. Through her work as an artist model her face is widely known, having adorned many magazine covers.

CHILD EMOTIONAL ACTRESS.

Little Claire Gamble, the six year old daughter of Fred Gamble, comedy star of the Beauty Company at the American Studios, is destined to become a famous screen star. An exceedingly tempermental, responsive child, she has introduced a deep heart interest in many of the pictures produced at this well known studio. In "The Altar of Ambition," a two part political drama by the second "Flying A" company, this child actress plays an emotional part which will make a strong appeal to picture lovers.

FIRST V. L. S. E. FEATURES SCORE HITS.

Lubin's offering, "The Eagle's Nest," with Edwin Arden and Romaine Fielding and the Vitagraph presentation, "The Juggernaut," with Anita Stewart and Earle Williams, the two superior feature production so far released in the new V. L. S. E. service, have met with the instantaneous success predicted by the critics who reviewed these remarkable features, previous to their release.

PENNANT CRAZE HITS COAST.

The demand for felt pennants in San Francisco was never stronger than at the preset time and several moving picture houses have adopted schemes for increasing patronage by giving these away as premiums. Davis Brothers Poster Exchange has had a large number of twelve by thirty inch pennants made up showing Charles Chaplin, Roscoe Arbuckle and Chester Conklin and finds a big call for these at $1.75 a dozen. The Pastime on Haight Street gives away twenty of these each week to holders of successful numbers on the coupons of tickets sold during the week. Mr. Jorgenson, the owner, reports that the plan has resulted in an increased business, with packed houses on Thursday, when the pennants are distributed.

Notes of the Trade

THE FLORIDA Theatrical Exchange and Motion Picture Producing Co. of St. James Building, Jacksonville, Florida, released, on April 16, "Ashur in Search of a Secretary," the first of a series of multiple reel dramas to be put on under the brand of "Hamilton Pictures."

On his boat trip to and from San Diego, R. A. Walsh will direct the taking of scenes for the one reel Mutual drama, "The Smuggler," as well as for "The Come Back," a longer play. Walsh is rapidly coming to the fore as a producer.

L. W. Adler, who has been salesman at the Pittsburgh office, of the World Film Corporation, has been transferred to the New York branch, in the same capacity.

In Owosso, Mich., the Temple Theater arranged to show Beatriz Michelena in "Mrs. Wiggs of the Cabbage Patch" in conjunction with the Baptist Sunday School. The school sold tickets for the entertainment and received a certain percentage of the gross sales.

Sydney Ayres, director of and leading man with the Big U company of Universal players, is staging a one-reel story entitled "The Flower Girl." The story comes from the pen of M. R. MacKinstry and was written especially for the needs of Mr. Ayres' company. Mr. Ayres, Doris Pawn and Val Paul play the leading roles.

John Emerson, author of "Conspiracy" and a well known actor on the legitimate stage, is at present appearing in a Mutual Masterpicture which is in the course of production. Mr. Emerson finds that he likes motion pictures so well that he is studying to qualify as a director and will probably ally himself permanently with the new art.

Still larger additions to the dressing room accommodations on the Mutual studio lot at Hollywood are being built. New actors and actresses are constantly being added to the stock company and this necessitates an almost continuous increase in the facilities for housing them.

A commercial department has been inaugurated in the Chicago office of the World Film Corporation, of which Paul Meltzer will henceforth handle this department. Judging from the start he has already made, this venture promises to be a success. Mr. Meltzer is another graduate from the shipping room, on the policy outlined by the World Film Corporation, Chicago office, of promoting its employees wherever possible.

Hobart Bosworth is still working on his first big feature, "Fatherhood" which he himself wrote for the use of his company. The Bosworth company has just returned from a ten days' stay on the Whitewater Ranch at the edge of the Salton Sink where many of the exteriors were staged.

Olive Johnson, one of the best known of the popular kiddies appearing in motion pictures, is now a Mutual leading lady. Olive is four years old.

The following were visitors at the Chicago office of the World Film Corporation, during the past week: J. Polezoes, Lyric Theater, Goshen, Indiana; Geo. Hines, Auditorium, South Bend, Indiana; Mr. Wm. Esch, Princess Theater, LaPorte, Indiana; Mr. Morris I. Wohl, Cosmo Theater, Gary, Indiana; Mr. J. W. Middlebuscher, Family Theater, Davenport, Iowa; Mr. J. J. Rorig, Orpheum Theater, Elgin, Ill.; Mr. A. W. Frederickson, Capital Theater, Pekin, Ill.

Lillian Gish is expected back almost any day from her vacation trip that she is spending with her mother, visiting in Massillon, Ohio. This is Lillian's first leave of absence since going to sunny California.

Mr. Geo. J. Schaefer, formerly assistant to Mr. Lewis J. Selznick, Vice-President and General Manager of the World Film Corporation, and the originator of the name of the World Film house organ "The Firing Line," has been appointed sales manager of that concern. Mr. Schaefer is ably fitted for his new position as it has been proven from past indications. He is installing many sales systems, from which great results are expected.

Lon Chaney, director of the Kerrigan-Victor company, has just completed the last scenes in a two-reel comedy-drama entitled "The Oyster Dredger" and is starting to work on "Be Without Sin," a two-reel story of the hypocrisy of a certain brand of church member purest of the pure to all outward appearances, but lacking in real sincerity and love of the fallen.

SELIG'S FIRST "RED SEAL" RELEASE.

"The Carpet From Bagdad," the first Selig "Red Seal" play to be booked direct to the exhibitor, was released on the V. L. S. E. Service on May 3, and exhibitors will have an opportunity to prove the drawing power that the critics have claimed for it.

The play is in five parts from the novel by Harold McGrath and in producing it the Selig Company has enriched the fascinating theme with a wealth of oriental settings. Kathlyn Williams, Charles Clary and Wheeler Oakman are seen in the leading roles.

Review of Current Productions

Pathe "Who Pays?" Series.

"The Pursuit of Pleasure" and "Unto Herself Alone," the First Two Instalments, Shown Before an Invited Audience.

Reviewed by Edward Weitzel.

THURSDAY morning, April 22, the Broadway theater, New York City, held an audience consisting largely of educators, clergymen and persons interested in the betterment of social and moral conditions. Two instalments of the Pathe "Who Pays?" Series were then shown, and every one present was asked to hand in a signed expression of opinion in regard to the moral and educational value of the pictures.

Scene from "Who Pays?" (Pathe).

The series, which is to consist of twelve three-part plays, is avowedly a determined advance into the ranks of "the drama with a purpose." Each of the twelve numbers will deal frankly and fearlessly with some ethical or sociologic question, the entire series being intended not only to interest, but to instruct. With this purpose in mind, one important fact has not been lost sight of: that the first duty of a photoplay is to entertain. "The Pursuit of Pleasure" and "Unto Herself Alone," the two dramas exhibited, are striking examples of how thoroughly the producers have appreciated this inexorable law. Ruth Roland will be featured with Henry King throughout the series, Balboa making the films.

"The Pursuit of Pleasure."

The leading characters in "The Pursuit of Pleasure" number but three persons: a narrow-minded, Puritanical and strong-willed clergyman; his pleasure-loving but also strong-willed daughter, and the gay young society man with whom the girl elopes. Marriage opens the door to the worldly delights which her father had always denied her, and Rita and her husband indulge themselves to the full. The underlying motif of the plot is the young wife's reluctance to be burdened with children, even after she knows this is her husband's one great wish. She is brought to realize her mistake by the confidence and affection of a little child, the daughter of a servant; but, just at the moment when she whispers this to her overjoyed husband, a sudden fall deprives her forever of all hopes of maternity.

Aside from unnecessarily accentuating the clergyman's bigotry and prolonging his physical attack upon his son-in-law, this story is worked out with rare judgment, unfaltering interest and in keeping with its didactic intent. The excellent acting of the cast is, of course, a powerful factor in achieving this result. Ruth Roland plays the minister's daughter with sincerity, charm of person, and perfect command of a very human young woman's moods and impulses. Henry King is equally successful as the husband, and Daniel Gilfether is an earnest, dignified, if somewhat too caloric, Rev. Cyrus Deane.

"Unto Herself Alone.

The price a woman pays for defying conventionality is printed in bold figures upon scene after scene of "Unto Herself Alone." A headstrong young girl, accustomed to every luxury, disobeys her mother, and visits, unchaperoned, a party of gentlemen on board a yacht. Later, she passes the night on the same vessel with the owner, only to discover that her seducer is a married man.

Up to this point, the theme is handled with truth, restraint and convincing skill; but inspired, evidently, with a desire to land the much-exalted dramatic "punch," the last third of the photoplay has been permitted to degenerate into sheer melodrama, the man going hopelessly insane from remorse, and fear of his victim, who follows him relentlessly and haunts him with her fixed and accusing eyes. Melodrama is a thing of the emotions, not of the reasoning faculties, and cannot be lifted into the higher walks of the drama, where a serious theme demands earnest and consistent treatment.

Ruth Roland and Henry King, in "Unto Herself Alone," again demonstrate the wisdom of their choice, by giving the drama the benefit of adequate acting. Both plays have every advantage to be derived from perfect photography, and correct accessories for the different scenes. They also contain lessons for parents, as well as for self-indulgent young men and recalcitrant young girls.

"A Sister's Burden."

Alice Hollister Has a New and Attractive Role in a Two-Part Kalem Offering.

Reviewed by Hanford C. Judson.

THIS picture is filled with sincerely pictured, homely human feeling. It is a believable story of characters and fates. Its emotions ring true and find a sure response in the spectator's observation and experience. It is a love story and a romance, but such a romance as human beings really taste. It can be shown to any kind of audience; for while the love story and heroism of its central character is followed through the years among the real thorns and the real roses of actual life, there is no crime in it, no infidelity, and the sorrows of its characters are only such as the spectators themselves, in their normal lives, may have and in part must have felt.

The heroine (the sister who bore her burden humanly) is introduced to us as a young girl with her lover. She is motherless and there are two younger children. Her father is crusty, and rudely orders off her beau. She starts to elope with him,

Scene from "A Sister's Burden" (Kalem).

but the memory of the children and her duty to them stops her in time. The detail and the acting all through the changing situation reflect great credit on both producer (Robert Vignola) and his players, especially Alice Hollister, as the heroine, and Anna Nilsen—the latter coming into the story later as the slattern wife of the girl's brother. After the broken elopement, about twenty years pass. The heroine's little sister (Mary Kennedy plays the role charmingly) has married. Alice is living with her brother, who drinks and whose wife is a lazy, novel-reading, selfish woman, drawn by Miss Nillson very strongly. Alice tends the baby, cooks and keeps the home half home-like. She takes a holiday at the

home of her happily married sister and meets her old lover (Harry Millarde)—her sister's boarder. The contasts and similarities in this group of scenes are especially rich in humanity and feeling—they are beautifully acted and make the picture an unusually attractive offering to the public. The picture has no mechanical drawbacks. The story stands up as a whole and it is an offering that a critic can take pleasure in heartily commending.

Alliance Buffalo Manager in New York.

S. S. Webster, the manager of the Buffalo branch of the All Theaters Film Co., handlers of the Alliance output, arrived in New York on his trip of the State which has up to the present occupied seven weeks. During his trip Mr. Webster touched nearly every city of importance in the State, and before returning to Buffalo he will have met nearly every regular exhibitor in New York State exclusive of New York City.

When asked what the business conditions are in the State, he replied, "With a few exceptions everything I saw was of a very encouraging nature. Exhibitors are as a whole better off now than they have been for the past year and a half."

"The Wrong Woman."

Three-Reel Adaptation of the Play by Fawcett Lamox.

Reviewed by Louis Reeves Harrison.

BASED on the usurpation of social place in English society by a woman employed as a nurse in an India Sanatorium, "The Wrong Woman" presents some new and attractive features of a plot and situation first made of strong interest by Wilkie Collins. The nurse is engaged to Arthur Dane, son of the man who owns the sanatorium, but Arthur throws her over to wed a young girl who is the niece and prospective heiress of Sir Marcus Richardson. Interest in the story during the period of preparation is largely maintained through effective characterization. Marion, the nurse, as interpreted by Mabelle Trunelle, is an admirable piece of work, and Ivy, impersonated by Gladys Hulette, is equally strong, though in marked contrast. These two, with Dane, sail for England, and the young wife discovers aboard ship that her husband is without semblance of honor or conscience.

All three find themselves on a raft in midocean after their ship is wrecked and burned, and they finally reach a deserted island. Dane and the nurse are taken off by a passing vessel, while Ivy is left behind, supposedly dead, though the husband knows that she still breathes. He and the nurse reach England and the latter impersonates Ivy at the magnificent home of Sir Marcus Richardson. Ivy revives, finds food amid some wreckage and manages to survive, though her mind becomes affected by her isolation. Now enters a new factor, a young gentleman interested in the study of fossil remains, who plans to visit the deserted island in pursuit of his favorite branch of biology, Allen by name, Augustus Phillips in reality.

Allen visits the desert island and discovers a wild girl there. He pursues her to her cave, and the scenes on the island are

Scene from "The Wrong Woman" (Edison).

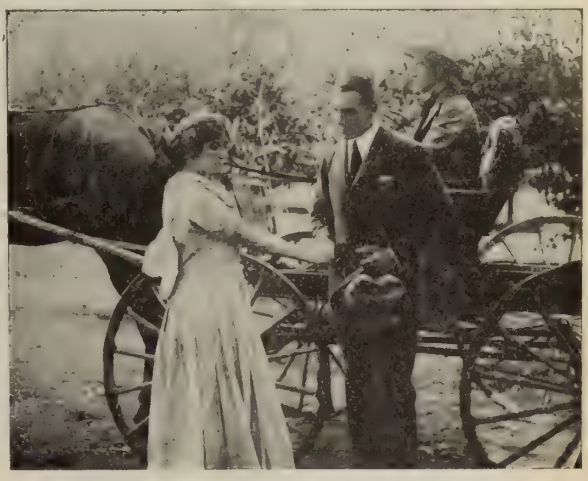
not only highly creditable to Director Ridgely's fine selective taste but are made attractive by Miss Hulette's delightful impersonation. The wild girl is taken back to England, and there a series of dramatic incidents, resulting in the death of Ivy's husband, restores the wronged girl to her own and the wrong woman to a better place than she could have otherwise occupied, for she has endeared her new-found friends and developed in character under superior surroundings. The story bristles with difficulties of visualization, but Ridgely has overcome most of them, and the fine cast is a great factor in the play's success.

"The High Road."

A Five-Reel Screen Version of Edward Sheldon's Drama by the B. A. Rolfe Photo-Play Co.

Reviewed by Edward Weitzel.

DAVID BELASCO is responsible for quite a number of innovations in the producing of plays; among other things, the symbolic opening; for example: the panorama which precedes the first act of "The Girl of the Golden West." This method of assisting an audience into the atmosphere of the impending performance has been adopted by the moving



Scene from "The High Road" (Rolfe).

picture producers, very often to the advantage of the photoplay. When skillfully used, it is its own justification. John W. Noble, who transferred the Sheldon drama, "The High Road," to the film, has introduced a number of symbolic scenes at the opening upon one-half of the screen, while, upon the other half, the figure of a woman is shown trampling along a high road into the distance. The result is not altogether artistic and adds nothing to the picture, as the rest of the photoplay is unadulterated melodrama and entirely devoid of the symbolism with which Edward Sheldon tried to envelope the original work. Once past these aids to the unimaginative, what follows is a straightforward and absorbing history of a woman's winning fight against fate.

Not an unusual theme, but, in this case, it has been developed with steadfast purpose and made to yield a constant stream of dramatic but consistently human incidents; a skillfully devised and realistically photographed fire episode forming one of the features of the drama. Uniformly good work on the part of the producer is found all through the play proper.

Valli Valli, the English actress, who first came to this country with "Veronique" and who has other pleasantly-remembered achievements in musical comedy to her credit, plays the role in the screen version of "The High Road" that Mrs. Fiske created in the spoken drama. Her debut in this branch of the actor's art was entirely successful. Frank Elliot and C. H. Brenon contribute well-drawn character studies, and the entire cast has been selected judiciously.

Cornell Men See Finish of "Clutching Hand."

The Whartons, Pathe producers, tell an interesting little story to illustrate the great popularity of "The Exploits of Elaine." The Ithaca theaters showing the serial have been receiving a large patronage from the Cornell students who have followed the fortunes of the fair "Elaine" with marked devotion. It so happened that the fourteenth episode showing the detection of the identity of the "Clutching Hand" was exhibited in Ithaca while the college men were away on their Spring vacation. Immediately on their return they petitioned the exhibitors to book the episode again that they might see it. The request was granted and practically the whole university saw Sheldon Lewis' great work when as "Perry Bennett' he saw his game was up.

Lubin Visits Jacksonville.

Siegmund Lubin, head of the Lubin Manufacturing Company, has gone to Jacksonville, Fla., to inspect his Southern studio and arrange plans for the summer. Mr. Lubin intends to establish in Jacksonville one of the biggest comedy studios in the country. Work on this has already begun. The studio there has just been overhauled and enlarged and two comedy companies are working there at present, one headed by Billy Reeves, the famous English comedian and pantomimist, and the other by Jac Tucker, the comedian, writer and artist. Mr. Lubin plans to send a number of other prominent comedians to Jacksonville within the next few weeks.

"Graustark."

Geo. Barr McCutcheon's Novel Done in Films by Essanay
With Francis X. Bushman, Beverly Bayne and Bryant Washburn in the Strong Cast

Reviewed by James S. McQuade

EDITOR'S NOTE: [illegible] Graustark [illegible] Francis X. Bushman and Beverly Bayne [illegible] Bryant Washburn [illegible] Essanay [illegible]

Scene from "Graustark" (Essanay).

[illegible] the V. L. S. E. [illegible] After viewing the subject I am convinced that it will merit the distinction.

The famous story follows the story closely, and the numerous scenes showing on the multiple reel must necessarily be supervised by Director Wright. A close study was needed that the production required infinite care and constant attention to detail, in order to keep the spectator in close touch with the thread of the narrative.

In the first two parts the scenes are laid in America, the opening scene in Denver and the others in Washington, D. C., and New York City. In the beginning of the third part we catch a glimpse of palace life and from that time forward to the [illegible] of Graustark supposed to be somewhere in the Balkan region. The scene showing the race of a big Concord coach to catch a train from Denver to the East, which has left behind two of its passengers at one of the mountain stations, was taken out in Yonkers under the supervision of G. M. Anderson, and the scenes in Washington and New York were according to those cities under Mr. Wright's direction. These locations are mentioned merely to account for the pains taken to secure the proper atmosphere.

The first two parts treat of the mutual attachment between a foreign prince and a wealthy young American in a most odd manner, the name of the prince being one that is hard to the ear and almost impossible to pronounce. The following four parts have to do with love menaced on all sides by difficulties and tragedies. Throughout, the interest of the spectator never lags. The story holds him fast until the close, and even if he guesses the ultimate of a happy ending that seems to him or her away, enjoying that he is not all disappointment.

The direction is also to be complimented on the success secured in giving the atmosphere surrounding Graustark a foreign stage. Interiors and locations as well as the costumes used by the people in the cast combine to create this impression.

Liberal praise must be given the actors and actresses in the cast. As closely as I could judge there was not a single jarring note to disturb the harmony and pleasure created by intelligent artistic acting. Francis X. Bushman is in his best form as Grenfall Lorry, the young American millionaire, and so is Beverly Bayne as Princess Yetive (Incognito, Miss Guggenslocker). Indeed, I have never before seen Miss Bayne to such fine advantage as in this character. She sustains the spirit and dignity of the Princess in commanding form, and yet she has the melting tenderness of a devoted maiden for the man she loves. In the semi-heroic role of Lorry, Mr. Bushman always succeeds in holding chief attention. As lover or hero one follows him with unvarying interest, whether in victory or defeat.

The fine character part of Caspar, uncle of Princess Yetive, has been allotted Thos. Commerford, and no better selection could have been made. His dressing and impersonation of that character are worthy of all praise. Edna Mayo appears as the Countess Dagmar with distinction, and Helen Dunbar furnishes an excellent characterization in the part of Aunt Yvonne. Bryant Washurn, Albert Roscoe, Lester Cuneo and Ernest Maupain form a talented quartet of actors in [illegible]

Fine Cast Secured for "After Dark."

[illegible] announcement that the Western Photo-Play Feature, "After Dark," is going to be a [illegible] Enterprise which will put the leading dramatic [illegible] to the test will interest [illegible] Mantell Stewart who was with the [illegible] Lewis Morrison Theater will be a member of the all star cast of "Runners" at the Playhouse Theater, New York, and Frederick Esmelton, former stage director for William Lewers and Robert Mantell. By-the-way, the production of "Runners" at the Playhouse, includes as the [illegible] Brady and Emmet Dalton.

"A Child of God."

A Four-Reel Mutual Masterpicture by Cyrus Townsend Brady

Reviewed by Louis Reeves Harrison

DEALING with the attractive character of a rancher who is really a child of nature, "A Child of God" is in the right line and the characterization of the rancher is enchanting, too. He is a wild creature impersonated by Samuel Ghaney and he is so overpowered by the refined little school teacher interpreted by Princess Mumford. He represents one of the primitive forces in the development of society. The immediate gratification of his desires is the mainspring of his conduct whether he is bedeviling on a bar room, killing off the cowards or responding to the natural phase of love, that of seeking a natural mate by fair means or foul.

His love for the little school teacher becomes the refining influence he needs but when she is strongly interested in the man not [illegible] to the rancher at all, tamer—she declines his proposal of marriage. She is shortly after recalled to her home in some other part of the country and asked to wed a man who is in a position to save her father, mother and widowed sister from ruin. The Rancher, while riding about the country comes upon one of those wandering evangelists who travel from place to place painting fearsome signs on rocks and boulders, "Prepare to meet thy God," and the like.

Ranger does not get tossed from his horse and land on his head in front of one of these, but they start a new train of thought in his mind. He invests in a prayer book and attempts to get religion instead [illegible] in the amusement of his [illegible] companions. He is out riding one day when he witnesses a train wreck and rushes to the scene, arriving in time to participate in rescue. He and a clergyman comfort the

Scene from "A Child of God" (Mutual).

last moments of a dying woman with a baby, none other than the widowed sister of the little school teacher. Rancher becomes the godfather of the child, and interest in it, together with a longing to rise above a life that merely supplies his bodily wants, leads him to take a trip which results in his meeting the woman he loves. He reverts to the primitive in thrashing the other man, lifts the family burden himself and proves himself to be very much of a man. He is lead to the happiness that his heart and mind most desire through an access of spiritual feeling in what constitutes a very pretty story.

"May Blossom"

The Famous Players Make Effective Film Out of Civil War Drama Written by Belasco Many Years Ago.

Reviewed by Lynde Denig.

THE Belasco play which inspired this five-part Famous Players drama was produced so long ago that even the name is unfamiliar to all save a few of the present generation of theatergoers. If the picture depended upon the fame of the stage play for success its vogue would be limited; but it so happens that the film version is fully strong enough to stand

Scene from "May Blossom" (Famous Players).

on its own merits, for there is a romantic Civil War story of marked appeal, ably directed by Allan Dawn and acted with sincere feeling by Gertrude Robinson, Donald Crisp and Marshall Neilan at the three points of the lovers' triangle.

Fundamentally, the plot is by no means novel, but fortunately it is treated in a manner that does not leave the impression of a hackneyed idea met before in only slightly different guise. Two men are in love with the same girl; the one she prefers is captured by the enemy and the other takes advantage of the happening to announce the death of his rival, and in the course of time fills his place. May Blossom marries Steve, believing Richard to be dead, and then Richard returns. Much the same thing has occurred frequently in screen portrayals, but there is enough freshness in the treatment of the plot to make it interesting and in important scenes really dramatic.

The meeting of May and Richard, after she has married the other man and become the mother of a child, is a capital scene, alive with feeling, and there can be no certainty about the settlement of the problem confronting the woman, divided between love for her first sweetheart and love for her child. The solution is satisfactory, in that it affords Steve an opportunity to retrieve his good name and leaves May with the man to whom she is bound by law.

Pictorially, the film is of exceptional quality, with a wealth of splendid locations photographed on the summit of a cliff bordering on the sea. "May Blossom" always pleases the eye, and dramatically it does not offend a sense of the fitness of things in a romantic drama.

Helen Case in Knickerbockers.

Miss Helen Case, formerly featured by the Universal and the New York Motion Picture Company, takes the lead as the Mayor's daughter in the new feature drama the "Kick Out," produced by Robert T. Thornby, for Knickerbocker Star Features. Miss Case has just completed her engagement in a five-reel feature with S. Miller Kent, in the drama "The Cowboy and the Lady." In this Knickerbocker Star Feature Miss Kent will have a large opportunity, all of which she is improving with strong artistic ability.

Galbraith Makes Screen Debut.

Joseph Galbraith, a former matinee idol of the speaking stage at the Belasco Theater in Los Angeles, has joined the leading American Studio forces and will be cast in some of the leading roles in "Flying A" productions under the direction of Archer MacMackin. Mr. Galbraith has an excellent screen personality and will prove a pleasing addition to this company of stars.

Lillian Peacock Back at Work.

After two months away from the studios, due to injuries sustained in an auto accident, Lillian Peacock, ingenue lead with Allen Curtis' Joker Comedy Company, has returned to work at Universal City.

Lew Carter with "Bob" Daly.

Lew Carter, whose work with Billie Ritchie in L-KO comedies has occasioned so much favorable comment, has been transferred to the company of "Bob" William Daly, where he is to appear in comedy character parts. Mr. Carter learned of his transfer after he emerged from the hospital, where he has been for two months suffering from torn ligaments in his back, resulting from an auto accident during the recent rainy season.

Gave Hall a Dinner.

Emmett Campbell Hall, the Lubin photoplaywright, does most of his writing at his cottage in Glen Echo, Maryland, coming to the studio in Philadelphia every once in a while with a bagload of plays. Hall's latest serial, "Road o' Strife," was recently released. This week some of the Lubin officials gave a dinner for Hall, the guests including John Ince, who directed "Road o' Strife," Mary Charleson, Crane Wilbur and Jack Standing, who are featured in the play.

Gettinger Gets Back.

William Gettinger, better known as Billie, has returned to work at the Universal studios after an absence of more than two months. Mr. Gettinger has gone back to his work with Henry McRae and his company of 101 Bison players, with whom he was working before. He is known as one of the best riders, ropers and revolver shots on the coast.

"The Paramount Law"

Adele Lane Makes First Appearance with Universal Film Manufacturing Company in Strong Three-Reeler.

Reviewed by Margaret I. MacDonald.

THE appearance of Adele Lane on the Universal program is evidently a happening of some moment, judging from the general quality of her first picture, "The Paramount Law," which will be released under the Big U brand some time near the end of May.

The scenario for this production was written by W. M. Caldwell from an old theme which has been given very fine treatment by both author and director. It has been handled more or less elaborately. Its exterior scenes are elegant and show deep perspectives, with an effulgence of floral growth that suggests California as the place where the production has been staged. Its interiors are also worthy of note as being tastefully and often richly appointed.

Burton King, in his handling of the author's work, is deserving of great credit, and one feels that intelligence has guided the making of the picture. To be sure, there is once or twice noticable a bit of padding; for instance, where the butler in the midst of his shaving makes bold to kiss the pretty housemaid. This, as far as can be seen, is apart from the main theme, and is hardly a legitimate side-step. This is, however, a mere glimpse into the domestic affairs of the servants, and passes too quickly to be worthy of much comment.

Adele Lane is delightful in the role of Janet Courteney, afterward Mrs. John Arnold, and later, believing her husband

Scene from "The Paramount Law" (Universal).

whom she has been forced to marry to save her father from financial ruin, and who, with a blow from his fist in a fit of temper, kills her father, to be dead, she marries her former lover. Edward Sloman as John Arnold does exceptionally good work, with William C. Dowlan as Bannister falling little if any below the standards set by Sloman. The application of the title is found in the closing scenes of the picture, where at the return of John Arnold, who is supposed to have committed suicide, Janet believing him to be a burglar, shoots and kills him as he stands behind the window curtains. At the trial she is acquitted on a verdict of "justifiable homicide."

"The Girl Who Might Have Been."

A Three-Part Detective Drama Replete with Thrills Is Produced by the Vitagraph Company.

Reviewed by Lynde Denig.

THE Vitagraph producers know very well how to create excitement and suspense in out-and-out melodramas, such as "The Girl Who Might Have Been," written by Charles Brown and directed by Lionel Belmore. It is a thrilling detective story in which nearly all things are possible for the gifted leader of a band of criminals, and in which John Cheney,

Scene from "The Girl Who Might Have Been" (Vitagraph).

the master mind of the detective force, goes him one better at almost every turn. The battle of wits between these two is waged without a truce from the opening of the first reel until the fight on the roof of a building, from which the criminal plunges to his death in the yard below. The detective and the criminal and "the girl who might have been" the wife of the detective, save for her untimely death, are the conspicuous figures in a tale of strong situations, ingeniously contrived.

All of the characters are presented in a key of strained seriousness, for life is a very sombre and uncertain affair, likely to be terminated, one might suppose, at almost any moment. It is the approved method for the interpretation of photoplay melodrama, and helps, no doubt, to produce the tense atmosphere required in a picture of the type. Harry Morey and Ned Finley, as the detective and the arch criminal, are a well balanced pair, able to give the impression of a struggle between physical and mental giants—superior beings in the realm of crime and its prevention. The prowess of each is astonishing, and a worthy third in the campaign for supremacy is Enid Langford, "the girl who might have been," played with the requisite spirit by Betty Gray. Edward Elkas gives a good characterization of the stool-pigeon and Frank Currier is satisfactory as a hypnotist.

The picture introduces several novel and effective bits of business and advances steadily to the climax of the story without superfluous scenes. At the first showing in the Vitagraph Theater, the audience was unmistakably interested.

The Ray Beveridge Collection of Pictures.

A Series of War Films Presented With a Lecture by Miss Ray Beveridge at the Park Theater.

Reviewed by W. Stephen Bush.

MISS RAY BEVERIDGE, who speaks from her experience in the trenches and in the hospitals of the European War, opened a "limited American Lecture Tour" at the Park Theater, New York City, on Saturday, April 24. Miss Beveridge, who is a sister of the gifted and famous sculptress, Kuehne Beveridge, was to have been introduced to the audience by Jeremiah O'Leary, the president of the American Truth Society. Mr. O'Leary, however, was not on hand, but some one read a letter from him and then presented Miss Beveridge to the audience. The young lady has a charming and magnetic presence, representing a fine type of young American womanhood. She is possessed of considerable elocutionary gifts, her delivery as well as her enunciation being of the best. She enlisted the attention of her audience from the start and held it closely while she continued to speak. She recounted most interesting and touching personal experiences, drawing a graphic and pathetic picture of conditions created by the war. Her lecture was rather short, much to the regret of the audience, which evidently wanted to hear more, and called her before the curtain three or four times.

The pictures which followed the lecture were good, but not all of them were new. A great variety was offered showing the war in all its phases, both in the eastern and western theaters. The slides were original and created much favorable comment. The less one says of the "lecture" given by the man who tried to follow the pictures the better. It was a preposterous attempt and acted as a strain on the patience of the auditors. The "lecturer" hindered rather than helped. The music was equally bad. A gay waltz was selected to accompany the scene which shows soldiers decorating the graves of their fallen comrades.

Calvin and Thornton Join Universal Forces.

Lester R. Calvin and Anna Thornton, who are well known on the dramatic and vaudeville stages of this country, have joined the Universal forces.

Mr. Calvin was first cast for a part in "A Change of Heart," one of Mr. Lloyd's pictures, while Miss Thornton was taken in hand by Otis Turner and initiated into the mysteries of one of the "Black Box" installments. They have been with the company several weeks now.

Tom Walsh, Assistant Director.

Tom Walsh, who played Barcus in the "Trey o' Hearts" series, has been transferred from Henry McRae's Bison company to the position of assistant director, with Bob Daly, in the direction of Fritzi Brunette and company in the production of light comedies.

"The Model."

William Elliott Appears in World Film Corporation Five-Part Drama Based on "Woman and Wine."

Reviewed by Lynde Denig.

SENSATIONAL episodes and the ever-popular night life of Paris probably will win favor for this melodrama, founded on "Woman and Wine," a play that was quite successful a number of years ago. It is the first picture directed by Frederick Thompson since his connection with the World Film Corporation and presents William Elliott, always an engaging actor, in the leading role. Supporting him are Cynthia Day, Alec B. Francis, Dorothy Green, Henry Leoni and Miss Moussel.

For the most part it is a carefully presented film, although the strength of some of the scenes seems to have been lessened by unwise cutting. There is a tendency to chop off the action before the climax of the suspense has been reached, and every now and again there are annoying jumps. No fault need be found with the interior settings, such as the diningroom of a restaurant at the height of a spectacular party, and the court room in which Dick Seymour (William Elliott) is tried on the charge of murder; but the backdrop used for a street in Paris is too obviously artificial. The acting is satisfactory with the exception of a few scenes in which Miss Green over-plays the character of the model, intending, no doubt, to made the hardness of the woman unmistakable. This is sufficiently clear as the story develops without placing such emphasis on the coarseness of the girl's nature.

Scene from "The Model" (World Film).

The best bit of character drawing in the picture is given by the actor in the role of the hunchback.

Of the story, not a great deal need be said, for the theme has been tested and found appealing many times. It concerns a young man who is led astray by the enticements of a beautiful adventuress and abandons himself to the gayeties of night life in Paris. When he has squandered his fortune and tasted the dregs at the bottom of the wine cup, he is ready to return to his pretty and innocent sweetheart. The human interest, the heart appeal and the sensational happenings in "The Model" more than compensate for some technical shortcomings.

"The Unwelcome Wife."

A Strongly Emotional, Five-Reel Photodrama by Ivan Abramson, to Be Released by the Ivan Film Co.

Reviewed by Edward Weitzel.

LADY ISABEL, the unhappy heroine of "East Lynne," who has caused countless thousands to weep, is the prototype of Blanche Scott, the equally sorrowing heroine of Ivan Abramson's five-reel photodrama, "The Unwelcome Wife." The remarkable and enduring popularity of Mrs. Woods' play is easily accounted for; its appeal is wholly emotional, and its

Scene from "The Unwelcome Wife" (Ivan).

story a vivid revelation of the depths of a woman's love and suffering. The Abramson drama is built upon a similar foundation; although in plot and incident it bears no resemblance to the older play, and is an original and purposeful work.

A clearly defined underplot and numerous carefully thought-out situations give this story cogent proof of its kinship to fact and its power to beguile the sympathetic of their tears. Several short-cuts across ground upon which both probability and common sense have erected the sign, "Forbidden," and over-emphasis of the heroine's mad scenes, detract considerably from the merits of the photoplay. Occasional bits of comedy business of the "horse play" order also add nothing to the worth of the drama. Mr. Abramson prints the following upon his screen: "The burning question of this play is: Should the law supersede our moral rights? We ask you to decide this vital question." He refers to the justice of a court decree separating a man and wife for the cause given in "The Unwelcome Wife," and pleads his case with inward conviction, and frequently, with moving earnestness and commendable skill. But, an author who claims didactic and ethical qualities for his drama, must expect to be held to a stricter accountability than the writer who seeks only to entertain or amuse. The filming and acting of the play are admirable, Madame Lobel's personality and histronic methods being finely adapted to the title role. The lady is an actress of much force and deep feeling, and the resources of her art are at her instant command. William McNulty, R. G. Don, Ned Nye, Vivian Prescott and Ordean Stark are conspicuous figures in an intelligently selected cast.

STUART HOLMES TO MODEL BUST OF NANCE O'NEILL.

Although it is not generally known, Stuart Holmes, before gaining fame in the Cinema field, had built up quite a reputation in art circles as a sculptor of marked ability. He first studied sculpturing at the Chicago Art Institute under the renowned Loradis Taft. Later Mr. Holmes journeyed to Berlin, where he completed his course at the Berlin Institute of Art, securing his degree as Bachelor of Arts. To demonstrate the fact that his deft touch has lost none of its cunning, Stuart Holmes has agreed to model a bust of Nance O'Neill.

"THE LITTLE BAND OF GOLD."

United Film Service to Release Attractive Production Based on the Story of the Devotion of an Irish Couple.

Reviewed by Margaret I. MacDonald.

ONE of the most attractive points about this production, which, by the way, is in two reels, is the lowly domestic element portrayed in the family of Patrick, a night watchman, who is forced to pay the penalty for the felony of the head clerk in an establishment on his beat, where, one night on entering to investigate the reason for the doors being open, he is knocked on the head from behind by the clerk who has been in the act of robbing the safe, and is found later with the combination of the safe written on a paper in his hand bending over the open safe. He is arrested and sent to prison on circumstantial evidence.

Will Sheerer does fine work as the villain who, fifteen years later, confesses to the crime with his dying breath. It is a peculiar freak of circumstances that throws together the daughter of Patrick and the son of the man who ruined her father's life; and it is nicely illustrated how the Irish mother left alone with the burden of three children on her shoulders, scrubs and works until the little band of gold (wedding ring) which Pat has long since promised to replace with a new one, is worn all the way through. Pat, released from prison at the confession of the felon, hastens with his son to buy the new ring, so that in spite of obstacles he is able to replace the broken ring on the finger of the woman who had been faithful to her trust through all those bitter years.

Scene from "The Little Band of Gold" (United).

Others of the cast are Edna Payne, whose pleasing personality always wins; Norbert Myles and George Larkin. The picture has been well photographed, and is one that will please almost any audience.

"Help Wanted."

Oliver Morosco Photoplay Company Presents Lois Meredith in a Five-Reel Screen Version of a Recent Play.

Reviewed by Hanford C. Judson.

THIS five-reel picture, made in association with Bosworth, Inc., is excellently acted, beautifully set and the photography is perfect, but the story is not strong in either human truth or in those dramatic qualities that keep one spellbound in spite of all things. Lois Meredith plays a stenographer out of work. Hobart Bosworth plays a rich and goatish

Scene from "Help Wanted" (Morosco).

broker in whose office she gets her first position. He is paying her ten a week, but she can not write a correct letter and the other girl in the office, who knows a thing or two, shrugs her shoulders. The broker's stepson is played by Owen Moore. It is a case of love at first sight between the two young people. In the broker's desk is a letter acknowledging receipt of $5,000 as quit claim signed by his former stenographer and her aunt. The ending is as expected.

Through three reels the story progresses slowly to a group of scenes beginning with the broker's keeping the new stenographer overtime to work on a bunch of papers. We know that

the junior partner has a "date" with her. Soon he suspects that all is not right and hires a taxi to take him to the office where, in the meantime, a struggle has begun between the girl and the broker. He (to go back a bit) has found the quit claim letter and has it in his pocket. He rescues the girl, flashes the quit claim and there is a perfectly conventional make-up all around, which serves as an ending.

"The Bulldogs of the Trail"

A Spirited, Four-Reel Melodrama of the Northwest, Produced by the Picture Playhouse Film Co.

Reviewed by Edward Weitzel.

ACTION is the dominant note of "The Bulldogs of the Trail," a four-part melodrama of the northwest, written and produced by Kenneth MacDougall, who also enacts the leading role. The story has to do with the vengeance of a Hindoo secret society named "The Shrinto." John Graham, a

Scene from "The Bulldogs of the Trail" (Picture Playhouse).

prospector, and Inspector Creighton, of the Royal Northwest Mounted police, have incurred the enmity of the Hindoo Society by stealing its funds, while in India. The two men are tracked to the Canadian Northwest by agents of the society and murdered. Graham's daughter is then made a prisoner by the Hindoos, who intend to take her to India as a sacrifice. She is rescued by Lieut. McLoyd, a member of the Mounted Police.

A generous supply of exciting incidents, and an almost total absence of "cut-backs" keep the interest at the true melodramatic pitch. Producer MacDougall has shown excellent judgment in everything that makes for effective and well-posed pictures, and the photography is equal to the best. But two tones are used, one for the exterior and one for the interior views.

Miss Sydney Graham, who plays Peggy Graham, the daughter of the prospector, fits the demands of the type perfectly, and gives an earnest, womanly performance. Kenneth MacDougall is a manly and artistically correct Lieut. McLoyd. The John Graham of Wynne Davidson, and the Inspector Creighton of Hamilton Crane, are well executed characterizations.

"The Ladder of Love"

Two-Reel Pathe-Balboa in Which a Woman's Influence Proves an Inspiration to Better Deeds.

Reviewed by Margaret I. MacDonald.

IT IS not always that a moving picture production sufficiently backs up its title to satisfy the average mind. Of "The Ladder of Love," however, this cannot be said. It has a perfectly clear story, and shows in an intelligent way how the young man who had exasperated his father with repeated yieldings to intemperance, is turned out of his home, and by the merest accident is thrown into the presence of the girl who is destined to turn the tide of his morals.

It may be said further that this picture shows a distinct advance in the quality of Balboa productions. "The Ladder of Love" is a well-made picture, logical in its development, and shown without sub-titles to the press was understood without effort. The probability is that in its finished condition it will prove an especially entertaining number of the program of the Pathe exchange.

Without a knowledge of the names of players or director we can only say that the picture reflects credit on all, the cast being an especially good one.

As before stated, the story of the picture tells of the fall and rise of a young man who had run aground on the shoals of intemperance. One night after his dismissal from his father's house he rescues a pretty chorus girl from a ruffian. Later he marries her, buys stock in a mine of his father's which turns out to be a failure, and eventually is led to a reconcilia-

Scene from "The Ladder of Love" (Pathe).

tion with his father through the woman whom he has married.

The production is well photographed, and displays some pleasing effects that are due largely to effective camera work.

"The Confession"

Two-Part Biograph Drama Offers Artistic Production of Strong Story With Unusual Plot.

Reviewed by Lynde Denig.

THE construction of this two-reel Biograph drama, to be released May 11, is far enough removed from ordinary photoplay conventions to make the picture distinctly interesting, even when one is most inclined to question the human likelihood of the happenings. Right at the opening of the story we are asked to sympathize with a strange father, whose grief over the death of his wife in childbirth, reacts into a morbid dislike for the innocent cause of the death. He leaves the little girl in the care of friends, a doctor and his wife, and goes to Paris with his son, intending to ignore the existence of his daughter, save that he supplies the money for her support.

As it happens, the little girl dies, but her guardians, rather than lose the steady income, make it appear that they have lost their own offspring, and their child is reared in the belief that they are not her parents. Years later, Howard's son returns from Paris, falls in love with the young woman and marries her. Then the father appears on the scene to inform him that his wife is in reality his sister. Tragic consequences are averted by the timely confession of the woman, who admits the deception of long standing.

There is ample opportunity for telling dramatic situations

Scene from "The Confession" (Biograph).

as this story progresses and grows more complex. The meeting between father and son and the girl he believes to be his daughter, provides a tense climax, well sustained through ensuing scenes, showing the bride on the verge of suicide and concluding with the confession that removes the cause for sorrow. It is a strong subject throughout and the cast is a good one, with Franklin Ritchie, Mary Malatesta, Jack Drumeir, Louise Vale, Gretchen Hartman and Kenneth Davenport in the principal roles.

Manufacturers' Advance Notes

"WHO VIOLATES THE LAW" (Lubin).

This is a strong three reel melodrama with all the action one could wish for, and excellent scenic effects, including a fire. The early part of the picture describes the workings of a "speak-easy" where drink is sold to the old soldiers by an old hag who is protected by the crooked sheriff. Then comes the work of a newspaper to expose the evil and who details a reporter on the job who happens to be the sweetheart of the crooked sheriff's daughter. The two interests clash

Scene from "Who Violates the Law" (MinA).

and many dramatic episodes occur in which gunmen participate. The end, however, is in favor of the lovers and results in the undoing of those who violate the law. The picture is directed by Arthur Johnson who plays the leading role, assisted by Lottie Briscoe and his excellent company, which for years has been one of the most famous of the Lubin Studio. The atmosphere is perfect, and the acting of the entire cast very convincing.

"WHERE'S OLIVER?" (MinA).

In this release the "kindness to prisoners" method adopted at a state's prison is burlesqued. The theme offers excellent opportunity for some exceptionally funny scenes and situations, of which the MinA director has taken full advantage.

Scene from "Where's Oliver" (MinA).

The picture relates the dream of Harry, who, because of the good times he has heard in the lot of prisoners, attempts to gain entrance to the jail. He is told by a guard that membership may be gained only by "getting in dutch with law." Forthwith Harry proceeds to follow out the guard's advice. He liberally pounds a policeman, but the officer refuses to put him in jail. He roughhouses a cafe and tries to saw the jail bars, but these efforts fail to qualify him for jail membership. In desperation he steals a Flivver car, races down the road, bowling pedestrians right and left. At last he is arrested and put in jail, but in another state, for in his wild ride he crossed the state line, and instead of the kind treatment he expected, the warden puts him to work on a rock pile.

The leading comedy part is played by Harry LaPearl, the famous circus clown.

A TWO-PART MYSTERY DRAMA.

In the two-part picture drama, "One Summer's Sequel," Director Otto's company of the American Film Mfg. Co. presents an exceptionally strong story with a thread of mystery having a rather Ibsenesque ending. One of the big scenes is a double wedding, in which appears the other woman in the case, and while the reviewer is conversant with the general situation from the first, it is not until the final denouement that the knowledge of which woman is involved becomes clear. The cast has Winifred Greenwood and Edward Coxen as the leads, with George Field, Nan Christy, John Steppling, William Bertram and others supporting.

"LIFE'S STAIRCASE" (American).

An exceptionally clever production has been selected by the American Film Manufacturing Company to present their new "Beauty" Company star—Miss Neva Gerber. The title of the picture is "Life's Staircase" and Miss Gerber and Webster Campbell, as an engaged couple, form a very pleasing combination.

During the course of the story remembrances of past loves

Scene from "Life's Staircase" (American).

appear as the man and girl destroy the tokens given in memory of each infatuation. On the screen appear incidents leading up to each occasion, making this picture a wonderful tribute to the photographic art. All in all an exceptionally pretty subject has been finely treated throughout in a manner which will command enthusiastic comment from the picture-loving public.

GEORGE KLEINE TO MAKE "THE BATTLE."

George Kleine announces that he has secured the film rights to Cleveland Moffett's famous drama, "The Battle," work on which is already under way in the Kleine New York studios. An all-star Broadway cast has been engaged, featuring such well known artists as Frank Sheridan, Paul McAllister, Calvin Thomas, Sam Reid, Anne Meredith, Fania Marinoff and Bert Gudgeon. The interesting role of "John J. Haggleton" has been placed in the competent hands of Mr. Sheridan; "Moran," the half-demented, poverty-stricken old man of the east-side tenements, will be playd by Paul McAllister; "Philip Ames" by Calvin Thomas, and "Gentle" by Sam Reid. The strong, dramatic work which falls to the lot of "Jenny Moran" will be handled by Miss Fania Marinoff, while Anne Meredith and Mr. Bert Gudgeon will play the roles of "Margaret Lawrence" and "Joe," respectively. These players constitute one of the most pretentious casts in feature pictures.

"A STRANGER IN CAMP" (Universal).

Comedy and drama vie with each other in "A Stranger in Camp," a serio-comedy to be released by the Universal under the Victor brand on May 14. Brinsley Shaw plays a leading role and is ably assisted by three rough and ready miners. Much fun is obtained when the three miners, sleeping one above the other in three bunks are awakened by the entrance of Mr. Shaw in evening clothes. Their bare feet extend beyond the length of the meagre bunks while cold winds whistle outside and snow drifts in through the cracks of the roof.

The scenes in the drama were taken in the Adirondacks during a heavy storm early in April and among the actors is On-a-wat-sa, a descendant of the Iroquois tribe, who makes his home in a pine-board shanty on the crest of a mountain not far from the Saranac Lake. In one scene Mr. Shaw has a duel in the snows with the still hale and hearty old warrior. The Indian served as a guide to the moving picture players on their sojourn in the mountains and on two occasions his knowledge of the terrain prevented the players from becoming lost in a fierce snowstorm which started late in the night of March 31 and lasted for two days far up on the tops of the Appalachian range.

Scene from "A Stranger in Camp" (Universal).

"GRIDLEY'S WIFE" (Reliance).

Giles Warren, the well known photoplay actor, director and author, has joined the Reliance forces on the coast. He is to produce a series of original plays written by him. The first is now being filmed. It is "Gridley's Wife."

It provides remarkable touches in original handling of the basic situations in life. For instance, he gives the most unusual touch to the ending of "Gridley's Wife." Gridley suspects his wife, because she has consented to meet her pursuer. Gridley is on the scene when his wife leaves the house, but to his surprise and that of future spectators in the photoplay theaters, the wife trains Gridley's revolver upon the "other man" and forces him to sign a confession of his evil designs.

Gridley then appears and forces the "other man" to drink to the health "of the best and truest wife a man ever had."

Mrs. Gridley's mother-in-law had been annoying the young wife, but she sees this repudiation of the "other man" by Mrs. Gridley and kisses the young woman's hand in token of her surrender to Mrs. Gridley.

Scene from "Gridley's Wife" (Reliance).

The principal parts are played by Thomas Wilson, Claire Anderson and Raymond Wells.

It is believed from this original start of Giles Warren that his coming photoplays will rank high.

MAKING SECOND TERRISS PICTURE.

Tom Terriss and his associates in the Terriss Feature Film Co. have begun the filming of their second feature in Jamaica, West Indies. The first picture entitled "The Pearl of the Antilles," has been placed in the hands of the Picture Playhouse Film Co., New York, within the past few days and prints will soon be ready for distribution. The Picture Playhouse people have secured exclusive rights to the Terriss releases throughout the world.

Mr. Terriss' choice of the island of Jamaica as a place for the making of photoplays is abundantly justified by both the still and motion pictures of the Jamaican scenery which have been received in New York. A number of the scenes which have been utilized in "The Pearl of the Antilles" will stand out as master pictures from the photographer's standpoint.

PICTURE THEATER EQUIPMENT CO. OPENS BRANCH IN BUFFALO.

H. T. Edwards, the owner of the Picture Theater Equipment Co., of New York City, has opened a branch office in Buffalo, N. Y., at the corner of Pearl and Church streets. The office was opened on the day the National League had its annual meeting in Buffalo and Mr. Edwards attended the convention in person. He became acquainted with the leading exhibitors in Buffalo in a very short time and the New York men were anxious to testify to Mr. Edwards' practical friendship for the exhibitor. The new office is in charge of J. P. Quinn, an energetic young man well-known among exhibitors and operators. Service and efficiency will be the watchwords of the branch just as they have been the motto of the parent organization in New York.

KLEINE COMPLETES "THE SPENDTHRIFT."

George Kleine's film version of "The Spendthrift," Porter Emerson Browne's great drama, was completed at the Kleine New York Studios last week. The story features Irene Fenwick, who is supported by an able cast, which includes Cyril Keightley, Malcolm Duncan and a number of other prominent Broadway players. Advance reports indicate "The Spendthrift" will prove a genuine sensation. It is said to be a remarkably strong dramatic offering. This is George Kleine's first American-made drama and follows his four delightful comedies, "Officer 666," "Stop Thief," "The Commuters," and "Who's Who In Society."

MEXICAN PICTURE NEXT.

With the Interstate Feature Film Co.'s first release just about ready for the market, "The Grandee's Ring" is announced as the title for the second release. The company will make two big features a month for release through the Picture Playhouse Film Co.

Kenneth MacDougall, general manager and director of the company, is a strenuous American character and the pictures planned by the Interstate people will reflect his personality. "Bulldogs of the Trail," the first release, has its scenes laid, for the most part, in the Great Canadian Northwest and the second picture will introduce vastly different American continental types hailing from the locale of Old Mexico.

TO CONDUCT BIG SALES CAMPAIGN.

The Radium Gold Fibre Screen, Inc., people are now comfortably housed in their new quarters on the tenth floor of the Candler Bldg., 220 West Forty-second street, New York City, and plans are being made for one of the most aggressive selling campaigns which has ever been conducted by a company selling any kind of motion picture accessories or supplies.

J. L. Kempner, who will direct the activities of the company's sales force, is widely known in the commercial world as well as in the motion picture industry—and in commercial circles.

JOSEPH GOLDEN COMPLETING "FINE FEATHERS."

The five-part photoplay, "Fine Feathers," with Janet Beecher in the stellar role, is nearing completion under the guiding hand of Joseph A. Golden. We are not making any rash promises, but think we have a photoplay that will make the natives sit up and take notice. Work on "The Price," by George Broadhurst, with Helen Ware, has been started. Arthur H. Jacobs, president of the Cosmos Feature Film Corporation, will be ready to announce future releases of his corporation within the next fortnight. An extensive advertising campaign has been planned and the first announcement, in the form of an ad, will be made on or about May 15.

CHANGES IN ALLIANCE EXCHANGES.

Last week saw the change of management in the Pittsburgh Alliance Exchange and the addition of Cleveland to the list of Alliance offices. In Pittsburgh the new headquarters which will be located at 404 Ferry Street, will be known as the Alliance Film Service of Pittsburgh. The Cleveland branch is located at 420 Columbia Building, and will be known as the Alliance Film Service of Ohio.

These two offices have been fully stocked and between them will supply Western Pennsylvania, West Virginia, Kentucky and Ohio. Phillip Adler, who is one of the best known film men in that territory is responsible for the management of these two branches. Mr. Adler will as far as it is practicable divide his time between the two offices.

"THE SHOP NUN" (United).

In the exceptionally entertaining and high class two part drama "The Shop Nun" which will be released by United Program on May 5, the splendid portrayal of "Ruth Eaton," the sweet, serious minded little business woman whose depth and sincerity have won for her the title of the "Shop Nun" by Marian Swayne adds still other laurels to those already won by the charming little leading lady for the Empress Company. Miss Swayne's usual impulsive charm gives place in

Scene from "The Shop Nun" (United).

this picture to a quiet reserve which only displays the more to her enthusiastic admirers her versatility. The story of the photodrama, which promises to be one of the most artistically put on pictures which has yet appeared on the United Program, is of an attractive, well educated and refined young woman who eventually wins the heart of her wealthy young employer through her sincerity after he has lost faith in women through the unfair treatment he has received at the hands of his former mercenary fiance.

The picture is directed by Joseph Levering, the clever young actor director who plays the leading role opposite Miss Swayne in all the United-Empress pictures.

ALLIANCE HAS NEW POSTER POLICY.

While Andrew J. Cobe, the head of the Alliance, is emphatic in his contention that success can only come to the exhibitor who shows his patrons the best films made, he still believes that persistent use of a strong lobby display while being a secondary consideration, is one of great importance in the management of a picture theater.

Mr. Cobe is so convinced his contention is correct, that he is having made on all the current releases of the Alliance Films Corporation, not only the usual selection of one, three and six sheets, but is further augmenting this by a twenty-four sheet combination stand.

When the Alliance exchanges were sounded upon the advisability of having this paper made, they were unanimous in their approval of the proposition.

The new paper which is being made by the Morgan Lithograph Co. of Cleveland will be ready for delivery in the immediate future, and is expected to fill a long-needed but unvoiced want.

INTERESTING POLITICAL PLOT.

In "The Altar of Ambition," a two part "Flying A" production, with Vivian Rich and David Lythgoe in the stellar parts, a clever political plot is introduced and most ably presented. The story adheres closely to things political and the appropriateness of the settings show great care in staging. Miss Rich, as the unjustly accused wife and Jack Richardson, the tempter, hold the attention, while the plot unfolds, bringing in the other players so that interest is given to every scene. As politics is a subject which is of interest to all, this picture is bound to be welcomed.

OTTO PRODUCES COMEDY.

Director Henry Otto, of the American Studios, has produced a splendid comedy entitled "The Broken Window." The action begins at a scrub ball game when a batted ball crashes through a window and thereupon ensues the requisite complications. The director sacrificed one of the windows of his own home to get the real atmosphere. The American productions have become very popular because of the realism injected into them by all of the players who veritably live their parts.

"THE INGRATITUDE OF LIZ TAYLOR" (Selig).

"The Ingratitude of Liz Taylor" is a Selig comedy-drama in two reels, produced by E. J. Le Saint, from the original story written by Maibelle Heikes Justice. This is a picture play of true heart interest, containing flashes of both pathos and comedy.

Jimmie O'Meara, an orphan newsboy of ten years, has an abiding love for Liz Taylor, who has been kind to him. Liz Taylor and Ben Bradshaw find employment in an overall factory through the instrumentality of Jimmie. Jimmie is later the cause of Ben's promotion, and the discharge of Doyle, foreman of the factory. Armed with a big bouquet, Jimmie visits Liz and proposes marriage. Liz and Ben, in love with each other, although convulsed with laughter, look upon the little fellow with love and compassion. Liz kisses his cheek and tells Jimmie that when she and Ben are married, he shall live with them.

Stunned with his great love, and the thought of all that he has already done for Liz, Jimmie cannot see it nor understand. Slowly, he and his pet dog, Sport, go out. Downstairs on the doorstep he sits down to think it over. Still there is only one thought in his mind. With his arm thrown around faithful Sport, Jimmie exclaims: "Ain't that the ingratitude of a woman!"

This picture play contains many beautiful scenic effects and the characters are enacted by an all-star cast, including Guy Oliver, Vivian Reed, Eugenie Besserer, and others. It is to be released Monday, May 10.

"NO OTHER WAY" (Lubin).

As this interesting and exciting serial progresses, wonderful events multiply. Alene, by telling Gilbert Jerome that she knows that Abner Grey killed old Gershom, because he wears a ring that she saw on the hand grasping the portiere the night of the crime, has caused Abner to be accused and sentenced to be hanged. Terrified at the thought, she consults a lawyer, who tells her that she must testify, the only exception being a wife, and to avoid this she immediately marries Abner. Later on, returning to the Duncan home, she finds a note which decoys her to an old mill supposedly to meet Robert Dane. Responding to the call, she is there met by Clara Delane who claims to be Jerome's wife. Once inside, the woman hurls her into a pool of slimy water, there to die. This episode is probably the most dramatic one released, and gives Mary Charleson, the heroine, much opportunity for forceful acting. Emmett Campbell Hall has undoubtedly evolved a wonderful story, and the Lubin Company are giving it the full value of scenic effect and an excellent cast.

"WHEN EMPTY HEARTS ARE FILLED." (American).

Scenes aboard a fishing boat and along shore abound in a particularly appealing human interest drama released in the Mutual program, May 5, by the American Film Manufacturing company under the title of "When Empty Hearts Are Filled." Vivian Rich and Harry Von Meter are featured by the Flying "A" in this drama, but Louise Lester, Reaves Eason and G. E. Rainey are also included in the cast.

For motion picture purposes as nearly perfected a scene as could be devised is recorded on the film when Vivian Rich as Nancy Latham is shown discovering far at sea the shipwrecked child securely tied to a floating hatch, and her subsequent rescue of the baby as it is slowly washed toward the shore. It is this child that steps into the empty heart of Nancy's injured husband, and fills it to overflowing.

Scene from "When Empty Hearts are Filled" (American).

Miss Rich's acting, which is of a sort too well known to require extended description, furnishes a pleasantly charming contrast to the rough and rugged characterization given the role of Paul Latham, the fisherman husband, by Harry Von Meter.

"THE MELTING POT" (Cort).

In spite of the fact that Walker Whiteside, a big star of the legitimate stage, has been engaged to play the leading part of the screen in so famous a play as Israel Zangwill's "The Melting Pot," the Cort Film Corporation is said to have mounted the production with a brilliancy of setting and strength of numbers as are seldom found in a photoplay with so much drawing power in the names of star, play and author. "The Melting Pot" will come as near to being a great spectacle as any

Scene from "The Melting Pot" (Cort).

American production which has been made to deal with the happenings and life of the present generation.

Hundreds of people have been used in the big scenes of the film, such as the Kishinef massacre scenes, to which two days were given over by the directors. In the massacre "mobs" 650 people and 200 horses were used and the whole thing was made realistic under the eye of men who were in Kishinef at the time of the tragedy and who were present at the time of the terrible slaughter. Fifty per cent of the people who appeared in the scenes were emigrants from Russia and made absolute types picked up from lower East Side agencies. One family of fifteen persons were actually in one massacre at Kishinef and were sent to this country as a result of the popular subscription raised for the benefit of the sufferers at the time. This family was hired for the massacre scenes and the steerage scenes on board an ocean liner.

Three hundred and seventy-five persons were sent down the bay on tugs one day and then transferred off Sandy Hook to the S. S. Paloma, where the steerage scenes were taken all the way up New York Bay. As there are no immigrants coming to the United States to speak of now, there was plenty of room in the steerage of the Paloma for the company to work. Pictures were taken while the Paloma was under steam and also laying at anchor.

Among the other big scenes which have been mentioned, such as the concert hall scenes in which Mr. Whiteside directs an orchestra of 100 symphony players, great care has been taken in reproducing the pomp and brilliant circumstance with which the court of the Russian Czar is surrounded.

MAJESTIC CHILDREN'S PICTURES.

The experiment made by the Majestic of offering regularly child subjects acted by children and written for children has been very successful. "The Baby," the first release of this kind, was booked very heavily, so the Majestic has formed a permanent stock company of children, all under the ages of ten, to act child subjects. They will be produced by the two Franklin brothers, who have had much experience in directing child players.

The second release will be "The Rivals," by Russell E. Smith. The child company appears in this photoplay headed by George Stone, Violet Radcliffe and Carmon de Rue. In all of these "kid" comedies many toys dear to childhood are used, such as little automobiles, little boats, steam engines, etc.

SELIG "DIAMOND SPECIALS."

On every Thursday, beginning with Thursday, May 20, the Selig Polyscope Company will release a Selig Diamond Special in three reels. The releases will be made through the regular service of the General Film Company. The first Diamond Special released on Thursday, May 20, will be "The Two Natures Within Him." This is a gripping story, having to do with a dual personality. Thomas Santschi and Miss Bessie Eyton take the leading roles. Other Diamond Specials to be released weekly through the regular service of the General Film Company will include "How Callahan Cleaned Up Little Hell," "Pals in Blue," with Tom Mix; "His Father's Rifle," a Diamond Special of Jungle-Zoo atmosphere, etc. These Selig Diamond Specials were originally produced as features, but will be released in the General Film Company's regular service.

"MAC" BARNES AS BOSS.

"Mac" Barnes, playing the part of the Boss in Knickerbocker Star Features, directed by Robert T. Thornby, finds himself in his element. For two years he played with Frank Keenan in his act entitled "Vindication," in which he played the part of the Governor. Mr. Barnes puts great power and personality in his role of Boss, proving by his masterly work that he is a man of experience.

RAY MYERS FIRST PICTURES.

The first production of Ray Myers, as a director, since his promotion from player to camera executive for the Majestic will be "Mike's Elopement," a light comedy drama of childhood. Violet Wilkey, the talented child actress, plays the part of the small object of small Mike's affections. She is supported by Harold Goodwin, Fred Burns and Pearl Sherwood. The production is in one reel and is now in the making.

"THE VICTIM" (Majestic).

The notable release of the week included in the Mutual's announcement is the three-part Mutual masterpicture, "The Victim," by Paul West, whose growing reputation as a photodramatist has to some extent obscured his, by no means, insignificant fame as a humorist. In the cast the volatile Mae Marsh is particularly featured. She is ably supported by Robert Harron and Eugene Pallete. The latter figures in the big scene in the play where two burglars, locked securely in a safe, have a desperate hand to hand conflict as thrilling as it is decisive. This desperate encounter is made the most of in a faithful and realistic presentation by Mr. Pallette and W. H. Brown.

"The Victim" makes use of the plight of the man unjustly convicted of a crime committed by another, and the young hero's struggle to keep his past concealed and rehabilitate himself, is sure of winning any audience's sympathy. The incidental action arouses and holds the interest. Early in the story occurs the escape of the two convicts from the penitentiary, and the pursuit is characterized by good suspense. As the young man sets out in the world, re-establishes himself and marries, the audience feels constantly apprehensive lest his pursuer, the convict whose crime he was convicted of, find him out, and when this catastrophe actually happens their protective interest is immediately aroused.

From the actors the story exacts unmeasured expenditure of emotional effort. Miss Marsh, when she had finished rehearsals, took to her bed for two days, the strain of the production had

Scene from "The Victim" (Majestic).

so exhausted her, and she complained to George Seigmann, who did the directing, that for the next month she intended to ask for nothing but light comedy parts. On the other hand, Mr. Pallette and Mr. Brown took the safe fight scene so seriously and acted it so realistically that they were absent from work for three days subsequently to its picturing. Betty Marsh, Mae Marsh's little niece, and Ernest Evers are included in the cast.

"THE FLAMING SWORD" (Rolfe).

With two stars featured, B. A. Rolfe is making every effort to give the Metro Pictures Corporation another finished production in "The Flaming Sword, in which Jane Grey and Lionel Barrymore make their joint appearance.

Director Middleton and a company of eighteen principals journeyed to Peeks Island, Maine, where a small schooner was engaged and the company lived aboard for two weeks while the various scenes, showing the islands, coast and reefs

Scene from "The Flaming Sword" (Rolfe).

were staged out of sight of the usual mob of curiosity seekers.

The party discovered rocky ledges, rugged jagging reef-bound spots and on these, the scenes between Meera and Steve, the two principal characters, were set.

A row of fishermen's cottages was built and a considerable amount of masonry had to be constructed to get the desired period effect.

"The Flaming Sword" is from the pen of George Gibbs and was done as a play some years ago. A typical Rolfe cast supports Miss Grey and Mr. Barrymore. "The Flaming Sword" will be released as a unit on the Metro program, May 14.

MISS LEONARD IN "MRS. DANE'S DEFENSE."

Miss Marion Leonard has now completed the production of "Mrs. Dane's Defense" and is starting right in on "Zira," with S. E. V. Taylor directing this piece as the other. As a scenic production "Mrs. Dane's Defense" ranks high but the average observer will be unable to realize the trouble occasioned the director by the many changes of scenes. In a total of 27 scenes no less than 21 full sets of period furniture were required and following the theme of the story, this furniture must be of the best.

Miss Leonard has just returned to the game after a severe illness and as "Mrs. Dane's Defense" is her first big production, naturally there was considerable interest in her performance, but she showed no bad effects from the strain and finished the big picture in such good shape that she is preparing to plunge right into another big picture at once. The star received good support from both Miss Mabel Montgomery and Charles Dalton in this piece as well as aid of a sterling character from the minor characters. Mr. Dalton surprised himself and Mr. Taylor by the unusually small amount of trouble he had in playing up to the "silence" and there is never any question as to the quality of Miss Montgomery's work.

STRONG CAST IN "THE CLIMBERS."

Clyde Fitch's "The Climbers" has just been completed by the Lubin Company and promises to attract wide interest through the strength of the play itself, the importance of the cast and the extravagance of the production. Clay M. Greene made the scenario and Barry O'Neil produced the play. Gladys Hanson, one of the best known of the younger emotional actresses on the stage to-day, is featured in the production, and supporting her are such Lubin favorites as George Soule Spencer, Walter Hitchcock, Bernard Siegel, Charles Brandt, Peter Lang, Walter Law, Eleanor Barry, Ruth Bryan, Frankie Mann, Edith Ritchie, Walter Clarke, Mildred Gregory, Rosetta Brice and Florence Hackett.

KLEINE OPENS NEW OFFICE.

George Kleine has opened a new office in Kansas City in which bookings for that territory can be made. The ever-increasing volume of business from Kansas and Missouri necessitated the new office. John Hardin, formerly of the Kleine Dallas Office, will be in charge at 209-12 Ozark Building.

MACKENZIE MAKING A BIG PATHE FEATURE.

Donald MacKenzie, the Pathe producer, announces that he is making a four reel feature called "The Fortunes of Pierre," which has all the earmarks of a notable success. Mr. MacKenzie has assembled cast of well known players, most of whom have already achieved fame on the screen. George Probert, who won golden opinions as Oskar Von Guggen in "Innocent," and the Cadet in "The Lure," has the lead, and this picture marks his debut before the camera. Mr. Probert confesses that his first two days of picture acting were little less than torture to him. The first of the lens staring at him all the time was infinitely more dreadful than the batteries of critical eyes on a big "opening night."

Paul Panzer, after weeks of successful vaudeville touring, returns to the screen again in this picture Mr. Panzer, it will be remembered, made himself the best hated villain in the country through his work as "Owen" in "The Perils of Pauline." Other members of the cast are Miss Alma Martin, a popular favorite in the "legitimate," Sam Ryan, who has been in many Pathe pictures, and Charles Bunnell, who was with the Pathe St. Augustine Company in the winter of 1913-14.

The picture requires hundreds of supers and Mr. MacKensie has made arrangement for a troop of cavalry, regulars of the United States Amy, who will appear in a number of stirring scenes. George Brackett Seitz wrote the scenario.

STEADY BOOKINGS ON "JUDITH OF BETHULIA."

When the second edition of new copies of "Judith of Bethulia" went into service at the various exchanges of the General Film Company a month ago, that company reduced the renting cost of this production, and in spite of the lower renting cost the returns on this production for the month of April just ending will exceed that of the first month's returns last year when "Judith" was first released. This means that more than three times as many exhibitors are booking this production, at the present time, than a year ago. Of this number more than 50 per cent represent repeat bookings.

With perfect copies, a prominent cast consisting of Henry Walthall, Blanche Sweet, Mae Marsh, Lillian Gish, Robert Harron, Kate Bruce, Harry Carey and other equally well known artists, and a renting cost which brings "Judith" within the reach of the smaller theaters, it is safe to predict that a third edition of new copies of this four-reel masterpiece will be necessary.

"FATE'S ALIBI" (Universal).

Real newspaper atmosphere is filmed in "Fate's Alibi," a Laemmle one-reel drama featuring Helen Leslie, Marc Robbins and M. K. Wilson, to be released on May 16. Pretty Helen Leslie is cast as Ruth Hope, a cartoonist on the staff of "The Times."

She is a penchant for making sketches from real life and on a street car one day sketches a crook. Her portrait is later turned over to the police when the crook is wanted for a crime, and results in the identification of the criminal.

The latter, a good looking young man, uses the money he has stolen from the fair young cartoonist to rehabilitate himself and a short time before the police nab him he makes restitution for his crime and gains a firm friend in the young artist. Most newspaper offices in moving picture stories are very prim,

Scene from Fate's Alibi" (Universal).

precise affairs with neat rows of desks and spotless floors. One would hardly know them from a bank or big insurance business office. In "Fate's Alibi," however, the producer, Frank Lloyd, evidently has paid a visit to one of the Los Angeles newspaper offices for, true to tradition, the newspaper office set is a smear from end to end. Glue, ink, waste paper, stacks of coarse copy paper and forty-eleven editions of all the papers in town litter the floor. All the newspaper boys in the picture are handsome, disreputable looking cusses who walk about as if their dark pasts and the world's crimes were bearing them down to an early grave.

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BLUE Ribbon Feature number One is The JUGGERNAUT, a Vitagraph of railroad drama on a scale never before attempted.

Five parts—with Anita Stewart and Earle Williams; directed by Ralph Ince. Now ready.

The Juggernaut will be followed by Reverend Cyrus Townsend Brady's "Island of Regeneration"—a unique romance of the Southern seas, in six parts, with Edith Storey, Antonio Moreno and S. Rankin Drew in the principal roles; directed by Harry Davenport.

Ready May 17th.

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"Graustark" Made Author Rich; Story Thrilled Many Millions

GEORGE BARR McCUTCHEON comes of a family that makes its living by dreaming. It is a distinguished family and the works of the McCutcheon boys are known all over the world. For they dream dreams of stories, paintings, cartoons and books.

MANY dreams had been dreamed by George Barr McCutcheon before he finally happened on that most wonderful and beautiful of them all—"Graustark." Mr. McCutcheon had been writing for a number of years. He had written a great many successful short stories and several novels. He took a vacation and went to Europe. He did not follow the tourist route, but sought out those picturesque villages that are known to but few. Then he found that most wonderful of all mythical countries—"Graustark."

NATURALLY Mr. McCutcheon chose an American for his hero. This young Grenfall Lorry is of the type that every one loves. He is of the daringly romantic kind that follows the beautiful princess of his dreams to the furthest parts of the earth. Millions of persons read of the adventures of Grenfall Lorry in "Graustark." In fact, the novel was declared to be the most popular ever published in America.

ESSANAY saw the possibilities of "Graustark." Mr. McCutcheon also realized the value of his story. Many other large film companies had angled for this great feature. Mr. McCutcheon, however, was not after money alone. He wanted to be assured that "Graustark" would be given the greatest production of any photoplay. ESSANAY convinced the author. And that's a pretty hard thing to do. You will be convinced beyond a doubt when you see this remarkable drama. It is in six acts and every act is a continuous thrill.

"GRAUSTARK" is the first of the big ESSANAY FEATURES. It was released April 26. All of these will be released through the new Vitagraph-Lubin-Selig-Essanay company. The Branch offices where the exhibitor can book direct are located at the following addresses: New York, 1600 Broadway; Chicago, S. E. Corner Adams and Wabash, Chicago Business College; Atlanta, 75 Walton St.; Kansas City, 12th and Walnut, Boley Bldg.; Dallas, 1900 Commerce St.; San Francisco, temporary address, C. B. Price, Hotel Stewart.

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Vitagraph's	The Island of Regeneration With Edith Storey and Antonio Moreno
Essanay's	The Slim Princess With Francis X. Bushman & Ruth Stonehouse
Selig's	The Rosary With Kathlyn Williams
Lubin's	The Sporting Duchess With Rose Coghlan
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The KICKOUT

IN 3 ACTS

ON THE REGULAR

GENERAL FILM PROGRAM

Knickerbocker Star Features

NEW YORK

KRAUS HAS NEW IDEA FOR LOBBIES.

Another novelty for the beautifying of the playhouse has just been perfected by the Kraus Manufacturing Company of 220 West 42d street, New York, which seems to be a step forward in the direction of the theater beautiful. Transparencies showing a beautiful hand-colored picture of the popular players; any one of the 500 now appearing on the screen can be furnished by this concern in various styles and shapes. The electric lighting fixtures used in a lobby and the

One of Kraus' New Lobby Displays.

theater proper can be utilized as well as any space can be fitted at a very moderate cost. These transparencies are as useful in the daylight without the electric bulb as they are at night when lighted, as the glass pictures are so constructed that they give a double service. The frame illustrated above contains nine of these pictures and is completely equipped with wiring and long reflecting globes, all enclosed. The pictures are placed in the frame in such a manner that they can easily be changed. Each day's program can be reflected in this frame by showing the popular faces appearing on the screen. The single tranparencies are very moderate in price and the exhibitor can use each popular player's picture many times during the year.

Picture Theaters Projected

DES MOINES, IA.—Iowa Amusement Company are planning to make extensive alterations to their Casino theater.

HUNTINGTON BEACH, CAL.—William B. Harrison will erect a fireproof moving picture theater on Main street. The new house will have seating capacity for 450 persons.

OAKLAND, CAL.—Elizabeth Loughrey will erect a modern moving picture theater on Twelfth street.

SACRAMENTO, CAL.—Joseph Lewis is having plans prepared for a modern moving picture theater, to cost about $50,000. The new house will be located on Madrone avenue.

SALINAS, CAL.—W. Ellis has opened a moving picture theater here.

SAN FRANCISCO, CAL.—Samuel Levin has purchased the Haight Street theater, formerly conducted by Hallahan & Getz.

SANTA ANA, CAL.—West End Improvement Association, F. P. Nickey, president, are planning to erect a one-story moving picture theater, to cost $25,000.

NEW HAVEN, CONN.—M. Stofer, 12 Line street, has been awarded the contract to erect a one-story moving picture theater and store building, 46 by 100 feet, to cost $5,000, for H. G. Kinold, 92 Chapel street.

CHICAGO, ILL.—A. F. Hyson, 108 So. La Salle street, is having plans prepared for a two-story commodious moving picture theater. The building will be constructed on modern fireproof lines. There will be stores on the ground floor. The upper story will contain a handsome ball room.

LINCOLN, ILL.—Eiler Jones has disposed of his moving picture theater, the Star, to Isadore Burnstine of Springfield, Ill.

GARY, IND.—V. U. Young, 721 Adams street, will erect a one-story moving picture theater and store building, 25 by 100 feet.

POCATELLO IND.—Robert H. Green will erect a two-story moving picture theater, 40 by 120 feet, to cost $15,000.

SEYMOUR, IND.—W. W. Eagleston, Bloomington, Ind., is planning to erect a two-story theater building, 192 by 60 feet, to cost $30,000.

CARLISLE, KY.—Herman P. Cheatham and W. J. Richardson have leased the Orpheum theater.

CHERRY VALLEY, MASS.—The A. O. H. hall has been leased by E. A. Brunell, which he will convert into a moving picture theater. The house will be known as the Valley theater.

GREENDALE, MASS.—Louis E. Pierce, Worcester, Mass., is planning to erect a three-story theater building, 45 by 112 feet.

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Beury Feature Film

Conness-Till Company Has Been Reorganized Under the Above Name—James P. Beury, of Philadelphia, the Principal Stockholder, Has Taken Over the Company's Liabilities—Making Big Feature Productions Will Be the New Policy.

By David K. Billings, Toronto Correspondent of Moving Picture World.

A COMPLETE reorganization of the Conness-Till Film Company is taking place as a result of a special assignment made by certain of the shareholders who protested against policies adopted by the management. The result is that James P. Beury of Philadelphia, as the principal shareholder, has purchased the liabilities of the company, and after extensive alterations will reopen the studios under the name of the Beury Feature Film Company. Edwards H. Robins, the leading man, who is also financially interested in the undertaking, will remain and look after the reorganization, as will L. Physiog, technical director.

The last release of the company, "The Faithful Servant," will not be followed by another for about eight weeks and in the meantime work is to be started on a big feature which will be announced in the near future. Mr. Beury has completed arrangements with several well known actors, who will appear in an entirely new company along with the local actors.

MAKES ALL KINDS OF SOUNDS.

"Joe" Macdonald, who plays the "accesories" at the Garden theater, makes the boast that he has the most complete set of its kind in use in any moving picture theater. Beside the regular quotery of drums and cymbals, he has chimes and wall bells, xylophone and a regular workshop of toys and noise makers of various kinds, mirimbaphone and tymphanis. Every accesory is worked electrically and he has at his fingertips 14 buttons and also four foot levers. The effects he obtains are more than worth the trouble has has gone to get them. The entire outfit weigh under one ton.

TORONTO NOTES.

Maurice Kauffmann, formerly with the World Film Corporation, as traveling salesman, has been appointed manager of the Toronto office of the Pathe Feature Film Company of Quebec.

W. F. Sexton, manager of the Family theater in Queen street, east, collected over two barrels of potatoes from his potato contest, which he held recently and he presented them to the Creche. This week he is holding a bun contest and offering a prize to the best home-made buns, the buns to be given to the same institution. A flag drawing contest brought in nearly one hundred drawings from children. He admits them free of charge on Saturday afternoon when accompanied by a parent.

The Palace theater in West Toronto was badly damaged by fire last Monday afternoon during the afternoon performance. The fire was caused by defective wiring and was not in any way connected with the operating side of the theater. The audience escaped in safety.

The general situation in Ontario has improved remarkably during the last three or four weeks, and in contrast to the extreme quietness of the winter months theaters throughout the province are now doing a roaring trade. "The Spoilers," which was given a first run at the Strand theater, drew capacity houses and broke all records for the theater after playing to good houses on the road. The Pathe recruit pictures at the Princess were a big drawing card. The decision of the Ontario censors not to allow the Willard-Johnson fight pictures may possibly be reconsidered after the pictures have been shown to them at a private exhibition to be held here.

We will gladly print news items of interest.

BUFFALO NEWS NOTES.

By Billy Bison, Buffalo (229 Oxford Ave.) Correspondent of Moving Picture World.

FIRE recently damaged the New Arcadia moving picture theater at 439 William street, Buffalo. When the blaze broke out, Thomas Farley, assistant manager, stepped before the screen and told the audience awaiting the first picture that there was a little trouble and requested all to leave. They did so in good order while the piano player furnished suitable music.

"Satan" was featured to crowded houses at the Palace moving picture theater, Buffalo, April 29, 30 and May 1. One hundred and fifty exhibitors attended a private screening of this film at the Palace and enthused over the exhibition. The C. B. Keith Film Co. of Buffalo, of which D. N. Hyman is president, controls this production in New York State, including New York City.

Manager Erdman of the Elmwood moving picture theater, Buffalo, recently celebrated anniversary week. The house was decorated in birthday style and there was special music. Mr. Erdman's anniversary features included: "The Kreutzer Sonata;" Charles Chaplin in "The Tramp;" "The Cowboy and the Lady;" "Dance Hall Molly;" "The Return of Maurice Donnelly" and "The Commuters."

In addition to his regular program Tuesday evening, Manager Carr of Shea's theater, Buffalo, had as a special feature a male chorus of 150 voices of the Buffalo Orpheus, a local singing society.

In the Rochester, N. Y., Police Court recently Morris Lichterman, lessee of the Venice theater in that city, pleaded not guilty to the charge of allowing a picture show to operate on Sunday. The case was adjourned, bail being furnished in the amount of $100. The arrest was made Sunday afternoon after the theater had been open for about one hour. It is said this is a test case, which will be carried to a higher court if necessary.

In City Court, Utica, N. Y., recently Lester Shorge, manager of the Savoy was discharged on two counts, charging him with violation of the penal laws which prohibit various sports, exercises or shows on Sunday. Shorge was represented by Attorney John J. Finn of New York City.

It is said the Hudson theater, Albany, N. Y., may seek larger quarters.

The moving picture theater to be built in Elmira, N. Y., by the T. M. Harton Theater Co., will be called the Regent, instead of the Strand, as formerly announced.

The Penn Yan Film Corporation has been organized, with E. R. Ramsay of Penn Yan as president. The concern has a plan of raising $10,000 for the endowment fund of Keuka College.

The Mills bill, making it a misdemeanor for theatrical managers or their representatives to exclude any person from their playhouses "without just cause or excuse," has been killed by the Senate codes committee at Albany. The measure was designed to prevent the ousting of newspaper critics from theaters.

William Gauthier has sold the Wonderland theater in Gouveneur, N. Y., to William Bulger.

A report from Niagara Falls says that J. E. Porter and F. E. Waddell, representing the Famous Players Co., recently took pictures of the Falls Rapids, whirlpool and other scenic features there.

The Star moving picture theater of Sayre, Pa., owned by J. R. Kasper, has been closed permanently.

Ehrhardt & Schreiber of Lyons, N. Y., have secured the contract to build the Ohmann theater of that city. The house will seat about 1,000 persons and will be ready in August.

Several improvements, including a new Simplex machine, have been added at the Family theater, Leroy, N. Y.

It is said that E. Melville may build a theater in Interlaken, N. Y.

FURTHER PITTSBURGH NOTES.

By Pittsburgh News Service.

Al. W. Cross, of the Hudson Feature Film Company, Pittsburgh, Pa., is receiving bookings on the Japanese Navy pictures and the films give promise of becoming quite popular.

W. H. Hampton's Carlton theater, at DuBois, Pa., last week installed a Wurlitzer theater orchestra, style K.

The Minerva, Fifth avenue, Pittsburgh, Pa., will run a repeat this week on "The Kreutzer Sonata." This is the third time that this popular photoplay has been shown at this house.

Dean McCloskey, George Vogenberger and Jack Scott are starting a film express in Pittsburgh. They have purchased a car and promise prompt service. These men are familiar with all parts of the film game and appreciate what it is to have a film on time.

G. R. Ainsworth, formerly of the Pittsburgh offices of the George Kleine Attractions and the Fox Film Corporation, is now located in the office of the Continental Feature Film Cmpany's at 420 Penn avenue, Pittsburgh, Pa., as local representative for "The Diamond from the Sky." Mr. Ainsworth showed his enterprise on last Sunday by giving a private exhibition at the Columbia in Fifth avenue exhibiting only the first three chapters of the new serial. The audience with one accord was unanimous in proclaiming what they saw as the greatest serial ever shown and Mr. Ainsworth has since been besieged with contracts.

The Princess, Windber, Pa., which was reopened a few weeks ago, after being closed several months, is now known as the Majestic theater.

M. Letzelter, of the Bloomfield district of Pittsburgh, Pa., is having plans prepared for the erection of a large moving picture theater in that district. Mr. Letzelter is in the wholesale liquor business, and as a business man he is expected by the trade to make a success of the moving picture business.

The Liberty Film Renting Company of Pittsburgh, Pa., has purchased the equipment of the Majestic theater on the South Side of this city.

The New theater, formerly the Heart, at 243 Fifth avenue, Pittsburgh, Pa., has again changed its name. It will be known as the Vitagraph hereafter. George Swallows is the new manager.

Harry A. Durbin, who recently took over the Orpheum in Sharon, Pa., has remodeled and improved it considerably and will have an elaborate opening on April 22. Mutual master pictures are being used.

It is reported that from now on the Mutual regular program will be distributed under a combined arrangement with the Continental Feature Film Company at 420 Penn avenue, Pittsburgh, Pa.

Next Saturday night a meeting will be held by the Regent Red Rose at the Regent theater, East Liberty, Pittsburgh, Pa. Officers will be elected and plans made for entertaining the various members of the club throughout the season. The new organization has the sanction of Messrs. Clark and Rowland.

A. Notopoulos expects to have the new theater in Altoona, Pa., ready for opening within the next 3 or 4 weeks. From all reports this will be a very elaborate structure.

The Star theater at Wilcox, Pa., which has been closed for repairs and remodeling for some time, reopened last Saturday. W. C. Van Alstine is the manager of this theater.

To Censor in Springfield

Complaints Made About Pictures to Mothers' Clubs in Illinois Capital Led to Investigation by a Committee—A Few Films Like "Smashing the Vice Trust" Made Censorship Seem Necessary—Authorities Will Be Petitioned.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

A LOCAL censorship movement in Springfield is more definite than any of the preceding agitations in that city.

The movement originated with the school committee of the Patron's Clubs of the city schools. Mrs. John S. Caldwell, chairman of this committee announced that complaints about pictures made to mothers' clubs were justified. It was only after an investigation by the committee that it was found that some films shown in Springfield needed censorship.

This committee will confer with other civic organizations and a committee from the whole will go before the city commission and ask for action.

The film "Smashing the Vice Trust," shown at an East St. Louis house, was condemned at a meeting of the Woman's Civic Federation in that city.

A committee was appointed to visit the different picture houses and report on the kind of pictures shown.

Mrs. William B. Owens, of Chicago, at a meeting of the Woman's Club in Watseka, criticised the members for not censoring the moving pictures.

GERDA HOLMES VISITS PLANO.

Gerda Holmes, until recently of the Essanay Company, recently visited friends in Plano. While there she appeared at the Grand theater and while "The Song in the Dark," a favorite picture, was shown, she duplicated her film appearance by singing "My Rosary."

WITH THE MANAGERS.

Not all Illinois managers have spring fever. "The Adventures of Kitty Cobb" was shown by the Colonial at Joliet as a benefit for the Girls' Club of Christ church. The first motion pictures made in Aledo were those taken to testify to the enterprise and to add to the revenues of the South Side theater. Rest rooms are brought nearer for Rock Island working girls after a benefit at the Empire. Two days at Dreamland, in Kewanee, were given over to the local labor assembly. Newsboys in Aurora were guests of the Fox at a show of the Williamson submarine pictures. The Palm, at Rockford, showed "When We Were Twenty-one" for the benefit of the local nurses' association. The P. & O. band, at Canton, is one of the foremost in the state. It gave a concert in front of the Princess, which showed "The Wolf," to aid the musicians' treasruy. The Stuart Lincoln is featuring the Keith Sisters' lady orchestra, which appeared in Springfield houses some time ago. "Genuine moving pictures" were made in Princeton for the Eagles. The Star, at Marseilles, exhibited "Mother" for the local Universalist church. The Princess, at Woodstock, is playing up a new Bartola.

ILLINOIS BRIEFS.

Portraits of Mary Fuller and Rosemary Theby were stolen from the lobby of the Princess at Urbana.

St. Boniface school hall at Quincy has started a series of weekly picture shows.

Mt. Pulaski loses a theater. Mr. and Mrs. G. C. Zak, who have been conducting the Idle Hour, have bought the Dreamland, from G. F. Bender, and will devote their time to that house.

The Majestic Theater Company has reopened the Majestic, at Waukegan, playing pictures and vaudeville.

Shirly Bradbury is now operator at the Haish Auditorium, in De Kalb, succeeding George Karras, who resigned to seek an Illinois location for a picture house he proposes to establish.

Bodkin & Keane have booked for the Star, at Evanston, the Paramount pictures, which were handled by the Evanston until it became a Hippodrome show.

Laing & Lowe, of Hopedale, have opened the Columbia Opera House, at Farmer City, playing pictures and vaudeville.

August Cook has opened the Crystal, seating 450, which was erected in Dundee by Lyman Andrews.

T. F. Miller sold the Grand, at Litchfield, to C. E. Gehlman, of Springfield. Miller may re-enter the photoplay business in Northern Illinois.

Miss Leah Baird, of the Vitagraph Company, appeared in person at the Lyric, at Belleville.

Jay Widney has started a picture show in the town hall at Yorkville.

Isadore Burnstine, of the Star, at Lincoln, recently was in Chicago to book the Paramount and Alliance programs. He also booked more return dates for "Neptune's Daughter" and "The Spoilers."

J. F. Knock, after opening his picture show in the old Bigar canning factory at Lewistown, was arrested for operating without a license. A jury acquitted him, as he had applied for license and been refused even after state fire inspectors had approved the building. The city announced an appeal of the case.

Illinois managers who are booking "A Fool There Was" find some advertising value in proclaiming it as "The picture that played Springfield six times."

Sweeney Brothers have opened a picture show at Campus.

The Active Motion Picture Company, of Chicago, with a capital stock of $1 ,000, manufacture and sell motion picture machines. The incorporators are William Mannhardt, Emil P. Link and Charles A. Beaty.

C. E. Twadell planned to open the Majestic theater on the north side of the square in Clinton, April 23.

Steve Bennis has sold his Airdome, at Lincoln, to C. J. Price, of Effingham.

J. R. Collins has opened the Cozy theater, at Bushnell.

Better ventilation of moving picture houses has been asked by the women of the Belleville Civic League.

The Spotlight, the local moving picture paper at Galesburg, has been incorporated with capital stock of $1,000. The incorporators are E. F. S. Lane, Earle L. Thompson and E. Leigh Metcalfe.

"The Life of Christ" and "The Holy City" were used in a special Lenten program by the Empire at Two Rivers.

The Idle Hour at Linden has moved to a new location.

The Royal at Green Bay showed the Studebaker autolog.

The Gaiety at Springfield has gone into pictures for the summer. This is W. W. Watts' vaudeville house.

Clarence E. Irwin will build a $50,000 photoplay house at 204 East Jefferson street in Bloomington.

Manager William R. Lyon has moved his picture show from the Castle to the Chatterton opera house at Bloomington.

Felix North sold the Princess at Knoxville to J. R. Collins of Belvue, Ia., who will carry on the business.

Manager D. W. Wright could get no theatrical attractions to open Dr. L. G. Pullen's $30,000 opera house at Havana and "One Wonderful Night" started it on a picture career.

The Chapin theater company of Chicago has been incorporated with capital stock of $75,000 to do a general theater business. The incorporators are Victor Bardowski, Wladyslaw Jaowrowski and Louis D. Los.

The Photoplay Amusement company, of Lovington of which Homer C. Shepherd is president and C. C. Hill general manager has purchased the lease of Otho Tibbs on the Pythian theater at Marshall.

The Franklin Amusement company of Chicago has been incorporated with capital stock of $2,500 to do a motion picture business. The incorporators are Michael B. Roderick, Barney Balaban and Abe J. Balaban.

The Ideal Amusement company has taken over the interest of J. B. Ross in the Varietie at Canton and he retires as manager. William Duffield of the Princess has been looking after both houses.

The Peerless Film company of Chicago has been incorporated with capital stock of $10,000 to manufacture and deal in all kinds of films, etc. The incorporators are Frank Thielen, Morris G. Leonard and Agnes Fleming.

F. E. Diffendafer of Woodstock is now operating a picture show at Crystal Lake.

J. Sierry has opened a picture show in the new hall at the new town of Kincaid, near Springfield.

Wright Brothers are now operating the show at Victoria.

B. F. Legall of Woodstock has reopened his show at Capron.

Feature pictures will be the policy of the new house planned at Sixth and Hampshire streets in Quincy by the Belasco Theater Company which recently was incorporated by William Sohm, W. A. Schwindeier and Herman Nelson. The site is not available until November.

Sweeney Brothers of Bonfield were at Herscher looking for a site for a new moving picture theater.

Ed Fellis of Hillsboro is reported to have secured the moving picture show concession at a new amusement park to be opened on the line of the electric railway between Hillsboro and Taylor Springs.

The Princess at Wyoming changed to a three-nights-a-week schedule.

Manager C. H. Bollis of the moving picture theater in South Wilmington is building a new house 30x90 in Rockdale.

The Broadway company of Chicago has been incorporated with capital stock of $5,000 to do a moving picture business. The incorporators are J. Dallas Corbiere, Arthur B. Wright and Floyd Talbott.

George S. Geiss of Chicago has purchased and reopened the Lyric at Batavia.

An addition, twenty-five feet long, is to be made to the Star theater at Marseilles.

J. C. Lamkin has been contemplating opening a picture show in the Nusbaum building at Seneca.

NORTHWESTERN NOTES.

Special to Moving Picture World from Northwestern News Service.

In Colorado.

AT a return engagement of "Such a Little Queen," the Princess, at Pueblo, helped matinee business by giving handsome pictures of Mary Pickford.

A company has been formed in Ouray to operate a picture show in the Wright building.

C. H. Fuller, of Fullerton, Neb., who bought the Majestic, at Canon City, has had the house remodeled.

Charles E. Thiede has leased the Isis theater, at Windsor, from J. L. Nickell.

In Idaho.

C. B. Harris remodeled the Orpheum, at Bonner's Ferry, which he leased.

Simon & Taylor used their Isis theater, at Wallace, as a pattern in remodeling the Odd Fellows building, at Mullan, for use as a picture theater.

Henry Card and Guy Thomas reopened the Ilo theater, at Ilo, which has been closed.

T. N. Barnard and others were reported to be planning the erection of a picture house seating 600 in Wallace.

O. E. Cannon has sold the Crystal theater, at Mountain Home, to Chris Hendricks and Fred Grice.

COBE DROPS IN ON DETROIT.

Andrew J. Cobe, president and general manager of the Alliance Film Corporation, of New York, was in Detroit on April 16 and 17. He visited many of the leading theaters. After being shown through the new Majestic, at Woodward and Willis avenues, he pronounced it the finest he had ever seen in this country, barring none. The seating arrangement of amphitheater style made a big hit with Mr. Cobe.

DETROIT KRITERION OPENS.

New Exchange Has Housewarming—Prominent Folk Present.

As previously announced, the official opening of Detroit's latest film exchange, the Detroit Kriterion Film Co., at 185 East Jefferson avenue, took place on Monday evening, April 19. Invitations had been extended to every exhibitor in the state and a great many of them took advantage of the welcome sign and visited the new exchange, which is certainly as complete as any in the city. In fact no new exchange ever opened up right from the start with such splendidly equipped and extensive quarters, which would indicate that the men behind the Detroit Kriterion Company are confident of big business. The exhibitors started to inspect the new quarters after eight. At ten o'clock the company started to run off film on the second floor, which is the regular projection room. At eleven o'clock a Dutch lunch and light beverages were served. Those present included exhibitors and their ladies, and some from Ohio, such as Mr. and Mrs. Robert Melroy, of Tiffin; C. E. Adams and wife, of North Baltimore, and A. J. Phalert and wife, of Toledo. During the serving of the lunch Peter Jeup was delegated to act as toastmaster, and proved an excellent one. He extended very best wishes to the new firm and hoped for their success. Otto Seestedt, a member of the new firm, was called upon for a few remarks. He said that the new firm would put its shoulder to the wheel and would do everything in its power to help the exhibitor. Ralph Peckham, general manager of the Detroit Kriterion Film Company, told who the Kriterion Company was and the opportunity there was for a fourth program. He discussed the tecnical end of the producing business, how pictures were made, what a big task it was, and explained the company's system of bookings and keeping record of everything. He assured the exhibitors present that no stone would be left unturned by the local firm to give the very best service possible at all times. After the banquet more pictures were shown and there were more beverages until two o'clock in the morning. The Dutch lunch consisted of ice cream, cake and sandwiches. The visitors sat at one long table which had been attractively decorated with small candle lamps having colored shades.

On that same night the company opened a Toledo (Ohio) office at 428 Huron street, in charge of John R. Lakin, who for several months managed the Detroit office of the Pathe Company, in the Henry Smith building. The Detroit Kriterion Company has three floors, the first being for the general offices and examination of reels; the entire second for projection capable of comfortably seating 100 people, and the third floor is for advertising matter, posters, etc. Ralph Peckam, general manager, says that business so far has started out extremely good. He is planning on keeping "open house" on an average of once a month, or at least once every sixty days, giving an entire evening over to the entertainment of exhibitors so that they may become better acquainted with the Detroit Kriterion Company. The officers are Charles D. Wesch, treasurer; Ralph Peckham, general manager and secretary, and Otto Seestedt, president, all of Detroit.

Showed the Fight Films

Detroiters Had Chance to See Willard-Johnson Prize Fight Pictures at Monroe Theater on April 19—Authorities Made No Move to Suppress Them—Hundreds Stood in Front of Theater for Chance to See Show.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

PICTURES from the Willard-Johnson fight at Havana were shown in the Monroe theater, 54 Monroe avenue, Detroit, despite the law. Hundreds of people stood in front of the theater on Monday, April 19, the first day, and seats were at a premium during the entire time that the pictures were on exhibition. No attempt was made by the police to stop them. A sign was conspicuously displayed before the theater announcing that "Jess Willard, the world's heavy-weight champion, is being shown inside." Nothing was said of the contest at Havana or of Johnson's part in the films. The scenes were authentic and copyrighted. They began with the weighing in of the men, close views of their faces and muscles, of the throngs, trainers and managers and the greetings the principals received on entering the ring. Scenes from about a dozen rounds were shown, winding up with the knockout, the counting of ten seconds, Johnson's attempt to rise, and the ovation for Willard at the hands of the thousands packed about the ringside. The pictures were enthusiastically applauded at all the shows.

ARTONE FILM COMPANY.

New Company May Come to Detroit—Will Picturize Songs.

Detroit is soon to become a film producing center owing to the advent into the field of the Artone Film Company, which promises the staging of large film productions in this vicinity before very long. Several cities are being considered for the erection of a large modern studio, the exact location to be announced in a few weeks. A new and novel way of picturizing popular songs is the main feature of this company, which will be in a position to provide theaters with a high class vocalist who will sing the very latest song hits while motion pictures are being shown on the screen descriptive of the song. The Artone Film Company is a $100,000 corporation, organized under the laws of the State of Michigan, with offices at 79 Woodward avenue. Williard H. Goodfellow is president, Louis B. Jennings vice-president, August Froebel second vice-president, William C. Canfield treasurer, and Francis Reno secretary. These men have long been identified with the film business in every branch of the industry and are well known throughout the country.

Mr. Goodfellow has been a resident of Detroit for many years. He was the first independent manufacturer of films in the United States and the first man to use lithographs for motion pictures. Mr. Jennings is a resident of New York, is president of the American Film Laboratories, Inc., at 69-71 West 90th street, and is also vice-president of the Alliance Film Corporation. Mr. Frobel was for a number of years associated with A. J. Jones, who operates a chain of theaters in and around Chicago. For three years he was confidential man to Carl Laemmle. He was also associated with the St. Louis Motion Picture Company, makers of Frontier films. Mr. Canfield has long been in the investment business and is a graduate of Columbia University, New York. Mr. Reno, recently manager of the Pathescope Sales Co., in Detroit, was for six years in the insurance business, although of recent years he has been identifiel with the moving picture business. In addition to making these pictures, the company has contracted for the United States and Canada rights of many foreign films. Its first release will be "Princess of India," a five-reel production, the scenes of which are laid in India. Its second release will be "Nero," made in Italy.

HARRY GOLDBERG RESIGNS.

Harry Goldberg, general manager of the Casino Feature Film Company, Dime Bank building, Detroit, has tendered his resignation, to take effect May 1. Mr. Goldberg will make a tour to New York in his motor car and expects to return to Detroit with a feature program for exhibitors. Mr. Goldberg has been associated with John H. Kunsky for the past two years, and was appointed general manager of the Casino firm shortly after it was started by John H. Kunsky. Edward Thaye, who has been acting as traveling representative for the Casino Company, has also resigned to take effect May 1, and it is said that he will be associated with Mr. Goldberg in his new undertaking.

H. I. GARSON PLEASED.

Harry I. Garson, lessee of the Broadway-Strand, feels very much encouraged over the first week's business, and says he is going to endeavor to give his patrons the very best feature pictures obtainable. He will continue the 15-piece symphony orchestra, which is making a big hit. The chimes in front of the theater announcing the beginning of shows is also a unique feature that is attracting considerable attention and comment. Starting with May 9 the Broadway-Strand will show first-run Metro pictures. "The Heart of Maryland" was the third attraction at that playhouse.

NEW SCREEN CLUB COMING?

Detroit may have a Screen Club, patterned after the New York idea. It is to consist of the live-wires of the moving picture industry who are located in Detroit. Membership will include exhibitors and exchange men, but will be limited to the "live-wires" only. The idea of forming such a club originated at the Arcadia, Thursday evening, April 15, during the progress of the motion picture exhibitors' ball. Should Detroit have such a club it will be for social purposes only and will not have any "business" attached thereto.

RICHARD TRAVERS IN DETROIT.

Richard C. Travers, Essanay film star, who was in Detroit on Thursday, April 15, personally appeared at the New Empire theater, Detroit, between 2 and 7 p. m., giving a brief talk every hour. He followed the showing of an Essanay picture in which he and Ruth Stonehouse played the leading roles. A. J. Gillingham, proprietor of the New Empire, is to be commended for giving Detroiters an opportunity of seeing a real film star. On the day in question electric lights were placed in front of the theater which read, "Richard Travers Himself."

PETER JEUP TESTING FIRE ALARM BOX ORDINANCE.

A city ordinance requires that theaters must be equipped with fire alarm boxes as a matter of protection and safety first in case of fire. This installation is quite expensive for the small theaters, and it is the contention of Peter Jeup, proprietor of the Luna theater, on St. Aubin avenue, that the ordinance does not include the small moving picture houses, so he has refused to install a fire alarm box, and the matter is now before the corporation counsel as a test case.

Passes Kane Bill

Lower House of Iowa Legislature Passes Bill on Fire Precautions in Moving Picture Theaters—New Houses Have to Be Passed Upon—Allows Picture Exhibitions in Second Stories of Buildings That Are Safe.

Special to Moving Picture World from Midwest News Service.

THE lower house of the Iowa legislature has passed the Kane bill requiring safety conditions in moving picture theaters. Most of the requirements have been met by conscientious managers. Permits from fire chiefs and mayors are necessary before theaters can be opened. An amendment by Representative Barry allows second floor shows. Another proposed change by Representative Shortless to exclude cities of 3,000 or less from the act was killed.

IOWA JOTTINGS.

Emory Russell is erecting a new moving picture theater at Laurens.

D. Frederick, of Ollie, has been making plans to erect a 24x80 cement block modernly equipped moving picture theater at that place.

Manager Ramsey, of the Star, at Washington, has installed a new Violaphone.

Fred Lambert has taken a five-year lease on the King theater, at Albia, succeeding Albert Payton.

Construction of a new moving picture theater 25x80 has begun at Cumberland. It will be conducted by F. C. Williams, of Cumberland, and J. H. Williams, of Adair.

Manager Prior, of the opera house at Fayette, had a benefit for the local "kid band."

Jacob Crabill is opening a summer resort near Clarinda and will operate a moving picture show there.

The Soo Line is using four reels of scenic films of North Dakota in Iowa opera houses and theaters.

Herbert Jackson will be local manager for the Central Theater Company of Davenport, which purchased the Pastime, at Mt. Pleasant, from Carl Stith.

B. H. Guess has entered the mercantile field and C. B. Brenneman is now manager of the Isis, at Cedar Rapids.

Cash register receipts showing $1.50 has been spent at a local drug store are good for a 10-cent seat at the New Orpheum, in Wapello.

The Royal, which was operated at Charles City by J. D. Martin, was closed recently.

John Bellairs and Edwin Mitchell have opened a show in the Mitchell building, at Mitchellville.

After Ted Lane operated it as a picture house for a few weeks, the Drake Avenue theater, in Centerville, was taken over by Leo Moore, of the Majestic, and Robert Muller, of the Orpheum, who will use it for theatrical attractions.

The Rex, at Perry, which was opened by W. A. Petty a week after his Majestic was burned, has been sold to A. W. Molton, of the Grand, and C. D. Marckres, who will be a non-active partner. Several changes were planned by the new owners.

The Santa Fe Railroad's safety first film "Steve Hill's Awakening," were shown at the Orpheum theater in Fort Madison one night and at the Santa Fe Avenue M. E. church the next night.

Carl Hodson, of Earlham, has bought the Palace, at Adel, from Mrs. W. S. Bonnewell. The new owner is to pitch for the Adel baseball team.

McBeath & Howe have leased the opera house at Whiting and will remove the picture show from the Princess to the new location.

An interesting local industrialog was shown at the National theater, in Sioux City, in the shape of films of the big stockyard there. The pictures which were shown in connection with the regular program, were made by the Animated Production Company.

A. C. Homedale, of Des Moines, has gone to Brookfield, Mo., where he purchased the Bijou theater.

Homer Rogers, who bought the Little Grand at Moorehead, has been remodeling it.

The Grand, at Dubuque, will use pictures all summer.

Davis & Booe have sold the Lyric at Mystic to A. C. Hunter of West Branch.

David Jacobson has sold his show at Manchester.

G. Peterson bought the Cozy at Cresco from M. W. Appleby.

George Pratt & Son opened their new Winfield theater at Winfield, April 2, with "The Girl I Left Behind Me."

The Royal at Clinton was turned over to the Mothers' League for a Visiting Nurse Fund.

G. H. Stout sold his show at Radcliffe to Alva Drake.

William Dickinson sold the Eno theater, 407 West Seventh street, Sioux City, to L. E. Carnes.

Geuert Van Rees has purchased the Kozy at Pella.

The remodeled Princess has been opened at Mason City by E. D. Buchwald.

Leander & Co. have bought the picture show of Olson, Leffert & Cooper at Bancroft.

Alex Anderson will open a picture show at Britt.

GRAND AT ATLANTA OPENS.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

THE new Grand theater has opened in Columbus, Ga. This theater has been leased and modelled by Roy E. Martin, formerly owner of the Bonita. The house cost about $40,000 and is equipped with the latest electrical equipment and scenery.

The opening program was "The Goose Girl," and as a special number the Society Dancers appeared in the latest dances. Each patron was presented with a souvenir, as also a drink at the Grand theater soda fountain.

That there is no depression in the moving picture industry of Atlanta was evinced Friday, when the Grand presented a feature photodrama of nine reels, breaking all theatrical attendance records during the day with an audience of 5,198 people. The offering for the day was Victor Moore in the film version of "Snobs," and Betty Nansen, the Danish actress, in Tolstoi's masterpiece, "Anna Karenina."

MOTION PICTURES OF ATLANTA.

Motion pictures of Atlanta, her smoke stacks, skyscrapers, congested streets and hurrying throngs were taken Tuesday morning from the top of the Hurt building. The picture is part of an official set of pictures of Atlanta and Georgia which the Atlanta Ad Men's Club, the Hotel Men's Association, the Industrial Bureau of the Atlanta Chamber of Commerce and State Chamber of Commerce have prepared to advertise to the world. When the completed set is made it will be shown in Atlanta and elsewhere.

J. P. HARRIS VISITS DETROIT.

John P. Harris, of the Harris Amusement Company, controlling the Family theater, in Detroit, was a local visitor on April 21 for the purpose of investigating conditions. Mr. Harris is planning on some very extensive improvements to the Family theater. For the present, first-run Keystone comedies will be shown three times a week, as well as Mutual master pictures.

TO FIGHT FOR SUNDAY SHOWS.

It is rumored that an attempt will be made again during the summer months to have Sunday motion picture shows. Such a strong fight was made on it last summer that it is regretted by many of the best people, who are steady patrons during the week, that the matter is again rumbling. There is no question but that the best people of the city are adverse to Sunday shows.

W. C. BRANDON HEADS V-L-S-E BRANCH OFFICE.

The Vitagraph, Selig, Lubin & Essanay Corporation have opened Atlanta offices at 75 Walton street, and the well known Atlanta film man, W. C. Brandon, has been selected as manager. Mr. Brandon's many years' experience in the South, with several of the largest companies, qualifies him to ably fill the position. Mr. Brandon states that at this early date he is busy with requests for contracts.

ATLANTA BRIEF NOTES.

The Alamo theater, at Gadsden, Ala., has been remodeled at a cost of $2,000 to conform to the new motion picture ordinance passed by the Gadsden City Council. The building is fireproof.

An orchestra player has been installed in the Macon theater, W. A. Leach, manager, Macon, Ga., and large crowds are packing the house from early morn until late at night.

The Hesser picture, Atlanta made, will be shown, at the Montgomery theater Monday and Tuesday. Its title is "Husband or Lover," and the plot evolves around the eternal triangle. It is in five reels, many scenes being made at Stone Mountain, a few miles below Atlanta, and made famous during the civil war for the battle on this mountain. Miss Elaine Ivey takes the leading role and the other parts are played by Atlanta pupils of the Hesser School of Photoplay.

The fame of Atlanta as a center for the motion picture industry and supplies is becoming world wide. This week the Harry K. Lucas Co. received a postcard order from San Pedro Sula, Honduras, Central America. The postcard is quite interesting itself, and is signed by G. Preston, of the Central America Film Corporation. On the reverse side is a picture of a river at Pimienta, Honduras, with natives loading bananas on their peculiar shaped canoes.

Theda Bara, in the "Clemenceau Case," opens at the Grand this week, followed by Blanche Sweet in "The Captive' and the "Fifth Commandment." The Grand is playing to packed houses.

IN THE SOUTHWEST.

Special to Moving Picture World, from Midwest News Service.

OWNERS of ten shows in Fort Worth, Texas, charged with violating the city building code relating to obstructing passageways and exits with obstacles and inflammable materials lost their case, but no fines were assessed when they promised to comply with conditions.

High school students at Douglas, Ariz., are studying scenario writing and photoplay acting.

The Mayor and members of the City Council accepted an invitation to the opening of the new Crystal theater in Little Rock, Ark. Karl Corder, formerly leader of the First Regiment Band, is leading an eight-piece orchestra. "Bombay Buddha" was the opening attraction. The Crystal Weekly, picturing local events, is a feature. James R. Carter is manager of the house.

Construction of a $40,000 theater at Laredo, Texas, has begun for H. T. Valdez, of Laredo. It will be of concrete, will seat 1,000, and will be ready about September 1.

"The Hypocrites" played a return date at the Queen, in Dallas, Texas.

Arrangements were made to show the Ford autolog to the Traffic Club at Dallas, Texas.

The amusement tent at Camp Douglas, the U. S. Army post at Douglas, Ariz., which is used for picture shows, has been equipped with seats built by the men. It seats 1,500.

The Majestic Amusement Company, which will operate the new Gaiety theater at Austin, Texas, will be incorporated with capital stock of $5,000.

J. C. Stevens, until recently of Indiana, has taken over the Airdome at Austin, Texas. A five-piece orchestra, a Degan Unaphone and new gold fibre screen are some of the innovations. He plans to open another picture show in Austin next fall.

A special six-reel program was given at the People's, in Beaumont, Texas, at a benefit for the Beaumont Trades Assembly.

The Empire, at San Antonio, Texas, has closed a contest in which a Buick automobile was the first prize.

J. H. Fox, who bought the interest of Henry Meyer in the Gem, at Grandfield, Okla., announced many changes to the theater.

The Best theater, at Bonham, Texas, conducted a baby show. Slides of local people also were shown.

The Majestic Amusement Company, of Tusla, Okla., has been incorporated with capital stock of $10,000. The incorporators are C. W. McCarty, E. R. Perry and R. R. Poe.

MISSOURI NOTES.

George Irwin, formerly of Yates Center, Kansas, has opened a new theater at Sweet Springs, Mo., and he is now running the Pathe programs. He has a most up-to-date and attractive show.

Levens & Miller, of Corder, Mo., recently opened an airdome there. The airdome is simply the summer home of their moving picture theater.

The Landers theater, at Springfield, Mo., has been giving many shows under the auspices of different organizations and people. The latest was "Fi-Fi of the Toy Shop," under the auspices of The Hopewells.

A special program was given at the Star theater, at Butler, Mo., to raise funds for the Civic Improvement Committee for their Clean Up.

The Willis Wood theater attracted a large house all last week at every display of the Universal films taken under the sea. The submarine pictures drew well, many school children attending in the evening and after school.

The World in Motion, a moving picture theater in Kansas City, in the downtown district, is painting its front and fixing up its place in many other details. Many incandescent lights in different colors have been placed in front of the theater and at night it is very attractive.

KANSAS NOTES.

Lon Kennedy, owner of the Nightingale theater, at Burlington, Kas., is enlarging the building. A steel ceiling is being put in and the house is being painted, papered and reseated, which will make it one of the best in the state.

The Orpheum, at Topeka, Kas., recently showed the Imp pictures of Jess Willard at his training camp in California. "The Fight," a five-reel Shubert picture, also attracted a great deal of attention there on the day owing to the confusing of the titles.

The Cozy, at Topeka, Kas., has reduced its admission charge to 5 cents. It has the Mutual service and shows many Keystone farce comedies.

The Iris theater, at Topeka, Kas., recently pulled off a clever little stunt on the censors. The censors recently condemned the picture "When We Were Twenty-one." The patrons at the three evening performances at the Iris voted on the play as to whether the censor was right or wrong. Twenty-eight of the patrons upheld the censor and 503 said that it should not have been condemned.

Kansas Censors at Work

Exchanges Serving Exhibitors in State Find No Fault with Manner of Censoring Film—Board Changes Its Decision When Newspapers and Public Opinion Protest—Busy Day Caused Confusion in Censoring.

Special to Moving Picture World from Kansas City News Service.

THE film exchanges in Kansas City are not worrying over the unfairness of the Kansas state censor law, and they are aiding the exhibitors and keeping their business alive. The law so far has been very kind to the film exchanges of Kansas City sending films in to that state, and taken altogether it is about as lenient as the Missouri censors that are only found in the larger cities. The price of $2 a picture is a little high, but few of the pictures have been cut at all, and only one has been refused admittance as a whole. The law in Kansas goes against the grain in application to the film exchange manager and the exhibitor in the fact that it is compulsory, and Missouri has no compulsory law. The only censors in the state are of civic organizations in large cities.

C. S. Edwards, Jr., district manager of the Pathe Exchange, says that so far his pictures have got by the censors in Kansas in good style and that not one of them has yet been cut. Mr. Edwards recently received a personal letter from W. D. Ross, head of the censorship of Kansas, congratulating him on the fine bunch of films that he has been sending into Kansas and calling attention to the fact that none of the Pathe pictures had had to be cut.

Marty Williams, manager of the Mutual Company here says that his films have been getting by the censors in fine shape and that he expects them to always do so, for he does not intend to send in any pictures that will have to be cut to pieces. Mr. Williams has also had praises on the fine bunch of "stuff" he has been sending into the State of Kansas.

The Universal Company has been getting their pictures by the censor without any difficulty at all, according to them. The company does not foresee any difficulty in placing all the pictures they produce in the State of Kansas without losing much of them by cutting.

The only trouble with the Kansas board of censors that has been had is that they recently got balled up on a rather busy day. Many films had been admitted without a cut being made, and the manager thought it was high time that some were being made. So he called his censors up on the carpet and impressed upon them that all barroom, cafe, cabaret, carousing, drunken, cutting, shooting scenes, etc., had to be eliminated. The young lady on the board of censors took the thing a little too much to heart, and she barred eight out of nineteen films that she reviewed that day belonging to one company. The newspapers and public made such a clamor at this that the censors thought better of their actions and they have asked that Kansas City concern to send the eight pictures back and that they will be passed.

PLAYS TENNIS WITH THEM.

L. A. Sheridan, traveling representative of the Pathe Company, was in the city recently. Mr. Sheridan brought in a great bunch of contracts for pictures. He also carried a tennis racquet and he claims that he uses it to influence some of the Missouri exhibitors to book his films. Sheridan can talk even while playing tennis, and he can do many other things at the same time he is talking. Maybe this is why his bookings are so good.

LETS OUT TENNIS COURTS.

Two partners named House and Seager recently purchased the Rex theater, at Higginsville, Mo., and then Mr. House sold his half interest to his partner. In the afternoon of the same day they got together again and Mr. House bought the entire theater himself. After the thing had been straightened out Mr. House announced that he had secured the Pathe film service or rather that they had secured him. He also announces that he is building tennis courts on vacant property on Main street, in Higginsville, which he will rent out by the hour during the summer.

KANSAS CITY NOTES.

Pictures shown in Kansas City are now being advertised as having been passed by the Kansas Board of Censorship and the sign has become almost as familiar as that of "passed by the National Board of Censorship." However, it is expected that the next month will find the sign at the head of nearly all the local pictures and it will pass as an endorsement in Missouri in this section of the country as well as in Kansas.

C. S. Edwards, Jr., has been very busy lately. The Kansas Board of Censorship piled a great amount of work up on him making arrangements for the censoring of his films. Mr. Edwards says that the bookings still continue to come in heaps from Kansas and in piles from Missouri.

F. F. Nine, of the Pathe Company, was so busy that he at last got his assistant to help him with the work. He says that he has it on Mr. Edwards now, for he gets to eat dinner on Saturdays and most of the time Mr. Edwards don't—he's so busy. There is a great amount of team work done by these two men at the office, and they clean up a pile of work in a short while, but always there is a larger pile waiting for them to do after they have finished one.

The Tenth Street theater, in Kansas City, got the first chance at the latest Pathe serial feature, "Who Pays," and they ran it last Saturday and Sunday. The picture made a big hit at the theater. The press has been praising the picture in its comments. The management of the house expects to have it filled to capacity every time that an episode is placed on the bill.

J. J. Brown, of the Pathe Company, went to Lawrence, Kas., with his camera, recently, to take the pictures of the breaking of "Black Devil," which was heralded as the fiercest man-eating horse in captivity. The fact is that Black Devil put up no fight at all and allowed himself to be driven about the ring like an old driving horse. Prof. O. S. Gleason did not add much to his fame by the performance.

The General Film Company, in Kansas City, has remodeled its offices on the second floor of the Ozark building. It had to be done to gain more space that the growth of the business demanded. The desks have been changed about to give more room and the arrangement now gives it to the office without giving the appearance of being cramped.

A jury in Judge Burney's division of the Circuit Court at Kansas City recently awarded a verdict of $5,000 to Mrs. Mina M. Oakley against the Wonderland theater, 121 East Twelfth street. Mrs. Oakley stumbled in the theater Nov. 19, 1912, and became crippled from the fall.

George A. Schumacher, to whose skill in wood carving the Willis Wood theater owes much of its beauty, died in Kansas City at the home of his daughter, Mrs. Bernard J. Harvey. He was 77 years old. Mr. Schumacher was an expert in wood carving as is well shown by the beautifulness of the designs of the Willis Wood theater.

Use of Film in Schools

California Teachers' Association Goes on Record as Favoring Moving Pictures in Schools—Boston Teacher Calls Show "the Great Public School of the Country" —Educators Want State to Establish Film Library to Distribute Pictures.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE forty-eighth annual meeting of the bay section of the California Teachers' Association ended recently after a week of sessions at the Civic Auditorium, San Francisco. During this meeting scarcely a session passed without a discussion in regard to the bill now before the State Legislature designed to add a department of visual instruction to the State Board of Education and to arrange for the showing of moving pictures in all of the schools of the state. This representative body of teachers went on record as favoring the use of moving pictures in schools and urged that the special department be created as planned.

At the closing session of the gathering Miss Mae Schreiber, of Boston, addressed the teachers on the value of moving pictures in the education of both the child and the adult, her talk being illustrated by moving pictures showing the action of water, ice and snow, and portraying plant development. She declared that moving picture houses to-day constitute the great public school of this country and called attention to the fact that the things we see create a much more lasting impression than those we merely hear about. She spoke of her subject from a practical standpoint, having for a year been connected with a large firm in New York that makes a specialty of producing educational films. She warned the teachers that in depicting films of crime, the just punishment must also be included, in order to convey the impression that no crime can go unpunished.

The teachers attending the convention reported that practically all of the new schools being erected are being fitted for moving pictures, and that the old ones are being remodeled for this purpose. The only drawback at the present time to the extensive use of pictures in education is the cost of film rental and the difficulty in securing the subjects desired. These are set forth as the leading reasons why the state should establish a film library and supply subjects free of charge, as in the case of text books.

IMPERIAL CHANGES HANDS.

Grauman's Imperial theater, on Market street, near Seventh, erected several years ago for D. J. Grauman and conducted by him as a high class moving picture house since that time, has been disposed of to an Eastern syndicate known as the Chicago and San Francisco Amusement Co., headed by I. de Jongh. The new owners plan to make a number of changes in the house costing several thousand dollars, but these will be made without interfering with business. They also contemplate taking over two other houses in this city, but the deals for the transfer of these have not been completed. The Imperial theater will be conducted under the management of J. A. Partington, who formerly acted in this capacity for D. J. Grauman, and who is recognized as one of the best judges of moving pictures on the coast. Mr. Grauman states that his retirement from the Imperial is due to the fact that he has other projects under way which demand his attention, including the erection of a theater at Eddy and Mason streets.

BIG FOUR TO OPEN EXCHANGE.

C. B. Price, the Pacific Coast representative of the Vitagraph-Lubin-Selig-Essanay, Inc., has arrived here and is completing plans for opening an exchange at an early date. Available sites are now being considered and the new exchange will be made ready for business at the earliest possible moment. Mr. Price is well known on the coast, having at one time been with the General Film Company at Los Angeles, but more recently with the World Film Corporation at San Francisco.

"ETERNAL CITY" BOOKED FOR TIVOLI THEATER.

The Turner & Dahnken Circuit has booked the "Eternal City" for a two weeks' run at the Tivoli theater, commencing May 16, at a price said to be a record one for this territory. The attraction is now being advertised at prices ranging from 25 cents to 50 cents.

METCALF MOVES TO FILM ROW.

G. A. Metcalfe, now located on Eddy streets, has made arrangements to move his supply house to 115-119 Golden Gate avenue, early in May. The new location is in the Film Exchange Building and is between the quarters of the California Film Exchange, Inc., and the Kriterion Film Exchange. The change is being made because of the need for more room, the quarters being vacated being entirely inadequate. A large projection room will be fitted up in the basement and it is planned to have two machines of each make carried on display on the main floor.

UNITED PROGRAM JOINS BOARD OF TRADE.

The United Program Film Service has affiliated with the Film Exchange Board of Trade of San Francisco to assist in the bringing about of a betterment in trade conditions. This leaves but two exchanges out of a list of more than twenty that have not joined this body.

OTHER SAN FRANCISCO NOTES.

"The Clansman," which recently ran for five weeks at the Alcazar, will be shown again for a limited engagement at the Cort. It would have been retained indefinitely at the former house had not other bookings interfered.

The Gaiety is to be known in the future as the Hippodrome and will be opened by the new management with the "Pageant of San Francisco," at 10, 20 and 30 cents.

The offices of George Kleine in the Pacific building have been given up and the stock removed to the Golden Gate Film Exchange, Inc., 234 Eddy street. Manager Tom North will occupy a position with the new owners as the representative of Mr. George Kleine.

Eugene Roth, manager of the Portola, recently made a trip to the southern part of the state and from there went to New York on business.

Edward H. Kemp, Commercial building, has been serving on a jury for the past two weeks. An interesting sale recently made by him is that of a motiograph that is to be sent to Point Barrow. The theater that will be fitted up there will be the most northern one in the world. He has also disposed of a late model motiograph to J. E. Smith, of Tonopah, Nev.

The Pacific Co-Operative Picture Co. has opened quarters in the Pantages building under the management of Ivor McFadden.

The Educational Film Company has opened quarters on an upper floor at 948 Market street.

The Sierra Film Manufacturing Company, W. A. Crone, manager, has moved to larger quarters on the fourth floor of the Mechanics building at 948 Market street. Heavy bookings are still being made in the "Exposition Special," depicting the opening of the Panama-Pacific International Exposition.

The Victoria, Sixteenth street, near Mission, has been sold to Levin & Levin.

The Star theater, at Pacific and Hyde streets, has been purchased by Johnson & Johnson.

The Clement, in the Richmond district, is installing much new equipment, including a motor-generator set.

W. L. Leonard is now in charge of the "Diamond From the Sky" serial, and Mr. Fred Voigt is again with the Mutual Film Corporation.

The All Star Feature Distributors, Inc., has secured the rights in this territory to the "Heart of Maryland."

The California Hippodrome Company has been incorporated with a capital stock of $100,000 by J. T. Fleming, W. Morris, E. E. Smith and D. Greenan.

CALIFORNIA BRIEFS.

A. H. Moore has resigned as resident manager of the T. & D. theater, at Berkeley, and has been succeeded by Mortimer Thomas.

C. Deckelman has opened the Alcatraz, at Oakland, the opening attraction being the George Kleine production "Stop Thief."

The Grand, at Stockton, has been sold by W. C. Kolthoff to M. D. Serrano.

The Regent, at San Mateo, will be opened on May 3. Two Powers Cameragraphs No. 6A and a Fort Wayne Compensarc have been installed in the operating room.

The Princess, at Oak Park, has been disposed of to J. G. Wagner.

The White theater, at Fresno, is now featuring the Orpheum program, and a Powers Cameragraph No. 6A has been installed in the operating room.

A new moving picture theater is to be erected at once at Vallejo, by Albert Bernheim, and will be conducted when completed by the Bell Amusement Company. The seating capacity will be 650.

I. R. Leonard, formerly of Chowchilla, has purchased a moving picture house at Merced and has moved to that city.

A moving picture machine has been presented to the Alameda County Infirmary at San Leandro by the Native Sons of the Golden West and the Board of Supervisors.

The Dudley Motion Picture Manufacturing Company has been incorporated at San Diego by M. B. Dudley, J. S. Benner, W. S. Shourds, L. G. Coop and Winfield Hogaboom, the capital stock being placed at $50,000.

The differences between the moving picture operators' union at Fresno and the management of the Pastime theater have been amicably settled.

An ordinance has been placed into effect at Sacramento whereby but one billboard can be displayed in theater lobbies after the noon hour of each day.

MIDWEST ITEMS OF INTEREST.

Special to Moving Picture World from Midwest Press Service.

In Wisconsin.

RETURNS made by principals at 155 educational institutions to Prof. William H. Dudley, head of the Bureau of Visual Instruction at the University at Madison, show that 30,000 persons attend each week the picture shows promoted by the university.

Prof. Dudley proposes that universities in four states co-operate and accumulate a big supply of films and slides.

David Borum, of Milwaukee, has taken over the Majestic theater, on Water street, in Waukegan, Ill., and will operate it as a picture and vaudeville house. James Krause will be local manager.

Patrick McMann, of Grantsburg, has gone to Brainerd, Minn., where he has taken the lease of the Brainerd Opera house from F. E. Namec, of St. Cloud, Minn., and will operate a picture show.

Manager Green, of the Neenah theater,

at Neenah, celebrated the eighth anniversary of the house with a special show.

Local pictures were profitably used as an addition to the regular program by the Scenic at Edgarton.

George Harris has been elected president of the Milwaukee Moving Picture and Projecting Machine Operators' Protective Union.

Prominent military men, including Gen. Charles King and Lieut. Col. J. A. Watsons and staff officers of Wisconsin National Guard, were guests of Saxe Brothers at a show at the Orpheum of "Uncle Sam at Work."

Crossed electric wires were blamed for a fire at the Elite theater, in Mishicott. Nobody was injured and the damage was slight.

Lewis Olson & Co. are remodelling a building at De Soto for use as an opera house.

The Empress, at Milwaukee, under the management of Henry Goldenberg, is now running a continuous feature picture show.

In Minnesota.

T. J. Strehlow, of St. Cloud, will manage the Rex, at Winthrop, which his father, Paul Strehlow, has purchased.

The Princess, at Duluth, had a reel of local pictures made to show at that house.

C. J. Woodmansee, for five years in the photoplay business at Bemidji, has sold the Grand to G. S. Harding, of Cass Lake. Edward A. Currey remains with the new management.

The Colonial, at Winona, showed a 1,000 foot travelog for the Grand Trunk Railroad.

William F. Stender and L. Peebles, who operate a picture show at New Germany, have also opened shows at Lester Prairie and Young America.

The question as to whether "The Nigger" should be shown in St. Paul was referred to the Department of Public Safety.

H. O. Benson has been planning to erect a new moving picture house at Lanesboro.

Elmer Larson, who operates the Cecile, at Cokato, has awarded contracts for the erection of a new picture house.

C. W. Eckes sold the Milo theater, at Little Falls, to C. H. Carey and Ray Butts, of Willmar.

B. T. Moury has sold his interest in the Grand, at Springfield, to Ben Morgan.

Glen Fanning sold his show at Sherburne, to Clinton Manzer and E. A. Siemens, of Windom.

C. L. Jackson sold the Crystal, at Renville, to H. G. Judd, of Anoka.

A. C. Klug has purchased the Empress, at Zumbrota, from P. S. Ware.

TENNESSEE ITEMS.

O. W. Lamb, of the Paragon Feature Film Company, has completed picture taking at Memphis, Tenn., and the films have been sent to New York, where they will be developed and returned to Memphis in time to be shown during the early part of May. The pictures were taken under the auspices of the Business Men's Club, of Memphis. The club offered $20 in gold for the best title to the pictures. More than 3,000 titles were suggested. "Cotton Bolls and Wedding Bells" has been suggested by Mrs. Beatrice Greer, and is declared by Director Lamb to be the best suggestion received, as it smacks of the South and has enough romance in it to be appealing.

A large advance sale of tickets for the Boy Scout pictures made in Chattanooga and exhibited at the Auditorium was experienced. These pictures were posed by the Chattanooga scouts and other local people from a scenario prepared by local people. The pictures were shown on April 22, 23 and 24 and good crowds attended every performance. The showings were delayed somewhat, as special pictures to accompany them could not be obtained on the dates at first set.

Nashville's Parthenon

New Moving Picture Theater on Church Street Nearly Completed—Has Many Columns—Seats Only 600, but Is Most Complete and Comfortable—Its Motto Is "Safety First"—Who Are Behind It.

By G. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

THE Parthenon theater, at Nashville, Tenn., a new motion picture house which is under course of construction on Church street, will be ready for its formal opening in about four weeks. The theater will be operated by the Parthenon Amusement Company. C. Ira Lamb is president; H. L. Lamb, vice-president, and C. A. Bowman, Jr., secretary-treasurer. The board of directors is composed of J. W. Patrick, Dr. Charles Brower, Floyd Elliott and W. C. Cryer. Among others interested in the new theater are: Count Boys, L. G. Moses, Eugene Boykin, Albert S. Britt, Hamilton Love and Frank Farris. The Parthenon will have a seating capacity of only about 600 people, but will be one of the most complete theaters in the South. "Safety First" has been carefully considered in erecting the theater and large exits have been placed on each side. No buildings obstruct these exits and the theater can be emptied in a very few moments. The entire structure is fireproof. A number of large, natural ventilators will be built into the walls at frequent intervals. The Parthenon effect will be reproduced to some extent in the liberal use of large columns. These columns will support the box office and will also be used in the main lobby. The walls and ceilings of the interior will be decorated with hand paintings. Mr. Lamb has stated that arrangements have been closed for a superior film service, and only high grade films will be shown.

CHATTANOOGA VAUDEVILLE HOUSE ADOPTS PICTURES

Majestic Theater Leased by Graham, of Quality Way Syndicate, as Picture House.

Howell Graham, of Chattanooga, Tenn., has leased the Majestic, a vaudeville house, and will shortly convert it into a motion picture theater. For a time, at least, this not only means the passing of the Majestic, but also of vaudeville attractions in Chattanooga. The theater will continue with vaudeville shows until May 10, when it will be closed and shortly afterward reopened as a moving picture house. The management is contemplating changing the name to the "Metro" or some other name. It will be the fifth member of the "Quality Way" syndicate of Chattanooga motion picture theaters. Merger of the Majestic with the Quality Way syndicate created considerable surprise in Chattanooga when the news came from Nashville. The deal was closed in the capital city with H. F. Sperry and Mr. Brock after previous negotiations with Chattanooga directors of the Tennessee Amusement & Leasing Company. Mr. Graham on returning from Nashville confirmed the report of the deal and had something to say regarding plans for the future operation of the Majestic. The theater will be remodeled somewhat to meet moving picture requirements and a large mechanical orchestra will be installed. The shows will run one hour and thirty minutes each on regular schedules. Among films to be shown at the theater will be the George Kleine attractions, Mutual "masterpiece" series, General Film Company's feature releases, and exclusive Box Office Attraction releases. Ten cents will be charged for the lower floor seats and five cents for balcony seats. Mr. Graham announced that he became interested in leasing the Majestic as he had exclusive options on a number of large features which could not be profitably shown before audiences at the Crescent, Colonial, Alhambra and Theato houses because of the limited seating capacity of these theaters. While the Majestic is technically leased by Mr. Graham as an individual, the lease will be assumed by the company controlling the Quality Way theaters, of which Mr. Graham is general manager. He is also a director in the Tennessee Amusement & Leasing Company. Among others are Richard Watkins and N. Thayer Montague. While the Majestic as a vaudeville house was formerly a profitable theater, of late it has been losing money at the rate of $100 to $150 per week, while at the same time the motion picture theaters have been showing an increased business.

WITH THE ESSANAY PLAYERS AT SIGNAL MOUNTAIN.

The Essanay Film Manufacturing Company is getting along nicely with its picture making at the recently established camp on Signal Mountain, near Chattanooga, Tenn. The Tennessee people in the district are showing true Southern hospitality in many friendly ways, and are helping the producers in their efforts to stage feature films in the vicinity of Chattanooga. Capt. E. H. Calvert, of the film company, recently made arrangements with Judge McReynolds for the use of one of the court rooms in producing a trial. Judge McReynolds presided at the trial and also made arrangements for furnishing the clerk, jury, and other court attaches. Mrs. John Marshall Slaton, wife of the Governor of Georgia, was one of the distinguished visitors present while the film "A Lesson in Romance" was being made. This story is one taken in a gypsy camp. Fine weather is helping the producers considerably and the work is coming along rapidly.

VENDOME OPENED WITH FILMS.

The Vendome, of Nashville, the management of which recently announced that it would be turned into a moving picture theater, has completed all improvements and was formally opened on April 14 at noon. The carpenters and decorators worked overtime in getting the big playhouse in readiness for its debut into the moving picture world. The screen installed on the large stage is the largest in the city. The first picture shown at the theater was Ethel Barrymore in "The Nightingale."

STAHLER VISITS NASHVILLE.

H. E. Stahler, manager of the Atlanta office of the World Film Corporation, of New York, was recently in Nashville, Tenn., where he visited the management of the Strand. Mr. Stahler takes care of the entire Southern territory for the big feature company. He has made arrangements whereby the Clara Kimball Young production of "Hearts in Exile" will be shown at the Orpheum during the latter half of the theater's opening week, which starts on April 26 with "The Clemenceau Case," which will be shown for three days. Mr. Stahler is very much interested in the company's new play, "Lily of Poverty Flat," which was recently completed in California. This film will be shown at the Orpheum on May 3, 4 and 5.

TENNESSEE NOTES.

Joseph & Joseph, Louisville architects, who are rebuilding the Lillian theater at Clarksville, Tenn., which was burned about the first of the year, are getting along nicely on the new theater, which will be far handsomer than the old one. This will be the thirty-seventh moving picture house that the Joseph & Joseph concern has built. It will be some time yet before the house will be ready to open, but in the meantime the shows are being given at the Elite theater.

Pictures at Hippodrome

St. Louis' Big Vaudeville Theater Has Changed Hands—Will Now Show Feature Films Exclusively—Alf. V. Oldham Will Manage House and a Metro Program, Once a Week Change, Will Be the New Policy.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

THE Hippodrome at 6th and Walnut streets, has passed under new management and hereafter will show only high grade moving pictures of the five and six-reel feature variety. The Hippodrome, which is one of the largest capacity houses in St. Louis, opened five years ago as a vaudeville and picture house, with a decided preference to vaudeville, with an admission scale of ten, twenty and twenty-five cents. The wide advertising given this house by its builder and first manager, Frank Talbot, has caused it to be as well known to people living in nearby towns as to residents of St. Louis, the immense popularity of the Hippodrome has been phenomenal and its conversion to moving pictures speaks volumes for the wide appeal of the silent drama.

Alf. V. Oldham, the new manager of the Hippodrome, is from Louisville, Ky., where he is well known in amusement circles from his connection with the Woodland Amusement Company and many other theatrical enterprises. Manager Oldham followed in the lead of the New York Hippodrome in the matter of his first week's booking, and will open the house with Mrs. Leslie Carter in "The Heart of Maryland." The Metro program will be used and each feature will be run a week solid. A shadow box and a Minusa gold fiber screen has been put in the Hippodrome and the house will be kept open all through the summer months.

KING BEE THEATER OPENS.

St. Louis' New 1,200-Seat Theater Has Apartments in Place of Balcony.

The King Bee theater, at Jefferson avenue and Howard street, opened to the public on April 18. Michael Nash, the owner and manager, operated a canvas-topped theater next door to the house which will be wrecked to make room for an airdome that will be used during the hot weather.

The King Bee, which seats 1,200 persons, and is modern and up to date in every way, is built on the theater-apartment idea, like the Mogler of St. Louis. A suite of six living rooms takes the place usually occupied by a balcony. This is the second theater built on this plan to open during the last two months. The King Bee has an especially large stage, completely fitted up with scenery, and the lighting effects of the auditorium are very fine. The illumination is furnished by a row of ceiling electric globes that extend from the stage to the front of the house.

The theater is owned by Mr. Nash and cost $35,000 to build, and stands as a monument to his good management of the small theater where he started in. Mr. Nash is well known in amusement circles throughout this district and is one of the pioneer picture men of St. Louis.

A program of all pictures will be used with the exception of Sunday, when vaudeville will be added.

LEAH BAIRD IN ST. LOUIS.

Miss Leah Baird, the Vitagraph star, who in private life is the better half of manager Beck, of the Universal Exchange, and who is a native St. Louisan, visited the old home town recently, and while here appeared at a number of theaters and gave her many admirers a chance to see her in person. She attracted great crowds, and the clever little talk that she made and the beautiful gowns she wore, made a decided hit with the audiences wherever she went. Miss Baird had the misfortune to be ill while she was here and was forced to abandon a trip to the Universal City opening at Los Angeles that she has planned to take with her husband.

ST. LOUIS BRIEF NOTES.

Moving pictures are to be taken of the Boy Scouts' first-aid-to-the-injured competition to be held in Forest Park on May 22. This competition is to become an annual event, and of the seventy-six troops now entered for the contest, there will be eight members of each troop in the grand contest.

The Famous-Barr Company, one of the largest department stores in St. Louis, is giving two free moving picture shows daily, at 3 and 4:15 p. m. The hours are purposely arranged so as to allow school children the privilege of seeing the exhibitions. A Pathoscope is used, and the films are mostly patriotic and educational, as well as interesting and entertaining. The store boasts a very handsome recital hall in which the pictures are shown, and the large audiences attending the exhibitions are ample proof of the popularity of the entertainment.

A two-story theater and office building, to cost $8,000, is being built by the Halve Investment Company at 5847-55 Delmar Boulevard.

The St. Louis Times, an evening daily, is giving away ten Pathoscopes to the ten schools in St. Louis, obtaining the largest number of votes in a contest started with the idea of getting more subscribers for the paper.

The California Airdome, California avenue and Sidney street, will open on the second Sunday in May with an all picture bill of strictly high-class photoplays. Last year the California used vaudeville and pictures, but owing to many of the patrons requesting from the management more pictures, the decision was made to run all pictures, with possibly many long features.

A new airdome is to be erected by the Melba Amusement Company at the southeast corner of Grand avenue and Miami street. The airdome is to be completed and opened by May 1. A large theater and office building is to be built later, so as to be ready for occupancy in the fall. The building will cost about $100,000 and is in a section of the city that has developed into an active business center in the last few years. William C. Neubauer is president of the Melba Amusement Company.

V-L-S-E TO OPEN BRANCH IN PITTSBURGH.

(Special to Moving Picture World from Pittsburgh News Service.)

THE Vitagraph Company of America, Lubin Film Manufacturing Company, Selig Polyscope Company and Essanay Film Manufacturing Company which have finally and officially launched a big new feature exchange combination in New York and applied for a charter of incorporation with a capital stock of $500,000 for a company to be known as the Vitagraph-Lubin-Selig-Essanay Motion Picture Company, will shortly open offices in Pittsburgh, Pa. The location has not been decided upon yet, but Philip Adler, recently of Philadelphia, and formerly of Pittsburgh, will have charge of the local offices. Mr. Adler is well-known among the Pittsburgh moving picture trade and he is expected to make himself a credit to his company.

PARAMOUNT EXCHANGE IN ITS NEW BUILDING.

The Famous Players Film Service, Inc., distributors of the Paramount pictures in western Pennsylvania, Ohio, West Virginia and Kentucky, are now located in their new five-story, fireproof building at the corner of Penn avenue and Twelfth street, Pittsburgh, Pa. This building has a floor space of 12,000 square feet and is the largest and most complete film exchange in the United States. James Steele is the general manager of this company.

The new quarters, besides being commodious, are light, airy and perfectly sanitary, advantages which are usually lacking in the average film exchange. While business is going on as usual the new quarters are not nearly completed and many improvements are yet to be made.

PITTSBURGH BRIEFS.

The Empire and the Olympic moving picture theaters, in Connellsville, Pa., were sold last week by the Deputy Sheriff of Uniontown to Frederick Robbins, at suit of F. C. Conway for unpaid rent amounting to $970. Mr. Robbins says he will remodel and repair these houses at once. He also conducts the Swisson theater, in this city.

J. H. Dietz, manager of the Grand, at Kittanning, Pa., announces that he will open the summer season of pictures April 19. Paramount productions will be used.

J. M. Miles, a prominent business man of Altoona, Pa., has leased from the Pennsylvania Railroad Company a plot of ground at Eleventh avenue and Fifteenth street, Pittsburgh, for ten years, on which he will erect a moving picture theater costing $65,000. This house will have a seating capacity of 1,200 and will be up to date in every respect. It is expected to have it ready to open about September 1.

James Steele, general manager of the Pittsburgh and Chicago offices of the Famous Players Film Service and vice-president of the Paramount Pictures Corporation, was in New York last week attending a directors' meeting of that corporation.

G. R. Ainsworth, formerly road man for the Fox Film Corporation, has resigned from that company and is now with the Continental Feature Film Company, of Pittsburgh, Pa., and will have charge of "The Diamond in the Sky," the new serial.

Manager McAleer of the Picture Playhouse Film Company's Pittsburgh office, says that their big European war pictures are still being booked right and left.

Ground has been broken for the new motion picture theater on the Nicola Land Company's property in Penn avenue, East End, Pittsburgh, Pa. The theater will be known as the Liberty and will have a seating capacity of about 2,000. It is expected to open in September.

Mayer Silverman, of the Liberty Film Renting Company, Pittsburgh, Pa., announces that he is establishing branches in various parts of the western Pennsylvania and West Virginia and is appointing district agents to handle his motion picture accessories and films. Locations of the various branches have not yet been announced.

The Anton theater in Monongahela City, near Pittsburgh, Pa., has passed into new management and is under the management of George Moore, of Monessen and Jules Collins of Monongahela. It is owned by the Ideal Photo Play Company, of which Tom B. Cowan is the head. Messrs. Moore and Collins take over the stock owned by Henry Louttit. Mr. Louttit retired from the firm as does also his son Harry, who has been in charge of the playhouse. The new management is arranging for several important changes in the policy and operation of the theater.

H. B. Kester, proprietor of the East

Liberty Cameraphone, Pittsburgh, Pa., and president of the Pittsburgh Screen Club, announces that he will charge 20 cents admission on "The Clemenceau Case," Mr. Kester was the pioneer in the advance to 10 cents, not only in East Liberty, but in Pittsburgh, and he shows commendable courage by taking his present step.

Architect Thomas Hanna began taking bids last week for the putting up of a $20,000 motion picture theater at Ambridge, near Pittsburgh, Pa., for Col. T. J. Keenan. This house will have a seating capacity of 600 and will be one of the best between Pittsburgh and Cleveland.

H. J. Manery, proprietor and manager of the Oxford, in Morgan, Pa., opened that house last week with a ten cent admission charge daily. This house is a $10,000 proposition and has a seating capacity of 500. Mr. Manery is an old exhibitor, having conducted houses in Glassport and Elizabeth six years ago.

The management of the Coliseum at New Castle, Pa., has announced that starting this week they will start showing moving pictures on a large scale and discontinue vaudeville for the summer season.

Arrangements have practically been completed to show the best in motion pictures on a gigantic scale.

NOT MUCH CHEAP ADVERTISING.

The old time "barker" who a few years ago was considered an absolute necessity in the lobby of the moving picture show house, has practically disappeared in Louisville. One or two of the smaller theaters, of the five-cent type, are still employing doormen who act as ushers and bark for the show. However, the moving picture industry has come up so rapidly that cheap advertising is no longer taking seriously, and as a rule the theaters with a barker are the ones that offer only mediocre programs. The average person has come around to a point where he condemns the house with a barker as a cheap, dirty, ill-smelling playhouse, and gives it a wide berth.

LUTZ BALL PARK AN AIRDOME ON CLEAR NIGHTS.

It has just been announced that Less Thurman, who is connected with the Masonic theater, is interested in a plan whereby an airdome will be operated at the old Lutz ball park at Clay and Kentucky streets this season. It is planned to use the park as a ball park during the day, and on Sundays, but to show vaudeville sketches and moving pictures at night. A number of other airdomes are promised in various sections of the city and it looks as though this branch of the motion picture business will be very active during the season.

NEW OWNER OF PEARL THEATER DIES.

C. Jacobs, of Carrollton, Ky., who recently purchased the Pearl theater on Walnut street, and who announced that he would operate it as a moving picture theater, died in Louisville recently and the remains were sent to his home at Carrollton for interment. After purchasing the theater Mr. Jacobs made a short trip to his home and on the way back took a cold on the train which resulted in pneumonia. He died just three days after purchasing the theater. It has not been announced what will be done with the property.

SHELDON TO OWN EXCHANGE.

Fred Sheldon, formerly secretary-treasurer of the S. & P. Film & Supply Company, has leased the second and third floors over the Novelty theater, and will shortly open up a film office of his own. He will handle the Kriterion program, but the office will be his instead of the Kriterion Company's as was recently announced. These quarters were occupied by the Central Film Exchange at the time that R. S. Shrader, now of Indianapolis, was in charge of that company's local office.

A Paying Advertisement

Louis Dittmar of Majestic Amusement Company, Louisville, Boosts Picture House on Program Page of High Class Legitimate Theater, the Macauley—Finds That It Pays—Films Attract the $2 Audiences.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUIS DITTMAR, head of the Majestic Amusement Company, of Louisville, has an advertising plan, novel, but at the same time excellent, which is used in the winter months while the legitimate theaters are in operation. For instance, Macauley's theater, of Louisville, is one of the oldest and highest priced legitimate theaters in the entire South and shows only $1.50 or $2 shows during its regular season. Mr. Dittmar uses a full page advertisement in the program of this theater in which he announces the bill being shown at the Majestic theater at the time and also the bill to be shown during immediately following dates. Mr. Dittmar shows the Paramount program. The idea of using one theater's program to advertise another theater is certainly novel, but at the same time a great many persons who see a $2 show tonight will go to a ten-cent picture show the next night. Therefore the shows do not conflict in any way, and many persons see the advertisement and get interested in picture show between acts. The Majestic advertises as, "The House of Feature Films," and lives up to its reputation by showing very little else.

That a legitimate theater will draw good crowds to picture performances was shown on Sunday, April 18, at Macauley's theater in Louisville when the Universal Film Company's great Submarine pictures were on exhibit at the famous old playhouse. The theater has run out its season of regular performances and Col. John T. Macauley decided to allow moving pictures to be shown. The day was a exceptionally good one and a big matinee was present. The house was packed at night and its was with difficulty that the management could accommodate the evening crowds. According to one of the men interested in showing the pictures, all that is necessary to get a good crowd in any theater is to deliver the goods. Business with all of the motion picture playhouses of Louisville has shown a decided tendency toward the better during the past few weeks. Weather conditions have been excellent and both afternoon and night shows are drawing good crowds. The hard winter is over and the number of unemployed in Louisville is down to a minimum. The outskirt theaters are also doing better business than for some time.

LOUISVILLE SOCIETY MAKES AMATEUR PICTURE

"Billy," a Story by a Louisvillan, Played by Many of City's Smart Set.

Considerable interest is being developed in Louisville in a photoplay called "Billy," which has just been produced by Ernest Carpenter, of the firm of Carpenter & Johnson, local camera men. Mrs. Ella Hutchison Ellwanger wrote the book about a year ago and she and Joseph Monaghan, an instructor in scenario writing at the Louisville Y. M. C. A., prepared the scenario from the book for the play. This play was produced by Louisville society people and will be an unusually attractive and handsome affair. Mr. Hewett Brown, who owns a palatial residence at the entrance of Cherokee Park, consented to permit his home to be used in setting a number of the scenes in the photoplay, and his six-year-old step-son, Brainard Averitt Lemon, took the principal part, "Billy." The boy is unusually intelligent for his years and carried out his part to perfection. Mr. Carpenter directed the entire production besides doing his own camera work. About sixty persons took part in producing the films which will be shown on the screen at Keith's sometime in May. It is entirely a children's production and will be shown in various cities in connection with the special children's pictures which are becoming so popular in many sections. A birthday party and a sand dance in which over thirty children participate are two of the principal scenes. All flowers, animals and other properties in the production were real and no artificial material or stage "props" were used.

BETTER ATTENDANCE AT THE CHILDREN'S PROGRAMS.

Lee Goldberg, manager of the Mary Anderson theater, a Keith house which is showing nothing but moving pictures, said that the attendances at the Saturday morning shows for children were improving steadily, which is largely due to improved weather conditions. The theater will continue showing pictures throughout the entire summer, but it has not been decided whether the children's special performances will be continued after the vacation season starts or not. It is not likely that the children would support the shows after vacation really starts and the shows may be discontinued until the school season starts again. So far there has been no large profit in handling the children's shows, due to small attendances and the cost of having the films shipped backward and forward. It has been necessary to have the films sent in and shown to the censorship board and either held or shipped back until the date arrived on which the films were to be shown. They are generally shown to the censors about two or three weeks in advance at the Masonic or some other theater that is not operating daily.

STOCK COMPANY BUYS TWO THEATERS.

A stock company, composed of Paris and Louisville, Ky., capitalists, and to be known as the Dixie Theater Company, have purchased the Princess theater of Paris, Tenn., from Buckner & Ezell, and the Dixie theater from O. C. Jackson and assumed control of both properties at the close of business Saturday, April 17, 1915. The Princess will be an exclusive picture show, while the Dixie will be for road shows and pictures also. The new management also plans to equip an airdome on a prominent location in Paris and begin operations not later than June 1. Pictures, and occasionally vaudeville, will be the offering at the airdome. The affairs of the new company will be directed by Mr. C. V. Ezell, as managing director, and Mr. D. I. Martin, manager and publicity man. Paris has a population of 6,000, is a good show town, and the new company starts out with exceedingly bright prospects for a prosperous future.

Mr. O. C. Jackson, retiring manager of the Dixie theater, and wife will in the near future leave for Los Angeles, Universal City and other California and Western points on a visit, and it is understood that while in the West Mr. Jackson will look over some business propositions that have been offered him. Mr. and Mrs. Jackson's friends in this city, whom they number by the thousand, will regret to lose such good citizens from amongst us.

The Lyric theater, at Jackson, Ky., has been incorporated with a capital stock of $4,000. The incorporators are Ollie N. Pollard, Green Haddix and O. H. Pollard. The theater will be operated as a moving picture house.

Five or Ten Cents

Harrisburg Moving Picture Men Disturbed Because Palace Theater Reduces Its Price and the Photoplay Follows Suit—Cut Is Said to Be Reply to Eight-Reel Programs—Wholesome Agreement Between Theaters May Result.

Special to Moving Picture World from Philadelphia News Service.

Great is the commotion in the moving picture industry in Harrisburg. A lively rate war is being waged among the managers of local moving picture theaters. This commotion has all been caused by the fact that Mr. Kline, newly appointed manager of the Palace theater, has reduced the price of admission to five cents. The Photoplay theater immediately followed suit.

Proprietors of other moving picture theaters are at a loss as to what action to pursue. They agree unanimously in declaring that they are unable to make any profit in conducting a first-class show at an admission of five cents. Peter Magaro, manager of the Regent, recently declared that no theater could, for one jitney, show the same quality film as are shown in his theater and make money. Mr. Magaro continued his conversation and remarked that he is selling five cent seats in the gallery of his theater in order to meet the competition, but that the seats on the ground floor remain at the same price.

The manager of the Photoplay, where the price has been reduced to five cents, declare that he is maintaining a high class of shows and that he made the cut in order to meet competition. He intimated that this low price of admission may only be of a temporary nature.

The manager of the Palace, the boy that started all of the trouble, stated that he is making money by selling tickets of admission for five cents. On Saturday evenings and on special occasions he charges ten cents. He declared that he would have been willing to maintain an admission of ten cents if the other managers had agreed to show no more than six reels a day, but, he says they refused to do that and were showing as many as eight reels per diem. Then, he remarked, he came forward with the five cent price of admission.

ATLANTIC CITY SHOWS KEEP OPEN ON SUNDAY

May Result in Church People Petitioning for Recall of City Officials.

Director of Public Safety, of Atlantic City, N. J., William Bartlett, has evidently refused to grant the demand of the Law Enforcement League, of which league Rev. Henry Mellen, pastor of the First Presbyterian church, is the head, that he close the moving picture shows and stop the amusements on the piers on Sunday, as all of the above mentioned places were wide open on Sunday last. The threat was made that unless he used his police power to close these places action would be taken to compel him to obey the Sunday laws.

The inaction of Director Bartlett may bring about petitions to have him recalled along with Mayor Riddle, whom the league intends to compel to go to the polls with his issue of a wide-open Sunday. Riddle recalls have appeared. Opinion as to the popularity of the Mayor is divided but the general view is that if the recall is based on the issue for closed picture shows and a stricter enforcement of the Sunday laws, Riddle will win out.

WILLARD-JOHNSON SLIDES.

Although it is unlikely that the moving pictures of the Willard-Johnson championship bout will be shown in the United States, Trenton fistic "fans" will have the opportunity of seeing twenty illustrated slides of the most important stages of the big battle. Manager Wahn, of the State street theater, after considerable trouble and expense, secured the pictures for his playhouse and will show them for some time at his theater.

The pictures show very plainly the story of the victory. They were taken at the ringside by experts, being snapped at the times when either of the participants sent home a telling punch.

PICTURES ENTERTAIN TRENTON CHAMBER OF COMMERCE.

The Trenton Chamber of Commerce recently held one of the greatest meetings in the history of the organization, at the Masonic Temple. One of the real treats of the evening was the exhibiting of several reels of moving pictures depicting some of the leading industries of that place. Some of the pictures were shown before and others after the luncheon which served to pacify the hunger of the members in attendance. Mayor Donnelly, of Trenton, President Haverstick, of the Chamber of Commerce, and John E. Gill were among the prominent speakers of the occasion. It may be noted here that when a body of men like those included on the membership roll of the Chamber of Commerce, deem it satisfactory to include moving pictures in meetings of their organization, it proves conclusively that the art of moving pictures has reached a stage bordering on perfection.

OPERATORS IN PHILADELPHIA GIVE A BALL.

The annual ball of the Philadelphia Motion Picture Operators' Local, No. 307, was recently held in Musical Fund Hall. Many prominent members of the moving picture profession were in attendance and the affair was voted a huge success. Crane Wilbur and Cecelia Stanton led the grand march. S. Lubin was included among the guests of honor. Large delegations were present from the Lubin, Vitagraph and Edison companies. Those in charge of the affair certainly fulfilled their offices to the greatest possible extent and the wonderful success of the ball can be traced directly to these Goliaths.

The publicity committee consisted of B. F. Bache, chairman; Lou Krouse, Abbot Oliver, W. G. Murray; the arrangement committee of Joseph V. Freil, Charles Smith and Edwin McCall, and the refreshment committee of William Friedman, Robert Taylor and Clement Rizzo.

CRITICS ENTERTAIN LUBIN.

S. Lubin, the moving picture manufacturer, was recently the guest of honor at a dinner given at the Hotel Majestic by the Critics' Association. George Rogers, president of the association, acted as toastmaster. Mr. Lubin rendered an excellent talk on the growth of the motion picture industry and the great future which is open to this particular line of endeavor. Among others present were Clay M. Greene, a playwright, and J. Allen Boone, both associated with the Lubin studios.

GIVE TICKETS THROUGH CITY DIRECTORY.

The names of fifty-two persons are taken each day from the city directory of Atlantic City, N. J., and are promiscuously placed among the want ads of a daily Atlantic City paper. Two of these names will be marked by a star in front of them and the owners of these two names are entitled to two seats each at either the Apollo or New Nixon theaters at the option of the first claimant. The remaining fifty names are entitled to two tickets each at any one of the below named theaters: Central, Criterion, Cosy, Liberty and the Royal. The people of this seashore city have been greatly interested in the affair and the daily paper is eagerly scanned to see if the reader's name is among the lucky fifty-two.

NEW BIG HOUSE IN READING.

One of the largest real estate deals during the last several years that have been transacted in Reading, Pa., was recently consummated, involving a total cost of $125,000, in which the old Academy building, 533-535 Penn street, the property of Frank P. Lauer, has been leased for a long term of years to a newly formed company which proposes erecting a modern motion picture theater on the site.

Edward Z. Scholl, architect, who acted for Constantine X. Mantis, proprietor of the Crystal restaurant, and who will manage the new company, would not divulge the details of the transaction.

It is undertood that the new company proposes erecting one of the most beautiful theatres in the State of Pennsylvania. The site is admirably situated for such a purpose and when the structure is completed it will be the only amusement house on Penn square. When the building, now occupying the site is torn down there will be a space 42 by 150 feet on which to build. Work on the new structure may commence in a short time if the present tenants agree to vacate. The plans for the theater are now in the course of completion.

WHERE TO VOTE IN UNIVERSAL BEAUTY CONTEST.

Great interest has been aroused by the announcement of the Beauty Contest arranged by the Universal Film Company, whereby the two successful competitors will go, free of charge, to the Panama-Pacific and San Diego Expositions and at the same time enjoy a trip de luxe to the Pacific coast. Theaters every where are taking up the contest. Below is a list of the local theaters where coupons for the contest may be voted:

Fifty-eighth Street Theater, Fifty-eighth street and Woodlawn avenue.

Rex Theater, Mascher and Somerset streets.

Grand Theater, Fifty-second and Market streets.

Ontario Theater, Second and Ontario streets.

Cohocksink Theater, Germantown avenue and Diamond street.

Overbrook Theater, Sixty-third and Haverford avenue.

Cayuga Theater, Germantown avenue and Cayuga street.

Star Theater, Thirty-first and Wharton streets.

Victor Theatre, Franklin and Clearfield streets.

Brunswick Palace, Frankford and Norris streets.

Kriterion Theater, Forty-sixth street and Lancaster avenue.

The Evening Telegraph is printing coupons which are good for votes at the above named theaters.

PHILADELPHIA BRIEFS.

Sauer and Hahn, architects, announce that they are almost ready for bids for the new theater, southwest corner of 31st and Wilt streets, to be erected for the Northwest Reality Company. The new structure is to be one-story in height, brick, concrete and terra-cotta, 44 by 124 feet.

Announcement has been made of the installation of a ten thousand dollar Wurlitzer organ in the Girard avenue theater. Commencing in a short time a new policy for the spring and summer season will be started at this theater. This new policy will be a new line of photoplays of the highest class obtainable.

Manager Wood, of the Pastime at State College, Pa., has just completed enlarging and improving the stage of his popular playhouse and will in the future devote a part of his daily program to refined vaudeville.

THE UTAH MAY SHOW PICTURES.

By H. W. Pickering, Salt Lake Correspondent of Moving Picture World.

WHETHER the Utah theater will be permanently devoted to the exhibition of motion pictures or whether it will be reopened as a stock theater is a question still hanging in the air. It is understood that the control of the house had passed into the hands of C. E. Taylor, a local real estate man, but it has not been definitely decided whether he will line up with the film business or will endeavor to re-establish the popularity of the State street house as the home of stock dramatic productions.

During the past few months, while the somewhat tangled affairs of the house were being straightened out, there have been occasional showings of feature pictures and once in awhile a travelogue. In the local theatrical field, the Utah has had the lead as the theater with its "ups and downs." It was built by the Orpheum Circuit and was the vaudeville house for many years. After that, several very successful stock companies occupied it, but motion pictures and other attractions caused the companies last engaged to abandon what they considered a hopeless task. If the Utah becomes a motion picture theater it will have an excellent location and is well equipped for housing large audiences.

MIDGLEY VISITS SALT LAKE.

C. W. Midgley, who built the big Liberty and American theaters in Salt Lake and who was the first manager of those houses, returned to Salt Lake this week on a business visit. Mr. Midgley is now manager of a large motion picture theater in Oakland, Cal., in the management of which he is asisted by his son, Rex Midgley. According to Mr. Midgley, the Panama-Pacific Exposition has somewhat affected the busines of San Francisco exhibitors but has not caused much of a panic on the Oakland side of the bay.

SALT LAKE CITY BRIEFS.

L. A. Cahill, a local newspaper man, has landed in the job of traveling representative for the Mutual Film Corporation of Utah, the local branch of the Mutual, and started his first swing around the intermountain circuit April 19.

When the war broke out, the metal market was considerably affected, and it was felt keenly in the mountain mining camps of this state, among them the little mining settlement of Robinson, Utah. The closing down of the mines in the Mammoth district caused the temporary closing of the Photoplay theater, operated by McIntyre & McGhee. Work has been resumed in the Mammoth district, however, and the Photoplay is once more the center of attraction in Robinson.

The new Latter Day Saints amusement hall at Silver City, Utah, was opened last Thursday and among the attractions of the opening night was a motion picture show. The new amusement hall has been completely equipped for exhibiting pictures.

E. J. Rhoads, manager of two motion picture theaters in Eureka, owned by the Western Amusement company, was in Salt Lake last week booking attraction for his two houses.

HUMANITY MADE THE AWARD.

An incident which was itself worth preserving in a film written around it marked the ending of the Lyric theater's popularity contest in Lima, O. Ralph Williams, a crippled newsboy, had been one of the hardest workers for the several prizes offered, including an automobile and a diamond ring, desiring to sell the prize, if he won it, in order to help pay for an operation to restore his injured leg. He failed, however, to land a prize, being fifth on the list; and when this became known, and his keen disappointment was appreciated, the management came to the front with a benefit performance, at which all of the proceeds were turned over to the little chap, who will get his operation after all.

Will Start Production

Highland Film Company Has Delaware Charter—Takes Over Plant of Smaller Concern in Covington, Ky.—Will Begin Making Pictures June 1—May Secure Studio on Pacific Coast for Winter Work or Build in Savannah, Ga.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

PLANS for the opening of the first exclusively dramatic producing film company near Cincinnati are going ahead rapidly, James T. Ford, president and active manager of the Highland Film Corporation, being in charge. The company was recently formally incorporated with a Delaware charter, with a capital stock of $3,500,000, other officers being H. F. McGee, vice-president; Joseph Kapfer, vice-president and technical art director; B. H. Rechtin, secretary; George I. Breidel, assistant secretary, and H. M. Ricketts, treasurer. Mr. Ford is authority for the statement that the company will release its productions through its own exchanges exclusively, the plan being to establish these offices in all of the principal cities of the United States and Canada. An interesting development is that indicated by negotiations which are from now on to take over a Pacific coast producing company to handle the output during the winter season; if this fails winter quarters will be secured at Savannah, Ga. The R. & G. Film Co., of Covington, Ky., a small concern, with a capacity of 2,500 feet a day, has been taken over, Mr. Ford announces, and its output will at once be increased to 10,000 feet a day, pending the completion of the full equipment of the company. The site at Ft. Thomas, comprising 97 acres of land in the vicinity of the fort, is being prepared for use, and it is announced that the production of pictures will be started, at least on an outdoor stage, by June 1.

"UNCLE SAM AT WORK."

Pictures of the Big Business We All Own Go Well in Cincinnati.

The exhibition of the so-called "$100,000 wonder picture," known as "Uncle Sam at Work," based in a general way on the Haskin book, "The American Government," at the Lyric theater, beginning the first of last week, was notable in several ways, at least one of which does not seem to have received the attention to which it is entitled. This is the fact that the charges were the highest which have yet been made in Cincinnati at an exclusively moving-picture exhibition, ranging from 25 to 50 cents at night. And, notwithstanding this relatively high figure, for Cincinnati, the exhibition was largely attended, and bids fair to draw big houses during the entire two weeks' engagement. Its educational value, which has been highly indorsed here and elsewhere, seems to be fully appreciated, and as children are admitted for fifteen cents, they are taking full advantage of it. A feature attending the first few days of the engagement, which occasioned some surprise, was the abrupt halt of the smooth progress of the performance at the behest of Chief of Police Copelan, acting, as it developed, not as a local censor, but on behalf of the State Board. By some oversight the approval of the Ohio board had not been obtained, and the exhibition was accordingly stopped, resulting in the disappointment of several large audiences. The film was promptly rushed to Columbus, however, by Paul Hillman, handling the Lyric moving-picture season, and William Burlock, representing Henry W. Savage, the producer, and the approval of the board promptly obtained. In fact, the board took occasion to indorse in full the high educational and patriotic value of the pictures, sending them back with its blessing, as it were, and the engagement proceeded without further interruption. Two performances a day of the nine reels are given, with a special performance for children on Saturday morning. A peculiar feature of the interruption to secure the necessary censorship approval is the fact that the pictures were shown for a month in Cleveland without exception being taken to the absence of the approval.

"ALIAS JIMMY VALENTINE" SHOWN IN OHIO PRISON.

The World Feature Film Co.'s film production of "Alias Jimmy Valentine," one of the first and best of the "crook plays" which have been popular during the last few years, with Robert Warwick in the title role, received a unique indorsement recently. It was exhibited, by special arrangement, at the Ohio Penitentiary, at Columbus, and was seen by fourteen hundred men imprisoned in that institution. The film contains a number of prison scenes, taken in Sing Sing, and the local color was easily recognized by this unusual audience. According to the "Ohio Penitentiary News," a journal published by and for the convicts, "Fourteen hundred men, imprisoned for every known crime, wildly cheered the picture." They especially applauded the declaration of "Jimmy" that "every crook would go straight if he had the chance." It is a pleasing melodrama.

EXHIBITORS AND PROGRAMS.

With a view to making the list of Cincinnati theaters devoted to moving pictures very nearly 100 per cent. full, Manager Otto Ernst Schmidt, of the German theater, an institution which has met with considerable success in Cincinnati, is considering arrangements to show a war picture, "Through the Enemy's Lines," at the Empress, which has been closed for several weeks. The Empress is the local Loew vaudeville house, and has a good seating capacity. The war film may be shown at Music Hall instead of at this house, however.

Manager Speidel, of the Royal theater, conducted an experiment recently with a view to determining for his own satisfaction whether his patrons preferred feature pictures, at ten cents, to a five-cent show, and ran the latter kind, after a considerable period of feature exhibitions, for three weeks. At the end of the three weeks he decided that the question was sufficiently well settled, as far as he was concerned, and he accordingly went back to features, via the Shubert-Brady program, at the former charge of ten cents; and indications are that everybody is very well pleased indeed.

The Big Time Feature Exhibitors' Association, observing the way people flocked to see the Williamson submarine pictures when they were shown recently at the Grand, promptly nailed the films for the use of its members; and the latest report is that the pictures, which were extensively advertised on their first appearance in the city, have done so well at the local houses where they have since been shown that they will be kept in the city indefinitely. Edward Lester is booking them for exhibition in this section.

The management of the Grand theater, at Sidney, O., showed its fine sporting and civic spirit recently when it arranged with the "Elco 30" baseball team, which represents the town acceptably on the diamond, for a series of special performances in order to pay for the boys' uniforms and other initial expenses. The exhibitions were well attended, at a charge of ten cents, and a neat sum was realized for the benefit of the athletes.

Calendar of Daily Program Releases

Releases for Weeks Ending May 8 and May 15

(For Extended Table of Current Releases See Pages 994, 996, 998.)

General Film Company

Current Releases

MONDAY, MAY 3, 1915.

BIOGRAPH—Toys of Destiny (Drama).
EDISON—(No release this date).
ESSANAY—Sue (Drama).
KALEM—An Innocent Sinner (Special—Three parts—Drama).
LUBIN—Road o' Strife Series No. 5 "No Other Way" (Drama).
SELIG—The Reaping (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 35, 1915 (News).
VITAGRAPH—Cutey's Sister (Comedy).

TUESDAY, MAY 4, 1915.

BIOGRAPH—Black Sheep (Special—Two parts—Drama).
EDISON—Cartoons In the Kitchen (Comedy).
ESSANAY—The Profligate (Special—Three parts—Drama).
KALEM—"Ham's" Easy Eats (Comedy).
LUBIN—The Twin Sister (Comedy).
LUBIN—Curses! Jack Dalton (Comedy).
SELIG—An Arizona Wooing (Western-Drama).
VITAGRAPH—A Child of the North (Special—Two parts—Drama).

WEDNESDAY, MAY 5, 1915.

EDISON—Jack Kennard Coward (Drama).
ESSANAY—The Fable of "The Galloping Pilgrim Who Kept On Galloping" (Comedy).
KALEM—The Clairvoyant Swindlers (Episode 15 of the "Girl Detective" Series—Special—Two parts—Drama).
LUBIN—Who Violates the Law (Special—Three parts—Drama).
SELIG—Her Career (Drama).
VITAGRAPH—A Lily In Bohemia (Comedy).

THURSDAY, MAY 6, 1915.

BIOGRAPH—The Master of the Sword (Drama).
ESSANAY—How Slippery Slim Saw the Show (Comedy).
LUBIN—Such Things Really Happen (Special—Two parts—Drama).
MINA—Safety First (Comedy).
SELIG—Hearst-Selig News Pictorial No. 36, 1915 (News).
VITAGRAPH—The Park Honeymooners (Comedy).

FRIDAY, MAY 7, 1915.

BIOGRAPH—Masked Fate (Comedy-Drama).
EDISON—With Bridges Burned (Special—Three parts—Drama)
ESSANAY—His Regeneration (Western—Drama).
KALEM—The Actress and the Cheese Hound (Comedy).
LUBIN—The Spy's Sister (Drama).
SELIG—The Strategist (Comedy).
VITAGRAPH—The Vanishing Vault (Comedy).

SATURDAY, MAY 8, 1915.

BIOGRAPH—A Day's Adventure (Drama).
EDISON—A Sad Dog's Story (Drama).
ESSANAY—Thirty (Special—Two parts—Drama).
KALEM—The Wild Engine (Episode No. 26 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The Busy Bell Boy (Comedy).
SELIG—The Lion's Mate (Drama).
VITAGRAPH—The Breath of Araby (Special—Three parts—Broadway Star Feature—Drama).

United Film Service

Current Releases

SUNDAY, MAY 2, 1915.

UNITED—Love and Skates (Comedy).

MONDAY, MAY 3, 1915.

IDEAL—Avarice (Two parts—Drama).

TUESDAY, MAY 4, 1915.

SUPERBA—The Trunk Mystery (Comedy).

WEDNESDAY, MAY 5, 1915.

EMPRESS—The Shop Nun (Two parts—Drama).

THURSDAY, MAY 6, 1915.

LUNA—Louisa's Battle with Cupid (Comedy).
STARLIGHT—The Fortune Tellers (Comedy).

FRIDAY, MAY 7, 1915.

PREMIER—The Other Girl (Two parts—Drama).

General Film Company

Advance Releases

MONDAY, MAY 10, 1915.

BIOGRAPH—A Much Needed Lesson (Comedy-Drama).
EDISON—Her Proper Place (Special—Three parts—Drama).
ESSANAY—Home Coming (Drama).
KALEM—A Sister's Burden (Special—Two parts—Drama).
LUBIN—Road o' Strife Series No. 6, "The Strength of Love" (Drama).
SELIG—Ingratitude of Liz Taylor (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 37, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 6, "The Jarrs Visit Arcadia" (Comedy).

TUESDAY, MAY 11, 1915.

BIOGRAPH—The Confession (Special—Two parts—Drama).
EDISON—An Innocent Thief (Drama).
ESSANAY—Means and Morals (Special—Two parts—Drama).
KALEM—Rushing the Lunch Counter (Comedy).
LUBIN—Who Stole the Doggies (Comedy).
—A Hot Time in Punkville (Comedy).
SELIG—The Yellow Streak (Drama).
VITAGRAPH—The Girl Who Might Have Been (Broadway Star Feature—Special—Three parts—Drama).

WEDNESDAY, MAY 12, 1915.

EDISON—Nearly a Scandal (Comedy).
ESSANAY—The Fable of "The Highroller and the Buzzing Blondine" (Comedy).
KALEM—Scotty Weed's Alibi (Episode No. 12 of the "Girl Detective" Series—Special—Two parts—Drama).
KNICKERBOCKER—The Kick Out (Special—Three parts—Drama).
LUBIN—Who Bears Malice (Special—Two parts—Drama).
SELIG—Last of the Stills (Drama).
VITAGRAPH—When a Feller's Nose Is Out of Joint (Comedy-Drama).

THURSDAY, MAY 13, 1915.

BIOGRAPH—The Sheriff's Story (Drama).
ESSANAY—Sweedie in Vaudeville (Comedy).
LUBIN—The Gray Horror (Special—Three parts—Drama).
MINA—The Trouble Maker (Comedy).
—Doctor Monko (Comedy).
SELIG—Hearst-Selig News Pictorial No. 38, 1915 (News).
VITAGRAPH—To Save Him for His Wife (Comedy-Drama).

FRIDAY, MAY 14, 1915.

BIOGRAPH—The Little Scapegoat (Drama).
EDISON—The Struggle Upward (Special—Two parts—Drama).
ESSANAY—The Other Girl (Drama).
KALEM—The Black Ring (Special—Three parts—Drama).
—The Sinews of War (Educational).
LUBIN—What Money will Do (Drama).
SELIG—A Matrimonial Boomerang (Comedy).
VITAGRAPH—The Professor's Painless Cure (Comedy).

SATURDAY, MAY 15, 1915.

BIOGRAPH—The Oriental Ruby (Drama).
EDISON—His Peasant Princess (Drama).
ESSANAY—The Awakening Hour (Special—Three parts—Drama).
KALEM—A Friend at the Throttle (Episode No. 27 of the "Hazards of Helen"—Railroad Series—Drama).
LUBIN—The Substitute (Comedy).
SELIG—Tiger Vail (Drama).
VITAGRAPH—The Valley of Humiliation (Special—Two parts—Drama).

United Film Service

Advance Releases

SUNDAY, MAY 9, 1915.

CAMEO—Can Love Grow Cold? (Comedy).

MONDAY, MAY 10, 1915.

IDEAL—A Country Lad (Two parts—Drama).

TUESDAY, MAY 11, 1915.

SUPERBA—All About a Baby (Comedy).

WEDNESDAY, MAY 12, 1915.

GRANDIN—In Her Daddy's Footsteps (Two parts—Comedy-Drama).

THURSDAY, MAY 13, 1915.

LUNA—How Allopath Conquered Boneopath (Comedy).
STARLIGHT—Tough Luck (Comedy).

FRIDAY, MAY 14, 1915.

UNITED—The Education of Father (Two parts—Drama).

Consistency Creates Confidence

The enormous bookings commanded by the TWO REEL BIOGRAPH were not accomplished by one or two productions, or even five or six; but the consistent superior productions, week after week, for thirty-five weeks have created such confidence among the exhibitors that they can absolutely depend on this Tuesday Release as a program headliner. Such confidence is an attribute of all Biograph pictures. Exhibitors have learned that the Biograph producers are everlastingly bending every effort to improve the quality of motion pictures, and the TWO REEL BIOGRAPH is representative of their success.

For descriptions of all Biograph releases read THE BIOGRAPH mailed free each week

BIOGRAPH COMPANY
807 EAST 175TH STREET
NEW YORK, N. Y.

Calendar of Daily Program Releases

Releases for Weeks Ending May 8 and May 15

(For Extended Table of Current Releases See Pages 994, 996, 998.)

Universal Film Mfg. Co.

SUNDAY, MAY 2, 1915.

LAEMMLE—$100,000 (Drama).
L-KO—No Release this week.
NESTOR—Almost a King (Two parts—Comedy).

MONDAY, MAY 3, 1915.

IMP—The Blank Page (Drama).
JOKER—She Winked (Comedy).
—A Trip to Cairo (Educational).
VICTOR—For Cash (Two parts—Drama of Romance).

TUESDAY, MAY 4, 1915.

GOLD SEAL—The Faith of Her Fathers (Three parts—Drama of the Ghetto).
NESTOR—Caught By a Thread (Comedy).
REX—No Release this week.

WEDNESDAY, MAY 5, 1915.

ANIMATED WEEKLY—Number 165 (News).
LAEMMLE—The Little Girl of the Attic (Two parts—Civil War—Drama).
L-KO—Father Was Neutral (Comedy).

THURSDAY, MAY 6, 1915.

BIG "U"—Roses and Thorns (Drama).
REX—Rene Haggard Journeys On (Two parts—Heart Interest—Drama).
STERLING—Counting Out the Count (Comedy).

FRIDAY, MAY 7, 1915.

IMP—Tony (Drama).
NESTOR—Wanted, a Chaperon (Comedy).
VICTOR—Father's Money (Comedy-Drama).

SATURDAY, MAY 8, 1915.

BISON—The Blood of His Brother (Two parts—Mining-Drama).
JOKER—The Runaway Auto (Animated-Cartoon).
—Fighting the Hookworm (Educational).
POWERS—In the Hills Beyond (Drama).

SUNDAY, MAY 9, 1915.

BIG "U"—The Master Rogues of Europe (Three parts—Melo-Drama).
LAEMMLE—The Toll of Youth (Drama).
L-KO—No release this week.

MONDAY, MAY 10, 1915.

IMP—Uncle's New Blazer (Comedy).
JOKER—No release this week.
VICTOR—The Girl Who Had a Soul (Three parts—Heart-Interest-Drama).

TUESDAY, MAY 11, 1915.

GOLD SEAL—The Torrent (Two parts—Modern Spectacular Drama).
NESTOR—He Fell in the Park (Comedy).
—Seeing India (Scenic).
REX—A Shot in the Dark (Drama). An educational subject on the same reel.

WEDNESDAY, MAY 12, 1915.

ANIMATED WEEKLY—Number 166 (News).
LAEMMLE—Profit and Loss (Two parts—Domestic Drama).
L-KO—A Stool-Pigeon's Revenge (Comedy).

THURSDAY, MAY 13, 1915.

BIG "U"—A Buried City (Educational). As seen by Homer Croy.
REX—An Idyll of the Hills (Two parts—Rural Drama).
STERLING—Pokes and Jabbs (Comedy).

FRIDAY, MAY 14, 1915.

IMP—The Corsican Brothers (Three parts—Melo-Drama).
NESTOR—Following Father's Footsteps (Comedy).
VICTOR—A Stranger in Camp (Comedy-Drama).

SATURDAY, MAY 15, 1915.

BISON—The Smuggler's Lass (Two parts—Sea Coast Drama).
JOKER—Nothing Ever Happens Right (Comedy).
POWERS—Framed (Western Drama).

Mutual Film Corporation.

SUNDAY, MAY 2, 1915.

KOMIC—Ethel's Disguise (No. 22 of the "Bill" Series—Comedy).
MAJESTIC—The Comeback (Two parts—Drama).
THANHOUSER—Their One Love (Drama).

MONDAY, MAY 3, 1915.

AMERICAN—One Summer's Sequel (Two parts—Drama).
KEYSTONE—Subject Not Yet Announced.
RELIANCE—The Mission of Morrison (Drama).

TUESDAY, MAY 4, 1915.

BEAUTY—The Face Most Fair (Drama).
MAJESTIC—Her Grandparents (Drama).
THANHOUSER—Monsieur Nickola Dupree (Two parts—Comedy-Drama).

WEDNESDAY, MAY 5, 1915.

AMERICAN—When Empty Hearts Are Filled (Drama).
BRONCHO—The Spark From the Embers (Two parts—Drama).
RELIANCE—The Baby (Comedy-Drama).

THURSDAY, MAY 6, 1915.

DOMINO—The Man From Nowhere (Two parts—Drama).
KEYSTONE—Subject Not Yet Announced.
MUTUAL WEEKLY—Number 18, 1915 (News).

FRIDAY, MAY 7, 1915.

BEAUTY—Dreams Realized (Drama).
FALSTAFF—A Scientific Mother (Comedy).
KAY-BEE—The Kite (Two parts—Drama).

SATURDAY, MAY 8, 1915.

KEYSTONE—Subject Not Yet Announced.
RELIANCE—The Old Shoemaker (Two parts—Drama).
ROYAL—That Doggone Serenade (Comedy).

SUNDAY, MAY 9, 1915.

KOMIC—Flooey and Axel (Comedy).
MAJESTIC—The Spell of the Poppy (Two parts—Drama).
THANHOUSER—Love and Money (Drama).

MONDAY, MAY 10, 1915.

AMERICAN—The Altar of Ambition (Two parts—Drama)
KEYSTONE—Subject not yet announced.
RELIANCE—At the Hour of Eleven (Drama).

TUESDAY, MAY 11, 1915.

BEAUTY—Life's Staircase (Drama).
MAJESTIC—The Smuggler (Drama).
THANHOUSER—The Song of the Heart (Two parts—Romantic Drama).

WEDNESDAY, MAY 12, 1915.

AMERICAN—The Broken Window (Comedy-Drama).
BRONCHO—His Affianced Wife (Two parts—Drama).
RELIANCE—The Son of the Dog (Drama).

THURSDAY, MAY 13, 1915.

DOMINO—The Shoal Light (Two parts—Drama).
KEYSTONE—Subject not yet announced.
MUTUAL WEEKLY—Number 19, 1915 (News).

FRIDAY, MAY 14, 1915.

FALSTAFF—Ferdy Fink's Flirtations (Comedy).
KAY BEE—The Human Octopus (Two parts—Drama).
RELIANCE—Mike's Elopement (Drama).

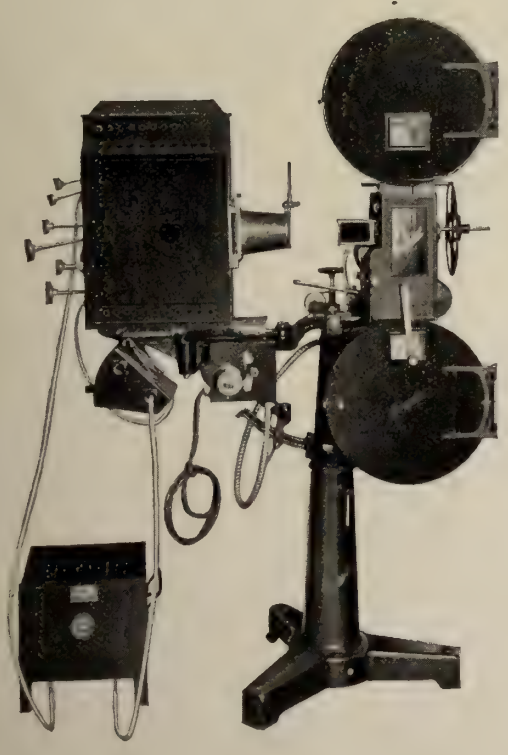
SATURDAY, MAY 15, 1915.

KEYSTONE—Subject not yet announced.
RELIANCE—Added Fuel (Two parts—Drama).
ROYAL—Casey's Tribulations (Comedy).

To our Readers: If you cannot depend on your newsstand, why not send us one dollar, ($1.00) for a four months' trial subscription? You will get your paper earlier, more regularly and at much less cost. Send your dollar NOW. Moving Picture World, 17 Madison Avenue, New York.

Remarkable Record for *Simplex*

The following is quoted from an article in the Moving Picture World of April 17th, 1915:



"STRAND CELEBRATES FIRST ANNIVERSARY.

New York's Big Picture Theatre Finishes First Year with a Special Program.

REMARKABLE RECORD

On Sunday, April 11th, the Strand Theatre, Forty-seventh Street and Broadway, New York, celebrated its first anniversary.

Here are a few of the statistics: **During the past year 182,500,000 feet of film have been run through the PICTURE MACHINE.** IN ALL THAT TIME **THE MACHINE HAS STOPPED BUT ONCE DURING A PERFORMANCE FOR A FRACTION OF A MINUTE.** Two thousand, one hundred and ninety performances were presented at the Strand during the past year; 4,380,000 people have paid admissions to the Strand since the opening night."

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To Test Fight Film Law

There Is a Report in Washington That a Test Case Will Be Brought Before Supreme Court to Determine the Constitutionality of the Ban on Prize Fight Films Not Offered for Sale, but Meant for Exhibition Solely.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

A PRESS report to this city tells of the probability of the bringing before the Supreme Court of the United States a case to test the constitutionality of the law forbidding the transportation in interstate commerce of the Johnson-Willard fight pictures, and it is said here that the government has expressed a willingness to expedite such a case in every way. It is not thought that the owners of the films will make an effort to secure the right to ship them in interstate commerce for the purpose of sale, but only to ship them for exhibition purposes. It will no doubt be held that the law transgresses upon the police powers of the individual states, in that no attempt will be made to make sales.

THE ROMANCE OF THE MOTION PICTURE

C. Francis Jenkins Lectures to Press Club on Development of the Picture.

C. Francis Jenkins delivered a very interesting lecture last week before the University Club on "The Romance of the Motion Picture," in which the development of the industry was traced from the time the first pictures were shown in this city in the early nineties, at Seventh and E streets, Northwest. He told of the difficulties which atended his efforts in 1894 when he started promoting his first machine here. He declared that Washington is the birthplace of more revolutionary inventions than any other ten square miles of teritory on the face of the earth. He spoke of the educational value of truthful, instructive pictures. New modifications are at present taking place, he said—the ability of the exhibitors to choose those films which seem best adapted to their individual localities, and the increase in the price of admission to these theaters.

The value of the business done last year, he said, was $800,000,000, and he estimated that $15,000,000 is invested in motion picture companies in Southern California alone.

WASHINGTON BRIEFS.

Business in Cumberland, Md., is not what it should be, according to Samuel Wertheimer, of Wertheimer Bros., and it will require the constant employment of the people of that section for some time before conditions again become normal. Mr. Wertheimer states that all of the business houses are also complaining, and that many people are out of work. He visited Washington last week with a view to booking features to liven things up a bit.

The management of the Lyric, in Blacksburg, Va., have been up against a strange proposition brought about by their success with "The Exploits of Elaine." It seems that this serial has been booked for Wednesday exhibitions, which evening is also devoted to midweek services in all of the churches of that place, and that the serial has had such a great drawing power, that the church attendance has so dwindled as to cause the ministers to request Manager W. W. Argabrite to change to some other night. Naturally, he has complied with their request. The Lyric is enjoying an excellent business and this fact is well borne out by the plaint of the church authorities.

M. L. Hofheimer was a visitor last week at the Pathe Exchange where he booked features, comics and the "Who Pays" series for the Little and the New theaters in Richmond, Va., and the National theater, in Lynchburg, Va.

Harry Crandall, of Crandall's theater, in this city, was so well pleased with his showing of "The Nigger" for a four days' period last week that he immediately booked it for a return engagement of two days for the present week. During the four days mentioned he found it practically impossible to accommodate the crowds which endeavered to gain entrance to the show.

Mrs. A. E. Thorp, of the Rex, in Richmond, Va., paid a visit to the local exchanges.

Walter Vincent, of the Wilmer and Vincent theaters, of New York stopped over in this city on his return trip from Richmond, Va.

Mr. Myrtle, of the Art theater, in Staunton, Va., is planning to take an outfit to Grottoes, Va., in the Shenandoah Valley, for the purpose of giving nightly exhibitions to the 250 or more boy students of the Staunton Military Academy who will go to that place for a ten days' encampment. He has aranged for a five-reel program. The camp grounds are wired for electricity so that this year he will not be forced to carry a portable electrical outfit with him.

NEWS LETTER FROM MAINE.

By John P. Flannagan, Maine Correspondent of M. P. W.

THE many friends of Cornelius B. Kelleher, of Waterville, proprietor of the City Opera House, were grieved to hear of the death of his mother, Mrs. Margaret Kelleher, this week, at an advanced age. The City Opera House was closed for several days following her death, reopening on last Thursday afternoon.

The Opera House, at Stonington, has recently contracted for one big feature weekly from the World Film Corporation. It is the intention of Mr. Noyes, the manager, to establish a policy of one big night each week with an admission of 25 cents. The first attraction is "America" the New York Hippodrome production.

The apartments of Guy M. Farmer, proprietor of the Palace, in Bangor, were gutted by fire last week, with a loss of $1,800. Mr. Farmer had his property fully insured, but had recently moved from Brewer, and had forgotten to notify the insurance company. It is possible that he may not recover any insurance.

The Strand, Ellsworth, reports capacity houses on "Mrs. Wiggs of the Cabbage Patch," a World Film attraction in five parts.

The work of renovating Portland's summer theaters, those at Riverton and Cape Cottage, has begun. For some days workmen have been engaged at Riverton in demolishing the old seats. Now the work of regrading the amphitheatre and preparing the new seats has been started, and will be rushed so that everything will be in readiness for the opening in June.

At the Cape theater the roof will be re-shingled, while the same will be done on the roof of the theater at Riverton, so that both of these resorts will be in better condition than they have been for years.

The tendency on the part of exhibitors, according to one Maine exchange man, seems to be to run attractions big enough and good enough so that they may charge from 15 to 25 cents admission.

The Casco theater, at Portland, has opened under entirely new management and will hereafter endeavor to give the play loving public only the best photoplays to be obtained, and only those of real merit will be staged.

Keith's theater, at Portland, has been re-decorated and considerably improved during the past week. The walls and ceilings have been retinted and the theater has been re-carpeted throughout. The color scheme of the ladies' parlor has been improved by laying a rich carpet of bright red, which replaces a green one, while the floors of the orchestra and balcony are spread with a pretty pattern of dark blue and red carpeting, giving to the spacious theater a spick and span appearance worthy of a note of commendation.

"The exhibitor who first realizes that the day has come to cast aside the loose and lurid photoplay, and gives his house the backing of great theatrical names and the dollar-pulling power of a Broadway box office, will hold his public in the palm of his hand." The foregoing is one of the statements made by E. B. Tinker of Ellsworth, Me., about the World Film program.

H. O. Hussey of Bucksport will open a moving picture theater at Verona Park this summer for the summer season as soon as warm weather is here.

Paul P. Peakes of the Chic theater at Milo was a visitor to Bangor during the week, reporting business to be good.

Pero Morris, of Greenville and Monson, in both of which places he has houses, was a caller on the trade in Bangor during the week, reporting excellent business.

E. R. Jordan has started using Universal service one night a week at his theater in Kenduskeag.

Maine moving picture men are glad to hear that Wallace Gould of Brunswick, proprietor of the Pastime, which was destroyed by fire a few weeks ago, will rebuild. The new theater will seat 700 people and will have the latest improvements. Mr. Gould's enterprise in commencing the erection of the theater is all the more commendable in view of the fact that he had no insurance on his former house.

Jos. Emery, proprietor of the Star theater at Bar Harbor, has booked "The Black Box" from Manager Chas. M. Stern of the Bangor Universal Exchange. Mr. Emery was in town during the week on his way to Boston.

A. Ross, of the Famous Players Company, was a visitor to Bangor during the week.

The highest admission price ever paid in a Bangor moving picture house will be that at "Damon & Pythias," which is to appear at the Park theater at an admission price of 25 cents on May 4-5-6.

William Green, of the Mutual Film Company, Portland, was a visitor to Bangor during the week on his return from a four weeks' business trip through Aroostook and Washington counties. Mr. Green brings the interesting news from Aroostook county that the first moving picture machine to be installed in any high school in the state of Maine will be that in the Caribou high school by Supt. Boston of the Caribou schools. The Mutual Film Company has the distinction of being the firm to supply the films for the school.

Harry Conant, proprietor of the Limestone theater, has taken on Mutual Film service three nights a week.

Proprietor Thomas Willett of the Dreamland theater, at Van Buren, has taken the Mutual service two nights a week.

The Lyric at Washburn, Earl Gibson proprietor, has taken on Mutual service two nights a week.

Fred Hamilton, proprietor of the Gem at Fort Kent, has started Mutual service two nights a week.

The Star theater at Eastport is being extensively renovated and enlarged so that the seating capacity will be increased from 650 to over 1,000. Proprietor Wilbur Shea uses Mutual service.

BROOKLINE BARS PICTURES.

Antis of Neighborhood Out and Eager to Vote with Their Ministers.

After a hearing as to whether it would be advisable to grant licenses for moving picture theaters in Brookline, Mass., the richest New England town, the Board of Selectmen decided against such action.

At the hearing dozens of prominent citizens argued for and as many against, the public having been invited by the selectmen for the purpose of ascertaining the sentiment of the citizens. At the close of the meeting, a vote was taken and with less than half of those present excercising the privilege, the result stood 48 for licenses and 60 against. Philip S. Parker, chairman of the board, presided.

The meeting opened in the selectmen's room, but popular interest had been underestimated, for citizens kept pouring in until no more could be admitted, so the meeting adjourned to the town hall.

Among those who were in favor of granting licenses were former Representative John A. Curtin, representing a group of Brookline taxpayers who desire a moving picture theater at Coolidge corner; Alfred J. Hayman, a real estate dealer, who desires to build a house at the same place; Albert M. Beers, who petitioned for permission to erect a theater in Washington square; Stanley Bishop, an attorney; former Senator Charles H. Pearson, Jesse Wiley and Arthur A. Wordell.

Those who spoke against licenses were Albert L. Lincoln, the Rev. Michael T. McManus, pastor of St. Mary's Church of the Assumption; the Rev. John T. Sheehan; Dr. J. Herbert Moore; the Rev. William W. Iliffe, pastor of the Brookline Presbyterian Church; Irving Elting; Selectman Charles H. Stearns; Homer L. Albers, dean of Boston University.

Mr. Hayman, one of the petitioners, stated that he was interested in a moving picture project and said that if it was operated under strict censorship, the people of Brokoline could not reasonably object.

Mr. Curtin stated that he represented an influential group of taxpayers who were interested in the proposition and intimated that there was room for others to join the organization. He said that the possibilities of moving pictures were without limitation and that they had come to stay. He said, "With a proper censorship and regulation, there can be no valid objection. We intend to invest $200,000 if necessary in this property and it will mean so much more to the taxes of the town. Moreover, with a Chinese laundry, poolrooms and other commercial propositions at Coolidge Corner, I can see no objection to a moving picture theater. People are entitled to moving pictures under proper regulations. They are part and parcel of American life.

Stanley Bishop said that hundreds went out of Brookline each week to see pictures in other places and that they did not appear to be degenerate. Former Senator Pearson said that he favored moving picture houses, providing they were strictly censored, the buildings of first class and that the town limit their number.

Mr. Wiley, speaking for himself and Dr. Vernon of the Harvard Congregational Church, suggested proper regulation. Arthur Wordell argued that since the town provided playgrounds for the children, why not moving pictures for the adults.

Albert Lincoln, representing the Brookline Friendly Society, a charitable organization which operates moving pictures for educational purposes only, said that there was no necessity for more moving pictures, and that they were given merely for commercial purposes. He feared that if they were once admitted, the houses would never be closed, and that they would be a detriment to his organization.

Race Prejudice Bill

Massachusetts Negroes Want State to Pass Bill Prohibiting Any Show Tending to Excite Race Prejudice—Neither State Nor Law Courts Had Power to Act Against the Griffith Film and Colored Folk Were Disappointed.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

DESPITE the strong protestations of the colored gentry of the city of Boston, "The Birth of a Nation" is still playing to capacity houses at the Tremont theater.

A futile appeal was made to Governor David I. Walsh by the colored people, but he was powerless to act, however, he advised the protestants to apply for a warrant for the arrest of the producers of the film and the manager of the theater. These were refused by Judge Thomas H. Dowd after he had witnessed the production. In their dying effort to prevent this film from continuing its successful engagement, the colored people and their supporters are endeavoring to secure the pasage of a bill in the Legislature, which would prohibit the performance of "any show or entertainment which tends to excite racial prejudice or tends to a breach of the public peace."

In making their appeal to the governor, the colored protestants stormed the State House 1,000 strong. The governor received them after a conference with the attorney general, police commissioner and police superintendent. After listening to their pleading, he informed them that he was powerless to act and he suggested the request for a warrant on the ground that the entertainment was immoral and obscene. Among those who spoke were Anna Philips Wendell Williams, white, a niece of Wendell Philips, Joshua Crawford, Alice W. McKane, Mrs. A. Sparrow, Dr. R. L. Roberts, Mrs. Agnes Adams, Mrs. E. Putnam and William D. Brigham. As the governor was leaving the executive chamber, the colored folks called their blessings to him. Several of them shook his hand and others knelt on their knees and exalted the executive.

The following day, the same army of colored folks stormed the municipal court at Boston and were granted a hearing by Judge Dowd. Warrants were asked for Joseph J. McCarthy, general manager for the Griffith Film Company and for John Schoeffel, manager of the Tremont theater. The witnesses heard were Dr. Horace Bumstead, former president of Atlanta University; the Rev. Samuel A. Brown, pastor of St. Mark's Congregational Church, Roxbury, and State Police Officer Harry Atkinson, the official censor of photoplays that are to be exhibited in this state on Sundays.

The colored element was represented by J. Mott Hallowell, while Attorney John F. Cusick represented the theatrical company. At the conclusion of the hearing, Judge Dowd announced that he would witness the film in the evening and announce his decision in the morning.

At the morning's session, the judge gave the film company twenty-four hours to cut out the cliff scene, in which Gus, the renegade negro chases a young girl over the cliff and she jumps to escape his clutches. He steadfastly refused to grant the warrant for the men named, claiming that with the elimination the show could not be classed as immoral or obscene.

With the elimination of this scene, the colored folks were not satisfied, declaring that the whole production ought to be stopped as it is historically incorrect. The bill which is now pending before the legislature was then presented. At the hearing on this bill several negroes and whites were present. Lieut. Governor Grafton D. Cushing and former Congressman Samuel W. McCall, were named among the protestants.

William H. Lewis, one of the leading colored citizens of the country, and assistant U. S. Attorney general under Roosevelt, was loudly applauded for his address in favor of the passage of the bill. He stated that an attempt is being made to degrade and belittle the negro in the eyes of his friends. The play has been brought to Boston to have Massachusetts put its stamp of approval on it. He continued, "We are not satisfied by what has been cut out by order of the court in the deletion of the "Gus" scene. The place to cut off a snake's tail is at his neck. You have scenes disgusting and degrading in the play which never happened. Not only that but New England is held up to ridicule, by the depiction of Thaddeus Stevens and Charles Sumner. We object to this play for the propaganda which it presents and which tends to raise prejudice against the negro. The bill which may be drawn makes no difference so long as we get relief. Massachusetts has a history to sustain and it lies with the Legislature as to whether it will sustain that history, or whether it will allow those illustrious men who have represented Massachusetts to be held up to ridicule. We do not mind the minstrel or the fun loving negro, but we shall protest forever against such a calumny as this upon the colored race."

Miss Adeline Moffat said that of all the plays she has seen, she had never seen anything so insidiously immoral. She cited two instances of reaction which she had heard. As a Southerner, she said that every family had some pride, but that there was not one which was willing to acknowledge an ancestor who was a member of the Ku Klux Klan, which has been pictured in an absolutely untruthful light.

Frank Hammond, secretary of the executive committee of the Bar Association, said that the present law left the licensing to the discretion of the authorities, and he thought that it might be better to make the laws so specific that there would be no room for such discretion.

Rev. Herbert S. Johnson suggested that all those interested in the question might get together and draw up a satisfactory bill. As to race prejudice, he said that not all of the indignation has come from the negro and that as much harm has been done to the morals of the white man as injustice to the negro. If this was a fight between Catholics and Protestants, that play would not be on the stage a week, he declared.

NEW ENGLAND BRIEFS.

George A. Hickey, formerly a roadman for the New England office of the United Film Service, is now connected with the Mutual office, where he is handling the famous Mutual masterpictures.

J. A. Eslow, manager of the New England Universal Exchange, has been chosen as chairman of the board of judges, in the suffrage photoplay scenario contest, recently conducted by the Boston Evening Record.

Manager George W. Allen, Jr., of Allen's theater, New Bedford, received many complimentary letters from fire and police officials in his city last week, when during a fire prevention campaign conducted by the officials in conjunction with the newspaper, he exhibited the Vitagraph spectacle, "The Locked Door." Incidentally the film played to capacity houses.

MICHIGAN NOTES OF INTEREST.

Special to Moving Picture World by Mid-west News Service.

BEN NOONAN has returned from Arizona and resumed the management of the Orpheum, at Calumet, succeeding Norman Gillespie, who has taken the management of the Savoy.

The Washington, at Bay City, has begun a summer season of pictures.

Charles Smith has resigned as manager of the Bijou, at Alpena. He is succeeded by Ronald F. McDonell.

Photoplays when there are no road shows—and they are becoming scarce—is the new policy of the Fuller theater, at Kalamazoo.

G. T. Porter is the new manager of the Bijou, at Benton Harbor, T. A. Pelley selling his half interest in the house to Fitzpatrick & McElroy and returning from the fields.

James C. Woodworth, who formerly conducted the Bijou, in Marquette, has taken charge of the Lyric, at Marquette, for Arthur Poali, of Negaunee. Poali will devote his time to the reopened Royal, at Negaunee.

Mrs. L. C. Fitch, of Grand Rapids, has purchased the Lyric theater, at St. Joseph, and will operate it with a Paramount program.

"Photoplays—not movies," is a line carried in the program of the Orpheum as it is published in Ann Arbor papers.

The Gem, at Hartford, showed the photo-drama "Creation" for four days.

The first picture to play a return date in Albion was "As Ye Sow," which was brought back to the Bijou.

Ward Brothers have started a picture show known as the Pythian theater, on the first floor o the Pythian building, in Chassel.

Plans for building a theater seating 1,500 or 2,000 were discussed at a recent conference in Muskegon of Palmer Graves, Chicago architect, representing Chicago and New York theatrical interests; J. D. A. Johnson, president Muskegon Chamber of Commerce, and Edward R. Swett.

HERMAN RIDDER LECTURES WAR PICTURES.

By Moving Picture World's Cincinnati Correspondent.

One of the most distinguished, or well advertised, citizens who has yet appeared in Cincinnati in personal connection with moving pictures was at Music Hall last Tuesday, being B. Herman Ridder, of the New York "Staats-Zeitung," presenting a lecture on the war from the German side, and incidentally displaying eight reels of excellent war pictures. These pictures, which aroused the large audiences which attended the lecture to a high pitch of enthusiasm, evidenced by cheering, were taken under the direct auspices of the Grman general staff, according to Mr. Ridder. They bear the official stamp of the War Ministry, differing in this respect from many pictures which have been exhibited as coming from the German side, and, inasmuch as they were taken with the specific purpose in view of being exhibited in America, it is understood, they showed much variety and interest.

GENERAL FILM'S BOSTON HEADQUARTERS DE LUXE.

By Moving Picture World's Boston Correspondent.

Work will soon be started on the new Boston headquarters of the General Film Company. The building, which will be constructed by Max Schoolman, is to be erected at the corner of Ferdinand and Isabella Streets, South End. A church now occupies this site, but is to be razed. It will be a two story affair. The executive offices will be on the first floor. A feature of the building will be a small theater, with a seating capacity of 300 persons and a pitched floor. A check room for the clothes of exhibitors, who are watching runoffs will be provided. It is estimated that the building will cost $95,000.

Florida Wants Studios

A Promoter with Land to Dispose of Near Jacksonville Makes Attractive Sounding Offer to Picture Manufacturers—Description of the Tract and Account of Its Facilities and Advantages—Many Makers Already in Florida.

By Leon Louiso, Jacksonville Correspondent of Moving Picture World.

FLORIDA is being described in glowing terms by many directors who have taken pictures here this winter. One director came down for eight scenes, to complete the correct atmosphere for a feature he was making. A local man is boosting the state by his efforts to secure a number of companies to come to Florida and to build studios here. He is the owner of a large tract of land about six miles from Jacksonville. The tract that is being developed consists of about six hundred acres. At present there is one studio on the grounds, but it is his intention to develop a colony of studios on the tract. The grounds include various kinds of scenery peculiar to the country, including semi-tropical scenes of various kinds, water scenes on a placid stream, that is a subsidiary of the St. John's River, jungle scenery, prairie and many other kinds of locations. An artificial canal has been dug out and the building of a big hotel is contemplated. A board walk will be constructed and a bathing beach will be installed. There are a number of residences built on the site at present and lots are being sold right along. For beach and ocean scenes it is only a matter of a few miles to the Jetties at Mayport, Fla. For this trip the promoter has a fifty foot cruiser, which is completely furnished. Two automobiles are at his service. The land has some low hills, which could be utilized to advantage. The promoter has hourly bus service to and from the place. It is his intention to make the moving picture companies a proposition whereby they will be given a 10 year lease, free, if they will locate on the tract. They will have the use of the cruiser and the two automobiles and free 'bus service to and from the city. The fact that Florida has about 300 days in the year in which pictures can be taken outside makes the proposition look good and it is thought that it will be only a question of a few years before Florida will have a large number of studios. The state is so easily accessible to New York, where all of the companies, almost without exception, have head offices.

LUBIN VISITS JACKSONVILLE.

Siegmund Lubin and Mrs. Lubin were in Florida recently. This was Mr. Lubin's first visit to Jacksonville since Director Arthur D. Hotaling first began coming to this city to take pictures during the winter months. In an interview for local newspapers he is quoted as saying that Jacksonville is ideal for moving pictures, surpassing in some respects the California centers and equalling them in all. Aside from the climatic conditions of Jacksonville and vicinity being ideal for the production and manufacture of moving pictures, Mr. Lubin stated that he liked the city itself. He declared that he intends to do all he can to make this city one of the greatest moving picture producing and manufacturing centers in the country. He admitted that he was seriously considering the advisability of purchasing from forty to sixty acres of land in the immediate vicinity of here and investing half a million dollars or more in the development of one of the greatest motion picture studios and plants in the country.

Mr. Lubin further stated that the climate, and scenery and the wonderful hard sandy beaches, which he says, have no rival in the world, are great advantages. And that he sees no reason for moving his people from one place to another to make the motion pictures of the 100 or more great plays he has purchased and will produce when he can concentrate the entire assemblage of workers and professional talent here in Jacksonville, where they can work out of dors winter and summer. He also thinks that live stock can be kept here cheaper than in the North.

The evening before he left for Philadelphia, with Mrs. Lubin, some of the local company were entertained at dinner at the Hotel Mason. Those present were Director Arthur D. Hotaling, Miss Mae Hotely, Mr. Billie Reeves and wife and Miss Patsy De Forest.

STUDIO NOTES.

Director Hotaling will leave for Atlantic City, with his company, about the middle of May. The company will stay there all summer and will return about the middle of October. The company has been working in the Billie Reeves comedies, the first of which is to be released May 15.

Myrtle Tannehill, who came down for a picture at the Kalem studio, under the direction of Mr. Kenean Buel, has finished and she has returned to New York City.

Ruth Snow has returned from Boston, Mass., where she has been on a few weeks' vacation.

Jere Austin has purchased a new 1915 model Stearns automobile. Mr. Austin is an auto "bug" and he is quite a repair man, being able to do nearly all his own repairing on the car and engine, when necessary.

L. E. Taylor, who was recently with the Kalem company in the capacity of cameraman for Director Buel, has returned from New York City. His wife is a member of the Kalem stock here.

Geo. K. Hollister, who took a vacation for a few weeks, has returned and has comenced work again with Director Robert G. Vignola's company, with Alice Hollister and Harry Milarde.

Director Guy Coombs has finished up "Fate's Checkerboard" and has started work on a college picture, which will be a two reeel subject.

OTHER NOTES.

The Pathe Exchange, Inc., has established a branch office here, located at 18 Ocean St. The branch is under the management of James E. Wilbanks, who was for a long time connected with the World Film Company. He is known over the territory as "Sunny Jim." The office will handle the business of the state of Florida. Mr. Wilbanks reports good business all over the state.

Paramount pictures are bringing the people to the Prince theater. The features are usually of a good quality and the theater is quite a favorite.

The Republic did big business with Johnson-Willard pictures, and "The House of Bondage." This theater will be one of the coolest in the city during the summer, as well as one of the cosiest big theaters.

Mrs. Geo. Schmidt, whose husband is acting manager of the Prince theater, has gone with her sister, Miss Carrie Ann Bartholomew, to their home for a visit, in Indiana.

A recent Chas. Chaplin picture at the Grand kept the crowds standing out again. The theatre runs two Chaplin pictures a week, and they seem to be drawing well.

The Imperial has Don Ferrandou, who was at one time with the Lubin Company here, but who is now finishing up a vaudeville engagement. Ferrandou has a good voice and proves a good number for the Imperial.

Stories of the Films

General Film Company.

EDISON.

HER PROPER PLACE (Special—Three Parts—May 10).—Agnes Reynolds, bookkeeper in her father's office in a suburban town, is considered the drudge of the household, while her sisters, May and Clarabelle, enjoy a comfortable position in the social set. Harry Cornell, the bank president's son, with whom, it had been generally understood in the town, Agnes was in love, has become enamored of May, and in consequence, Agnes is wholly disregarded by him and her sisters. To add to Agnes' sorrow, Tom, her brother, has returned from college, for the holidays, and informs his mother he is in debt and needs money badly. One thing leads to another, the marriage of May and Harry being the proverbial last straw. Agnes startles her family by stating that she is going to the Capital to work and get something out of life. Agnes has, for some months, admired Senator William Northrup. At the Capital, Agnes gets work as a clerk in the office of a real estate operator, whose office is immediately opposite that of Senator Northrup. She progresses well in her work, and studies stenography in the evenings. Attempts to get financial assistance from home prove futile, and she has to be extremely parsimonious to get along.

One evening she remains at the office after hours to complete work on a title. As she is leaving she hears loud voices in Senator Northrup's office and listens. She deduces that someone is trying to bribe the Senator to remain away from the session when the anti-betting bill is to be presented. The senator repudiates the bribe, and in emphatic terms tells the agent of the gamblers he will champion the bill on the floor of the Senate. There is a pistol shot and the would-be murderer rushes out past Agnes. She rushes in, and, staunching the flow of blood temporarily, calls a doctor. The Senator is impressed by the beauty of Agnes, and is so grateful that he indiscreetly offers her money. Agnes leaves, and the Senator realizes his mistake. Subsequently the bill is passed, the Senator telling of the attempted murder and bribe. Efforts to find Agnes are futile, and Senator Northrup is discouraged. She has returned home, and told her family she is engaged to Senator Northrug, now a candidate for Governor. Agnes is feted and lionized. The newspapers get it and Senator Northrup denies the story flatly. Agnes is cornered. A reception is given, and out of curiosity, Senator Northrup goes to the town to see who the woman is who is playing the game. He meets Agnes and realizes. She asks forgiveness and agrees to tell the newspapers the real conditions, as a scandal will ruin his political career. Instead, he asks her whether she can try and care for him a bit, and the answer is affirmative.

NEARLY A SCANDAL (May 12).—Snitz was jealous of his wife. Otto loved Steena, the maid at the Snitz homestead, and a letter to his sweetheart caused all the trouble. Besieged by his creditors, Otto writes to Steena invoking pecuniary assistance. Steena, the unfortunate thing, can neither read nor write. Consequently, after Andy has read Otto's note to her, asking that she meet him in the park near the little fountain, Steena asks Mrs. Snitz to answer it. When she has finished it, Mrs. Snitz writes another note to her husband, stating that she has gone to the park for a walk. She dresses and goes out. Steena also prepares to go to the park, and in due time leaves the house. Snitz returns, and after he has read his wife's note, sees an impression on the blotter that opens his eyes. Seizing a revolver, he hustles to the park.

Then the fun begins. Otto soon arrives with an armful of flowers he has generously bought for Steena, to be exchanged for a few dollar bills. Steena enters the park, and suddenly spies her sweetheart. Snitz starts to shoot up the park, the first dum-dum imbedding itself in Captain O'Shea, the park policeman. With Snitz in pursuit, Otto and Steena, with other park visitors, rush up and down the paths and lanes. Steena finally holds up the excited Snitz and explains that it was her Otto to whom the letter was written, Mrs. Snitz writing it as a favor to her. Mrs. Snitz comes into the scene just in time to bowl over Captain O'Shea, who is about to arrest Snitz for discharging fire arms against persons in a public park. Steena rushes to Otto's arms as Mrs. Snitz and her jealous husband decide it was all a mistake. Captain O'Shea is kicked away by Snitz.

AN INNOCENT THIEF (May 11).—Mrs. Mercer has just received a letter from Beatrice Mills, stating that she will be in the city to visit her early in the month and possibly to spend the entire winter with her. Dick Mercer is not very enthusiastic over the letter, but when Beatrice arrives he falls in love with her at once and they become engaged. Away back in the country, longing for the sights and diversions of the city is Peggy. Seeing a newspaper advertisement for girls in a shirtwaist factory, she prevails upon her mother to allow her to go to New York, and sells her poultry to get the railroad fare. In the city Peggy is unable to get work and she has various experiences with young toughs on the street and in the park. She has just taken a seat in the park when a rowdy approaches her and makes an advance as if to take the handbag she is carrying. Peggy runs away and the tough gives chase. She runs up the steps of a fine residence and her screams attract the occupants of the house. Dick Mercer and his mother come out and the latter takes Peggy into the house. Dick is amazed at her beauty and persuades his mother to keep the unfortunate girl overnight, after Peggy has told her story.

In the morning Dick uses his influence once more in Peggy's behalf and she is given a place as maid in the Mercer home. Beatrice asks who she is and when she is told, warns the Mercers to look out for her or something valuable will be missing. Dick does not lose confidence in Peggy, however, and because of her kindness to him, he becomes much attached to her and secretly loves her. Peggy is also reluctant to evidence her love. She enters the living-room, where Dick has left his coat and handles it and caresses it, as if it were animate. When she hears Dick coming she hastily withdraws. Beatrice enters with him and notices a woman's hair on his coat. There is an argument and Peggy enters and explains that it was all her fault. Beatrice takes off her engagement ring and Dick throws it to the floor in a fit of rage. Thinking she has caused trouble, Peggy prepares to leave and creeps into his room to get one last look at his picture. The impulse is too strong, and she takes the picture. As she is leaving, Dick enters and accuses her of the theft of his heart, making her his prisoner for life.

THE STRUGGLE UPWARD (Special—Two Parts—May 14).—So that she might interest him in settlement work, Marjorie Atwood introduces her cousin, Philip Atwood, to Helen Turner, a prominent charity worker. Helen and Philip are at once attracted to each other, and the former promises to visit the settlement with Philip the next day. In the home of Mrs. Morton, a gloomy atmosphere pervades the squalid flat. Jack, a shiftless, idle fellow, thinks more of his friends than his hard-working mother, and leaves with Jim Riley to hang out and waste more time with the gang on the corner. Little Artie, lame as the result of an injury to his foot, is lying on the couch, helpless. On one of her missions, Helen visits the Morton home. Jack is impressed by her and resolves to better himself. The following day he has occasion to prove to Helen that he has some manhood in him, by rescuing her from a gang which started to annoy her, after she remonstrated with them for fighting with a storekeeper. Philip in reality is an arch crook and gambler in his own world. While in his gambling room, making "books" on the races, the police enter and it is with difficulty that Philip escapes. Within an hour he is in the midst of the children at the settlement.

Helen and Philip are married. Jealousy has changed Helen in Philip's eyes. He is cruel and inconsiderate, and she begins to see him as he really is. On one occasion, when Jack is endeavoring to make a convert, and is standing at the settlement door with him, Helen and Philip enter. The young tough recognizes Philip as the man who beat him out of several bets and mentions that the gang is about to "get" him. Jack informs Helen of this, and the result of it is that Philip decides to move away where they are not known. Jack has successfully resisted all temptation to return to the gang and is studying for the ministry. Subsequently, he is ordained and is assigned to a church far from his native town.

After a few years Helen decides to seek advice from someone as Philip's abuse of her is terrible. She goes to see the new curate and finds it to be Jack. As the two are leaving the chapel, Philip, who has followed her, swears revenge. Thrusting his pistol through the window at Jack's rectory he shoots, but a little book Helen had given Jack saves his life. Philip then takes his own life despairingly.

HIS PEASANT PRINCESS (May 15).—The King of Rodenkurst is visiting the King of Steinfeldt, and a game of chess is in progress. The regal personages agree to disagree over a certain move, and in an instant they have sacrificed all their dignity and engaged in physical encounter. They are separated, but friendship has been severed. Fifteen years later Prince Karl of Rodenkurst leaves for college. About this time, Baron Rufhaus of Steinfeldt invites Baron Heiswasser of Rodenkurst to his castle to devise some way of restoring the erstwhile friendly relations. They decide that a marriage of Prince Karl with Princess Victoria of Steinfeldt is the logical step, and set about to effect the important move. Victoria overhears their plans, and decides to go to the college incognito, and work as a waitress, so as to see what the Prince looks like. Accordingly, she changes costumes with her maid, and leaves the castle surreptitiously.

Arriving at the college town, she gets a place as a waitress at an inn near the university. As she steps out of the carriage in front of the place, the boys gather around, and she is not a little embarrassed. At this juncture Prince Karl arrives and rescues her from the boys. Upon asking the innkeeper who her rescuer is, she receives the answer that he is the Prince of Rodenkurst. From then on Prince Karl spends a good share of his time at the inn where he can keep an eye on Victoria, with whom he has become infatuated. Soon after the barons arrive and put the proposition up to Karl. He refuses flatly to marry the Princess, whom he has not seen, and instructs the barons to inform his father that he loves only one Victoria, and will not marry the Princess. The barons use their persuasive powers in vain.

When Karl tells Victoria of the barons' visit, and its purpose, she makes him promise to go to Steinfeldt to the reception to see what the Princess looks like anyway. Then she quickly departs from the town. On the night of the reception Karl waits impatiently on the floor for the Princess. She enters in all her splendor. He does not even turn his head until he hears her voice in his ear, "Will you have a stein of beer" He turns. It is his own Victoria. He then is content to marry his peasant princess.

VITAGRAPH.

THE JARRS VISIT ARCADIA (Installment No. 6 of the Jarr Family Series—May 10).—Bringing home to his wife, for her new window box, a bunch of rose bushes, Jenkins, at the office has given him, Jarr's troubles commence the moment he comes near anyone. Carelessly wrapped and with the thorny stalks protruding a foot, he rakes all who get in his path, and after a particularly exasperating ride in the Subway, he arrives home angry and disgusted. To cap the climax, his wife tells him the rose bushes are no earthly use for a window box. He heaves them out the window; they land on Slavinsky, the glazier's bald head, and that gentleman retaliates by seizing Willie Jarr's air gun and hitting Jarr in the eye. Jarr then pushes window-box, dirt and all onto Slavinsky. Next day the Jarrs leave for their promised visit to Arcadia, the Jenkins' suburban home. The journey from the railroad depot in the an-

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cient hack is a forerunner, and they find the "suburban home" a dilapidated cottage containing horrible chromo portraits and presided over by sour-visaged Mrs. Jenkins. Their hostess has evidently lost much of her early training in table manners, and when she uses a steel knife to cut lemons into a glass of water, then sips the concoction, her guests nearly have a fit. Then the chickens get into the garden and the Jarrs are pressed into service. Jarr vows that chasing a preased pig is mild and tame sport in comparison. That evening the Jarrs are taken to dine at a suburban cabaret, which turns out to be an "owl" lunch-wagon, and the "entertainment" a rube performer on the harmonica. The men are all deputized to raid a "gambling hall" which the constable has obtained wind of, and the posse finds some of the town's most respectable citizens recklessly betting a nickel, or even a dime, on the pernicious game of checkers then in progress More exasperating contretemps follow before the weary Jarrs finally get back to their comfortable Harlem flat.

THE GIRL WHO MIGHT HAVE BEEN (Special—Three Parts—May 11).—Firm in his belief in the existence of a Master Criminal, Detective Cheney announces his determination to run the scoundrel to earth. Liggett, the master criminal, publicly known as an eminently respectable gentleman of means, learns of Cheney's promise to "get him." Exerting his almost uncanny power upon Enid, his unwilling accomplice, he gives her an automatic with a silencer attached, and sends her to the detective's office to assassinate him. In an almost miraculous manner Cheney discovers the purpose of her visit and cooly frustrates it. Realizing the girl is not acting of her own volition, he gently draws from her the story of how—through no fault of her own—she has been forced to do Liggett's bidding. She refuses, however, to divulge the criminal's name. "Three-Fingered Lew," Liggett's right-hand man, learns Enid is about to "squeal" and also that she has fallen in love with the detective. At his master's order, "Three-Fingered Lew" gains admittance to Enid's home, and when Cheney, an hour later, arrives, he finds her dead with peculiar finger marks on her throat. The detective is almost crazed by grief, for that very evening he was about to ask her to marry him. Forcing himself to action, he notifies the police, and feeling positive from the fingerprints that it is the work of "Three-Fingered Lew," he secures the crook's photograph from the Rogues' Gallery, locates his man and arrests him. Lew supplies an alibi, through Liggett, and is released, but Cheney re-arrests him. With the aid of a famous hypnotist and the Third Degree, he gains a confession from Lew, incidentally implicating Liggett. The detective goes to Liggett's home, and after some thrilling adventures in that house of mystery, Liggett is killed by a fall from the roof. But there ever remains with the detective a vision of "The girl who might have been"—his wife.

WHEN A FELLER'S NOSE IS OUT OF JOINT (May 12).—When you have been the only little boy in the house, it is hard to share Daddy Jim and Mother Dear with a very new baby brother, who arrives without warning. Sonny finds it hard enough to keep quiet and mind the baby, but when Daddy devotes himself to the usurper and Mother apparently forgets Sonny's presence, he feels keenly the knife thrust of jealousy. He shows it, too, by sticking his tongue out at the baby whenever no one is looking. Mother tells Daddy how Sonny forgot to mind the baby when the street band came around, and he gravely asks him how he would feel if "Old Mr. Stork" had taken the baby brother back again. Sonny is apparently humble, but secretly decides that would provide a happy solution of his problems. In an old book he finds a picture of a stork perching on a barn with a baby wrapped in a bundle, hanging from its bill. This is right in line with his thoughts, so that night he sneaks into the nursery, wraps up the baby, and starts for the barn. Meanwhile, through the maid's carelessness, the nursery room catches fire and when Daddy and Mother, aroused by some passerby, attempt to climb the stairs, they are driven back by a burst of flame. Sonny, at the back of the house, hears the fire engines, and runs around to the front, still carrying the baby. While the men are frantically trying to restrain Daddy from rushing up the stairs, Sonny steps up behind him and shouts. With a cry of joy all turn and make a rush for the little fellow, showering caresses on him. The baby is discovered safe and sound and Sonny finds himself the hero of the hour.

TO SAVE HIM FOR HIS WIFE (May 13).—Fresh from the country, Mary obtains her first position in the big city at the newsstand in the lobby of a large hotel. Her quaint appearance and mannerisms become the subject of much ridicule among the young lady telephone operators and Eddie, the gossipy bell-boy. Robert Sundown, a young westerner, often buys papers at Mary's stand, and the acquaintance ripens into love. Eddie happens to see the picture of a beautiful woman in Sundown's watch and tells Mary her friend is married and carries his wife's picture in his watch. She refuses to believe him, so he maliciously changes the letters on an envelope addressed to Mr. Robert Sundown, making it read: "Mrs. Robert Sundown." This he shows to Mary and she is broken hearted. Mlle. De Vries, an adventuress, succeeds in bringing Sundown within her influence. Mary sees how things are going, and determines to save the man she loves—for his wife—by outwitting Mlle. De Vries. She spends all her savings to purchase attractive finery and make herself beautiful, so that when Sundown sees her under the new conditions he becomes more madly in love with her than ever. He quarrels with Mlle. de Vries, and asks Mary to dinner that evening. The couple are seen by the manager and Mary is discharged for carrying on a flirtation with a hotel guest. Sundown sees her leaving the place weeping bitterly and follows her. When he attempts to comfort her and speak of his love, she repulses him, explaining she only went between he and the adventuress to save him for his wife. Sundown is rather bewildered until she mentions the envelope and picture in his watch. Then he eagerly explains the picture came from a cigarette package and he had even forgotten he had it, while the envelope was evidently tampered with. With a radiant smile and a sigh of relief, Mary nestles in Sundown's ready arms.

THE PROFESSOR'S PAINLESS CURE (May 14).—Waldo Emerson Peabody, a professor, has buried himself among books so long that they are to him as the air he breathes. He even has to be reminded that it is his wedding day, which in his usual absent-mindness, he has forgotten. Sitting in his library, with his hat still on and his umbrella raised, the housekeeper enters and, horrified, informs him he is to be married in twenty minutes. He rushes off to get dressed. The bride proves an exceptional young lady, in that she does not get the least ruffled when her husband-to-be does not show up; she knows he has probably forgotten, and sits down prepared to wait all day. The professor finally arrives, his dressing still in the process of completion. He has forgotten the ring, but a substitute is procured, then the marriage license is found as a book-mark, while his ticket and money are all in his other clothes. The bride makes up the money deficit. At the hotel he finds he has not mailed some important letters, goes out to do so, and starting back, finds he has forgotten the way, also the name of the hotel. A policeman helps him out by pointing out the fact he is standing right in front of it. Then he finds he can't remember the room number. He comes near being arrested for a sneak thief, but his wife gets him out of the scrape. The bride decides she doesn't care for a longer wedding trip, so they return home. Once settled there, they find the dance craze has struck the town and his wife insists upon him taking a long course in dancing. To be left in peace with his books again, the professor decides the only way to cure his wife of the dancing craze is to flirt with the girls with whom he dances. Mrs. Peabody discovers him making love to one of them, and with the words, "I think we have danced enough, dear, tonight," almost drags him home. Dancing is a tabooed subject in the professor's household thereafter.

THE VALLEY OF HUMILIATION (Special—Two Parts—May 15).—By the terms of her husband's will, Mrs. Hobart's remarriage to Lawyer Perrine causes her comfortable income to cease automatically, thus leaving her twenty-year-old daughter Rosemary dependent upon the charity of her stepfather. The girl feels her humiliating position keenly, and after several unpleasant incidents, Rosemary tries to find work in the city. Owing to her inexperience, the attempt is a failure. Discouraged, the girl returns home and upbraids her mother, who sharply replies she expected her daughter to marry long ago. Rosemary feels she can stand it no longer, and desperately resorts to advertising for a husband. The replies she receives are almost insulting, but one appears to be from a genuine man with honest impulses, so after a short correspondence, she starts for Prairie Hill, Colo., to meet Jim Aberdeen and become his bride. She finds him a fine type of young Westerner, with the true instincts of a gentleman, but the uncertainty and fear of her position overcomes her, so that she faints in his arms. With a keen appreciation of her feelings, Jim tells her he will consider her simply as a guest in his home—until she can learn to love him. In the bracing air of the open prairies, the girl's life is soon filled with sunshine, and her heart with love for her husband. But she is again plunged into the Valley of Humiliation when a scoundrel plays a clever trick on her, and gets away with a thousand dollars belonging to her husband. She rides after the rascal, but out in the desert he shoots her horse and escapes. Jim finds the girl wan-

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dering about heartbroken and exhausted. He talks soothingly to her and shows a letter he has found in which she acknowledges her love for him, then takes her in his arms, and Rosemary comes up out of the valley into the sunlight of love and happiness.

LUBIN.

ROAD O' STRIFE NO. 6—THE STRENGTH OF LOVE (May 10).—Having learned through the press of the murder charge against Abner Gray and of the quarantining of Dr. Duncan and his wife, Robert Dane hurries back to Elmhurst and directly to the Duncan home. He finds the forged note, and realizes that some danger threatens Alene. He sets out for the old mill, and when passing the county jail encounters Abner, who has been released, the prosecuting attorney realizing that, without Alene's testimony, he cannot even indict Abner. Dane shows the note and tells of his fears, and the two men hurry to the abandoned mill, arriving in time to hear Alene's despairing cries as she sinks in the stagnant water of the hidden pool.

Dane and Abner rush into the building, and are trapped by Clara as Alene had been. Clara then hurries away, seeking Gilbert Jerome. Gilbert is at the village hotel, having just returned from the performance of a characteristic deed. He cooly ignores the angry protests of certain villagers and informs them that the silver cup which he has taken is as much his as any one else's. Clara tells Gilbert that she has killed Alene, but that no one will suspect it was not an accident that caused the girl's death, and calms his rage by reminding him that his fortune is made safe by her act. Gilbert's satisfied greed salves his disappointed passion, and, with Clara, he takes the train for the city.

Meanwhile, the old mill has been the scene of an heroic sacrifice. Abner Gray, given more than human strength by his great love for Alene, his wife only in name, has saved her from apparently certain death, and at the same time restored Robert Dane to life, while he, despite efforts of Dane, perishes. Dane conducts Alene to the Duncan home, and learns that Clara and Gilbert Jerome have left the village. Alene is sorely grieved at the death of Abner, but it is a grief such as she would have felt for a well-loved brother, not a lover, and it is with a longing that is growing day by day that she wistfully whispers to herself, "Surely Robert Dane will take me now?" But Dane has blinded his own hungry heart, and does not understand.

A HOT TIME IN PUNKVILLE (May 11).—This is a cartoon picture. Rastus lands in his native town from a box car after a pleasant trip. The first thing that attracts his attention is a wonderfully well developed chicken who greets him at the door of the baggage room. Rastus resolves to capture the bird, but the chicken puts up a good fight and the robber has to content himself with an egg. Still pursuing his bent of crime, he turns his attention to a fine Jersey cow, but in this he is again disappointed, as the cow jumps over the moon. Rastus pursuing, gets badly mixed up with the stars. He finally gets down to earth and intrudes himself into a humble domicile just as the mistress in preparing for a bath.

WHO STOLE THE DOGGIES? (May 11).—Maggie, a cook, is courted by Murphy, a cop, and also receives attention from Hogan, the chief. She favors Murphy, which makes Hogan insanely jealous. One night the Rockerbilts give a party, but the function is marred by the discovery that the wienerwursts have been stolen. The police are notified and Hogan forthwith instructs his men to look out for the thief. Murphy is on the job and casually visiting Maggie, he sees her with a string of delicacies and though he loves Maggie, his duty compels him to arrest her. Hogan, seeing Murphy making for Maggie's kitchen, follows and finds Murphy with the wieners in his hand and arrests him. Presently the Rockerbilt's cook appears and exhibits another string of sausages which she had found the house dog chewing. The populace are aroused and they propose to hang Murphy. Maggie receives the wursts and escapes. The only rope available to hang Murphy is found to be too short and while the mob are hunting a better rope Maggie rushes up and explains matters. Murphy is released and the rope is transferred to Hogan, who is left dangling by his feet.

WHO BEARS MALICE (Special—Two Parts—May 12).—The marriage of George Colby and Adele Rogers is prevented by the closing of the lumber camp. George goes to a distant part of the woods as a trapper, where he incurs the enmity of Tom Weaver, who resents Colby's presence in the woods. Colby overcomes Tom in their first difficulty, and the ridicule which the other woodsmen heap upon him causes Tom to attack Colby in a saloon. The Judge of the district court warns them against further trouble. That night Tom steals to Colby's shack and tries to force him out. In a struggle, Colby is shot in the knee, and is only saved from death by the arrival of the police, who make Tom a prisoner. As a result, Tom is sentenced to a prison term, and the Judge warns Colby to leave the vicinity.

Colby learns that a new camp is opening, and returns to Adele. They are married and begin a happy life near the new camp. Tom is released from prison and tracks Colby, intent on vengeance. He reaches the cabin where he finds Adele. His suspicious actions and her intuition warn her that this is her husband's enemy. When Tom inquires for Colby she tells him that a man by that name did live here, but has moved and that she lives with her father, who will not allow her visitors. Tom is attracted by her beauty, and remains in the neighborhood. He comes each day while Colby is at work. Colby sees footprints, and his suspicions are aroused, though Adele protests that she has no visitors. When her husband finds a package of cigarette papers on the table Adele tells him that they were left by a tramp to whom she gave dinner. The next day Tom comes. Adele has devised a plan to get rid of him, and shows him a letter which she has written, but which is supposed to be from Colby, asking her to send him a coat which he left behind him. Tom sees a way to find his enemy, and says he will take the coat to the town which the letter gives as Colby's location. Adele goes to get the coat, but while she is gone, Tom finds a picture of Colby. The picture is signed "For my wife, Adele." Tom sees the truth, and when Adele returns, he confronts her with the picture. She is filled with terror, believing that Tom will find Colby and shoot him. Tom tells her that if she will leave with him, he will promise not to harm Colby.

Adele, knowing that Tom is in the woods unarmed, agrees to go, hoping to escape and return. Colby's suspicions grow, and he determines to return home. Tom and Adele are ready to leave. Adele pins a note to the door of an inner room, telling Colby what she has done. As the two open the door of the cabin, Tom sees Colby coming. He slams the door, and Tom fires all of the charges in his revolver through it. Colby is not hit, and with his woodsman's axe breaks in the door. Tom seizes the axe as the door falls and the two men struggle for possession. The interior of the cabin is wrecked. Colby finally secures the axe, but throws it from him. Tom draws a knife and the struggle is renewed for possession of the new weapon. At length Colby throws Tom from him. The man trips and falls on the knife. Colby seizes the axe and raises it to strike Tom, but Adele stops him. Then Colby looks at the man on the floor. He does not move. Colby turns him over. His own knife has killed him in the fall.

THE GRAY HORROR (Special—Three Parts—May 13).—Ellis, an English barrister, goes to a hotel, in answer to a note of appeal, to rescue a woman he had formerly loved from the influence of her husband, a crook, who mistreats her. He takes her safely away, but shoots and wounds Gray, her husband. They flee, followed by threats of vengeance from Gray. Parr, an adventurer, occupying the room adjoining, has, unseen, witnessed the shooting affray. Ellis flees with Gray's wife for America. On the first day out she dies in childbirth and pleads with him to adopt her babe. Ellis agrees. Parr, who happens to be on the same ship, knows of the death of the mother and the adoption of the child. Ellis is ignorant of Parr's identity.

Years later Ellis, happy with his ward, Betty, is in a secluded old mansion in America. He has never learned for certain whether or not Gray died and he is continually haunted by the thought that Gray might return. Parr, now an unscrupulous land dealer, visits Ellis's estate in an effort to purchase acreage which he knows to be rich in ore. He is astounded to recognize in Ellis the man whom he had seen shoot Gray 18 years before. Ellis flatly refuses to sell. Parr, angered, leaves, ready to employ a scheme to make Ellis leave the estate or sell it. Soon after, Betty is plunged into a state of constant fear by the growing terror of her old guardian. Betty sees and hears of a mysterious, ghostlike figure at nights and becomes convinced that her guardian is the victim of a frightful apparition, or fiend in human flesh. Nervous to the point of hysterics, she writes her guardian's young attorney, Briggs, to come to the mansion at Lone Willows. Briggs arrives, hears the strange story of the secret of the mansion, and resolves to stay until he has exposed the mysterious agent. He is not only unsuccessful, but in time becomes a haunted wreck, in as pitiable a plight as Ellis. Both men barricade the doors of the mansion.

Betty, unable to gain access into the locked rooms, hurries to the city, notifies the police and goes to the home of her school chum, Claire Parr, to spend the night. During the night she is astounded to see Claire's father leave the house with a crook, Hart, both with masks. Hurriedly she seeks aid from the police and fol-

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lows the men. The police arrive at Lone Willows to find the mansion a mass of flames. Inside the house a desperate battle is in progress between Ellis and Briggs and Parr and Hart. The two haunted men, having discovered Hart and Parr entering the mansion through a secret passage, believe they at last have the opportunity to kill their mysterious enemies. The police force their way into the house. Ellis and Briggs are rescued but the two crooks perish in the fire. Later Ellis learns the truth—that Parr had employed Hart, a crook, to "haunt" the mansion so that Ellis would believe Gray was carrying out his threat to kill him and reveal himself as Betty's real father. In this way he hoped to force Ellis to vacate the estate. In reality Gray died after being shot by Ellis years before. The entire affairs is kept secret from Betty, and Ellis, now free for the first time from his hallucination, prepares to celebrate the wedding of Briggs and Betty.

WHAT MONEY WILL DO (May 14).—Josiah Manning, a sturdy, well-preserved man of 60, returns to the States after years of wandering in Alaska. A son, Paul Manning, 40 years old, his wife, a younger son, Fred, and an adopted daughter, Flora, live on a small farm in the middle west. Paul and his wife are discontented. They shamefully abuse their adopted daughter, Flora.

The girl and Chester Reed, one of Paul's brow-beaten farm-hands, are sweethearts. Josiah Manning writes Paul that he is returning home, expecting to be provided for in his old age. In order to test Paul, the old man gives the impression that he is a pauper. Paul ruthlessly turns the old man away, telling him to go to the poor farm. Flora, sympathetic, runs after Josiah Manning and gives him something to eat from the kitchen. Touched and gladdened by the deed of kindness, the old man buys a farm nearby and gives it to Chester and Flora, provided they allow him to live with them. The old man, instead of being a pauper, has brought back a large sum from Alaska. He deposits the remainder of his money in the bank at the country town, and settles down with Flora and Chester, who have married.

Paul and his family learn of the old man's wealth and try to make up with him. Josiah turns them from the house, declaring that they will never have a cent. Paul and Fred try to railroad the old man to the insane asylum in a desperate attempt to get his money. Josiah escapes, however, and draws all his money in bank notes from the bank with the intention of giving it to Flora. The old man is cornered by the pursuing Paul and Fred. Rather than let his ungrateful son seize the money, Josiah Manning burns the pile of bank notes.

THE SUBSTITUTE (May 15).—Billy Reeves visits a fashionable restaurant and soon has the place completely demoralized by his acrobatic comedy gyrations. Billy meets a charming young woman who is delighted to join him at his table, but when Billy proposes a dance, and the girl gladly accepts, she does not suspect that they will wreck the place before they finish. Billy collides with waiters bearing laden trays, comes into violent contact with stout dancers, and creates so much havoc that they are about to be put out when a skating match is announced.

Billy, of course, dons skates and mingles with the gay throng—so completely that employes have to pry him out of the mass of people he has bowled over with whom he has become hopelessly entangled. He hurries out with his girl and suggests a visit to his club where a boxing match is about to begin. But young Dawson wires he cannot meet his waiting opponent. The match would have been called off but for Billy's willingness to fight. In his inimitably ludicrous manner Billy scraps with his partner and knocks him out in a blaze of glory.

ESSANAY.

HOME COMING (May 10).—Hans and Gretchen were childhood sweethearts, back in Germany, their mother country. Hans has a beautiful tenor voice, and he comes to America to make his fortune. He succeeds in his career and becomes one of the greatest opera singers in the world. Hard times come upon Gretchen and her mother. There is no work in Germany, so Gretchen comes to this country. She finds work but the big bustling city is too much in contrast to the home country to allow the girl to be happy. Fate leads Hans and Gretchen together. Gretchen led on by Hans, who does not reveal his identity, tells of their love for each other. She says that Hans promised to come back, but now he was too great a man to keep his promise. Hans discloses himself to her and they fall in one another's arms. The worried director gets a telegram that Hans cannot sing, but will stand the expense of a disappointed house because he is being married.

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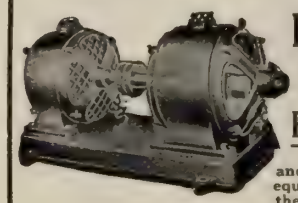

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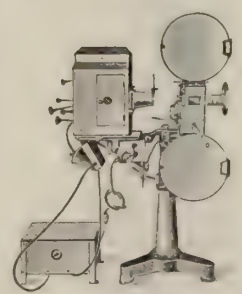

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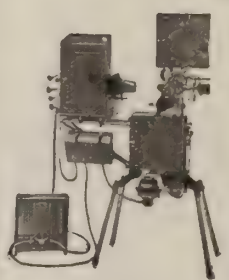

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MEANS AND MORALS (Special—Two Parts—May 11).—Irma Carson and Frances Smith are two little shop girls who are forced to subsist on their salary of $6.00 a week. When the sundries are taken out, there is nothing left. Irma, urged by youthful appetite, craves a good, substantial meal, and in order to get it, goes out on the streets to accost men, taking the big chance that the man she meets will be the right sort. She meets Dick Hardy, who brings her to a restaurant. When he demands his pay, she lays the truth of the matter before him. She is a good girl, she is hungry and she took a long chance. Dick is the right sort. He escorts her to her room and on the way tells her he is a pickpocket. Then they separate and go out of each other's lives. Later, a woman shopper in the store in which Irma works, misses her pocketbook. Glancing quickly down the aisle she sees Dick stuffing it in his clothes. Dick is arrested. Irma sees the arrest and calls the manager, the shopper and others into the office. She tells the story of Dick and her. The manager is touched. The charge is dismissed and Dick is given a chance to make good. He does it and declares his love for Irma.

THE FABLE OF THE HIGHROLLER AND THE BUZZING BLONDINE (May 12).—Bob was a hardworker. He watched the ticker every day. He would call on Friend Broker and buy a thousand shares of something or other. When he had a tidy profit he would sell. His money didn't cost him anything, so he could afford to Whiz it. Elphye was an actress, too busy to perform on the stage. Her parents had arranged for Elphye to be a brunette, but when Bob met her she was a lemon meringue. Elphye looked good to Bob at 11 P. M. At 2 A. M. he couldn't see anything else. After they had been old friends for two weeks, Bob showed Elphye his bank book and she promised to marry him some day if she could steal the time from her hairdressers. He played the market harder than ever and switched from bull to bear. He bet all he had on a falling market and the doctor found him with a raving fever. When Bob woke up Annie was there. She'd been there all the time, but Bob didn't know it. Bob thought he was broke, so Elphye left and Annie fell into $230,000 which Bob had cleaned in his sleep.

SWEEDIE IN VAUDEVILLE (May 13).—Sweedie, the theater's scrubwoman, in love with the unappreciative props, become enamored with the idea of a stage career. A poker game in which she is lucky enough to hold five aces furnishes her with the financial resources. At a booking office, she gets Slivers, a three-hundred-pound dancer, for a partner and they make the ham and egg circuit. On their tour they strike the theater in which Sweedie works as a mop artist. When their turn comes to go on, the jealous props, who has just awakened to Sweedie's possibilities, tries to "crab" the act. While Slivers and Sweedie are dancing the wings and other things fall on them. Sweedie suffers about three minutes for art and then she and Slivers decide to fight back. They advance on the home guards and, after a terrible struggle, get and keep possesion of the stage.

THE AWAKENING HOUR (Special—Three Parts—May 15).—Rose Lane, a simple country girl, under the machinations of Jed Jermaine, an unscrupulous manager, becomes stage-struck. Jermaine, who is the agent of Sam Caplan, a crooked producer, lures the girl to Caplan's office. Arthur Merrill, a young leading man, rescues Rose from Caplan's advances. Caplan swears that he will get even. His first step is to poison the mind of John Herriman, a young farmer, who loves Rose. He tells Herriman that Merrill has wronged her. Then Patricia, an actress, falls in love with Merrill, and when he repulses her, falls into Caplan's scheme to ruin him. Rose has a part in Merrill's company. Merrill is lured to a lonely house, where Caplan is awaiting him. Rose overhears part of the plot, tells Merrill's manager, and they rescue Merrill. Patricia flees, leaving the company without a leading lady. Rose takes her place and scores a success. When Merrill declares his love, Rose tells him she loves Herriman. Merrill gives her up, convinces Herriman that Rose is an innocent girl and plunges himself in renunciation.

BIOGRAPH.

TOYS OF DESTINY (May 3).—Returning from a theatrical performance which she has attended in defiance of her father's veto, the deacon's daughter is attacked by a footpad and rescued by a wayfarer who turns out to be one of the actors. When her father casts her off the actor marries her. After their child is born he goes on a tour and does not return. At her wits' end, his wife leaves the baby on her father's doorstep, in the certainty that the stern old man will do "God's will." The deacon rears the foundling in place of his erring daughter. On his death the girl seeks her fortune in the city. Her inherited talent for acting brings her an engagement.

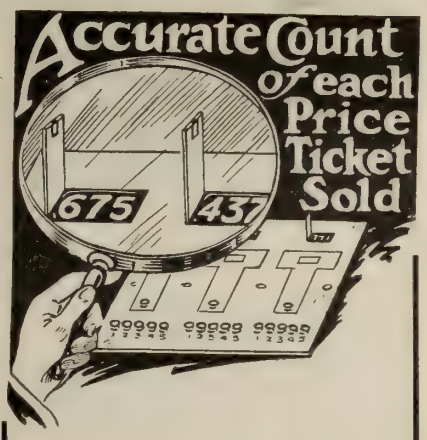
On the opening night a scrubwoman employed about the theater faints outside her dressing room and is revived by her. The woman sees on the dressing table a framed portrait of the deacon and recognizes it. Thus mother and daughter are reunited by accident. The manager, coming to summon the girl, who is holding the curtain, recognizes in the scrubwoman his long-lost wife, whom he has sought in vain after coming out of a hospital, to which he was confined as a victim of a street accident. He has climbed to the top of his profession, but life has been empty for him until now, when he reclaims his wife and daughter.

THE BLACK SHEEP (Special—Two Parts—May 4).—The excesses of his dissipated son, Philip, bring Simeon Carruthers to the verge of financial ruin. His efforts to reform Philip prove vain; they quarrel, and the boy leaves his father's house forever. In order to recoup his fortune Carruthers proposes to the rich widow Dallas. After their marriage the widow's son, George, returns from abroad. He is a rising young novelist. Carruthers is informed by a firm of solicitors that he has been appointed a guardian of his deceased brother's daughter, Clare, who inherits a fortune. The girl comes to live with him, and he determines that she shall marry Philip, for whom detectives, hired by him, are searching the city. Philip has fallen in with Stewart Routh, a gambler, whose pretty wife, Harriet, is of great assistance to him in fleecing young men. The gamblers cheat Philip of all his money and, when he discovers the trick, propose that he enter into partnership with them. He accepts and becomes active in the business. Clare falls in love with George—a circumstance which so displeases Carruthers that he plans to get rid of the novelist. He contrives to make George appear guilty of having stolen his pocketbook, and orders him from the house. George's novel is accepted and he receives advance royalties. He falls in with Philip, who introduces him to the Rouths. The partners cheat him at cards. He takes his loss so heavily that Philip pities him and returns his money. The Rouths do not approve of this, and a quarrel ensues, as a result of which Stewart Routh kills Philip. Suspicion is fastened upon George, and he is arrested. Clare, visiting him in prison, learns that he, coming upon the scene after the murder, found a button clasped in Philip's hand. She is on her way to question the Rouths when she meets a Salvation Army collector of old clothing, who has just received from the gambler's wife an overcoat with a button missing. The button matches those on the coat. As the police enter Routh's apartment he commits suicide. George is cleared.

THE MASTER OF THE SWORD (May 7).—The fencing master, on vacation, wins the heart of a pretty girl and deserts her. Her sister, an artist, is summoned to her deathbed, and, on learning the truth, vows vengeance on the man. Returning to town, she takes lessons from the fencing master and contrives to leave from time to time, in the most unexpected quarters, mysterious notes from "the Avenger." This system of persecution works on the man's guilty conscience so that he becomes unnerved. When she deems the moment propitious, she leaves a last warning: "Prepare to-night to meet the Avenger," and, wearing a mask, makes her way into his presence. Signing to him to defend himself, she attacks him pitilessly with his own weapon; a deadly duel ensues; the fencing master's sword is whirled from his grasp, and as he sinks to the floor, overcome by his fears, the Avenger strips off her mask. With a gasp he falls inert, and the girl, kneeling above him, feels that his heart has ceased to beat. Her sister's honor is avenged. But as she recoils from her victim she questions whether it had not been better that he live on and, in the iron grasp of conscience, meet a retribution even more terrible.

MASKED FATE (May 7).—She did not know that the audacious fellow who kissed her at the masked fete was her brother's chum. On a surprise visit to the town house she encountered a masked intruder, whom she threatened with a pistol after phoning for the police. Returning from the club, he had recognized her and, in a spirit of fun, he had put on the mask which he found in her traveling bag. Explanations were cut short by the entrance of a real burglar, whom the young man captured and turned over to the police. Then he kissed her again, and this time she was not angry.

A DAY'S ADVENTURE (May 8).—Over Bentley's shoulder, the crook read the lawyer's letter telling the young man of his inheritance. He immediately wired his pals. When Bentley arrived the girl scraped his acquaintance by the simple means of losing her bag, and decoyed him to the crooks' rendezvous, where he was overpowered, bound and gagged. The younger crook presented his credentials and was invited to spend a few days in the lawyer's house. That night he sought to burglarize the safe and was captured. Hagan, watching through the window, saw the need of quick action, waylaid the policeman on the beat and took his uniform. Thus disguised, he answered the call for help and bore his confederate off in triumph. The trick discovered, the lawyer went to the police station. There he met Bentley, who had wormed out of his bonds and escaped. Bentley led the police to the crooks' rendezvous, arriving just as they discover his escape, and after a struggle the crooks were captured.



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SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 31 (April 19).—San Francisco—Coast artillery men in target practice set new record when they score twenty-nine hits with twenty-nine shots from 12-inch mortars.

New York—Gen. Victoriano Huerta, former president of Mexico, comes to America for thirty days' visit.

Elmhurst, Pa.—German sheep dogs are put through school to learn to trail criminals.

San Francisco—Scales and measures worth $25,000 found defective are hauled to barge, then towed out to sea and dumped into Pacific Ocean.

Washington—Congressman Gardner entertains nine men, more than half the reserve army of the United States at dinner.

New York—Newest spring fashions posed exclusively for the Hearst-Selig News Pictorial by Lucile, Lady Gordon.

San Francisco—Uncle Sam sends crew of expert divers to rescue sunken submarine F-4 in Honolulu.

New Bedford, Mass.—Brooklyn team by winning soccer game, earns right to contest for American title.

Los Angeles—Mrs. Jess Willard and her children wait the return of the new heavyweight champion.

Skierniewice, Russian Poland—Fresh German troops march to the front stepping gaily along behind the regimental band.

Athens, Greece—Nurses on Red Cross yacht Erin are inoculated against typhus and smallpox.

Belgrade—American hospital helps care for Serb wounded. Dr. Ryan in charge of hospital, now ill with typhus, is shown in picture.

Newport News, Va.—Kronprinz Wilhelm, second German sea raider, seeks refuge in harbor here.

HEARST-SELIG NEWS PICTORIAL NO. 32 (April 22).—Mantoloking, N. J.—Bark Invermay goes ashore when she loses bearings during clear weather.

Los Angeles—Ten thousand school children join in festival in honor of Hans Christian Andersen, author of fairy stories.

Palo Alto, Cal.—Grace Darling, Hearst-Selig reporter, visits Leland Stanford, Jr., University.

College Park, Md.—Aviator Peoli tries aeroplane of own invention in government test. He is killed a few hours later.

New York—Elevated train is derailed in peculiar accident.

New York—Suffragists in wagon designed as traveling headquarters reach Gotham and begin street speaking campaign.

Chicago—Mrs. L. W. Mida wins indoor golf championship of Chicago in season's final play over Rothmoor course.

Los Angeles—Miss Mary Browne, national tennis champion, and Miss Mary Sutton, California champion, play practice game.

Washington—President Wilson attends opening basceball game in Washington, hurls first ball, and is presented with ball and bat by Manager Griffith.

New York—Rev. Billy Sunday goes to New York for brief visit and calls on Mayor Mitchel.

Yarmouth, Eng.—Civilians organize home guards after aeroplane raids, fearing invasion.

Brest, France—American steamer Dacia seized by French as prize of war, lies at anchor with French flag flying from mast.

Near Paris, France—Class called to colors during present year is given strenuous workout by officers.

Havre, France—Hulk of ship Icaria, sunk by German submarine, lies near harbor entrance.

Flanders, N. Y.—Old occupants of Hotel de Gink take up quarters on Long Island farm where they plan to raise chickens and garden truck.

Peoria, Ill.—William Hale Thompson, mayor-elect of Chicago, with party of friends board the Kabekona for a trip down the Illinois and Mississippi rivers to seek relaxation from the strain of the election. They help coal the vessel.

THE REAPING (Special—Two Parts—May 3).—Robert Chambers and his wife are childless. Edward Gray is a ne-er-do-well and constantly applies to Chambers for loans. Mrs.

Chambers's mother writes to her, suggesting that she adopt a child and then possibly her husband would become interested and spend more of his time at home. Gray, who spends all his money in drink, is refused further loans by Chambers. Mrs. Chambers suggests to her husband that they adopt a child and the husband consents. They call at the Gray home and meet the Grays' little son. Chambers writes Gray a letter in which he tells him that he will cancel Gray's indebtedness if he will permit him to adopt his child, and in addition will give the Grays a thousand dollars, providing they relinquish all claims to the boy.

Mrs. Gray is loath to give up her beloved little one, but Gray tells her that the child will grow up in luxury, and when he grows up he will thank his parents for the opportunity. The child is given to the Chambers and Gray proceeds to spend the thousand dollars in riotous living. Mrs. Gray, mourning over the loss of her child, becomes bedfast. Physicians say that medicine will do her no good, that the restoration of her child is the only hope.

Gray, in the meantime, meets death in a saloon brawl. A neighbor writes to Mrs. Chambers, telling her that Mrs. Gray is dying, and that for humanity sake, to bring her child to her, and that the physicians say that is her only hope for recovery. The child is permitted to greet its loving mother and Mrs. Gray recovers her health. Mrs. Chambers comforts Mrs. Gray and finally comes to understand what it means to have a mother's true love.

AN ARIZONA WOOING (May 4).—Manuel Paquito and Tom Warner are rivals for the love of Jean Dixon. Knowing that Paquito is an outlaw, Jean favors Warner. In difficulties with the cattlemen, Tom Warner is captured by them one night; they peg him out on the desert to starve him to surrender. Paquito finds Warner and tortures him. Jean comes upon the scene, and is forced by Paquito to promise to marry him, or see her lover killed. She reluctantly chooses the former.

Dixon, Jean's father, returns to Warner, who tells him what has happened. Together, they summon the other cattlemen and start to run down the Mexican. Paquito and Jean reach the nearest village and ride to the house of a clergyman. However, Tom and Dixon ride up in time to prevent the marriage. After a revolver duel, the Mexican is captured and is forced to stand by and see the marriage of his rival to Jean.

HER CAREER (May 5).—Daniel Groff, president of the Groff Dramatic School, asks Mrs. Trent, wife of Owen Trent, a retired actor, to accept a part in his new play. Trent tells his wife there is nothing in the show business and to keep out of it. Mrs. Trent tells her husband that he cannot stifle her career; that she is going to the city to accept Groff's offer; that he must give her a year's freedom, and that if he will follow or interfere with her, she will never return.

The play does not show up well in rehearsal. Then Groff attempts to make love to Mrs. Trent. She now realizes that stage glamor and home life are two different things. She 'phones to her husband that she is coming home, and all is again happiness in the Trent homestead.

THE STRATEGIST (May 7).—This laughable comedy tells of what a hard time the strategist has in trying to marry the girl he loves; the difficulties he has in getting a job when he is fired, and the trap set for him by the old maid daughter of his at-last-found employer. The strategist is compelled to take extreme measures to make the old maid lose her love for him without his running the risk of losing his beloved position and a raise in salary. Daisy has her finger in the pie and finally the course of true love runs smoothly, and Daisy and Bob enjoy their well earned happiness.

THE LION'S MATE (A Jungle-Zoo Subject—May 8).—Hamad, an Arab half-breed, is in command of the ivory traders. Allan Deane is sent to take charge of the ivory traders' camp, and Hamad is told that he can serve as assistant hereafter. Allan Deane and Nalia love each other. She informs Allan that Hamad is a slave trader and sells the native men and women like beasts.

Fate overtakes Hamad, the slave dealer, who is torn to pieces by a lion, just as his plot seems certain to become successful. Allan saves Naila from the slave dealers and she shows her love and gratitude of the action of the young man.

MINA.

WHERE'S OLIVER?" (May 20).—The adoption of the "kindness to prisoners" system in Ting Ling Prison, about which much is written in the newspapers, is so vividly impressed upon Harry's mind that at night he dreams about it. His dream takes him to the prison windows through the bars of which he sees the "members" holding a singing club rehearsal. When the rehearsal becomes too strenuous the solicitous warden passes cigars and refreshments and takes other measures to make the poor downtrodden prisoners comfortable.

To Harry Ting Ling Prison is a haven of bliss and forthwith he makes application for membership. He is told that the only way admittance may be gained is to get "in dutch with the law" and this he immediately proceeds to do by pouncing upon an officer. But that worthy, being compassionate, refuses to arrest Harry. Next he tries rough-housing a cafe. The police come to quell the disturbance and cart off in the patrol wagon all the participants in the melee except Harry. Very much annoyed by the unexpected turn of events, but not at all dejected, Harry follows the wagon to the station and there tries to saw his way into paradise. In the midst of his operations he is commanded by the guard to "move on" as only real criminals are wanted in jail. Driven desperate, Harry steals a Flivver car and races through the streets and roads bowling down every pedestrian in his path. The police pursue him and when he is caught he is carted to jail. But alas and alack! In his frenzied flight with the Flivver he neglected to notice that he crossed the state line, and the warden of the prison in the adjoining state believes in anything but kind treatment. To the rock pile Harry is sent to work out his sentence. At this juncture his dream is interrupted by the fall of the ceiling. The plaster bath is uncomfortable but it is far better than a rock pile job, and Harry is happy that his jail experience was only a dream.

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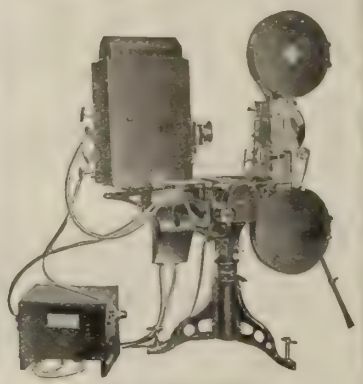

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STERLING.

AFTER BIG GAME OF THE SEA (April 29).—Expedition leaves Key West, Fla., for Bermuda. Encounter huge crocodile, which is captured, after big fight. Then is shown another big fight with porpoise, which is also captured and hoisted on to ship. Bait is thrown out later to catch shark. Shark bites and is captured.

THE CHEF'S REVENGE (On same Reel as foregoing).—The new chef threatens to leave. The proprietor kisses him on both cheeks, however, and begs him to stay. Two "kickers" come into the restaurant and commence to find fault. The new chef decides on revenge and serves them with a tough steak. A fight follows, resulting in the resignation of the kitchen force. All is rectified later by the interference of the pretty cashier, who succeeds in luring them back to their jobs. They leave again in a huff and the chef returns with a bomb, which he lights. The restaurant, cashier, the proprietor and the chef are buried in the ruins.

POKES AND JABBS (May 13).—The Pokes and Jabbs families, neighbors, live across the hall from each other in the same apartment house. The fearless Mr. Pokes is very much bossed by his wife, a suffragette, while Mr. Jabbs is the ruler in his own home. Mrs. Jabbs has just been presented with a new coat by her husband, and, meeting Mr. Pokes in the hall, asks his opinion of it. While Pokes is admiring the coat, his wife, hearing his voice in the hall, peers through the keyhole and mistakes his admiration of the coat for affection for Mrs. Jabbs. Jabbs, at the same time, also hearing voices in the hall, looks through the keyhole and decides to punish Pokes for his familiarity with his wife.

Jealousy is aroused in both families and Jabbs and his wife quarrel, the result of which is that she leaves to go to her mother. Mrs. Pokes leaves home to attend a suffragette meeting and Jabbs, learning of a mask ball, persuades Pokes to go as his escort. Jabbs dresses as a woman. Arriving at the hall, they learn that the ball has been postponed. Disgustedly, they start toward home. A policeman gives them quite a chase, but they elude him by dodging into a saloon. The kindly bartender gets in wrong by offering his services and when they beat a hasty exit through the side door, they are confronted by another policeman. Pokes gets rid of him in a peculiar fashion, after several mishaps they arrive home. Jabbs has forgotten his keys. Pokes, becoming brave immediately, offers to put him up for the night. They proceed to retire without removing their clothes.

The suffragette meeting being over, Mrs. Pokes returns. A horrible discovery meets her gaze upon entering her bedroom. Jabbs, in female attire, occupies her bed. Wild with rage, she rushes to the Jabbs apartment to inform Mr. Jabbs of his wife's actions. Jabbs, hearing the clatter on the door, beats it out the window to the fire escape. About this time, Mrs. Jabbs returns repentant. Entering her own apartment, she sees a woman lying on the couch and fails to recognize it as her husband. With a piercing shriek, she rushes to the hallway and faints. Jabbs again aroused, makes his exit through the window, and for the fire escape to

the Pokes' apartment, begging Mr. Pokes to hide and protect him. Mrs. Pokes arrives on the scene and Jabbs makes for the hallway, but in so doing leaves his skirt clutched in the hand of Mrs. Pokes. Explanations follow, and what at first appeared to be a horrible catastrophe, turns out an innocent prank.

LAEMMLE.

PROFIT AND LOSS (Two Parts—May 12).—Frederick Baxter, a wealthy Wall Street operator, falls in love with a famous beauty, who accepts him for the money and position that his wealth can give her, although she is in love with an artist, Van Kuran. Van Kuran is engaged by Baxter to paint her portrait. Grace, the sister of the former beauty, is secretly in love with Baxter but he fails to return the affection she bestows upon him. After the marriage, Baxter, who has been troubled with his eyes, becomes totally blind. Van Kuran, the artist, continues his attentions to Julia and she reciprocates them. He acts as her escort to public functions, leaving Baxter alone in his home.

Grace, the sister, lives in the same household, and, in a measure, is aware of the dual role her sister is playing. She continually prompts her married sister into doing little acts of kindness for her husband so as to keep Baxter in ignorance of the true situation. Baxter hears of a famous physician, whom he invites, and is told that he can be cured. He takes the treatment and his eyesight is restored. He is on the verge of telling his wife the wonderful news, but decides to surprise her by coming home and pretending blindness.

Upon his return, he finds Van Kuran, the artist, at his house and sees him kiss his wife good-bye. He also discovers that Grace is shielding her sister and keeping up the pretense as of old, Baxter, of course, forms the utmost contempt for his wife and continues to withhold the fact that his eyesight has been restored. He likewise discovers the beautiful character of her sister, Grace.

In the meantime, Julia and Van Kuran are growing more madly in love. They finally decide to elope. Julia, still believing her husband blind, thinks that she deceives him when she escapes, but he sees her going. He realizes the falseness of her nature and makes no attempt to restrain her flight. The eloping pair send a messenger with a note as they board an ocean steamer, and when the letter is delivered, Grace, the sister, is terribly agitated, but Baxter reveals to her that he has regained his eyesight, and that his eyes have been opened twice. He tells her that the loss is more than compensated for by the discovery of his love for her.

FATE'S ALIBI (May 16).—Ruth Hope is a cartoonist on "The Times," and, while riding on the street car one day, sits next to James Daggett, a down-and-outer. She sees in him excellent material for a heart interest cartoon. Daggett admires the girl and notices as she sits looking out of the car window her purse slips to the floor. He is tempted not to tell her. They come to the street where Ruth wants to leave the car, and, rising hurriedly, she leaves, forgetting the purse. Daggett picks it up and again being tempted, does not return it to the owner. With the money in the purse, he rehabilitates himself and finds that with outward respectability comes success. He obtains a position.

At home, that evening, Miss Hope discovers the loss of her purse and is indignant. There is no way to identify the thief except her remembrance of his face. She makes a sketch of the man as she remembers him and places it in the hands of the police. With Daggett's success comes remorse. He finds a card in the purse with Miss Hope's address upon it and writes her a letter, explaining his situation at the time and his temptation; also the results, obtained with the money now that he is able to do so. Miss Hope receives the money and is sorry that she has been so hasty. The police nab Daggett and call upon Miss Hope to identify him. She shows them the letter Daggett has written her and the sergeant thereupon dismisses the prisoner. Daggett then has the pleasure of escorting Miss Hope to her home.

REX.

A SHOT IN THE DARK (May 11).—Captain Holmes and his wife, Helen, live happily at Fort Easter. They are the favorites of the regiment and the captain takes charge of all entertainments of the regiment and is also in charge of the athletic sports. A ball is given in honor of Major Nevins, who has just arrived at the Post. When Helen was a mere school girl she fancied herself in love with Nevins and wrote him a number of undated letters. Renewing his acquaintance at the ball, Nevins makes himself decidedly offensive and taunts her with the letters.

The next night, while Holmes is at headquarters, Helen receives a letter from Nevins saying that, if she will come to his rooms at once, he will give her the letters. Helen goes to Nevins' apartments and instead of giving her the letters he taunts her. Holmes, who has been directed to deliver an order to Nevins enters the house unannounced, the front door being open. As he is about to make his presence known, he hears his wife's voice and listened at the portiers. Helen pleads. Nevins insults her.

A shot comes from behind the portiers and Holmes staggers into the room, his revolver falling to the floor. Nevins falls dead. At the trial, Saka, Nevins' Japanese servant, confesses that he killed Nevins to avenge the honor of his sister. His testimony explains how the shooting was accomplished.

AN IDYL OF THE HILLS (Two Parts—May 13).—Kate Graham is the belle of Breathitt County, Kentucky. In love with her are two young mountaineers, Lafe Jameson, leader of the dread Jameson clan, and Dick Massey, a man of finer sentiments. Dick is trying to learn to read so that he can leave the hateful mountain country with its life of crime and poverty and go out into the world and make good. He necessarily carries on his studies in secret, however, as that sort of thing is discouraged in the mountains. One day Kate surprises him studying his primer and ridicules him. Dick is so hurt by her tirade that he hides his book under a log and temporarily abandons it. Proceeding on her way Kate comes across a real "Furriner," who is in the mountains spending her vacation. She saves him from being bitten by a snake, but when he tries to thank her, she runs away from him. He so impresses her that she is ashamed of her ignorance and slipping into the woods, steals Dick's books and begins the study of them. She can make no progress with the printed matter, but is delighted with the pictures.

Later she meets the "Rurriner" and they become very friendly. Lafe, becoming jealous of this friendship and mistaking Collins' sentiment, undertakes to whip the "Furriner." He meets with the surprise of his life and immediately changes his mind when he tries to put his plan in operation. Seeing that his attentions to the girl are likely to have a serious result and wishing to avoid it, Collins writes a curt note to Lafe. informing him of his disinterestedness in the girl and speaking of her ignorance and position in life in no uncertain tone. When the note is delivered to Lafe, he is with the girl, and she, thinking the note is for her, opens it. She is unable to read it and submits it to Lafe for perusal. He being unable to decipher it, takes it to Collins' camp and asks for a translation. He decides that the truth will be best and tells her the contents of the note. She flies into a rage.

Meanwhile Lafe has called a meeting of the clan and convincing them that Collins is a Revenuer there to collect evidence, has them pass sentence of death upon him. The lot of excutioner falls to Dick. He starts for Collins' camp and meets Kate, who tells him the tale of the "Furriner's" insult and declares her intention of killing him. Dick promises to settle with him and goes to the camp of the "Furriner." Arriving there he is struck with the sincerity of Collins' explanation and starts away from the camp. He is halted by the sound of a gun shot and looking back sees Collins writhing on the ground wounded. Dick confesses to the shooting when Lafe falsely accuses him, but luckily, Collins regains consciousness and explains that he accidentally shot himself. Hearing this and realizing the sincerity of his love, Kate surrenders to the faithful Dick and they study the primer together.

IMP.

THE CORSICAN BROTHERS (Three Parts—May 14).—This picture tells the story of two brothers, born as the Siamese Twins, united by a ligament, which was severed by a surgeon, a few hours after birth. Though separated by

(Continued on page 970.)

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THE SATURDAY EVENING POST May 8, 1915

Mr. Business Man—
I dare you to see this moving picture.

Dare you to go look at *yourself* on the screen!

Dare you to take your wife and daughter—and "the boy"—to see what is happening all about us in business every day.

"The Absentee," a fine, big Master-Picture, with Robert Edeson in the title rôle, puts business before you like a beetle with a pin through it.

Go look yourself over. See the beautiful, glittering wings of you—but don't be blind to the claws (that may not be what naturalists call them, but you understand me, I'm sure)!

I looked at the picture of an April afternoon—when my mind was not over-active. Then I went and walked around the park—and didn't realize it was raining!

"The Absentee" is that kind of a picture. It gives you a mental Turkish bath, then rubs your conscience down with a rough towel. It's a great picture to see. Full of very beautiful scenes—interspersed with some that have prongs in them.

And you get to the office next morning with a new point of view and more vim and vitality than you've had for a long time.

Yes, Mr. Business Man,—go to see *"The Absentee."* There's not a dull inch of film in the 48,000.

Most of us Americans *are* business men—whether we are clerks or work at a bench or follow a plough.

Personally—aside from the pleasure of looking at it—I got a *lot* out of the picture. I'm pretty sure you'll get a lot, too. Go to see

***THE ABSENTEE*—produced by the Majestic Motion Picture Corporation—with Robert Edeson.**

And, oh, papa dear,—how sweet she is when she cries!

And there you are!

A young girl in a moving picture theatre whispers a half dozen words to her father—and, in a breath, you *know* more than I could tell you in *pages* of Mae Marsh, the heroine of this week's second Master-Picture—*"The Victim."*

Just think of all that means!

What amazing charm and magnetism and, as the little girl said, "sweetness" it takes to show through a veil of tears. I suppose thousands and thousands of people have come actually to *love* Mae Marsh from just seeing her on the screen.

But, bless me!—here's half my space gone and I've told you nothing of "The Victim."

It's not a big production—or very long. It runs just short of an hour. But such a wholesome, well filled, solid, substantial hour!

There's a fine young hero (Bobby Harron;—he is, or ought to be, a friend of yours, too) and a very *real*, very villainous villain.

And plenty of excitement—oh, *plenty*.

And an ending where dreams come true. (The heroine cries again there—but that time for happiness—and she *is* sweet.)

Yes—it's a good picture; the kind you could whistle if it were music.

And—

You'll want to see it again.

There aren't many better moving pictures about than

***THE VICTIM*—with Robert Harron and Mae Marsh.**

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He escapes from prison—a bit of realism your audience will enjoy. Later he locks three burglars, one of them his nemesis, in a bank vault.

The burglars fight among themselves, in the vault (another extremely exciting scene).

In the end, all turns out well for Mae and Bobby.

And if you watch the faces of your patrons as they file out of your theatre, you'll notice many red eyes—and you'll suspect—no, you'll know *they have been crying.*

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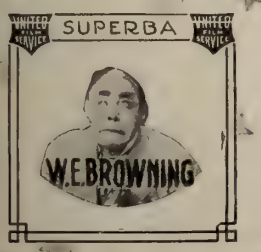

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(Continued from page 961.)

a surgeon's scalpel, they still remained united by suggestive mentality. No matter what physical sensation one experienced, it was reciprocated by the other.

One of the boys falls in love with the daughter of a French officer then stationed in Corsica, and when he is transferred to Paris, taking his daughter with him, he is shortly followed by the ardent youth. He learns, with dismay, on his arrival there, that his adored one has been married to an elderly naval officer, who is about to sail on an extended cruise, leaving his young bride at home.

Louis makes it his business to watch over her like a mother. Notwithstanding his vigilance, she is ensnared into a compromising position by a famous duelist and libertine, Chateau Renard. Louis interposes to save her, and for his temerity is killed in a duel that follows. At the moment of his death, Fabian, his brother, is in his native mountains hunting, and, feeling a sharp pain in his side, places his hand there only to find it covered with blood, although there is no trace of a wound.

He hurries home and tells his mother of the singular occurrence and while he is relating it, a vision of the duel appears. He immediately journeys to Paris, meets Chatoau Renard, fights and kills him, and then returns to Corsica with his brother's body.

L-KO.

A STOOL PIGEON'S REVENGE (May 12).—Hank congratulated himself on a scheme whereby he calculated to discourage all rivals. The rivals did not get discouraged, however, and when the gang went to rob a house, Hank told the cops. They grabbed the crooks and Hank grabbed the girl. He also attempted to go back and cop the swag, but he did not know his pals had broken out of the cooler in the meantime and were coming back also.

Neither did he realize they were going to carry off the trunk he had hidden in. Unluckily, they did this but the cops protested about going off with other folks' belongings. They used pistols also, and Hank got in the way of the bullets inside the trunk. The crooks finally got away but found Hank inside and gave him the time of his life. The swag was last in the shuffle.

VICTOR.

A STRANGER IN CAMP (May 14).—Archibald Bait, while visiting with an old chum in a North woods town, goes out on a big time with him and refuses to be taken home when his friend thinks he has had enough. Bait, in a struggle, to free himself from his friend's detaining hand, strikes him down with his cane. Thinking that he has killed him, Bait flees in terror. The next morning, still running away, he meets an Indian chief in the woods. Bait, in full evening dress, is a strange object to the Indian, as is the Indian to him. Each runs from the other, badly frightened.

Bait comes to a lumber camp and seeks rest. The boss is in love with his foreman's daughter and the cook is extremely jealous, and on seeing them making love, faints and falls under the table. Dinner time comes and the cook is missing. Bait is made the cook. A sheriff arrives during dinner and talks of the escape of a convict murderer. Bait thinks he means him and hides in the girl's room, frightening her. She shouts for help. The boss runs in. They fight and in the struggle bump against a curtained corner. The escaped convict-murderer jumps out from his hiding place and after a struggle, escapes into the dinner hall where the lumber jacks capture and bind him.

Bait returns to his cooking. The fire is low. Bait pours oil into the stove. It blows up and he is knocked down. The hands run in and find him speckled with soot. Thinking he has smallpox they run him out of the camp. He runs to town and finds his chum uninjured.

NESTOR.

WANTED—A CHAPERONE (Two Parts—May 7).—Jack and his father live at the beach; Eddie and his mother live in the city, while Lee, Eddie's pal, lives alone. Eddie invites Jack for a visit and on the way to the city, Jack meets two young ladies, Victoria and her sister. Jack and Victoria's sister leave the train at a country station to pick flowers and are left behind as the train pulls out, leaving Victoria on the train alone. Eddie and his friend, Lee, go to the station to meet Jack, but he is not among the incoming passengers. Victoria overhears their conversation which leads her to believe that the young man they are expecting is the one who is left behind with her sister. She volunteers the information, which the boys accept gladly and all leave for the country station where the pair was left, rescue them and bring them back to the city.

Eddie and Jack become great friends with the girls and Jack proposes they all go down to the beach together. Jack writes his father asking to be allowed to invite the girls to come back with them. Father replies to the letter, consenting with the provision that they secure Eddie's mother as chaperone. All are delighted and Eddie goes to ask his mother's consent. She, however, has just received a telegram which calls her to the bedside of Eddie's uncle, who is seriously ill. The boys are in a quandary. Eddie seizes upon a scheme of making Lee up as Eddie's mother to thus pacify Jack's father at the beach. They figure their scheme will be a success as the two have never met.

Lee proves a rather stubborn chaperone, but is well received by the girls, who immediately take a great liking to him, to the great disgust of Jack and Eddie. Upon their arrival at the beach, Jack's father immediately falls in love with Lee (disguised as Eddie's mother), which leads to many peculiar situations. Eddie's real mother returns home, her patient having been pronounced out of danger and leaves for the beach to join the boys. Complications follow, and, of course, Lee is found out. Jack's father easily switches his affections to the real mother and after explanations, all are happy.

HE FELL IN THE PARK (May 11).—Mr. Crabb has a wife who is addicted to flirting. A young novelist receives a letter from a woman admirer who signs herself Alice R., and who makes an appointment with him in Golden Gate Park, San Francisco. The novelist and Alice R. start out to keep the appointment. As a stranger passes the apartment house of Mr. and Mrs. Crabb, the latter flirts with him; whereupon Mr. Crabb who has seen the action, sets out with his wife to make an example of the stranger. Meanwhile, Alice R. has arrived at the park with the novelist. Mr. Crabb has a fight with the stranger and is knocked down for his pains.

The Crabbs continue on and go for a stroll in the park. The novelist mistakes the wife of Mr. Crabb for Alice R. and speaks to her. Mrs. Crabb in the meantime has been flirting with another man and her husband goes for a policeman. The novelist and Mrs. Crabb chat for a few moments and then the latter suddenly leaves him on seeing her husband in the distance. Alice R., who has been taking a glass of soda, leaves the fountain and comes upon the novelist. The latter is doubly surprised to meet her. Mr. and Mrs. Crabb become separated and Mr. Crabb mistakes Alice R. for his wife. Several amusing situations follow in rapid sucession, in which Mr. Crabb is nearly arrested. Husband and wife return home, while the novelist again meets Alice R. and tells her that she was the inspiration for his novel.

FOLLOWING FATHER'S FOOTSTEPS (May 14).—Father writes to his son and tells him that he has taken another wife and would like to have him meet her. The girl, unknown to her mother, has made a "flirting" acquaintance with the son, who is working in the same town where she is attending school. The girl, too, gets a letter from her mother telling of her marriage. Lee decides to seek the girl for consideration. Meanwhile, in the school where the girl is studying an epidemic of measles breaks out. All the pupils are sent home. Lee is disappointed and decides that it can't be worse at home and leaves to visit his stepmother and father.

The girl arrives in her new home and is joyfully greeted by her mother, but finds her stepfather is not at home. Lee, coming home, is overcome with joy when he sees the girl he has been thinking of at his home, although he can't understand how she came to be there. The girl, too, sees him and is pleasantly surprised. Shortly after Lee comes in, his father arrives and takes Lee in to meet his new mother. They find her in the garden. Lee greets his new "mother" affectionately, in fact he embraces her and is kissing her, when the girl comes out to get her bearings. She sees Lee in his greetings and takes it for granted that he is her new "father."

The mother tells Lee that she would like to have him meet her daughter. They go in and she calls her daughter to come down that she has a surprise for her. But the girl absolutely refuses to come down to meet her new "father." After a great deal of argument on the part of the whole family she is brought out and imagine her joy and surprise to find that Lee is not her "father."

The old man takes Lee to one side and tells him that he should take an example from his father and get a good wife. The minute father and his new bride turn their back Lee fully follows in father's footsteps.

GOLD SEAL.

THE TORRENT (Two Parts—May 11).—John Simpson, a well-to-do lumberman, is constructing a large dam, situated in a canyon above a valley which is thickly populated with settlers. Simpson has in charge of his construction work a foreman named Hardy who urges Simpson to secure the services of an expert engineer. Acting on Hardy's advice, the engineer is engaged. When he arrives on the scene and proves to be Carl Lindsay, the

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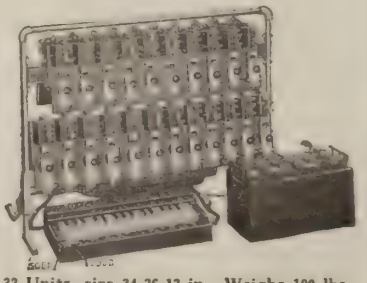

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nephew of a very dear friend of Simpson's, he is doubly welcome. When Hardy meets Lindsay he recognizes in him the son of a lumberman for whom he used to work, who thrashed and discharged him for whipping a small boy. Ill feeling is rekindled on being introduced to Carl and he determines to avenge the wrong done him and endeavors to ruin Carl.

His opportunity for this revenge arrives when he learns that Marie, Simpson's daughter, and Lindsay are growing to admire each other. Later, when Simpson is called away to Chicago, leaving Lindsay in complete charge, Hardy determines to act. Marie has promised Lindsay that she will marry him when the dam is finished. Hardy, learning this, determines that the dam shall be built with a weak mixture of concrete and lays his plans accordingly. Being in charge of the construction work and the hiring of the men, he employs three ex-foremen who will do his bidding, and, while Lindsay is exercising all his energy to erect the dam in a satisfactory manner and each day growing more deeply in love with Marie, Hardy is working hard with his associates to see that the dam is built in such a way that it will not stand the pressure of water they anticipate turning into it.

When the great dam is completed, Lindsay looks on his work with pride, little dreaming that at the same time at another part of the dam, Hardy is looking with great satisfaction at the water which is beginning to seep through the poorly constructed wall of concrete. A few hours later, Lindsay meets Marie. He tells her of the completed dam and reminds her of her promise. In her confusion, she calls to her dog, who has run to the wall of the dam and is drinking the treacherous water seeping through. Lindsay's attention is attracted to the dog and he makes the discovery that the wall is crumbling. He orders Marie to get the men from the mill and tries to prop up the crumbling concrete. Marie gets the men, among whom is Hardy and his associates in crime, and they all rush to the wall in an apparent effort to stop up the weakened places, but the wall gives way, carrying Lindsay, Hardy and the others in its wake. Marie succeeds in rescuing Lindsay from the wreckage, but Hardy and the others are carried off in the onrush.

Lindsay and Marie secure horses and ride madly to the village in the valley below the dam, where they arrive in time to warn the settlers, who climb to higher ground and look back on their homes being carried off in the mad rush of the deluge. Marie and Lindsay ride on with the maelstrom and see Hardy and the other men clinging to wreckage in a struggle to save themselves. Hardy loses his grip and is about to succumb, when Lindsay makes a mad dash into the raging torrent and succeeds in rescuing his enemy. In the meantime Simpson has returned from his business trip to learn of the great disaster. Lindsay and Marie bring Hardy to her father's home, where Simpson begins to reprimand Lindsay for constructing such a dam, when Hardy, realizing that Lindsay saved his life, exonerates Lindsay by telling Simpson that he alone was responsible and why he purposely ordered a weak mixture of concrete in an effort to avenge on Lindsay a great wrong Lindsay's father had once done to him. Simpson forgives Lindsay, who looks to Marie for a fulfillment of her promise.

JOKER.

NOTHING EVER HAPPENS RIGHT (May 15).—The young author in his study is vainly seeking a new plot for a story. He picks up a paper and sees an ad in which "The Avalanche Motion Picture Company" offers a $10,000 prize for a novel photoplay. He shows all the symptoms of being bit by the "scenario bug." With the $10,000 bait before his eyes he seeks for a plot in earnest and decides to go out for a walk, and look around. He wanders into the Mexican portion of town and, seeing a restaurant, decides to go in and eat. While at the table, he writes down everything he sees. A beautiful young Mexican girl with a large cloak, comes in and lays her cloak aside. She gets in an argument with the two waiters, who are dressed like bandits, and they have quite a scrap. The melee happens near the author's table. One of the waiters sees that the author has written all over the menu card and, finishing on that has filled the table cloth with writing. He, too, is drawn into the scrap and in the mixup gets away with the girl's coat. He returns home. His wife comes in, sees the coat and, questioning her husband, learns where it came from. She admires it very much and decides to wear it for a little walk.

While worrying about her going out with the girl's coat, the author falls into a troubled doze. In his dream he imagines she comes back to him, wakes him and they go out together searching for a plot. They wander into the restaurant and are eating when the Mexican girl with the long cloak comes in and hangs her cloak near the one belonging to his wife. It happens that the girl and her father have escaped from Mexico, with the plan to a lost mine and are closely pursued by two bandits, who are acting as waiters. She sees them and decides to take the cloak belonging to the author's wife and thus escape them. She gets by them in the coat and when the author and his wife come out with the girl's cloak they are pounced on by the bandits.

They try to rob her, but, unsuccessful in that, decide to kill her, but each time something happens that prevents the execution. The author, recognizing the splendid material for a melodrama, encourages them and insists on his wife complying with their demands. At last she tires of the attempts and decides to try her own hand at killing and there is "some fight." He complains that nothing ever happens right but when wife turns the aggressor things happen fast and furious. The bandits run and hubby is knocked out and sent to the hospital. The two bandits tug and pull at him while he is helpless in their efforts to find the lost plans. They are about to kill him when he awakes and finds the two waiters from the restaurant shaking him. He thinks the dream was real, until they explain that they have come for the girl's cloak, which he took by mistake. All is straightened out and they leave. At last the author has his plot and needless to say, he wins the prize which affords him some consolation for the harrowing experience he had in his dream.

BIG U.

WHEN BRAINS ARE NEEDED (Two Parts—May 16).—Old Tom Sharpleigh has been discharged because of his old age, and he is without money. Agnes, his granddaughter, is dependent upon him. She gets employment, much against the old man's will, in the home of Marian Danforth, who takes a dislike to the girl when she finds she knows her betrothed, Henry Edwards.

Marian does not like the idea of her sweetheart knowing a servant girl. He presents Marian with a rich necklace. No one knows of it being in the house but Harry, Marian and Agnes. That night, Joe, the ourang outang escapes from his cage, and, entering Marian's room, steals the necklace and returns to his cage. His master, Bill Barstow, an associate of criminals, finds the necklace and decides to sell it. Agnes is accused of the crime and arrested. Her grandfather begs to see the room the crime was committed in, and Hoyt, the detective, humors the old man, whom he considers almost in his dotage. The old man sees the monkey's handprint, but Hoyt laughs at it, and shoves him from the house.

The old man traces the footsteps to the Zoo and follows Barstow to a low quarter of the city. Then he goes to headquarters and asks for police to search the house, but is laughed at again. But Henry, the donor of the necklace, who has visited headquarters to induce Agnes to tell where she hid it, is interested in her and in the old detective and accompanies him to the den where they are discovered by the crooks. Henry is overpowered and they are about to kill him, when the old detective, who has stolen away, arrives with a policeman. The crooks are mastered and the necklace regained.

They return to headquarters and the girl is released. The chief tells Tom to come back to work, for brains are needed at headquarters. When the old fellow arrives the next day, he finds his desk ornamented with flowers and white ribbons. He goes back to work. It also looks, as the story ends, as if a romance is developing between Henry and Agnes.

POWERS.

FRAMED (May 15).—Ned Benton decides to try his luck in the West. His aged mother is persuaded to place a mortgage upon their little home so that her son may get money to go west. Ned meets with little success in the West. One day he leaves his claim and goes on to the rude frontier town, where he meets many friends. They wind up at the bar. In the same room are several frame gambling tables. The man in

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charge of the games, although crooked, has never been found out. His daughter is forced to give him help in his calling.

The bartender gives Ned a letter he has been holding for him. It is from his mother and informs him, that unless he can send her $500, she will be forced to let their home go to satisfy the demands of the deacon's mortgage. Ned realizes he has not this amount in gold dust and is thoroughly disheartened. As a final resort he is tempted to gamble at the girl's table. He, of course, loses and is more disheartened than ever. He joins his friends at the bar, and they charitably allow him to drink himself into insensibility, not, however, before he has learned that the girl and her father are suspected of being the cleverest cheats in the business, although the charge has not been proven. The girl feels sorry for the man she has fleeced, but sees no other way. Suddenly, looking upon the floor, she sees the letter Ned dropped. She reads it, and her heart is awakened to a deeper pity than it has ever known before. Without a word to her father she leaves the gambling hall.

On her way to their shack, she comes across Ned in a drunken stupor. She conducts him to her little cabin. When he has sunk into troubled slumber, she quietly leaves, and going to the telegraph office sends by telegraph all the gold she has to Ned's mother. Returning to the cabin, she sits beside him until morning. When he awakens, all the anger in his nature is aroused at sight of her, and denouncing her as a cheat and a thief, he leaves the place. Ned returns to his friends at the saloon. He is about to begin drinking again, when a boy from the telegraph office enters and hands him a telegram from his mother, thanking him for the $1,000 received. He questions his friend, whom he suspects of having sent the money, but the latter denies entirely, having anything to do with it. The gambler calls at his daughter's shack and demands her winnings of the night before. She tells him she lost the sack containing her dust and nuggets. He does not believe her and a violent quarrel follows. Ned, passing by outside, overhears the quarrel and saves the girl from the man's anger. Things are explained and Ned realizes what a sacrifice the girl has made. Further up the street the miners have held an important indignation meeting and decided to drive the gambler, who, they are convinced is a cheat, from town. He is forced to obey their commands and flees into the desert. Back in the rude cabin, Ned and the girl come to an understanding.

BISON.

THE BLOOD OF HIS BROTHER (Two Parts—May 8).—John Holden, president of the Trans-Continental Railroad, discovers that his daughter, Grace, is admired by his private secretary, Wilson Wright, which fact greatly agitates him, as he has already selected a suitor for his daughter in the person of Raymond Kingsley, a wealthy broker. In order to separate them, Holden sends Wright to take charge and act as his representative in Wilcox, a small station in Wyoming. On the day of Wright's departure Grace secretly meets him at the depot and her farewell is a promise to remain true to their devotion until he returns to claim her. En route to Wilcox, Wilson's train is held up by two bandits and the passengers relieved of their possessions. The bandits succeed in making their escape and the train proceeds. One of the bandits, who proves to be Wright's brother, Jack, discovers, on examining the loot, his brother's gold watch which contains a picture of their mother, together with a letter she has written to Wilson, inquiring the whereabouts of her beloved son, Jack. The mother's letter and photograph have such an effect upon Jack that he determines to reform, and visit his brother at Wilcox. On his way there, however, his horse becomes lame, and upon investigation, Jack discovers that his horse has picked up a gold nugget, which has wedged itself in its shoe. He retraces the trail he has traversed and discovers a rich ledge. He brings this information to his brother in Wilcox, and confesses that he was the bandit who held up the train and acquaints his brother with his desire to reform.

Jack learns that Wilson has received a letter, informing him that Holden's object in sending him West was to separate him from Grace. With the indignation this letter has aroused still in his mind, Wilson decides to back up his brother's reformation by helping him develop his prospect. In a short time the brothers strike it rich, and before a year passes, a booming mining town, bearing their name, is added to the state of Wyoming. Wilson has refrained from acquainting Grace with his good luck and prosperity, having absolute faith in her love for him.

In the meantime, Holden has urged his daughter to accept Kingsley as her husband. This Grace has refused to do, and in the hope of locating Wilson, she persuades her father to make a trip West, to investigate his properties. Acting on his daughter's advice, Holden decides to make the trip West, and invites Kingsley as his guest. They arrive in the vicinity of Wilcox at the time of an anniversary celebration. A number of Indians participate. The Indians become intoxicated and leave the merry-makers to return to the reservation.

At a sharp turn in the road, Holden's special runs down two of the Indians, killing them instantly. The rest of the band become enraged and attack the train, imprisoning Holden and his party. Grace, who is an expert horsewoman, manages to escape from the car and reaches Wrightville. To her great surprise and joy, she comes face to face with Wilson, whom she hastily informs of the attack. Wilson loses no time in rounding up a number of cowboys and miners, who go to the rescue. The Indians are overcome, and Holden, who has had an opportunity to observe the cowardice of his prospective son-in-law, Kingsley, is forced to acknowledge the superiority of Wilson. Kingsley, who has been seriously wounded in the conflict, consents to Grace's appeal to marry the man of her choice.

THE SMUGGLER'S LASS (Two Parts—May 15).—Sheilla and Bryan are Irish sweethearts. Bryan is a smuggler, an occupation which causes his pretty sweetheart no end of worry. Bryan tells her that if he succeeds in running a lot of brandy through they will be able to marry without fear of want. Donald Dhu overhears the remark and plans to win the one hundred pounds offered for information leading to the apprehension of the smugglers. Sheilla sees Donald and thinks he is up to some mischief. She follows him and sees him enter the castle where the soldiers are quartered. Through a friendly fishmonger, from whom she borrows some fish, it is made possible for her to pass successfully the sentry standing guard at the castle gate. She overhears Donald give his information regarding what will happen that night. Sheilla hastens to warn her sweetheart, but even then he is busy helping unload the forbidden brandy. The soldiers are on their way and surround the smugglers just as Sheilla has arrived with her warning. Bryan sends his sweetheart out of danger and he and the smugglers put up a brave fight, finally escaping in the darkness.

Next morning, Donald, knowing that Bryan will most likely go to see Sheilla, tells the soldiers and they set out for the cottage where Sheilla and her mother live. Bryan is there with Sheilla. Sheilla's mother is outside the cottage and sees Donald approach, he having

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been sent ahead by the soldiers. She instantly surmises his purpose and by her loud talking outside the cottage endeavors to warn those within. She is successful and Sheilla hides Bryan in the chimney. When Donald enters the cottage, he finds Sheilla apparently alone and sweeping up the floor. Unfortunately, Bryan, in the chimney, is forced to sneeze. Donald hears him and immediately knows Bryan is hidden away in the chimney. He pretends to innocently pile turf on the fire and Bryan is finally forced to descend into the room.

A fight follows between Bryan and Donald, which is ended by the entrance of the soldiers who have surrounded the cottage outside. Bryan is placed under arrest and borne off to the castle and imprisoned. Sheilla racks her brain to save her sweetheart. She prepares some loaves of bread and a fresh pat of butter, which she takes to the castle and finally succeeds in giving them to Bryan. Opening the loaf, he finds therein a rope. He makes his escape through the cell window and down the castle wall and by previous appointment, meets Sheilla and her mother and they set out for France.

UNIVERSAL.

UNIVERSAL ANIMATED WEEKLY NO. 164 (April 28).—Prisoners of war. "Tars" and "Tommies" of England and Belgium interned in Holland. Sub-title: Making toys for loved ones at home.

Main Road to Paris—Famous thoroughfare a scene of desolation and ruin after enemy's retreat.—Revigny, France.

Farming Under Difficulties—Troops conceal threshing machine in ruined farmhouse to save crops and straw in Argonne district, France. Sub-title: Making trench beds of grass and straw.

Divine Service Under Fire—Army chaplain conducts service prior to going into action.—Northern France.

A Mission of Mercy—American Red Cross surgeons and nurses off to Belgium to care for wounded.—New York City. Sub-title: Mark Hambourg, noted Russian pianist, sails for London.

In Washington—President Wilson attends opening of the 24th Continental Congress of the Daughters of the American Revolution. Sub-title: Mrs. W. C. Story, president general of the D. A. R.

Call to Arms—Dinner invitaion by Representative Gardner to entire United States Army Reserve Corps, numbering 16, bring 10.—Washington, D. C.

Boston Marathon—Crowds throng streets to witness great sporting event. Boston, Mass. Sub-title: The winner, Favre of Canada.

Noted Celestial's Funeral—Chinatown pays marked tribute of respect to its great peacemaker, Yee Bow Kong.—New York City. Sub-title: Papers thrown from carriages to scare away evil spirits.

Annual Sports Carnival—College star athletes from all over the country compete in track and field events at Franklin Field.—Philadelphia, Pa.

"Nine-Years-After" Pageant—Entire population rejoices over wonderful development after famous earthquake.—San Francisco, Cal. Sub-title: Entering exposition grounds.

Arbor Day—Enthusiastic crowds witness planting of first tree in Fairgrounds Park by Mayor Kiel.—St. Louis, Mo. Sub-title: All in a day's work.

Keeping the Town Wet.—One hundred and forty new type water wagons put into service.—St. Louis, Mo.

Uncle Sam's Navy—Mammoth oil-carrier "Maumee" launched at Mare Island Navy Yard.—San Francisco, Cal.

Army of Police—Seven thousand of New York's "finest" reviewed by Mayor Mitchel and heroes are presented with medals.—New York City.

Cartoons by the world-famous caricaturist Hy. Mayer of Puck.

UNIVERSAL SPECIAL FEATURE.

THE BLACK BOX (9th Installment—Two Parts—Released week of May 3—Subtitle, "Lost in London").—As Lady Ashleigh, her professor brother-in-law, and Quest, the great detective, are about to sit down to breakfast in Hemblin House, Lady Ashleigh having become impatient waiting for his lordship, the valet runs excitedly into the room and announces that Lord John has been murdered. They go to his lordship's chamber where they stand in breathless silence. Suddenly the detective's keen sense of hearing detects a sound in the hallway below. Quest is astonished to see the gamekeepers holding Craig, whom they had caught in a pitfall trap. The professor tells the gamekeepers to put the prisoner in the impregnable wine vault, pending the arrival of the Scotland Yard men. Before being brought into the vault, Craig was shoved into the room where the dead man lay, and there he uttered an almost inaudible confession.

In London the Scotland Yard men are having considerable difficulty in rounding up a band of criminals who are decoying young women from the streets to be sent to South America. Lenora has received a reply from her aunt saying that she will expect her at her new residence at 9 o'clock the next morning. A heavy fog settles over the city of London and Lenora loses her way. She seeks information in a tea shop. There she is accosted by a woman connected with the girl-trapping clique who says that the house Lenora is seeking is next to the one where she lives. Lenora accepts the woman's offer to take her to the house, and she is imprisoned immediately upon entering.

The next day, Quest, the professor and Lord Edgar Ashleigh go to London in response to a wire from the dead lord's attorney. Quest is alarmed at not finding Lenora at the hotel, and no trace can be found of her. He goes to Scotland Yard, and is informed that the chief is about to make a raid on a house which they suspect is the rendezvous of the girl-trappers. Quest receives permission to go along. He approaches the house in an apparently inebriated condition, and so soon as the door is opened, pushes inside, quickly followed by the Scotland Yard men. Above the noise, Quest recognizes the shrieks of Lenora, and, after many hazardous attempts, rescues her. The whole band is trapped and arrested. Back at the hotel Lenora and Quest discover that the professor is preparing to make a sea voyage to recover from the effects of Lord John's death—his brother.

Meanwhile Craig's mysterious friend assists him in escaping from the wine vault. He is put aboard a tug which is to carry him to the steamer Barton bound for Port Said. The tug is just leaving the dock as a steamer from America pushes her way into her slip. On the steamer is Laura, with plaster on her face and her arm in a sling. It is she who notices Craig on the tug. Once upon land she learns the destination of the Barton, and informs Quest who is soon upon the trail of Craig. The steamer left her moorings when Quest's party arrive at the dock, but a tug is chartered which soon overtakes the Barton. Quest tells the captain whom he is after, and it is not long before Quest and his party are aboard the Barton

THE BLACK BOX (Episode No. 10—"The Ship of Horror"—Two Parts—Released week of May 10).—Craig cannot be found on the steamer Barton. Divided into three parties, with Sanford Quest, Professor Lord Ashleigh and the Scotland Yard men as leaders, the entire ship has been searched. The captain, angry that some of his men are apparently harboring a criminal, questions them himself. Satisfied that their search has been a careful one, he decides that Laura's eyes deceived her and that the man whom she thought was Craig was in truth someone else. But the girl is stubborn. The captain admires her decided ways and a merry rivalry arises between the sailor man and the Scotland Yarder. Since Craig is evidently not aboard and the ship touches no place until Port Said is reached, the party decides to make the best of its holiday. Quest and Lenora take miles of walks along the decks. The scientist immerses himself in his books, forgetting even to eat, while Laura finds her hands full with her two gallants.

On night at dinner Quest's party, with the exception of the professor, are seated at the captain's table. All but Quest have been served with bouillon. At that same moment a fussy old lady takes the seat next to the criminologist. At once she is cross because she has not instantly been served. Quest, amused, passes her his bouillon, which he has not yet tasted. Appeased, she sips it. A few seconds later there is a terrible, strangled cry of pain from the old woman and she falls back in her chair. After an examination the poor creature is pronounced dead by the ship's surgeon, the cause unknown. Quest has noticed that she has eaten nothing save the bouillon and decides to test it for possible poisons.

The professor leaves Quest, Lenora and the ship's doctor, who has been aiding in the tests, and returns presently with a diary. From this he reads them about the visit which he and Craig made among the Mongars, a wild nomad tribe of Africa, descendant from the Mongolians who conquered the entire country thousands of

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The ship docks at Port Said with still no trace of him. The steward, Brown, has made himself disliked for his sneaking ways and is discharged. He takes his belongings, a great roll of canvass, and departs. A few moments later the professor comes to Quest in great excitement. He has found a black box containing these words: "Foiled again. How easy it is. All of you together have not the cunning of a Mongar child. Don't try to follow me. The Hands." But Quest determines to do nothing else and his party will not leave him. Gathering camels, drivers and guides in Port Said, they all set out to follow Craig. That night, camped in the desert, Laura feels thirsty. A driver is drinking as she approaches the waterbag. She takes a single swallow, when the fellow shrieks in agony and falls to the ground, dead. At the same moment Laura feels a terrible cramp and calls out. Quest and the professor run to her, the former getting a bottle of camphor. A swallow of the biting liquid and the girl is herself again, for the water was poisoned with veedemzoo. The whole camp is agitated, but Quest soothes his party and they go to sleep. Soon after midnight there is a stealthy movement among the Arab guides and soon every camel is being led out of the camp and every Arab disappears, back toward Port Said.

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BEAUTY.

LIFE'S STAIRCASE (May 11).—When Jack Bentley, a man of the world, meets Gladys Turner, they are mutually attracted. Following the announcement of their engagement, they each decide to destroy all tokens of past love affairs and banish the memories of previous attachments. Alone in their respective homes they recall to mind the events leading up to each individual case as they ponder over the memories of past pleasures until not one is left. Finally all memories of the past vanish and, as they are dressed for the wedding, are replaced by thoughts of the present and future. A vision of the happy day of their betrothal appears and as they finish dressing the thoughts of a happy future radiates their beings. It is part of the wedding ceremony, that they descend a long flight of stairs at the foot of which is stationed a minister and the assembled guests. As the bridal party descend the staircase both bride and groom are haunted by the spirits of forms of their past lovers and it is not until the minister pronounces them man and wife that their minds are cleared of the taunting illusions. Then follows a house boat honeymoon, and in the happiness of the present the memories of the past are forever forgotten.

AMERICAN.

THE ALTAR OF AMBITION (Two Parts—May 10).—Engrossed in his candidacy for governor, John Farden, neglects his wife and home ties. An important engagement prevents him from accompanying his wife to a musicale, but unwilling to spoil her pleasure, he suggests that she accept the escort of William Morris, a friend.

At the musicale Irene Farden's wife meets Richard Barry, her husband's political enemy. The morning papers announce the candidacy of John Farden against Richard Barry for the governorship, and Barry, fearing the strength of his opponent, plans to injure his chances by involving his wife in a scandal with William Morris, whose I. O. U.'s he holds for gambling debts. Morris, to save his reputation among his fellow-clubmen, reluctantly accepts the politician's plans.

At a lawn fete, Irene, unknowingly becomes involved in a flirtation with Morris and through Mrs Morris, who is also in the plot, the affair becomes common gossip among the guests. When John Farden hears the ugly rumors he refuses to believe them true, but later he discovers his wife out automobiling with Morris and finds a bouquet of roses in the library with that gentleman's card attached. He informs his wife that people are talking about her and begs that she refrain from further meetings with Morris. Irene, however, bent on enjoying her social engagements, continues her association with Morris, until one evening Morris plays his last card and tries to kiss her as he bids her goodnight. The [illegible] is witnessed by Farden who denounces them both and refuses to believe his wife's explanation.

Ordered from her home, Irene goes to the home of a friend before the conspirators of a subsidized newspaper publishes an account of the scandal. Missing her mother's attentions, little Helen Farden becomes ill and the distracted father and the two nurses are unable to console her. Irene seeks the seclusion of the country, but is followed by Morris, who in an intoxicated condition, tries to force his attentions on her. In spite of all, Farden is elected governor and a month later as his child grows steadily worse, seeks Morris, hoping to find his wife's address. This information is withheld by Morris and the following day Morris goes to the country club hoping to meet Irene. As Morris orders a horse the hostler warns him not to ride while intoxicated, but Morris pays no heed and awkwardly rides away. As he approaches Irene's retreat the horse rears and he receives a fall. Servants carry him into the house and, summoning a doctor, he is pronounced unable to live. Before dying he seeks retribution and signs a confession, exonerating Irene and tells of the conspiracy to discredit her husband for political purposes. Armed with the confession, Irene returns to her husband and a happy reconciliation is affected at the bedside of their little child.

THE BROKEN WINDOW (May 12).—Boys playing baseball in a nearby playground bat the ball over the fence, breaking the window of the professor's house. When the repairman arrives with his tools, he is admitted by the professor's pretty servant, who shows him the damage done. After the maid has gone the young man's thoughts revert to her pretty face, and he wonders how he can get better acquainted. That night he steals up to the house and breaks the window which he put in during the afternoon,

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and the next morning anxiously awaits the telephone call which he is sure will come. When the message comes the maid becomes angry at his conversation until the scheming suitor pretends to have cut his finger. As the maid is dressing the injured digit she is attracted by his good looks and manly bearing, and in the seclusion of her bedroom that evening visions of the repairman's face and form present themselves. Cautiously she goes to the fated window and again smashes the glass and noiselessly returns to her room. Next morning the repairman is agreeably but honestly surprised. He is again called to fix the window which the professor tells him has been broken by burglars, but when the happy man confesses to breaking it on the previous night also, the lovers are quick to understand the reason for their acts. The professor, overhearing the conversation, recalls his order for a detective, changing it to a request for a minister.

ROYAL.

CASEY'S TRIBULATIONS (May 15).—Casey, starting for work in the morning, on his way nods amicably to the widow Nolan. The gossips take note. Soon it is all over the neighborhood that Casey is going to leave his wife for the widow. Also, it is rumored that the widow is trying to estrange the Caseys. Public sentiments runs high. It is decided to tar and feather the widow Nolan. They attempt it, but are unconditionally routed. Then they advance upon the Caseys. Casey gets a coat of tar and feathers. And when he reaches home, his wife finishes up the job on her husband.

FALSTAFF.

THE SCIENTIFIC MOTHER (May 7).—Mrs. Janes' baby is sickly and under-sized. After worrying herself into a fever, the young mother determines to utilize all possible scientific means to bring the infant up to standard. So she studies and experiments until she hits upon a food preparation which she is convinced will make Baby grow. It does. He adds cubit on cubit to his stature before her very eyes. For a few years she is immensely proud of him. At the age of two, he is as tall as a child of ten. At eight, he passes for sixteen. But when, at eighteen, he is nearing the eight-foot mark, the scientific mother begins to wish she had not been so successful. She never had designed her son for a circus career. So she heartily prays that he may stop growing. Wishing "the Boy" to settle down near her, Mrs. Janes picks out for him the right kind of a wife—a stately girl of the grenadier type. But he already has fixed his affections upon a little bit of a woman. The mother tries to prevent the match. The night her boy has planned to elope, Mother Janes is on hand. But her big son picks her up and tosses her onto the roof of the house, kisses her good-bye, and flees with the damsel of his choice.

KOMIC.

FLOOEY AND AXEL (May 9).—Vic, the cartoonist on the Daily Blizzard, has a hard time winning the hand of Margy on account of a grouchy papa and a husky rival. Vic stands no chance against this rival with his fistic accomplishments. Dropping into the newspaper office, much discouraged, Vic gets another jolt when the editor tells him that his cartoons are punk, and fires him.

Home in his room Vic looks with disgust at a drawing of the characters in his cartoon. Flooey and Axel he calls them. He has been unsuccessful in holding his job. Vic goes to bed with the blues. He dreams that the cartoons, Flooey and Axel, come to life. They are very friendly. They show him how to bluff the editor into giving him his job back. Next they teach him the methods of a bold lover and thus enable him to win the hand of Margy. They instruct him in a few tricks of boxing and Vic has the satisfaction of beating up his husky rival. This is in his dreams. Upon waking up, Vic resolves to take the hints suggested by Flooey and Axel in his dream. He is greatly disappointed, however, and gets a bad beating from both the editor and the pugilistic lover.

RELIANCE.

THE OLD SHOEMAKER (Two Parts—May 8).—Gapado, an old shoe cobbler, has a pretty daughter, Bella. She is in love with a young American, Conners, a reporter, but her old father doesn't like foreigners, and forbids her to have anything to do with him. Conners has met Bella while taking a pair of his shoes to be repaired. Luigi, a flashy Italian, has met her in the same way and is attracted by her, but she spurns him. He gets fresh and Conners whips him. Luigi plans to abduct her and when Bella delivers shoes to his place she is captured and held prisoner. He tells her he will keep her there until she agrees to marry him.

Fearful of being caught, he writes a note to a pal, telling him to meet him and they will take the girl to a certain spot in the suburbs and keep her there. In writing the note, he spills ink on it, and crumpling it up, throws it into the wastebasket. However, the crumpled-up note hits the edge of the basket, bounces off and lands in an old shoe lying on the floor beside the table. The girl is taken away and the landlady, having been told previously to send the shoes to the cobbler, finds them and takes them to Gapado. The latter finds the note, shows it to Conners, who is inquiring for Bella, and the latter goes to the rescue of Bella. That finished he finds Gapado more willing to accede to his suit for Bella's hand.

AT THE HOUR OF ELEVEN (May 10).—Lelia Sands forgets her love for her husband and little daughter, Genevieve, in her infatuation for George Gray. Genevieve overhears Gray telling Leila that he will come in that night at eleven o'clock through the drawing-room window, to take her away. The child, much frightened, tries to think of some way to save her mother. When John Sands comes home a little before ten, he locks the windows and goes to bed. Mrs. Sands unfastens the window in the drawing-room and returns to her room. When everything is still, Genevieve tiptoes down the stairs, locks the window again, and stations herself at the top of the stairs, to keep guard over her mother. She falls asleep. Leila comes cautiously from her room, ready to elope with Gray. She stumbles over the sleeping child, and Genevieve is thrown headlong down the stairs. Meanwhile, Gray arrives and forces open the window. Above, Sands and his tearful wife are trying to revive the unconscious child. Genevieve manages to tell her father that somebody is coming to take her mother away. He hears Gray at the window, and, rushing downstairs, he fires. When the lights are switched on, Sands realizes the situation. To Leila's confession and remorse, however, he turns a deaf ear. But, when Genevieve intervenes for her mother, Sands is moved to compassion and forgiveness.

THE SMUGGLER (May 12).—At the expiration of their prison term, Sampson and Wilson separate—Sampson determined to lead an honest life in future, Wilson to follow his old life. Some years later Sampson (now a prominent business man) is accompanying his daughter, Betty, home on the boat from an art school abroad.

On board is Wilson, a dangerous and much-wanted smuggler. Conners, a Secret Service man, is on his trail. On a previous trip Conners saved Betty (then traveling alone) from the unwelcome attentions of Wilson, and they are attracted to each other. Wilson sees Sampson, recognizes him, and on the threat of exposing his past, forces him to agree to carry in the diamonds he is now carrying concealed in a hollow cane. Sampson agrees and Wilson suggests that he sew them into the top of Betty's hat. Conners oversees the act. He plans to save Sampson and the girl and still perform his duty and get Wilson and the gems. He takes the gems and waits until the boat lands. He then hires a porter to upset Wilson, who drops his cane in his fall. Conners gets hold of it and quickly slips the gems into it and lays it back on the deck, from where Wilson picks it up and strolls off the boat, confident that his diamonds are safely off in Betty's hat. He is searched on the dock and, much to his surprise, the gems are found in his cane. Conners later marries Betty.

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THE SON OF THE DOG (May 12).—Dog-Who-Never-Leaves-the-Scent, for his bravery in helping the government in an Indian uprising, is bidden name his reward. He asks that his little son be taken and educated as a white man. This is done. John Graham becomes a football star at Carlisle, and later wins a medical degree. He marries Mary Penton, and obtains the position of post surgeon on the Indian reservation. At John's request, the colonel tells the Dog that he is not to disclose his identity as the boy's father to John's white wife. The Indian promises. However, he assures himself that Mary is worthy of his son. And for a moment he holds his grandson against his breast. Later, the child wanders away, and the colonel sends for the Dog to trail him. He finds little John just about to spring a bear trap with his hand. At last, the son acknowledges his father. The picture closes as the old Indian is folding one end of his blanket about Mary and the child, and the other end about his son.

THANHOUSER.

THEIR ONE LOVE (May 2).—Jack, ever since childhood, has been the twins' hero. The years pass. Jack is as devoted as ever to the two beautiful young girls, but has given no sign that he cares for one more than for the other. The Civil War breaks out and Jack marches away. Each of the twins has come to love the young volunteer, but keeps her secret from her sister. One night Madeline wakes to see Marion standing by the window, looking at Jack's picture in the moonlight. She determines to give up Jack. Marion, however, has guessed Madeline's feelings for their "hero," and has made up her mind that she will not stand in the way of Madeline's happiness. The next day each of the twins writes to Jack. Marion's note tells him that Madeline is waiting for him. And Madeline's missive begs him to be careful of himself for Marion's sake. The letters never are posted. For word comes that day that Jack has been killed in battle.

MONSIEUR NICKOLA DUPREE (May 4).—Pierre, the artist, in his garret, sits reading two letters. One is from his old mother, begging him to come back home as she needs his loving care. The other is from Maurice, a millionaire chum, urging Pierre to come and live in luxury in return for teaching him how to paint. Pierre murmurs, "My poor old mother!" drops a tear on the words she has written—and promptly accepts his rich friend's offer. Then he turns. Standing in the doorway is a slender, dark-complexioned fellow, with a pointed beard. The stranger regards him with a smile. At the millionaire's home, both young men fall in love with Mariette, the beauty of the neighborhood. She prefers the artist because he is "so romantic." But when the millionaire proposes she says "yes." "For love in a cottage" she tells herself, "has positively gone out of date." The artist sorrowfully resigns himself to her choice. He feels no better, however, when he happens to see the black bearded apparition. Pierre escapes to Monte Carlo, where he loses all his money. M. Nick (for this is the name of the apparition) lends him funds. The artist sagely wins back his losings, pays his debts and departs. He has no intention of giving the devil first mortgage on his soul. Again in Paris, he finds that Mariette has jilted the millionaire, for, after all, she loves the poor artist. Pierre would do anything for his bride. So he hastens to M. Nick to borrow money for the wedding trip. Arriving at the home of his peculiar guardian spirit, he is not a whit dismayed by the growling of the thunder and the blinding flashes of lightning, which seem to warn him against this reprehensible step he is taking. And then he discovers that M. Nick does not hail from the lower regions, after all. He is really Pierre's long-lost uncle who intensely approves of his nephew because he will not consent to go and live upon the savings of his old mother, because he has left the gaming-table when he has won back his money, and particularly, because he was unselfish enough to give up the girl he loved. Everything considered, M. Nick decides to make Pierre his heir. And so, it is shown, that very often a man who looks like the devil is not a devil at all.

THE SONG OF THE HEART (May 11—Two Parts).—A synopsis of this picture was published on page 296 of the issue for April 10. It was originally scheduled for release on April 20, but has been postponed to the above date. "The Undertow" was released in its place, and a story of this picture can be found on page 636 of the issue dated April 24. Exhibitors will please observe the change.

MUTUAL.

MUTUAL WEEKLY NO. 17 (April 29).—Latest pictures from the seat of war. Lord Kitchener reviews thousands of troops at Montmore Park, Bucks. Morocco sends more troops to France. The French cruiser "Gaulois," which participated in the bombardment of the Dardanelles. The mail boat escort in St. Helier Harbor. A rest for the fighters. Soup for the hungry Zouaves. "Doves of War." The French army uses trained carrier pigeons as messengers. Ruins and devastation wrought by war.

Mayor Mitchel of New York and notable gathering dedicate memorial to Isidor and Ida Straus, who died together in the Titanic disaster.

Jeff Davis, King of the Hoboes, is the guest of Millionaire Geo. E. Crater, Jr., aboard his yacht "Majorie." Sub-title: Mr. Crater has donated a farm of 450 acres for summer use of former "Hotel de Gink" lodgers.

San Francisco, Cal.—Stanford crew wins triple-headed inter-varsity race on the Oakland Estuary.

San Francisco confiscates and destroys 25,000 bogus scales and measures.

Three thousand Boston students take part in annual "Tech" rush.

"Play Ball."

Seventeen thousand fans see President Wilson open the ball season between the Nationals and Yankees at Washington, D. C. Sub-title: Clark Griffith presents ball and bat to President Wilson for his grandson, Francis Sayre.

"Braves" and "Phillies" open 1915 ball season at Boston. Sub-title: Mayor Curley throws the ball in play.

St. Louis, Mo.—The "White Sox" win from the "Browns." Sub-titles: Mayor Kiel pitching first ball. Governor Major and wife were present.

St. Louis, Mo.—An old-fashioned negro baptizing in the muddy waters of the Mississippi River.

One killed and several injured when municipal tunnel caves in at San Francisco.

Governor Major and staff review Missouri National Guard in beautiful Forest Park, at St. Louis.

Vain attempts are made to raise the sunken submarine F-4 in Honolulu Harbor. Sub-titles: Jack Agras making his 215-foot dive. Glass Bottom boxes were used in searching for the F-4.

KAY-BEE.

THE KITE (Two Parts—May 7).—Benjamin Wheeler and his daughter, Marion, entertain at dinner Davis Watts, an eccentric capitalist, much interested in Wheeler's researches, and because of the warm weather they dine on the roof garden. Wheeler and his assistant, Hammond, have invented an electric kite, a device for detecting the approach of storms far in advance. When dinner is finished Watts seats himself in Mr. Wheeler's favorite chair. As Wheeler starts to play the violin, Watts falls forward in the chair, dead.

The following morning the police learn that Wheeler was considerably in debt to Watts and he is held on suspicion. The poor old man is all broken up when taken into custody by the police, and Marion calls to enlist the services of Norman Dunbar, a famous scientific detective, in her father's behalf. Dunbar feeling that the roof must furnish the key to the tragedy examines it thoroughly and finds in the chimney which connects with the laboratory a highly sensitized steel plate and concludes that Watts was killed by a current directed against the plate. A few days later Dunbar locates the kite, torn and frayed, lodged securely in the telephone wires in a street in the slums. He hires a small boy to climp the pole and get the kite for him and then detaches from it a copper wire and a steel needle. That afternoon he calls on Marion and in the laboratory his attention is attracted to a large dynamo. Upon questioning Hammond he discovers that the dynamo has voltage enough to kill about ten men.

Dunbar's suspicions are immediately directod to Hammond especially when he learns that Hammond wished to marry Marion but that her father would not hear of it. He feels convinced that Hammond intended to kill Wheeler, but that, because Watts took Wheeler's favorite chair, the shock was directed to him unintentionally. During Hammond's absence from the laboratory Dunbar sets a trap for him. He rigs up a large box kite, similar to the one made by Hammond and Wheeler. To this he attaches a coil of heavy wire. The other end of the wire is attached to the dynamo. He flies the kite from the laboratory window. He then awaits Hammond's return and when he comes in takes him up to the roof. At a signal from Dunbar, Marion throws the switch on the dynamo, and Dunbar points out to Hammond electricity flashed from a needle on the kite to the plate in the chimney passed completely through the body of Watts. Dunbar accuses Hammond of killing Watts when he intended to murder Wheeler. Hammond confronted with the evidence of his guilt breaks down and confesses.

BRONCHO.

HIS AFFIANCED WIFE (Two Parts—May 12).—Vera Ashton's brother has led her into a life of crime, and forced her to assist him in his criminal operations. The night on which the story opens they have committed a robbery and stolen some valuable jewelry. The police are summoned and given a description of the stolen loot. Jennings, a detective, finds Jim Ashton's jimmy and on it Jim's thumb print. He takes it down to headquarters. Several days later Jim visits a pawnshop to pawn the loot. Vera takes advantage of his absence to pack up and get out. The pawnbroker recognizes the loot offered for pawn by Jim as the proceeds of a recent robbery. He secretly notifies the police and detains Jim until they arrive. Jim is arrested and taken up to the central station, where he denies the crime and offers the alibi that a friend gave him the jewelry to pawn for him. The police take Jim's thumb prints and compare them with these on his jimmy and find they match. Suspecting that Jim's sister is implicated in the robbery, the chief sends two detectives to place her under arrest.

She sees them coming and escapes in a series of exciting scenes across the roofs of nearby tenements and makes good her escape. Jim is convicted and sent to prison. Vera becomes a stenographer and secures employment with Dixon & Co., a wealthy contracting firm. Three years pass. Vera and Dixon are in love. She is a trusted employee. Dixon goes to lunch leaving the outer safe door open, but the inner door locked. Jim, paroled from prison, learns from a friend where Vera is working and calls upon her at the noon hour. Vera is astounded to see him, believing him still in prison. Jim proposes to her that they rob her employer's safe and she indignantly refuses. Jim overpowers her and starts to rob the safe. She se-

(Continued on page 984.)

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cures his pistol and shoots him as he refuses to put back the loot. Dixon returns and Jim, dying, accuses Vera of being his sister and tells him that she has been a crook all her life. The police sent for by Dixon, arrive, and recognize Vera. They start to handcuff her, but Vera tells them that they are mistaken in their identity and Dixon tells them that she has been his stenographer for three years and is his affianced wife. Jim has died and the police have no means of proving it otherwise, so they leave the girl and Dixon in each other's arms and carry Jim from the scene.

United Film Service.

THE VICTIM (Majestic—Three Parts).—Frank Hastings, unjustly convicted of Darrell's crime, the robbing of Jason Ferguson, effects his escape from the penitentiary, and, under compulsion, Darrell's escape, too. Without revealing his past, he establishes himself in life and marries, but is driven from town by Darrell, who attempts to blackmail him. In New York he patents a time lock and becomes rich. When Darrell locates him again he submits to blackmail, but rebels when Darrell and another burglar call on him to open a safe with his time lock.

Finally he goes with them, opens the lock and then, when the thieves are inside the vault, slams the door shut and leaves them there to suffocate. It is Saturday night and they will not be found till Monday morning. His wife, Mary, notices his manner, however, and gets his secret out of him. She forgives him for his past, but insists he shall not be a murderer and persuades him to telephone the police. With the president of the bank and the police, Frank goes to the bank and opens the safe. Meanwhile, in the vault, Darrell has fought with his pal and killed him, and when the door is opened he is shot and killed in an attempt to escape. Dying, he confesses all the wrong he has done Frank.

THE ABSENTEE (Five Parts—Majestic).—Power, the Absentee, leaves his mills in charge of Might, who abuses his trust, lowers wages and steals the difference. His actions precipitate a strike. While the workers starve, Might squanders his ill-gotton gains on Extravagance and Vanity, his wife and daughter. All the while he writes to Power, who is spending his time at his club and in the city's fashionable life, that he is handling the strike properly.

Meanwhile the strikers riot. On the verge of starvation, two young girls go wrong, and Contentment, crazed by the death of his daughter, Happiness, turns into Evil and becomes the leader of the strikers. Justice, the office stenographer, as she sits down to write Power the truth about the situation, suddenly becomes blind so goes in person to see the Absentee. He refuses to listen to her and tells her that Might is right. When she has gone, he picks up the worn glove she left behind and is strangely moved by the pitiable wear and tear it so visibly exhibits. He resolves to investigate conditions himself.

When he reaches the factories he finds the militia have been called out. A fearful riot is in progress. Learning the truth about Might, Power has him properly dealt with and orders the withdrawal of the militia. When the soldiers have gone Justice points Power out as the cause of all the strikers' misery, and, despite Ambition's advice to them to be quiet, they attack the Absentee. After a terriffic fight he is rescued and taken to the home of Justice and the two are reconciled. Ambition has taken Evil's place as leader of the strikers, and now Evil tries to shoot Power, but Justice steps between and intercepts the bullet. When she recovers, she and Power are married and as they walk out into the world again they are greeted with smiles by Ambition, Opportunity and Success.

United Film Service

AVARICE (Ideal—Two Parts—May 3).—The hard-working wife of the miner, Homer Jackson, dies just after her husband has struck a pay streak, leaving a child, Clara, to grow up motherless in the little mining town. Following this, Jackson is killed by his avaricious partner, James White, and the mouth of the only witness, a mine worker, is stopped by White's promises to give him gold. Ten years later, Dr. Grant, a rising young physician, visits the scene of the murder during a hunting trip. His interest is aroused and he determines to solve the mystery of the disappearance of Jackson and his daughter. He inserts a notice in the paper, stating that if the daughter of Homer Jackson will notify him she will learn something of interest to her. In the meantime White, who has raised Clara in a different town since her father's death, is called back to the mine by the news that a new strike has been made. The mystery is solved at last by the young doctor, a confession is forced from Whites' lips and Clara, now a wealthy young woman, becomes the bride of the amateur detective.

THE TRUNK MYSTERY (Superba—May 4).—Fred, feeling in a devilish mood, begins to shoot. A bullet goes through the wall into the next room where Tom, who is drunk, has just succeeded in spilling red ink over his face. Fred, running in and seeing the ink, thinks it is blood, hits Tom over the head and puts him in the trunk, then goes out. Tillie, the maid comes in and is in turn hit over the head by Tom, who has succeeded in getting out of the trunk. There follows a series of comic scenes in which every one connected with the story succeeds in spending a portion of time in the trunk. All ends happily in the end, and the company joins in a drink in Tom's sitting room sitting on the trunk which has been returned after a trip to the forest, to its proper place.

THE SHOP NUN (Empress—Two Parts—May 5).—Ruth Eaton, the shop nun, is beloved by all the employees of the William Morgan Co., and when the firm is sold out to Ellis Bartwell, it is with the understanding that Ruth shall be retained. She uses her influence in keeping the other employees from losing their positions, too, and in return is invited by Madge, one of the stenographers, to a party which Ruth finds too gay, and goes home. Ruth is scorned by her new employer's fiancee, who comes to the office to see Bartwell. When she accidentally learns that the engagement between the head of the firm and the girl has been broken, she shows her sympathetic understanding by giving Bartwell a motto which she had had for years on her desk—"The Great and Best Things of Life Are Free for the Taking." Then, troubled at thinking she has overstepped her position, she hurries to the street, and does not return to the office next day. Madge is sent for her. On her return Bartwell realizes what a splendid woman Ruth is, gives the other employees a half holiday and tells her that he is going to take the greatest and best thing in the world—herself.

LOUISA'S BATTLE WITH CUPID (Luna—May 6).—As usual when an old maid sister knows that if she marries before her young and attractive sister does she will get the greater share of her father's fortune, consequently Louisa devotes her energies to getting a man. She takes her sister, Rose, to a ranch in the West, where her plot to marry the book agent before Rose has an opportunity to even see the man is thwarted by the chance meeting of Rose and Pete Poirier. This case of love at first sight results in a race between Rose and her lover and Louisa and the book agent to the house of the parson. The young couple win, must to the disappointment of Louisa and the agent. The gambling blood of the agent is challenged by Pete, and he marries Louisa on the chance that the money she does possess will bring him more happiness than life without it.

THE OTHER GIRL (Premier—Two Parts—May 7).—Ransacking through his father's strong box, Fred finds a deed to a mining claim in Arizona. On receiving a letter from Lillian breaking off their engagement, Fred leaves for the West. Having landed there, he incites the enmity of three unscrupulous men—Brady, a gambler, who determines to try to get Fred's claim away from him; Blevins the dance hall boss, who hates him because he succeeds in persuading Madge, the dance hall girl, who reminds him of Lillian, to leave her hard life, and Jose, a half breed. In the meantime, Lillian finds that she loves Fred, and leaves for the West, followed by her mother. Fred's life is saved by Madge, who is stabbed by a knife thrust intended for him, just before Lillian, who, through her resemblance to Madge, is almost forced into a mock wedding with Blevins, and her mother arrive on the scene. It is disclosed that Lillian and the little dead dancing girl, Madge, are sisters, and that Lillian's mother had been the wife of a miner, who lost his mind and that Madge had been stolen by a band of Indians when she was a small child. The picture closes, leaving to the onlooker a knowledge that all will end hapily for Lillian and Fred.

TOLD IN THE ROCKIES (Lariat—Two Parts—May 8).—When the son of Sir Gilbert Lonsdale disappears, with his infant daughter in the heart of the Rockies, an old trapper finds the child and takes her to his cabin, where she is reared and cared for by his daughter, who is being courted by a young mountaineer. In after years the young man turns his affections to the now grown daughter of the titled Englishman. The father of the child, who has lost his reason, and is known as the wildman of the hills, is at last discovered by his father. The identity of the daughter is proven and father and girl are taken back to England, where the insane man is cured of his illness, and the beautiful young woman marries a wealthy man she loves. Happiness and contentment settles down upon the daughter of the trapper and her mountain lover.

CAN LOVE GROWN COLD BE REVIVED (Cameo—May 9).—A young married couple, eager for a canine pet, and their married butler and maid with an infant hidden in their dark past, furnish the entangling meshes which engulf the genial Uncle Dudley, before he manages to extricate himself. Uncle Dudley, as the doctor, becomes the chief fix-it-all, because of his marvelous invention of the "love-pill," which capsule is able to turn the most bitter fury into the most desperate love and desire to kiss. Dudley's remedy, however, goes amiss, and much to the dismay of his wife, his lips succeed in becoming the object of his stenographer, his wife's maid, his housemaid, his corpulent cook and last, but not least, his pet bull-dog. The irate wife saves him from their osculations and is, in turn placated through the enforced swallowing of the eminent physician's "love-pill."

Pathe Exchange, Inc.

PATHE NEWS NO. 29, 1915 (May 19).—Chattanooga, Tenn.—Representatives of seven states gather to plan "Dixie Highway," great thoroughfare from Chicago to Miami, Fla. 1. Governors Rye, of Tennessee; Ralston, of Indiana; McCreary, of Kentucky, and Slaton, of Georgia.

New York City.—Freak Oakland automobile, built to demonstrate novel gasoline system, rolls through Central Park apparently on its hind wheels. 1. The strange car's trip through Broadway all but starts a traffic jam.

Aiken, S. C.—Springtime visitors contest in thrilling polo match and gymkhana games. 1. Race for children under twelve. 2. Some winners. Master W. Bohlen holding the cup.

New York City.—Dispossessed Jeff Davis and other guests of the Hotel de Gink take up their

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Boston, Mass.—Former President Taft visits here to urge care of national health at luncheon given by Chamber of Commerce for Life Extension Institute. 1. Mr. Taft and John H. Fay, president of Chamber of Commerce.

Chicago, Ill.—Women voters play a conspicuous part in the spring municipal election. 1. William Hale Thompson, successful candidate for Mayor, and Mrs. Thompson.

Van Nest Station, N. Y.—Many of these inmates of the N. Y. Catholic Protectory will return to their homes when their mothers receive State aid by the new widows' pension laws.

Paterson, N. J.—Billy Sunday, the baseball player evangelist, enters the mammoth tabernacle in which he conducts his revival services here. 1. Possible converts on way to the tabernacle. 2. After the sermon.

Los Angeles, Cal.—Olive Growers' Association gives reception to Vice-President Marshall on "Ripe Olive Day." 1. Giving olives to visitors at Chamber of Commerce.

Chicago, Ill.—Spring weather draws large congregation to Quinn Chapel, a church frequented by wealthy negroes. 1. Negro Masonic Lodge assembles at Bethel Church for springtime services.

New York City.—Little pupils of the Stage Children's School gives performance of Jean Webster's comedy, "Daddy Long Legs," at the Gaiety theater. 1. The leading "man" and leading "woman." Their ages total 27 years. 2. The littlest members of the cast.

London, England.—Enlistment officer makes a thrilling appeal for recruits among spectators at championship football match at Highburg.

St. Omer, France.—A fresh batch of British troops leave their camp in the rear of the battle line to relieve their tired comrades in the trenches. Cartoon.—The Reward of Patience, an animated cartoon by J. R. Bray.

WHO PAYS? THE LOVE LIAR (Episode No. 4).—Born with the proverbial silver spoon in her mouth—reared in the even more proverbial lap of luxury, the lady didn't know what it meant to make ends meet. Her ends had always luxuriously overlapped. But the time came when the lady had to choose between dread poverty and a wedding ceremony with a rich invalid whose only knowledge of youth was a distant memory. . . . She was led to the altar where she mouthed "'till death do us part" farce, and went to live out her lie with a man whose wealth was the only thing about him she loved. To live with a man she didn't love would, under ordinary circumstances, have been difficult enough—it was the natural aversion of Youth for Age; but when, added to this, she found she had fallen desperately in love with her husband's young medical attendant, her life perforce became a torturous labyrinth of lies and fears of apprehension. It is at this point that "The Love Liar" makes its greatest appeal to your insistent demand for unflinching realism in the place of the usual lollypop romanticism.

THE NEW EXPLOITS OF ELAINE (Episode No. 5—"The Saving Circles"—Two Parts).—A new ally of Wu Fang, the serpent, is an aviator in his plane circling ominously above Craig Kennedy's house. Balanced in the reckless flyer's palm is a bomb of Trodite, the new super-force in explosives. The bird-man looks for a painted circle as the prearranged target for his agent of destruction. He sees it. Straight to the mark goes the infernal death dealer. A startling white flash—a million splinters—an unrecognizable body, and far off on the horizon the fast fading outline of the modern bird of prey. Tense, expectant, shocked—but ultimately triumphant, the detective who harnesses Science in his pursuit of Crime stands watching at the window of his laboratory. He knew about the aeroplane; he knew that the Government had been robbed of the ultra powerful Trodite; he knew of the large white circle that was to mark his house as the object of attack. He knew also that directly across the court one of Wu Fang's henchmen was spying upon him. That's why, in the dead of night, he and his assistant Jameson ascended to the roof where they scrubbed out the fateful circle. That's why they ever so quietly ascended to the roof of the house directly across the court and painted thereon a large white circle the counterpart of the one recently scrubbed off, and that's why, when the detonation came, the fragments of what was once a Chinaman mixed with the fragments of what was once a house—and left Craig Kennedy shaken, but sound.

Did you ever see an aeroplane high in the heavens get hit with a steel jacketed shell projected from an armored automobile? Did you ever see a death duel between a terror of the skies and a gun constructed especially to bring it down? Here you see the aeroplane get hit, shiver as though in startled hesitation, make a final desperate struggle to keep afloat, and finally descend in circles, fluttering helpless, like a wounded bird, to the ground. These are some of the awe-inspiring incidents to be seen in this episode.

UNFOUNDED JEALOUSY (Two Parts—May 3).—Phyllis Grey loves her husband fervently, and is in turn idolized by him. Her highly sensitive nature is also a highly suspicious one, tortured by her love to question and doubt upon the merest shadow of provocation. When her sister writes and announces her intention to visit them, Phyllis becomes immediately uneasy. This uneasiness is kept in check only by the greatest exercise of her will, and becomes uncontrollable when, later, she sees her sister and her husband in secret and earnest conversation. In reality, this conversation concerns a difficulty her husband is in, and out of which her sister is trying to help him. Goaded to jealous rage at what she fancies to be her husband's infidelity and her sister's disloyalty, she decides on a desperate measure to rid her home of her imagined rival. Stealing out to the corral, she cuts the check line of a fiery mount her sister usually rides, cuts it so that the first strain will sever it and leave the rider helpless. Her jealousy quickly turns to concern when she sees hed own daughter set up beside her sister on the restless horse. Before she can recover from the shock they have galloped off. Quickly she runs to her husband, and tells him what her frightful jealousy has led her to do. On foot, and hopelessly, they follow horse and riders. Breathlessly they come to the edge of a deep ravine, where they find their daughter miraculously saved, but know that the sister has vanished headlong over the cliff with the madly galloping horse. Almost dead she is picked up and carried home, where for weeks she lies unconscious before starting to convalesce. But Phyllis has learned well her lesson, and faithfully promises herself never again to allow her unfounded jealousy to overbalance her reason.

COL. HEEZA LIAR SIGNS THE PLEDGE (Animated Cartoon Comedy By J. R. Bray—May 3).—When the redoubtable Colonel, returning home, sees a footpad collecting his toll from an unfortunate "Johnnie" who fell beneath the impact of a blackjack, he quickly goes to the rescue. The befriended person is so grateful to the Colonel that he lets the Colonel drink as much as he likes, with the result that the Colonel gets somewhat stewed. The Colonel is certainly in very good spirits and has very good spirits in him, which accounts for the extraordinary occurrences which happen on the way to his downy (?) couch. The world seems to go spinning around as he makes his uncertain way through the streets. How he finally makes his entrance into his house is as funny as it is unusual.

OLD ANDALUSIA, SOUTHERN SPAIN (On the Same Reel).—Numerous interesting views of this quaint old country are shown offering an entertainment which well repays all who see them. The customs and habits of the natives are intimately portrayed.

Miscellaneous Feature Films

Paramount

MAY BLOSSOM (Famous Players—April 15).—May Blossom loves Richard Ashcroft, a Southern officer, and accepts his proposal of marriage immediately after receiving one from her father's choice, a suitor named Steve Harland, who loves her madly. She sorrowfully tells him she prefers Richard, nearly breaking Steve's heart. That night, without a chance to bid May good-bye, Richard is arrested by officers from the Northern army, who have suspected from his frequent trips across the river that he is a spy. Richard is torn away by his captors, exacting a promise from Steve, who witnessed his arrest, to tell May the circumstances, that she must be faithful, and that he will return some day, if he lives. Steve yields to temptation and only tells May Richard has fled, never to return. May believes Richard false, tries to shut him out of her heart, and finally succumbs to Steve's importunities and marries him. Steve and May are married a year, and a little girl comes to them, who is adored by both. Steve is tortured constantly by the remembrance of his perfidy to Richard, who has not been heard of since his arrest, and is thought by all to be dead. Richard returns to claim his promised wife, having finally escaped, and finding her married to Steve, tells her the story of the arrest, and Steve's oath to him. May calls Steve, who mutely confronts the man he wronged, till May is about to be torn from him, when, like an angered lion, he protects his own. Richard is sent away by May, and Steve goes to war, returning finally to be forgiven.

NIOBE (Famous Players—Five Parts).—Niobe was the daughter of Tautolus, and the wife of Amphion, King of Thebes. Her pride in her children provoked Apollo, who slew them. Whereupon Niobe was so overcome with grief that she turned into a stone statue, which gushed fountains of tears. The statue, coming down through the ages, is bought by Tompkins, an art enthusiast, who has it insured by the company of which Peter Amos Dunn is president, who takes the statue to his own home for safekeeping. Electricians, wiring the house, leave live wires at the feet of the statue, and suddenly the beautiful Niobe steps from her pedestal and confronts the startled Dunn. He is at a loss to explain the presence of the goddess to his family. But he remembers that a governess, who has sent her trunks in advance, is expected in a day or two, and he hits upon the scheme of dressing up Niobe as the governess and introducing her to his wife and daughters as such. How the comedy ends is best learned from a view of the picture.

THE CAPTIVE (Jesse L. Lasky).—At the opening of the picture a young peasant of Montenegro, Marko Martinovitch, living on the border between Montenegro and Turkey, is supporting his sister and little crippled brother on a tiny farm with a poor but comfortable cabin. The call to arms comes, and he leaves the fields to take up his weapons of war. In contrast to this scene is shown a dinner at the castle belonging to Mahmud Hassan, a great Turkish Bey, who is also leaving for the front to fight for his country. These two introductory scenes are followed by a view of the Battle of Lule Burgess, during which the Montenegran peasant is slain and the Turkish noble is taken prisoner of war. For a time Mahmud is in prison, but he is later taken to a Montenegrin village with other captives, who are to be allotted to the bereaved women of the district as servants to do the work of the slain or absent men.

Mahmud is allotted to Sonya, the sister of the peasant Martinovitch, and she leads him to her cabin, literally driving him, whip in hand. Sonya, partly as revenge for the death of her brother, decides to treat Mahmud in the most humiliating manner possible, taking the horse out of the plough and forcing him to drag it himself and also compelling him to do unaccustomed menial tasks of cooking and washing. Mahmud, who has given his parole to Sonya, accepts the bitter situation with a touch of humorous restraint. His only friend is the little crippled brother, who has immediately taken a fancy to him. In the end Mahmud revolts and Sonya finds that her captive is really the master. Little by little Sonya finds herself coming to regard the captive in a more friendly light, for his courtesy, strength and courage are vast forces of attraction. They do not confess the fact, they both come to realize the growth of a mutual sentiment.

When affairs have reached this stage a band of Turkish soldiers capture the nearby village, get drunk in the tavern and go foraging. The officer takes a fancy to Sonya, drags her into the house and tries to kiss her. Mahmud rushes to the rescue, and the Turkish officer, at first delighted to see him, says that he will set him free. However, when the officer indicates that

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he wants Sonya the two men immediatly clash. Mahmud throws the officer out of the house which he then barricades, intending to fight a forlorn hope. The Montenegran reinforcements fortunately arrive in time to prevent a catastrophe of a serious nature, but Mahmud is wounded by a shot fired by the officer whom he has defied.

Mahmud, regretting that he cannot marry Sonya because of their different stations in life, now returns to his Turkish castle, but is greeted on his arrival by a soldier from the Sultan who hands him a proclamation confiscating his lands and its title for resisting his superior officer. Hero and heroine, now equally destitute, finally are brought together.

THE WOMAN (Lasky-Belasco—5 parts).—The story relates the attempt of a group of machine politicians at Washington to ruin Matthew Standish, an insurgent who has made himself so strong with the people that he is in a position to defeat the Mullin's bill, fostered by a corrupt ring in Washington, in favor of certain railroads. The leaders of this ring are Jim Blake, who is the boss of the party machine, and his son-in-law, Mark Robertson. Standish is being hailed throughout the country as the exponent of morals and virtue, and Blake realizes that the only way to defeat him is to find some blot on his record in the past. He puts a detective to work, who, by bribing Standish's former secretary, finds out that some years ago Standish became involved with a young woman of good family, and that for some reason he did not marry her. Blake realizes that skillfully handled, this story could be made to ruin Standish's career; but without the name of the woman it will look like a campaign lie. So the entire machine bends its energy to discovering the identity of the woman in order to prove the story. To accomplish this, they lay a trap, which they think will make Standish try to warn the woman by telephone. He is deceived and does telephone the woman to be on her guard, calling the number, Plaza 1001. Wanda Kelly, telephone girl at the Keswick, has been told of the plan by Blake, who believes that she can be bribed to give him the telephone number.

After Standish telephones, Robertson, Blake's son-in-law, comes in to 'phone his home in New York, calling the same number that Standish has just called. Wanda, the operator, sees that the woman in the case is really Blake's daughter and Robertson's wife, and besides refusing to give the number, destroys her record sheet. Mrs. Robertson arrives from New York and is driven to desperation when Standish informs her that, though he has tried to protect her, he shall have to give her name to Blake and Robertson if they continue striving to ruin him by this story.

The subsequent events leading to the conclusion of the drama and the defeat of the offensive Mullins bill in Congress are stirring in the extreme. Once again the telephone girl interferes in the plot by disconnecting the wires when the "ring" politicians, driven to their last ditch, are trying to telephone a newspaper to release the story even without the name of the woman. She keeps her courage after this, even when threatened with arrest and criminal prosecution. It is the woman herself who finally comes to the rescue and refuses to see the little telephone girl made to suffer further on her behalf. This terrible revelation makes Blake and Robertson see what a veritable little heroine she has been and even leads to the happy consummation of a romance between the telephone operator and Jim Blake's son.

HELP WANTED (Morsco-Bosworth—5 parts).—Mrs. Helen Barker, who has a son, Jack, is married to Jerrold Scott. When Jack finishes college he returns home and is made a partner of his stepfather in the firm of Scott & Son. At Scott's request he adopts his step-father's name. The reception room at Scott & Son's is full of girls waiting in answer to an advertisement for a stenographer. One pretty girl opening the wrong door, enters the room where Jack is waiting for his father. She and Jack get into conversation and she tells him of her troubles in finding a position; he tells her that it is his first day in business. Scott, entering, greets his son and shows him the sign on the door including him in the firm. Jack tells him that the girl is Gertie Meyer, who is looking for a position and who came to the wrong door. She is sent to the waiting room and Jack is taken to the auditing department where he is to get his first training.

The bookkeeper, Crane, who has been with the firm twenty years, and knows Scott's requirements for a secretary, selects those who are competent but lacking in physical charms, and sends them in for interview. One of these is Miss Wiggins, but she is too clever and is sent out to interview Crane. He retains her for some extra work on his own account. Scott, coming to the door, selects Gertie and dismisses the others. He asks her many personal questions, but nothing about her efficiency, and accepts her at a higher salary than she asked of him. Gertie, delighted with her position, begs her mother to leave the laundry where she is working, and brings her two small brothers home from the orphan asylum. All goes well the first week, except that with the first dictation Gertie makes a hopeless failure of the letters, and when she cries over her failure, Scott, in a fatherly way, puts his arms around her, and tells her that it was a difficult letter, and he will straighten it out. When he goes out, and while Gertie is making the corrections, Miss Wiggins slips into the private office and warns Gertie about Scott, tells her just what to expect, and asks her if he has taken her to luncheon yet. Gertie resents this and warmly defends her benefactor.

When Scott returns and learns that Gertie has no money to pay for her luncheon, he persuades her to go to a restaurant and lunch with him. She dissents, but finally goes. She is awed by the fashionable people, the music, and the odd names on the menu. She refuses to have a cocktail, but Scott drinks. Seeing Paul Montgomery, his daughter's fiance, in the restaurant, he feigns sudden illness to avoid speaking to him, gives Gertie a ten dollar bill and tells her he must rush off to meet an engagement and for her to pay for the meal. By the end of the first month at her position, Gertie has often dined with her employer, but her sense of propriety never ceases to be outraged by his amorous demonstrations. In the meantime, Jack Scott, who has had a growing interest in her since the morning she applied for the position, declares his love for her, and asks her to marry him. In her perplexity, Gertie goes to the Y. W. C. A. to call upon Miss Wiggins, who tells her to marry Jack if he really loves her, and receive no more attentions from the father. Gertie resolves to do this, even though she lose her position.

The next day Scott asks Gertie to remain at the office in the evening, to do some work for him. Jack, not seeing Gertie leave the office, secretly waits for her. When the other employees are gone, Scott locks the door, seizes Gertie in his arms, and declares his love for her. In the struggle which follows, Gertie screams for help. Jack smashes through the door and defends the girl. Scott does not know of their love, and orders Jack out. In the excitement Gertie slips out. Jack, not knowing her address, hires detectives to locate her. Gertie, arriving home, is denounced by her mother for bringing the family to poverty again, and threatens to go to Scott's house herself and take a lawyer with her. Gertie goes out to a telephone and calls Jack, and at his request meets him at his home. Together they wait for his mother and sister, but when they come they do not receive Gertie with open arms. Scott and his lawyer, Stuart, are in the library discussing the affair, when the butler gives away the fact that Jack and his fiancee are in the house with Mrs. Scott. Mrs. Meyers, enraged that detectives should be sent to her house, and fearing that the Scott millions have led away her little girl, bursts in and denounces Scott in her broken German-English. Stuart is authorized to provide financial aid for the Meyer's family, and when Scott learns that Jack has not told the whole story to Mrs. Scott, he forgives everything, thanks his lucky stars that his wife does not know his perfidy, and accepts the situation in a truly happy way.

Alliance

BEULAH (Balboa—Six Parts).—Dr. Guy Hartwell, a young and wealthy Louisiana physician, was a man of strange personality. Five years previous to the opening of the story he married and bestowed sincere love upon his wife. In return she basely played him false and shortly afterward died. From that moment he was a changed man. Embittered against the world, mankind and even distrusting God, the silent and melancholy man lived on. With the doctor lived his widowed sister and her daughter, whom every one considered as the heir of the physician's wealth. In the same city lived Beulah Benton, who was sent from the orphan asylum out into the world to earn her living as a servant girl, while her little sister Lillian found a home as the foster daughter of a rich lady.

At the orphanage Beulah learned to love Eugene, another inmate, but he, too, was adopted by a wealthy family and sent abroad to be educated. He promised upon his return to make Beulah his wife. Beulah yearned to see her sister, but Lillian's foster parents forbade the two to meet. This affected Beulah deeply, but the crushing blow was about to descend. Lillian fell ill, and in spite of every effort of Dr. Hartwell the younger sister died. Beulah, seeing the crepe on the door, forced herself in and for the first time met the doctor. The kindness of his nature was reawakened by the grief-stricken girl, and he took her to his home, attended her through a serious illness, then placed her in school.

But Beulah found her new surroundings far from pleasant. While the doctor as yet refused to trust any woman, he treated her with marked respect and consideration, but his sister fearing that the adopted girl would become the heir instead of her own daughter, lost no opportunity to humiliate Beulah. It was more than she could bear, and at last the girl sadly left the doctor's house and returned to the orphanage; but the doctor, however, brought her home again and provided other quarters for his sister and her daughter, both of whom were wholly dependent upon him for support.

The years passed and Beulah's lover, Eugene, returned from Europe, a dissipated wretch, his love for the orphan girl forgotten and his hand pledged to the frivolous niece of Dr. Hartwell's false wife. The physician warned the foolish youth to give her up, pleading with him to remain true to his promise to Beulah, but without avail. It was now that Hartwell realized that he himself loved her and declared his affection. Beulah expressed her great gratitude but still grieving over her false lover, told him that she could not return his affections. Hartwell went North and Beulah became a school teacher.

An epidemic broke out and people were perishing by the score. Doctor Hartwell returned to the stricken city. The doctor and Beulah met and side by side they fought the ravages of the disease. Clara Saunders, a friend of Beulah's fell in love with Hartwell, but becomes a victim of the plague, and with her departing breath joined the hands of the two, and bade them be happy. Through comradeship with Beulah, the doctor's faith in God and Man was restored, and his life made still brighter by her voluntary confession of her love for him. Their marriage followed, and Beulah and her husband fearlessly faced the future.

V-L-S-E, Inc.

GRAUSTARK (Essanay Six Parts—April 26).—Grenfall Lorry, a wealthy young American, meets a charming girl on an express train en route to Washington, and aids her to overtake the train by a thrilling coach ride through the mountains, when they are left behind at a small mining town. Lorry learns her name is Guggenslocker. He follows her to Edelweiss, in Graustark, her home. On the way he meets an old college friend, Barry Anguish, and they make the journey together. Lorry meets Miss Guggenslocker on the street and obtains a faint smile of recognition.

That night he and Anguish overhear a plot to abduct the Princess Yetive. Lorry and Anglish approach the castle by stealth, and Lorry is amazed to find Miss Guggenslocker is Her Royal Highness, Princess Yetive of Graustark. He saves her from the ruffians. Lorry learns that Yetive faces a serious crisis. Two suitors clamor for her hand, Prince Lorenz of Asphain, and Gabriel, Prince of Dawsbergen. Graustark must pay an enormous war indemnity to Asphain. Marriage to Lorenz grants Yetive an extension of time to meet the payment. Failure to do so means the signing away of almost her entire principality. Lorry's great love for the girl determines him to save her. He and Anguish are certain that Prince Gabriel was the man who plotted to abduct Yetive. Because of his rank, they dare not accuse him.

In despair Yetive promises to wed Lorenz. That night the prince, intoxicated, insults Yetive and is knocked down by Lorry. A duel is arranged but Lorenz is found slain in his bed. Lorry is accused of the murder and is imprisoned. Yetive aids him to escape. Prince Bolaroz, father of the slain prince, arrives in Edelweiss, and offers Yetive extension of time for paying the debt if Lorry is captured and executed. The persistent Gabriel presses his offer of marriage. Yetive orders him from the castle. That night Lorry escapes from the monstery, gains entrance to the castle and surprises Yetive in her boudoir. He swears he will give himself up for execution, and save her kingdom.

Next morning, in the throne room, Gabriel accuses Yetive of concealing Lorry, but is frustrated by Lorry bursting in and offering his life for the Princess. Yetive declares her love for Lorry and begs Bolaroz for mercy. Bolaroz angrily refuses and demands Lorry's death. Anguish suddenly confronts Gabriel and accuses him of Lorenz's murder. Gabriel confesses. Bolaroz then makes an alliance with Graustark. Lorry weds the princess and is crowned.

George Klein

THE COMMUTERS (Five Parts).—Larry Price and his friend Rollston are suburbanites. Rollston invites Larry to stay down-town with him and take in the cabarets which Larry, with a pang of misgiving, consents to do 'phoning home the usual excuse about business.

The two friends "do" the various roadhouses acquiring liquid refreshments and sundry loys en route winding up finally in a Long Island Palace of Joy. When the confetti throwing stage is reached, Larry with splendid aim bounces a ball of serpentine off the bald head of excitable "Sammy," director of the Italian orchestra. With murder afore thought, the sen-

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sitive musician follows the devious route of the paper missile, arriving at the table of the two friends where reconciliation, wine and spaghetti supplants manslaughter. Larry 'phones his wife, Hetty, that business continues to press, forgetting, however, to shut out the strains of music from the telephone booth. She goes to bed disgusted and some hours later hears her husband arrive with "Sammy" in tow, insisting that the latter take the guest's bedroom. Then Larry promptly falls asleep, awakes in time for the 7.46 and hurries to the office without telling Hetty of his new-found acquaintance.

Meanwhile, Carrie, the maid, dirty, slangy, lazy and incompetent, finds the bed disordered and, lifting the covers, screams at the apparition of the sleeping Sammy. Hetty guesses the truth. Sammy forthwith takes his departure, but gets only to the street, where the small boys pelt him unmercifully. Sammy returns and refuses to budge until a suit of clothes is provided. And Hetty, with a wife's freedom, expresses herself clearly to Larry over the telephone, causing that gentleman to rush out. C. O. D. a suit of street clothes for Sammy. In the interim, the suffragette club meets at the Brice home. And then things happen rapidly. The carrier arrives with the clothes; the maid refuses to accept the C. O. D.; Sammy frantically pursues him, beats him up, takes the clothes and is in the act of stealing softly into the house when the suffragettes discover him. He is mauled by four husky women, the constable is called and Hetty again rushes to the rescue, explaining to her friends that Sammy is no burglar. With suggestively-raised eyebrows, the suffragettes march home, making divers and sundry remarks concerning Hetty's conduct. While that unfortunate young woman is carried half fainting to her room, the constable arrives and arrests Sammy.

From this plight, Larry, who has just arrived home, saves him. Sammy insists upon staying for supper and Hetty announces the expected arrival of her mother. This causes Larry to hurry Sammy out of the house. They meet Rolliston and in his big racer make another night of it among the roadhouses. In the meantime little Mrs. Rolliston visits Hetty with the information that her husband is also missing, and suggests that Hetty take vengeance. To this end Mrs. Rolliston addresses a love note to Hetty, purporting to come from "Jack," and while concocting their plot are interrupted by the arrival of Larry and Sammy.

Hetty slips into a clothes closet, while Mrs. Rolliston slips out of the door. The latter promptly tells her husband, who 'phones Larry of the proposed joke, but forgets to tell him of the letter. When Larry meets Hetty in the dining room, she drops the fake note and he, in a sudden fit of jealousy, creates a family row. Up stairs Sammy has found a pair of Larry's pajamas and goes into the guest's room where the apparition of mother-in-law in bed causes him to flee softly to the nearest room, which chances to be Larry's. That young man meanwhile has gone to Rolliston for an explanation of the note. Hetty, anxious to make up, goes to Larry's room, put her arms around him, and to her horror discovers—Sammy! A few minutes later when Larry is returning from Rolliston's, he is made suddenly aware of a terrific racket from the upper bedrooms of his home. Fearing for his wife he rushes up the steps, only to find that Sammy had gotten into mother-in-law's room and had been dealt with in the approved fashion. This settles Sammy, who hurries back to his beloved Broadway, swearing that the commuter's life is no life for him.

World Film Corp.

WOMAN AND WINE (Brady—Five Parts—May 3).—Dick Seymour is fortunate in having a nice father and a nice girl as sweetheart. Money is coming to him. But, tempted by woman and wine on the great White Way of New York, he falls down badly.

His money is in Paris. In that city he goes from bad to worse and is accused of murder. From jail and death there seems no escape. But his father and sweetheart have been loyal to him and he is proved innocent of the crime and saved. He finds happiness by shunning bad company and bad habits.

THE BUTTERFLY (Five Parts—May 10).—The story relates how a hunchback in revenge against a woman who has repulsed him, lures her stepdaughter to the stage and assists her to become a dancer. The girl, whose name is Elaine, has two lovers, for one of whom, John Butler, she forms a sincere attachment. Her stepmother goes to see her dance, and the hunchback, still enraged at her, murders the woman.

The hunchback goes mad and is killed by falling from a cliff. Butler, Elaine's lover, is accused of killing him, but Elaine clears him of the charge by proving the hunchback was the murderer of her stepmother. Elaine and Butler find that their mutual loves will make them happy in marriage.

WHEN IT STRIKES HOME (Harris—Five Parts—May 17).—Dick Hartley hastily marries a dancing girl. As he is under age, his father, a wealthy man, objects to the marriage and succeeds in having it annulled. He sends the boy to South Africa. A son is born to the divorced girl. When Dick Hartley returns from South America, he works hard in his father's office and in due time, forgetting his divorced wife, marries another girl. The marriage is happy but childless. It chances that the dancing girl's little boy is adopted by young Mr. and Mrs. Hartley in ignorance of his origin.

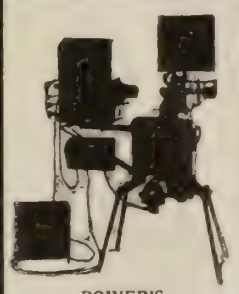
Twenty years pass. The boy becomes a successful doctor working in a New York hospital. The elder Hartley, father of Dick, meets with an accident and is taken to the hospital for treatment. In the hospital, the dancing girl of twenty-one years before, is now placed as Sister Ursula, vowed to a life of ministration to the afflicted. Old Hartley recognizes the former lancing girl in Sister Ursula, and she also recognizes her own son in the young Dr. Hartley. But the ex-dancer voluntarily remains in the hospital, and thus the younger Hartley and his wife do not have their happiness menaced.

PICTURE PLAYHOUSE FILM CO.

THE BULLDOGS OF THE TRAIL (Interstate Feature—Four Parts).—John Graham and his daughter Peggy arrive in Blackfoot, Canada, to pay a visit to Inspector Creighton of the Mounted Police. About the same time a young lieutenant of the corps arrives to assist Inspector Creighton in running down a notorious outlaw.

McLloyd and Peggy while riding through the woods near the post one day, discover the dead body of Graham hidden under a pile of underbrush. McLloyd a few minutes before has fired at a bird near this same pile of brush which makes Peggy think that her father was killed by the policeman's bullet. McLoyd is thunderstruck when the girl accuses him of murder and knowing the direction in which he fired that his bullet could not possibly have caused the death of Graham, he starts on an investigation.

The strange action of Inspector Creighton causes McLoyd to center his investigation in his direction, until finally after the death of his superior officer McLoyd clears up the mystery and rescues Peggy from almost certain death at the hands of a Hindoo secret society named "The Shinto" which was responsible for the death of Graham and Creighton.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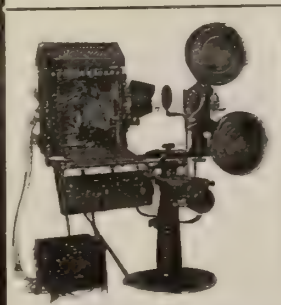
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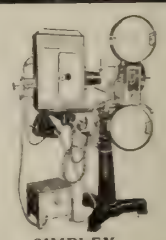
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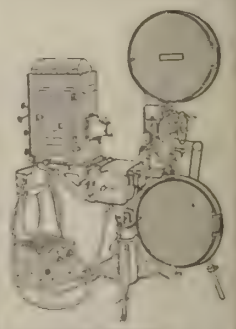
Theatres
Completely


STANDARD

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum postage stamps accepted :: :: :: ::

SITUATIONS WANTED.

SCENIC ARTIST—First-class. Long experience in moving picture work. Best reference. Address X. P. R. T., United Scenic Artists Association, 265 W. 34th St., N. Y. City.

THEATRICAL ACCOMPANIST—Young lady desires engagement. Six years' experience. A-1 picture player. High-class picture house preferred. Would consider good summer engagement with orchestra. Address Accompanist, care M. P. World, N. Y. City.

CAMERAMAN wants position with reliable firm. Just finished making pictures in British Colonies. D. Levine, 324 Bristol St., Brooklyn, N. Y.

OPERATOR—At liberty; satisfaction guaranteed. Any machine; sober, reliable; good references. Operator, care M. P. World, N. Y. City.

PUBLICITY—Sales, theatre manager. Why waste time employing inexperienced help? Know business A to Z, eight years' experience picture game. Ind., Ill., Wis. Best credentials. N., care M. P. World, N. Y. City.

OPERATOR, with Powers No. 6 outfit, complete, seeks position at summer resort. Will accept fifteen dollars. H. S., care M. P. World, N. Y. City.

AT LIBERTY—On account of house closing to remodel, A-1 operator and electrician. Married, sober and reliable. Twelve years' experience. A-1 references, state all in first. B. S., care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.

A NEW YORK FILM COMPANY—Owning excellent money-making five-reel feature, with subject that is world wide, fine posters and photographs, desires representatives in every state to handle on percentage agreement; must furnish bond, references as to film business ability and financial standing; excellent opportunity for hustlers of the right sort. M. L. Ford, Room 504, 43 Cedar street, N. Y. City.

THEATERS WANTED.

MOVING PICTURE SHOW—Straight pictures, lease or buy. City 15,000 to 50,000. Cash buyer. Give all particulars first letter. F. L. Walker, Batavia, Ohio.

CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices 578-80 Ellicott Sq., Buffalo, N. Y.

PICTURE HOUSE—In either California, Colo., or suburb near Chicago. Must bear rigid investigation. State full particulars. P. S., 428 So. Harvey, Oak Park, Ill.

THEATER WANTED—(To lease) by responsible party, 600 seats or more, pictures or vaudeville and pictures. City of 15,000 or more, in business ten years. Particulars to E. C. Adolph, Asbury Park, N. J.

WE HAVE many applications for good picture theaters everywhere. Do you want to sell? Write us. Business strictly confidential. Picture Clearing Assn., 12 Ryder St., Litchfield, Ill.

THEATERS FOR SALE OR RENT.

FOR SALE—Old-established picture show, best location. County seat city 8,000. Seating capacity 300, doing good business; stand rigid investigation. Light plant in connection, also Seeburg motion picture player, combination pipe organ and orchestra. Style M, brand new. Will pay you to investigate if you mean business, owner going to California. C. C. Haddox, Kenton, O.

WOULD LIKE to sell, trade or lease a theater? Have 350 chairs and pay $60 a month rent. Population 45,000, good location. Address James Bodin, 1835 Mead St., Racine, Wis.

BIDS FOR RENTAL—Moving picture theater. Sealed bids will be received for the rental of the New Elk's moving picture theater, Mahanoy City, Pa., details of which may be had by applying to the chairman of the committee. John Kelly, or secretary Geo. J. Post. Bids must be in the hands of the chairman not later than 6 o'clock, P. M., Wednesday, May 5th, 1915. Committee reserves right to reject any or all bills.

FOR SALE—Motion picture theater with long lease, right down town in city of 50,000. Netting 60 per cent. on the investment. Equipment the very best. Two Powers 6A machines, motor driven, 2 compensarcs, Gold fibre screen, Seeburg Photo Player, cost $2,850; drop floor, 325 opera chairs. Indirect lighting. The price is right if sold within thirty days. Address Box 137, Flint, Mich.

FOR SALE—Moving picture theater located in Conn., town of twelve to fourteen thousand population with only one opposition. Doing big business. Best reason for selling. For full details address P. O. Box 1493, New Haven, Conn.

MOVING PICTURE THEATER for sale, in good location. 376 Main St., Bridgeport, Conn.

NEW 46x100, capacity 600, big money maker, will bear closest investigation, $30,000, property and equipment; also theater 275 capacity, newly remodeled, equipped, $1,500. Ideal Photo Play Co., Monissin, Pa.

HERE is a lifetime's opportunity to purchase the finest movie in New York State; capacity about one thousand, five and ten cents admission; ten year lease if desired, no Sunday business; making profit now seven thousand year. Week's or month's trial will be given to any bona fide buyer to convince him that this is a standard, commercial investment; worth fifteen thousand, will sacrifice for ten thousand. If you have not six thousand cash do not inquire. Owners are entering into a million dollar proposition and cannot pay any attention to this smaller enterprise. If you want to get rich quick, see Lewis, 580 Ellicott Sq., Buffalo, N. Y.

THEATER FOR SALE OR RENT—One thousand seat theater, fully equipped. Absolutely fireproof, with balcony and open air. New building in town of 75,000 inhabitants, in the vicinity of New York City. Answer F. C., care M. P. World, N. Y. City.

EQUIPMENT WANTED.

THREE HUNDRED slightly used opera chairs for picture show; must be in good condition. Frank E. Boyd, Ripley, Ohio.

WANTED—Used chairs and other equipment for airdome in New York. Write quick, what you have and where I can inspect it. W. S. C., care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

BRASS POSTER FRAMES—For one, three and six sheets. Also brass easels, brass railings. Write for complete catalog. THE NEWMAN MFG. CO., Cincinnati, O., 101 4th Ave., N. Y.

WRITE OR WIRE—The Lears Theatre Supply Co., 509 Chestnut St., St. Louis, Mo., the largest exclusive theater equipment concern in the West, for seats, all leading makes of moving picture machines, operating booths, curtains and all other theater accessories. They always have some slightly used goods in stock for immediate shipment and sell them at bargain prices. Folding chairs, 40c. each up. Opera chairs, 60c. each up. Moving picture machines $50 each up. Send them an exact list of your wants and see why they sell them all.

FIFTEEN HUNDRED park chairs used three months, cost $1.20. Not less than 500 sold, 65c each. Everyone guaranteed. Redingtons, Scranton, Pa

FOR SALE—1,150 theater chairs, cost $5,75 each, can be bought for $1.50 each. Write or wire Mr. Olmstead, American Seating Co., 15 East 32d St., New York City.

FOR SALE—COMPLETE OUTFIT, TWO MACHINES, 300 CHAIRS, ELECTRIC FANS, PORTABLE TICKET BOOTH, TICKET CHOPPER, MACHINE BOOTHS, ETC. APPLY S. ECKMAN, 1051 UNION AVE, N. Y. CITY.

6A POWERS machine, without rheostat, $200; 110 volt compensarc, $42. Never used or unpacked in original cases. Ira B. Alden, 538 W. Lenigh Ave., Philadelphia., Pa.

FOR SALE—Complete outfit, consisting of a 4 K. W. dynamo, 10 horse Ingeco engine, 260 opera chairs, Edison machine, compensarc, fixtures, etc. Everything in good condition; priced right. Write Hodgin & Walker, Maitland, Mo.

MACHINES—In A-1 condition, Standard, with motor; Simplex, Powers, economizer, spotlamp, stagecable, carbons, etc. Want to buy No. 6 head. Holdenried, 222 West 30th St., N. Y. City.

OPERA AND FOLDING chairs for theaters, halls, tents, airdome benches. Immediate delivery. New Opera, $1 up. Folding chairs, 40c. Slightly used opera, 60c. Atlas Seating Co., 501 Fifth Ave., N. Y. City.

CAMERAS FOR SALE.

GUARANTEED—Professional Cinematograph cameras, projectors, perforators, polishers, printers, tripods, developing outfits, dissolvers, rewinders, illuminators, lenses. Filming, developing. Cameramen, experimenting. Eberhard Schneider, 219 Second Ave., N. Y. City.

CAMERAS, Tripods and printers for sale. Bargains in second-hand cameras. Ray, 326 5th Ave., N. Y. City.

FILMS WANTED.

WANTED—Comedies, single and double, also features for export. Edwards, 119 East 23rd St., N. Y. City.

WANTED—Ten single reels (1,000 feet), comedies and highly dramatic—cowboy. Film must be in perfect condition. Don't answer if you have only junk. Also want a 5 or 6 reel feature in good condition. Melodramatic, care M. P. World, N. Y. City.

FILMS FOR SALE OR RENT.

FOR SALE—Four features with negatives, new sacrificed price. Full particulars. Address Brilliant Film Mfg. Co., 247 No. Eleventh St., Phila., Pa.

FILM REDUCTIONS—Exchange closing out several high-class features running in six- five, four, three and two reels, also several single reels with plenty of mounted paper; also new copy "Atlantis" six parts, "The Merchant of Venice," "Silence of the Dead," "Hindo Nemesis," "Eighty Million Women Want?" new war picture, several three features with paper, $20 each. Unusual opportunity for exchanges. F. L. Ferguson, Candler Bldg., 220 West 42d St., N. Y. City.

FOR SALE—Thirty second-hand Keystone comedies $30 and up. Forty Foreign and American comedies $10 with and without paper. Also copy "Female Raffles" nearly new, with three sets new photos, $105. $2 deposit required. Mayer Silverman, 105 4th Ave., Pitts., Pa

NOTICE—Feature Film Exchanges. We have an exceptionally good line of American and foreign single reel comedies, dramas, westerns and educational, with posters at $5, $8 and $12. Tell us the kind of films you can use and give us the name of your bank, so that we may be able to ship the films subject to screen examination, in care of your bank. Federal Feature Film Co., 119 East 23d St., N. Y. City.

FOR SALE—Thirty commercial reels with posters, $4 per reel. The Night Riders in 2 reels. The best money getter on the road. $75 takes outfit. Plenty of paper. A bargain. Federal Film & Supply Co., San Antonio, Texas.

MISCELLANEOUS.

WILL EXCHANGE Gundlach lens (4"), model B gas outfit, Martimer film cleaner, three-piece set of Diamond Dye scenery for post card camera, tent outfit. Barnard, Hickman, Del.

For Your *LITTLE WANTS* in the Moving Picture Industry
the *LITTLE ADS* in the Classified Department
WILL GET YOU EXCEPTIONAL RESULTS
Send your copy, accompanied by remittance—The rate is Three Cents per Word

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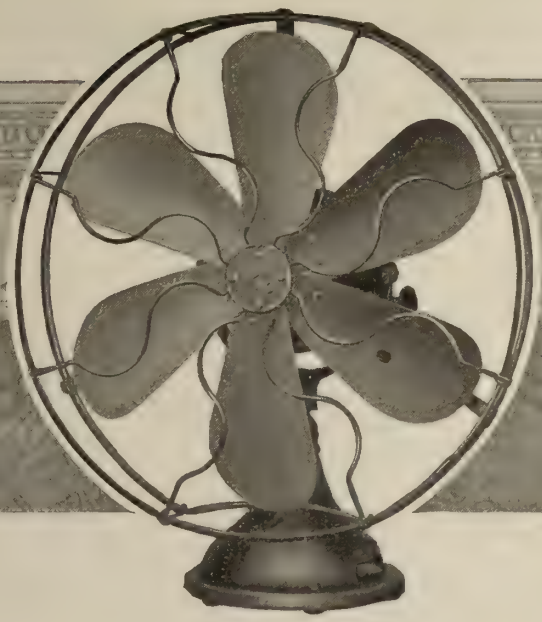

Make Your Theatre the Coolest Place in Town

Put G-E Six blade oscillating fans in your theatre—as they swing from side to side they search out the stuffy corners and keep the air in motion—fresh and cool. They run silently, without rustle, rattle or vibration—there is no distraction from the full enjoyment of the show.

A cool place inside is a good investment—which is realized in the box office at the end of the day. Insist on the

Six Blade Oscillating Fan

See that the G-E trade mark is on the center. Then you will be sure of getting the fan that is built especially for moving picture theatres; you can be sure also of your fans lasting season after season without the slightest trouble or attention beyond oiling once a year.

Those are the kind of fans to get—that will be just as good five or six years hence as they are today. Every G-E Fan is like that, because it has G-E quality and over twenty-five years' experience and knowledge in fan building behind it.

Write to us today; give dimensions, etc., of your theatre—our fan engineers will be glad to lay out your plan for "The Coolest Place in Town."

General Electric Company

General Office: Schenectady, N. Y.

SALES OFFICES IN ALL LARGE CITIES

5375

List of Current Film Release Dates

(For Daily Calendars of Program Releases See Pages 948, 950.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Imp, Joker, Victor.
Tuesday—Big "U," Gold Seal, Nestor.
Wednesday—Animated Weekly, Laemmle, L-KO.
Thursday—Big "U," Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG "U."

April 29—Courage (Drama).
May 6—Roses and Thorns (Drama).
May 9.—The Master Rogues of Europe (Three parts—Melo-Drama).
May 13—A Buried City (Educational). As Seen by Homer Croy.
May 16—Where Brains Are Needed (Two parts—Detective—Drama).

BISON.

May 8—The Blood of His Brother (Two parts—Mining-Drama).
May 15—The Smuggler's Lass (Two parts—Sea Coast—Drama).

GOLD SEAL.

April 13—Wild Irish Rose (Two Parts—Rural—Drama).
April 20—The Whirling Disk (Two parts—Drama).
April 27—Matty's Decision (Two parts—Drama of To-Day).
May 4—The Faith of Her Fathers (Three parts—Drama of the Ghetto).
May 11—The Torrent (Two parts—Modern Spectacular—Drama).

IMP.

April 23—The Adventure of the Yellow Curl Papers (Two parts—Comedy—Drama).
April 26—Love's Reflection (Comedy).
—The Troublesome Parrot (Animated—Cartoon).
April 30—At the Banquet Table (Two parts—Melo-Drama Mystery—Drama).
May 3—The Blank Page (Drama).
May 7—Tony (Drama).
May 10—Uncle's New Blazer (Comedy).
May 14—The Corsican Brothers (Three parts—Melo-Drama).

JOKER.

May 3—She Winked (Comedy).
—A Trip to Cairo (Educational).
May 8—The Runaway Auto (Animated Cartoon).
—Fighting the Hookworm (Educational).
May 10—No Release This Week.
May 15—Nothing Ever Happens Right (Com.)

LAEMMLE.

May 2—$100,000 (Drama).
May 5—The Little Girl of the Attic (Two parts—Civil War Drama).
May 9—The Toll of Youth (Drama).
May 12—Profit and Loss (Two parts—Domestic Drama).
May 16—Fates Alibi (Drama).

L-KO.

Apr. 25—Poor Policy (Comedy).
April 28—Shaved in Mexico (Comedy).
May 2—No release this week.
May 5—Father Was Neutral (Comedy).
May 9—No Release this Week.
May 12—A Stool Pigeon's Revenge (Comedy).
May 16—No Release This Week.

NESTOR.

April 30—Her Friend, the Milkman (Comedy).
May 2—Almost a King (Two parts—Comedy).
May 4—Caught By a Thread (Comedy).
May 7—Wanted a Chaperon (Comedy).
May 11—He Fell in the Park (Comedy).
—Seeing India (Scenic).

POWERS.

April 17—The Love That Lasts (Drama).
Apr. 24—Love and Handcuffs (Drama).
May 1—Tiny Hands (Drama)
May 8—In the Hills Beyond (Drama).
May 15—Framed (Western—Drama).

REX.

Apr. 22—The Ladder of Fortune (Two parts—Human Interest—Drama).
April 27—Faces in the Night (Drama).
April 29—Unlike Other Girls (Two parts—Human Interest—Drama).
May 6—Rene Haggard Journeys On (Two parts—Heart Interest—Drama).
May 11—A Shot in the Dark (Drama).
May 13—An Idyll of the Hills (Two parts—Rural—Drama).

STERLING.

Apr. 22—His Smashing Career (Comedy).
April 29—The Chef's Revenge (Comedy).
—After Big Game of the Sea (Educational).
May 6—Counting Out the Count (Comedy).
May 13—Pokes and Jabs (Comedy).

VICTOR.

April 30—A Romance of Hawaii (Drama).
May 3—For Cash (Two parts—Drama of Romance).
May 7—Father's Money (Comedy-Drama).
May 10—The Girl Who Had a Soul (Three parts—Heart Interest—Drama).
May 14—A Stranger in Camp (Comedy—Drama).

UNIVERSAL SPECIAL RELEASE

Apr. 19—The Black Box (Episode No. 7 "The House of Mystery,"—Two parts—Drama).
April 26—The Black Box (Episode No. 8, "The Inherited Sin") (Two parts—Drama).
May 2—The Black Box (Episode No. 9 "Lost in London," (Two parts—Drama).
May 9—The Black Box (Episode No. 10, "The Ship of Horror"—Two parts—Dr.).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

April 12—The Poet of the Peaks (Two Parts—Drama).
April 14—The Wishing Stone (Drama).
Apr. 19—The Castle Ranch (Two parts—(Drama).
Apr. 21—She Walketh Alone (Drama).
April 26—The Day of Reckoning (Two parts—Drama).
April 28—Wife Wanted (Comedy—Drama).
May 3—One Summer's Sequel (Two parts—Drama).
May 5—When Empty Hearts Are Filled (Drama).
May 10—The Altar of Ambition (Two parts—Drama).
May 12—The Broken Window (Comedy—Dr.).

BEAUTY.

April 27—No Quarter (Comedy—Drama).
May 4—The Face Most Fair (Drama).
May 7—Dreams Realized (Drama).
May 11—Life's Staircase (Drama).

BRONCHO.

April 28—The Renegade (Two Parts—Drama).
May 5—The Spark in the Embers (Two Parts—Drama).
May 12—His Affianced Wife (Two parts—Drama).
May 19—The Operator At Big Sandy (Two parts—Drama).
May 26—Shorty's Trouble Sleep (Two parts—Drama).

DOMINO.

April 29—The Power of the Street (Two Parts—Drama).
May 6—The Man From Nowhere (Two parts—Drama).
May 13—The Shoal Light (Two parts—(Drama).
May 20—Her Alibi (Two parts—Drama).

FALSTAFF.

May 7—A Scientific Mother (Comedy).
May 14—Ferdy Fink's Flirtations (Comedy).

KAY BEE.

April 23—The Riddle of the Wooden Leg (Two Parts—Drama).
April 30—The Valley of Hate (Two Parts—Drama).
May 7—The Kite (Two Parts—Drama).
May 14—The Human Octopus (Two parts—Drama).
May 21—Bad Luck of Santa Ynez (Two parts—Drama).
May 28—Her Easter Hat (Two parts—Drama).

KEYSTONE.

Apr. 1—When Love Took Wings (Comedy).
Apr. 3—Ambrose's Lofty Perch (Comedy).
Apr. 5—Droppington's Devilish Dream (Comedy).
Apr. 8—The Rent Jumpers (Comedy).
—Gussle's Wayward Path (Comedy).
Apr. 12—Droppington's Family Tree (Two parts—Comedy).
April 12—The Beauty Bunglers (Comedy).
April 26—Gussle Rivals Jonah (Two parts—Comedy).

KOMIC.

April 18—Ethel's New Dress (No. 21 of the "Bill" Series—Comedy).
Apr. 25—Home Again (Comedy).
May 2—Ethel's Disguise (No. 22 of the "Bill" Series) (Comedy).
May 9—Flooey and Axel (Comedy).
May 16—Ethel's Romance (No. 23 of the "Bill" Series—Comedy).

MAJESTIC.

Apr. 25—For the Honor of Bettina (Two parts—Drama).
April 27—Checkmate (Drama).
April 30—The Little Soldier Man (Comedy—Drama).
May 2—The Comeback (Two parts—Drama).
May 4—Her Grandparents (Drama).
May 9—The Spell of the Poppy (Two parts—Drama).
May 11—The Smuggler (Drama).
May 16—At the Stroke of the Angelus (Two parts—Drama).

(*Mutual Releases continued on page 996.*)

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Wednesday, May 12th, 1915

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Direction of HENRY OTTO

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- CHICAGO -

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 948, 950.)

(Mutual Releases continued from page 994.)

RELIANCE.

April 28—The Buried Treasure (Drama).
May 1—The House of Bentley (Two parts—Drama).
May 3—The Mission of Morrison (Drama).
May 5—The Baby (Comedy-Drama).
May 8—The Old Shoemaker (Two parts—Drama).
May 10—At the Hour of Eleven (Drama).
May 12—The Son of the Dog (Drama).
May 14—Mike's Elopement (Drama).
May 15—Added Fuel (Two parts—Drama).

ROYAL.

Apr. 24—Hungry Hank At the Fair (Comedy).
May 1—Locked Out (Comedy).
May 8—That Doggone Serenade (Comedy).
May 15—Casey's Tribulations (Comedy).

THANHOUSER.

Apr. 23—The Reformation of Peter and Paul (Comedy-Drama).
Apr. 25—Fashion and the Simple Life (Comedy—Drama).
April 27—Bianca Forgets (Two parts—Drama).
May 2—Their One Love (Drama).
May 4—Monsieur Nickola Dupree (Two parts—Comedy-Drama).
May 9—Love and Money (Drama).
May 11—The Song of the Heart (Two parts—Romantic—Drama).
May 16—The Three Roses (Drama).

MUTUAL MASTERPICTURES.

April 1—The Devil (N. Y. M. P. Corp.—Five parts—Drama).
April —The Outcast (Reliance—Four parts—Drama).
April 15—On the Night Stage (Five Parts—Drama).
Apr. —A Man and His Mate (Reliance—Four parts—Drama).
April 26—The Cup of Life (N. Y. M. P. Co.—Five Parts—Drama). No. 11.
April 29—A Child of God (Majestic—Four parts—Drama). No. 12.
May 3—The Absentee (Majestic—Five parts—Drama) No. 13.
May 6—The Victim (Majestic—Three parts—Drama) No. 14.

SERIAL PUBLICATION CORPORATION

Apr. 7—Runaway June (Episode No. 13 "Trapped"—Two parts—Drama).
April 14—Runaway June (Episode No. 14, "In the Grip of Poverty" (Two parts—Drama).
Apr. 21—The Runaway June (Episode No. 15 "At Last, My Love.") (Two parts—Drama).

United Film Service

RELEASE DAYS.

Monday—Ideal (a two-reeler).
Tuesday—Superba.
Wednesday—Empress (a two-reeler).
Thursday—Luna, Starlight.
Friday—Premier (a two-reeler).
Saturday—Lariat (a two-reeler).
Sunday—Cameo.

CAMEO.

May 9—Can Love Grow Cold (Comedy).
May 16—Where Can I Get a Wife? (Comedy).

EMPRESS.

Apr. 16—Oysters and Pearls (Comedy).
Apr. 21—The Room Between (Two parts—Drama).
Apr. 23—More and More (Comedy).
April 30—Back to the Farm (Comedy).
May 5—The Shop Nun (Two parts—Drama).

GRANDIN.

April 28—The Stolen Will (Two parts—Drama).
May 12—In Her Daddy's Footsteps (Two parts—Comedy—Drama).

IDEAL.

Apr. 12—A Soul's Tragedy (Two parts—Drama).
Apr. 19—Shadows of the Harbor (Two parts—Drama).
April 26—The Mysterious Airship (Two parts—Drama).
May 1—Beginning at the End (Two parts—Drama).
May 3—Avarice (Two parts—Drama).
May 10—A Country Lad (Two parts—Drama).

JUPITER.

March 28—Her Phoney Lovers (Comedy).

LARIAT.

Apr. 24—The Parasite's Double (Two parts—Drama).
May 8—Tolu in the Rockies (Two parts—Drama).

LUNA.

Apr. 15—The Misplaced Twins (Comedy).
Apr. 22—Her New Yob (Comedy).
May 6—Louisa's Battle With Cupid (Comedy).
May 13—How Allopath Conquered Boneopath (Comedy).

PREMIER.

Apr. 13—Blazing the Trail (Drama).
Apr. 18—The Come Back (Drama).
Apr. 20—The Girl With the Camera (Drama).
April 27—Brothers (Drama).
May 7—The Other Girl (Two parts—Drama).

REGENT.

April 3—Victims of Satan (Two Parts—Dr.).
Apr. 17—In the Blood (Two parts—Drama).

STARLIGHT.

Apr. 22—You Need a Doctor (Comedy).
April 29—Jealousy (Comedy).
May 6—The Fortune Tellers (Comedy).
May 13—Tough Luck (Two parts—Comedy.

SUPERBA.

Apr. 20—Uncle's Last Letter (Comedy).
April 27—A Million Hid (Comedy).
May 4—The Trunk Mystery (Comedy).
May 11—All About a Baby (Comedy).

UNITED.

May 2—Love and Skates (Comedy).
May 14—The Education of Father (Two parts—Drama).
May 15—The Stronger Mind (Two parts—Dr.).

Kriterion Service

ALHAMBRA.

April 5-10—Reforming the Outlaw (Two parts—Drama).
—Syd the Masher Comedy).
—Syd's Finish (Comedy).

C K.

April 5-10—A Railroad Holdup (Drama).

KRITERION.

April 5-10—Cattle Queen Rancher (Two parts—Drama).

MONTY.

April 5-10—Shanghaied (Two parts—Drama).

NOLEGE.

April 5-10—Ruins (Educational).

PARAGON.

April 5-10—The Heritage of a Century (Two parts—Drama).

PUNCHINELLO.

April 5-10—A Rube Conductor (Comedy).

PYRAMID.

April 5-10—Kriterion Komic Kartoons (Comedy).

SANTA BARBARA.

April 5-10—Billy Makes a Bluff (Comedy).
—The Cost (Two parts—Drama).

THISTLE.

April 5-10—A Family Mixup (Comedy).

TRUMP.

April 5-10—The Accusing Finger (Two parts—Drama).

Miscellaneous Feature Releases.

ALLIANCE FILM CORP.

April —Beulah (Balboa—Six parts—Drama).

ART FILM CO.

May—The Stubbornness of Geraldine (Drama).

BROADWAY FILM CO.

April —The Vow (Four parts—Drama).

CORT FILM CORPORATION.

May—The Melting Pot (Five parts—Drama).

COSMOFOTOFILM CO.

April —Constantinople (Topical).
May—The Middleman (Five parts—Comedy).

GREAT NORTHERN FILM CO.

April —John Redmond, the Evangelist (Four parts—Drama).

METRO PICTURES CORP.

Apr. 26—The High Road (Rolfe—Drama).
May 2—The Shooting of Dan McGrew (Popular Players—Drama)
May 9—Cora (Rolfe—Drama).

PARAMOUNT PICTURES CORPORATION

Apr. 19—Captain Courtesy (Bosworth—Drama).
Apr. 22—Snobs (Lasky—Comedy).
Apr. 26—Jim the Penman (Famous Players—Five parts—Drama).
Apr. 29—Help Wanted (Morosco—Drama).
May 3—The Woman (Lasky-Belasco—Five parts—Drama).
May 6—Little Sunset (Bosworth—Four parts—Drama).
May 10—Fanchon the Cricket (Famous Players—Five parts—Drama).
May 13—The Moth and the Flame (Famous Players—Five parts—Drama).

PATHE EXCHANGE INC.

Released Week of April 19.
New Exploits of Elaine, No. 17 (Two parts—Drama).
Just Nuts (Comedy).
Pathe News, No. 32, 1915 (Topical).
He Takes Well at Parties (Comedy).
The Ant Eater (Educational).
Toledo, Picturesque Spain (Scenic).
Army Engineers, France (Educational).
Pathe News, No. 33, 1915 (Topical).
Who Pays? Series No. 2, "The Pursuit of Pleasure" (Balboa—Three parts—Dr.).
Released Week of April 26.
New Exploits of Elaine, No. 18 (Two parts—Drama).
Police Dog (Episode No. 4—Cartoon—Com.).
Seville, the Capital of Andalusi (Colored—Scenic).
Pathe News No. 34, 1915 (Topical).
Max Braves the Briny (Comedy).
Physical Training in the French Army (Educational).
Sicily in Storm and Calm (Scenic).
Pathe News, No. 35, 1915 (Topical).
Who Pays? Series No. 3, "When Justice Sleeps" (Balboa—Three parts—Drama).

PICTURE PLAYHOUSE FILM CO.

April 24—Bull Dogs of the Trail (Interstate—Four parts—Drama).
April —The Key to the Mystery (Drama).
April —The Coiners' Game (Drama).
May—The Pearl of the Antilles (Terriss—Drama).

PROHIBITION FILM CORPORATION.

April—Prohibition (Five parts—Drama).

WORLD FILM CORPORATION.

May 3—Woman and Wine (Brady—Five parts—Drama).
May 10—The Butterfly (Shubert—Five parts—Drama).
May 17—When It Strikes Home (Harris—Drama).
May 24—The Boss (Brady—Drama).
May 31—A Phyllis of the Sierras (California—Drama).

WORLD COMEDY STAR FILM CORPS.

Apr. 12—Opened By Mistake (Comedy).
Apr. 19—Sauce for the Gander (Comedy).
Apr. 26—The Feats of Felix, Series No. 1 "Compressed Air" (Flamingo—Two parts—Comedy).
April 26—Beware of the Dog (Comedy).

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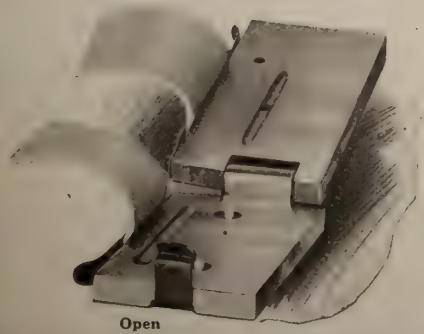

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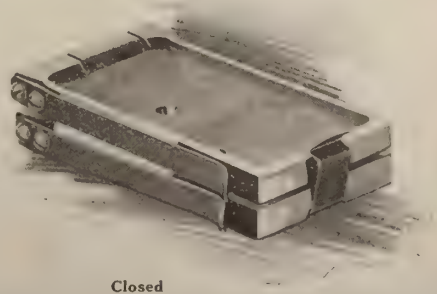

Closed

List of Current Film Release Dates

(For Daily Calendars of Program Releases See Pages 948, 950.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Saturday—Biograph. Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

April 26—The Children's House (Child Play).
April 27—Adam Bede (Special—Two parts—Drama).
April 29—Fool's Gold (Drama).
April 30—His Poor Little Girl (Comedy—Drama).
May 1—A Double Winning (Drama).
May 3—Toys of Destiny (Drama).
May 4—Black Sheep (Special—Two parts—Drama).
May 6—The Master of the Sword (Drama).
May 7—Masked Fate (Comedy—Drama).
May 8—A Day's Adventure (Drama).
May 10—A Much-Needed Lesson (Comedy Dr.).
May 11—The Confession (Special—Two parts—Drama).
May 13—The Sheriff's Story (Drama).
May 14—The Little Scapegoat (Drama).
May 15—The Oriental Ruby (Drama).

EDISON.

April 27—The Idle Rich (Comedy).
April 28—Count Macaroni (Comedy).
April 30—Poisoned by Jealousy (Special—Two parts—Drama).
May 1—His Convert (Drama).
May 4—Cartoons in the Kitchen (Comedy).
May 5—Jack Kennard, Coward (Drama).
May 7—With Bridges Burned (Special—Three parts—Drama).
May 8—A Sad Dog's Story (Drama).
May 10—Her Proper Place (Special—Three parts—Drama).
May 11—An Innocent Thief (Drama).
May 12—Nearly a Scandal (Comedy).
May 14—The Struggle Upward (Special—Two parts—Drama).
May 15—His Peasant Princess (Drama).

ESSANAY.

April 22—Done In Wax (Comedy).
April 23—His Wife's Secret (Western—Drama).
April 24—The Conspiracy at the Chateau (Drama).
April 26—On the Down Road (Drama).
April 27—Blindfolded (Special—Two parts—Drama).
April 28—The Fable of "A Night Given Over to Revelry" (Comedy).
April 29—The Undertaker's Uncle (Western—Comedy).
April 29—By the Sea (Comedy).
April 30—The Tie That Binds (Drama).
May 1—Frauds (Special—Three parts—Drama).
May 3—Sue (Drama).
May 4—The Profligate (Special—Three parts Drama).
May 5—The Fable of the Galloping Pilgrim Who Kept on Galloping (Comedy).
May 6—How Slippery Slim Saw the Show (Comedy).
May 7—His Regeneration (Western—Drama).
May 8—Thirty (Special—Two parts—Drama).
May 10 Home Coming (Drama).
May 11—Means and Morals (Special—Two parts—Drama).
May 12—The Fable of the Highroller and the Buzzing Blondine (Comedy).
May 13—Sweedie in Vaudeville (Comedy).
May 14—The Other Girl (Drama).
May 15—The Awakening Hour (Special—Three parts—Drama).

KALEM.

April 24—A Race for a Crossing (Episode No. 24 of The "Hazards of Helen" Railroad Series—Drama).
April 26—The Haunted House of Wild Isle (Special—Two parts—Drama).
April 27—The Phoney Cannibal (Comedy).
April 28—The Tattooed Hand (14th Episode of of the "Girl Detective Series"—Drama).
April 30—The Destroyer (Special—Three parts—Drama).
May 1—The Box Trap (Episode No. 25 of the "Hazards of Helen" Railroad Series—Drama).
May 3—An Innocent Sinner (Special—Three Parts—Drama).
May 4—Ham's Easy Eats (Comedy).
May 5—The Clairvoyant Swindlers (Episode 15 of the "Girl Detective" Series—Special—Two parts—Drama).
May 7—The Actress and the Cheese Hound (Comedy).
May 8—The Wild Engine (Episode No. 26 of the "Hazards of Helen" Railroad Series—Drama).
May 10—A Sister's Burden (Special—Two parts—Drama).
May 11—Rushing the Lunch Counter (Comedy).
May 12—Scotty Weed's Alibi (Episode No. 12 of the "Girl Detective" Series—Special Two parts—Drama).
May 14—The Black Ring (Special—Three parts—Drama).
—The Sinews of War (Educ.).
May 15—A Fiend at the Throttle (Episode No. 27 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

April 27—Percival's Awakening (Comedy).
April 28—Her Father's Picture (Special—Two parts—Drama).
April 29—A Romance of the Navy (Special—Three parts—Drama).
April 30—When the Range Called (Drama).
May 1—The Undertaker's Daughter (Comedy).
—Safety Worst (Comedy).
May 3—Road o' Strife No. 5—No Other Way (Drama).
May 4—The Twin Sister (Comedy).
—Curses! Jack Dalton (Comedy).
May 5—Who Violates the Law (Special—Three parts—Drama).
May 6—Such Things Really Happen (Special—Two parts—Drama).
May 7—The Spy's Sister (Drama).
May 8—The Busy Bell Boy (Comedy).
May 10—Road o' Strife (Series No. 6, "The Strength of Love"—Drama).
May 11—Who Stole the Doggies (Comedy).
—A Hot Time in Punkville (Comedy).
May 12—Who Bears Malice (Special—Two parts—Drama).
May 13—The Gray Horror (Special—Three parts—Drama).
May 14—What Money Will Do (Drama).
May 15—The Substitute (Comedy).

MINA.

Apr. 15—The Amateur Nurse (Comedy).
April 22—Feminine Wit (Comedy).
April 29—Bunks Bunked (Comedy).
May 6—Safety First (Comedy).
—The Trouble Maker (Com).
—Doctor Monko (Com).
May 20—Where's Oliver? (Comedy).

SELIG.

April 21—The Face at the Window (Drama).
April 22—Hearst-Selig News Pictorial No. 32, 1915 (News).
April 23—The Idol of Fate (Comedy).
April 24—The Tyrant of the Veldt (Jungle Zoo—Drama).
April 26—Lonely Lovers (Special—Two parts—Drama).
—Hearst-Selig News Pictorial No. 33, 1915 (News).
April 27—The Honor of the Camp (Drama).
April 28—The Voice of Eva (Drama).
April 29—Hearst-Selig News Pictorial No. 34, 1915.
April 30—At the Mask Ball (Comedy).
May 1—The Hand of Nohawee (Drama).
May 3—The Reaping (Special—Two parts—Drama).
May 3—Hearst-Selig News Pictorial No. 35, 1915 (News).
May 4—An Arizona Wooing (Western—Dr.).
May 5—Her Career (Drama).
May 6—Hearst-Selig News Pictorial No. 36, 1915 (News).
May 7—The Strategist (Comedy).
May 8—The Lion's Mate (Drama).
May—Ingratitude of Liz Taylor (Special—Two parts—Drama).
May 10—Hearst-Selig News Pictorial, No. 37, 1915 (News).
May 11—The Yellow Streak (Drama).
May 12—Last of the Stills (Drama).
May 13—Hearst-Selig News Pictorial, No. 38, 1915 (News).
May 14—A Matrimonial Boomerang (Comedy).
May 15—Tiger Valt (Drama).

VITAGRAPH.

April 28—The Boarding House Feud (Comedy).
April 29—Strictly Neutral (Comedy).
April 30—The - Sort - of-Girl-Who-Came-from-Heaven (Comedy).
May 1—A Pillar of Flame (Special—Two parts—Drama).
May 3—Cutey's Sister (Comedy).
May 4—A Child of the North (Special—Two Parts—Drama).
May 5—A Lily in Bohemia (Comedy).
May 6—The Park Honeymooners (Comedy).
May 7—The Vanishing Vault (Comedy).
May 8—The Breath of Araby (Special—Three parts—Broadway Star Feature—Drama).
May 10—The Jarr Family Series (Installment No. 6—The Jarrs Visit Arcadia—Comedy).
May 11—The Girl Who Might Have Been (Special—Broadway Star Feature—Three parts—Drama).
May 12—When a Feller's Nose is Out of Joint (Comedy—Drama).
May 13—To Save Him for His Wife (Comedy—Drama).
May 14—The Professor's Painless Cure (Comedy).
May 15—The Valley of Humiliation (Special—Two parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

March 27—Lifting the Ban of Coventry (Special—Three parts—Military Drama)
March 30—The Enemies (Special—Three Parts—Drama).
April 10—The Return of Maurice Donnelly Special—Three parts—Drama).
April 13—Between the Two of Them (Special—Three Parts—Drama).
April 24—Pawns of Mars (Special—Three parts—War Drama).
April 27—The Lady of the Lighthouse (Special—Three parts—Drama).
May 8—The Breath of Araby (Special—Three parts—Drama).
May 11—The Girl Who Might Have Been (Special—Three parts—Drama).

V-L-S-E, Inc.

April 12—The Eagle's Nest (Lubin—Six parts—Drama).
April 19—The Juggernaut (Vitagraph—Five parts—Drama).
April 26—Graustark (Essanay—Six parts—Dr.).
May 3—The Carpet From Bagdad (Selig—Five parts—Drama).
May 10—The College Widow (Lubin—Five parts—Drama).
May 17—The Island of Regeneration (Vitagraph—Six parts—Drama).
May 24—The Slim Princess (Essanay—Four parts—Drama).
May 31—The Rosary (Selig—Five parts—Dr.).

George Kleine

March 15—The Woman Who Dared (Five Parts—Drama).
April 26—The Commuters (Five parts—Com.).
May 10—Who's Who in Society (Four parts—Comedy).

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80 Fifth Avenue, New York

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Princes of Bagdad	H. Gardner	7000	175	1-3-6-8
Murdock Trial	Turner	4000	150	1-3-6
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Honeymoon Under Difficulties	Ideal	4000	100	1-3-6
Richard III	Albion	3600	75	1-3-6
Folks Way Down East	Photo Drama	4800	150	1-3-6
Humanity	Apex	3000	75	1-3-6
Detective Finn	Apex	3000	100	1-3-6
Lure of New York	N. Y. F. Co.	4000	150	1-3-6
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$360.45 the First Month from Butter-Kist Corn Popper

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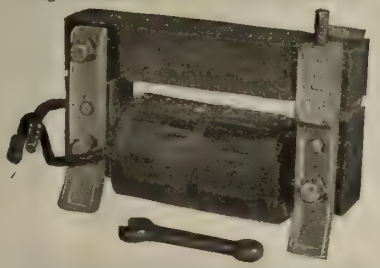

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Moving Picture Exhibitors and Theatre Managers. The fight against Legalized Censorship of Moving Pictures is your fight. Show these slides on your screen for the next few months and help create a strong public sentiment against this unnecessary and un-American form of legislation. See page 1743 of our issue of March 20th for text matter. All slides neatly colored, carefully packed and postage paid.

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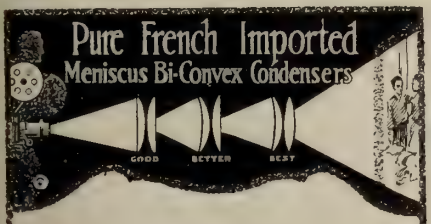

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To aid those who wish to guard against the formation of bad writing habits, or who wish to estimate their progress, I offer the following service:

Script Criticism For a fee of two dollars for each reel, I will read your manuscript and write a personal letter, pointing out the faults of plotting, technical development, manuscript preparation, etc. Sometimes I can help you to make the script salable, but I do not guarantee a sale. I do not revise manuscript; I do not typewrite it, nor do I offer it for sale. I simply write you a letter that tells you what the trouble is.

Plot Estimates If your stories do not sell and you want to know why, send me five synopses and one full script. I will criticise the script and tell you whether it is your plot or your development that is wrong. The fee for this service is $5 for the five synopses and additional plot. Synopses must not run more than 300 words each. Send a synopsis of your undeveloped plot and fee of one dollar and you will be advised as to whether it will pay you to develop the same.

Please Note My fees do not include envelopes or return postage. Send prepaid and self addressed return envelope and remit in New York exchange; not local checks. I reserve the right to return unread (with fee) any story or plot that does not warrant treatment. All scripts must be typewritten.

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FOR the best music obtainable for motion pictures find out about the new

SEEBURG-MOTION-PICTURE-PLAYER

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Are You Tired

of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The

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Selig

The Selig Exposition Flyer Leaves Chicago on Thursday, July 8th

And July 8th promises to be the red letter day of the year 1915 for motion picture Exhibitors and other friends of The House of Selig.

Spend Seventeen Golden Days in the Land of Flowers

The Selig Exposition Flyer will be a train of Pullmans and every convenience and comfort will be provided for the guests.

$128 Pays for Every Possible Expense Excepting Your Meals

The rate includes transportation, Pullman, hotel accommodations, all side trips, transfer of baggage, etc.

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Exhibitors will arrive in San Francisco on July 11th in plenty of time to be present at the national conclave of brother Exhibitors.

Why Not Kill Several Juicy Birds with a Single Stone?

You can enjoy a beautiful sight-seeing tour through the Golden West. You can visit the Selig Jungle-Zoo, the two Expositions, visit Western cities, etc., and all for one modest sum.

Ten Dollar Deposit Will Insure Pullman Reservations Now!

Send along your check for $10 to insure Pullman reservation. The money will be cheerfully refunded if for any reason you are unable to take the journey. The money applies on the complete cost of the tour.

"We Want You with Us in California"

SEND FOR THIS BOOKLET

THE SELIG POLYSCOPE CO.

CHICAGO

"CHEAPER TO GO THAN STAY AT HOME"

Selig

"And the rains descended, and the floods came, and beat upon the house, and it moved not, for it was founded upon a rock"—

There were **two** Houses. One was builded upon the sand. The other upon a rock. Mr. Exhibitor, if **your** House is standing on shifting sands, change your base, and join in with the House of Selig. Founded upon the rock of **financial responsibility, of artistic worth, of dependable service,** the House of Selig offers a rock-bound refuge for you. **Seek safe shelter by hustling after these money-getters:**

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A two-part Selig comedy-drama with true heart throbs. Little Jimmie, and his dog, "Sport," work overtime for Dan Cupid and then the lad ponders on woman's ingratitude. Released Monday, May 10.

"The Yellow Streak"

Selig drama in one reel. How retribution came to Ed Merritt. Released Tuesday, May 11.

"Last of the Stills"

Selig drama in one reel. A romance of moonshiners. Released Wednesday, May 12.

"A Matrimonial Boomerang"

Selig comedy in one reel in which the arrows of love are stolen. Released Friday, May 14.

"Jungle-Zoo Wild Animal Play"

in one reel, containing the essential punches. Released Saturday, May 15.

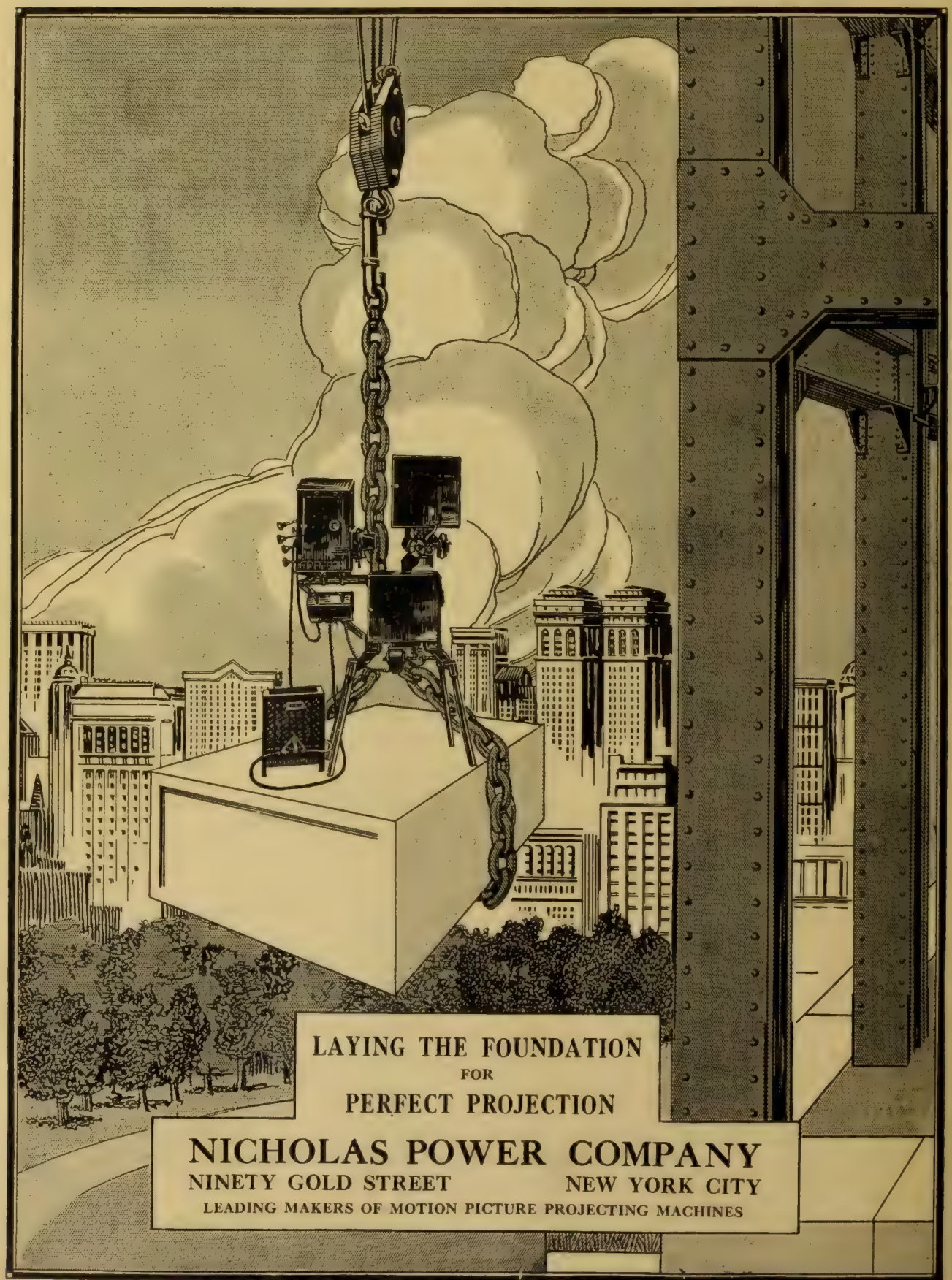
German Submarines in Action Shown in Hearst-Selig News Pictorial!

Have You Seen Our New Artistic Posters in Colors for all Releases?

THE SELIG POLYSCOPE CO.

CHICAGO

"THEY FILL THE TILL"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NICHOLAS POWER COMPANY
NINETY GOLD STREET NEW YORK CITY
LEADING MAKERS OF MOTION PICTURE PROJECTING MACHINES

ol. 24, No. 7 May 15, 1915 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Goddess" (Vitagraph).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
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MOVING PICTURE WORLD
MOTION PICTURE NEWS
MOTOGRAPHY
THE BILLBOARD
THE TELEGRAPH
DRAMATIC MIRROR
THE CLIPPER
NEW YORK MAIL
THE GLOBE
VARIETY

Are all these papers wrong?

Last week the ENTIRE MOTION PICTURE PRESS went on record regarding THANHOUSER and FALSTAFF films. The accredited representatives of ALL the trade and theatrical journals faced you—you saw their photographs in one group, just as they looked when they passed judgment. They ALL saw the new productions of Edwin Thanhouser and they ALL said "THANHOUSER HAS MADE GOOD!" Mind you—it wasn't only one, or two, or three papers, but ALL OF THEM—ten critics spoke.

See the value of their work? They did it for YOU! You are now dead certain—pop sure—absolutely positive that Thanhouser and Falstaff are CERTAIN, SURE, POSITIVE quality brands.

And honestly—they will hold your enthusiasm ANY week. You know—CONSISTENT QUALITY!

OUR NEXT RELEASES

THANHOUSER'S THE SONG OF THE HEART (Tues. May 11th) (2 reels)
THE THREE ROSES (Sun., May 16th) (1 reel)

FALSTAFF COMEDY FERDIE FINK'S FLIRTATIONS (Friday, May 14th)

THANHOUSER

Thanhouser Film Corp.
New Rochelle, N. Y.

ON THE MUTUAL PROGRAM

FALSTAFF FILMS

How to Make Money

by Lewis J. Selznick

No. 16

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

Here are a few excerpts from the many letters that come to us continually. They tell their own story of how wide awake exhibitors are MAKING MONEY by using World Film program.

MAJESTIC THEATRE
Elwood, Ind.

March 5th, 1915.

Gentlemen:—

Robert Warwick in "The Dollar Mark" is one fine picture.

Yours very truly,
MAJESTIC THEATRE,
(Signed) C. C. Cooper.

CRUMP'S THEATRE
Columbus, Ind.

March 12, 1915.

Gentlemen:—

Regarding the feature, "The Lure," will say my business for that night came up to all expectations, and with one exception, it was the biggest night I have had since I started to run moving pictures.

Very truly yours,
CRUMP'S THEATRE,
(Signed) C. E. Rogers, Mgr.

WESTERN UNION TELEGRAM

RECEIVED AT PITTSBURGH PA
258 PITTS N 8 M D
SHARON PA APRIL 2 1915
WORLD FILM CORPN
PITTSBURGH

JIMMY VALENTINE GREATEST PRODUCTION EVER MANUFACTURED. BOX OFFICE RECEIPTS FAR BEYOND EXPECTATIONS. MANY THANKS FOR YOUR CONGRATULATORY MESSAGE.

JOHN J. MURRAY

COLONIAL THEATRE
Essex Junction, Vermont

April 26, 1915.

Gentlemen:—

Last week's booking, "A Daughter of the People," made a great hit—brought out the better class of patronage. THANKS.

Very truly yours,
COLONIAL THEATRE,
(Signed) H. A. Donahue.

Wallace, Idaho, April 17, 1915.

Gentlemen:—

We want to add a word of commendation on Lew Fields in "Old Dutch." We found it to be one of the best features we have ever run, certainly the best comedy. It got us the best business we have had in months, and we received more favorable comments from our patrons than on any other attraction we have ever shown.

(Signed) C. C. Spencer.

UNIVERSAL

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"And Still They Come"

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EMMETT CORRIGAN

who will appear

On the Regular Universal Program

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"And Still They Come"

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MARIE CAHILL

who will appear

On the Regular Universal Program

No Program CAN BEGIN TO COMPARE WITH THIS BIG UNIVERSAL ALL STAR AGGREGATION.

All your problems are solved for you.
All your worries are ended once for all.
Stop cudgelling your brains and burning up your gray matter.

"Court Martialed"

A thrilling and realistic IMP 4-reel Military Drama, Features Al Holubar, Frances Nelson and Hobart Henley.

Tells in a series of striking episodes, the story of a young French officer and his career of deception and wrong doing. Stopping at nothing in his desperation, he even robs his father and wrongs his best friend. Finally through his mother's pleadings he confesses and pays the penalty which another man had been condemned to in his stead.

All these Big Features Included in Universal Program

"BABY"

A screaming VICTOR 2-reel farce. The funniest picture of the century. Featuring Harry Myers and Rosemary Theby.

Far and away the most screaming farce ever shown on the screen. One succession of roaring laughs from end to end. It's simply inimitable—a feast of pure unmitigated joy. Harry Myers and Rosemary Theby have set a new high water mark in humor of the best kind.

Week of May 17th

"The Dancer"

A Gold Seal Three Reel Dramatic Triumph Features Cleo Madison and Joe King

The story of a young man and his infatuation for a beautiful dancer. Through his mother's pleading, he marries his foster sister but cannot renounce his old love. Just as they have planned to leave everything and go away together, a dramatic discovery gives the story a quite unexpected turn.

Every day is Universal Feature Day.
Write or wire your nearest exchange
NOW—TODAY—THIS MINUTE

SAVE YOUR GOOD MONEY AND INSURE YOUR BUSINESS FOR ALL TIME TO COME AND Don't PAY FAKE FEATURE FEES

Here is the answer to all your queries, doubts and troubles---Book the Universal Program

"When Love is Love"

A Great BISON 2-reel drama with Pauline Bush and William Clifford in the leading parts.

An unusual story of life in a department store. Amy has had to renounce a career as a singer to work as a stenographer. Will Braddon, the cashier, befriends her against the sneers of her fellow clerks. Dick, his brother, is a handsome, reckless spendthrift, who finally cashes a bogus check. Will and Amy buy tickets in a big lottery. Meanwhile Dick gets into the hands of a blackmailer. To enable Will to help his brother, Amy changes the tickets after it is announced that she has won the big prize. Although Will accepts the money, he finally discovers Amy's love and her secret.

"The Old Doctor"

A beautiful BIG U 4-reel drama, featuring William Dowlin and Adele Lane.

A beautiful story of an old doctor and a successful young rival who finally takes away most of the old man's practice. The young man is engaged to the daughter of the town's leading citizen but when she falls ill, he fails to cure her and finally throws himself on the old doctor's mercy.

"From Italy's Shore"

A real life story of immigrant joys and sorrows. LAEMMLE 2 reel.

A picturesque story of an immigrant girl and her brother. Accidentally separated in a great city they both find good friends and are finally, happily reunited through the girl's remarkable gift of song. A picture which is bound to be popular wherever shown.

"The Battle of Running Bull"

An uproarious STERLING 2-reel military farce which cannot fail to please everybody.

A screaming military picture full of surprises and brimming over with hearty laughter. The ferocious General Delivery, his pretty daughter and her love affairs, with the uproarious adventures of "Cookie," will keep the audience in a roar.

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway UNIVERSAL MOVING PICTURES **New York**

During a run of the
Williamson Submarine Pictures

The Police Had to Stop Ticket Sale

—at the Palace Theatre at Hartford, Conn. Did YOU ever have a feature in your house that pulled so huge that you had to turn away hundreds of people clamoring for admission? Do you want such a feature? Are you out for the money or just in business for the fun of it or for your complexion? The WILLIAMSON SUBMARINE MOVING PICTURES are simply wonderful, colossal, huge, mighty, thrilling, something that every soul in your vicinity wants to see. They pull the crowds and the kale to your till. They set your house on a higher plane.

250,000 paid admissions in one House.

25,000 paid admission in 7 days in another house.

—And still another House packed them in at 25 and 50 cents, five performances in one single day in a 550-seat house. What features do you know of floating around the country that can match up to such a money-making record? YOU CAN'T NAME ONE. NOT **ONE.** What on earth are you waiting for? A single move of your hand will bring this stupendous attraction to your town and YOU, like hundreds of others, can cop the big dough.

Send for the Big Free Advertising Campaign Book

A mighty Advertising book now ready, tells you all the cleverest plans that have pulled the money in for others. We will send you this book free. This book will show you why the WILLIAMSON SUBMARINE FEATURE is the mightiest show on earth for a moving picture theatre. If you fail to book this colossal feature you are dead asleep to the mightiest film attraction of the century. DON'T let the big dough get away from you. Wire today to your nearest Universal Exchange or to the BOOKING OFFICES.

Universal Film Manufacturing Co.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
600 Broadway **New York**

UNIVERSAL

RICHARD C. TRAVERS and EDNA MAYO are presented in

"VENGEANCE"

In Three Acts. By H. TIPTON STECK

The latest great prize mystery play produced in conjunction with the complete short story in the June issue of The Ladies' World. Released May 29th.

G. M. ANDERSON and MARGUERITE CLAYTON

are presented in the great new series of one act dramas. The latest thrillers are:

"His Regeneration"
Released May 7th

"The Other Girl"
Released May 14

"The Revenue Agent"
Released May 21

"The Bachelor's Burglar"
Released May 28

Released Monday, May 17
"Manners and the Man"
Adventures of a society man posing as a butler.

Released Tuesday, May 18
"A Lesson in Romance"
(In 3 Acts) By H. S. Sheldon
A rich man turns gypsy to win true love. With E. H. Calvert and Lillian Drew.

Released Thursday, May 20
"Sweedie's Hero"
One of the inimitable Sweedie comedies.

Released Saturday, May 22
"Otherwise Bill Harrison"
(In 2 Acts)
A boy sweetheart's dream of heroism. With Joseph Byron Totten and Ruth Stonehouse.

Charles Chaplin is presented in "BY THE SEA"

A world of laughter in one reel.

RELEASED THROUGH THE GENERAL FILM CO.

Special 6-sheet canvas Chaplin poster, $2.50.
Life sized Chaplin cut-outs for lobby stands, $1.50.
Introduce any Essanay star to your audience by 25 foot strips, $1.50.
Essanay Publicity Department

A 50-foot scene strip from "Graustark" is the best way to advertise this play in your theatre. Price, $2.50. Essanay Publicity Dept. or at the Vitagraph-Lubin-Selig-Essanay Exchanges.

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DANIEL FROHMAN
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A POWERFUL PHOTO-PRODUCTION OF

CLYDE FITCH'S
GREATEST PLAY

"THE MOTH AND THE FLAME,"

WITH A FAMOUS PLAYERS CAST,

In Four Parts

RELEASED MAY 13TH.

PRODUCED BY THE

FAMOUS PLAYERS

ADOLPH ZUKOR, President
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EDWIN · S · PORTER, Technical Director

36 FAMOUS FEATURES A YEAR

PROGRAM

FORTHCOMING PRODUCTIONS

May

The supreme favorite of the screen
MARY PICKFORD
in
"FANCHON THE CRICKET"
Released May 10th

Clyde Fitch's
Greatest Play
"THE MOTH AND THE FLAME"
Released May 13th

The exquisite
MARGUERITE CLARK
as
"THE PRETTY SISTER OF JOSE"
Released May 31st

Three superb subjects that will bring greater prestige to YOUR theatre

FILM COMPANY

Executive Offices
213-229 WEST 26TH ST.
NEW YORK

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PARAMOUNT

JESSE L. LASKY

IN ASSOCIATION WITH

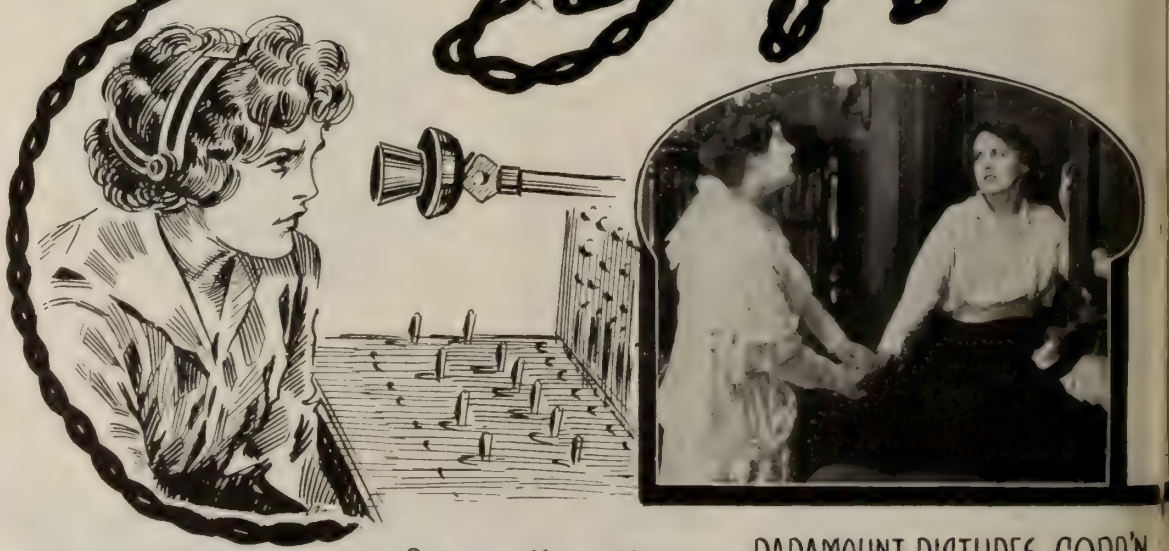
DAVID BELASCO

PRESENTS

BELASCO'S NOTABLE SUCCESS

AN EXTRAORDINARY DRAMA of POLITICAL & DOMESTIC INTRIGUE

The



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JESSE L. LASKY

120 WEST 41 ST STREET

JESSE L. LASKY Pres. SAMUEL GOLDFISH

PROGRAM

SPECIAL STAR CAST

Woman

BY WM. C. DE MILLE

CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE LTD. MONTREAL, TORONTO, CALGARY.

FEATURE PLAY CO.

NEW YORK CITY

Treas. and Gen. Mgr. CECIL B. DE MILLE Dir. Gen.

LASKY

The Majestic Motion Picture Co.

PRESENTS

SUNDAY, MAY 16

FRANCELIA BILLINGTON

At the Stroke of the Angelus

with Charles Clary *and* Francelia Billington

MAJESTIC AND KOMIC GUIDES FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases.)

HER GRANDPARENTS (1 Reel Majestic). Release date Tuesday, May 4. Dorothy Gish in an unusually pleasing drama. She is tempted to desert her aged grandparents, but relents in time.

THE SPELL OF THE POPPY (2 Reel Majestic). Release date Sunday, May 9. A thrilling society and Chinatown melodrama, telling how a young society girl was lured into the opium habit and saved from the dreadful fate.

FLOOEY AND AXEL (1 Reel Komic). Release date Sunday, May 9. A decided novelty, introducing Victor Forsythe, the noted newspaper cartoonist, in a farce comedy in which the famous cartoon characters Flooey and Axel come to life.

THE SMUGGLER (1 Reel Majestic). Release date Tuesday, May 11. An interesting detective story.

AT THE STROKE OF THE ANGELUS (2 Reel Majestic). Release date Sunday, May 16. The little American girl picked up on the desert by a Mexican bandit is rescued in later years by an American after a series of exciting episodes.

ETHEL'S ROMANCE (1 Reel Komic). Release date Sunday, May 16. No. 23 of the "Bill" stories. Bill's dream of marriage to Ethel is shattered.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high Prices and particulars on request.

MAJESTIC MOTION PICTURE COMPANY

Studios: 4500 Sunset Blvd., Los Angeles, Cal.

Business Office: 71 West 23rd St., New York, N. Y.

Mutual Movies Make Time Fly

ABOVE ALL QUALITY

MUTUAL PROGRAM

MUTUAL PROGRAM

and Educators of New ty Endorsement to the

PAYS?

Private Showing Given at the Broadway Many Complimentary Remarks Were lowing are Characteristic:

"'Who Pays' I believe to be an excellent and much-needed lesson, moral and deep reaching." (A college Professor.)

"You should be congratulated upon the beauty of the films, to say nothing of the finished acting. The pictures are very gripping." (A prominent Suffragist.)

"It makes for good. Finely produced." (A well-known Minister.)

"Every family in the United States should see 'Who Pays.'" (Another Minister.)

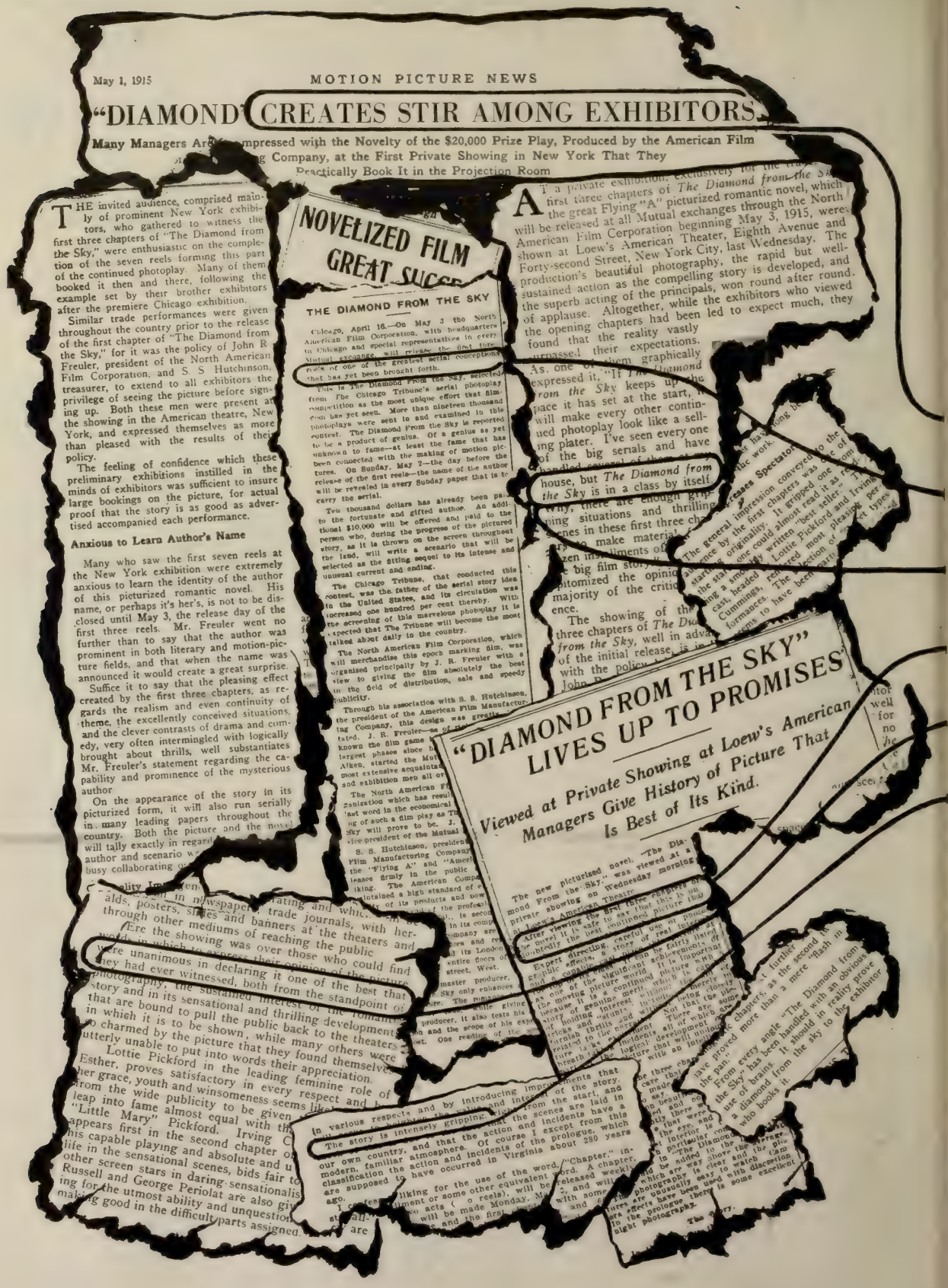
Good Opinions on This Great

BOA SERIES

Nearest Pathe Exchange

XCHANGE, Inc.

45th Street, New York, N. Y.



May 1, 1915 MOTION PICTURE NEWS

"DIAMOND" CREATES STIR AMONG EXHIBITORS

Many Managers Are Impressed with the Novelty of the $20,000 Prize Play, Produced by the American Film Company, at the First Private Showing in New York That They Practically Book It in the Projection Room

THE invited audience, comprised mainly of prominent New York exhibitors, who gathered to witness the first three chapters of "The Diamond from the Sky," were enthusiastic on the completion of the seven reels forming this part of the continued photoplay. Many of them booked it then and there, following the example set by their brother exhibitors after the premiere Chicago exhibition.

Similar trade performances were given throughout the country prior to the release of the first chapter of "The Diamond from the Sky," for it was the policy of John R. Freuler, president of the North American Film Corporation, and S. S. Hutchinson, treasurer, to extend to all exhibitors the privilege of seeing the picture before signing up. Both these men were present at the showing in the American theatre, New York, and expressed themselves as more than pleased with the results of their policy.

The feeling of confidence which these preliminary exhibitions instilled in the minds of exhibitors was sufficient to insure large bookings on the picture, for actual proof that the story is as good as advertised accompanied each performance.

Anxious to Learn Author's Name

Many who saw the first seven reels at the New York exhibition were extremely anxious to learn the identity of the author of this picturized romantic novel. His name, or perhaps it's her's, is not to be disclosed until May 3, the release day of the first three reels. Mr. Freuler went no further than to say that the author was prominent in both literary and motion-picture fields, and that when the name was announced it would create a great surprise.

Suffice it to say that the pleasing effect created by the first three chapters, as regards the realism and even continuity of theme, the excellently conceived situations, and the clever contrasts of drama and comedy, very often intermingled with logically brought about thrills, well substantiates Mr. Freuler's statement regarding the capability and prominence of the mysterious author.

On the appearance of the story in its picturized form, it will also run serially in many leading papers throughout the country. Both the picture and the novel will tally exactly in regard to [illegible] author and scenario writer [illegible] busy collaborating on [illegible]

[illegible] in newspapers, [illegible] trade journals, with heralds, posters, slides and banners at the theaters and through other mediums of reaching the public. Were the showing was over those who could find [illegible] which to express their opinion of the picture [illegible] were unanimous in declaring it one of the best that they had ever witnessed, both from the standpoint of photography, the sustained interest of the romantic story and in its sensational and thrilling developments that are bound to pull the public back to the theaters in which it is to be shown, while many others were charmed by the picture that they found themselves utterly unable to put into words their appreciation.

Lottie Pickford in the leading feminine role of Esther, proves satisfactory in every respect and her grace, youth and winsomeness seems likely from the wide publicity to be given [illegible] leap into fame almost equal with that of "Little Mary" Pickford. Irving C[illegible] appears first in the second chapter of [illegible] his capable playing and absolute and u[illegible] life in the sensational scenes, bids fair to other screen stars in daring sensationalis[illegible] Russell and George Periolat are also giv[illegible] ing for the utmost ability and unquestion[illegible] making good in the difficult parts assigned [illegible]

NOVELIZED FILM GREAT SUCCE[illegible]

THE DIAMOND FROM THE SKY

Chicago, April 16.—On May 3 the North American Film Corporation, with headquarters in Chicago and special representatives in every [illegible] Mutual exchange, will release the first three reels of one of the greatest serial conceptions that has yet been brought forth.

This is The Diamond from the Sky, selected from The Chicago Tribune's serial photoplay competition as the most unique effort that simplays were sent in and examined in this contest. The Diamond From the Sky is reported to be a product of genius. Of a genius as yet unknown to fame—at least the fame that has been connected with the making of motion pictures. On Sunday, May 2—the day before the release of the first reels—the name of the author will be revealed in every Sunday paper that is to carry the serial.

Ten thousand dollars has already been paid to the fortunate and gifted author. An additional $10,000 will be offered and paid to the person who, during the progress of the pictured story, as it is thrown on the screen throughout the land, will write a scenario that will be selected as the fitting sequel to its intense and unusual current and ending.

The Chicago Tribune, that conducted this contest, was the father of the serial story idea in the United States, and its circulation was increased one hundred per cent thereby. With the screening of this marvelous photoplay it is expected that The Tribune will become the most talked about daily in the country.

The North American Film Corporation, which will merchandise this epoch marking film, was organized principally by J. R. Freuler with a view to giving the film absolutely the best in the field of distribution, sale and speedy publicity.

Through his association with S. S. Hutchinson, the president of the American Film Manufacturing Company, this design was greatly facilitated. J. R. Freuler—as of the known the film game [illegible] largest phases since h[illegible] Aiken, started the Mut[illegible] most extensive acquaint[illegible] and exhibition men all o[illegible]

The North American F[illegible] ganization which has resul[illegible] last word in the economical [illegible] ing of such a film play as T[illegible] Sky will prove to be. J. [illegible] vice-president of the Mutual [illegible]

S. S. Hutchinson, presiden[illegible] Film Manufacturing Company [illegible] the "Flying A" and "Ameri[illegible] leases firmly in the public [illegible] king. The American Compa[illegible] ntained a high standard of e[illegible] ity of its products and now [illegible] of the profes[illegible] ...ng, is secon[illegible] in its comp[illegible] ...mpany are [illegible] ...ces and ru[illegible] ...d its London [illegible] ...entire floors of [illegible] ...street, West. [illegible] ...master producer. [illegible] ...Sky only enhances [illegible] ...re. The public giving [illegible] ...producer, it also tests his [illegible] ...to the scope of his exp[illegible] ...ent. One reading of the [illegible]

in various respects and by introducing [illegible] ...ments that [illegible] ...the story. [illegible] ...and interest from the start, and [illegible] ...The story is intensely gripping, [illegible] ...the scenes are laid in our own country, and that the action and incidents have a modern, familiar atmosphere. Of course I except from this classification the action and incidents of the prologue, which are supposed to have occurred in Virginia about 280 years ago.

[illegible] talking for the use of the word "Chapter," instead of [illegible] ...ment or some other equivalent word. A chapter, which will be released weekly, will be [illegible] ...o acts (two reels), and will be released Monday. May [illegible] ...will be made Monday, May [illegible] ...and the first [illegible] ...with some [illegible] ...and [illegible]

"DIAMOND FROM THE SKY" LIVES UP TO PROMISES

Viewed at Private Showing at Loew's American Managers Give History of Picture That Is Best of Its Kind.

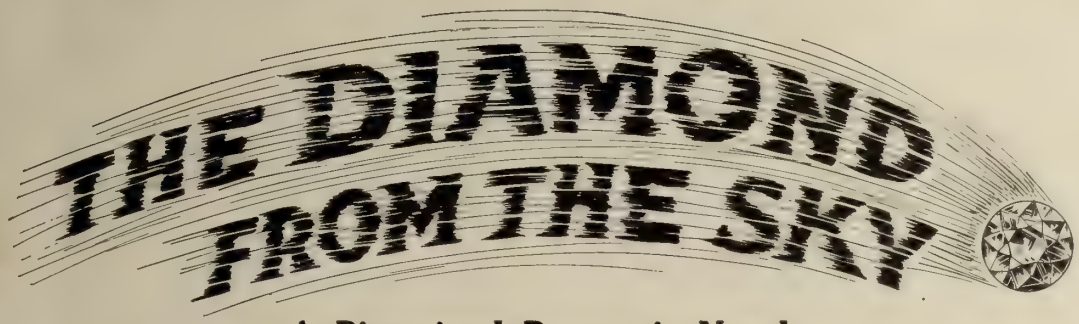
The new picturized novel, "The Diamond From the Sky," was viewed at a private showing on Wednesday morning [illegible] ...Loew's American Theatre [illegible] ...After viewing the first three reels of [illegible] ...we unreservedly state that this is un[illegible] ...doubtedly the best continued picture that [illegible]

Expert directing, careful use of [illegible] ...graphic effects, a story of real [illegible] ...and capable acting by the fairly [illegible] ...one of the significant achievements [illegible] ...the moving picture world, which is [illegible] ...because it is a continued picture [illegible] ...story of genuine merit, which is [illegible] ...by holding interest [illegible] ...tricks and "stunts" [illegible] ...formula and thrills [illegible] ...foreign to the [illegible] ...picture is [illegible] ...breath [illegible] ...with an [illegible]

...chapters that [illegible] ...care [illegible] ...much [illegible] ...and [illegible] ...that [illegible] ...interior [illegible] ...particular [illegible] ...The Diamond [illegible] ...which [illegible] ...photography [illegible] ...are [illegible] ...effects [illegible] ...prologue [illegible] ...slight photography.

...have proved more than a mere flash in the pan. From every angle "The Diamond from the Sky" has been handled with an obvious use of brains. It should in reality prove a diamond from the sky to the exhibitor who books it.

What They Say About



A Picturized Romantic Novel

→ **"Creates stir among exhibitors."** *--Motion Picture News.*

→ **"One of the greatest conceptions that has yet been brought forth."** *--Billboard.*

→ **"The Diamond From The Sky is in a class by itself."** *--Reel Life.*

→ **"Undoubtedly the best continued picture that has been put on the market."** *--New York Telegraph.*

→ **"Were unanimous in declaring it one of the best ever witnessed."** *--Motography.*

→ **"The story is intensely gripping."** *--Moving Picture World.*

America's greatest film critics—the trade press—saw the first three chapters of "The Diamond From The Sky." Their opinions are printed here. Note that they are unanimous in their decision that "The Diamond From The Sky" is one of the greatest box office attractions ever brought out—there is no dissenting voice.

Bookings for "The Diamond From The Sky" are now being arranged by North American Film Corporation representatives at every Mutual Film Exchange in America. You will find the greatest array of advertising helps ever prepared to herald an attraction. Wire or write your nearest Mutual Exchange TODAY—***or better still***—call on the North American representative personally. Ask to see the first three chapters of "The Diamond From The Sky." Then arrange your booking dates. Quick action means sure profits for you. ***Act!***

North American Film Corporation

John R. Freuler, *President*

Executive Offices 222 South State St., Chicago, Ill.

Representatives at every Mutual Exchange in America

Produced by The American Film Mfg. Co.

METRO PICTURES CORPORATION

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announces
The engaging of the brilliant
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MARGUERITE SNOW

As permanent Leading Woman with
THE SCREEN SOVEREIGN

FRANCIS·X·BUSHMAN

SOLELY ON THE METRO PROGRAM

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Presents

The Magnetic Dramatic Actress

EMILY STEVENS

Late Star of
"To Day" & "The Garden of Paradise"

in

Fred De Gresac's
Potent tale of love and gratitude

CORA

Released May 5th
on the METRO program

BRANCHES GIRDLING AMERICA

METRO PICTURES CORPORATION

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"Why don't you release more 'HAM' Comedies?" writes A. Bauernfreund, owner of the Model and Comet Theatres, Bronx, New York City. "In putting this question, I voice my patrons' sentiments as well as my own."

"HAM" and "BUD"

"are great favorites with the people who patronize my theatres and 'HAM' Comedy days are invariably my big days."

Now, Mr. Bauernfreund's theatres are literally surrounded by competing houses and probably nowhere else in New York is competition so terrific. Consequently, if 'HAM' Comedies can bring big business to the Comet and to the Model, isn't it only reasonable to assert that they can do the same for YOU?

Rushing the Lunch Counter

is the next of these mirth-provokers. "HAM" and "BUD" land jobs as waiters in a railroad lunch room. Although they're fired in a hurry, they hold down their jobs long enough to provide laughs galore for your patrons!

Released Tuesday May 11th

1 and 3-Sheet 4-Color Lithographs for All "HAM" Comedies

KALEM COMPANY

235-39 West 23rd Street **New York City, N. Y.**

Fania Marinoff

who has just been specially engaged to play the part of Louka in Arnold Daly's revival of "Arms and the Man," at the Park Theatre, is the famous star who enacts the principal role

In the Three-Act BROADWAY FAVORITES Feature Production

The Lure of Mammon

Among Miss Marinoff's other Broadway successes, are "The House Next Door," presented at the Gaiety Theatre; "A Thousand Years Ago," produced at the Shubert Theatre, and "Consequences," which opened at the Comedy Theatre, early this season. The reputation Miss Marinoff has achieved in these productions gives "The Lure of Mammon" extraordinary attraction value. Get in touch with the nearest rental exchange and arrange for it NOW!

Released in Regular Service Monday, May 17th

Have you booked "An Innocent Sinner," featuring Katherine La Salle?

Special 1, 3 and 6-sheet, 4-color Lithographs

KALEM COMPANY

235-39 West 23rd Street, NEW YORK CITY, N. Y.

They draw well!

BRONCHO

Wednesday May 12th

8-10" Photos of our Players can be had by sending to Publicity Dept 15 Cents for one - 50 Cents for set of 4

A WONDERFUL LOBBY DISPLAY

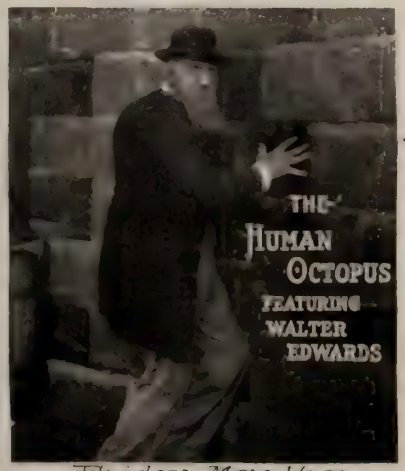
22-28 Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle 20 Cents each.

DOMINO

Thursday May 13th

Released Exclusively through the Mutual Film Corporation

KAY-BEE



Friday May 14th

KEYSTONE

Three One Part Comedies Released Every Week
Monday
Thursday
Saturday

A Two Part Comedy Released every Two Weeks Every Other Monday.

NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 42d STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.

THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS

Paula Edwardes

entrancing star of "Winsome Winnie," "The Princess Beggar" and many other nation-wide successes, appears in next *World Comedy Stars Film Corporation.*

ONE REEL COMEDY

"SOMETHING JUST AS GOOD," released *May 10th.*

Go to the nearest World Film Exchange and find out about these miracle workers. One reel comedies with a *Broadway drawing power.*

Some of the Stars! *WEBER AND FIELDS, Richard Carle, Jeff de Angelis, Lulu Glaser and Kathryn Osterman.*

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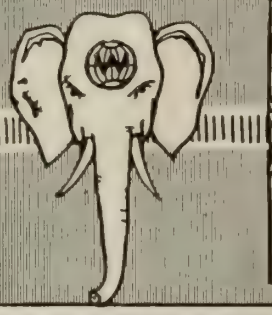
LEWIS J. SELZNICK, Vice-Pres. and Gen. Mgr.

130 WEST 46th STREET, NEW YORK, N. Y.



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FROHMAN AMUSEMENT CO.
CHAS. K. HARRIS
FEATURES

WORLD FILM
Exclusive

Lewis J. Selznick

Some of the scenes are tremendously gripping—the riot of fun at the actress's home—the attempt of the boy's father to buy the girl's consent to a divorce—the mother's decision to part with her child—the fight between the drink-crazed hospital superintendent and the son's sweetheart.

Lee Shubert said: "One of the best features we have run at the New York Hippodrome."

GRACE WASHBURN and EDWIN AUGUST

in

"WHEN IT STRIKES HOME," with Muriel Ostriche and Wm. Bailey

Produced by Chas. K. Harris Feature Film Corporation **Released May 17**

EXCHANGES AT

Boston	Cleveland	Denver	St. Louis	Seattle	San Francisco
Buffalo	Cincinnati	Pittsburgh	Los Angeles	Omaha	Salt Lake City
Chicago	Detroit	Indianapolis	Philadelphia	New York	Washington
Atlanta	Dallas	New Orleans	Kansas City	Minneapolis	
Canada—Vancouver	Toronto	Winnipeg	Calgary	Montreal	St. John, N. B.

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Picture Plays, Inc.
CALIFORNIA
MOTION PICTURE CORPORATION
FEATURES

Mike Regan, fighter, bartender, saloonkeeper, becomes political boss.

To save themselves, the Griswold family permit the marriage of Regan and their daughter Emily.

Wm. A. Brady Picture Plays, Inc., presents

HOLBROOK BLINN and ALICE BRADY

in

"THE BOSS," by Edward Sheldon

Released May 24

For Further Information Communicate With the Nearest Branch of the

WORLD FILM CORPORATION

LEWIS J. SELZNICK, Vice-President and General Manager,
130 West 46th Street, New York City, N. Y.

"A Big Winner For a Long Time....."

Remarks "Wid" in the New York Evening Mail: "Hearty Laughs —A lot of merry chuckles and scores of snickers!"

The Commuters

By James Forbes

FEATURING

IreneFenwick

And a cast of Broadway Players, including Charles Judels, George Le Guere and Dan Moyles, is a joyous bit of picture-making founded on a laugh-provoker of long demonstrated capacities, KLEINE-IZED into five enchanting reels!

"Five thousand feet of pure fun without a dull moment," says "S" in the New York Morning Telegraph. "'THE COMMUTERS' is destined to provide many with excellent entertainment!"

"..... Suburban existence has been successfully and amusingly burlesqued; and it is these parts of refined, wholesome burlesque that make 'THE COMMUTERS' so enjoyably funny," adds "E" in The Dramatic Mirror.

And George Proctor in the Motion Picture News sums it up laconically—"BRIEFLY—**A COMEDY THAT IS A COMEDY!**"

"THE COMMUTERS" HAS BEEN SMASHING PRECEDENTS AND RECORDS SINCE APRIL 26TH. BETTER GET IN LINE FOR AN EARLY DATE THROUGH THE KLEINE OFFICE NEAREST YOU.

New York
226 W. 42nd Street

Chicago
166 N. State St.

Atlanta
71 Walton Street

Boston
597 Washington Street

Denver
405 Railroad Bldg.

Kansas City
209 Ozark Bldg.

Dallas
238 Saner Bldg.

Los Angeles
514 W. 8th St.

Minneapolis
210 Temple Court Bldg.

Philadelphia
1309 Vine Street

Pittsburgh
509 Lyceum Theatre Bldg.

Seattle
204 Orpheum Theatre Bldg.

San Francisco
234 Eddy Street

Toronto
96 Bay Street

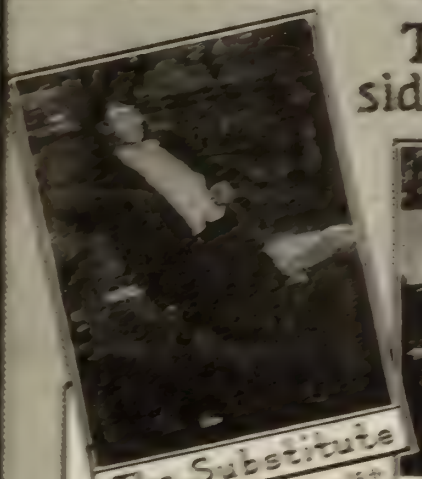
GEORGE KLEINE

"The Scream of the Screen"

The Original

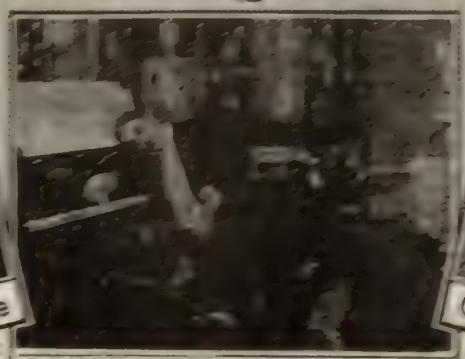
Billie Reeves

The Famous side-splitting comedian



The Substitute

Released Saturday May 8th



The Club Man

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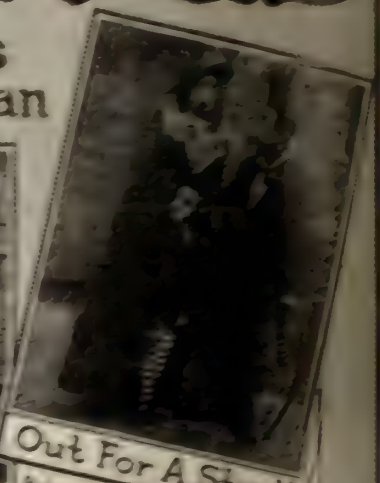

Out For A Stroll

Released Saturday May 29th

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BILLIE REEVES, who has made the entire world laugh, will from now on be FEATURED EVERY WEEK IN LUBIN SINGLE REEL COMEDIES. The funniest and most original character ever shown on any screen. **BILLIE REEVES** will be the BIGGEST MONEY MAKER for you that your theatre has ever featured.

Positively the most comical films ever made. Full of action and side-splitting situations. Like all LUBIN COMEDIES these will pack your house whenever they are shown.

Directed by Arthur D. Hotaling

RELEASED THROUGH THE GENERAL FILM COMPANY, EVERY SATURDAY, BEGINNING MAY 15.

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THE PERFECTION OF PHOTO PLAYS

SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

A Great Serial, "ROAD O' STRIFE"

15 Parts.
By Emmett Campbell Hall

Monday, May 10th
"ROAD O' STRIFE NO. 6

"The Strength of Love"

Another episode in the great drama in which Alene and Robert Dane nearly lose their lives in a slimy pool and Abner the poor country lover is drowned.

Featuring **Crane Wilbur** and **Mary Charleson**

Tuesday, May 11th

"Who Stole the Doggies?"

A screaming farce in which there is much excitement over a string of sausages.

"A Hot Time in Punkville"

One of the Vincent Whitman's cartoon pictures, a veritable scream.

Wednesday, May 12th

"Who Bears Malice"

A Two-Reel Feature. A powerful story of the lumber camps and trapper forests. A worthy woodman is pursued by a vindictive trapper who eventually is killed in fair fight.

Featuring **Edgar Jones** and **Justina Huff.**

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"The Gray Horror"

Three Reel Feature. A melodrama of most intense action, scenes that are thrilling with a realistic fire that ends the lives of two villains and brings happiness to the worthy ones.

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"What Money Will Do"

A pretty story, an old miner goes back to his son's family and pleads for a home, but is told to go to the poor farm. Then he buys a rich farm for the adopted daughter and her sweetheart.

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"THE SPORTING DUCHESS" With Rose Coghlan and Ethel Clayton
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Mr. Arden's Successful Drama — Direction ROMAINE FIELDING

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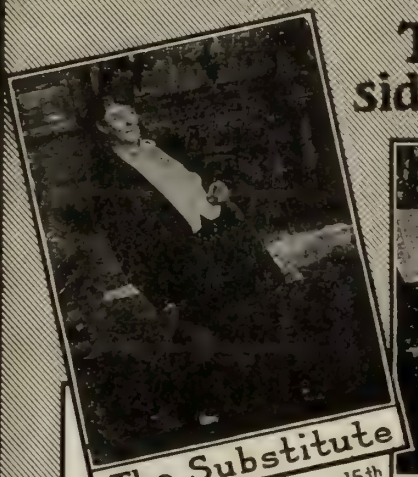
"The Scream of the Screen"
The Original
Billie Reeves

The Famous side-splitting comedian



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CHICAGO OFFICE, 154 WEST LAKE STREET

LUBIN MFG. CO. PHILA. PA.

Don't take our word---read what the critics are saying of Edison Features in REGULAR Service. See the superiority for yourself.

A TRIO CAST AT THEIR BEST

Mabel Trunnelle, Gladys Hulette and Augustus Phillips in the

Remarkable 3-act Feature, "*THE WRONG WOMAN*"

From a famous English play of undying popularity

In "The Wrong Woman" you get the girl that won her way and hearts in the winning "Alice's Opportunities"—Mabel Trunnelle, now for the first time as an adventuress. In "The Wrong Woman" you get all the melodramatic punch that that series had, because it's put on by the same producer—Richard Ridgely. But you get more—you get pictorial beauty blended into punchful situation—situations scenarioized to the brimful of suspenseful power—scenes and situations that pull one along with bated breath. In short, "It's a Ridgely picture" with three artists, Mabel Trunnelle, Gladys Hulette, and Augustus Phillips, to place into screen life a remarkable plot, masterly produced—not to overlook so good a villain as George Wright, whom we all can cordially dislike for his true-to-life smoothness. Released Friday, May 21st—3000 feet.

Another screen proof—right before our very eyes—that the new life thrilling the Edison program is due to the hard and fast—perhaps "old-fashioned" but thoroughly honest belief that it pays in the end to "Feature Features of Strength—Not Length." Seeing is believing, Mr. Exhibitor. See for yourself.

Mrs. Wallace Erskine, John Sturgeon and **Yale Benner** in **"Their Own Ways,"** of which the World said, "There is a sweet naturalness, a delightful lack of affectation that will endear it to spectators wherever it is shown." Released Tuesday, May 18th.—1000 feet.

Raymond McKee and **Dallas Welford** in the comedy, **"A Hazardous Courtship."** Released Saturday, May 22—1000 feet.

Wadsworth and **Housman** in the comedy, **"Chinks and Chickens."** Released Wednesday, May 19th—1000 feet.

Thomas A Edison INCORPORATED

Thomas A. Edison, Inc.

239 Lakeside Avenue Orange, N. J.

VITAGRAPH

"The Jarrs Visit Arcadia"

Comedy .....**MONDAY, MAY 10**

Chasing chickens, drinking lemonade with a knife, and the demoralization of the natives, make Arcadia a laughable surprise. HARRY DAVENPORT and ROSE TAPLEY are the principals.

"The Girl Who Might Have Been"

Three-Part Drama. Broadway Star Feature, **TUESDAY, MAY 11**

She is predominated by an evil genius, who mysteriously kills her. The man whose wife she might have been, solves the mystery and convicts the criminal. HARRY MOREY, BETTY GRAY, NED FINLEY, EDWARD ELKAS, PAUL SCARDON and FRANK CURRIER are the cast.

"When a Feller's Nose is Out of Joint"

Comedy-Drama .....**WEDNESDAY, MAY 12**

Sonny Jim tries to get rid of his baby brother, whom he considers a usurper. It's good he did. He unintentionally saves it from being burned to death. BOBBY CONNELLY as Sonny Jim.

"To Save Him for His Wife"

Comedy-Drama .....**THURSDAY, MAY 13**

He hasn't got a wife. Her intentions were good and he asks her to become his wife. She consents. LILLIAN WALKER in the lead.

"The Professor's Painless Cure"

Comedy .....**FRIDAY, MAY 14**

He acquires the same symptoms as his wife, augmented by worse ones. He cures his wife, gets rid of his own and enjoys himself. SIDNEY DREW as the Professor.

"The Valley of Humiliation"

Two-Part Drama .....**SATURDAY, MAY 15**

Rosemary's life is one of repeated humiliation. While in the depths of despair she is lifted to the heights of happiness. ELEANOR BLEVENS, ANNE SCHAEFER, GEORGE STANLEY, ALFRED VOSBURGH and OTTO LEDERER are the cast.

Six a Week, Including a Three-Part Broadway Star Feature

"MR. JARR AND THE DACHSHUND"
Comedy .....**Monday, May 17**

"THE AWAKENING"
Two-Part Drama .....**Tuesday, May 18**

"ALMOST A HERO"
Comedy .....**Wednesday, May 19**

"DIMPLES, THE AUTO SALESMAN"
Comedy .....**Thursday, May 20**

"CUPID PUTS ONE OVER ON THE SHATCHEN"
Comedy .....**Friday, May 21**

"IN THE DAYS OF FAMINE"
Three-Part Drama—Broadway Star Feature, **Saturday, May 22**

VITAGRAPH ONE, THREE AND SIX-SHEET POSTERS.

THE VITAGRAPH CO. OF AMERICA, E. 15th St. and Locust Ave., Brooklyn, N. Y.

RELEASED BROADWAY STAR FEATURES

6-PART MASTERPIECE
MR. BARNES OF NEW YORK

3-PART SPEED COMEDY
LOVE, LUCK AND GASOLENE

6-PART WAR DRAMA
CAPT. ALVAREZ

3-PART DRAMA
SHADOWS OF THE PAST

3-PART COMEDY
BINGLES' MELODRAMA

5-PART RUSSIAN DRAMA
MY OFFICIAL WIFE

3-PART COMEDY
UNCLE BILL

3-PART DRAMA
THE PAINTED WORLD

5-PART ROMANCE
FLORIDA ENCHANTMENT

3-PART DRAMA
413

4-PART COMEDY
THE WIN(K)SOME WIDOW

4-PART MILITARY DRAMA
THE TANGLE

3-PART FIRE ROMANCE
THE LOCKED DOOR

4-PART PSYCHIC DRAMA
SYLVIA GRAY

5-PART DRAMA
THE LITTLE ANGEL of CANYON CREEK
FROM THE BOOK

4-PART COMEDY
THE MAN BEHIND THE DOOR

4-PART COMEDY
C. O. D.
Picturized from Fred. Chapin's Play

PRODUCED BY THE **VITAGRAPH** COMPANY AND PRESENTED AT THE **VITAGRAPH** THEATRE, N. Y. CITY

GENERAL FILM COMPANY'S SPECIAL SERVICE

The
VITAGRAPH CO. OF AMERICA
East 15th St. and Locust Ave.
Brooklyn, N. Y.

AND THE STORY APPEARS EVERY DAY IN YOUR PAPER!

The time is come for something new in Serials.

and The Goddess is it.

You have become accustomed to serials black, murky, devilish, cruel, mysterious.

The Goddess is light, airy, angelic, kindly, mystic.

No claptrap methods, no tricky, no sensational melodrama, no typical cigarette smoking villain still pursuing her, and yet—

Interest, curiosity, fascination, desire, all has been created for each succeeding chapter as have never been known before.

The Goddess will fascinate your patrons who never saw an advertisement—who never read the story—who don't know the stars—but who are affected by wonderful acting, plot and scenery.

The Goddess will carry your audiences off their feet.

The Goddess has no contest to bolster it.

The Goddess needs no outside influence to assist it and yet—

The most unique advertising and publicity stunts that will introduce and follow The Goddess will arouse your community to a fever pitch—

And the story of The Goddess—Written by Gouverneur Morris—Pictured by Chas. W. Goddard—Produced by The Vitagraph Company—Directed by Ralph W. Ince with Anita Stewart and Earle Williams in the leading roles, will be published every day by the principal newspaper in your city.

And the picture of The Goddess in two part weekly chapters can be booked in every office of

THE GENERAL FILM COMPANY.

ALBERT E. SMITH
AND J. STUART BLACKTON
PRESENT
ANITA STEWART
AND EARLE WILLIAMS
IN
"THE GODDESS"

RIVALS

ANNA NILSSON and GUY COOMBS

In a Two-Act Story of the Civil War

A daring raid engineered by Trevor's rival, Dixon, results in the capture of the Federal artillery. Only the heroism of Trevor and his sweetheart, Sally, saves the Union forces from defeat. Two of Kalem's most popular players enact the principal roles in this stirring story.

Released Monday, May 24th. Action-filled 1, 3 and 6-Sheet, 4-color Lithographs.

A "HAM" COMEDY

"HAM," THE DETECTIVE

The greatest sleuths of today are mere tyros compared to Detectives "HAM" and "BUD." Although they are assigned to run down a daring desperado, they are mighty successful in detecting a hundred different ways of extracting laughs from observers.

Released Tuesday, May 25th. 1 and 3-Sheet, 4-color Lithographs for ALL "HAM" Comedies.

PREJUDICE

Tom Moore and Marguerite Courtot in a powerful three-act Drama.

Scandalized by the behavior of their young minister, who seeks to attract the young people to the church, the narrow-minded members of the congregation register a protest. The outcome contains one of the strongest morals ever filmed.

Released Friday, May 28th. Special 1, 3 and 6-Sheet, 4-color Lithographs.

THE FIGURE IN BLACK

Marin Sais in a Two-Act Detective Story

Who is the mysterious figure in black that robs the guests of the hotel at will and defies all attempts to capture him? Here is a detective story which will baffle your patrons until the very last scene.

Released Wednesday, May 26th. Striking 1, 3 and 6-Sheet, 4-color Lithographs.

A RAILROADER'S BRAVERY

Just as the locomotive is about to crush Henry beneath its wheels, Helen Holmes, perched on the cowcatcher, stoops forward and snatches him from the jaws of death.

Released Saturday, May 29th. Strong 1 and 3-Sheet, 4-color Lithographs.

Kalem Company

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
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(*The Index for this issue will be found on page* 1172.)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, May 15, 1915.

Facts and Comments

IT IS said on good authority that the Daix bill, which has now passed the Senate of Pennsylvania, will soon receive a majority in the House of Representatives. It is also claimed that the governor favors the bill and that it is altogether likely to become a law. The most important provision in the bill is the allowance of an appeal from the decision of the censor to the Court of Common Pleas of any county in the state. This does, indeed, blunt the edge of censorship. The antics of the present chief censor have been criticized not only by the film men, but also by the public generally. His nonsensical rules, his alternating severity and laxness have brought a good deal of adverse comment. Film men will rejoice to think that his absolute control bids fair to be abolished. There are other good provisions in the bill, such as the reduction of the inspection fee and the narrowing of the powers of the censor, as, for instance, the ban on any interference with advertising material and posters.

* * *

THE gigantic colored "insert" in this week's issue of the MOVING PICTURE WORLD announcing the progress and the projects of one of the younger and most ambitious feature program companies has a value and a significance far beyond its actual contents. Such a stroke of enterprise shows the underlying soundness of the industry. No mere mushroom growth and no temporary boom is capable of bringing forth such results. It is an unassailable argument against the men of little faith. The question in the industry today is not whether it will endure, for nothing seems more foolish than such a question. It is the future development of the industry, its growing power in the world of amusements and the various lines of its coming progress which invite the attention of all who give any study to the subject. We do not hesitate to say that this extraordinary departure which is witnessed in our columns this week must be illuminating to all who are interested in the possibilities of the future.

* * *

WE SHOULD like to know by what manner of reasoning the Ohio Board of Censors justifies its recent ruling that all eliminated portions of censored films are forfeit to the state of Ohio. An attentive reading of the statute under which the Board came into being reveals no trace of any such power vested in the Board. The eliminated portions of films remain the property of the owner of the film. The Board of Censors in another neighboring state may find no fault in the eliminated portions and may allow them to stand. This, of course, means that the owner of the film has to keep mending and altering his film and supplying new parts all the time. The law must specifically allow the seizure and destruction of films, otherwise the censors are plainly exceeding their authority. We learn that the object of this new rule is to use the eliminated portions as material for a pro-censorship campaign. Of course, it is an unfair way of doing things. If we are allowed to work with garbled extracts we can make the Bible and all the great classics of literature look like exhibits in Anthony Comstock's chamber of horrors.

* * *

THE grim God of War now enthroned in old Europe has wrought havoc in the ranks of the film men. The German motion picture journals which still reach us at irregular intervals carry an appalling list of wounded and dead from the motion picture ranks. Among them are exhibitors, operators, lecturers, producers, exchangemen, supply dealers and, indeed, every kind of men employed and interested in film enterprises. But few French motion picture journals have reached us of late and these few look like shadows of their former selves. In the last issue of our esteemed contemporary, "Ciné Journal," we find a most interesting editorial written on the field of battle by the editor, M. Georges Dureau. M. Dureau informs his readers that he is now a "brancadier of the Second Batallion of the 282nd Infantry, Territorial Division." We wish we had the space to reproduce his letter, full of the unconquerable Gallic spirit and full of that picturesque fire we associate with the people of Gascony. He speaks of his adventures at the front and says: "The film telling of my odyssey will be a long one. . . . After all isn't a man of forty lucky to be alive at such a moment as this? . . . When we get ready to make the film showing the Allies entering Constantinople we will avenge the beastly triumph of the ancient Mohammedan conqueror." Bravo Monsieur Brancadier.

Bargain Counter Journalism.

By W. Stephen Bush.

THE glory and the pride of the American press have always been its independence and its lively sense of a public duty. Its conduct on the whole has been dictated by conscience. The ethics of the press have been sound and simple. Considering themselves the servants of the public the editors and publishers have recognized the rights of the public to be accurately informed and to be conscientiously advised. These facts stand out prominently in the history of the American press. Even when swayed by political partisanship and while "pointing with pride" to their own party and "viewing with alarm" the other fellow's party they would try to conduct their news columns fairly and impartially.

In no department was this fairness and impartiality more conspicuous than in its treatment of news and events in the theatrical world. Indeed all the great papers prided themselves on their independent criticism. Even ten years ago no poor play could have been "puffed" into a success by lavish advertising.

To the old school of journalism the distinction between the counting room and the editorial sanctum was very real and concrete. Editorial praise was not for sale. Plays were judged simply upon their merits. Mistakes were made, but they were rare, for the criticizing and reviewing was generally in competent and experienced hands. The result was the gain of public confidence. Nor was this the only gain. The drama improved ethically and artistically. The men with salacious subjects or with stupid plays were inspired with a wholesome fear. The taste of the public was guarded against vitiation and debasement. Theater goers were educated to look for high standards.

Unfortunately within the last few years a great change for the worse has come over the press, at least here in this city, and, we fear, all over the country. It is now only a question of money to get the approval exuberantly expressed of all the star and "fancy" writers. If enough money is spent for advertising the chorus of approval is sure to follow.

Impartial criticism is out of the question. The reviewer receives his cue from the counting room and his response is as automatic as the working of the slot machine which is set in motion by the deposit of a nickel. His independence of thought has been bartered away and he has become the tool of the press agent. The worst of it is that he sails under false colors. He does all the things which the press agent is supposed to do in the guise of a writer whose judgment cannot be bought.

It has happened that an occasional feature thus catapulted into popularity had genuine merit. It has, however, happened more frequently than an inferior and mischievous production has been foisted upon public favor by these ways and means of indirection. Serious faults are overlooked and the public is deceived. Notice is served on all producers of plays or films that they will be treated not upon the merits of their work but strictly upon the amount of cash which they leave in the business office.

It is thought that the public cannot discriminate and that like a flock of sheep they will follow wherever a clever press agent will lead them. It is thought that the unanimous praise of the metropolitan papers, though secured at "so much per," will be joyfuly accepted by the press of the whole country and that no one will dare to register his dissent. It is quite possible that such a state of affairs may endure for a little while, but eventually it will do a vast amount of harm. Standards will be lowered and confused. The respect of the public for the press and for the theater will be diminished. But recently the editor of a prominent daily in conversation with the writer attributed the decline of the legitimate stage in part at least to the surrender of the press to the publicity promoter. The public, he said, lost faith not only in the critics but in the plays themselves. Every play was called a masterpiece and the columns that were wont to dispense intelligent and constructive criticism had become mere channels for superlatives.

Ever since the daily press has been forced, not through choice but through necessity, to devote space and attention to motion pictures, the same evil that characterized the theatrical department has invaded the motion picture sections. The man who bought the most advertising received the most "write-ups." Indeed, there is little attempt at concealment. Our friends of the daily press evidently see nothing wrong in it. They either believe that such a course is entirely consistent with their duty to their readers or else they do not care. It is humanly inconceivable that all the films produced within the last six months were equally good and measured up to the highest standards in every respect. This, however, is the conclusion of our friends of the daily press. The only discrimination is in the use of certain sets of superlatives of which I should say there are about seven. All the films are either "perfect" or "splendid" or "excellent" or "superb", etc., etc. Exhibitors prudently discount the "criticisms" of the daily press and wait for a judgment upon the merits for which they look to The Moving Picture World.

Exhibitors must have a dependable guide in the selection of their programs. The reviews of the films as they find them in these columns not only inform them of both the merits and the demerits of any given film, but they also tell the story of the film and thus advise the exhibitor as to whether any particular film is suitable for his program or unsuitable. Newspapers may deceive the public for a considerable time with impunity, rejoicing in the shekels of the advertiser. The exhibitor who takes any liberties with his public or who makes mistakes through lack of proper information cannot continue in business very long. Hence the duty of a moving picture journal to its exhibiting readers. The latter are entitled to the fullest and most accurate and the most independent treatment of all films. They have a right to ask for it.

It is a common saying among exhibitors that The Moving Picture World is the "film bible." It is a flattering and affectionate way of saying that the paper is thoroughly reliable and that its judgment is accepted with respect and confidence. We would ill deserve this tribute of loyalty if we did not set the interest of the exhibitor above every other interest. We depend upon the exhibitor and the exhibtor depends upon us.

Nor does fairness with the exhibitor mean anything but fairness to the advertiser. When we speak of criticism we mean constructive criticism, which not only mentions a defect, but suggests a remedy. The experienced producer never objects to that kind of criticism, but welcomes it. He knows that a good film will receive a warm welcome at all times and he knows that the exhibitor is ready to believe a reviewer who does not always hurl superlatives of praise at everything he sees.

Contrast.*

By Louis Reeves Harrison.

QUITE a number of those fine gentlemen who dissertate on the dramaturgic have attempted to name some essential principle of the stage drama which should set it apart from the epic and from prose fiction. Even Brander Matthews says "If this essential principle can be discovered, then we shall be in possession of the sole law of the drama, the one obligation which all writers for the stage must accept." He thereupon draws a conclusion from a large number of plays he has intelligently examined and discovers that "Some one central character *wants* something." He further announces gravely that in every successful play, ancient or modern, we shall find the clash of contending desires. This arm-chair discovery is not quite so remarkable as it is interesting, and it does not set the stage drama apart from prose fiction. Every writer of stories instinctively recognizes that the human will in action is bound to furnish a large part of his material, but why impose such a code of restrictions upon any art? The Professor would leave us no room for expansion.

In referring to the use of contrast in moving pictures, I fully recognize that the expedient is shared in common by all mediums of emotional expression, but it seems to be invested with freedom from difficulty in the newest of arts and to permit going back of conduct to the cause of it more than is always possible in the specialized and limited art of the theater. Noted dramatic antithesis is that of Othello and Iago. "Imagine," says Bernard Shaw in the Metropolitan, "the scene in which Iago poisons Othello's mind against Desdemona conveyed by dumb show!" Taking the distinguished dramatist at his word, and admitting the tremendous loss of Iago's fascinating intellectuality, there could be shown by screen methods, not only the contrast of character through conduct, but, what is sorely lacking in the play, the motive behind Iago's "motiveless malignity." "Iago," says one of Shakespeare's greatest admirers, "is too venomous. His villainy is too cruel, too steadfast to be human; perfect pitiless malignity is as impossible to man as perfect innate goodness." Imagine the difficulty of explaining the seemingly inexplicable through the medium of words, "the motive hunting of motiveless malignity," in this notable triumph of the dramatic art, yet screen methods permit, by throwing back to motive behind Iago's strange conduct, constant intensifying revelation of his character and purposes, and every word picture used by Iago to inflame Othello's mind can be made far more vivid by direct exhibition to the human eye.

Back into contrast of character screen methods may draw us, before the main action takes place, back into contrast of environment, into contrast of compelling circumstance, even into contrast of mood. If screen visualization has a distinguishing peculiarity, such as Professor Mathews seeks to differentiate the drama, though far from being an exclusive possession, it is that it lends itself broadly and generously to contrast. By way of contrasting screen presentation to that of the stage, for the benefit of Bernard Shaw and all others in authority, imagine the silent visualization of Othello creeping into the chamber of Desdemona intent on murder, as opposed to the average stage player creeping in so as to make no noise then bellowing at the top of his voice, "Yet she must die, else she'll betray more men."

I heard Salvini shout this noble sentiment in a voice calculated to rouse a toper on the rear gallery seat, yet Desdemona never fluttered an eyelid. Imagine it! In this bedchamber scene, Othello is swayed at one moment by the hateful passions Iago had fanned into flame, but this can not be made visible to remote portions of an audience, so he is compelled to shout it at us. The figures of Othello and Sleeping Desdemona may be brought up into small scope on the screen, so that the hideous workings of his mind may be more eloquently revealed in silence—he is seemingly only a few yards away—we penetrate the secrets of his mind and heart—and it is no longer necessary for us to be megaphoned that his resolution wavers in his passion for her. Her "body and beauty" are there before our eyes—explanation of his sudden fits of tenderness is unnecessary. Imagine it!

In demonstrating the capacity for good and evil in human nature, screen methods permit the return at any moment, for purposes of emphasis, to those dominating influences which sway human conduct. We may even delve into the early formative period of character and show how it was sympathetically nourished by intelligence and misshapen by ignorance. Asking an audience to look upon this picture and then upon that not only helps to make the screen story "a factory of thought, a prompter of conscience and an elucidator of social conduct," but it may contribute to our slowly acquired store of truth. Small as the number of English-speaking people completely submerged in ignorance may be, an enormous number are in a state of semisubmergence.

Scenic contrast, impossible to present with any degree of rapidity on the stage, robs the older medium of advantages with which the younger one is richly endowed. Sketchy views of life in the open can be opposed to the cramping influences of city environment. The actual squalor of tenement-house poverty can be illustrated in realistic street views, where men, women and children are crowded into filthy and disease-producing intercourse, and thrown into instantaneous contrast with whatever relief is afforded by smiling Nature in her sweetest moments.

If the essence of dramatic action lies in the opposition of human will to circumstance, the circumstances can only be *described* in prose fiction and but faintly indicated on the stage. They can be shown in all their infinite variety on the screen. Even in recent achievement, photodramas have revived some of the long-lost splendors of setting, the natural framework for action, and the trend is now towards aesthetic ideals that no stage presentation can afford to copy if such a thing was possible. Always broader in its possibilities, the new art is now richer in scenic contrast and ever ready to enrich itself from the wondrous resources of nature.

Most delightful of all contrasts, and possibly the most subtle of all, is that of mood. Once in a while, for some reason not yet definitely determined, the intense human being is at the mercy of mood. Where there is no permanent conversion of character a man of kind heart and gentle deeds becomes a gloomy misanthrope, even a raging demon. As suddenly, without obvious reason, he returns to his normal disposition and conduct—he is subject to variation. This form of contrast is as dangerous as it is difficult to portray. He is often a creature of dual life, because of innate peculiarity. The use of contrast thus embraces parallelism conflict of character, anthithesis of scene, and an element of suspense growing out of moods mysterious.

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May Open on Sundays

Court of Appeals of New York Decides Sunday Opening Is Legal, Despite Regulations to the Contrary.

THE Court of Appeals of New York state has just rendered a decision to the effect that the opening of motion picture theaters within the state of New York is entirely legal and that no local authorities have any jurisdiction to change this law.

The matter came on to be heard before the Court of last resort in this state through an appeal from a decision in favor of the motion picture theater owners of Yonkers. The exhibitors in Yonkers relying on the ruling laid down by Judge Gaynor when the latter was on the bench of the Appellate Division in the Second Department had opened their theaters on Sunday and one of them had submitted to arrest in order to bring the question to an issue in court. The arrest followed on the application of the City Attorney of Yonkers, who claimed that the exhibitor had violated an ordinance of the Board of Aldermen of the City of Yonkers forbidding the opening of all motion picture theaters in the City of Yonkers. The alleged violator of the ordinance was tried and convicted and appealed to the Appellate Division which reversed the conviction on the ground "that the Legislature alone may command how Sunday shall be kept." The opinion then rendered held further that "the City of Yonkers cannot independently compel and enforce Sunday closing by means of fines and imprisonment unless such power is part of the law and policy granted by the legislature.

From this decision the corporation counsel of Yonkers appealed to the Court of Appeals which as above reported has sustained the doctrine laid down by the Appellate Division. Under this decision, now fully approved by the highest court in the state, local authorities have no right to interfere with the opening of motion picture theaters on Sunday anywhere within the jurisdiction of the state of New York.

An Important Explanation

A VERY large number of half-sheet advertising cards have been distributed by the Metro Picture Corporation in and about New York City and possibly in other large cities. The wording of these cards and especially the arrangement of the type might lead to the impression that the MOVING PICTURE WORLD had some share in this plan. As a matter of fact the MOVING PICTURE WORLD, though its name is used on the cards, was not consulted as to the arrangement of either text or type. Any inference that we are in any way interested in the authorship or the distribution of the card must, therefore, be disavowed. These cards are simply the result of the enterprise and progressiveness of the publicity department of the Metro Pictures Corporation. We take this occasion to say that while we are always pleased to cooperate with any of our advertisers in promoting special publicity of such a kind, we request that all advertising matter mentioning the MOVING PICTURE WORLD, or using its name in any way whatever, be submitted to the management of the paper for consultation and approval.

CHINESE ACTOR ENTERTAINS PATHE PRODUCERS.

Ah Ling Foo, one of the real Chinese actors in Pathé's "Exploits of Elaine," gave a dinner at the Oriental Restaurant in Pell street, New York, the other night to the Whartons, producers of the "Exploits," Mrs. Bess Wharton, E. A. MacManus of the Hearst forces, Mr. Gordon, assistant to the Whartons, and Mr. and Mrs. J. Whitworth Buck. A full line of Chinese delicacies was served, including real bird's nest soup, a rarity that costs about $5 a plate in this country.

Throng at Bunny's Funeral

Famous Motion Picture Comedian Is Laid at Rest in Evergreen Cemetery.

MORE than 1,500 persons, including many prominent in theatrical and motion picture activities, attended the funeral services of John Bunny at the Elks' Club, New York, on April 28. The services were in charge of New York Lodge, No. 1, of the Elks, of which Mr. Bunny was a life member, and the St. Cecile Lodge of Masons. The Elks' ceremonies for the dead were conducted by the officers of the lodge and these were followed by the Masonic ritual. Interment was in Evergreen Cemetery the following morning.

The body of Mr. Bunny was taken from his Brooklyn home a few hours before the services and the coffin, banked with flowers, sent by his friends and former associates, was placed in front of the lodge altar. The main floor and the boxes of the mezzanine floors were filled with people, most of them wearing red carnations, the amaranth of the Elks. The pallbearers, chosen from the Vitagraph Company, were William T. Rock, Samuel Spedon, Maurice Costello, Edward Scranton, George Baker, VanDyck Brooks, Harry Morey and Lee Beggs.

A list of those present would include nearly all of the well-known motion picture men in the neighborhood of New York, in addition to many representatives of the stage. Charles Frohman, David Belasco and Jesse L. Lasky were among the early arrivals; the Lubin Company was represented by Donald C. Scott, who brought a great cluster of roses, picked on the Lubin farm at Betzwood, and included in the Vitagraph party were Jay Dwiggins, Flora Finch, Mary Maurice, Kate Price, Lillian Walker, Earle Williams, Anita Stewart, Edith Storey and Wilfred North. Others in the throng that filled the rooms to their capacity, were Lionel Adams, who worked with Bunny in his first engagement, John T. Kelly and William McCoy, friends of his early days; Captain Jack Crawford, the poet scout, Ben Teal, King Baggot and James Kirkwood.

TO THE MEMORY OF JOHN BUNNY.

Good-bye, good clown,
Indeed thou wert a merry fool,
Thy unctuous wit and rotund shape
Could wring kind wrinkles from the wisest face.
Thy life was not in vain,
For richly didst thou earn the gratitude
Of mankind of thy time.
Ten hundred thousand friends for years will tell
The stories of the parts thou played so well,
And laugh again as they recall
Thy droll pomposity.
Thy "Bottom" was the top of classic humor,
And earned for thee a name,
Fit to be graven in the Hall of Fame.
Thou passed too soon,
But memory will keep thy name forever honored.
"Requiescat in pace."

H. A. D'ARCY.

HERALD SQUARE THEATER CLOSED.

The passing of the Herald Square Theater, New York, the first of the Broadway houses to be devoted exclusively to moving pictures, took place Thursday, April 30. The theater had a long and honorable history as a home of the spoken drama to its credit, when, on March 25, 1912, Marcus Loew inaugurated his policy of first run pictures, a policy which proved successful from the start, and brought the art of the screen into the brilliant light of the Great White Way. In the theater that had been originally a cyclorama, and to which Harrigan & Hart transferred their plays of local life, from the old house at Tenth street, where Edwin Booth, Richard Mansfield, Anna Held and numerous lesser celebrities had appeared, and where Sam and Lee Shubert began their careers as New York managers, the film drama has held the fort for the last three years, and seen friendly rivals come into being upon the famous thoroughfare: The Vitagraph, The Strand, The Broadway. The hand of the wrecker is now laid upon it, and a towering commercial building will eventually cover the entire block between Thirty-fifth and Thirty-Sixth streets.

GARRICK A PICTURE THEATER.

With the closing of the Herald Square theater, a new home for the pictures has been found in the Thirty-fourth street section of Broadway, Jerome and Walter Rosenburg having secured the Garrick theater on Thirty-fifth street, and opening Monday, May 3. The program is made up of General, United and Mutual first-run films. A symphony orchestra supplies the music. The house, under the personal management of Jerome Rosenburg, is open from 9 a. m. to 11 p. m. Later, midnight performances will be added.

Arguments on Fight Films.

Federal Court Hears Extended and Interesting Appeal on Behalf of Owner—Judge Haight Voices Doubts As to Their Admissibility—A Picturesque and Eventful Day in Chambers At Newark.

By W. Stephen Bush.

THERE is no doubt about the volume and the sincerity of the effort to get the Willard-Johnson fight films past the frowning watchfulness of Uncle Sam. No, I do not speak of an attempt to smuggle the pictures into the country; federal jails are still too severe and confining for any effort in that direction. I speak of the legal fight, the chief battle of which occurred last week in the large, elegant but somewhat garish court room of the United States District Court for the District of New Jersey, at Newark, N. J. L. Lawrence Weber, the man who says he is the owner of the films, through his attorneys, Towne and Spellman, served a demand on Frederick S. Freed, Deputy Collector of U. S. customs in charge of Port of Newark, N. J. Here is the text of the demand:

Demand for Delivery Refused.

Hon Frederick S. Freed,
Deputy Collector of U. S. Customs,
in charge of Port of Newark, N. J.

Sir:

The undersigned, the owner of certain photographic-film positives for use in connection with moving-picture exhibits, and designed to be used for the purpose of public exhibition, of a certain encounter of pugilists namely: Jess Willard and Jack Johnson, held at the City of Havana, in the Republic of Cuba, on the 5th day of April, 1915, hereby demands the right to enter through the United States Customs at the Port of Entry in the City of Newark, in the State of New Jersey, the said photographic-film positives, on payment of the duties prescribed by law.

The undersigned hereby states that his object in importing the said photographic-film positives is for the purpose of publicly exhibiting the same in the United States, under his personal management, control and supervision, and not for the purpose of traffic, sale or commerce.

Yours very truly,
L. LAWRENCE WEBER.

Towne & Spellman,
Attorneys for L. Lawrence Weber,
115 Broadway, N. Y. City.

Brief and formal as was the demand, the answer of Hon. Freed, etc., was even more so. Here it is:

"Original received and request refused."

At this juncture the victory rested with Uncle Sam when L. Lawrence Weber flung down the legal gauntlet commonly known as a petition for an injunction. Mr. Weber's attorneys obtained an order from Justice Thomas G. Haight compelling the Federal District Attorney to show cause why Weber's prayer for a restraining order against Collector Freed should not be granted. There had been some adjournments of the argument on this order, the scene had shifted from Trenton to Jersey City and from Jersey City to Newark, where it was finally heard and submitted.

A Powerful Argument for Admission.

The chief argument for the owner of the films was made by Ex-U. S. Senator Towne, a white-haired gentleman of distinguished presence. It was full of keen incisive logic, of earnest appeal and replete with legal learning. Though the hearing had been set for an early hour in the afternoon it was well past three o'clock before Judge Haight was ready to listen. All people who have business in Judge Haight's court are struck by his startling resemblance to the Lincoln of the younger days. It is no contempt of court to speculate on the age of the judge (the ultimate triumph of the suffragettes may cause a change). It does not look as if Judge Haight was past thirty. The resemblance to Lincoln is more than a mere physical likeness; he has the same nervous mobile lines about the mouth, the native tact and patience and as was shown by a sensational incident in the course of the afternoon, the same tender heart.

The gist of Mr. Towne's argument was this: The Federal Government has no power or jurisdiction in this whole matter, unless it be contended that these prize fight films are articles of commerce.

"We most emphatically deny that these films are articles of commerce," declared the former Senator. "It has been decided again and again that theatrical exhibitions, operas, plays and the like are not articles of commerce. If this contention is correct then Congress has no power in the premises. Its sole jurisdiction rests upon the clause of the Federal Constitution which vests the power to 'regulate commerce between the several states' in Congress. The attempt of Congress to interfere in this matter of the films is simply a federal usurpation of the police power which must be exercised by the several states and which cannot be taken away from the states by the Federal Government. It is no part of the functions of Congress to regulate the morals of the people in the several states. The states are amply able to look out for that without any assistance or even advice of the Federal powers. There are twenty-eight states in the Union in which prize fights are forbidden by law; this shows that the state governments are alive to their duty of protecting the morals of the people.

No Man Can Have Commerce with Himself.

"I will grant, however, for the sake of argument, that these films may become the subject of interstate traffic and may in that way come under the regulation of Congress. Even if this were true it would by no means affect our position in this case. We do not want to traffic in these films, and no man can trade with himself. The owner wants to exhibit these films and he surely has the right to have them shipped to himself from place to place or to carry them himself from place to place. If you hold otherwise then it might be unlawful for us to bring our law books over from New York into New Jersey without coming under the regulation of the interstate commerce commission, and you must hold that a New Jersey doctor for instance must obey the interestate commerce regulations before he can bring his surgical instruments into another state to perform an operation. Then baseball players and football players travelling from one state to another to give exhibition performances come under the rules of the interstate commerce commission."

Judge Haight Has His Doubts.

Justice Haight interrupted Mr. Towne's argument several times. He pointed out a case to the lawyer, where a man had sent for a woman from a different state and had been held to have violated the Mann act though no prostitution had taken place. The case cited was that of the United States against the Ex-Champion Jack Johnson. The question seemed to portend a hostile train of thought in the judicial mind and counsel for the owner of the film vigorously denied that there was any analogy between the cases. He asked the Court whether the bringing in of the negatives would constitute a violation of the law.

"Does your Honor hold," Senator Towne urged, "that if the plaintiff in this proceedings brings in the negatives with no intention of doing anything further with them he would be violating the law? Would the Collector have a right to refuse delivery of the films if my client wanted to import the negative with no intention to have any positive prints made?"

The Law Is Sweeping in Its Terms.

"I do not know," the Court answered with a quizzical smile, "you know the law forbids the importation of such films if they are designed to be used or may be used for purposes of public exhibition.' You know those words 'may be used' reach pretty far."

Just at this moment, as the judge seemed ready to disclose a little more of what was running in his mind, a jury in a criminal case filed in finding the prisoner guilty. A moment later there came a piercing cry from the wife of the man who screamed out hysterically that her husband "had done nothing wrong."

A Tragic Interruption.

It took some time before the woman could be removed and the judge, who was visibly affected and visibly trying to hide his shock, announced a short recess, saying "he would have to have a little smoke to get back his nerves." Fred Mace, who was an interested spectator in the Court, joined a group in the corridor saying that "there was nothing like a court room for getting ideas for a scenario" and adding "that the episode in the court had furnished him with materials for at least one scenario. At last an ambulance arrived, the suffering woman was taken away and the hearing was resumed.

Senator Towne having finished his argument, he was followed by District Attorney Joseph Bodine, who spoke very briefly, citing the language of the statute. He said there could be no doubt that the law was applicable to this case and he cited a few authorities, notably the Supreme Court decision in the Lottery Ticket case, in support of his theory that Congress had jurisdiction of the subject matter. The remarks of the District Attorney hardly occupied more than five minutes, and he was succeeded by Attorney Spellman for the petitioner and owner of the films.

"Losing Ten Thousand a Day."

Mr. Spellman claimed that his client was losing at the rate of eight to ten thousand dollars a day through the detention of the films. If a decision was delayed or if he was remitted to his ordinary remedy at law instead of getting an injunction the films would be wellnigh valueless by the time a trial on the issues could be had in the ordinary course of procedure. Mr. Spellman said a good deal more, assuring the court that his client was entirely in the hands of

the Court and that an adverse ruling at this time would harm him irreparably. Judge Haight was sympathetic, but not excessively so. In fact, his sympathy was under perfect control. He said he thought that an appeal against his order could be brought on for a speedy hearing. Mr. Spellman thought otherwise, and the judge consulted the Rules of the Court and repeated his remark about a possible speedy appeal.

"Now, I do not forecast my decision," he said, soothingly, "but in case there is a decision that you wish to appeal from I am inclined to think you can hurry it along."

Speedy Decision Promised.

Neither Mr. Towne nor Mr. Spellman seemed to take much comfort out of this assurance. They urged the judge to remember that he had to decide a brand new question never raised before and that he was not bound by precedents. Counsel took new hope when the judge asked them just what kind of an injunction they would like to have. They knew what they wanted and promised to enter into all kinds of stipulations if the injunction were granted. Judge Haight brought the argument to a close by assuring counsel of an early decision and taking all the briefs offered said he would try to read them on the train going back and forth between Trenton and Newark.

The hearing had been attended by a number of film men and sporting stars, among them Jack Curley, Fred Mace and State Boxing Commissioner Neil, of New York.

Kleine's Italian Studio

Magnificent New Plant Just Completed Near Turin on Most Approved Lines.

GEORGE KLEINE'S beautiful Italian Studio, work on which was completed recently, is probably the most unique institution of its kind in the world. All that is best in domestic studios was combined with the superior features of foreign establishments, with results that certainly set a new standard in studio construction.

The new Kleine Studio is located on the site of an old walled estate about five miles from the city of Turin. This beautiful demesne, surrounded by eighteen-foot walls, comprises ten acres, superbly laid out, its crux being a spacious villa four centuries old, surrounded by a magnificent grove of ancient trees. The grounds are charmingly diversified with many varieties of shrubbery and flowering plants, beautiful vistas with the distant foothills and mountains shadowy in the background, and a delightful lake fairly alive with plant and animal life, enhance the natural view. Throughout the grounds are avenues of stately trees, planted in cross effect, and many formal gardens. On the property are splendid examples of Swiss chalet, characteristic German and French buildings and several other styles of architecture, ancient and modern, that can be used for pictorial purposes.

The administration building is the ancient villa to the right center of the photograph; and the entire plant follows the modern unit system throughout in arrangement. The first building erected was a studio of medium (ideal) size, 100x40 feet, with glass sides, in which has been installed an American heating and ventilating plant, assuring warmth in winter and coolness in summer. Close by is the building for developing and printing, while a large depot for properties, together with a well-equipped carpenter shop and a spacious scenic department are located across the plaza. This unique, artistic reservation, with its lovely groves of ancient trees, its wealth of flowering plants, its luxuriance of shrubbery, its fairy lake bordered with myrtle, furnishes environment and inspiration that is really rare.

The architectural planning and equipment of this remarkable plant is thoroughly modern, including rest places and dressing rooms for an army of people (a detail generally disregarded in European picture plants), a large restaurant and many modern conveniences for artists and auxiliaries. These are comprised in a structure known as the Long Building (310 feet in length), which nestles along the shadow of the north wall of the enclosure. It hardly need be remarked that the mechanical and optical equipment of this establishment is second to none—it is a unique and complete settlement, sufficient unto itself, isolated; yet, in easy reach of the thriving city of Turin.

BLACKTON ADDRESSES THEATER CLUB.

J. Stuart Blackton, of the Vitagraph Company of America, and Wilton Lackaye, the actor, were the principal speakers at a meeting of the New York Theater Club Tuesday afternoon in the Hotel Astor. Mr. Blackton discussed the "Technic of the Motion Picture as Compared with the Stage," while Mr. Lackaye spoke on "The American Actor."

There was also a program of motion pictures showing the progress of the art of moving photography. Incidentally a series of pictures of Violet Virginia Blackton, taken every six months from the age of one year to seven, proved of great interest to the several hundred members of the club which filled the grand ball-room.

After tracing the growth of the motion picture business, Mr. Blackton said that he had been requested by Mrs. Belle de Rivera, the president of the club, to cite some figures showing the growth of the business.

"We who are engaged in making moving pictures," declared Mr. Blackton, "constantly are animated with a desire for better things and for improvement. With the wonderful possibilities offered by the camera we are impressed by the opportunities for good that are entrusted to us.

"I have been asked to give some statistics of the motion picture business, and the figures I quote are for the year 1913. During that time there was $20,000,000 paid by the film exchange, the wholesale distributor to the manufacturer. The theaters paid $25,000,000 for rental of the films, and the public paid $275,000,000 for admission to the various theaters. This means an average of 11,000,000 people attended the theater daily to see the moving pictures. During the same time manufacturers had tied up in the business $25,000,000 and about $50,000,000 worth of feature films unreleased."

WARNER HAS "UNCLE SAM AT WORK."

During the past week arrangements have been made by which A. Warner secured the rights for the United States for "Uncle Sam at Work" from Henry J. Savage. This picture shows the various departments of the Government at Washington busy with the affairs of the Nation. It was written by Frederic J. Haskin. Already the picture has played long engagements in a number of the larger cities and has aroused deep interest. A critical review of "Uncle Sam at Work" will appear in an early issue of the Moving Picture World.

Panoramic View of George Kleien's New Studio at Grugliasco, Italy.

The Motion Picture Exhibitor

KENTUCKY EXHIBITORS MEET.

Fourth Annual Convention of the Kentucky State Branch of the Motion Picture Exhibitors' League at Lexington.

KENTUCKY exhibitors met at Lexington, Ky., on April 21, to hold a two-day convention of the Kentucky State Branch, No. 7, of the Moving Picture Exhibitors' League of America. About fifty delegates were present at the meeting, including supply men, exchange men, etc. The meeting was one of the best that the association has held in some time. The most important thing accomplished was the appointment of a live membership committee, which expects to increase the present membership of fifty to about one hundred by the time the next annual convention rolls around.

At the business sessions no one but exhibitors belonging to the association was permitted in the room and a part of the business transacted was of a secret nature and has been withheld. General discussions were indulged in concerning state and national censorship, children's pictures, Sunday Closing, and other big topics of the day.

The opening session of the convention started at 2.30 o'clock in the afternoon of April 21, in the ball room of the Phoenix Hotel. The meeting was called to order by J. H. Stamper, of Lexington, vice-president, who announced that L. J. Dittmar, of Louisville, president of the state body, would be unable to attend the meeting, due to serious illness in his family. The afternoon meeting was devoted entirely to routine business and reports from committees and officers. H. B. Strube, of Louisville, treasurer of the association, was unable to be present due to slight illness.

There was no night session on the first day, and the evening was given over to a banquet at the Phoenix Hotel. Fifty places were provided at the banquet and every place was filled. This banquet was free to exhibitors, exchange men, supply men and in fact anyone connected directly with the motion picture business. Music was furnished at the banquet by the combined orchestras of the Ada Meade and Orpheum theaters, and in addition a number of vaudeville acts from the Ada Meade bill were put on for the edification of the visitors. The entertainment was in charge of a committee composed of J. H. Stamper, manager of the Orpheum theater, of Lexington; N. H. Gurnee, manager of the Ada Meade theater, and R. A. Parsons, assistant manager of the Orpheum.

Among a few of the interesting film productions shown at the banquet were the first two chapters of the North American Film Corporation's production, "The Diamond from the Sky," and a set of the Renfax Talking Pictures. All exhibits were absolutely free and the state organization bore the entire expense of the banquet. About fifteen exhibits of films, machines, etc., were made.

The second session of the organization was held at the Phoenix Hotel on April 22. At this meeting it was decided to re-elect all of the officers who served during 1914-15 for another year. They are as follows: L. J. Dittmar, president; Fred A. Dolle, secretary; J. H. Stamper, of Lexington, vice-president, and H. B. Strube, of Louisville, treasurer. Louisville again got the plums in the way of officers, electing three out of four.

The time or place of meeting for the 1916 convention was not decided upon and will be left to the discretion of the Executive Board, which will meet late in the fall or early in the spring to make the arrangements.

Nelson Van Hoten Gurnee, of Lexington, Ky., was appointed on the Board of Directors in place of L. H. Ramsay, of Lexington, who went to Florida some time ago. The board is now composed of Mr. Van Gurnee, A. B. Arnett, of Midway, Ky.; L. J. Dittmar, of Louisville; Fred A. Dolle, Louisville; J. H. Stamper, Lexington, and H. B. Strube, Louisville.

The appointment of delegates and alternatives to attend the National Convention, to be held in San Francisco on July 13, was deferred until a later date or such time as it can be ascertained as to just who will attend the exposition. If possible the delegates will be chosen from the members who will attend the exposition anyway.

The treasurer's report showed that the organization was in very good financial condition, and in fact was in firmer condition than at any previous time.

New members taken into the organization were: Fred Shelton, of the Columbia theater, of Louisville, who is also a film exchange man; W. C. Crutcher, of Vine Grove, Ky., and C. H. Berryman, of Lexington, Ky., manager of the John B. Haggin estate, which controls the Ben Ali theater.

The membership committee was appointed as follows: N. H. Gurnee, Lexington, chairman; Fred M. Sheldon, Louisville; Clarence Bloomfield, Winchester; John Burkhart, Newport, and George Bleich, Owensboro. This committee expects to do a good deal during the next year to increase the the membership and attendance at the annual convention. The Louisville delegation will bring pressure to bear on the Louisville exhibitors and will make an effort to have the entire membership of the Louisville Moving Picture Exhibitors' League present at the next annual convention of the state association. The Louisville organization is one of the strongest locals in this section of the country and embraces practically every exhibitor in the city.

Among a few of the prominent men present at the convention were: Dennis Long, Fred Sheldon, M. Switow, Joe Steurle and Fred Dolle, of Louisville; N. H. Gurnee, J. H. Stamper, R. A. Parsons and C. H. Berryman, Lexington; W. P. Baxter, Richmond; Clarence Bloomfield, Winchester; J. S. Ellison, Williamstown; S. E. Parham, Louisville; J. G. Conner, Indianapolis; R. G. Remington, New York; John Burkhart, Newport; George Bleich, Owensboro, and W. C. Crutcher, Vine Grove, Ky.

PHOTOPLAYERS AT READING BALL.

Many Leading Lights of Filmdom Have Been Booked for Convention Week.

BEN. H. ZERR and Julius G. Hansen, president and secretary, respectively, of the Reading Local Motion Picture Exhibitors' League, announce that the managements of leading photoplay producing companies in the east have promised the attendance of a number of their screen favorites for the state convention to be held in Reading on June 7, 8 and 9. Messrs. Zerr and Hansen recently visited New York and returned with assurances of attendance from leading favorites of the Universal, World Film, United Film, Metro, Paramount, Vitagraph, Edison and several other well known companies.

The majority of the actors and actresses will be in Reading to attend the ball to be held in conjunction with the convention on the evening of Tuesday, June 8. A limited number of tickets will be offered the public for this occasion and plans have been prepared to so decorate the ball room that it will present one of the most beautiful and elaborate sights ever witnessed in the city of Reading. The Ringgold Band, directed by Monroe A. Althouse, has been engaged to furnish the music for the occasion.

Harry L. Reichenbach, of the Metro Film Company, has consented to donate a huge vase to be given as first prize to the best dancer at the ball. The gift will be on display in the window of the Comfort Shoe Store, I. Bear, proprietor. Mr. Reichenbach is a nephew of the Reading shoe store man.

The following names were given to Mr. Zerr by the management of the different companies visited as likely visitors to the convention: Universal—Rosemary Theby, Harry Meyers, Mary Fuller, Dorothy Philips, Ben Wilson, Matt Moore, King Baggot, Jane Gail, William Garwood and Violet Mercereau, William Farnum, Theda Baro, Betty Nansen, Stewart Holmes and William E. Shay.

Metro—Mr. Bushman, Olga Petrova, William Faversham, Florence Reed, Lionel Barrymore and Lois Meredith.

United—Ethel Grandin, Edwin August, Iva Shepard and Ruth Blair.

World Film—Robert Warwick, Barbara Tennant and Vivian Martin.

Word has been received by Frank Gould, publicity representative of the state league, from J. Allen Boone, of

the Lubin Manufacturing Company, of Philadelphia, stating that among the Philadelphians at the ball will be Arthur Johnson, Lottie Briscoe, Ormi Hawley, Florence Hackett, Mary Charleson, Joseph Kauffman, Joseph Smiley and many others.

Mr. Gould recently returned from a tour of Lancaster, York and Harrisburg, urging the various exhibitors in those places to attend the convention. It is thought that several hundred out-of-town motion picture theater owners will attend the convention.

THE FIGHT IN MASSACHUSETTS.

The Massachusetts Motion Picture Exhibitors' League is continuing its fight against the proposed Carstens bill, which provides for a state paid board of three censors under the jurisdiction of the State Board of Labor and Iudustries. The work of the Co-operative Anti-Censorship Committee will undoubtedly be most effective. This committee is composed of J. A. Eslow, manager of the New England Universal Exchange; Mrs. Alice Carroll, a social worker; Alden F. Washburn of the Unique Theater, Boston; James Burke, president of the Boston Moving picture Operators' Union, and E. O. Ramsdell of Malden.

The committee has been holding daily meetings and their campaign against censorship is far reaching. Over one thousand slides telling of the detriments and unfairness of the bill are being exhibited in moving picture theaters throughout the state. Petitions are in circulation and it is believed that over a quarter of a million names will be received to present to the Senate when the bill is reported to that body by the Committee on Ways and Means.

The Boston Central Labor Union and the Massachusetts Real Estate Exchange have both passed resolutions against the bill. The real estate exchange in its resolutions, recommends that an unpaid commission of three members of the highest type of citizenship should be appointed by the governor, with full power to pass upon those films against which questions may be raised as to whether they are immoral or obscene, or incite race of creed prejudices.

MICHIGAN EXHIBITORS' CONVENTION.

The annual convention of Michigan State Branch, No. 4, Motion Picture Exhibitors' League of America, will take place in Lansing on June 8 and 9. At that time delegates will be elected to the San Francisco convention of the national association.

The Detroit Motion Picture Exhibitors' League has vacated its club rooms in the Equity building, and hereafter will hold its weekly meetings at 183 East Jefferson avenue, on the third floor of the building, which is used as the projection room of the Detroit Kriterion Film Company. The room will also be used for club purposes, members of the league being invited to drop in at any time and make themselves perfectly at home. The room is a large one and has a stage for use in case of special meetings.

To initiate the new quarters, the league has arranged for a meeting and banquet to take place Tuesday evening, May 11, at 10:30 p. m. There will be refreshments and cigars, as well as entertainment. Everybody is invited to come and participate in the good time.

MINNESOTA EXHIBITORS MEET.

Big Convention at Minneapolis Effects Reorganization of Trade in the Northwest.

THE first annual convention of the Motion Picture Exhibitors' Association of the Northwest opened at 10 o'clock Monday, May 3, the sessions being held at the West Hotel, Minneapolis. About 150 members were present. H. H. Green, president, called the meeting to order and appointed credential committee. Matters relating to the reorganization of the assocation were discussed and a committee was appointed to draft new constitution and by-laws, which were later adopted.

The new constitution provides for the inclusion of the states of Wisconsin, North and South Dakota, northern Michigan, Nebraska, Montana and Iowa. It also provides that the secretary shall receive a salary of $75 per month and $5 per month for each additional 100 members.

On Tuesday evening a banquet was held at the Dyckman Hotel, at which there was an attendance of about 400 persons. Otto N. Raths, a former exhibitor, but is now postmaster at St. Paul, was toastmaster of the occasion.

Secretary Steffes' report was read on Wednesday and referred to the executive committee and a special auditing committee.

Election of officers was scheduled to take place on Thursday, May 6. McQUADE.

LOUISIANA EXHIBITORS' OFFICERS.

The Louisiana Motion Picture Exhibitors' Association perfected organization April 24 at a meeting in the Green Room of the Grunewald Hotel. Martin L. Costley, Jr., president for organization, presided. The following officers were elected: Martin L. Costley, Jr., of the Pastime theater, president; Jac Miller of the Hippodrome, vice-president; George E. Grusch of the Coliseum, secretary; Bernard F. Brennan of the Iberville, treasurer; George Saik of the Elysium, sergeant-at-arms. These officers are elected to serve through the present year. The board of directors will meet every Saturday afternoon at the Hippodrome, the association on the second Saturday of each month in the Green Room of the Grunewald. The board, at its May 1 meeting, will name committees on arbitration, finance, membership, information and legislation. The initiation has been suspended for thirty days. This fee, together with the monthly dues, will be decided upon at the board meeting of May 8.

NORTH CAROLINA CONVENTION.

The exhibitors are looking forward with interest to their coming convention of the Exhibitors League of North Carolina, which will be held the latter part of this month at Fayetteville. Many important questions will be brought up for discussion and a program is now in the process of preparation. S. A. Lambert of Fayetteville, is president, and E. May, secretary of the league.

CHICAGO'S FOREMOST WOMAN PICTURE THEATER MANAGER.

The accompanying cut (reading from left to right) is a snapshot of Mrs. F. O. Nielsen, F. O. Nielsen and Geo. W. Strebel, taken when they were unconscious of the presence of a camera fiend, while enjoying a constitutional on one of Chicago's park boulevards.

Mr. Nielsen is owner of the Parkway, Stevens and Kimball theaters in Chicago, and permits no one to contradict the statement that his wife is the most reliable woman moving picture theater manager in their home city. When he is head over ears in work attending to the bookings of "The Spoilers," in the five states for which he holds exclusive rights, Mrs. Nielsen supervises the theater end of their business with the foresight and efficiency of a veteran commander. She books the programs, keeps an eye on the staff of each theater, and watches the box offices with the keen eye of a commissariat officer; nor is she so immersed in these multifarious duties as to forget to pass a smile and a pleasant word to patrons. Geo. W. Strebel is a close friend of the family.

Left to Right: Mrs. F. O. Nielsen, F. O. Neilsen, Geo. W. Strebel.

"THE GUIDING LIGHT."

Mr. Otto, one of the directors of the American Film Manufacturing Co., made a trip to Point Conception Lighthouse to get scenes for "The Guiding Light," a one-reel "Flying A" subject. Besides the usual sea scapes and lighthouse locations, he secured a strong effect from the light rays, which go on just at sunset.

Fine Studios for Dyreda

J. Searle Dawley Busy Making Pictures on Top Floor of Sixty-first Street Building.

J. SEARLE DAWLEY, director general of Dyreda Art Films, and Harry Reichenbach, advertising and publicity manager of the Metro Pictures Corporation, through which the Dyreda product will be released in the future, entertained a party of motion picture men and representatives of the trade press at the new Dyreda studio at 3 West 61st street on the afternoon of April 30. After the studio had been duly inspected, the guests were distributed in taxis and taken for a few blocks north to the Empire Hotel, where tea was served, with Director Dawley presiding at the head of the table.

J. Searle Dawley.

The new quarters for the Dyreda producers, on the top floor of an automobile building, just west of Central Park, meet all the demands of a studio. The room is 290 x 92 feet, is thoroughly lighted in every part and offers space for six sets at the same time. On the afternoon of the visitation, Director Dawley was alternating between scenes for two pictures, A. E. W. Mason's "Four Feathers," in which Howard Estabrook is being featured, and "I'm Always in the Way," based on Charles K. Harris' song of the same name. The real test of the studio, however, was planned for a few days later, when an Oriental scene for use in "Four Feathers" was to be staged. According to Mr. Dawley, this part of the story requires one of the most elaborate sets ever placed in a studio.

Several producers have cast covetous eyes on this particular piece of property, if reports may be credited, for right in the heart of New York it provides exceptional facilities, and they are being utilized to their fullest extent by Dyreda's director general. Every modern device for the securing of light effects has been installed and the present policy calls for a liberal expenditure on settings that the pictures may justify the name of Art Films. Dressing rooms for the players line the walls at either side of the room and on the floor below executive offices, storage rooms and additional dressing rooms have been equipped. The present program calls for one production a month, and unless something goes wrong with Mr. Dawley's plans the Dyreda productions will be among the most popular of the Metro Corporation's releases.

Present at the official opening of the studio were J. Parker Reed, Walter J. Kingsley, John Murray, Alec Lorimer, Richard A. Rowland, Howard Estabrook, Joseph Engel, Irene Warfield, Alma Hanlon and representatives of all of the trade papers.

TURNBULL JOINS LASKY STAFF.

Hector Turnbull is giving up his position as Dramatic Critic of the New York Tribune in order to become associated with the scenario department of the Jesse L. Lasky Feature Play Company. Mr. Turnbull is the brother of Miss Margaret Turnbull, the noted author and playwright who is already assisting Wm. C. De Mille in the preparation of scenarios for the Lasky photodramas.

Hector Turnbull has been widely known as one of the most popular and gifted of the younger metropolitan newspaper critics. Before he joined the staff of the Tribune some two years ago, he had already acquired a substantial reputation as a magazine writer, for the most desirable publications.

NORCROSS WITH GUSTAVE FROHMAN.

Frank Norcross, who has served as actor, author and manager of dramatic and musical productions and, of later years, has taken important parts in motion picture plays, has been engaged for the position of studio manager of the Frohman Amusement Corporation.

Raymond McKee, Edison Comedian

BLESSED still with all the sunny good nature of the boy and blended with a winning and infectious sense of humor, Raymond McKee, the latest chosen for honors in the Edison stock company, is a most likable sort of comedian. Best of it all, the McKee of the film always appears to be enjoying the fun with the audience—never suggesting a fun-making comedian. His is a personality that makes friends without seeming effort. But twenty-two years of age, what he already has done on the stage and screen bodes well for his future and following.

Raymond McKee.

Curiously enough, he was—much unlike our usual heroes—forced on the stage. For he apparently had chosen the career of musician and for a considerable time played in a large Chicago orchestra of over fifty pieces. Wishing to see something of the country, he joined the orchestra of a repertoire company and was on the road one night when the juvenile man took sick. The management insisted that he take the actor's place. Stage fright, even at the suggestion, never descended in such a murky cloud as it did on young McKee. He finally was forced on, they taking advantage of the fact that, through nightly repetition, he was familiar with all the lines. Though he claims he gave a ghastly performance for several nights, the management refused to let him out of the part. Soon after he was playing the juvenile in "The English Boy," and the titular role in "The Messenger Boy." He supplemented these with several seasons with the Alhambra Stock Company, and the Orpheum Stock Company at Atlanta, Ga. Mr. McKee also played the juvenile role with Robert Hilliard, after which he went to Lubin, where he appeared in light comedy for four years, earning a large personal following by his delightful characterizations.

He went to Edison, with Director Will Louis, under whom he worked while at the Lubin studio. His first picture, "Sleep, Beautiful Sleep," was voted so good that he was immediately engaged. Since that time he has appeared in "Count Maccaroni," "A Hazardous Courtship," and "A Dumb Wooing."

SOME CENSUS FIGURES.

Some recent figures given out by the Census Bureau in Washington, give the layman an amazing glimpse into the magnitude of the film industry. According to the census officials the making of films is the fifth largest industry in the United States.

During the year 1914 up to December 1, $20,000,000 was spent in the United States in the making of motion picture negatives. Ten thousand reels of negatives, each approximately one thousand feet long, were made in the United States in these eleven months. An average of thirty-five positives (according to the Washington officials), was made from each negative. Seventeen million dollars was spent in the making of positives from the negatives. A total of $37,000,000 was thus expended for the manufacture of films.

It is estimated that at least ten million persons go daily to photoplay theaters in this country; between 850,000 and 900,000 go to moving pictures in New York; in Chicago about 385,000.

The officials state that it costs between $10,000 and $15,000 to produce the average feature of five reels and the cost of a serial, such as "Runaway June," which is in fifteen episodes of two reels each, or thirty reels in all, is something staggering. The average feature is made in a comparatively small number of locations, but when the Reliance Motion Picture Corporation made "Runaway June" the company worked in various parts of the country and even went to Bermuda. Heavy as the expense had been up to the time of going to Bermuda this ocean trip swelled the total greatly. A big ocean liner was chartered for some of the scenes and a big yacht was also put in commission.

Cosmofotofilm in New Offices.

Cromelin's Feature Company Celebrates Its First Year in Business by Moving to Larger Quarters.

THE Cosmofotofilm Company, which entered the arena of the feature film business in New York just a year ago, making its bow to the trade and public at the Strand theater, New York, with "The House of Temperley," is just entering new and extensive quarters occupying one-half of the sixth floor in the World's Tower Building, 110-112 W. 40th street, New York City. The numbers of the Suite taken are 602-604-606, which extends through from the front to the back of the World's Tower Building which is known to be one of the principal edifices in New York devoted to the motion picture industry located in the very heart of the film interests.

In the new offices of the Cosmofotofilm Company there will be the largest and most complete projection room in the World's Tower Building, with two of the best projection machines in a double-size booth and with the longest throw of any projection room in the building. The executive office, publicity department and general offices, shipping and receiving rooms have all been laid out in a manner calculated to prove most advantageously to all concerned. With a continued and ever increasing output of the superb films of the London Film Company, which have made so memorable a showing for the past year, the outlook for the Cosmofotofilm Company is, indeed, a rosy one.

Paul H. Cromelin, the head of the Cosmofotofilm Co., has always felt that the product of the London Film Company, of which the Cosmofotofilm Company is sole American distributor, was of so high a degree of quality that a good price could always be asked and maintained for same. The London Film Company has always made it its policy to employ none but the very best of talent under the able directorship of two of the greatest American producers, Harold Shaw and George Loane Tucker. Some of the very best American actresses have gone to London and taken leading parts and are still doing so in the pictures produced by the London Film Company, among whom we may mention Jane Gail and Edna Flugrath, so that the product of the London Film Company, while staged in England, is largely American in its atmosphere and its personality and of a quality which can best be vouched for by those who have been privileged to view the London Film Company's films in such theaters as the Strand theater, New York; Broadway theater, New York; Stanley theater, Philadelphia, etc.

Its very latest production, "The Middleman," featuring Mr. Albert Chevalier, England's great character impersonator, and Jane Gail, has just been disposed of to the Metro Pictures Corporation, who will undoubtedly give the subject extensive publicity, which it so richly deserves.

MOVING PICTURES SECURE NEW FIRE EQUIPMENT FOR EDGEWATER.

The Mayor and Board of Councilmen of Edgewater, N. J., have been trying for some time past to secure a new equipment for their fire fighters, but met with much opposition from the citizens. After much thought Mayor Henry Wissel and Mr. Thomas Trolson, chairman of the Finance Committee, called on the Momus Producing Company, who have a studio in Edgewater, to help them out. The Momus Co. took a picture showing Edgewater's present fire fighting apparatus, then showed the territory that had to be protected, and wound up the film by showing a modern automobile fire engine in action.

When the citizens actually SAW, the result at the polls proved conclusively that the Mayor was right. He said: "We have the pictures to thank for the Victory."

MAIBELLE HEIKES JUSTICE LIKES CALIFORNIA.

Maibelle Heikes Justice is making many new friends among the film colony and is receiving considerable social attention during her sojourn in Los Angeles. Miss Lillian Brown Leighton, star of the Selig forces, gave a dinner for Miss Justice in her pretty new bungalow in Highland Park, April 29, to which quite a few of the well-known player folk were invited to meet the author and included Wallace C. Clifton, the Selig editor, and Mrs. Clifton. May 2 being Miss Justice's birthday, a pleasant, all-day picnic was also given for her on the seashore down at San Pedro. Meantime Miss Justice is beginning some feature photodramas which will be heard from later. She considers California a romantic field for much inspiration, and is making the best of the impressions while they are new.

At Leading Picture Theaters.

Programs for the Week at the New York Motion Picture Houses.

"Vitagraph Theater."

WHILE interest in the Vitagraph theater program for the week commencing Sunday, May 9, centers in the two leading pictures, the three-part Broadway Star Feature, "The Esterbrook Case," and the first chapter of the Vitagraph Serial, "The Goddess," there are unusually attractive shorter comedy film also being shown. Mr. and Mrs. Sidney Drew in "The Story of a Glove," give an amusing explanation of a domestic difficulty; Harry Davenport and Rose Tapley impersonate Mr. and Mrs. Jarr in No. 8 of Roy L. McCardell's Jarr Family Series, and show how "Mr. Jarr Visits His Home Town;" in "Jane Was Worth It" Edith Storey and Hughie Mack illustrate how good cooking and the art of make-up won the heart of an eccentric bachelor.

Mary Pickford at the Strand.

At the Strand theater, Mary Pickford is appearing in the title role of George Sand's "Fanchon the Cricket." The photoplay was produced by the Famous Players Film Co., and Miss Pickford has been given excellent support, including Jack Standing, Lottie Pickford, Gertrude Norman, Russell Bassett and Richard Lee. The Strand also offers a new Keystone Comedy; Travel and Scientific studies; and the Strand Topical Review, containing the latest International news and European war pictures. The musical program is also a varied and interesting one, the Concert Orchestra, under the direction of Carl Edouardo, rendering classical and popular selections. The vocal and instrumental soloists this week are newcomers to the Strand.

The Hippodrome Bill.

Holbrook Blinn and Alice Brady in a five-reel feature photoplay, made from Edward Sheldon's drama "The Boss," leads the program at the Hippodrome during the week commencing May 9. The Hippodrome Quintette, chorus and orchestra in a costume revival of ten of the most successful musical numbers from the spectacles given at this theater during the ten years of its existence; special daily news films, released by the Pharos Film Company, showing incidents in connection with the visit of the Atlantic fleet; the Mutual Weekly: the usual Charlie Chaplin comedy film; a new series of Living Pictures; selections by the Symphony Orchestra, and a new Water Spectacle, complete the bill.

"Little Sunset" at Broadway Theater.

"Little Sunset," a Bosworth release, on the Paramount program, is the feature picture of the Broadway theater bill for the week beginning May 9. The picture, a baseball story, is the work of Charles E. Van Loan, the best writer of tales of the Diamond in this country. Gordon Griffith, a six-year-old child actor, is the star of the comedy, which presents lifelike views of the Great American Game, members of the Venice team of the Pacific Coast League being utilized throughout the picture. Mr. Van Loan's humor is of the Three-Star brand, and he has sprinkled it plentifully into his story. Paramount South American Travel Scenes; Broadway Animated Weekly News, and Paula Edwards in a World Comedy Stars Film, "Something Just as Good," will also be shown during the week.

HORSLEY'S HAT OFF TO SELIG.

"Editor Moving Picture World.
"New York City, N. Y.

"Dear Sir:—With every intention of praise for me, the various trade papers have been issuing statements that it was through my efforts that the "wild animal" bill recently before the California legislature, was defeated.

"This is not so. While I gave every assistance possible toward the defeat of the measure, the real credit is due to Mr. Wm. Selig and his counsel, Frank Stobbs. I wish you would, in all justice to the untiring efforts of Mr. Selig, make this fact known to the readers of your most valuable publication. Very truly yours.

"DAVID HORSLEY."

"Los Angeles, April 29."

While the Moving Picture World printed no part of the press agent's piffle regarding the matter referred to in Mr. Horsley's letter, it is pleased to give space to Mr. Horsley's disclaimer and gracious acknowledgment of the services rendered by Mr. Selig in fighting injurious legislation.

INDIAN MARKET.

Catalogs and Export quotations on films and machines are requested by Featherstone & Co., Madras, India.

Among Los Angeles Studios

Blaisdell Visits Kalem at Glendale and Meets Up With Many Other Picture Men and Women.

(By the Moving Picture World Staff Correspondent.)

Los Angeles, Cal.

COMING in from Hollywood last Sunday evening I had an excellent opportunity of noting the steady nerve of one of the screen girls who is known for doing hazardous things—the heroine of the "Hazards of Helen." Miss Holmes was at the wheel of a seven-seated car. Chatting

Helen Holmes and Casey.

all the while as if reclining in her own dressing room or parlor, the machine sped along twenty-five, thirty (let's see, we'll have to be careful we don't exceed the speed limit here), miles an hour, smoothly and evenly, turning corners as if guided by a skilled racing driver. Speaking about racing, it occurs to me I was told Miss Holmes only recently was barred from entering a local automobile contest. The committee would not permit a woman to compete.

It was an interesting half hour, that run over the boulevards, up hill and down, and through the city streets. Miss Holmes talked not of her present work, but of what she aimed to do in the future. She is looking forward to the time when she will have an opportunity to appear in straight drama—and perhaps even to wear gowns! There isn't a bit of doubt she will know how to wear them.

There had been a dinner party at the new home of Gene Gauntier, who has just finished her first Universal picture. Present were: Jack Clark, Miss Gauntier's director; Jack McGowan, Helen Holmes and Jane Wolfe. It was Easter Sunday and the conversation turned naturally to Jerusalem, where three years before three of those present had spent Easter while taking part in the portrayal of "From the Manger to the Cross." There were many reminiscences of the Holy Land, of Ireland and of Florida.

The next day Mr. McGowan sent in a car for the World man to come out and visit Kalem's Glendale studio. An ideal spot it is, surrounded on three sides by hills, with a big orange grove just across the way. It is here Director McGowan makes the interiors for the "Hazards of Helen" series, which has proved so popular with picturegoers that the numbers have been extended far beyond the original intention. On the other stage James Horne was putting on one of his two-part girl detective stories. Mr. Horne was busy, but he found time for a hearty handshake.

Here, too, we met for the second time William H. West, veteran Kalemite. We had several days before stopped Mr. West on a downtown street and made his acquaintance. Mr. West was awaiting the finish of his day's work that he might hurry home and prepare for the evening, when he was to retire from the chair of exalted ruler of Glendale Lodge, No. 1289, B. P. O. E. Mr. West has been an officer of the lodge since its organization with twenty-seven charter members two years and a half ago. The week before the exalted ruler had initiated the five hundredth member—and this in a town of 7,000 population. The old-time actor is enthusiastic over the natural beauties of the spot and of the town. Here, too, we met Marin Sais—and Cleo Ridgeley, who, too, was just visiting. The last time we had seen Miss Ridgeley was in front of Borough Hall, back in the old home town of Brooklyn, where, on horseback, she was just starting on her long journey across the continent. Another player we met was Mr. Williams of the railroad bunch. Mr. McGowan says with his company he can take out a full train—he has an engineer who was for thirty-eight years with the Chicago and Northwestern; he has a conductor, a brakeman and a fireman.

Last night in a downtown restaurant I met George Magie, the new Pacific Coast manager of the Universal. Mr. Magie has made three trips across the continent in the past month. With Mr. Magie were P. A. Powers and Mr. Fichtenberg, the New Orleans film man. When the new manager was asked if he intended to institute any changes in policy he said he did not. He intimated, however, that he had a keen realization of the importance of the story.

This same restaurant is a great gathering place for film folk. An Easterner easily might believe himself in New York as he looks around the big room. It was a week ago Sunday when as a guest of Travers Vail and Louise Vail of the Biograph Company I entered this restaurant following a ride and saw enough motion picture people to start a good-sized program.

At one table were the Universal pilgrims—Carl Laemmle, P. A. Powers, Harry Wolf and Mr. Fichtenberg. At another were H. P. Caulfield, a power in Universal City, and C. V. V. Henkel, one of the new sub-managers out in San Fernando Valley. William Robert, ("Bob") Daly and Fritze Brunette came in from Santa Barbara and immediately were surrounded by a host of friends. Mack Sennett was there, too; and Eddie Carewe, Jack Dillon, Mr. and Mrs. Charles Arling, George Beban, George Anderson, Fritzi Scheff, Marshal Neilan, Blanche Sweet, and many others.

But coming back to that ride, leave it to a director to know "locations" and to find beautiful spots. We started out at 2 o'clock under a lowering sky. Before we were out of the city we were in the first rain Los Angeles had seen in a month. It rained, too. But who, especially one under cover, would mind water when passing along Orange Grove avenue in Pasadena, said to be one of the show spots of the world. Well, it may be. Then a stop was made at the huge hotel, where were photographed many of the scenes in "The Americano," the Biograph release of March 30. The hostelry is situated in the center of a garden of ten acres. The rain had ceased before we started on to San Gabriel mission, where as the guest of Mr. McGroarty, the author of the mission play and the manager of the Mission theater, we saw the last act of this unusual drama—unusual because the playhouse is just across the highway from old San Gabriel, the five to eight-foot walls of which were built of stones brought by Indians from the distant mountains. On the stage was the representation of San Juan Capistrano Mission, like the old pile across the street. In looking at the one you were thinking of the other—and the story of the sufferings of the Indians seemed a relation of what was rather than of what has been.

The other day I took a run out to the big Reliance-Majestic studios, where, in the absence of D. W. Griffith, Frank E. Woods has charge of the ship. Mr. Woods was busy, but made time for a chat. There are something like fourteen or fifteen directors at work in the establishment where "The Clansman" was made. At the time nearly all were out in locations. Bennie Zeidman of the publicity department acted as pilot. We made a stiff hunt to find good Sheriff Mackley, but he was not present. We did meet Charles Clary, Ralph Lewis, who so finely played the unpopular role of Austin Stoneman in the big picture; Joseph Hennaberry, whose portrayal of Lincoln has brought fame to the young actor; Howard Gaye, the General Lee of "The Clansman"—and in the beardless face of the young man you can see the marked resemblance in physiognomy to the Southern leader; Mary Alden, who won laurels as Lydia Brown; Russell Smith of the scenario department, Eugene Pallette and Thomas Jefferson.

Lloyd Ingraham's kind offer of a ride in his new wagon to the Eclair studio was accepted—Los Angeles is a town of distances. The Eclair, or Features Ideal Company, had been in the city but a month. Manager Levy said that larger quarters were being sought. Three directors are now at work. We met old friends in two of these—Frank Beal and Carl M. Le Viness. The third, Webster Cullison, is a man with whom you feel acquainted on sight. He had been for fourteen months in Tucson, Ariz.; he must have imbibed some of the atmosphere in that time—certainly there was typical Western cordiality in his greeting. Out on the stage was Hal Wilson, long time Vitagrapher before he was an Eclair player and assistant director.

Ingraham drove me back to town. Really, it's a long story! Many ships pass in the night in this film man's town. It was getting late when we were pried apart.

Bumped into George Gebhardt the other day. He had just arrived in town. He seemed to have something up his sleeve.

The beautiful park known as the Selig Zoo is receiving

the finishing touches. I was shown over the place by Mr. Robinson, who is on speaking terms with all the animals—big and little. What a lot of the big fellows there are, too! Out on the stages I met Tom Santschi and renewed acquaintance with Lamar Johnstone. Brother Wing, I regret to say, was away at the time, visiting the various studios with J. A. Berst.

It was to-day Meyer Cohen introduced me to H. L. ("Buck") Massie, special representative of the California Kriterion Film Exchange of San Francisco. Mr. Massie is a most entertaining talker and incidentally he knows the film business backward. He has been associated with many of the old-timers. In considering with him you feel you are in the presence of a real salesman—the sort of man who could sell fur overcoats on the lower reaches of the Amazon River and at the same time convince the natives that the turning over of the goods was above all a mark of the undying friendship of Massie. BLAISDELL.

Press Agent Runs Amuck

"Bob" Kane, of the Prohibition Film Company, Stands Sponsor for a Perfect "Whale of a Yarn."

"BOB" KANE, who seems to have found something very much alive to occupy his mind, not long ago sent out a "whale of a yarn" in exploitation of "Prohibition," the big feature picture being marketed by the Prohibition Film Corporation, of which Mr. Kane is the president. If the complete story is ever printed it is possible that there may be discovered some person who will forget the license of the press agent and believe it—but anyhow, it's a good story.

The yarn runs to the effect that Mr. Kane attended a number of meetings conducted by the Salvation Army in the tenement districts of New York, and personally addressing the congregations from the various pulpits, offered a prize of $100 for the best descriptive story of the picture, "Prohibition," written by a "down-and-outer." Afterwards, so the story goes, a special exhibition of the picture was given at 2 o'clock one morning (particular morning deponent sayeth not), in a Broadway theater (The particular Broadway theater deponent also sayeth not), for the purpose of allowing the down-and-outers in the contest to see what they were expected to write about. The $100 (real money, it is claimed) was given to a one-time Australian newspaper man (and, let it be remembered, Australia is a long distance from Broadway), who said that he would use the hundred to try once more to rehabilitate himself and, so the story goes.

Mr. Kane was so impressed with this ex-scribe's story, both of his own misfortunes and of the picture "Prohibition," that he, our own "Bob" Kane, added another hundred dollars (also in real money) to the original prize in order that the ex-scribe might make it two tries instead of one. (Easy with the whip, it's a tired horse.)

But for all of that, there is every reason to believe that Mr. Kane and his associates have made a ten-strike with "Prohibition." Bona-fide sales of important territories in the United States and Canada have already been reported and it is authoritatively stated that before another month has elapsed every foot of available territory will have been allotted at record prices.

MANAGER IRWIN ADVISES ADVANCE SALES.

A suggestion that points the way to increase box-office receipts comes from the Vitagraph-Lubin-Selig-Essanay, Inc. It is made in keeping with its policy of helping the exhibitors make more money, and while not a new idea in amusements, it is decidedly unique as applied to pictures. It advocates the advance sale of seats. In discussing the idea, General Manager Walter W. Irvin said:

"I believe where real merit exists, the matter of advance sales will hereafter be of just as great importance in the management of picture theaters as it is in the management of the theaters playing spoken dramas; in every locality there are sufficient numbers of people willing to pay an advance in price for the convenience of having their seat reserved for at least one exhibition during the evening. I think that this showing could begin at 7:30 or 8 o'clock and prices of the exhibitions before and after that time could be given at the regular admission charges."

NEW LOBBY DISPLAY.

The American Film Manufacturing Co. is supplying very attractive lobby display in form of 14x17 portraits of its various actors personally autographed by each respective player. A normal charge is being made.

Ethel Barrymore With Metro

America's Favorite Dramatic Star Included in the Important List of Players—To Appear in Rolfe Productions.

COMING on top of recent and important engagements already announced by Metro of prominent stars for their different producing companies, is the accession of another notable player in the person of Ethel Barrymore, a famous Charles Frohman star, who has been engaged to pose exclusively for the B. A. Rolfe Company. Miss Barrymore will begin shortly active work in a play yet to be announced.

Miss Barrymore has appeared before on the screen, but never so conspicuously as she will be picturized at the Rolfe studio. The new production is understood to be of so important a character, that it will enlist the combined services of two of the most experienced stage directors now working under the Rolfe banner in the persons of Mr. Middleton and J. W. Noble.

Miss Barrymore's debut in the movies was made in an intimate picturizing of her home life at her country place at Mamaroneck, N. Y., showing her play moments with her children. Her first real engagement for screen work was undertaken last summer on a play by Augusta Thomas called "The Nightingale."

Events in Miss Barrymore's life have always run in series of threes and, in fact, it may be said that this is also a family idiosyncrasy, since her grandmother had three children, her own mother had three children and she herself has three children. Therefore, may the conclusion be reached, that her engagement with the B. A. Rolfe Company, will be her last appearance in animated pictures?

Miss Barrymore has been in receipt of numerous offers to appear before the crank camera, but the hard work it has entailed upon her strength after a season of touring, has made her reluctant to even consider these offers. As her experiences last August during the taking of her first pictures, were, as she said at the time, "The hardest work I ever had to do." It required great inducements on the part of the Metro Pictures Corporation before Miss Barrymore could be prevailed upon to place her signature to a contract.

The success of Miss Barrymore as a screen subject is due much to her great stage reputation, but more particularly to her splendid appreciation of continuity, effective and incisive pantomime understanding of the requirements of the screen, combined with forceful and penetrative projection of her emotional and dramatic personality into the episodic situations as they are unfolded.

Miss Barrymore's activities during the past few years have revealed her as an actress of increased powers and of unusual emotional strength. In respect to being affected by her emotional roles to the extent of shedding real tears, she is not unlike the world's greatest emotional actress, namely, Sarah Bernhardt.

In the role of Berthe Tregnier in "The Shadow," by Niccodemi, a part written for the great French actress, Mme. Rejane, and which Miss Barrymore acted all of the past season, she was so affected by the scenes in which she appeared, that she cried at every performance.

"Are they real tears?" she was asked.

To which Miss Barrymore replied: "I'm afraid I cannot make you believe it You newspaper people don't believe anything is real. But they are real tears. I cry after the last act, but I weep after the second act, and weep until it seems I haven't any tears left."

Plays in which Miss Barrymore has been seen during the last few seasons are "Mid-Channel," by Pinero in 1910; "Alice-Sit-by-the-Fire," and "The Witness for the Defense" in 1911, followed by engagements in vaudeville in a playlet entitled "Drifting," and last season in "Tante," by Haddon Chambers, and a short engagement with John Drew at the Empire theater, New York, in "A Scrap of Paper."

"FLYING A" RODEO.

The cowboys are all astir about the coming Rodeo which will be put on at the race track under the management of the "Flying A." Ten events are on the program, which promises to be even better than last year. Besides broncho busting and steer riding there will be Roman, hippodrome, chariot, relay and broncho races. Harry Gant, a champion relay racer, will race Frank Nicely and Karl Norrison, all of the "Flying A" studios. Morrison was out on the track brushing up on the Roman race; his horses had a difference, one running away and the other staying behind. It looked as though he was going to be torn limb from limb, but he escaped with only a "skinning."

Doings at Los Angeles.

THOMAS H. INCE, who was severely injured when his car turned over while he was speeding along the Santa Monica race course, is recovering rapidly, and will be back at work in a short time. He suffered a double broken collar bone, minor scratches and bruises, and at first it was thought he had internal injuries, but this, fortunately, was not the case.

* * *

Wallace Reid, driving his big machine along one of the downtown streets, collided with a jitney bus, and in the wreck, one of the passengers in the small machine suffered injuries from which he died the next day. Two other men were seriously injured. Mr. Reid was held all of one night in jail, and bailed out the next day, and then released later on his own recognizance. The coroner returned a verdict of death unavoidable, but the district attorney rearrested Mr. Reid, and charged him with manslaughter. The outcome is yet to be seen, but it is probable that the case will be dismissed.

* * *

Mystery, deep and dark, still surrounds the disappearance of the complete furnishings and equipment of W. W. Hindman's theater, mention of which was made in my previous letter.

* * *

Al Kaufman and his players have moved over to the new Fiction Pictures studio, which was recently completed at Melrose avenue in Hollywood. Kaufman has been busy lately in getting ready to move, the F. P. having decided to keep two companies here indefinitely.

* * *

D. W. Griffith arrived back home this week and is rejoicing over the big run of "The Clansman" everywhere. He will remain here for awhile then leave for other cities to superintend the exhibition of the great war picture.

* * *

The story of the birth of the nation has appeared again in Los Angeles, at the Auditorium and is now starting its second week, with steady houses.

* * *

Danny Sullivan, assistant director to J. Farrell MacDonald, of the Biograph, is rejoicing this week because of his return from the velley of the shadow of death. While making hazardous scenes up the coast, on the rocks, the camera was set on a rugged volcano, and the action started with the director near the camera and Danny nearby. Somehow the latter fell into the water, was sucked into a big whirlpool and had sunk down for the second time before he was rescued. The camera caught it all. It required about an hour to resuscitate the half-drowned assistant.

* * *

The Kalem in Glendale is being renovated again, or rather improved. James Horne, directing the girl detective serial, has ordered a new stage built. It will have roof and sides of glass and be equipped with electric lights. This looks like permanency. J. P. McGowan is going to have a siding built from the S. P. R. R. to the glass studio so that they can make Helen pictures while the rain falls.

* * *

Ford I. Beebe, publicity expert at the Universal, is in bed with pneumonia. Nearly every company was working under the glass roof this week while the rain poured outside. Francis Ford had a real big desert scene on this stage one day, taking up nearly the whole space, it was a good set, too.

* * *

There is much hustle and rush around the Selig plant these days. Reason is that they are preparing for the big opening. More animals are expected in a few weeks, and everything is being prepared for their arrival.

* * *

Bert Bracken has gone back to his old stand, the Balboa, and is busy putting on a big story at the beach plant. H. M. Horkheimer has departed for the east on a business trip.

* * *

"Under Two Flags" is being produced at the Biograph by Travers Vale, with the usual star cast, which he always uses in the big Biographs. The studio is a busy place, except when it rains.

* * *

David Horsley left for the Atlantic coast this week, but when he departed said he would remember the way back, intending to stay but two weeks in New York. Already the big plot of land which he leased is beginning to look like a real modern studio. His "pie" stage is laid out and the animal runway built. The stages and buildings are fast going up. Milton H. Fahrney has been engaged by Mr. Horsley to direct his big productions and he is already on the ground busily engaged in superintending things. The players and employees will soon be engaged and then another great plant will have been added to the picture capital.

* * *

Henry King, of the Balboa took a shot in the arm. It was not dope, but gun powder. In one of the big scenes for the "Question" series, he was shot at closer range than anticipated. Surgeons removed 122 grains of powder from King's arm.

* * *

Since returning to the coast Mr. Jesse L. Lasky reports that Geraldine Farrar will arrive here June 15 on a special train, with another train of servants. Already a bungalow has been leased for her and everything made ready for her arrival. A special dressing room is to be built, just for her, and equipped with every modern convenience. The story in which she will appear is being written by Mr. C. De Mille, and will be produced by Cecil B. De Mille. Laura Hope Crewes has arrived and is working in "Fighting Hope."

* * *

Many actors and actresses can handle foils, but when it comes down to a real fight with the sharp points, Augusta Anderson, leading lady with the Biograph, showed some class. Last week she had a duel with Charles Perley in "The Master of the Sword." George Rheem, her director, asked if she could use the foils and not be afraid to go at it in earnest. She was glad to accept the task, and before the camera stopped turning Mr. Rheem was shouting to her to be careful and not injure Mr. Perley.

* * *

That vaudeville has nothing on pictures was demonstrated some days ago when three stars of filmland, Charles Chaplin, G. M. Anderson, and Roscoe Arbuckle were sitting in a box at the Empress theater. The manager of the house spotted them and requested them to take the stage, which they did, after much applause by the house. What's more, they kept their places for 40 minutes, talking, while the show was held up.

* * *

Rollin S. Sturgeon is busy at the beach Vitagraph studio with his company of players finishing "The Lorelei Madonna" with pretty Miss Alma Reuben as his leading lady. She is a novice in films, but Sturgeon is positive that he has a "find" in her. She is a brunette and has had stage experience, and is a wonderfully clever dancer.

* * *

Here is a pickup from a letter received by Editor Del Ruth, of the Keystone. "I have heard nothing from you or of you since I met you in Delhi while you were making a tour of India just after leaving college. Last week I saw a comedy issued under the Keystone brand in which a little incident that occurred to us on that memorable evening in the bungalow of the gentleman from Bombay, was used. Either you wrote the story or it is a remarkable coincidence. If you ever receive this let me know, as I am much interested." Del Ruth answered the letter, which was from the friend whom he had not seen for ten years. The story was based upon the facts related.

* * *

Billie Burke has been signed by Thomas H. Ince, to appear in a big and uproarious multiple reel comedy. This is to be her only appearance in the films, so Ince has scored again. Ince has also contracted for Frank Keenan, Willard Mack, Forrest Winant, Truly Shattuck and Julia Dean.

* * *

The latest at the Mutual studio is a baby Y. M. C. A., not for babies, but a small one for big men. Tom Wilson, a former pugilist, who is now working here, proposed the gymnasium, and the idea will probably be put through so that all the men can exercise during spare moments.

* * *

H. M. Horkheimer requests us to say to scenario people that the company is and always has been prompt in acknowledging scripts, and that, to assist in maintaining their record, all scripts should be addressed to the company, and not to any person. Frank Wiltermood, who was scenario editor, has left the company and is receiving scripts which he has to forward on to the beach studio, thus causing delays.

* * *

"A new motion picture company, known as the Fred Balshofer-Joe Engel Co., has been formed in this city, and will star Francis X. Bushman. Harry B. Ham has just arrived from New York to take the position of business manager. Donald Crisp is to take Mr. Bushman's place with the Essanay." So says the Times.

When Henry Otto went to Point Conception to film scenes for "The Guiding Light," he certainly did film a few good ones, the best being a real night scene of the flaring searchlight at the lone light house, on the rock point. Some of the boys captured a baby seal which was taken back to the studios. We may now expect to see the little flipper in a picture.

* * *

Helen Holmes, the railroad girl, came near losing the sight of one of her eyes this week. In a scene, where she fell to the ground, she lit in a bunch of nettles. One tiny point entered her eye, and an eye specialist was called upon to remove the offending vegetable sword.

* * *

Richard Willis has a black eye—on his typewriter. All the "o"'s on the machine are clogged up with ink and dust, and he had better get an old brush and "reduce the swelling."

* * *

Since spring arrived most every player has had a touch of spring fever. Those who could, have gone on vacation expeditions to the managers, but as the rain has delayed everything, business is business, and vacation comes later, but Miriam Cooper of the Mutual was successful and is now spending a week away from the "awful grind" of the camera.

* * *

Can yau imagine Al Kaufman, the big diminutive manager of the F. P., going on a flight. He did this week, with Glen Martin. Al said afterward that "When he got up 1,200 feet and we struck a windstorm, he suddenly stopped the motor, touched me on the shoulder and casually shouted in my ear, 'It's a bad day for flitting, Al.' Before that I wasn't strapped in, and it was funny while I was holding on for dear life, to behold him coolly showing me how to run the biplane with his little finger."

* * *

Henry Walthall as lead, backed up by Ralph Lewis, and Mary Alden, with George Nicholls directing the script "Pillars of Society," picturized by Mary H. O'Connor, from Ibsen's book, is the strong combination of the Mutual Masterpicture which is now under construction at the studios. Draw your own ideas as to the release. Sounds good.

* * *

Real ball games, track meets and everything of an athletic nature were filmed this week at one of the colleges when an immense carnival of sports was held expressly for a filmed exhibit, showing the winter outdoor sports of Southern California. Some of the most prominent athletes in the west took part in the big show.

* * *

A tower is being built on top of the highest huilding at the Lasky studio. It will be used as an office and lookout tower for Wilfred Duckland, who has been engaged as technical director. He will supervise the building and construction department work and oversee everything from the high office.

* * *

"Gasoline Gus and His Jitney Bus" is the subject of a modern comedy which is being wound up at the Mutual with Fay Tincher and Eddie Dillon. The script is by Chet Withey.

* * *

The annual wild west show and rodeo will be held this year on Sunday, May 16, at Inceville. It would have been held earlier, but, on account of the big Fiesta Rodeo in Los Angeles early in the month, it was delayed. At this big event every puncher and, in fact, every member of Ince's forces will be present and take part. Special cars and trains will be run to and from the canyon studios where the events will take place on "the flats" or mesas, overlooking the broad Pacific. Tons of fresh beef will be barbecued and given to the guests. Everyone in the southland is invited, admission is free, and a good time will be given every visitor. Many tourists and summer visitors will be present. The rodeo this year will be a record breaker, sure.

* * *

Why does Ford Sterling get such funny faces in the Keystone pictures? There is a secret reason. At one time Ford was cartoonist on a Chicago paper and there he learned before the mirror how to "screw up his face." He copied the faces on paper and now he remembers many funny ones.

* * *

William D. Taylor, who directed Carlyle Blackwell at the Favorite Players' studio, has accepted a position with the Flying A and is now in Santa Barbara working hard again at producing.

* * *

A stag dinner party was given by Douglas Gerrard to Allan Dwan, head director of the Famous Players Company, in the English-room at the Los Angeles Athletic Club, on the eve of his wedding to Miss Pauline Bush. Mr. Gerrard was voted toastmaster, and the occasion passed off delightfully. Speeches were made by Carlyle Blackwell, Murdock McQuarrie and Douglas Gerrard; songs were sung by Donald Crisp, Al Kauffman and Owen Moore, and recitations rendered by Robert Herron, Jack Pickford and David Kirkland. Harry Ham and Ted Hamerer contributed some card tricks and Wallace Reid played selections on his violin. Then the toastmaster rang up Miss Bush, and she listened to the toast in her honor. Al Kauffman entertained the party at the theater and at Levy's after the dinner.

CLARKE IRVINE.

Rooney and Bent with Lubin.

PAT ROONEY, Marion Bent and their clever young son, Pat Rooney, Jr., three of the most popular vaudevillians on the stage to-day, are featured in the Lubin comedy, "The Busy Bell Boy," released Saturday, May 8th. This is the first time these inimitable dancers and funsters have ever appeared on the screen and their mannerisms, which are quite in a class by themselves, are refreshingly different at a time when so many comedy photoplays are usually mere imitations.

Rooney plays the part of Fidgie, a soda clerk, and he sticks to his job until he meets Marion and her mother. It is love at first sight. With a leap over the counter he follows them to their hotel where he gets a job as a bell boy. Marion has a titled suitor, and Fidgie, wearing the evening clothes of a guest, exposes him as a fakir. Incidentally, he is the star at a hotel dansant with Marion as his partner. Fidgie's dream of bliss comes to an abrupt end when the angry guests discover he is merely a bell boy. An amusing chase follows, in which Fidgie and Marion outdistance their pursuers and elope. Mr Rooney's irrepressible spirits and remarkable agility make this photoplay very entertaining, and Bent's conception of the modern dances, as illustrated in the dansant scene, is unique. Others in the cast are Clara E Lambert, Gilbert Ely and George Trimble

Pat Rooney, Marion Bent and Pat Rooney, Jr., in "The Busy Bell Boy" (Lubin).

Among the Picture Theaters

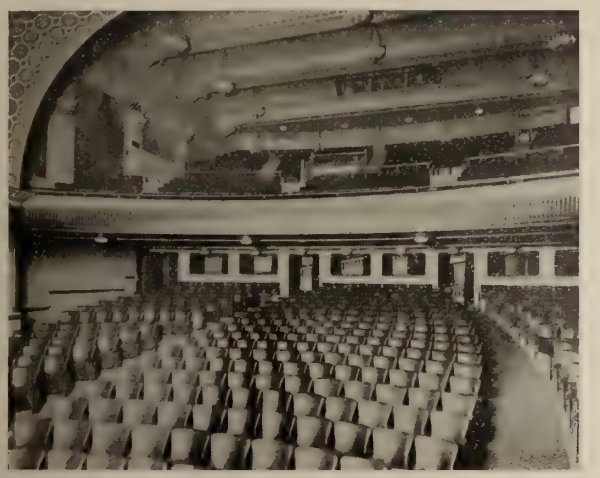
News and Views of Photoplay Houses Everywhere

CLEMMER THEATER, SPOKANE, WASH.

Dr. Clemmer Opens Handsome Picture House—Has 1,000 Seating Capacity—Entertained 7,500 on Opening Day.

THE new Clemmer theater, Spokane, Wash., built by August Paulsen, a millionaire mining man, and leased by Dr. H. S. Clemmer, who also operates the Casino theater, was opened Monday, February 22, and the attendance for the first day was estimated at 7,500. It was opened with Mary Pickford in "Mistress Nell." This moving picture house, which is a palace of beauty and is artistically decorated, has a seating capacity of approximately 1,000. Aside from the theater the building has storerooms on the ground floor around the outside of the auditorium and there are offices in front on the second and third floors, where the space is not taken for the balcony.

The main entrance is on Sprague avenue, through three pair of doors, opening to a lobby 24 feet wide. The lighting of the vestibuled rotunda is a distinct novelty. The effect is secured by concealed trough lighting, with a large cluster of



Interior of Clemmer Theater, Spokane, Wash.

lights in the center of the domed ceiling. The floor is tiled in mosaic pattern, and the wainscoting is of marble. The box office is at one corner. The rotunda opens directly on the foyer, 16 feet wide, which gives access to the four wide aisles of the main floor. Catching the eye by the richness of its design and the easy flowing lines, upon entering the foyer, is the sweeping incline that leads to the balcony. The balustrade is surmounted by a fumed oak banister, and on top of this is a dull brass rail. By three easy slopes the incline terminates in the center of the balcony, overlooking the dress circle. Across the front of the balcony are eight boxes, of eight chairs each. These chairs are features of the theater, and were made in Austria just before the war broke out. They are of simple, stately design, of Austrian bent oak, finished in French grey, and upholstered in mulberry velour. The seats of the theater, outside the boxes, are of uniform type; they are roomy and are upholstered in leather. The theater seats approximately 1,000 persons. The chairs are 33 inches from back to back, and are of the latest design, manufactured in 20, 21 and 22-inch sizes. On the mezzanine floor, half way up the incline to the balcony, is the women's retiring room, 12 feet by 35 feet. It is lighted by windows facing Lincoln street. It is furnished with numerous handsome pieces of Louis XIV. design, with a soft blue Wilton rug, harmonizing with the French gray of the walls and the ultramarine of the ceiling. The luxurious draperies in this room are of figured net and cretonne. A telephone desk and a davenport, upholstered in blue, are features of the furnishings. The lighting is by alabaster urns, with old ivory trimmings. The smoking room for men is in the basement, and is of simple design. It is reached by a staircase from the foyer. An usher's rest room is another feature, and is equipped with shower baths. The operating room is at the rear of the balcony and is well lighted from the Lincoln street windows. It is equipped with two of the latest Simplex motor-driven projection machines, a stereopticon also is operated by motor.

The main auditorium slopes gently. The building is without a visible post downstairs or in the balcony. The general lines are simple and dignified, and the detail being classic. Exits are numerous. From the balcony two wide exit stairs lead direct to Lincoln street, that persons leaving the balcony will not in any way interfere with those entering. The same condition applies to the main floor. Patrons leave this floor through an inclined passage to Sprague avenue, and also by an inclined passage to Lincoln street. Especial care has been taken in these features to avoid the confusion and congestion caused by patrons leaving and entering the theater simultaneously. The general color scheme of the interior is one of taste and softness, the predominating tones being French Gray, gold, ultramarine and mulberry. The curtains and hangings on the stage are of mulberry velour, embellished with gold, and the draperies across the back of the theater on the foyer are of the same material. An unusual effect has been achieved by E. W. Houghton in the coffered sounding board, extending back from the proscenium arch. This is a fretwork of panels, perforations and caissons. It is finished in French gray, blue and purple, touched up with old gold. It is suspended by wires, concealed, and in itself gives an elaborate architectural effect. It conceals the organ loft. The entire organ is concealed except the keyboard. Across the top of the proscenium arch the same fretwork arrangement is in evidence, the whole making an unusual pattern, somewhat resembling a mosaic. The loft of the echo organ is ingeniously concealed at the rear of the balcony.

I. Peterson did the mural decoration of the new Clemmer. The coved or barrel ceiling, over the balcony, is done in ultramarine. The decorative plaster is in oils with a background of silver, bronze and leaf work of light blue and purple. The frieze is a conventional landscape design, with a blue sky and greens and purple. The foyer ceiling is sky blue, and the wall panels contain conventional landscapes in greens, purple and light blues. The wainscoting in all parts of the theater is of marble, seven feet six inches high. Wilton carpets are used in the aisles, and cork tiling on the inclines and in the foyer. The electric machinery used in the Clemmer is of the latest type and includes curtain motor, vacuum cleaning system, ventilating system, pumps and generators. The exterior lighting of the building is done by eleven 1,000-Watt nitrogen lamps. The principal ceiling fixtures are of the indirect type. There are approximately 1,000 incandescent lamps to light the auditorium and the stage. Thermostats in the main auditorium keep absolute tab on the temperature, and operate automatically to give more heat when the mercury drops below 65 degrees and to cool the auditorium if it becomes too warm.

The stage is equipped with two spacious dressing rooms for the soloists. All the floors are of concrete, and the doors are metallic, making the structure as fireproof as possible. The building itself is of steel and concrete, with a steel frame, and concrete floors and roof slabs. It is faced with matt glazed brick and matt glazed terra cotta trimmings of the street fronts. Both the brick and terra cotta are of warm buff shades.

FIELDING WANTS LEADING WOMAN.

Romaine Fielding, Lubin actor-producer, recently visited Los Angeles in search of a leading woman for his company in Phoenix, Ariz. He is finishing "A Western Governor's Humanity," in which he used the capitol building, state official, and the governor himself. The story is a corking good one and is full of atmosphere and new ideas in picturization. Recently at the opening of the Roosevelt dam at Tonto, the bishop who was to have pronounced the invocation was absent on account of delay, so the chairman of the committee, turning to the well-known and well-liked director, asked him to give the prayer. Mr. Fielding did, and he said that it so affected him that he almost cried.

OCOEE THEATER, CLEVELAND, TENN.

Built in Harmony With Its Art—Has Many Features—Uses Wurlitzer Orchestrion.

IT IS regrettable that so few buildings devoted to amusement in this country are architecturally designed in harmony with their purpose. Even theaters devoted to high class musical or dramatic productions may be found buried in the center of a business block or the heart of a skyscraper with no hint of their existence except a brilliantly lighted entrance. As for moving picture places, many of them still occupy reconstructed stores originally designed purely for business purposes. When the purveyors of amusement in America universally use buildings architecturally harmonious with the art involved then we shall the more nearly approach the city beautiful.

In the construction of the Ocoee Theater at Cleveland, Tenn., this consistent idea of the fitness of things has been evolved rather strikingly and for that the people of Cleveland have J. Hardie Johnston, owner and manager of the Ocoee, to thank. Mr. Johnston first came into prominence as a picture theater manager in Cleveland by constructing a theater in the Fillauer building which he named the Moneta. This place was in a business block and it did not suit his artistic fancy, so he purchased a vacant lot in the heart of the city and built the Ocoee according to his own idea as to what a theater building should be. The result is an artistic piece of architecture and a substantial ornament to the town. The Ocoee is a theater and nothing but a theater. Figuratively speaking, even a blind man could see that it is exclusively devoted to the art of moving picture entertainment.

Construction of the Ocoee theater began in March, 1914, and the place was opened, with a fashionable attendance that packed the house, on June 1 of the same year. The front of the theater is highly ornamental, having a lobby 24x16, with a Mosaic floor and a decorated ceiling. The lobby

Ocoee Theater, Cleveland, Tenn.

walls are embellished with figures in bas-relief and tastefully tinted.

The color scheme of the interior of the Ocoee is a soft tan, relieved by touches of ultra-marine and crimson. Pictures in large panels on the walls and ceiling include fanciful designs of a character appropriate to the amusement business, while, for diversity, there are a number of landscape scenes excellently done. The house is freely ventilated through two windows at the rear, three in front and six on the sides, supplemented by a battery of high power electric fans.

The stage, which is 28x24 feet, making it sufficiently large for vaudeville acts, the length of the theater is 105 feet, and its width is 28 feet. This width permits of two aisles, wide enough for the passage of two people abreast, and still leave room for five seats in the center tier and three seats on each side of the middle tier. Seating capacity including balcony, 250 seats. Two 6-A Power's machines are used, the throw being 96 feet. A $1,500 Wurlitzer orchestra piano furnishes the music. Licensed pictures are used.

The Ocoee has a couple of features not often found in moving picture places in that part of the country. They are, first, an automatic ticket seller and second a check system for the apparel and other personal belongings of patrons. These have served to make the Ocoee a distinctly notable and successful place of entertainment. The Ocoee represents an investment of $6,500. Ten cents is the admission price.

Cleveland is thirty miles north of Chattanooga on the Southern Railway. Two other important towns between Chattanooga and Knoxville are Athens and Sweetwater. Mr. Johnston controls the Alhambra theater at Athens and is constructing another artistic moving picture place in Sweetwater to be known as the Moneta. He is a successful theater manager and a personally popular gentleman.

PIEDMONT THEATRE, GREENSBORO, N. C.

New Picture House Opened Last November Represents an Investment of $100,000.—Has 114 Foot Throw.

THE Piedmont Amusement Company of Greensboro, N. C., owners and managers of eight theaters, added another picture house to their growing list of theaters by opening the Piedmont at Greensboro. The company has theaters in Charlotte, N. C., Lynchburg, Va., Danville, Va., Winston-Salem, N. C., Columbia, S. C., Durham, N. C., and another in Greensboro besides the one which was recently opened. The name of the new structure is the Piedmont, and it involved an outlay of $100,000 to erect. It is reputed as being one of the most beautiful picture houses in the South. The entire facade is beautifully illuminated with a large number of incandescent lights. The ornamental pilasters and windows have been outlined in lights and the two big globes which stand at both ends of the roof add to the refulgency of the exterior. The name Piedmont has been done in big letters of electric lights and extends across the upper part of the house, near the roof. The lobby is also handsomely lighted and decorated. The ceiling of this part of the house is very high, as can be seen from the accompanying photo of the exterior. The walls are wains-

Piedmont Theater, Greensboro, N. C.

coted with marble to a height of about 10 feet. A border of an artistic plaster design containing electric lights, surmounts the marble wainscoting. The box office is made of marble and above this is the manager's office. On that part of the lobby walls above the wainscoting and extending to the ceiling, are artistic pilasters which break the monotony of plainness and accentuate the decorative appearance of the entrance.

The interior of the Piedmont further attests to the truthfulness of the assertion that the house is one of the best picture houses in the South. There is a capacious foyer well illuminated. The indirect lighting system is employed throughout. The tints and tones of the interior decorations blend harmoniously together, resulting in a color scheme most pleasing and restful to the eye. The balcony is swung on the cantilever process, and the loges instead of extending across the front of the balcony, have been placed at different levels at each side of the auditorium, and connect with the balcony proper. The photograph of the interior shows how the 800 seating capacity of the Piedmont has been arranged. It will be observed that there is nothing to obstruct the sight lines of any seat in the house, and a picture that is devoid of distortion can be had from any place in the seating plan. The fireproof operating room is at the back

of the balcony, and has among its up-to-date equipment two Power's 6A projection machines. Direct current is produced by means of a motor generator. The throw is 114 feet and the size of the picture is 14 by 15 feet. The lavatories for women and men are spacious and contain the latest appointments. No money was spared to give the public an institution which is compatible with the progress of picture theater evolution, and the resultant effect is that the Piedmont is doing a business which is eclipsing the anticipations of the most optimistic member of the Piedmont Amusement Company.

The stage is as pretty and as attractive as any other part of the house. It is fashioned to represent a romantic garden scene. In front of the screen, which has been outlined in a black border, is a fountain sending forth its multicolored streams. The basin of the fountain has been encircled with flowers and a narrow walk, running around the fountain and leading to the footlights, heighten the effect of reality. A

Interior View of the Piedmont Theater, Greensboro, N. C.

miniature hedge runs the entire width of the stage. At each end of the stage is trellis work marking off the garden. This lattice work is supported by four posts, each one of which is mounted by a frosted globe, which enhances the effect. Ivy climbs up the trellis work. Scenery painted to represent a woodland is used as a background for the trellis work. Expensive and heavy draperies are hung over the stage and altogether the impression created by the setting is pleasing and lasting.

The musical program is furnished by a six-piece orchestra, and a Wurlitzer organ. The admission prices are 10 and 15 cents. W. R. Wilkerson, besides being the manager of the Piedmont, is also the general booking agent for the Piedmont Amusement Company, duties which keep him on the go all the time.

KNICKERBOCKER THEATER, DETROIT, MICH.

Ingersoll and Gaukler, Two Experienced Amusement Men, Give Detroiters a Splendid Picture Theater.

THE KNICKERBOCKER, Detroit's latest picture theater, and one of the most elaborate devoted exclusively to the presentation of motion pictures, embodies the most modern arrangements and comforts for its patrons which can be devised. Months of careful thought and study were devoted by the owners and their architects to producing a house which would fulfill all the requirements demanded by the highest class of productions and of patronage. The result of their efforts can only be fully realized by a visit to this beautiful house. The structure is situated at Jefferson avenue and Belle Isle Bridge approach, and was opened in the early part of April. The exterior with its ornate facade and beautiful colorings typifies at once its character. Cream terra cotta and rich, warm, brown brick with a green tile roof and heavy overhanging marquise give it at once the feeling of comfort and pleasure to be found within. Lighting effects of a novel arrangement give its appearance at night the same enticing effect. No staring lights are visible, the whole front being suffused with a clear and even light, giving the effect of a distant spot light throwing its powerful rays over the entire surface. Monster glass globes encased in iron bands enclosing flaming arcs are placed at both corners at the top, further adding to the glow about the building.

The entire front of the lower story is given over to the lobby and stair halls, these stair halls leading to the balcony of the auditorium and to the offices of the company on the floors above the lobby. The lobby walls are wainscoted to a height of ten feet with Grecian Skyros marble with a black and gold marble base, the ceiling is vaulted in buff tiles and the floor is of imported red quarry tile laid with heavy yellow joints. The ticket office, set partly in the lobby and partly out of doors, is of copper and marble, and so designed as to face the street in summer and the lobby in winter. Antique semi-indirect lighting fixtures flood the lobby with a soft, warm brilliancy. The whole room in yellow and red has a richness and warmth which further enhances the feeling of coziness and comfort produced by the exterior.

The auditorium, with its balcony, seating a thousand persons, still further accentuates the intentions of comfort with the added feeling of roominess. The aisles are wide, and the seats, with full spring seats and backs of leather, are all of extra width, and the spacing between is of such a depth as to avoid the almost universal inconvenience caused by persons passing in and out. The balcony, seating two hundred and sixty, has been specially designed for higher class patronage. Easy-going staircases, comfortable seating arangements and spacious loges along the entire front, all with most excellent sight lines, make this balcony a most desirable part of the house. All seats here are to be reserved and can be reserved in advance, one of the many features of the house which the owners have devised for furthering the accommodation and comfort of their patrons.

The picture screen is set well back on the stage, which occupies the rear of the lot, and is so far removed from the front row of seats that every seat in the house commands a comfortable view of the picture. At the stage end of the auditorium are two singer's balconies and in the orchestra pit is placed a large and beautiful combination organ. The

Architect's Wash Drawing of Knickerbocker Theater, Detroit, Mich., Which Was Recently Opened.

house is heated in winter and cooled in summer by a thorough ventilating and temperature controlling system. The air is forced into the auditorium by fans and the foul air exhausted by large ventilators in the ceiling above. Supplementing this forced supply of pure air a novel system of exhaust has been devised by the architects so that preceding the opening of the house or between shows the room may be warmed or cooled or the entire house cleared of all foul air in less than a minute.

The lighting of the auditorium is done by the installation of semi-indirect fixtures, diffusing a soft and mellow light which keeps the house at all times in light, thus doing away entirely with side brackets and aisle lights. The walls and ceilings are in panel treatment. The ceiling is coved and the side walls are finished around their entire top with tapestry panels depicting mythological scenes. The color scheme is in a warm, pleasing green, old ivory and gold. Over the entire floor of the auditorium is a cork composition carpet, making the whole floor noiseless, sanitary and comfortable to the feet. Drinking fountains with sanitary cups are placed on both the ground floor and the balcony, giving cool spring water at all times. Comfortable toilet facilities are arranged in the basement for both women and men patrons.

The owner of this new enterprise is the Knickerbocker Amusement Company, of which Frederick Ingersoll and Francis O. Gaukler, long known to the amusement-loving public of the entire country, are the principal stockholders.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

THE tribute paid to the memory of the late John H. Bunny as his body rested at the Elks' Club House last week was one of the most impressive and beautiful ever accorded any actor of the past or present generations. It has gone far towards convincing people that the claims for recognition by the motion picture people as legitimate members of the amusement world are fully justified. The funeral service brought together the most prominent and influential people of both stage and studio. The assemblage set at rest for all time the question as to whether the players of the studios were mere upshoots lacking the standing and dignity of the stage players. Among the attendants were David Belasco and Charles Frohman, who are in the lead among the producers connected with the legitimate stage. Ten years ago both these gentlemen would probably have given announcement of Mr. Bunny's death no more than passing notice. At about that time Mr. Bunny was an ordinary member of the theatrical profession. His personality was such that he was adapted to a limited line of roles, of which few gave him much prominence. When he decided to abandon the legitimate stage and take up motion picture parts the transition attracted little, if any, attention on the part of the legitimate managers and players. If they paid any attention to it they were exceedingly brief in comment. A member of the legitimate profession stated at the funeral services, "Most of us thought when John Bunny took up picture work that he was doing a wise thing because his sphere on the stage was necessarily a limited one, but none of us ever dreamed that he would attain a position in the amusement world so far outclassing even the most successful players of the stage he abandoned. None of us doubted that he would be successful. We all said his face would be his fortune in pictures. At the same time none of us believed that the pictures would permit him to advance to the position he held at the time of his death. It is a great pity that after years of hard work he should not have been enabled to retire and spend a few years in enjoyment of his well earned fortune."

* * *

The death of Mr. Bunny has occasioned many expressions of condolence by the national and international newspapers and, although all his work was done in this country, the newspapers of Great Britain and the Continent are devoting as much space to editorial comment as the home papers. These bespeak the great circulation the American-made motion pictures have attained. It is almost unbelievable that a motion picture actor's death should have attracted attention exceeding that given such great members of the legitimate theatrical profession as Forrest, Booth, Barrett, McCullough and the world-renowned Charlotte Cushman. Mr. Bunny made but one trip abroad, and that did not exceed a period of over four months. In that time his personal appearances could not have made the impression to call forth the notices the foreign papers are according his death. Through personal contact Mr. Bunny was as little known on "the other side" as he was on "this side" before the tour of this country he completed shortly before he died. He reached the people through the pictures and the impression made by his "Ha! Ha!" face will not pass away soon.

* * *

But of all the newspaper comments published on Mr. Bunny's passing away none has spoken of more than his career as a comedian. All have referred only to the cheerfulness his face has carried to the people. Lack of personal acquaintance has kept from the writer's knowledge of the fact that he was one of the very few people of the theatrical profession endowed with that acumen which enables one to launch a business proposition and handle it with success. He was by no means a clownish comedian. His grimaces and grotesque actions before the camera opened the way to fortune, but his sound business judgment enabled him to hold and add to that fortune. And yet none charged him with still owning the first dollar he ever made. His advice was frequently sought by many in the profession. He gave it frankly and with all the sincerity of a friend. Not only was he generous in this respect. Few appealed to him for influence or financial aid and left disappointed.

A personal friend of Mr. Bunny, however, says that he was keen in his philanthropy as he was in his business dealings. After he had attained his popularity in the motion picture business and had struck the high road to success he was importuned daily by people who had formerly been associated with him on the legitimate stage. One day he was called upon by a member of the profession who said "John, don't you know me? Don't you remember, I was with you on the coast about twenty years ago? You surely have not forgotten." To this Mr. Bunny replied: "If I have you are trying hard to make me forget my forgetfulness. But what is the big idea? Who are you, and what do you want. I'm busy." The visitor explained all and closed with a substantial "touch," whereupon Mr. Bunny said "I may have been with you on the coast. If I was it has escaped my memory. One thing is indelibly impressed upon my mind when you speak of the coast. When I was in Frisco about twenty years ago as a member of a theatrical company and making much less money than I am getting now I found myself very much in need of a loan and failed to get it. Now that I have money I find every man, woman and child I ever met on the road trailing my footsteps for a lift. Here is a bill. Take it and put it to good use. Do not look upon it as an installment. I am entitled to what I have earned and will give only within reason, and to those who really need it. Andrew Carnegie may build all the libraries he wishes, but I am going to hold on to my umbrella and look out for a rainy day."

* * *

There is a false impression abroad that Mr. Bunny gave up motion picture work because he felt his usefulness in it had waned. The fact is that his continued work for several years had created a desire for a temporary change of environment and at about the same time flattering offers were made to him for a tour of this country, to be followed by one of the world. These appealed to him and he finally entered into negotiations for the tour. He had several objects in view. He would combine business with pleasure. If his health permitted, upon the completion of the tours, he would re-enter picture work. If it did not, the money derived from the contracts with what he had already made would enable him to retire to private life. It is deplorable that two unexpected events suddenly crushed the brightest outlook of his life. The outbreak of the European war suspended the world's tour. His physical breakdown cut the home tour short. It is generally believed that the failure to realize what he had so enthusiastically planned last summer created a disappointment that worked materially against his chances for recovery. It is the opinion of his most intimate friends that his ailments were of such a character that he would not have been able to undertake the world tour. Those most observing say they believe Mr. Bunny realized this during the closing weeks of the engagement. He was not an emotional man and was seldom moved to tears on impressive occasions, but he broke down completely one night when addressing an audience at the Broadway theater in Brooklyn. Among other things, he said: "I thank you all with all my heart and wish to say that this will be the last time I will appear on the stage in Brooklyn unless it be on the screen." The version that Mr. Bunny had become discouraged by losses he incurred through the tour is apparently without foundation. Personally, he sustained no financial loss, being under contract and fully protected. While the company was billed under his name and as his own, the financial end was sustained by others. His close friends say that if there was any disappointment it was due to his health alone. One of them suggested that he rest his body and mind and give up thoughts of the screen, but he said that if his health permitted he could not remain idle. But with road work I am through, I can't troupe any more."

* * *

A local newspaper says editorially it is a fact of suggestive interest that the moving picture theatre managers make no complaint of competition by cabarets, although the regular theatrical managers are loud in their protests against the inroads the cabaret has made on the box office receipts of the "regular" drama. Of course, the moving picture people have no complaint. The seat of the "regular" drama has been transferred to the motion picture house.

* * *

In the struggle to stem the overwhelming success of the motion picture, managers are now arranging to reproduce some of them on the regular stage. The first experiment is to be a copy of Charlie Chaplin's work. This would seem to indicate that the once despised "canned play" has absorbed the playwrights of the stage world.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Four Copies and yet—

THINK of a house getting *four* copies of The Moving Picture World, and yet not being able to find out about films. But read this letter from J. E. Tompkins, of the Princess theater, Colorado Springs:

We get so much good out of the World (we get four copies per week at this house), and find so many valuable tips in the department, that we are sending a few samples of the programs we have published and we will welcome any comment you care to make.

The various styles were the result of experiments to best accommodate the program to the service; you will note we formerly changed pictures thrice weekly but now change daily.

We find the vest pocket size apparently shows the best returns. We show two weeks bookings in each issue and re-print every ten days. We find about 85 per cent. of the programs distributed in the house "stick" and we use them in various ways outside.

We have great faith in the 25 to 40 word text matter following the announcement of title and star, which we try to keep thoroughly consistent and truthful as possible. However, we sometimes find it difficult to get the information necessary to do this.

Often a meaningless title, such as, for instance, "Pretty Mrs. Smith," is as much of an enigma to us as to the average patron who has not seen the original play. As a great deal of our film is "first run" and the press stuff is frequently just a few days in advance of the date, we have to depend upon the advance notes in the World in many cases.

We are anxiously awaiting any suggestions you may make to improve the sheet, and will say that we can see several points which might be improved. We are having an artist design a title page, and we have ordered better stock.

No doubt we could have produced a much better sheet had we followed your advice and asked some of our brother-exhibitors for samples, but we, like so many others, persist in the unpardonable sin of neglecting to allot suffcient of our time to our ad work. We would be glad to exchange with any of the brothers who wish to do so.

The little green card herewith is part of a stunt which we believe will interest you.

About this time we learned we had "Gretna Green" booked for St. Patrick's Day, we learned, also, that our numerous Irish friends intended to celebrate the same evening with almost everything dear to the Irish heart, from a wedding to a wake, not, excepting the benefit "Irish Minstrels" at that famous palace of beauty, the Burns theater.

It was up to us to "do something Irish," and to make *them* come to the matinee. We had no idea what the plot of the play was like, but knew anything with as much green in it must be Irish. Accordingly, we billed it "In four Irish reels," and prevailed on our good friends at the big church to see that the cards were distributed among the worshippers as they were leaving the church after mass on the Sunday preceding St. Patrick's Day. And we had SOME matinee.

Mr. Tompkins' ideas on advertising are sound. Most of the exhibitors who have tried both forms have found that the vest pocket is the best, save where they can get out an elaborate and really readable booklet. We also hold with the theory that a brief reader following the title is better than display work, but it must be *about* the film and not the story *of* the film. Here, too, Mr. Tompkins travels with us. But we cannot understand how an exhibitor with even one subscription to this paper can be in doubt about the films if he is willing to take the slight trouble involved by the keeping of a card index for titles and dates. Before a picture is released the synopsis is printed. Given the release date, a reference to the files of approximate date will locate the story. If they wish information as to Paramount they will find the Paramount people more than willing to give all the information needed. It is the same with practically all companies. Mutual and Universal have their house organs and the various licensed men their bulletins. All that is required is a note on a letter head. "Please put me on your mailing list," and it is there, though the most compact form is this paper, since it contains ALL of the information about ALL of the companies, including the film story and comment.

The Princess used a four pager, 5 by 6½, but changed to a four-page card vest pocket three by five. The old form was dated on the front cover. The new form should be. It is not done at present, though they date each day. But the day should be dated and "Week of —" should be used on the cover for ready identification. For front page copy they use Ralph Ruffner's "So-U-Ma-No" and some set house talk. This saves composition, but it would be better to vary the talk each week. The change in style was made when the shift to a daily program change was inaugurated. Since the change the sub-paragraphs have lost much of their former value. They are too vague and general.

Of course they "did a flop" on Gretna Green, which is in Scotland not Ireland, but mistakes will happen now and then. But the card was well done with a shamrock and horseshoe cut, two shades of green for ink and stock and even "Four (Irish) Reels."

One new—and good—stunt is a trip to the fair. Votes are given with each ten cent purchase by a number of prominent stores and at the matinees. The largest number of votes is good for a trip to San Francisco. By letting the stores in on the proposition, they share the benefit and at the same time the scheme is given wider publicity and more general interest, since the votes pile up more quickly.

Another unusual scheme was framed to help the campaign for Sunday opening. The four picture houses combined to fight the proposition of closing and this proposition was made:

> The question of allowing motion picture theaters to remain open on Sunday will be voted on at the next city election, April 6th. The great majority of the voters are in favor of this measure, and there is no doubt that it will be carried if there is a full vote on the proposition. All that is asked by those in charge of the campaign to permit motion picture theaters to remain open on Sunday is that every voter cast his ballot on the proposed ordinance, and that the question be not determined by a minority vote. The only way in which a full vote can be brought out is by personal work among your neighbors. In order to secure your co-operation in this, the four motion picture theaters of the city make the following proposition:
>
> To the person in each of the 29 voting precincts of the city, who secures the largest number of signatures of those in his precinct who will signify their intention to vote for the proposed ordinance, will be given a year's pass (good for two) on either The Princess, The Empress, The Odeon or The Opera House (moving picture shows only), good from April 10, 1915, to April 10, 1916.
>
> To the person among the 29 winners whose precinct makes the best proportionate showing for the ordinance on election day will be given a pass (good for two) on ALL FOUR of these theaters from April 10, 1915, to April 10, 1916.
>
> Signatures must be secured on official blanks which may be procured from A. R. Gardner, McRae Cafe Building, 105 E. Pike's Peak avenue, from whom full information may be secured.
>
> The proposed Sunday amusement ordinance provides only for wholesome recreation. There is no loop-hole through which any objectionable form of amusement can creep in. It is framed solely for the purpose of permitting theaters to remain open on Sunday. All that is asked by its supporters is a full and free expression on the part of the voters. Remember to cast your vote FOR the ordinance permitting motion picture theaters to remain open on Sunday, and urge your friends to do likewise.

Presumably there was no objection to the same names appearing on two or more lists, since each approach of a solicitor meant another appeal to the voter.

Apart from a lack of information and an undated front page, the only suggestions we can offer on the present form of vest pocket is a frequent change of house copy or else the preparation of three or four fronts to be used in rotation, and a change in the stock. The card is good quality, but the color is dead and lifeless. There is no attraction in a dead card. The tint should be brighter, as it would be if better dye were used. Probably a more vivid tint could be had for the same price by shopping around a little. The present red it a little too pale (not pink but pale), the blue is a neutral blue. The primrose makes the best appearance, because this has life. It would pay to speak to the printer.

If they want a more ample suggestion, pending the publication of our book, a stamped return envelope will bring an explanation.

Program Staff.

Here is some useful program stuff from Harold and Helen Ballou, of the Olympian, Seattle. It seems as much like old times to us to be getting the Ballou stuff again as it undoubtedly does to the patrons of the house.

> It is impossible to judge a photplay without seeing it (by title alone) and music without hearing it. Photoplay titles count for little, and a musical instrument no matter how fine without a competent player counts for less.
>
> This being so it is best to go to the theater where you usually see the best plays and hear a fine musical instrument played by a well qualified player.
>
> No effort or expense is spared to secure the best plays at The Olympian. The Pipe Organ is said by many to be the sweetest toned one in Seattle, and the music is generally liked.

House or ——?

The Clyde Glenn company sends in the first issue of The Theater Review, which is gotten out to look like an independent publication yet is wholly devoted to the Montgomery house. The front is very nicely done,

black on white with a pale green tint block for the heading. On the inside pages the right hand ones wisely are kept for the house and the even numbers given the advertisers. As far as it goes it does nicely, but a little general matter about the pictures would help a great deal. There should be at least a page of material broken through the house notices to lead the reader along. One other mistake is the use of too much "dope" on a single picture in the same place. There are three clips from the company work for the "Caprices of Kitty." One story repeats the plot just told in another; a duplication of copy that assuredly will not interest. It is a waste of space. With a little study the issue can be made very attractive at no greater cost and with little greater labor. As it stands it is a good start.

From Australia.

Writing from Red Hill, Brisbane, Queensland, Australia, F. H. Moles tells interestingly of conditions in the antipodes, but promises to send advertising samples next time. He says:

> Rather a big address to start off with—but it's it. For weeks I have been going to write you, and now that I have started I'll do my best to let you know how business is in *our* little part of the world.
>
> Have been a very interested reader of the Moving Picture World for some months now, especially the "Advertising for Exhibitors" and "Projection Department." In fact, I have used quite a number of the "stunts" that have come to light in your department, and of course, made good. I have also "boosted" the Moving Picture World to a number of brother show men, and some of them have begun to take it up.
>
> Now let us talk about the town we are in—Brisbane. Population about 150,000, and has about 50 picture shows, two vaudeville houses, and an opera house, which is visited by touring shows. Nearly all the suburban shows are of the "Open Air" type, hence the word "Pops'"—Popular Open Air Picture Shows, of which we are the originators and the only show using the name here. Our seasons are good here, running about ten months in the year. The other two months are put in alterations and repairs, and perhaps showing one night a week. None of the suburban places show more than three nights a week. Change of program each night at prices at sixpence and shilling (which is approximately twelve and twenty-four cents in your money). There are a number of film exchanges here, but most of the shows are dealing with one exchange (General Film Company of Australia, Ltd.). These people handle all of the principal European and American makers, including the "Mutual Movies." Keystone comedies have made good here. Put "Charley Chaplin" up in front of your house and good business is assured! Have shown quite a number of Keystones lately—"Property Man," "Dough and Dynamite, "His Prehistoric Past," etc. By the latest journal to hand, I see that Chaplin has gone over to the "Essanay," and we will be getting him just the same. There is only one fault with Keystones, and it is a general complaint among operators: that they are very hard to focus (Keystones, not operators). I don't know if it is in the film or *in* the operators. The shows I am interested in are using Powers Projectors No. 6, and can safely say after three years' use, we are giving a picture second to none in the town. The new Powers 6A has just arrived, and it has many good points about it, 'Patent Loop Setter," an excellent idea, and is a great saving on the life of the film.
>
> Am interested in articles going through Projection Department—re Meniscus-Bi-Convex Condensors. Have used the above combination, but find that two Bi-Convex suits better. But there, it does not interest you.
>
> Will write to Editor Richardson later on this subject, stating my case. Quite a number of the trade have enlisted, and gone to the war. Up to the time of writing, the war has not affected the picture business—in fact, it has improved it. People won't pay carfare to go down town when they can get the same program, only a week later. Every showman gives eight reels (8,000 feet) in the programs, and perhaps a song or vaudeville turn—which is more than the town shows, with prices the same, give. There are quite a number of American showmen in this country who have all made good.
>
> This is the first time that I have written to you, but it will not be the last. Next time I will send some of *our* advertising "stunts" for you to pull to pieces or to do what you like with them, but do not treat us too harshly. Wishing you and the Moving Picture World every prosperity.

Think of being able to run an airdome ten months of a year!

Overdone.

The Vaudette theater, West Point, Ga., slips a little in the last sample sent, but they are entitled to a complete triple somersault, if they want to risk their necks, on the strength of their past record. They are working the wall paper stunt, but instead of plain wall paper they paste on an elaborate cut border and then print. As a result the many openings in the border let the ink through to the back sheet and the result is something that is hard to read, hard to keep and probably not worth the additional cost. It shows inventiveness; as does most of he stuff from West Point, but this time it hit outside the circles. The border is apt to get torn off and then there is no advertisement at all. Straight wall paper will possibly be carried around and shown to others as something unusually clever, but this is too awkward to handle.

We wonder what they will do next.

An Easter Card.

Ralph Ruffner, of the American, Butte, sends in his April Program on a three-fold Easter card, a really handsome product in colors with a panel on the reverse side for the address. It is one of the best productions of the sort we've seen, but that is the sort of stuff that Mr. Ruffner generally turns out. It would seem that few exhibitors marked the day with any special work, at least, this is the only sample that has come to our desk. The Ruffner cards are ready printed in color and require only one local impression for the type. Of course the ink is purple and this matches well with the predominant tint of the color printing.

Figured It Out.

The Third Street theater, Easton, Pa., sends in a couple of cards used for the Northampton, a sister house. One is a small primrose card printed in green ink. It merely announces that "There are twenty-one interesting days in Three Weeks." This, with rule work, takes up only part of the upper half. The wer portion merely carries in one corner the name of the house. They get an unusually neat effect and the pulling power is greater than would have been an elaborately worded announcement filling the entire face of the card.

Not so good is the other sample that states "You'll laugh when you see 'The Blue Mouse.'" There is a cut of a mouse in a six point oval and the name of the house, days and dates below, each of the three sections being boxed in. The card is odd, but it does not carry enough argument. The play of the same title is not so well known as Mrs. Glynn's book, and needs more explanation. We should be told why we will laugh, or we'll not be keen to see it.

Honest Now.

Honest and true, now, what do you think of this for a nice, tactful Lenten advertisement:

FRIDAY

CHAS. CHAPLIN in THE CHAMPION
and THE PASSION PLAY
or The Life of Christ, 4 Acts

That is the Good Friday advertising of a New Jersey exhibitor. We *could* express an opinion of the managerial ability of an exhibitor who does such things, only this paper has to go through the mails. Even a light comedy would be out of place, but a Chaplin farce billed above the Passion Play is so far beyond the limit that it is out of sight.

That's the sort of thing that rouses the antagonism of church people and helps along the censorship moves. The offense is probably not intentional, but that makes no difference.

Two Answers.

B. A. Holway has been doing a lot of experimenting with the house advertising for Proctor's Broad Street theater, Elizabeth, N. J., and has gotten back to first principles. He writes:

> Again the Moving Picture Guide is appearing, now in practically its original form. Perhaps I may be accused of vacillating, but whatever I may be accused of, I am trying my doggonedness to get out a program that will bring results and if I can't get it out one way I will another. I found that to get out the vest pocket edition the way I wanted cost me approximately as much per thousand as the Motion Picture Guide in its present form. Hence the reversion to the original form.

In an earlier letter he wrote he was getting very good results with the vest pocket form. Now he writes that it costs as much as the six by nine sheet he started and ended with. He can get more on the larger size, but if the vest pocket is a better medium, it is a better stunt to use, even though it does cost as much as a sheet four times as large. It is what a piece of advertising will bring that determines its value, and if more persons carried home the vest pocket, the V. P. should be used.

At the same time the Guide in its present form is done so well that we are inclined to believe that Mr. Holway has made the better choice, since he cannot have the regular little newspaper that run one issue.

We wish he would send in the circular mentioned on the back of the program, giving his plan for using the Kraus portraits. They seem to be working it on the coupon scheme, which gives everyone a chance and doesn't get the postoffice people busy on lottery violations.

Even Authors.

The Mary Anderson News, published by the theater of the same name in Louisville, seems to think that perhaps theatergoers might be interested in some star authors as well as players and in a recent first issue prints sketches of Tolstoi, Zangwill, Broadhurst and Grace Miller White; not long biographies, but short, snappy sketches. Each, of course, is the author of some coming play at the Mary Anderson. In other ways it strays from the beaten tracks with good results. One idea is to print a display advertisement in the middle of a page and fill out with the running story, only they probably dummied the text and then used the rest of the space as a gauge. It is odd and effective for a change where but one title is used to a page. Where this is done the advertisement should not be boxed in.

The same house sends in a fake telegram that is not very deceptive and a subpoena that is. On the outside it is a duplicate of a real subpoena in all save that it is from the "circular" instead of a "circuit" court. Inside the typesetting suggests the legal form, but a second glance shows the names of well known players. The greeting is that the patrons are commanded "to appear before us one of the four days starting Sunday, October 11, that you may give testimony to the proof of" the acting ability of the players in the headlined plays. This antedates the recent write up of the Hot Springs subpoena. It is not alone the idea you use, but the manner in which you carry it out that counts. A subpoena that stops looking like one the moment you open the sheet is not as good as one where you have to rub your eyes and look twice.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Crisis and Climax.

SOME correspondents seem to be uncertain as to the difference between climax and crisis. It has all been explained time and again, but perhaps it can be put into more simple language. A crisis is an almost climax. You think that when the crisis comes the story must end, but something happens and the story goes on and is even more interesting than before because of the crisis.

Jane is cook in a mining camp. She loves Jack and Henry loves her. Jack wants her, too, and she promises to marry him. but the day of the wedding Henry comes along with the two best horses in the studio outfit, slings Jane to the hurricane deck of one of them and dashes off. If that was the last we ever saw of Jane it would be the climax of a story, but the script says that Jack starts in pursuit, and so it is not the climax but merely a crisis. Before it was just the story of two men and a woman. Now we have the added factor of the consequences of the abduction. It is no longer a couple of polite courtships of the same woman. The crisis brings in a new plot action iaction and the interest grows. Now Jack and his friends catch up with Henry and Jane. Henry shoots Jack. If he killed him that might be the climax, but he merely wings him. This delays pursuit and Henry gets a better lead. It is a crisis and once more the interest grows. Henry takes Jane to a deserted shack. Jane unwisely prefers death to dishonor, though Henry merely wants to marry her. That gets Henry sore and he says he'll do anything to be obliging. He starts to draw his gun, but Jane jumps on him and wrests the gun away. Here is another crisis. We see Jack and his friends riding down the trail. They pass the point where we saw Henry quit the trail for the unmarked path to the shack. This is a climax. Jack is riding past and the chance of rescue is lost. But just then Henry hurls a stool at Jane. It knocks the gun from her hand, but it is discharged. She falls to the floor and Henry picks up the gun and stands over her. Here are two crises, one after the other. We go back to Jack. He hears the shot. The little posse turns back and rides toward the shack. Henry stands over Jane and prepares to shoot. Just at that moment he hears the sound of horses and dashes from the cabin. Jack rushes in. They clinch. Here is another crisis. Jack is victor, but Henry shakes him off and starts to make his escape. The sheriff shoots him. Jane staggers from the shack and falls into Jack's arms. Climax.

Of course we could go on and show that Jack marries Jane, but the man, woman or child who cannot guess that fact does not deserve to be admitted to a picture theater.

If Jack and Henry merely courted Jane in the usual fashion and Jane married Jack and Henry went off to look for some other girl to propose to there would be history instead of story because there is lacking the real plot elements. The crises make for interest and interest makes the story.

4687643.

We've just disposed of another case of "stealing." Both stories had a picture of the Madonna in them. That was all. You'll never write a good story if you feel certain it will be stolen.

Synopses.

William Lord Wright has printed two letters from Miss Elizabeth R. Carpenter lately telling how much better it is to write synopses only. If everyone wrote synopses only where would the photoplay game get to? We like William but not when he does things like that. Miss Carpenter would probably write in action if she could, but she gave up the idea because she found she could not. We like better Lawrence McCloskey's attitude that even if you cannot write good action, writing action of some sort helps you to frame up your stories.

Second Section.

Business must be mighty bad with the schools. A. W. Thomas now comes out with "six big lessons" into which are condensed "the complete instruction, step by step, with one of my pupils." And this is all yours for a mere five spot. It takes a lot more than thirty steps to reach success, as purchasers are apt to find out, but each part of the lesson contains five "steps," and five times six are thirty.

We wonder if there are thirty step lessons in the full Thomas course.

Telling It.

Howard Irving Young, of the Eastern Reliance office, writes:

> Came across a script in today's batch from which I think you may be able to glean a sermon to use in the column if you like. It was written by a man who has very good ideas of plot construction and possesses a more than the average amount of intelligence. If this were not the case I would not refer further to his deliquency for lots worse come in every day from the "nuts." Here, however, is a man who should know better. The first three scenes of his script follow:
>
> Scene 1. Garden. Grace and Tom discovered—talking gayly—Grace places flower in Tom's coat—exit Grace—Tom watches her.
>
> Scene 2. Living Room. Servant enters followed by Frank—Frank exits into
>
> Scene 3. Garden. Tom greets Frank—they talk—Frank tells of his wish to marry Grace—asks Tom's good wishes and help—Tom cast down—Frank realizes Tom is in love with his ward—Tom promises to speak to Grace—they exunt.
>
> And so on about the same strain. You will kindly notice that the author has not seen fit to write any leaders explaining the relations of the various characters but has left it entirely to the imagination. How do we know Tom is Grace's guardian or that Frank wants to marry her? Just one little leader might have dispelled the cloud. Later in the script leaders aplenty occur, mostly of the "Two Weeks Later'" variety, however.

Ever see a street fakir—a good one—work? He'll do a couple of card tricks. Then he'll borrow something from someone and explain he is going to vanish it. Half way through the trick he stops and talks business. He has the interest of the crowd. They will listen to his patter to wait and see how the trick comes out.

Play up a big fact in the opening scenes and get the interest. Let the spectator know from the start what it is about and he'll become engrossed, but if you wait too long to explain he has said a few things to himself and has gone to sleep. The author has put in scene three all he thinks is necessary, but he does not give it in such a fashion that the audience can get it, and they are the ones to be told.

Same Here.

Arthur Leeds writes in the Photoplay Author that a woman wrote him she was cross with Melville Davisson Post for telling in a recent article a plot that she was going to use. The theme was the explosion of a gun by the rays of the sun shining through a pitcher of water, acting as a burning glass.

Mr. Post probably used the example because it was so old. Mr. Leeds points out that several film stories have also been done with this theme. He might have added that practically every author has done one story on this theme. We'll own up to having sold the same idea eight or ten times in the course of as many years to the same newspaper syndicate. We always gave it a new dressing and ran the gamut of properties from two watch crystals filled with water and cemented together, through a flaw in the glass, an ornamental bull's eye to a regular magnifying glass designedly fixed by the scheming villain.

Mr. Leeds' correspondent thought the idea was new with her. If she had seen any part of the thousands of other stories she would have known to the contrary. We could sell the same story again tomorrow, if we wanted to take time to write it, by having the locale a submarine and the burning glass a deadlight illuminating the torpedo chamber and blowing the boat to kingdom come and the bottom of the sea in one time and two motions.

Just because you think it or think you think it does not make it new. What you add to it in the way of novelty is what redeems the idea.

Starting In.

Fads seem to run in circles, and just now it appears to be the fad to start your story about twenty years ago and bring it down to date. Little Sissy and Tommy Jones are playfellows. "Leader—Twenty Years Later." Now Sissy and Johnnie meet again and the story starts. What happened in those far-off childhood days has no more to do with the story than has the doings of their children's children fifty years hence, but the "kid stuff" is written to make it more interesting, as usual and Editors damn and producers swear, and all to no effect.

Start your story where it starts, and in starting be careful to give the story the right keynote. Do not make the first important action occur with the hero and some character, who does not again appear sharing an important scene. Give first the action that has a direct bearing on the story. Do not, for example, show that Jim wants to go on the stage, run five or six scenes in and about the theater on this theme and then suddenly switch to the fact that Jim becomes a banker because his mother thinks that is more respectable when all of the time the story is how the President of the Bank tries to blame Jim for his own peculations, and his daughter, who is Jim's sweetheart, saves him from jail. If the story you are telling is the above, forget that Jim wanted to go on the stage just as you ignore the fact that he went to school and in swimming and got licked by the town bully. Let the first scene establish the relationship between Jim, the President and the girl. Then show that the President is a crook, show that he plans to incriminate Jim and so on to the climax where the President shoots himself in the scenery or the carpet and dies while James grabs the girl with one hand and calls for the coroner with the other. That Jim has once been smitten with the stage fever has no more to do with the real story than has the fact that he once had long yellow curls and a smug smile. Playing up the stage stuff first will lead us to expect the story of how Jim was cured of his ambition and resentment in the fact that we do not see the story we expected may lead us to dislike the otherwise good story told.

Getting Plots.

Over in the next block a man is walking on the roof with a bag of corn and an inviting smile. For weeks he has been trying to tame some wild pigeons that accept his corn but not his invitation to make his roof their address.

Does that suggest any story to you? It does to us. For instance there is the wild child of nature whom the city visitor seeks to win. Like the pigeons she will hover near but not fall into the net. Like the birds she has an instinctive sense of evil. Put in a rural lover and a thrashed villain and it should be a pretty good story.

There are several carrier pigeon stories that suggest themselves. There are the birds used to carry messages between lovers. That is old but can be dressed up. There is the war story with the bird flying with the message for help. There is the idea of castaways on the desert island. There is a crate of pigeons aboard. It is not very far from their home cote. Shall they be eaten or released with messages imploring aid? Shall they reach home or be shot by the hero or the villain? Perhaps some big commercial deal is to be swung by means of pigeons from aboard a ship. Suppose that the heroine replaces the birds with ones from her own cote and gets the messages herself instead of their being delivered to the assistant villain. Or suppose that Jones and Brown love carriers. Jones goes on a business trip that is a blind for a fishing excursion with three bottles of whiskey for every fish caught. Suppose he takes some birds to tell Smith all about it and gets home to find out that he took his own birds by mistake and that Mrs. Jones has all the letters.

Almost anything will suggest a story if you will know how to dig it out.

Calling Again.

Here are two questions that are practically one:

> I sent a comedy script to a reliable company, and they held it for several weeks, mailing me during that time two postals, stating it was being held for consideration. Later they returned it with a message: "Sorry this good little comedy does not fit in just now," and signed by the editor himself. I especially want to see that company do the play. Now would it be according to Hoyle to wait a few weeks and send it in again?
>
> I have just received comedy with: "Too many leaders—idea not bad—capable of development." I see where they are right about the leaders. Now would you change it and send it back to same company or to another? The writing was by hand, not the usual rejection slip, or rather I should say it was written on the margin of a rejection slip.

In regard to the first, it seems to have been with the Vitagraph. Probably the script was being held for the personal approval of Mr. Blackton or Mr. Smith. One or the other passes on all scripts. In this case it would seem that postals are sent out when the two heads are too busy to read, not as encouragement but as a matter of courtesy. The final decision having been in the negative, it would seem that the story was not quite what was wanted. It would be well, in such a case, to wait a while and submit again only after material revision and strengthening, calling attention to the improvement in the story.

In the second case the indications are more clear. The editor liked the idea but did not like the development—or rather lack of it. Here the proper course would be revision to strengthen, elimination of the leaders and resubmission to the same company with a note calling attention to the circumstances.

The writer adds:

> What's puzzling me right now is when can a person tell when a story has reached its full growth? I wrote a story in October and sent it out. The company kept it six weeks and sent it back. I was really glad to see it, for during that time I had thought of a way to write it so much better. I did this and it changed from a one reel to a two-reel script. I did not send it out at once but held it three or four weeks and went on writing my average output of two scripts a week. Then I made the finished script and sent it on its way. (Back to the same company that had held it so long.) A check came back so quick that I had to lay off writing a few hours to celebrate. I thought I was through with that story, but would you believe it that story is still growing and try as I will I can't forget it. Yet it has been sold and released, and I am all the time busy writing other stories. Have you ever been afflicted like that and did you find a remedy? I can't do any more with it—why can't I forget it?

This is not puzzling at all. In its early form the story was not right. Revision brought it to the point where it would sell, but not to the fullest development of which the author is capable. It will always remain a personal reproach to the writer as an incomplete task. But for that matter, there never was a story that could not be improved upon if carefully studied with a desire to still further develop. Each time you write a story you are better qualified to rewrite your previous stories, for with each story you write comes a broader knowledge. We know one author who sends in an addenda whenever he thinks of new business for a sold script. This is good practice, but only where the author knows enough of the work to know when a change really is an improvement.

The Comedy Spirit.

If you write comedy, you need something more than the comedy plot done into comedy action. You need to give it the comedy spirit. That is one reason so many comedies come back. In spite of the fact that they offer comedy ideas and comedy action they are soggy and depressing. There is no "lift" to the telling of the story, but instead the same careful labored development that is given the dramatic story.

Now mind you careful development is one thing and labored development quite another. Labored development is that in which each factor is laboriously established and built up upon to the complete whole. It is slow and ponderous in movement, suited to the drama but not to comedy. The comedy *telling* of a story should fairly bubble with mirth and enthusiasm. You should give it a vim and snap that are not confined to the bare action. You should—not in words, but in business—give an air of jocularity to the theme. Instead of telling that Jim falls into a washtub, you should say "Ha, ha!—Here's that fool Jim coming along, and I'll bet a dime he falls into the tub. He's the darndest cuss, that Jim—always getting into some trouble. You just watch and see for yourself if he doesn't get that bath."

You do not put it that way, because you are telling the story in action and not in words, but you tell that in action, perhaps something like this:

19—*Yard*—Mandy washing clothes—large tub of water—she takes clothes out—starts for house.

20—*Street*—Jim comes along—bumps into old woman—knocks her down—she sits on her bonnet box—crushes it—Jim apologizes—starts to lift her up—she bangs him with umbrella—he is so startled he lets her drop again—picks her up a second time—exits—she yells after him.

Through that scene twenty we begin to laugh at the tub, because we know he is going to fall in, but it is not best to bring him in and have him make the tumble at once. Instead—

21—*Yard as in No.* 19—Jim enters walking backward—almost up to the tub—suddenly turns—sees—laughs at his narrow escape—turns back—speaks again—

22—*Back to No.* 20—Old woman throws a bundle—

23—*Back to No.* 21—Jim sees bundle coming—dodges bundle but falls into tub.

Now the first time you are disappointed that he is not going to get a wetting, but the second time he does drop and the scene is then all the funnier because he knows the tub is there and avoided it once. It is a lot funnier than a single scene in which—

19—*Yard*—Jim runs into scene—falls in tub—up—exits.

Instead of that bare action we now have five scenes and three laughs. The secret of multiplying one laugh into two or three is making people think that something will happen, showing it is not going to happen and then have it happen after all. If you just have it happen, you get just one laugh to the idea.

Why the Exception?

William Lord Wright says that, "Next to a quince there is nothing so bitter as a disappointed author." Why the exception? We never bit into a quince, but we'll back the disappointed author against anything in sight, only we don't mean a disappointed *author* but one who has tried in vain to be an author—which is probably what Mr. Wright means.

It seems almost impossible to make a disappointed man realize that his failure is due to himself and not to external causes. He fails to sell, not because his stories are not good, because he knows that they are vastly better than what he sees on the screen. He does not sell either because all editors are either fools or thieves or both. Either he has seen his story in film, or there never were such stories on the screen. He does not know that the story "like his" he sees on the screen is not a steal from him, but an idea so stale as to be common property and he cannot realize that most editors are anxious to get writers who can write. Most editors must turn in a stated number of stories a week. If they cannot buy them they must write them, and generally they would prefer to buy, but want to pay for something that is worth money.

And the pathetic part is that the less a man or woman knows about writing the greater is the certainty that all the stuff written is far above the average, and the more bitter they are against the unkind fate that keeps them down when others far less capable find success. It is one of the things that makes us hate the schools. Their advertising is so largely responsible for the belief that any one, no matter how incompetent, can write.

How, Indeed?

A southern writer wants to know what's the use of learning to write plays if all the work is done by inside writers. Another, a New Yorker, asks the same question in slightly different form. In both cases the answer is "How did the insiders get their jobs? By being good outsiders." That's the real answer. Six months ago a man put much the same question to us. Today he is an editor. Harry Chandlee, of the Lubin staff, had the same uncertainty. The list might be continued indefinitely.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

In cloth, two dollars. Full leather, three dollars.

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Address all Orders to

THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Operators' Union Directory.

NOTICE:—EACH UNION is entitled to have its roster of officers, meeting nights, etc. listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

Local No. 626, Nashville, Tenn.

E. G. Guill, president; M. Y. Brockett, vice-president; J. I. Roberts, financial secretary; N. E. Frapart, secretary and treasurer; H. A. Carter, business agent; Carl Rush, sergeant-at-arms.

Local No. 631, Marshalltown, Iowa.

E. J. Nutting, president; George A. Matteson, vice-president; Piercey E. Everts, financial secretary; Frank Willard, Jr., treasurer; B. B. Head, business agent.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 84.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

How can you arrange your rheostats so that you will know instantly when one of them develops a ground, regardless of whether the rheostat be in the operating room or outside of it? Illustrate this by sketch. Also tell us how you would test your rheostat for a coil or grid grounded to the frame, and how you would proceed to locate the individual grounded coil or grid?

Roll of Honor on Question No. 78.

The Roll of Honor on Question No. 78 is made up of the following: Joseph H. M. Smith, Fort Worth, Texas; John Solar, Watertown, New York; L. C. LaGrow, Albany, New York; A. C. Stewart, Pendleton, Oregon; M. W. Larmour, Waco, Texas; W. C. Crawford, Brooklyn, New York; J. H. Hanson, Lubec, Maine; F. V. Poyser, Brandon, Manitoba; Montreal, Canada, and C. E. Lawson, Cleveland, Tennessee.

Many of the answers were excellent, and all of those included in the Roll of Honor were practically correct. I have selected the reply of Brother Larmour for publication, because it is quite brief and very plain; in other words, it tells a reasonably complete story in few words.

Reply to Question No. 78.

By M. W. Larmour, Waco, Texas.

The Question:

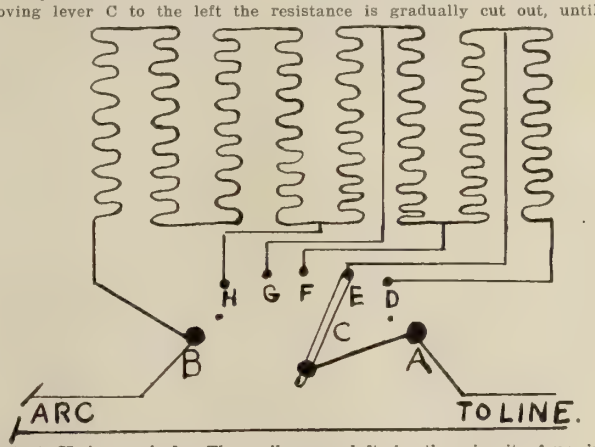
What do you understand by a "fixed resistance rheostat?" What do you understand by the "fixed resistance" of an adjustable rheostat, and how much must there be? Explain, in detail, illustrated by sketch if necessary, the workings of an adjustable rheostat.

The Answer:

The fixed resistance rheostat is one in which no provision is made whereby the resistance may be increased or decreased by increasing or decreasing the number of coils or resistance wire in the circuit.

The fixed resistance of an adjustable rheostat is that part of the resistance which cannot be cut out of circuit by means of regulating or adjusting. There must be enough fixed resistance to keep the current below that number of amperes which would over-heat the wires.

In the diagram A and B are binding posts, C a sliding contact lever, D, E, F, G, H contact points, each one connected to a different part of the resistance coils, as shown. With sliding lever C on contact E, as per sketch, current enters at A, passing along jumper to sliding lever C, through sliding lever C to contact point E, along jumper to the resistance coils, through the seven coils in circuit to binding post B, and thence to the lamp. If more resistance (less amperage) is desired, lever C is moved to the right to contact D, whereupon the whole resistance of the rheostat will be in circuit. By moving lever C to the left the resistance is gradually cut out, until



contact H is reached. The coils now left in the circuit, four in number, represent the fixed resistance.

The points D, E, F, G, H, are placed close enough together so that lever C in moving will make contact with one before it leaves the other; thus the resistance can be adjusted without entirely cutting off the current.

There are several methods of changing the resistance of adjustable rheostats, such as a series of switches by means of which resistance is cut in or out; by providing separate binding posts, so that by changing the connection a certain portion of the resistance will be cut in and out. The method shown in the diagram is, I think, everything considered, most satisfactory.

Hoboken Operators?

In response to an invitation from Local 384, Hoboken, N. J., the editor journeyed into the wilds of that picturesque suburb of Gotham, April 17th, and attended a meeting which convened at the ghostly hour of midnight—the hour when graveyards yawn and moving picture theaters give up their operators.

The Hoboken union has under its jurisdiction all of Hudson County, which includes Jersey City, Bayonne, Hoboken and other surrounding cities. I am informed there are approximately 200 moving picture operators eligible to membership in Local 384. Every seat in the hall was filled, and the membership was a fine appearing body of men. The boys are enthusiastic, and are, I believe, heading their ship of unionism in the right direction. Their president, Brother I. G. Sherman, is not only an able presiding officer, but he is also a mighty level headed chap, and a good operator, too. Incidentally, let me say that Mr. Bishop, manager and owner of the Bishop theater, where Sherman is employed, was the first Hoboken manager to recognize the new union. I had a little talk with Friend Bishop and he impressed me as a real manager—a man of good, sound sense and good ideas.

The meeting was addressed by Brothers Stephens of Local 35, New York City, by the business agent of the Hoboken Stage Employes' Union, and by the editor. In my talk I tried to impress upon the men the fact that the strength of the union would not only depend upon numbers but upon the *quality* of the membership. Brother Sherman in introducing the editor spoke of this point, and he never made a truer statement in his life. There is, of course, strength in numbers, but that strength is usually augmented when the numbers are composed of men who are highly proficient in their business. Take two organizations composed of doctors, for instance, one having a large membership made up of quacks, and the other half the membership of the first, but that membership composed of high class physicians. In the end which organization do you think will prove more powerful? The answer, it seems to me, is simple. But if, on the other hand, the large membership of quacks could be converted into high class men, then that would be another story; they would then be almost invincible, and that is a thing I preach to operators' unions. *Educate your members in projection.* If you are compelled to accept into membership inefficient men, then *it is up to you to make them over into at*

least fairly efficient men, also it is up to you to see to it that your members produce the right kind of results on the screen, and to punish those who by reason of carelessness bring discredit on the union through faulty projection, provided always, of course, the fault lies with the operator and not with the manager. We must, of course, always recognize the fact that some operators are handicapped in their work through the refusal of the manager to provide proper equipment. Local 384 has the best wishes of this department and its editor. May it live long and flourish.

An Error.

In "Those Experiments," page 554, April 24th issue, the address of Brother Charles D. Armstrong was given as Superior, Wis. This is an unfortunate error. Friend Armstrong is with the Majestic Theater Company, Ashland, Wis.

Piffle!

Montreal, Canada, encloses answer to question 76 and says:

> Concerning article published in a recent issue, emanating from Carl Laemmle, there is a lot of truth in what that gentleman says. He certainly hits a lot of operators, or near operators, but, after all, what good is it going to do him, the Universal or anyone else? It will be widely read, but I hardly think the Universal will do as they say and put real operators in place of the poor ones. That distinguished corporation would have *some* job to do that, and while I, personally, wish they *would* do it, I have not the slightest expectation of seeing the "Friendly Warning" materialize. In reading a sample copy of a certain supposed-to-be trade publication I was struck by an article, or editorial, in its "Projection Department," in which the statement was made that an operator should have no more electrical knowledge than is necessary to run his arc lamp and his resistor (Chinese for rheostat, I suppose) and not have to know how to do any figuring, or know any wiring rules, as he never has to do wiring. Says good projection is what is wanted. Granted the truth of that statement, still, how is a man going to put on good projection if, for instance, his wires are too small and he don't know where the trouble is, or how to find it? Oh, well, what is the use bothering with such foolishness? The only trouble is, it seems a shame that some near-operator will read that and think if he can turn the crank and keep a light on the screen that is all that is necessary.

The best answer to statements made by the editor in question is that some states, and nearly all large cities require the moving picture operator to pass an examination, and that *four-fifths of this examination is directly in relation to matters electrical.* The authorities in these states and cities not only require the operator to understand how to measure wires, understand thoroughly the action of the three-wire and multiple arc system, but they also require him to understand the operation of transformers, resistance and many other things of similar nature, and unless he does understand them he is not considered a safe man to have in charge of an operating room and will not be given a license to operate in these cities and states. As a matter of fact, in nine cases out of ten, cities and states examine the applicant but very briefly as regards his knowledge of the optical end of projection, and the license issued by the city of New York states expressly on its face that: "This is not a certificate of ability to throw a good picture." The proof of this is found in the accompanying cut of a New York City license card.

This, I believe, fully answers the statement made by the editor of the projection department of the publication in question. There may, however, perhaps be a little sour grapes mixed up in the matter, since I understand that after assuming his editorial duties the gentleman in question made application for a New York operator's license, was examined, and not only failed to pass, but, according to absolutely reliable information, failed good and plenty. I do not know that the advice of this editorial gentleman has been tortured or influenced by the aforesaid fact but maybe. The only interest of the incident lies in the fact that, as Montreal has said, some near-operator might read it and take it as proof that there was no further need for him to try to improve his knowledge of the electrical end of his profession.

As to the Laemmle matter, I do not quite agree with you. The publication of things of that kind does a great deal of good. Of course *one* publication of it don't upset the earth, but if you keep hammering away you will get results, even as this department has gotten results in thousands of operating rooms in this and other countries. It did not accomplish results in a minute, an hour, a day, a week or a year. It took more than five years—yes, nearly six, to reach our present state of advancement, and during the next five or six years I expect to get even greater results. We have worked hard; harder than most of you have any idea of, and we will admit that it does, to some extent get our goat to have men who never projected a picture in all their innocent young lives pose as authorities and try to tear down or injure that work. However, I suppose both Montreal and myself are wasting good ink and energy over something that really is of but slight importance.

Screen Guaranteed.

The Minusa Cine Products Company, manufacturers of moving picture screens, St. Louis, Mo., has written the department as follows:

> We note a letter in a recent issue of your department from C. A. Razor, Rushville, Ind. We immediately wired this gentleman and later wrote him saying we would take back his screen and re-finish it in our factory. Moreover, you are hereby authorized to make this same offer to any dissatisfied users of radium gold fibre screens. We will take back to our factory in St. Louis any screen sold by Mr. Anderson during his connection with either the American Theater Curtain & Supply Company, St. Louis, or the Atsco Company, New York City, up to date of March 1, this year. We will re-finish these screens, using our latest and most approved method, making it waterproof and washable at a charge of exactly what the raw materials cost us, this in no event to exceed 15 cents per square foot, and perhaps considerable less, according to the condition of the screen returned. This would entail some loss to us, but we are perfectly willing to stand that loss; hence, as we said, you are at liberty to make the above offer through the department. Please understand we are not pretending to be philanthropists, but do believe that service such as this will be the means of gaining the confidence of those to whom we look for business, and we certainly do want the good will of the exhibitors, and intend to secure the same, if square dealing will get it. As regards the guarantee on our screens, they are sold on an absolute five-year guarantee against either deterioration of material or faulty workmanship, and we further guarantee the Minusa Gold Fibre Screen to be waterproof and washable. We hereby authorize you to refer to us any dissatisfied user of any Gold Fibre screen and we will guarantee to you that we will perfectly satisfy such users.

This all sounds very good indeed. The editor of this department is an absolute believer in square dealing. Hot air and soft soap have their purposes, but when applied to the getting of business, or rather when business is sought on a hot air basis, and dissatisfied customers receive no greater satisfaction than a dose of soft soap, then those two commodities are not fulfilling their legitimate functions, and the company which tries to run its business along those lines ought to, and will, sooner or later (let us hope sooner), meet its Waterloo and sink back into the mire of dishonesty from which it arose.

Now, please don't think I am hitting at anybody. I am not. But I hope every manufacturer will read this and see whether it, or any part of it, fits his particular case. If it does then let him do a little spring house cleaning; if it don't then let us hope that he prospers, for his business is founded in honesty.

A New Union.

The Moving Picture Operators of Hudson County, New Jersey, have received a charter from the I. A. T. S. E., and are prepared to admit any competent operator who can pass a satisfactory examination, and who has operated a projection machine for a period of six months in that county. Prospective members can get full information by addressing either the president or secretary whose address will be found in the directory at the front of the directory. Initiation fee will remain at $5.00 until further notice. Meetings held at Gruber's Hall, 85 Washington Street, Hoboken, N. J.

Well, gentlemen, I am glad to see you have climbed into the band wagon and joined the parade. I have met quite a number of the Hoboken boys, and naturally I am glad to see you keep together. I trust you will generate the steam of your unionism with the coal of justice and use for your throttle enthusiasm, surrounded with the oil of common sense and that your speed will be governed by the brake of justice as between man and man. Remember boys the union is a mighty good thing, a splendid thing, a magnificent thing, *if rightly used,* but it may be very easily turned into an instrument of oppression and injustice. The editor of this department will, both personally, and with such influence as the department itself may have, back your efforts for better salaries and better conditions always provided you, yourselves advance and make yourselves worthy of better conditions and better salaries, by giving to employers for their salaries hard work not *sometimes but ALL the time.* My compliments to local 384. May it become a power for good not only to its members but to the industry in Hoboken.

The Strand Theater, Nashville, Tennessee.

The Strand Theater is one of Nashville's newest and most up-to-date picture play houses. Also according to advice it was the first Nashville house to open an agreement with the operators' union. Manager Sterling is an up-to-date progressive man who believes firmly in a policy of fairness and seems to have an impressing way that the operator really is entitled to some consideration. Now that is good. Because I have had the same idea myself for a long time. Is it not strange how great minds run in the same general direction?

Yum, Yum!

F. W. George, Wells River, Vermont, sent in a mysterious looking box recently, and after first taking due and proper precautions to see that it was not one of those perfectly awful infernal machines, we dug into its chronometer balance, and there found some genuine Green Mountain maple sugar, hence the heading of this particular item. Brother George says:

> This is a little token of remembrance from old Vermont. It is not to be published in the Moving Picture World. I sent it to show you I have not forgotten you, and that I appreciate the department. Received the question booklet and it is O. K.

G'wan, man! After absorbing a chunk of that concentrated maple sap do you suppose I can restrain myself from acknowledging its receipt, and the fact that I appreciate the kindly spirit in which it was sent? It was mighty good sugar. It has traveled the road all goodies are supposed to travel. Yum, yum!

The Wotton Rexolux.

There has recently been placed on the market a new machine built by the Electric Products Company, Cleveland, Ohio, known as the Wotton Rexolux, designed to rectify alternating current at line voltage into direct current at arc voltage. This machine is of such unique construction, and involves such a radical departure from all former practice in motor generator sets, as applied to projection, that it is worthy of extended description.

The entire machine, as per Fig. 1, occupies floor space approximately 17" x 20", and has an over-all height of about 5 feet. The armature sets in vertical position, or, in other words, stands on end, and is carried or supported on ball bearings. 18, Fig. 1, is the alternating current motor housing, and 7, Fig. 1, is the casting forming the field magnet, and supporting the pole pieces of the direct current generator. The D.C. generator is of the interpole type, there being four inner poles and four main poles. The interpole feature is an important one, since it makes possible the handling of heavy fluctuations in current without sparking at the brush—or at least with sparking reduced to a negligible quantity, the manufacturer claiming that there is none at all. It acts as an aid to commutation, and at the same time produces a constant current characteristic which is most desirable for projection work, as will be explained further on.

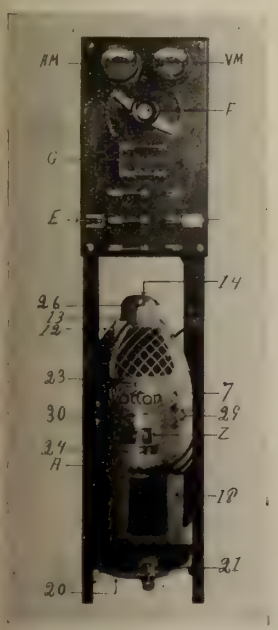


FIG. 1.

In order to reduce vibration and noise to a minimum the vertical type of construction is used. The ball bearings reduce the friction load very greatly, which partly accounts for the high efficiency of Rexolux. In order to secure a perfect armature balance the manufacturers test each machine in a dynamic balance at a speed of 7,000 revolutions per minute, which is approximately four times full load speed. The forced ventilation produced by the fan between the rotor and armature keeps the machine cool. The plan adopted for lubrication is simple, and requires little attention. The machines are shipped assembled, and all the leads are marked and of proper length to reach to the switchboard above the generator, so that the outfit can be connected up by anyone capable of reading a blue print. Full instructions and wiring diagrams are shipped with each machine.

The vertical construction of the machine allows, in many instances, of its installation in the operating room, since only a very small space is required. This has decided advantages in that line loss is reduced to a minimum, and the cost of installation is greatly reduced, the machine is directly under the eye of the operator, and the operator is enabled to vary his amperage at will.

One of the important features of this equipment (type MM or MMA) is the ability to dissolve from one lamp to the other without a perceptible decrease in the light, and the machine is so arranged that before you change from one lamp to the other it is possible to heat up the carbons of one lamp with say, 15 amperes, while operating the other lamp at 50 amperes. While the type MM or MMA machine is only rated for constant duty as a 50 ampere equipment, yet it is designed to stand 80 amperes during the change, provided that change does not occupy more than five minutes. The fact that this machine is semi-enclosed, and provided with grid iron covers, protects it against possible injury from accidental contact with foreign bodies. These machines are provided with a fan which gives forced ventilation, the same being mounted on the armature shaft at 5, Fig. 2. There is an ammeter and voltmeter on the switchboard, as shown in Fig. 1 (type MA or MMA only). The armature is supported entirely on ball bearings, the lower one, which carries its entire weight, being supplied with lubricant by grease cup 21, Fig. 1. The construction of the upper bearing is shown in Fig. 3, in which 4 and 5 form the inner and outer shell of the ball race carrying balls 6. The inner race 5, is locked to armature shaft 9, by nut 2, and revolves therewith. The outer race 4 sets in a recess in the main frame casting and is stationary. 10 is an oil-well. 7, Fig. 1, is an oil thrower, which is locked to the shoulder of shaft 9 under inner ball race 5, by nut 2, and revolves at armature speed. The action is that the oil is, by centrifugal force, thrown up through passage 3, whence it descends through and around balls 6 by gravity, thus flooding the entire bearing with a constant stream of oil; 13 is the plug which closes the upper end of passage 11 through which oil-well 10 is filled; 12 is a plug,

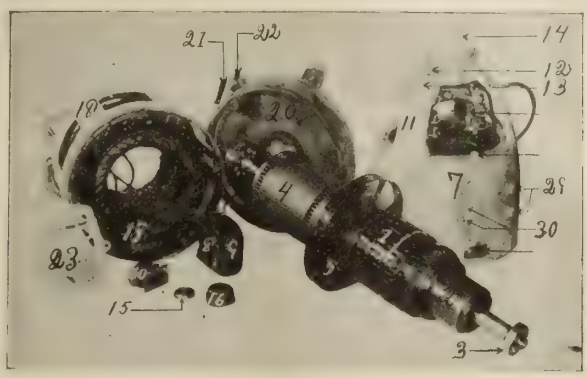


FIG. 2.

by the removal of which oil-well 10 may be drained and washed out with kerosene.

The machine is so built that it may be quickly disassembled into three main parts, viz.: lower casting 18, Fig. 1, upper casting 7, Fig. 1, and the armature. This is a very convenient feature when it comes to the matter of installation, particularly where the machine must be hoisted into an operating room, or placed in some other room comparatively difficult of access.

Another valuable feature lies in the fact that the motor windings are in parallel, so that they can be connected up to take current from either a 110 or 220 volt supply, the latter with the windings connected in series.

These machines are made to take supply from 110, 220, 440 or 550 volt lines and from either 25, 30, 40, 50 or 60 cycle current, single, two, or three phase. They are made in different sizes, delivering respectively 35, 50 and 70 amperes for continuous duty, 50, 80 or 114 amperes intermittently only, the latter being what is known as the "two-arc" machine. The 50 ampere size is designed as the standard size, and permits of the operation of two lamps alternately, with ability to heat up the carbons of one lamp while the other is burning, and the dissolving of one picture into the next without any perceptible decrease in the illumination of the screen. In Fig. 1, switch E, a triple-pole, double-throw switch for single phase, or, four-pole for two or three phase, is the "starting" switch. Switch G, a double-pole, single-throw switch controls the projection circuit. F controls the field resistance through a series of contact points.

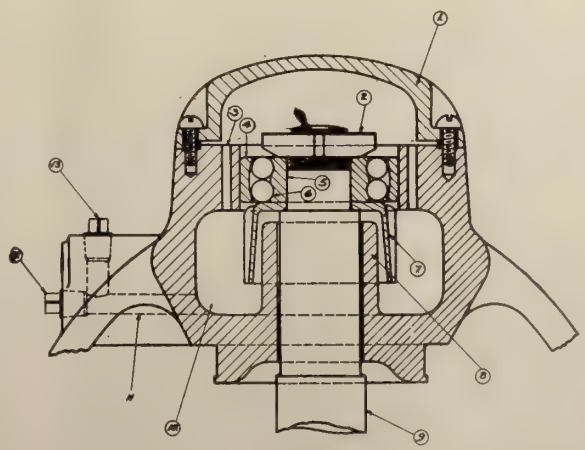


FIG. 3.

After looking into this matter carefully, and examining into the electrical performance of the machine, getting reports from the United Electric Light & Power Company, which has made exhaustive tests of its over-all efficiency, I am prepared to say that the new Wotton Rexolux has the unqualified endorsement of this department. It is an excellent machine, from both the mechanical and electrical point of view. It is solid in construction, has an over-all efficiency second to none that we have reports on, and has very little vibration, and is easy to handle in changing from one lamp to the other.

Hippodrome Installation.

As noted in a recent issue of the World, the largest theater in America, the New York Hippodrome, has gone over, bag and baggage, to moving pictures. As I recollect the matter the Hippodrome seats approximately 6,000 people, and it has, for many years past, staged the most magnificent spectacular productions ever put on in this, and, I think, in any other country. Five years ago, if we had even suggested that this theater would abandon its spectacular productions for moving pictures we would have been hooted, but moving pictures are, nevertheless, in full swing in the Hippodrome, and it is expected they will remain for good and all.

And now I have got to do some pretty severe criticising. I don't like to do it. It's a shame that it should be necessary. But imagine, *if you can*, a house seating approximately 6,000, playing to almost 150,000 people a week, *with an "operating room" (?) about 6 or 7 feet, by not more than 8 feet, and with its ceiling approximately 7 feet from the floor.* And that is not all. The two-inch conduit containing the machine feeders runs across the floor from the back wall to a position under the lamphouse of each machine, right where the operators must stumble over it practically every time they move. Why, there is not even a double set of fuses to change over if one set blows, or even so much as a main switch in the operating room to kill the circuits; just a little, sawed-off iron box containing the fuses. How long, Oh Lord, how long will important installations, such as this, be left to men who display the rankest kind of incompetency and by their stupidity and inexcusable ignorance handicap the work of the operators for all time to come.

The projection during the first week, while it was under the charge of a man named Walker, who had charge of this installation, was, according to all report, literally vile, but Mr. Robert Priest, film director, finally got busy, and Mr. Walker is no more. Projection is now in charge of John Kieley, Fred Nostrand and Earl Rossman. I don't know Rossman, but I do know that both Kieley and Nostrand are good men, and presume Rossman is also. Certainly Mr. Kieley, working in conjunction with Mr. Priest, has accomplished wonders in improving matters, so far as the projection of the picture to the screen be concerned. A Minusa gold fibre screen has been installed, and the projection, everything considered, is now very good, and I might say remarkably good, when we take into consideration the fact that the picture is 24 feet wide and the tremendous handicap they have in the "coop," miscalled operating room, and its inadequate and poorly-arranged appointments. Yes, the operators are working under extreme difficulties, and the installation could only be made right by tearing the whole thing out and reconstructing it along lines of common sense. Then, too, the lighting of the interior of the auditorium is not well adapted to the presentation of moving pictures, and that still further handicaps the projection. There is too much light and it is poorly arranged.

The stage setting is splendid, but in my judgment the lighting scheme on the stage serves to very greatly detract from the picture. The effect is pretty, yes, but the picture is the main thing. A portion of the auditorium lighting is worse than bad. There is a row of red lights running clear across or around the balcony, and those seated behind these lights—well, I feel sorry for them. Also in the loge boxes, below, the three unprotected red lights, and these lights cannot but be annoying to those occupying the loge boxes. They should be white lights in an opalescent indirect lighting fixture.

In closing this article I wish to say that I am indeed sorry to be compelled to say these things about this installation, but it seems to me it is high time that a little good, hard truth be told. The installation at the Hippodrome would do no credit to even a five-cent, east side shoot-'em-through joint. The machines themselves, two Simplex, are all right. No complaint on that part. But that is about all there is right in the whole projection plant.

I wish to pay my compliments to Mr. Priest; he is a man of excellent ideas; a man who is striving hard to bring the Hippodrome pictures up to a high standard of excellence. The present operators, too, are entitled to credit, when everything is taken into consideration; they have done all one could expect them to do under the circumstances. I would by all means advise the Hippodrome management to tear that freak "coop" out bodily, and put in one twice its size, with double fuses for each machine and other up-to-date conveniences. Oh, yes, the arcs are controlled by two arc controllers, and that too is good.

Takes a Wallop.

From Toronto, Can., comes the following:

> Conditions here are very bad just now owing to the war hitting Canada pretty hard, and to the city authorities taking another wallop at the poor exhibitors by compelling them to put in stand pipes and fire hose, as well as wider aisles and better ventilation, and refusing all licenses until these various things have been complied with. Up-to-date there are a lot of houses which have not received their license. And now comes the city with an order that all the houses must have all their wires in conduit, which means that all the old wiring, such as knob and tube work, will have to be done over—more expense—and where one year ago the local could not get men to supply the demand, now it cannot get a man a job for love or money. Our prospects, therefore, are not the brightest. The managers in the non-union houses have—well I don't know what to call them—certainly not operators, working at the magnificent sum of eight and *ten dollars a week*, and they claim these men (?) are giving satisfaction.

It seems that whenever the city "authorities" run out of something to do, they put in the spare time figuring out new ways in which to soak the moving picture theater. The good Lord only knows the reason, but presumably because it is the poor man's show; also by reason of the fact that the average moving picture exhibitor is too poor to defend himself in expensive law suits, therefore he gets imposed upon by public servants (Servants is good! Ha, ha! Public *bosses* is nearer the mark) who swell up and "point with pride" at the things they have just done to "protect the dear peepul."

Might I suggest to the Toronto authorities a simple way to make the moving picture theater *almost* safe. Let them be built entirely of fire brick, with asbestos mortar, the walls and ceiling three feet thick and with a hollow space two feet across in the center of the wall and in the ceiling, the aforesaid hollow space to be filled with water, at say, twenty pounds pressure, and these walls so made that anything in the shape of anything more dangerous than a 6 c.p. incandescent lamp will instantly and automatically give them a tip and spill all the water into the theater. They might have boats for the people to sit in so they would not get drowned. I only suggest this because the moving picture theater is *fearfully* risky. It is an awfully hazardous proposition. Frightfully dangerous. I presume at a guess five million people a day attend moving picture shows in the United States and Canada—maybe more, but we will say five million—which would be 1,825,000,000 a year, and out of that number do you know that in the past ten years *there have been probably as many as half a dozen actually killed in the moving picture theaters of the United States and Canada*, and, terrible as that is, it might be added to by the further admission there has been an equal number injured. I am talking about *fire*, mind you, *not panic*, because *all the standpipes in this broad, wide world won't stop a panic.* I have a picture of the operating room of one of Toronto's best theaters before me as I write, and the absolutely crass stupidity of the Toronto authorities is aptly illustrated by the fact that *in that picture the one absolutely most important thing to insure the safety of the audience is lacking, viz.: a rightly made, rightly-located operating room shutter fuse system.* The Toronto authorities demand standpipes; they want all electrical wires placed in conduit, which latter is, of course, good practice, but they apparently have not brains enough to understand the simple little fact that the right thing for them to do, *which is an entirely practical thing for them to do*, is to prevent the audience from knowing there *is* a fire, should one occur. And that all hinges on a properly designed operating room vent flue and properly arranged and properly fused port shutters, combined with thoroughly fireproof operating room walls. For more than four years I have been pointing out to our brilliant (???) law makers, as well as to others, that it is an entirely practical thing to so arrange the operating room vent and front shutters, that reels of film may be burned in the operating room with but slight chance of any one in the audience knowing anything about it. But what's the use? Instead of installing properly made port shutters and so arranging it that they will be absolutely and entire automatic in their operation, they compel the poor exhibitor to pay out a lot of money for standpipes. *When fire occurs in a moving picture theater you have got a swell chance to use a standpipe—I DON'T THINK!* As soon as an audience finds out there is a fire, you have just about 3½ seconds in which to do anything, so far as that audience be concerned, and *the fact that you turn a hose on that fireproof operating room would not prevent Mr. and Mrs. Audience from piling up in a heap.* Its a shame that Toronto exhibitors should be handed this kind of a bundle, particularly at this time when business is very slack. As to the operating end of it, why if those eight and ten dollar men are giving satisfaction it is a rather sad commentary on the knowledge of projection possessed by Toronto exhibitors. The Toronto boys have my sympathy in their trouble. There is an element in the Toronto union which deserves little sympathy, but, nevertheless, I would not want to see even them get the worst of it. Suppose the *owner* fired one of those satisfied-with-a-ten-dollar-operator managers, and employed a ten-dollar-a-week *manager*, and then added insult to injury by saying, "he is fully competent and satisfactory." I w—o—n—d—e—r what the managerial gentlemen would say to *that* proposition. I w—o—n—d—e—r??

Guil Pastil, Graphite, Etc.

The following comes from the Picture Theater Equipment Company, 19 West 23d Street, New York City:

> From time to time I have noticed inquiries addressed to the projection department asking where guil pastil, graphite, etc., may be obtained. We beg to call your attention to the fact that we handle the guil pastil, which retails at $1.25 each, postage prepaid in the United States and Canada. We also keep in stock a very fine graphite, in powder form, which we retail at 10 cents per can. As soon as our new catalog is off the press we will mail you one for your files.

I am particularly glad to have this information about graphite. Graphite is a thing every operator ought to have, and use on his lamp, and there is now no excuse, because in those 10 cent cans is enough to last two or three months, if it is used economically. I would strongly advise every manager to send 10 cents to the Picture Theater Equipment Company and get a can of that graphite, and not only get it but use it on your lamp. It is the *only* thing to use for lamp lubrication.

OPERATORS Are you perfectly satisfied with the results you get on the screen?

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Comments on the Films

General Film Company

THE CHILDREN'S HOUSE (Biograph), April 26.—Reviewed by Lynde Denig on page 397, issue of April 17.

ON THE DAWN ROAD (Essanay), April 26.—A one-reel drama by H. Tipton Steck, with a star reporter for the hero, a crime to be unravelled and a clever crook to defeat. Result: Plenty of action and excitement. Albert Roscoe, Lester Cuneo and Beverly Bayne head an excellent cast.

THE RING OF DEATH ("Road o' Strife" Series, No. 4) (Lubin), April 26.—This week's instalment of the Emmett Campbell Hall serial fully sustains the reputation which the preceding releases have won for the work. Alene's naive remarks have placed Abner Gray in a hazardous position, and, as usual, the spectator must bottle up his suspense for another week.

HEARST-SELIG NEWS PICTORIAL, NO. 33, 1915 (Selig), April 26.—Col Roosevelt and Wm. Barnes, Jr., at Syracuse, furnish interesting views of these two distinguished Americans. Performers from the Barnum-Bailey circus giving an exhibition at Bellevue Hospital; the Collier "Jason" bringing exhibits to the Panama-Pacific Exposition; Irish Volunteers in Dublin; opening of the Federal League Park, at Newark, N. J., and war pictures are the main items.

BOOBLEY'S BABY (Vitagraph), April 26.—Paul West has hit upon an original farce motive, and a rattling good one, in this one-reel of diverting nonsense. Sidney Drew is Boobley, and his wife plays opposite to him, a combination that is guaranteed to extract the last drop of mirth from any ripe and racy comic film.

THE IDLE RICH (Edison), April 27.—William Wadsworth and Arthur Housman are a pair of tramps in this one-reel comedy by Henry Beldon, which shows that a lot of fun can be had with the help of a $1,000 bill. An unusually amusing film.

THE PHONEY CANNIBAL (Kalem), April 27.—Another "Ham" comedy with an original conceit to start the laughs. Bud Duncan is very funny as the counterfeit cannibal, and Ham keeps pace with him as the phoney missionary. One reel.

PERCIVAL'S AWAKENING (Lubin), April 27.—Arthur Hotaling's one-reel comedy contains an old idea in an attractive new dress. Percival's awakening is the work of a woman, as usual, and her efforts make capital fun. Raymond McKee is excellent in the name part, and Frances NeMoyer plays Alice Burton with abundant life and humor.

A NIGHT GIVEN OVER TO REVELRY (Essanay), April 28.—A George Ade fable so firmly rooted in humorous fact that it is one continuous laugh. It will appeal especially to the male sex, but its keen and kindly satire will be relished by all. Charles Stine, Harry Dunkinson and Thomas Commerford lead the fun-feast. One reel.

THE VOICE OF EVA (Selig), April 28.—A romantic little drama of modern life, it is well off the familiar path, and is fairly entertaining. Virginia Kirtley's acting of the title role is of great assistance to the play. One reel.

THE BOARDING HOUSE FEUD (Vitagraph), April 28.—Billy Quirk is at it again, and another set of confiding victims become boarders at his boarding house. Much merriment is the outcome. Constance Talmadge is once more the object of Billy's affection. A one-reel Eugene Mullin farce, spiritedly produced by Lee Beggs.

FOOL'S GOLD (Biograph), April 29.—A one-reel drama that teaches an impressive moral, it shows how the lives of several men are sacrificed to their greed for gold. The scenes are laid in the far West. Walter Coyle, Ivan Christy, Joseph McDermott and Mary Malatesta are included in the well-selected cast.

THE UNDERTAKER'S UNCLE (Essanay), April 29.—The title belies the character of this one-reel farce—it is funny all through in a broad go-after-the-laugh-and-get-it fashion. Victor Potel in his old character of Slippery Slim, is up to his usual work, and Harry Todd, Ben Turpin and Margaret Joslin employ their comic gifts to the best advantage.

BY THE SEA (Essanay), April 29.—There is something new under the sun—in the way of comedy business. Charlie Chaplin proves this in the opening scenes of his latest comedy, a lively breeze being utilized to fan the audience into a gale of merriment. Only exteriors are used. Fifteen minutes of fun.

BUNKS BUNKED (MinA), April 29.—A familiar theme, but the action is never permitted to lag, owing chiefly to the efforts of Harry La Pearl. Aside from the fact that the exterior of the Bunk residence is hardly in keeping with the interior, the picture has been carefully filmed

HEARST-SELIG NEWS PICTORIAL, NO. 34, 1915 (Selig), April 29.—Opening of the golf season at Van Courtlandt Park, New York; Daughters of American Revolution, at Washington; Sir Thomas Lipton and Red Cross Nurses in Belgrade, Serbia and views of the German Submarine U-36, off the Belgian coast, are several of the interesting news items in number 34.

STRICTLY NEUTRAL (Vitagraph), April 29.—With representatives of all the warring nations in the cast, Donald I. Buchanan manages to work up a lively and amusing row in his one-reel comedy. Flora Finch, Kate Price, Jay Dwiggins and the rest of the cast, enter the conflict armed with ability "and eager for the fray."

WHEN THE RANGE CALLED (Lubin), April 30.—There is one situation in this drama of Will M. Ritchey's that never happened, but it makes the spectators glow with satisfaction, nevertheless: where the cowboy millionaire drives out the throng of well-dressed parasites at the point of his revolver. A better than average drama, well acted by L. C. Shumway, George Routh, Velma Whitman and others in the cast.

AT THE MASK BALL (Selig), April 30.—This one-reel comedy does not depend on the novelty of its plot, but upon its rapidly changing scenes and spirited action. From the moment the leading character starts for the ball in a devil's costume there is the deuce to pay, a sneak thief taking a hand in the mischief-making. John Lancaster, Lyllian Brown Leighton and Wm. Scott are efficient principals.

THE-SORT-OF-A-GIRL-WHO-COMES-FROM-HEAVEN (Vitagraph), April 30.—Another of those smart comedies that hit off with good-natured dexterity a certain type of young woman well known to Broadway. There are, practically but two characters in the play, and they are acted to perfection by Earle Williams and Anita Stewart.

HIS CONVERT (Edison), May 1.—Reviewed by Louis R. Harrison on page 396, issue of April 17.

HIS POOR LITTLE GIRL (Biograph), April 30.—Gus Pixley in an emotional role is the novel feature of this one-reel drama. It is a simple little tale of a poor girl's experience at boarding school, and her love for her father. Rea Martin has the name part. Irma Dawkins and Jack Mulhall are also in the cast.

THE TIE THAT BINDS (Essanay), April 30.—Surrounded by an atmosphere of refinement and wealth, G. M. Anderson impersonates a gentleman whose wife has neglected him for the allurements of society. An abandoned child awakens her to a sense of duty. Marguerite Clayton is the wife. She assists Mr. Anderson materially in making the film effective.

A DOUBLE WINNING (Biograph), May 1.—An interesting but mildly-dramatic one-reel story of a bet. The hero wins, as a matter of course. He also wins a wife. Acting and photography are both excellent. The scenes are laid in the West.

THE BOX CAR TRAP (Episode No. 25 of the "Hazards of Helen" Railroad Series) (Kalem), May 1.—The usual quantity of honestly earned thrills and the breathless climax are found in this one-reel drama of life on the rail. The intrepid Helen again "does her bit" with the old cool assurance and splendid nerve control, and the story itself is interesting and novel.

THE HAND OF NAHAWEE (Jungle-Zoo Wild Animal Series) (Selig), May 1.—A one-reel romance of life in Africa, a feud between an Arab chief and a number of white settlers forming the dramatic foundation. The local color is convincing, and the acting of the cast uniformly commendable.

General Film Company Specials.

GREATER THAN ART (Edison), April 26.—Lee Arthur, who provided the scenario for this three-reel drama, has written a story of art-life abroad which will find favor with persons that favor well-seasoned romance. Mr. Arthur's work shows the hand of the practiced dramatist, and Director John H. Collins has filmed the photoplay with keen appreciation of its needs. Gertrude McCoy's personality and histrionic gifts find admirable expression in the role of Lavinia Santell, and Edward Earle, Duncan McRea, and their associates keep the performance at high grade.

THE HAUNTED HOUSE OF WILD ISLE (Kalem), April 26.—This two-reel mystery story, by Wm. B. Courtney, possesses the most essential quality in plays of its class—uninterrupted suspense. The climax is very dramatic, the exterior scenes beautiful, and the acting of John E. Mackin, Anna Nilsson, Robert D. Walker and Harry Millarde uniformly admirable.

LONELY LOVERS (Selig), April 26.—There is more truth than romance in this two-part drama of the domestic side of theatrical life. Maibelle Heikes Justice has not forgotten the significance of her name, in writing of people with whom she is evidently on familiar terms. An entertaining photoplay is the result. Wm. Stowell and Marion Warner are uncommonly well qualified for the brace of sweethearts.

ADAM BEDE (Biograph), April 27.—Reviewed by Louis R. Harrison on page 396, issue of April 17.

BLINDFOLDED (Essanay), April 27.—A detective play with a baffling crime that most spectators will find difficult to solve; high praise for such a drama. Edward T. Lowe, Jr., has shown much skill in building up this two-reel "thriller," and the producer has done his share of the work with equal aptitude. Richard C. Travers, Ernest Maupain, John Cossar and Nell Craig are as efficient as ever in their respective roles.

LADY OF THE LIGHTHOUSE (Vitagraph), April 27.—Reviewed by Lynde Denig on page 742, issue of May 1.

THE TATTOOED HAND (Episode No. 14 of "The Girl Detective" Series) (Kalem), April 28.—Hamilton Smith has made "The Tattooed Hand" one of the best of "The Girl Detective" series. The two reels are filled with lively situations, based upon a strong theme. Cleo Ridgeley, Arthur Shirley. Paul C. Hurst and Wm. H. West deserve commendation.

HER FATHER'S PICTURE (Lubin), April 28.—Mahlon Curtis has given his two-reel drama a very tragic finish. The climax is consistently led up to, however, and the story contains human interest; also a moral lesson. Velma Whitman, Dolly Larkin, L. C. Shumway and George Routh bring out all of its strong points.

A ROMANCE OF THE NAVY (Lubin), April 29.—Reviewed by W. Stephen Bush on page 569, issue of April 24.

POISONED BY JEALOUSY (Edison), April 30.—A romance of Italy and America, this two-reel drama has been produced in a thoroughly artistic manner by Langdon West. The plot does not invite profound thought, but moves entertainingly along the path dedicated to sentiment and leading to the union of a pair of loving hearts. Bessie Learn makes a pretty and demure peasant girl, and Harry Beaumont and Carlton King are praiseworthy as the two lovers.

THE DESTROYER (Kalem), April 30.—Reviewed by Hanford C. Jupdson on page 566, issue of April 24.

FRAUDS (Essanay), May 1.—Harry Sheldon has hit upon a new theme in this ably constructed three-part drama. The story deals with the Mann act, the hero being arrested for taking a girl into another state. He is innocent of any evil intention, but the unfolding of the plot throws a number of exciting episodes on the screen. Edna Mayo looks and acts the girl whose beauty and brains make an easy conquest of the manly young chap impersonated by Bryant Washburn with his accustomed satisfactory result.

A PILLAR OF FLAME (Vitagraph), May 1.—Norbert Lusk has built up a remarkably truthful domestic tragedy, made possible by a man's weakness and a woman's selfishness and head-strong will. The author has drawn no fanciful picture of Madeline Danby, who leaves her husband and child for a stage career; neither has he painted her in likable colors. The lack of firmness which the husband displays in permitting Madeline to come back and upset his domestic establishment, and thus bring on the tragedy, will also not endear him to an audience. It is a powerful two-reel drama, nevertheless. Norma Talmadge and Harry Morey could not be improved upon, and Producer Van Dyke Brooke deserves equal praise.

Mutual Film Corporation.

DO-RE-MI-FA (Keystone), April 15.—A Chester Conklin production, and a very good one. It is characterized by the rapid action that generally characterizes the Keystone product. The comedy man falls in love with a young woman whose lover is a singer. He tries to rival the efforts of the songster and gets into serious trouble.

AMBROSE'S NASTY TEMPER (Keystone), April 17.—Mack Swain is the comedian of this release, which is an exceedingly funny one. Plenty of rapid action of the most comical sort characterizes the film. The majority of the scenes take place in and about a factory, and the characters are, as would be supposed, all of the eccentric order.

MUTUAL WEEKLY, NO. 17, 1915 (Mutual), April 29.—Among the interesting items of this number are the sending of more troops to the front from Morocco. Carrier pigeons used by the French army, illustrations of the ruin and devastation wrought by the war, the dedication of the Strauss memorial, 20,000 bogus weights and measures being confiscated and destroyed in San Francisco, and old-fashioned negroes being baptized in the Mississippi River.

MOVIE FANS (Falstaff), April 30.—A slight comedy offering, showing how two young people meet at a moving picture theater. He dreams of becoming a great scenario writer, she of becoming an actress. Billy Sullivan and Lorraine Huling play the lovers. Rather pleasing for a light subject.

ETHEL'S DISGUISE (No. 22 of the "Bill" Series) (Komic), May 2.—Chapter 22 of the "Bill" series is a side splitter. This is really one of the best of the series. In it Ethel (Fay Tincher) undertakes to deliver some divorce papers. She disguises herself in male attire, and the things that happen in the restaurant where she drops in to regale herself, and where she eventually discovers him to whom the papers are to be delivered, are excruciatingly funny.

THE MISSION OF MORRISON (Reliance), May 3.—This subject is not without originality in its treatment. The story is of a young woman who is being forced to marry a count, who afterwards turns out to be a villain. She is saved from his clutches by Morrison who has been sent by the girl's uncle with a necklace as a wedding gift to the girl. Determined not to marry the count, she leaves home and takes a room at a hotel where the count follows and with the aid of an accomplice endeavors to break into her room. Morrison, happening on the scene, turns the tables on the count, and gains the girl for himself. The count is arrested and taken off to jail.

HER GRANDPARENTS (Majestic), May 4.—Dorothy Gish and W. E. Lawrence are featured in this truly delightful production, directed by Frank Powell. The story is just the same old story about the girl who elopes with the man from the city lured by promises of better things. This time, however, the girl falls asleep while waiting at the depot, and dreams of what will befall her grandparents, of whom she is the sole support, should she leave them. The subject has been very prettily treated, and the girl is rescued by her real lover just as the villain is pulling her on the train.

THE BABY (Reliance), May 5.—S. A. and C. M. Franklin have produced this picture with a cast composed principally of children. These children, by name, Baby Guerin, Olive Johnson, Violet Radcliff and Francis Carpenter, do exceedingly good work, but it is a question whether the production which has no particular fault as regards its technical make-up, has moral backing sufficient to recommend it as a picture for children to see. There would also be adverse comment on the baby being made to cry so frequently, which often appears to be from fright. We must confess, however, that without giving the matter serious thought, one would be inclined to enjoy the picture.

CASEY'S TRIBULATIONS (Royal), May 15.—There is little to commend in this low comedy offering. The Irish types are fairly amusing, but the action and poetical sub-titles do not contain any real humor.

Mutual Film Corporation Specials.

A CHILD OF GOD (Mutual Masterpicture-Reliance), April 29.—Scheduled as one of the big Mutual features, and founded on the story by Cyrus Townsend Brady, "A Child of God," made into a four-reel production by director Adolfi, has much within its makeup to please the ordinary spectator. Its moral is presented in a more strongly sentimental than practical manner.

THE HOUSE OF BENTLEY (Reliance), May 1.—An exceptionally attractive two-reel production directed by Lloyd Ingram, with Teddy Sampson, Cora Drew, G. A. Pearce and Frank Bennett in the cast. The house of Bentley risen to prosperity from humble origin was only brought to reason with regard to the marriage of the son of the house of Bentley by the interference of the grandmother, who brings Papa Bentley to time by relating to him the story of his own early life. The pretty stenographer (Teddy Sampson) with whom the son is in love, is then brought on the scene and taken into the bosom of the family.

THE COMEBACK (Majestic), May 2.—This is one of the few films that we come across that can boast of a good original plot. The production is in two reels and has plenty of consistent action, and no padding. The story is of a jealousy between the son and the stepson of an invalid. At the death of the invalid, when the will is read, it is discovered that the only recognition the stepson gets is in a clause which states that should the son die without an heir the stepson shall inherit his share of the fortune. The plan devised by the stepson to get rid of his rival, and to gain possession of his stepbrother's sweetheart is a novel one, the details of which would fill too much space to relate here. Suffice it to say that at this point of the picture the excitement is intense. "Billy" West, Elmer Clifton, Ralph Lewis and Jack Dillon are prominent in the cast.

HIS AFFIANCED WIFE (Broncho), May 12.—A two-reel number with George Fisher and Leona Hutton appearing as brother and sister, both thieves. The brother is captured but the girl escapes. After five years the brother breaks away from prison. The incidental scenes here are very good. Later he finds his sister employed in the office of a man whom she is to marry. The girl shoots her brother in defending the office from robbery. A very conventional plot, but strongly handled and leading up to a dramatic close.

THE SHOAL LIGHT (Domino), May 13.—A sea story with most of the scenes laid at a light house. The girl's father is discharged as keeper of the light after thirty years' service. Later the young captain comes and falls in love with the girl. The father does not like him, but he saves her life. Later the girl saves his vessel from destruction by turning on the light in a fog. There is considerable excitement and suspense in the latter scenes. Some of the incidents are familiar but the offering makes altogether one of fair strength.

THE HUMAN OCTOPUS (Kaybee), May 14.—An unusual story with Walter Edwards in the dual role of a politician and the leader of an organization of beggars. The hero, a young newspaper reporter, loves the politician's daughter, but the father does not like him. Later the hero discovers that the father is the notorious Hunchy Dolan. The scenes taken in Hunchy's den are full of interest and form the background of a new sort of crook story. After discovery the father goes to Europe and the hero marries the girl. Something new in the way of a slum yarn.

AN EYE FOR AN EYE (American), May.—Installment No. 2 of the continued photoplay, "The Diamond from the Sky." In this number Colonel Stanley has conspired with Dr. Lee to claim Hagar's son in order to claim the Stanley inheritance. He asks Dr. Lee to adopt his daughter, Esther. Hagar confronts the guilty colonel, who dies. These scenes are put on in a convincing way and lead up to Hagar's theft of Esther and Blair's killing of Dr. Lee when he takes the diamond. The characterizations are in good hands, Lottie Pickford, Irving Cummings, Wm. Russell, Heroge Periolat, Eugenie Forde and others appearing in the leads. The story is one of thrilling events which hold the attention closely.

THE ABSENTEE (Mutual Masterpicture-Majestic), May.—Reviewed in this issue by Louis Reeves Harrison.

RUMPELSTILTSKIN (Mutual Masterpicture-New York Motion). May.—Reviewed in this issue by Louis Reeves Harrison.

MONSIEUR NICKOLA DUPREE (Thanhouser), May 4.—A two-reel production resembling "The Devil" in plot, except that the sinister appearing individual in this part turns out to be an agent of good instead of evil. Ernest Ward plays the lead and is assisted by Florence LaBadie, Morris Foster and Harris Gordon. The story is that of a young artist watched over by a Frenchman of Mephistophelian appearance. The girl marries a millionaire, but later returns to her lover. The comedy is not seen in this until toward the close. It makes an entertaining offering. Numerous scenes are taken in Central Park.

A SCIENTIFIC MOTHER (Falstaff), May 7.—An original and laugh-

able conceit in which a young mother raises her baby by scientific methods. He grows to be a giant in size and then in spite of her eugenic theories insists upon marrying a tiny girl. This gets to be very funny as the idea is worked out.

THE OLD SHOEMAKER (Reliance), May 8.—A two-reel story of somewhat melodramatic type, with Tote DuGrow, Jessie Buskirk and O. V. MacDiarmid in the leads. Billy falls in love with the daughter of an old Italian shoemaker. This arouses the jealousy of Luigi, played by Walter Long. Luigi and a pal abduct the girl and take her away to a cave. Billy and the father follow in an auto and recover the girl after numerous incidents of an exciting nature. A fire starts in the cave and the hero rescues the girl in the nick of time. The plot has not much originality but plenty of interesting action.

THE SONG OF THE HEART (Thanhouser), May 11.—A two-reel production amplifying an old theme which has been done many times in pictures. A young composer is robbed of his song by a man next door, who steals the melody and has it copyrighted. There is the usual love story and when the young composer is accused of stealing his own production the girl uses her wits in tracing down the criminal. Arthur Ashley and Mignon Anderson play the leads. The story, in spite of its familiar theme, is well-constructed and holds the interest of the observer.

RUMPELSTILTSKIN (Mutual Masterpicture Corp.), May.—A four-reel fairy story, apparently of German adaptation, from Grimm's Fairy Tales and other sources. Clyde Tracy plays the wicked dwarf, who stirs up all the trouble; Kenneth Browne and Elizabeth Burbridge appear as the Prince and the miller's daughter. The story is indeed beautifully presented and nothing could be desired in costuming or scenic effects. Many of the familiar tricks of fairyland are employed to keep things going; Simple Simon is turned into an enchanted pig, the miller's daughter is abducted and then found by the Prince-lover. A good fairy aids the pair with a magic carpet, and the dwarf is finally brought to a well deserved fate. A very delightful production of its type.

Paramount Pictures Corporation.

MAY BLOSSOM (Famous Players), April 15.—Reviewed by Lynde Denig on page 919, issue of May 8.

HELP WANTED (Morosco), April 29.—Reviewed by Hanford C. Judson on page 921, issue of May 8.

The Pathe Exchange Inc.

PATHE'S NEWS, NO. 32, 1915, April 19.—Interesting items of this number are the dedication of the Strauss memorial, the children of the New York hospitals guests of the management of the circus at Madison Square Garden, the Austrians in the trenches before Przemsyl receiving the blessing of the bishop and other important events.

IMA SIMP, GOAT, May.—In this number of his series, Ima Simp is cured of a chronic habit of yawning, by a transfusion of goat's blood. The result is that Ima Simp contracts thereby goat habits, which greatly inconvenience his friends. This is on the same reel with the "Bay of Ha-Long."

BAY OF HA-LONG, May.—On the same reel with the foregoing and unusually beautiful, showing ranges of barren mountains and unique rock formations, mirrored in quiet waters.

WHIFFLES AND THE EMPEROR, May.—This is an excellent comedy which presents a circumstance which we believe is new. Whiffles, after impersonating Napoleon in a moving picture, is treated to a call from his irate uncle, who has trouble in arousing him from a sound sleep. After being told that he is no longer the heir to his uncle's fortune he falls asleep and dreams of the real Napoleon, and falls out of bed just as he is being shot for insulting the emperor.

FROM OXFORD TO WINDSOR, ENG., May.—This subject on the same reel with "A Giraffe Hunt in Africa" and "Some Interesting Birds" takes us on a delightful trip along the Thames River, showing in beautiful photography the residences and villages along its banks, and ending at the picturesque edifice, Windsor Castle.

A GIRAFFE HUNT IN AFRICA, May.—On the same reel with the above and "Some Interesting Birds," this illustrates in a vivid manner which is further enhanced by tinting, how the giant giraffe is sighted and killed by the natives of Africa.

SOME INTERESTING BIRDS, May.—This is evidently a study of some of the birds of Europe. With its explanatory titles it will be an intensely interesting study, showing, as it does, birds on their nests, feeding their young, etc.

Pathe Exchanges, Inc., Specials.

THE NEW EXPLOITS OF ELAINE, EPISODE 4, May.—Under the title of "The Vengeance of Wu Fang," the 4th episode of the "New Exploits" lets us again into the secret of the whereabouts of Elaine, which proves to be in the home of the serpent, Wu Fang. Just as the Chinaman is flounting a knife before the face of the frightened girl with a suggestion that it is to be used to do away with her, a messenger arrives from Africa with a present for Wu Fang in the shape of a terrible insect whose poison inflicts fearful results on its victim. Elaine is then allowed her freedom while Wu Fang proceeds to torture Kennedy and Jamieson by placing the insect in the telephone, the consequence of which is that both are stricken with spirillum fever. This episode is intensely interesting.

WHO PAYS? (Series No. 5, "Unto Herself Alone"), May 10.—Reviewed on page 916, issue of May 8.

THE LADDER OF LOVE (Balboa), May.—Reviewed by Margaret I. MacDonald on page 922, issue of May 8.

United Film Service.

THE OTHER GIRL (Premier), May 7.—This two-reel production starts out in a rather novel manner, showing a man taking a book from his shelves and sitting down to read. The story then progresses—a story with a moral, by the way, after which we see the man close the book, rise and put it back in its place. The picture does not bring out the story very clearly, and it is somewhat difficult to grasp all of its significance.

CAN LOVE GROW COLD (Cameo), May 9.—Another of the "Dudley" series. Millicent Evans appears also in the cast of this number. Most of the fun in this picture has its origin in the fact that a doctor of the party makes a pill that is warranted to restore love. Several of them administered to various sorts of human beings bring about more or less affectionate demonstrations.

A COUNTRY LAD (Ideal), May 10.—A two-reel production with Dolly Larkin and George Larkin in the principal roles. The picture is a very acceptable one, but has employed the now rather over-done method of presenting a dream without giving warning. In this dream, however, there are some thrills that go far to make up for any discrepancy in the dream idea. Including the dream the production might be termed a comedy-drama. Some excellent comedy of the legitimate sort occurs in the early portion of the picture.

HOW ALLOPATH CONQUERED BONEOPATH (Luna), May 13.—This film is distinctly a burlesque on the Chiropractic method of treating disease by adjustments of the vertebral column. The attempt to be comic is too obvious and does not carry.

TOUGH LUCK (Starlight), May 13.—Aubrey and Kendig are featured in this picture, which is in some ways acceptable. There is some rather rough handling of a live goose which might not meet with favor generally speaking. There is the usual rivalry between the two hoboes who are still certain that the world owes them a living. The picture would be acceptable to some audiences.

THE STRONGER MIND (United), May 15.—A two-reel production which, in its finished condition, sub-titles, etc., promises to be unusually interesting. Pauline Bush plays the feminine lead, and as the woman whose courage and strength of purpose never failed her, she is beyond criticism. The story is of a man who was influenced by a bad companion to become a thief. He runs away eventually, and lands out west, where he tries to correct his methods of living. His former pal follows him, and the battle as to what the final result will be is won by the woman, whose mind is the stronger one.

Universal Film Mfg. Co.

THE TOLL OF YOUTH (Laemmle), May 9.—A eugenic story, written by Donald Meany, with a fresh note in the plot. The young man's father urges him to see the world before marrying. Later the father dreams his son cannot pass the eugenic test because of his fast life. But the close is happy. This is handled quite pleasingly.

UNCLE'S NEW BLAZER (Imp), May 10.—A comedy number, with Mrs. Chas. Craig, Wm. Garwood and Violet Mersereau in the cast. The photography is unusually good. The plot, in which the nephew creates jealousy by wearing his uncle's blazer, has a touch of light humor in it. This makes a fairly strong offering.

A SHOT IN THE DARK (Rex), May 11.—Ben Wilson and Dorothy Phillips appear as a young married couple. The wife meets a former friend and a shooting follows. The husband is presumably guilty, but as the plot works out the Hindu servant fired the shot. This is not powerful, but is handled in a way that holds the attention closely.

A STOOL PIGEON'S REVENGE (L-KO), May 12.—There is a lot of good action in this number, but unfortunately it has not enough plot to hold it together properly. Many of the incidents, such as the runaway trunk, are funny, but the plot should have been stronger to get the best results.

POKES AND JABS (Sterling), May 13.—The plot of this low comedy number is very much jumbled, though it is not very important. The incidents, of the knockabout sort, are rough but quite laughable.

A STRANGER IN THE CAMP (Victor), May 14.—An odd comedy number of fair strength. Brinsley Shaw plays an intoxicated gentleman who wanders into a lumber camp under the impression he has killed a man. There is some novelty in this and it is well-photographed, but the climax is not very strong.

NOTHING EVER HAPPENS RIGHT (Joker), May 15.—Ernie Shields and Queenie Rosson appear in this eccentric comedy. The young author plans to have some catastrophe happen to his willing wife, but she escapes everything providentially. The humor in this is fairly strong, but not convulsing.

FRAMED (Powers), May 15.—A western number featuring Sydney Ayres and Doris Pawn. The girl uses her wits to raise money to send to the mother of the man she loves. The story is somewhat conventional, but better pictured than usual and a little above the average in merit.

ANIMATED WEEKLY, NO. 164 (Universal), April 28.—Many interesting and instructive war scenes lead this number; numerous celebrations, observances and events in American cities are also shown.

Universal Film Mfg. Co., Specials.

THE BLOOD OF HIS BROTHER (Bison), May 8.—A two-reel combination of drama and out-door adventure, enacted by a cast including Rex De Rostelli, Wellington Payter, Marie Wolcamp, Sherman Bainbridge and others. The construction is faulty and somewhat obscure at times. The production is, however, at all times interesting. The photography is exceptionally good and the incidents and action generally are pleasing. Usually stirring is the train hold-up in which half a

dozen men leap from the backs of their horses to the moving passenger train; this feature alone makes the production well worth seeing.

THE MASTER ROGUES OF EUROPE (Big "U"), May 9.—A three-reel photoplay of foreign make, telling a very entertaining story of a somewhat melodramatic type. A man and woman of criminal instincts are the leading characters. The blue and orange tinted film is attractive and restful to the eye The characters, scenes and incidents are different, which serves to hold the interest. The story of the misdeeds committed by these two is also well constructed, exciting and free from unpleasant features. The atmosphere is one of adventure rather than crime. It makes on the whole an enjoyable offering.

THE GIRL WHO HAD A SOUL (Victor), May 10.—A three-reel number suggesting the story of Oliver Twist, the principal character in this case being a girl, impersonated by Mary Fuller. Miss Fuller is seen at her best in this number. Mrs. Chas. Craig plays the female Fagin, in charge of a band of youthful crooks. The girl is injured and taken home by a young doctor, impersonated by Matt Moore. She falls in love with him and desires to reform. But the gang locate her and plan to draw her back into their clutches. The incidents throughout are well constructed and very sensational toward the last. A very strong production of its type. Curtis Benton is pleasing in a minor role.

THE TORRENT (Gold Seal), May 11.—Reviewed by Margaret I MacDonald on page 738, issue of May 1.

AN IDYLL OF THE HILLS (Rex), May 13.—A two-reel mountain story, with Pauline Bush, Wm. Dowlin and Lon Chaney in the cast. The opening situations depict the coming of a stranger into the district where an illicit still is operated. The girl is attracted by him. Later he is suspected of being a revenue man and by a curious turn of events his life is threatened by three guns in the hands of different people at the same moment. This situation is unique and lifts an otherwise ordinary production considerably in plot interest. There is also a surprise for the observer when it develops that he accidentally shot himself. Lon Chaney does a good piece of character work in this.

THE CORSICAN BROTHERS (Imp), May 14.—Reviewed by Margaret I. MacDonald on page 571, issue of April 24.

WHERE BRAINS ARE NEEDED (Big "U"), May 16.—A two-reel detective story, written by Murdock MacQuarrie who plays the role of an old sleuth just discharged because of his age. The yarn is one of the best in construction and general interest we have seen in some time of this character. It tells of a jewel theft by a chimpanzee; the detective's daughter is blamed and the old sleuth unravels the mystery in a logical way. A love story is also included. The photography is pleasing and the cast includes Laura Field, Agnes Vernon and M. K. Wilson. A good detective story.

WANTED—A CHAPERON (Nestor), May 7.—An Al E. Christie number in two reels, with Lee Moran, Victoria Forde, Eddie Lyons, Billie Rhodes, Jack Dillon and others in the cast. The story is a very breezy one and full of good light comedy touches. Lee Moran appears again in his masquerade as chaperon. Numerous funny situations arise and the observer is kept laughing throughout. When Eddie's real mother appears further complications are added. A good comedy subject.

THE SHIP OF HORROR (Universal Special), May 10.—Episode No. 10 of "The Black Box" serial.—Quest, the professor and their party, search vainly the Steamer Barton for Craig, who eludes them. A passenger dies mysteriously from poisoned coffee intended for Quest. Later all concerned in the story are found on the African desert and at the close of the second reel Quest and his friends are abandoned by Craig and the natives. This serial is moving along very absorbingly now and there are no doubt to be some surprises later along.

V. L. S. E. Inc.

GRAUSTARK (Essanay), April 26.—Reviewed by James S. McQuade on page 918, issue of May 8.

World Film Corporation.

THE MODEL, May.—Reviewed by Lynde Denig on page 920, issue of May 8.

Miscellaneous.

BULL DOGS OF THE TRAIL (Picture Playhouse), April 24.—Reviewed by Edward Weitzel on page 922, issue of May 8.

THE HIGH ROAD (Metro—Rolfe), April 26.—Reviewed by Edward Weitzel on page 917, issue of May 8.

THE UNWELCOME WIFE (Ivan), May.—Reviewed by Edward Weitzel on page 921, issue of May 8.

GOEBEL ORGANIZING NEW COMPANY.

President Otto E. Goebel, of the St. Louis Motion Picture Company, which produces the Premier Pictures appearing each week on the regular United Program, is spending a busy two weeks in New York getting a new company together for the exclusive production of single-reel pictures. The present Premier players, headed by Lillian Hamilton, Edythe Sterling and Frederick Church, are giving all of their attention to two-reel pictures, and Mr. Goebel has decided to double his forces so that he can increase the output of his studios by two releases a week. Two well-known directors are cooperating with Mr. Goebel in choosing his new artists, who will include a star of established reputation to be announced at an early date.

Good Pictures Coming.

Famous Players' Contribution to Next Paramount Quarter Includes Notable List of Stars and Celebrated Plays.

THE Paramount program for June, July and August will include ten of the strongest feature attractions ever yet produced by the Famous Players Film Co. Judged both from the personal attractive power of the stars and the national popularity of the plays, this company's list of forthcoming productions is indeed certain to be a veritable series of unusual successes. Exhibitors and photoplay fans throughout the country will be pleased to know that the program will release one Mary Pickford production a month. This phenomenally popular star will be seen in a notable characterization, "Rags," by the famous novelist, Edith Barnard Delano, to be released in June; in an elaborate picturization of Frances Hodgson Burnett's famous play, "The Dawn of a Tomorrow," to be issued in July; and in a typical portrayal, entitled "Little Pal," released in August.

Other stage artists who have become celebrated film favorites, through the medium of Famous Players productions, and who appear on its forthcoming program, are Marguerite Clark, Hazel Dawn, John Barrymore, and Pauline Frederick. Marguerite Clark will appear in screen versions of Madeline Lucette Ryley's celebrated comedy romance, "Mice and Men," and the noted stage success, "Seven Sisters." Hazel Dawn will appear in photo-dramatizations of "Clarissa" and the famous comedy triumph, "The Gay Lord Quex."

Pauline Frederick, who, through her amazing portrayal of Donna Roma in the Famous Players Film Co.'s greatest production, "The Eternal City," has been acclaimed as the foremost emotional artiste ever seen on the screen, will be presented in July in a powerful photoplay rendition of Herman Bernstein's great dramatic work, "Sold."

Besides the return of these favorites to the screen, the Famous Players Film Co. will in July introduce John Mason to the motion picture public in an adaptation of the international dramatic success, "Jim the Penman," by Sir Charles L. Young.

Edith Thornton, Unafraid.

WITH the return of the Superba Company from the south, where under the direction of Director Charles Hutchinson they have been making comedies for the United Program for the past few weeks, it was learned that Edith Thornton, "the prettiest little ingenue," and incidentally the youngest one of the Superba Company, had made a sensational flight in a hydroplane at Savannah, Ga., on Easter Sunday before thousands of people, who were held spellbound by the reckless daring of the girl.

Edith Thornton.

The pictures taken of Miss Thornton in the hydroplane will be a part of a one-reel comedy which has not yet been named, but which will appear soon as a part of the United Program.

"I was not a bit afraid to go up in the hydroplane," says Miss Thornton, "though Mr. Hutchinson and the other members of the company were so much more frightened about it than I was. We went up so slowly and beautifully, and when we got up high it seemed as if we were standing still and the whole world beneath us was moving."

Miss Thornton proved her fearlessness in more ways than one during the southern trip of the Superba Company. On the way home on the boat "Montgomery," she kept the passengers in constant fear of her life. She is an excellent gymnast, having received a thorough training in fencing, boxing, climbing and jumping under the direction of her father, and on the return trip, clad in midi blouse and bloomers, she climbed the rigging, swung out from the yard arms, jumped and ran to her heart's content, almost out-daring the sailors in her recklessness.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

Seeing Vs. Hearing.

"Where one man can be reached by an appeal to the ear, a hundred can be reached through the eye. Man's soul is a city that hath gates; but if the ear gate is narrow, the eye gate is wide, and great caravans go trooping in thereat."—Rev. Newell Dwight Hillis, D.D.

NOT ONLY because men see a hundredfold more than they hear, but also because the pictured message is seen by hundreds, while the spoken message is scarcely heard by tens, it is easy to note that the supreme value of the message rests with the picture. The latest methods of child-culture is based upon the fact that the young child, comprehends with the eye often a year earlier than with the ear; that this principle holds good through life only enhances the value of the illustrated message. It is no new thought that the eye has precedence over the ear, but the wider truth that as that precedence is manifold greater, the power of giving and receiving is so considerably augmented that to cultivate this method of learning is to advance educational possibilities in a proportionate ratio.

The Everlasting Instructor.

While it has been well said "Of making many books there is no end," it was also said of this book learning, "Much study is a weariness of the flesh." To any one who could have predicted the possibility of study as easy as looking upon a simple illustration, and still further, that such illustrations should grow and proceed without end, there would no doubt have been much ridicule. The saying is true, however, that "realization is greater than expectation," and "fulfillment exceeds prediction." The most advanced and imaginative prophet could never have forseen the living, continuous and growing instructor. Teaching by the picture and the eye is pleasantly doomed to be everlasting. More certain than that there is no end to books is the assurance of the endless pictures. The thousands of miles of films which have already many times encircled the earth are but the beginning of this eternity of picture and eye combination teaching.

The Thorough Instructor.

The power of illustration is to give detail, depth and thoroughness impossible to speech and hearing. The sight conveys to the mind many things impossible of arriving there by any other means. Truly "great caravans troop in through eyegate," but they are troops of quality rather than quantity, details in masses, telescopically brought from the distance, microscopically extracted from inexhaustible depths. Revelation upon revelation, truth upon truth, wonder after wonder; the drop of water becomes an ocean, the insect an animal, the plant a forest, and the flower a living picture.

In wondrous thoroughness and detail the kinematographic method is destined to be the completion of every form of educative value, and the eye, hitherto man's greatest aid to receptive knowledge, is to see a future towards which the past has been but the kindergarten.

The Omnipotent Instructor.

No method of instruction has previously proved as all powerful as that method we are now studying. In combination with other accepted methods and by supplementing them, we have the all powerful instructor, nothing has yet appeared either to obstruct its progress or prove too difficult for its interpretation. A clergyman who is among those who have perceived this power, says: "There is a great power in these moving pictures, their influence and impressions are everlasting and overcoming; that they have come to stay is evidenced by their power to grow and their growth is power."

Successful Church Work.

The Christian World of February 25 has an elaborate article on successful moving picture work as conducted by churches. Naturally, the first and most prominent one is that in charge of Rev. C. F. Reisner in New York City. This church was until recently one of the "run-down churches" with a listless parish and a scanty membership. When Dr. Reisner saw the crowds standing in line at the moving picture houses he decided that it was time to conduct a church in a businesslike way, hence he coined the saying, "Religion has become a business," and "As long as competition is essential there is no use in evading it."

After installing the moving picture machine nothing but success has attended his efforts so that now his church is not only one of the most prosperous in the country, but the work it is doing is one of the most good to the people in that crowded community. The working classes numbering into thousands are enjoying the uplift of this church controlled picture work and Dr. Reisner has solved the two-fold problem of making a prosperous church besides benefitting a large company of people.

Three other churches have had a similar experience, one in New Jersey, one in Louisiana and another in Norfolk, Va. It is found that by using two senses instead of one (eyes and ears) a two-fold increase is immediately noticeable, and afterward this is again multiplied in many ways. This work in these and similar churches is now so growing as to demand a program control to arrange and classify its usefulness. The young peoples societies are taking up travel and scenic, the social workers of the church handle sociological subjects, the district visiting part is interested in industrial and similar films, while the bible school looks after the religious pictures and the entertaining branch of the church handles the general class of entertaining films.

The religious papers generally agree that when the old stereopticon failed by wearing itself out, the moving picture by its progressiveness has staying powers so that the church is more than justified in using them to their utmost capacity.

Many ministers and churches will be encouraged by the example and results of those mentioned and their great success is the assured beginning of a greater and wider field of usefulness.

The pictures of champions in which the leaders and "champions" in all kinds of athletic sports are to be presented, is destined to be a useful as well as an interesting film. If the "elevating of sports" is one of the desires of those in the athletic world, an exhibition of men who have excelled is one calculated to arouse ambitious youth to likewise higher attainments. One great good that will result from these pictures lies in the secondary fact that youths will be directed to those means of temperance and training, both physical and mental, whereby the champions exercised themselves to success. Attractive and interesting in themselves for young people everywhere, this film of the champions will have a wholesome effect.

Making and using of kitchen stoves by pictures is one of the latest industrial films. The Globe Stove and Range Co., Kokomo, Indiana, have had their entire factory, which is noted for its completeness, filmed from end to end. From the moment a huge electric conveyor, equipped with a powerful magnet, picks up the pigs of iron from the car, the work proceeds through every interesting and elaborate process, to the finished stories, a course at once interesting, instructive and entertaining to the intellectual mind.

A special series of pictures is being given in the large schools of Brooklyn and other parts of Greater New York. Three different companies are at work each evening in different parts of the city. Each entertainment consists of six reels of scenes from the Grand Opera of Richard Wagner and of his romantic life. Musical accompaniments, vocal and instrumental, render selections from Lohengrin, Parsifal, Rienzi, The Flying Dutchman, The Mastersingers and others. Children are charged ten cents and adults twenty-five cents. The profits going to school relief work.

How thoroughly religious bodies are taking to the moving-pictures is emphasized by the fact that a Layman's Missionary Film Co. has been organized in Atlanta, Ga.

The object is to film missionary fields and stations; it is interdenominational in character and is to be unlimited in its world-wide illustrative purposes.

Famous Players Engage Oscar Eagle.

FOLLOWING the engagement of the renowned film director, Sidney Olcott, the Famous Players Film Company has added Oscar Eagle, another noted motion picture director, to its producing staff. Mr. Eagle is one of the most prominent film producers and has in the past been responsible for the direction of a notable series of feature film successes. He was for two years at the head of the Chicago studios of the Selig Company, and prior to that was associated for many years with David Belasco, with whom he secured a national reputation as a stage director. He was also connected for a long period of time with the Liebler Company, for whom he produced many of the greatest dramatic successes sponsored by that theatrical firm. During his association with David Belasco, Mr. Eagle attended to the chief productions under Mr. Belasco's direct supervision, and took advantage of this association by stirring up a vast amount of dramatic knowledge learned from this wizard of stagecraft.

Oscar Eagle.

The first production to be directed by Mr. Eagle for the Famous Players will be John Barrymore in the celebrated adventurous romance, "The Dictator," by Richard Harding Davis. For this purpose Mr. Eagle, John Barrymore and an entire supporting company will sail for Cuba this week in order to obtain realistic atmosphere for this subject, in the exact locality in which its action occurs.

John Barrymore.

"The Dictator" is admirably suited to the inimitable methods of John Barrymore in delineating eccentric characters. The central figure of "The Dictator" is Brooke Travers, a young American, who is forced by existing and exciting circumstances to become temporarily the dictator of a small republic in South America, and who, in doing so, becomes a hero of many momentous and romantic situations, some comic and some very serious, indeed, from all of which he emerges the victor, through the aid of his clever wit and never-failing audacity, and is finally rescued by a kindly fate in the substantial guise of an American battleship.

This subject will be released some time in August on the Paramount program.

UNITED EXCHANGE FOR SIOUX FALLS, S. D.

Under the experienced hand of W. L. Merrill, manager of the United Film Service for Minneapolis, Minn., the new United Exchange for Sioux Falls, S. D., has been firmly established and placed under the able management of G. M. Hecklin. Mr. Hecklin is well known in his territory, having been manager of the Sioux Falls Exchange of the Mutual Film Corporation.

Lichtman Opens Booking Office.

Founder of Alco Creating a Method of Direct Contact Between Producer and Exhibitor.

AL. LICHTMAN, who founded and organized the Alco Film Corporation, and more recently general manager of the Select Booking Agency, has severed this connection in order to establish a direct method of contact between important producers and exhibitors.

Mr. Lichtman had hoped that the ideals he has harbored for a long time toward a more general unification of interests between enterprising feature producers and exhibitors would reach a successful culmination through the Select Booking Agency, but that organization's recent affiliation with the Paramount Program obviated all possibility of the development of an independent booking system that would depend only upon the merits of the individual productions distributed through it, and the relative importance of the theaters in which they will be exhibited.

Al. Lichtman.

Mr. Lichtman has opened offices in the Times Building, New York, and it is his intention to align a number of important theaters throughout the country with whom he will arrange to book as many feature attractions as can be obtained that will conform to the highest existing standards. Mr. Lichtman is confident that, with the number and prominence of the theaters with which he is now negotiating for this booking privilege, he can, within a short time, impress the leading feature producers of the world with the desirability of this plan of distribution, and that he will be enabled to offer them greater incentives for the production of more meritorious subjects than is at present the vogue.

In Mr. Lichtman's judgment, when the leading feature producers realize that an important chain of theaters are booking features through one central office, they will be prepared, regardless of their present program affiliations, to issue through his offices their most notable attractions, because of the wider commercial possibilities these subjects would possess, distributed and exhibited individually in a circuit of select theaters.

From years of observation and analysis of distribution conditions, Mr. Lichtman contends that the greatest fault in program distribution is the fact that all subjects, though varying in attractive and pleasing power, are placed on the same average of importance and consequent receipts. This makes it impossible for any single production of unusual merit to command the artistic and financial success which it deserves.

Mr. Lichtman explains that his plan is not in any degree to create competing standards with the programs now in circulation, but is rather designed to assist exhibitors who require special attractions from time to time to secure them in the most effective and methodical manner, by supplying the proper incentive for producing special feature attractions to the manufacturers. It is this plan of co-operation between producers and exhibitors for which Mr. Lichtman has organized the Al. Lichtman Film Booking Agency, believing that the necessity for feature programs has been greatly minimized by the number of feature producing alliances now in existence.

Mr. Lichtman's long training in feature distribution and the years of study he has devoted to this branch of the industry enables him to anticipate the fluctuating conditions that have always characterized the feature business and to be prepared for any changing tides of the trade currents. The intimacy he possesses with a large number of the foremost exhibitors in the country and the confidence they have always reposed in him and his ideas, will undoubtedly provide added factor in the possibilities for success which he already possesses.

Music for the Picture

Conducted by CLARENCE E. SINN

A BIG PIPE ORGAN with two, three or four manuals (key-boards) is a magnificent instrument. When all is said there is no other instrument so fitted for the perfect accompaniment of moving pictures—provided, of course, an artist is available who is willing to remember he is not in a church, but a theater, and play to the pictures.

I said it is better fitted for a perfect accompaniment. That statement I will qualify by saying more perfect as to detail as well as musically. To my mind a good orchestra when it is handled right will give a more satisfactory interpretation musically; but not as to detail work. Good orchestras, however, are both rare and expensive, and the "four-piece bunch" is the limit in number for the average picture house.

I know I will be criticised for placing the orchestra before the organ. It is only a personal opinion and open to argument; and remember I refer to "a good orchestra handled right," which gives me lots of margin. Frankly speaking, though, it is a sad fact that a satisfactory organist can be found (or made) much easier than can a satisfactory orchestra leader for picture work. But if conditions were equal (which I admit is not the case) I should place our musical accompanists in the following order:

The Orchestra—Best in tonal coloring; weak in detail work.

The Organ—Good in tonal coloring, perfect in detail work.

The Piano—Weak in tonal coloring, perfect in detail work.

The orchestra is expensive—but it pays in certain localities. The organ is more expensive than the orchestra (for the first few years at any rate), but hundreds of exhibitors have found it a paying proposition in certain localities. Others have found it a costly experiment which, unlike the orchestra, cannot be got rid of by a two weeks' notice. It takes a long time to instal a pipe organ, and when it is finally installed it is supposed to "stay put." It costs a lot of money, too, and just now the salaries of good organists are high. However, a good picture pianist can, in a very short time, pick up enough to "get by" with the organ for a while; after that it is merely a matter of practice. And where is the picture pianist who wouldn't be delighted to exchange his piano for an organ—or at least, to alternate one with the other.

If a real pipe organ could be produced—not a toy, but a real organ—which didn't cost so much, which didn't have to be built into the house, which could be moved in or out without much bother—a lot of exhibitors would sit up and take notice. Why couldn't a good organ be made with only one manual or key-board. Your organist friend will tell you of course that such an instrument would not be so satisfactory as a two, three or four manual organ. This is true. Your orchestra leader would also tell you that a four-piece orchestra was not nearly so satisfactory as one of ten or twenty men. Both would be right. But how about the man running a little house, who realizes that good music is a valuable business getter, but cannot risk the great expense of installing an organ—or even an orchestra. Must he put up with a piano when he would rather have something better? There are one-manual organs made—not many, it is true—but plenty good enough for picture theaters. Supposing you had one and took out the front (including the key-board) then backed a piano up against it and attached the piano keys where the organ keys were attached. I mean, fix it so the piano keys would do the work formerly done by the organ keys. It could be done by electricity, couldn't it? you could thus have a piano and a genuine pipe organ played from one key-board. You could make your organ as big or as small as your pocketbook would stand.

You could have one set or two sets or fifty sets of pipes if you wanted to. You could have chimes, and pedals for the feet. You could even have a box of "traps" and sound effects like the combination instruments have. Don't you think this could be done, and that it could be gotten up at less expense and trouble than could a pipe organ? I do. It is being done right here in Chicago.

I mentioned the "Harmo Electric" some time ago after a visit to their factory, and promised you something more about it when I had actually seen and heard a demonstration of it. Since then an instrument has been placed in the "Verdi" theater, where a capable organist is demonstrating its possibilities. It is simply a good pipe organ attached to a piano key-board—a one manual organ. It has a good set of pedal notes (these of course are played with the feet) and a set of chimes. In addition there is a chest of "sound effects" for those who care for them. It seems to me this is about the last word in combination instruments—for it is a combination instrument, being an organ attached to a piano. But it is something more than a couple of octaves of medium size pipes. This particular one contained something in the neighborhood of 300 pipes; six stops and the pedals (which last are of course played with the feet). With the combination thus afforded the demonstrator did about all that is usually required of any pipe organ in a picture theater. Like many other good things it comes forward at the precise moment when conditions have made such an instrument particularly desirable.

What Shall I Play?

J. W. D., Minneapolis, Minn., Writes an interesting letter which is too long to print in its entirety, I am sorry to say. Here is the gist of it:

> No one will dispute your repeated advice "play the pictures." Sure thing. But how, when and where? Every man who is interested in this gosh darned business wants to—except the orchestra leader. He tears children from their weeping mothers to the tune of "Everybody's Doing It," and when you implore him to play serious music for serious scenes he innocently has the villain throw the hero from the trestle to the strains of "Oh Promise Me That Some Day You'll Be Mine." It is certainly horrible and unpleasant when you have your money tied up in this business to have a perfectly new, highly recommended leader ask you after the first tryout of the pictures given for his benefit: "Was that last reel a comedy?" You can help every one of the long-suffering managers by specific information as to suitable music. You have frequently supplied this for certain features and it has been of great service. Now, can't you and all you intelligent musicians who know what is required supply us with a list of music properly classified so that we can direct Senor Henbraino what to play. Even the classification would be of much service as a guide for the proper distribution of music that may be on hand. The first task will be to frame up a list of different situations requiring different musical treatment. Just as a suggestion, more with the idea of explaining the scheme than with the intention that it should be used, I submit the following:
>
> GRIEF.—Farewell between lovers. Parting of mother and child. Farewell to home. Death-bed scenes. Recovery of bodies. Poverty. Religious scenes of pathetic nature.

The writer also includes classification under these heads: "Strongly dramatic; mysterious and weird; miscellaneous." I have shown one example only as an illustration of the idea.

Now the idea of classifying music according to its dramatic character is not a new one. We are continually doing it in a very small way (in one form or another) in this department. Every time the musical accompaniment for a picture is given here, it is intended as a help to those who don't know—but can learn. For the Senor Henbraino's, I am afraid there is no help. When a person cannot tell the character of a picture when he sees it, he has no place in a picture theater orchestra. If he is utterly devoid of judgment, tell him in advance which are the comedies and which dramatic. And don't let him play an overture, operatic selection or medley of any kind in the dramas. The injudicious use of such numbers is as much the cause of incongruous music as any one thing. They are made up of contrasting movements—slow movements, lively movements and moderate. The chances are always that these movements do not occur at the same time with slow, lively or moderate action in the play. The percentage is in favor of the slow movement in the music occurring simultaneously with the rapid movement in the picture and vice versa. Let your leader play descriptive music (pathetic, lively, agitated, weird, etc.) only in the most obvious scenes. Let him fill up the intervals between with something non-committal—waltzes without the coda; intermezzi; caprices; allegretto movements—

single movement concert pieces generally. There is not sufficient space at present to go into the subject as thoroughly as it deserves, but it will be taken up again.

The Music Supply Co. (San Francisco, Cal.) has issued a little pamphlet which should interest J. W. D. It is compiled by Lyle C. True and is a list of about one thousand titles of various musical numbers, all classified and labeled, according to their respective dramatic suggestions.

Sidney Drew

THAT Sidney Drew, the star comedian of the Vitagraph Company, would become an actor became evident from the time he first began to take notice of things some forty odd years ago. Coming from a long line of ancestors, who, on both sides of the family, were recognized artists on the legitimate stage, it was but natural the offspring of such talented parents would adopt the stage as the work best suited to him.

Mr. Drew was born in New York City on August 28th, 1864. His father, John Drew, was born in Dublin, Ireland, and his mother, whose maiden name was Louisa Lane, in London, England. As Mrs. John Drew she was one of the most celebrated comediennes this country ever had.

Sidney Drew.

Mr. Drew received his education at the Episcopal Academy, University of Pennsylvania, and began his stage career in Philadelphia, his first professional appearance being at the South Broad Street Theater with Leonard Grover in "Our Boarding House." His recognition as a master of light comedy was instantaneous and his rise to prominence was rapid. As leading man for Charles Frohman and in support of such well known players as Rose Eytinge, Ada Dyas and other prominent stars of the period, he further increased his popularity. Organizing a company of his own, he presented such comedy successes as "The Rivals," "The Road to Ruin," and "A Jealous Wife," his mother being associated with him in these various ventures.

During the theatrical season of 1896-1897, Mr. Drew turned his attention to vaudeville, then becoming a recognized factor in the amusement world, and was the pioneer in presenting legitimate drama on the vaudeville stage.

Two years ago Mr. Drew became interested in motion pictures and made it his business to investigate the possibilities of this new form of amusement. As a result of his investigation he became a member of the Vitagraph Stock Company and registered an immediate success. The first picture in which Mr. Drew appeared was "The Still Voice," and his first big success, the two-part feature, "A Regiment of Two." Mr. Drew not only plays the leading characters in all his pictures, but is the directing producer and turns out an average of one picture a week, an exceptional record even in these times of rapid production. Comedy is Mr. Drew's forte and while every picture in which he has so far appeared has met with success, his best liked photoplays include "A Professional Scrapegoat," "The Hair of Her Head," "Auntie's Portrait," "The Home Coming of Henry," "The Combination." "The Hypochrondiac," "Cupid's Column," "When Dumbleigh Saw the Joke," "Boobley's Baby," and many others.

CHANGE IN V. L. S. E. TERRITORY.

The Vitagraph-Lubin-Selig-Essanay, Inc., report an important change in the territory covered by the Chicago and Kansas City branches. The Chicago branch has been relieved of the State of Minnesota and the exhibitors of the State will be served hereafter by the Kansas City office, at Boley Building, 12th and Walnut streets, in charge of E. R. Pearson.

Marguerite Snow With Metro

THE engagement of noted stars and transference of personalities from one company to another have been so numerous this season that one or more moves are almost commonplace. Especially active and prolific in engagements have been the Metro Pictures Corporation, and the acquisition of one or more stars a day has almost been the routine for that firm. But the engagement by Fred J. Balshofer, head of the Quality Pictures Corporation, of the tremendously popular and widely known Thanhouser star occasions more than passing interest, for during the six months agone Marguerite Snow has leaped into great vogue by reason of her exceptional abilities and magnificent costuming of the leading female role in "The Million Dollar Mystery" and her joining the Metro Organization comes as quite a surprise.

Marguerite Snow.

Marguerite Snow will play the leading roles opposite Francis X. Bushman in the productions of the Quality Pictures Corporation which will be released one every six weeks on the Metro Program. Miss Snow, for the past five years one of the principal stars of the Thanhouser Film Company at New Rochelle, is perhaps one of the best known motion picture stars among the two-score who have attained universal popularity.

Born in Salt Lake City, twenty-three years ago, Miss Snow made her first appearance at the age of fifteen in an amateur performance for the benefit of the Loretto Heights Academy, Denver, Colo., where she was a student. Miss Snow has long been an admirer of Francis X. Bushman, and it is with the consent of her husband, James Cruze, that she assumes the principal role opposite Mr. Bushman. Mr. Bushman and Mr. Cruze are extremely good friends and quite a few wires passed between them before the deal was consummated.

Miss Snow leaves for Los Angeles May 6 in the four-car special train engaged by the Quality-Metro organizations and will take her Mercer runabout, eighteen trunks of costumes and the Belgian seamstress whom she has adopted and whom she will put in charge of her wardrobe on arriving at the Quality Pictures studios.

The first appearance of Mr. Bushman and Miss Snow together will be in "The Second in Command," Mr. Frohman's former stage success, which will be released the latter part of June on the Metro Program.

ESTABROOK HONORED.

It is quite a distinct honor that has been bestowed on Howard Estabrook, the star of "Four Feathers," "Officer 666," "M'Liss" and "The Butterfly." If you are conversant with the legitimate productions that have graced the boards of Weber's theater during the last five or six years, you will recall the production "Mrs. Avery," which was written by Howard Estabrook. Because of the success of the production, Mr. Estabrook has been elected into the American Society of Dramatists, which numbers among its list of members all the prominent playwrights of the contemporary period. He was proposed by Mark Swan and seconded by Channing Pollock.

SMALLWOOD IN NEW OFFICES.

The Smallwood Film Corporation has removed its executive offices from the Flatiron Building to the Knickerbocker Theater Building Annex, 39th street and Broadway. Within the next few weeks Smallwood will begin releasing its new brand through the United Film Service under the name of "Pyramid Pictures," featuring Edwin August supported by Ruth Blair as leading woman and by Iva Shepard and Bill Bailey. Regular weekly releases of two-reel subjects will be made.

Bernstein Announces Plans

TO SET at rest all idle rumors and definitely declare my policy of activities in the moving picture industry for the future, I wish to make the following statements:

Plans are already under way for the manufacture of a fourth program consisting of one, two and three reels, interspersed with one special feature of five reels and upward in length per week. Quality will be the keynote of all these productions, and the special features will be selected on account of their uniqueness, strength and entertaining qualities.

Isidore Bernstein.

Popular books, and especially plays of note have been utilized so extensively of late that only indifferent material is left in the discard. My organization will be fortified with writers who will construct the photodrama along the dignified and painstaking lines found so necessary upon the legitimate stage, the special features giving opportunity for entering into contracts which will reimburse the dramatist sufficiently to place at our disposal the best writers in the field of entertainment. Drama will not be all drama. Tragedy and tears will not become monotonous by surfeiting the entire story with their qualities. Instead, drama and tragedy will be constructed with bright spots and laughs which give relief and lighten the action, and which have proven so essential upon the legitimate stage.

I am in possession of certain recent inventions fully protected, which will give me a decided advantage over the manufacturers of yesterday, and everything will be constructed upon a new and up-to-date basis. Having no junk in subcellars to unload and no unwise contracts to operate under, I will have a free and untrammeled hand in the manufacture of only the latest and best in the photodrama field.

Future plans include a system whereby the exhibitor will be able to arrange his program to such advantage that a superior product will be less costly than present-day existing arrangements. This is an age of the survival of the fittest, and being equipped with the experience of the last few years and backed by a group of financiers who are not connected in any way with the photoplay or theatrical business, I am in a position to revolutionize certain phases of the moving picture industry, and if the moving picture fans of tomorrow do not think they can support four programs, then I can say, safely and without egotism, that mine will be one of three doing business.

My greatest worry at the present time is to get away from telephone and telegraph communications, and endeavor to yank a five-pound trout from the waters of San Gabriel River.

Sincerely,

I. BERNSTEIN.

HEAD OF ALLIANCE RETURNS.

Andrew J. Cobe, President of the Alliance, has returned to New York from a two weeks' trip during which he visited nearly all of the Alliance exchanges east of Duluth.

"I made it a point," said Mr. Cobe, "in every city that I touched to visit one or two of the leading theaters. Out of twenty houses which I entered fifteen were using the Alliance Program, of which seven were playing "Beulah."

"The shortage of good features was the fact that impressed me the most. The picture loving public will not tolerate anything but the best, and they are willing to pay the right price."

MRS. COBB'S EDUCATIONAL PICTURES.

Agnes Egan Cobb has signed up Tom Moore for his circuit of theaters to serve him with her educational subjects which are becoming so popular. Mrs. Cobb claims she has more business that she can possibly attend to and states they are as famous and as much in demand as the Charley Chaplin comedies.

Jay Morley, Lubin Player.

TO MISQUOTE a well-known sage, some are born prominent, some achieve prominence, others have prominence thrust upon them. Inasmuch as Jay Morley, the subject of this sketch, has been going his unobtrusive way for the past two years in "pictures," signs his name just plain American, and has never been featured in the "scandal" columns, he must be classed in the second category, that is, that he has achieved, etc.

Mr. Morley is a conscientious, retiring chap that prefers to let his work on the screen speak for itself. His diffidence is an admirable quality exceedingly rare in this day and age of "24 sheets" and "bobbed hair," but there are times when a merited word of praise is not amiss.

Jay Morley.

His face is familiar to many picture fans for he has appeared in Mutual, Universal, United and General Programs. He is at present playing leads with the Western Lubin forces of Captain Melville under the direction of Leon Kent. This is an harmonious combination, for Mr. Morley has absolute faith in his director and in the latest releases of this company he has done his best work.

Snap and vim have been the watchwords of his advance. No stunt is too hazardous to daunt his spirit and his earnestness in all things is the delight of his director and his fellow players. Incidentally three more two reelers from the pen of Tom Gibson have been purchased by Captain Melville in which Mr. Morley will play the leading roles. "Study and conscientious work," says Mr. Morley, "has gotten me this far, and more study and conscientious work is going to get me further"—and we believe him.

GRIFFITH RETURNS TO LOS ANGELES.

D. W. Griffith, filmdom's foremost producer, has arrived at the California studios of the Reliance and Majestic companies, of which he is director in general. As yet he is undecided as to what his next subject will be for a Griffith feature.

Mr. Griffith has been in New York and Boston attending the opening of his latest spectacular photodrama, "The Birth of a Nation," and he reports wonderful progress.

No sooner had Griffith arrived than he plunged right into work by supervising the productions of some of the Reliance and Majestic releases. Mr. Griffith will probably remain in California until after he has completed his next feature and then perhaps he will arrange for its New York premier.

GETTING REAL FIGHT PICTURES.

Claude Patin, Secretary-General of Eclair, this week gave out the interesting information that H. Maurice, technical manager of the famous Paris Film Company, is now serving at the front in the capacity of sergeant with a leading French Aviation Corps, and fully equipped with a motion picture camera and telescopic lenses, will take many thousands of feet of the actual warfare and fighting. Mr. Maurice is absolutely the first man to be granted such a privilege and Mr. Patin confidently expects to shortly startle the American public and exhibitor with films of war in all its reality and horror.

MITTENTHAL BROTHERS MOVE.

The new executive and main branch of the Mittenthal Brothers Film Company, which is being built in connection with their studio at Herrito and South Waverly Streets, in Yankers, is now completed, and was occupied by the firm on May 1st. The company will discontinue their New York office in the World's Tower Building on Fortieth Street, so that both of the brothers may be close enough to the studio that they may supervise the making of Starlight Comedies for the United Program.

British Notes

THE action of the Government in restricting the opening hours of hotels and saloons is having one reflex in the increasing prosperity of the moving picture exhibition. Particularly is this reaction noticeable in our large industrial cities where drinking hours have been considerably curtailed and where after 9 or in some cases 10 o'clock at night the only houses open are the picture houses, the theaters and unlicensed cafes. In one provincial city this newest restriction of the military authorities has so materially swollen the patronage of the principal moving picture theater that the directors have acquired, at a price that a month ago they would have considered outrageous, adjoining premises for extension. It is fortunate that the moving picture exhibitor in Britain has not sought to imitate the ordinary theater by opening saloon bars upon his premises and it has been a matter of mild astonishment with not a few men of position in the industry that the association of a leading brewer with the leading exhibition circuit has had no ulterior significance. In political circles it is feared that some form of temporary total prohibition is imminent. If any such proposal matures, and our country follows, even if only temporarily, the lead of Kansas, it will be interesting to note what amount of increased business falls the way of the picture theater. From indications already available it seems that the only alternative to the saloon is "the pictures."

* * *

A patron's carelessness in leaving a live cigarette stump on the carpet cost the owners of the Wood Green (North London) Picture Palladium considerably over $100,000 last night (April 8th). Every part of the place was razed to the ground by fire except the operating box, which, thanks to the skill and thoroughness of its construction, was preserved with its films untouched.

* * *

The West End Cinema in Coventry street, London, was reopened last week after its closure by the order of the County licensing body through enemy interests being vested therein by Mr. G. F. Sexton.

* * *

C. Henry Keenton, the well known natural history kinematographer and adventurer is again about to depart for the African wilds, but this time upon a more ostensibly serious project. He is to be included in Col. Driscoll's company of Frontiersmen for active service in German East Africa. Of course he will take his camera with him.

J. B. SUTCLIFFE.

WHARTON'S NEW STUDIO.

Wharton, Inc., recent producers of the "Exploits of Elaine" series, are practically ready to take possession of their new studio at Renwick Park, at Ithaca. Through co-operation of the Industrial Commission of that city a tract of land of forty-five acres at the southern extremity of Cayuga Lake has been set aside for the Wharton Company. Two pavilions,

Wharton's New Studio at Ithaca, N. Y.

a big water tower and outdoor airdome and a boat landing of 400 ft., supplied with over 200 boats, are a part of the equipment. An outdoor stage is being constructed and the pavilions are being arranged for protection against the elements. Handsome dressing rooms are being installed and the entire plant will be completed ready for occupancy by May 15.

The progress made by the Wharton company has been remarkable. It is not so very long ago that this company began operations at Ithaca, but its growth has been steady, especially since the Wharton Brothers became so closely linked with the Pathe productions.

Edward Jose, Independent Producer

EDWARD JOSE, who as an actor in moving pictures, is probably as well known as any player in America, has entered the field of independent producers and will shortly release, through Pathe, an exceedingly elaborate picturization of Edward Locke's famous novel, "The Beloved Vagabond." For the first time in his career, Mr. Jose will not have a part in his own production, but has secured the services of Edwin Arden as the star of the cast. Miss Bliss Milford will play the principal woman's part.

Edward Jose.

Mr. Jose's advent as a producer follows closely on the production by him, of what, up to this time, had been his greatest work, "The Resurrection," the scenario of which, from Tolstoi's novel, was not only made by him, but was under his direction, and in it he also played one of the principal parts. His resignation from the staff of the Fox company followed immediately after the completion of this picture.

Mr. Jose will use the Pathe Studio, in Hoboken, for his productions, and all his releases will be through the Pathe Freres. He was for some years the leading man for the Pathe and his work in "The Stain" is remembered by all movie patrons. He achieved a national reputation through his marvelous rendition of the leading role in "A Fool There Was." He was for many years on the legitimate stage, taking German, French, Spanish and English speaking parts in all the European countries, as well as America. Work has been begun on "The Beloved Vagabond" and its release will be announced shortly.

Gertrude Selby

GERTRUDE SELBY had never been in pictures before joining the L-KO Company, but had been on the stage for three years, from the time she was fifteen until she reached the exciting age of eighteen. For two seasons musical stock was her pastime, after which she was with Gus Edwards. This was followed by an engagement in vaudeville, touring the country. Now she is very happy in the fine Hollywood L-KO studios, with the greatest film-comedy company in the world. She said:

Gertrude Selby.

"I feel that playing in the pictures is an ideal outlet for any one possessing ability, whether it be in the dramatic or the comedy field. Stage work is very interesting, but does not compare with the opportunities presented in the film world. Every week we are called to play another role. This makes for broad experience, and I have a secret hope that some day I may be called upon to play "reel" serious parts. I am very glad of my success with the L-KO Company and I feel that we have only commenced. Billie Ritchie is the greatest comedian on earth. We have more fun rehearsing and playing our scenes than you can imagine. His wit and humor is so spontaneous that at times we are compelled to stop until we recover our equilibrium."

Paramount Theater, Newark, N. J.

Magnificent Picture House Charges 15, 25 and 50 Cents Admission—Big Elite Patronage.

FEW people, outside of motion picture enthusiasts, in Newark, N. J., are aware that on Broad street, that city, is one of the most magnificent motion picture palaces in the country. The house recently celebrated its half year anniversary and has every reason to be proud of its increase in business.

The Paramount is located some distance from the real center of the City of Newark and when the present lessees took hold of the house they were told by theatrical men that it would be an impossibility to make the theater pay. The lessees secured Tali Esen Morgan, a director of music at

Paramount Theater, Newark, N. J.

Ocean Grove, N. J., to manage the theater and today the house does a capacity business. The magnificence of the house is immediately noticeable. There is nothing to hide the grandeur of the building from the outside, as it stands alone. The architecture is extremely artistic and undoubtedly detail was given much thought in the construction. On the outside of the building above the entrance are the words cut in stone, "Whatever You Do, Do It Well." Peculiar as it may seem the Paramount is an upstairs house and for this reason many dubious ones said that the place would not pay. The management proceeded to make the vast lobby probably the most attractive in the country. The public was so impressed with the lobby that they did not balk at walking one flight up to the orchestra floor. The box office is located between the two sets of doors, the small lobby being entirely of marble. The first lobby is exquisitely finished. The exit stairway is a reproduction of the staircase in the Congressional Library. It is the first thing that attracts the eye. Along the wall of the small lobby for a distance of a hundred feet are oil paintings of Paramount stars. Two life size paintings of Mary Pickford, also, grace the lobby.

The picture frames and chandeliers are tastefully decorated with greenery and leaves and palms are placed artistically. In the rear, on the right of this lobby is the office cleverly hidden between marble benches and dark red screens. On the floor of the first lobby are four immense rugs, the colors blending with the decorations. The second lobby is fitted in practically the same way except that there are several mirrors set in the walls. The staircase is also a thing of beauty. At the back of the orchestra floor is a promenade all done in marble, the floor tiled and the lights being cleverly shaded.

The inside of the theater is strikingly beautiful. The height

View Showing Foyer and Broad Staircase of Paramount Theater, Newark, N. J.

from the floor to the ceiling is about seventy-five feet. The first thing which is perceptible upon entering the auditorium is the stage. Inasmuch as the Paramount did not have the regular theatrical set stage the usual method of using flys and drops could not be inaugurated, consequently costly red velvet hangings are draped over the back and sides. Two big velvet curtains separating in the center cover the screen. Extending across the stage in front of the foot-lights is a box full of geraniums. Set back on the stage is white fencing with a boxed bottom up from which come strands of flowers which are entwined on the fence. On each side is a marble bench. In the flowers and across the stage are miniature electric lights. Most of the lighting in the theater is hidden. Amber colored globes are used. Two immense cut glass chandeliers hang in the center of the auditorium. It is understood that each one represents $1,000. The balcony is arranged in box form only, there being twelve boxes. The operating room is on the balcony floor in the back. Two Simplex machines are used. The seating capacity of the entire structure is 1,200. The present management is making a strong appeal to the elite of Newark and has succeeded. It is not unusual to see a number of automobiles in front of the theater at evening exhibitions.

View of Spacious Interior of Paramount Theater, Newark, N. J.

Through the knowledge of Tali Esen Morgan, general manager, the music at the Paramount is probably as good as in any

other house in this part of the country. The most attractive feature is perhaps the Paramount banjola orchestra, for it has always been Mr. Morgan's aim to have something different from the rest in this respect. The banjola orchestra when it was introduced was a revelation to the patrons of the Paramount theater. It is composed of eight men and the instruments used are three banjolas, a mandocello, a violin, a flute, a piano and drums. This combination of music is so pleasing to the ear that invariably at the finish of each overture and interlude the audience break out into applause. The banjola is built on the principle of a banjo but is much louder in volume of sound and is the invention of Jean Ingraham, leader of the orchestra. A three Manual Hutchin's organ is also installed in the theater. The Hutchin concern, while it does not manufacture organs for theater use, favored the Paramount theater with an instrument. Mr. Morgan has secured as organist Clarence Reynolds, a skillful man. He was organist at the Ocean Grove Auditorium, Ocean Grove, N. J. As assistant organists the services of J. Stanley Farrar and Raymond Willever have been obtained. The banjola orchestra does not play during the projection of a feature, but the organ is brought into use in such instances. Mr. Morgan sees to it that the orchestra and organists make a study of all pictures before they are projected for the public so that the proper music may be selected.

The afternoon shows run from 2 to 5 o'clock; the evening entertainments from 7 to 11 o'clock. In the afternoons a feature is shown twice, at the commencement and at the close of each show, with single reels introduced between the showings of the feature. At evening shows it is just the reverse—the single reels are shown first and the feature at the closing. The admission prices are 50 cents for the orchestra reserved seats. The remainder of the orchestra, center, are 25 cents and the side seats sell for 15 cents. The entire balcony loges are 25 cents. There is no reduction at matinees.

Tali Esen Morgan has always been a believer in advertising, which has been one of the reasons of his success. The Paramount theater has a mailing list of about twenty thousand. To these people are mailed each week a program and a multigraphed letter with a reproduction signature, giving the letter a sort of personal touch. The program is attractive and announces in short concise sentences the coming attractions and news of the house. These elements of success have created a demand for the program, and the office of the Paramount is constantly receiving requests from patrons to be put on its mail list.

The big electric sign bearing the name of the theater is set with red lamps. On the outside of the building there are ten 500-watt globes. The name can be seen at a considerable distance.

ACADEMY OF MUSIC, SELMA, ALA.

The Academy of Music, Selma, Ala., was built in 1888. It was renovated in 1915. Motion pictures were shown in it in 1911. It is under the management of R. B. Wilby, and has an orchestra of four pieces. There are 949 seats in the entire structure, divided as follows: Orchestra 415, balcony 250, gallery 250, and loges 34. It is equipped with radium gold fibre screen and two Simplex projection machines. The stage has been decorated to represent a pretty garden scene, and it is quite effective. The scale of prices is 5, 10 and 15 cents.

New Empire Theater, Winchester, Va.

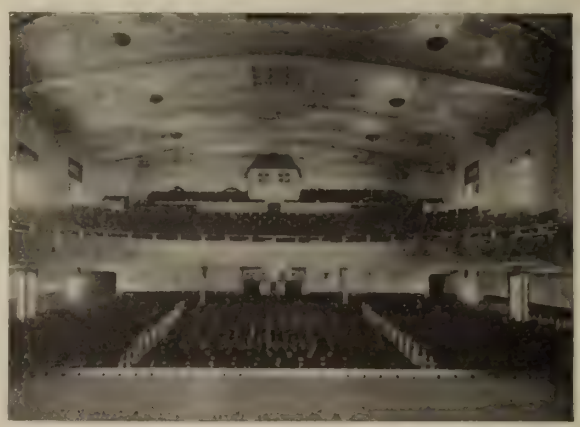
W. H. Baker, Noted Chocolate Manufacturer, Built Big Picture House—Operating Room Is Unconventional in Design.

THE New Empire Theater, Winchester, Va., was built through the public spirit of W. H. Baker, the noted chocolate manufacturer, at a cost of $50,000, and is evidence of his broad interest in the welfare of his home town. The house was designed by J. Henkel Henry, vice-president and secretary of the Empire Amusement Corporation of Winchester, lessees of the structure. The work of construction was also personally supervised by Mr. Henry.

Before entering the picture business, Mr. Henry owned and successfully managed a skating rink on the site of the Empire. When the skating rage decreased, the rink was converted into a picture and vaudeville house, which Mr. Henry conducted up to about two years ago, when the structure was destroyed by fire. The Empire was then erected upon the site, and it is one of the finest theaters of its kind for a town the size of Winchester.

The stage is fully equipped and can handle the largest traveling show, it being 35 feet deep, 60 feet across and 60 feet to gridiron. In the dressing rooms there is hot and cold water, and gas as well as electricity. Each room is well ventilated. The Empire is among the first theaters to use the automatic sprinkler system. The drop curtain is asbestos.

The booth is unconventional in shape; it resembles in appearance a small cottage. The port holes of the booth have been banked and painted so that they bear a similitude to real cottage windows. The roof is gabled, and the flue running to the roof of the theater proper carrying off the heat looks like a chimney and accentuates the illusion of the booth being a cottage. The operating room is practically fireproof. The exterior is pebble dashed. It is fitted with all conveniences.



Interior View of New Empire Theater, Winchester, Va.

The indirect lighting system is used. The floors are carpeted, and the walls and ceilings are adorned with rich frescoing. The most attractive painting is directly over the proscenium arch and represents the people of Winchester appealing to George Washington for protection against the Indians.

The Empire was dedicated on Christmas Day, 1913, and has been making considerable profit since that date under its efficient management. The admission prices are usually 10 and 20 cents. The better class of road shows and vaudeville are run intermittently, but pictures are the principal form of amusement.

PARK TO OPEN MAY 30.

The Park theater, in Rensselaer Park, North Troy, New York, will be opened on May 30 next for its regular summer run. The policy this summer will be features, Kalem's Ham comedies, Essanay's pictures featuring Charles Chaplin, and vaudeville. E. Sacks, of New York City, is to manage the house, and W. Felter will be in charge of the stage, the dimensions of which are 40 by 60 feet. The theater has seating accommodations for 1,100 persons, and standing room for 200 more. The Park is of the open air type and is one of the finest of its kind in the vicinity of Rensselaer Park. A full orchestra will be employed, and the pictures will be projected by two Power's machines.

Matt. Moore, Universal Star

MATT MOORE, Imp-Universal player, was born in the south of Ireland January 8, 1890. He is just twenty-five years old. His parents came to America when he was quite a child and emigrated to Toledo, Ohio, where Matt, with his brothers, Owen and Tom, were educated.

About seven years ago he ran away from home and joined a repertoire company. Later he played with the Al E. Woods, and also with the Chas. E. Blaney companies. Four years he played juvenile leads in stock companies of Toledo, Chicago, Oakland, Milwaukee, Kansas City and then was engaged to tour with "The Virginian," "The Man on the Box," "Paid in Full" and several other big successes.

Matt Moore.

"Matty," as he is affectionately called by his fellow-players, joined the Universal force about three years ago and played in the Imp and Victor companies. He is now Mary Fuller's leading man under the direction of Lucius Henderson.

He is a six-footer, with auburn hair and blue eyes, and is the most quiet, unobtrusive actor in the films despite his great success. Recently he has appeared in the Imp production as Dr. Carson in "The Photoplay Without a Name," Teddy Van Deusen in "Mary's Duke," and the leading male character in "The Sphinx." Matt is the only one of the three movie stars (that is, the Moore brothers) who is still heart-whole and fancy free. And he is very fond of dancing, only he's too bashful to ask a girl to dance! So there!

Marie Cahill on Universal Program

THE first of the Broadway stars to be released on the regular Universal program, in accordance with the announcement which was made last week, and which has already had a profound effect in all sections of the moving picture industry, is Marie Cahill, the musical comedy star, in one of her most brilliant successes, "Judy Forgot," which will be filmed in four reels. The play offers innumerable comedy situations which should make it one of the most delightful of all releases. Miss Cahill is the leading comic opera star on the stage to-day and her acquisition by the movies is one of the events of the present season.

It is also announced at the same time that the film version of "Judy Forgot" will be prepared by the author of that successful piece, Avery Hopwood. This is the first work that Mr. Hopwood has done for the screen, but the Universal lost no time in signing him up as soon as Miss Cahill had been secured.

Marie Cahill.

Miss Cahill's first work in moving pictures will begin almost at once, just as soon as the scenario can be made ready and the company to support her selected. The work will be done at the Universal's studio at Coytesville, N. J., instead of at Universal City in California.

"Judy Forgot" will be remembered by many as the hit of the 1912 musical comedy season, and had a very long and successful run at the Broadway Theatre. The theme was a novel one at the time, and this is believed to be the first time that the comic side of aphasia has been utilized in moving pictures.

It is therefore certain that the production "Judy Forgot" will be an exceptional comedy and one totally devoid of slapstick or anything pertaining to it. Furthermore, it will be put on by one of the very best directors in the realm of motion pictures, Lucius Henderson, who has been directing Mary Fuller, and who has had better success with her than any previous director.

Leonore Ulrich Under Morosco-Bosworth Banner

LEONORE ULRICH, the young star of the Oliver Morosco production, "The Bird of Paradise," has been secured by the Oliver Morosco Photoplay Company, in association with Bosworth, Inc., to appear before the motion picture camera in a big feature production on which work will be started shortly.

Leonore Ulrich.

Miss Ulrich is one of the youngest stars on the theatrical stage, and although but nineteen years of age, has had a remarkably successful career in her short life in theatricals. As in the case of Peggy O'Neill, Miss Ulrich is one of Oliver Morosco's "finds." Some five years ago the little star was working in a dry goods store. Her stage aspirations prompted her to give up her position and journey to Chicago, where she became a chorus girl at the La Salle theater. From there she joined a small stock company in Syracuse, and it was her work with this organization that attracted the producer's attention.

In two years Miss Ulrich played in eighty-six roles and appeared in the principal parts of such productions as "Twelfth Night," "The Virginian," "The Deep Purple," "Cameo Kirby," "The Chorus Lady," "The Time, the Place and the Girl," "Little Tommy Jones," "Get Rich Quick Wallingford," "Dawn of Tomorrow," "The Fortune Hunter" with particular success.

The wonderful success with which Miss Ulrich has been appearing in "The Bird of Paradise" for the past two seasons is widely known and is indicated by the fact that this play is doing the biggest business of any road attraction during the past ten years.

May Tinee, John R. Freuler and R. R. Nehls Selecting Winning Scenario in "Diamond from the Sky" Contest.

Thanhouser Again Raids "Legit"

Secures the Services of Messrs. Cooke and Warde, Widely Known Theatrical Men.

THINGS are happening rapidly at New Rochelle by the time one of Edwin Thanhouser has again studied seven days forecasting the day and hour in which he is determined to get "down to real lucky light." I have commented in these columns that the academy George Nichols Plant, the Edison Stage Director, seeming events, but few weeks since Mr. Thanhouser established the Thanhouser Stock Company, which has signed Theo. Lorber Cooke and Ernest C. Warde, both known wherever the English speaking drama is practiced.

Theo. C. Cooke.

Mr. Cooke has a record of seventeen years as director for Messrs. Hagenbeck and Kemper during which time he produced with such famous stars as Modjeska, Henry Russell, Billie Burke, Walsh, Louis James, Kolker, Kilgour and Frederick Warde. Among the many modern successes which he staged are "Paid in Full," "Seven Days" and "The Great Divide." The "Seven Days" as they say in stock, ten record runs in town, and the list of plays Cooke assembling before them comedy to Shakespeare. Mr. Cooke's engagement means also that Thanhouser productions will hereafter be ruling in Thanhouser's as every way toward a leading picture studio.

A further consolidation is that among the great impressions Robert Mr. Cooke has directed is Frederick Warde's production of Shakespearean scenes and that one Ernest C. Warde, who is now to co-operate in the New Thanhouser studio is Frederick Warde's son. That's not all round of the hands of Mrs. Ernest Warde is taking on the work of a motion picture director brings with him experience with quality the son of no famous a actor. He engaged it was his illustrious lord Warde and James and in a few hours had received what was then the actor's Epsom—an engagement with Richard Mansfield. Mr. Warde remained in the company to the end of Mansfield's days, something over years in advance. For the last five years of this time however, he was Mr. Mansfield's stage director. In one way in his career Mr. Warde had certain plans to take part of all and his predecessor of the Belasco and Mansfield companies from the great actor. Since Mr. Mansfield's death, Mr. Warde worked successfully in vaudeville and productions, Sumner Nugent's "Everywoman." Andrew Mack was also under his direction.

Ernest C. Warde.

ARRANGING FOR THE FARRAR PRODUCTIONS.

Samuel Goldfish has left New York for Los Angeles to consult with Mr. Lasky and Cecil B. DeMille regarding the forthcoming productions to be made with Geraldine Farrar in leading roles. It is not yet decided what subjects will be produced for Miss Farrar but Mr. De Mille will direct the productions and the Paramount Company will release them.

Ralph Stuart in Pictures

RALPH STUART, a long-time favorite and a star with a considerable reputation, will at last appear on the screen, having been engaged by the Knickerbocker Star Features. For three years he has been under contract to the Shuberts on the regular productions of the Central Film Company, starting early in May.

Ralph Stuart.

Mr. Stuart has completed his first picture, "The Kick-Out," under the direction of Robert T. Thornby, a former Lubin director. He is featured as the Mayor, a part which calls for considerable strong character portraying, gets hard nosed reactions from the crooks and especially recent of a dinner for a murderous assassin to a love to love battle with a crafty city boss and the unnerving handling of an infatuated maid.

Mr. Stuart's stage successes include the title part in "The Rajah of Salem," also leads in "Strongheart," "The Kaiser's End" and many other dramas of equal character and interest. He was also lead in the original cast of "Baltimore," as produced in Chicago. He has signed to work in support all the important films in the country and at one time operated his own company.

Knickerbocker Star Features are making elaborate plans for their productions. A large force supervising their preparation is now busy, but been completed, and no money or efforts are being spared to make these features equal to the best and among the most thrilling dramas available on the Central Film program.

LUBIN ANNUAL BENEFICIAL ASSOCIATION.

The Lubin Annual Beneficial Association, consisting of Lubin employees, was formed a few weeks ago and now has a membership of over one hundred. The officers of the organization are: Joseph Smiling, president; Isidor Schwartz, treasurer; Donald C. Scott, secretary. There will be various benefits and dances arranged during the course of the year to promote general good fellowship and to help the treasury. At the end of the year the profits will be divided among the members. The association pays a death benefit of fifty dollars and a sick benefit of seven dollars a week.

In the near future this association will present an amateur performance of George M. Cohan's "Fifty Miles From Boston." The cast will consist entirely of members of the association. All employees of the Lubin plant are eligible for membership. The secretary of the association, Mr. Scott, was recently in New York to attend the funeral of Jane Peters. He brought a wreath of flowers on the great comedian's bier—the unselfish token paid by the Lubin players from the wonderful rose gardens of Rose-wood.

ALL CELTIC TO RELEASE THROUGH WORLD FILM.

Announcement comes to us that the All Celtic Film Company, Inc., of 14th Broadway, N. Y., producers of the comedy series of film subjects as "The Adventures of Ruffers," have closed with L. J. Selznick for their release on the World Film program. The first release entitled "Rafferty Steps the Wigs" will be ready for distribution by the World May 30.

WARDEN OSBORNE ORDERS PATHE COLOR FILMS.

Warden Thomas Mott Osborne of Sing Sing Prison apparently likes Pathé color films. Manager Barnstyn of the Empire New York Exchange received a telegram from him on the 3rd requesting a five-reel program all in color for a show at the prison.

OLYMPIC THEATER, WASHINGTON, D. C.

A Well Conducted and Up-to-Date Neighborhood Picture House Earning Good Weekly Profits.

THE Olympic theater, on U street, near Fourteenth street, Northwest, Washington, D. C., is another of the many houses of Washington, D. C., which commends itself to the neighborhood in which it is located because of its attractiveness, the quality of its exhibitions, and the ceaseless efforts of the personnel to make it the most popular amusement place in the section.

The Olympic theater is built strictly upon sanitary lines. It has been so constructed that with the possible exception of the screen, the entire auditorium can be washed out with a hose without fear of defacement of walls, ceiling or decorations. The floor is of cement. The walls are painted with a green waterproof composition and are ornamented. A paneled baseboard, three feet high, is painted in a slightly darker and contrasting shade. There are ten wall lights in very attractive vari-colored globes. The ceiling is of white art metal and from it is suspended four chain hung electric fixtures of the so-called direct-indirect type, each containing four electric lamps.

The seating capacity of the house is about four hundred. The chairs are roomy and comfortable, and the aisles are wide. The house is well ventilated for there are seven large windows and a 48-inch fan brings in fresh air from the outside, while a 42-inch fan expels the foul air. On the second floor of the building is a heating room fifteen feet wide by twenty-five feet long in which is contained a large number of coils. These are heated to a very high temperature and the warmth is carried into the theater by

Olympic Theater, Washington, D. C.

the fresh air fan. In the summer these coils can be filled with cold water and also used in conjunction with the ventilation plant.

The screen is twelve feet high and sixteen feet wide and the pictures are projected upon it by two Simplex motor-driven machines contained in a well equipped sanitary and fireproof operator's booth.

The exterior of the building is as equally attractive as the interior. It is finished in rough ornamental brick and sandstone. Above the arched way the name "Olympic" is carved in stone. At each side of the entrance is a small poster board above which is an electric light fixture. Beyond the board at the right is a paneled space for a larger board. The name of the theater is also outlined in electric lights at the corner of the building and this can be seen for a long distance.

The lobby is illuminated by two large electric fixtures similar to those within the house and the ceiling is of white art metal which reflects the light to advantage. The floor is paved with mosaic blocks in design. The ticket office is of buff tile with a marble base. The windows are of leaded glass and run up to the roof of the office which is outlined with massive oak timbers.

The Olympic theater is operated by the Columbia Amusement Company, Inc., of which James H. Ellsworth is the president, Robert H. Campbell, Jr., vice-president, and H. Kirkus Dugdale, secretary and treasurer. Mr. Campbell is also the manager of the theater. He reports that regardless of the prevailing dull times a very satisfactory business is being enjoyed. He attributes this to many things—good pictures, good music, good projection and an efficient personnel. The employes are most courteous, not from a sense of duty but a natural desire to please. Located as the house is in a residential section, courtesy is an important factor and is not lost sight of by Manager Campbell. Like practically all of the houses in this section of the city an admission charge of ten cents is made for all shows. A limited number of reels are shown for it is not the policy of this house to keep their patrons amused all night without proper remuneration, to the disadvantage of other exhibitors and without profit to themselves. An honest effort is made at all times to give a good show and both the company and the public are satisfied with the results.

MARTHA HEDMAN IN "THE CUB."

MARTHA HEDMAN, the Swedish actress, is to be starred in the William A. Brady photoplay founded on "The Cub," the very successful stage offering of a few years ago. World Film will shortly release the picture. Opposite to Miss Hedman, there will play John Hines, who has been seen in many favorite offerings, playing minor roles. But Johnnie has worked hard. He has alert humor, eccentricity of gesture, and remarkable powers of facial expression. He is a real comedian, a loyal worker, and he has earned his promotion.

Martha Hedman.

Miss Hedman has a wonderful record of success attendant on hard plugging and perseverance in mastering an alien tongue. In Stockholm she played in repertoire, her work being seen in plays by Strindberg, Donnay, Hauptman. Her career in Sweden was of the most artistic and gratifying nature.

Then she went to London, but couldn't speak English. So she plugged at the language for nine months for nine hours a day. Then she could speak it.

Charles Frohman discovered her. He wanted a type for the role of Renee in Bernstein's "The Attack." Along came Martha Hedman, letter of introduction in hand, and Mr. Frohman chose her on sight for the part, from a score of applicants.

She came to New York; played leads with John Mason in "The Attack" and others; then was lent by Mr. Frohman to Sir George Alexander for the St. James' Theater, London, and then recently came back to New York, and of course has gone into pictures.

Miss Hedman's rigorous training and experience should stand her in good experience in screen work.

The release date of "The Cub" will shortly be announced, and the picture will have the advantage of the direction of Maurice Tourneur, the great World Film producer who recently finished "Trilby."

FILMS LOST—REWARD OFFERED.

Do not purchase these two reels, "Battle of Bunker Hill," Edison, and "Paul Revere's Ride," Edison, left on the Gates Avenue car, Brooklyn, or on the N. Y. to Brooklyn subway train Monday evening, April 26. Suitable reward for return to Educational Department, General Film Company, 71 West 23d street, New York City.

During the past week a number of important changes have been made in the personnel of the company of Edgar Lewis, the well-known director of the Fox Film Corporation, and while the works of Mr. Lewis have been all that could be desired, it is safe to say that the changes are all for the betterment of productions and that bigger and better things are forthcoming.

Hilltop Theater, Louisville, Ky.

Pretty Suburban Picture House a Model of Elegance—Erected at a Cost of $25,000—Knopf and Hudson Proprietors.

THE new Hilltop moving picture theater in Louisville, Ky., viewed as a medium-sized suburban house designed to last and to supply the amusement needs of its urban neighborhood, really ought to be characterized as a model. As a sample of a first-class structure, thoroughly equipped, it speaks volumes of the permanency of the motion picture business and of the substantial ground upon which it has been established. Here in a neighborhood where the patronage of the house is obliged to be limited for years to come, is a motion picture theater of class and elegance, fitted with the best possible appliances and built at a cost approximating $25,000. It is located in the center of a residence neighborhood with no large establishments in its immediate vicinity except the Kentucky Institute for the Blind, two squares away, but from which this theater cannot hope to draw any patronage. Four squares further up Frankfort avenue from Pope street, near which intersection the Hilltop theater stands, is the Clifton theater, which has been in operation for some time. Some distance down Frankfort avenue is a woolen mill, while still further down the street which crosses it is "Butchertown," from which other theaters draw. Altogether it is a neighborhood filled with homes of the moderately well-to-do. But it has been proved by careful computations that if the 490 seats in this house can be filled each night and at the Sunday matinee at 5 and 10 cents the investment will be a good one. And filled it has been since it was opened in the latter part of January.

H. W. Nadal.

Alfred P. Knopf of Louisville, who is head of a successful chain of grocery stores in Crescent Hill and Clifton, is president of the Hilltop Amusement Company, and Allen W. Hudson, associated with Mr. Knopf in the grocery business, is secretary and treasurer. With them are a few of the successful men of their corner of the city. The Hilltop theater is a brick and concrete structure, with much steel used in its construction. It fronts southwest on Frankfort avenue, occupying the whole of the forty-foot lot and running back 145 feet of the 200 feet of depth of the property. The entrance lobby gives onto a commodious foyer, both with tiled floors, the entrance lobby measuring 36x16 feet, and the foyer 36x15. Three aisles, the center aisle four feet and the aisles at each side 3 feet 8 inches, separate the seating sections and lead to the stage and the exits. The stage, 15 feet deep, with an 18 foot opening, has two dressing rooms attached and is equipped with adequate drops, etc., so as to supply conveniences for small entertainments, vaudeville, etc. Though small, the economy of space has been such that there is plenty of room in all essential places and no need for congestion anywhere. This condition extends even to the area at the rear where there is a space of 40 by 50 feet which gives onto a capacious, paved alley. Plenty of room is left also between the front row of seats and the railing around the orchestra well, while the passage ways between the stage and the rear exits are separated from the stage by fire walls which are pierced only by asbestos-lined doors.

From the front the class of the theatre is evident. Not that it is strikingly ornate, because it is not, but the white enameled bricks and the plaster pilasters, with the decorations of the entrance lobby, give an effect that is most pleasing. The sidewalk is concrete. Quality of the materials which went into the building is evident from the time the observer steps into the outer lobby. If there is anywhere where cheap construction is glaringly apparent it is in the entrances to theaters of that class. Here substance is manifest. The three-inch brass railing in front of the office window spells permanency, while the woodwork, the balcony, etc., speak of good construction. Mahogany, mirror paneled doors open on each side of the box office into the double-doored passage, lighted by globes in the ceiling and they in turn into the foyer. The first impression of the interior is pleasing. The rough cast plaster walls are tinted in old rose, the ceiling is buff, while the plaster work is finished in rose, blue, buff and gilt. The walls are divided by pilasters which are connected overhead by beams that divide the ceiling into panels. Ornamental plaster designs are placed at regular intervals on the pilaster and plaster friezes, tinted buff, run horizontally from pilaster to pilaster, dropping with the pitch of the floor. Corbels of plaster top the pilasters and apparently support the beams in the ceilings, and an abundantly ornamental, yet restrained, plaster cornice decorates the angles where the ceiling connects with the beams and the side walls. Plaster draperies top the window openings high up in the walls and the proscenium arch is outlined in more ornamental and harmoniously tinted plaster. A large plate glass mirror, surrounded by marble tile, has been set into each side wall of the foyer. A woman's toilet room opens on the foyer, while on the other side of the building, what was to have been a men's toilet, has been made into a passageway and a place for the generator and switchboard, meters, etc. The box office, which is unusually commodious, contains the manager's desk, so that he can be immediately in touch with what is going on. The seats are of good quality. A striking feature about the auditorium is the pitch of the incline. It is seven feet in about 96 feet. It has received the approval, however, of the city building authorities, as is the case with the exit inclines on each side of the stage, which are even steeper. The floor of the whole theater is concrete. That of the auditorium, however, has been covered with a board flooring, with rubber linoleum strips in the aisles and along the exit runaways to give a good foothold.

The booth is located over the box office, and is reached easily by stairs on the outside of the entrance lobby. A four-inch concrete floor and fire walls everywhere mean safety to the people in the house whatever happens. The steel door of the operating room closes automatically and sliding metal plates fall into place, closing all apertures, should any of the connecting wires be broken or fused. A ventilator at the top with a high stack insures that the heat from the machines passes outside. Two Powers 6A machines and a spotlight furnish the operating equipment. A six-chambered steel magazine built out through the wall of the booth and safe from any chance of disaster, has been installed for the storing of reels not in use. Commodious reel rewinding equipment of steel has been provided by cutting a rectangular opening in the table, and inserting a piece of smoked glass held in place by wood blocks attached to the under side of the table by screws through the steel, gives the operator all the light he needs to read the film. The switchboard which controls all the lights in the auditorium is located in the operating room. The ten indirect inverted dome lighting fixtures are wired on several circuits so that one of the 100-watt lamps in any set—three lamps to a fixture—can be lighted or almost any combination, while the bracket lamps on the pilasters at the sides can also be controlled readily. Separate meters connect with the exit lights which are arranged on a two-way switch, as is the case also with the electricity operating the machines, so

Hilltop Theater, Louisville, Ky.

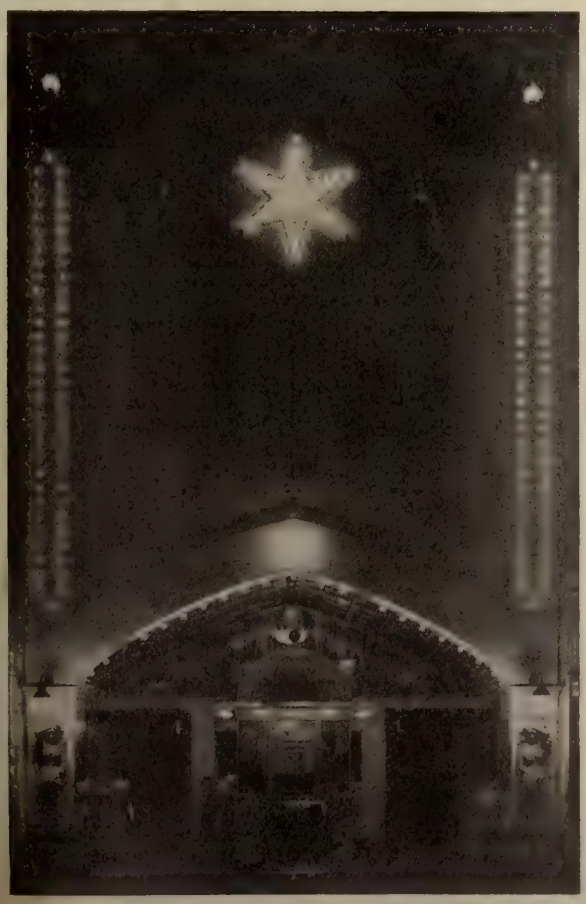
that in case of a blowout the second circuits could be utilized without waiting for repairs to be made. Five globes light the outer lobby, one with a 500-watt lamp and the others with 300-watt lamps. The front of the building is surmounted by a stained glass globe, which is lighted during the evening and which is wired for lamps up to 1,200 watts. An electric sign made of four-foot letters and burning series of 10-watt lamps occupies the green enameled brick outline on the facade.

The Hilltop theater was set right into the side of a hill, which meant that excavation aplenty had to be made before the level of the lobby floor could be reached—while a greater depth was needed to gain the pitch for the lobby floor. Herbert Nadal puts on a Saturday matinee with special inducements to children. Advertising with this theater for a long time will be a simple proposition. For one reason the billboards in front of the house will come pretty nearly doing the work. The only street car line by which the neighborhood is reached passes the front of the theater, and the corner is one which is well occupied with stores, so that few of the possible patrons will not be kept well informed of what is in prospect with the billboards and the announcements made in the programs used. The Hilltop theater has made a satisfactory beginning on a promising career.

Star Theater, Wichita, Kansas

Attractive Big Star on Facade Symbolic of Theater's Name—Uses Wurlitzer Organ—Seats 640.

THE Star Theater on Douglass avenue, Wichita, Kan., is in the center of the town, and is one of the most prominent buildings of the city in the daytime, and a landmark and guide post for all travelers at night. The picture shows the big electric star on the front of the theater which can be seen for a long distance. The Star Theater seats 640, has a Wurlitzer orchestra, a Powers machine, runs General Film service entirely, with occasional features. It is owned and managed by C. C. McCollister. The building is a little beauty, both outside and inside. It is two stories, having a balcony. Interior decorations are very simple but exceedingly attractive. The exterior is striking. The immense star in the center at the top of the front of the building contains nearly seventy lights, and as seen, three loups of globes extend downward, meeting in a point above the arch of the entrance. This group of lights are designed to flash, and their operation is very effective. The star itself shines out brightly first, the depending loops being dark, then the entire star is extinguished and the light travels downward, seeming to flow from the star along the three loops until it concentrates in the single light at the point of the arch. The globes on each side of the front and in the entrance are continuously illuminated. Mr. McCollister has built up a wonderful business for the Star theater, and not the least element in his success has been the striking attractiveness of his building.



Star Theater, Wichita, Kansas.

Jack Standing With Lubin

JACK STANDING, the tall, good-looking young Englishman of the Lubin players, who is at present being featured in the "Road o' Strife" serial with Crane Wilbur and Mary Charleson, is one of the most versatile and finished actors in the Lubin studio, and he switches from leads to heavies and from juvenile parts to old-man characters with equal ease. "Spare me from being a one-type actor," is Standing's chief professional request, and since he has been with the Lubin Company this wish has been granted to the nth degree.

Jack Standing.

Jack was born in London and received his first theatrical training in the famous Drury Lane melodrama in London. He began by playing small parts and in a comparatively short time was playing juvenile leads. Following some years spent in melodramas, Standing went into musical comedy and achieved much success in "The Belle of New York," "Floradora," and other productions so popular at that time. Eleven years ago Charles Frohman cabled Standing to come to America and play one of the important roles in "Sherlock Holmes." He did so, and his work was so well liked that Leslie Carter chose him as her leading man. Since then Standing has had a wide and varied experience as an actor. He was leading man for Fannie Ward, Margaret Anglin, Olga Nethersole and other prominent stars, and for a number of seasons was featured in stock companies in Milwaukee, Pittsburgh, Rochester and other cities.

Three years ago Standing joined the Lubin players as a leading man. He left the Lubin Company for a season to play one of the star roles in Belasco's "Drums of Oude" and then returned to the studio and has been with the Lubin Company ever since.

Standing has been featured in some of the most important of the Lubin productions. He is the ideal type for screen work, for aside from his clean-cut, typically English features, and his tall, lithe athletic figure, he is a craftsman in the art of motion picture acting and through these assets he has become the popular photoplayer he is today.

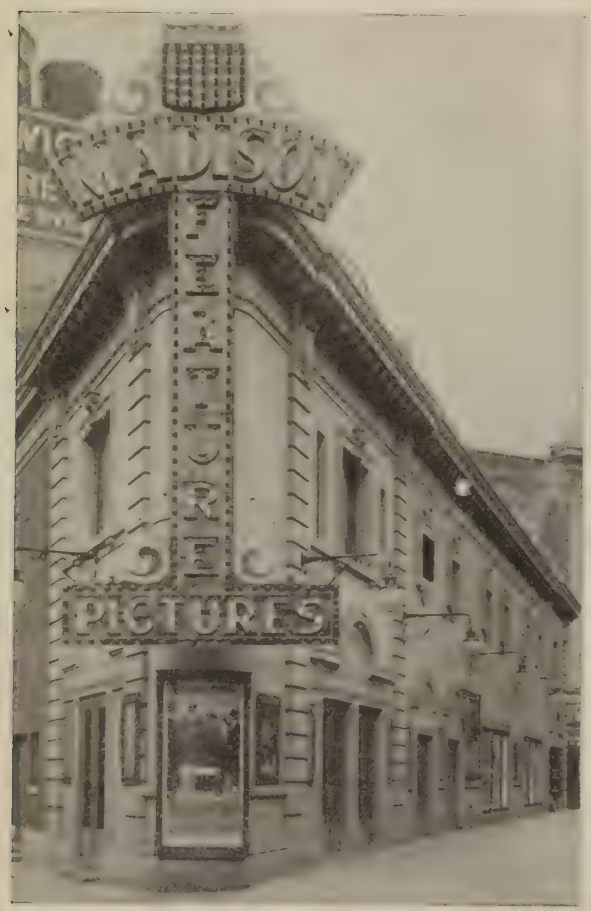
ALL WELCOME ON SELIG SPECIAL.

The impression has been gained in some instances that only newspaper men and families and motion picture exhibitors and families are eligible to take the seventeen days' tour of the Golden West aboard the Selig Exposition Special for the modest sum of $128. This is a mistaken impression, for all friends of the Selig Polyscope Company are cordially invited. There will be room for all. When one train of Pullmans is fully occupied, another will be chartered, and it appears now as if two or more Selig Exposition Specials will roll out of the Chicago station on Thursday, July 8. The sum of $128 covers everything excepting meals. Everything includes transportation, Pullman, all side trips, hotel accommodations, etc., etc. The complete success of this great trip is already assured. The artistic booklets "We Want You With Us in California," issued by the Selig Company, are in great demand.

Madison Theater, Brooklyn, N. Y.

B. F. Keith Opens Another Motion Picture House—Has Seating Accommodations for 600—Under Management of Len Parker.

BROOKLYN, N. Y., is again favored by the opening of a splendid moving picture theater. Notwithstanding the fact that it is smaller in size in comparison with some of the other picture theaters which have recently been opened in that borough, it is none the less appreciated, for in it has been installed all the latest improvements and furnishings and everything that goes to make an up-to-date picture house. It can with propriety be added to the list of excellent theaters that Brooklyn boasts of devoted to the growing moving picture industry. The accompanying illustrations convey a good idea of the exterior and interior views of this new amusement emporium. The name of the



Madison Theater, Brooklyn, N. Y.

structure is the Madison, and it is owned by B. F. Keith. Mr. Keith has fortified himself against competition—at least on the block where the Madison is located. He also owns the Bushwick which is directly behind the Madison, and these two structures occupy the entire block. The theater is not situated in an out of the way place. The location is one from which the management can draw patronage for miles around. The elevated railway and trolley lines pass the door, and not a small percentage of its patrons come by these transportation facilities.

The new addition is situated at the corner of Broadway and Madison street. It is built of brick and terra cotta, and has a strong steel frame. The handsome wall decorations are in perfect harmony with the color of the chairs, carpets, draperies, and the effect is very pleasing. There are twelve large exits in the house. Two Simplex machines with automatic arc controllers are used, and the pictures are projected upon a radium gold fibre screen. The length of the throw is 75 feet. There are 600 seats in the Madison, 450 being on the parquet floor and 150 in the balcony. The operating room is plainly hidden from the view of the patrons. It is situated behind the wall of the balcony at the top. If the reader will look closely at the interior photograph, he will observe between the exit signs the portholes of the booth. The wainscoting is of marble and is mahogany trimmed.

The Madison is operated by the Madison Operating Corporation of which J. J. Maloney is president. Len Parker, who had been for the past six years manager of B. F. Keith's Crescent stock theater, Brooklyn, has been installed as man-

Interior of Madison Theater, Brooklyn, N. Y.

ager of the Madison. That the kind of shows he is putting on is meeting with the exigencies of the patrons is attested by the fact that the house is doing a capacity business since it was opened on Sept. 12 last. The shows are continuous from 1:45 p. m. to 11 p. m., and the admission price is 10 cents the entire house.

Eugene O'Brien with the World Film.

BORN in Dublin, an agreeably few years ago, Eugene O'Brien, who plays the lead in the World Film Corporation forthcoming thriller, "An Indian Diamond," is endowed with a personality that will surely please motion picture fans the moment his handsome face is seen on the screen. Eugene's Milesianism has been tempered and mellowed by some rich and varied experiences in the Western States.

Eugene O'Brien.

For one so young he has accomplished much meritorious stage work. With Ethel Barrymore in Pinero's "Midchannel" and Margaret Illington in "The Thief," he established himself in high favor with critical audiences. He also "led" with the late Kyrle Bellew, and the still happily living Henry Woodruff, Fritzi Scheff, Irene Fenwick, Frances Starr and Ann Murdock. He went from a medical school to the stage—a step which only a humorous Irishman could conceive and successfully accomplish.

Frank Crane, the director of the picture, regards Eugene O'Brien as a precious find; and Crane is a good judge of such matters. Frank always "casts" astutely and well.

This is Mr. O'Brien's first appearance in motion pictures. He has all the potentiality of becoming a (screen) matinee idol, as his good looks are not the least of his many assets. Chiefest of all, however, is the fact that besides being a good actor he is a good fellow.

Reviews of Current Productions

"THE GODDESS."

First Four Episodes of the New Vitagraph Serial Are Well Received by Audience at Special Showing.

Reviewed by Lynde Denig.

WHATEVER may be said about "The Goddess," the authors, Gouverneur Morris and Charles W. Goddard, cannot be accused of imitation. Before the first showing at the Vitagraph theater, A. E. Smith, of the Vitagraph Company, stepped before the screen and a few words expressed expectancy, akin, one might suppose, to that experienced by a playwright on the opening night of his play. He said that he spoke not only for himself; but for Director Ralph Ince, Anita Stewart, Earle Williams and everyone in any way

Scene from "The Goddess" (Vitagraph).

connected with the production, when he declared that the best efforts of the Vitagraph Company had gone into the making of "The Goddess," and that its reception at the hands of an audience was awaited with the deepest concern. There was no doubt about the originality of Mr. Morris's idea; but its usefulness in pictures had still to be tested. Nothing so pretentious had been attempted in previous serial photoplays; the old standbys of fast melodrama and so many "punches" in a reel had been surplanted by a story with a definite theme behind it, rather a daring innovation, perhaps, in view of the themeless films to which audiences have become accustomed.

If one measures entertainment by thrills, "The Goddess" is not a competitor of several of its well-known predecessors; but if entertainment is recognized in an appeal to intelligence, the production is quite in a class by itself among serials. Mr. Morris invested his theme with romance and mingled realism and symbolism in its expression. The opening is auspicious and straight to the point in suggesting the significance of what is to follow. Three great financiers, the triumvirate, he calls them, are seriously perturbed by a threatened decline of their power. While they are in consultation the scenes dissolve into flashes of the giant industries they dominate; but the railroads, the steamship lines, the factories are slipping from their grasp and into the maw of that vast, nondescript rival of monopoly, the public. They must win the public by some semispiritual means.

A hypnotist comes to their aid. He assists in kidnapping a little girl who is taken into the wildest recesses of the wilderness and reared to womanhood in sublime innocence, unrelieved by the most rudimentary knowledge of sex, for no man ever enters the cave in which she lives. She comes forth a radiant goddess and, as carefully planned, is immediately placed under the spell of the hypnotist, who has come to guide her into the world that she may reform it according to the dictates of the capitalistic triumvirate. But the socialistically inclined son of one of the capitalists chances to be enjoying a vacation in the woods and he meets Celestia when she is not under the spell. He aids her in eluding her captor, for whom she has an instinctive aversion; they are followed, caught and the Goddess is brought to New York under the hypnotist's influence, destined, apparently, to do the bidding of her masters. In truly goddess-like fashion she is leading a crowd through the Pennsylvania station at the close of the first reel of the fourth episode.

What is in store for Celestia and her socialist sweetheart, certain to reappear soon, is an open question. One gathers, however, that Mr. Morris has devised a complete propaganda for softening the hearts of stern men and giving Christian doctrines a practical application.

The opening episodes vary between realistic details and fanciful unrealities. The premise of a struggle between monopoly and the public control of utilities is founded on fact; whereas the remedy sought by the triumvirate is pure fancy, calculated to clothe a serious subject in a pleasing popular guise. Technically, the production has been well handled by Director Ince, save that at times the action seems unduly slow. Had Miss Stewart employed a hair-dresser and a costumer in her wilderness cave, she could not have presented a more radiant goddess. In appearance and manner she will charm and that, of course, is half the battle when a woman sets out to reform the world. Earle Williams, as the young idealist, and Paul Scardon, as the hypnotist, figure prominently and to advantage in the opening episodes.

Galbraith with American-Mutual.

Joseph Galbraith, formerly leading man at the Belasco theater in Los Angeles, has joined the American-Mutual stock company at Santa Barbara, and will be cast in leading roles in the Flying "A" productions, produced under the direction of Archer MacMackin.

"RUMPELSTILTSKIN."

Four-Reel Masterpicture Fairy Story Produced by Thomas H. Ince.

Reviewed by Louis Reeves Harrison.

PRINCIPALLY remarkable for charm of treatment, "Rumpelstiltskin" will certainly please the kiddies. It is a real fairy story of the olden kind, with a Prince who goes out alone in quest of adventure and comes upon the beautiful daughter of a miller in humble circumstances only to learn that delight of delights, being loved for one's self, the most villainous-looking dwarf ever shown on the screen, King Cole of the nursery rhymes, his jester, the Prince of Comic Makeups, Solemn counsellors who satirize the elaboration of system in Germany—"It can't be done except on order"—the Good Fairy, Simple Simon and other creatures of childhood fancy.

While not addressed to mature minds, "Rumpelstiltskin" may have a lingering fascination for those grown folks who invariably accompany children to the circus, particularly as the treatment is artistic in the matter of settings, grouping

Scene from "Rumpelstiltskin" (Mutual).

and costume—the general effect is very pleasing to the eye. Grown folks will see materializations of some of their childish ideals, and there is the faintest shadow of a theme in the craving of Old King Cole for the secret of spinning straw into gold. It may be doubted that a theme is of any particular value in such a story, but the story can be raised in value, as in classification, to some such "static" drama as that devised and successfully portrayed by one of the greatest of modern playwrights. Fairy tales of the future, rather than those of the past, might suggest what shall be finer and more beautiful in life as it is to be, a delightful visitation during the present monotony of production.

"The Commuters."

James Forbes' Merry Farce Comedy Produced in Pictures, in Five Parts, by George Kleine, with a Company That Commands Favor Even in the Minor Roles.

Reviewed by James S. McQuade.

THE first thought that comes to me in beginning this review is that the subjects in the Kingdom of Fildom, myself among them, owe to George Kleine a printed expression of appreciation of the delightful screen treats he has furnished us for some time past, in farce and comedy subjects. Not

Scene from "The Commuters" (Kleine).

only has he delighted us by clean, well-directed and cleverly acted photo-comedies; he has demonstrated that moving pictures are capable of conveying many of the subtleties of comedy as well as the action, and that, while they can never supplant the point and piquancy of the spoken word, they can come sufficiently close to it to produce the same mental impressions.

In this connection, exception must be taken to some unnecessary subtitles in "The Commuters." Reference is made to the phone discussion between Hetty Brice and her husband Larry, after she and the maid have discovered "Sammy" in the guest room.

"How dare you leave a strange man in the house?" And "But, sweetheart—" could well be left out. "He says he can't leave in evening clothes," and "I'll send a suit home" are quite sufficient to convey the meaning. "I am mad at you," uttered by the man who brought the suit of clothes to the Brice home for "Sammy," after "Sammy" had manhandled him, should find no place as a subtitle. The man could look mad without saying a word, and the implied humor of his attitude can be conveyed just as well by the pictures alone.

These points, however, will be easily overlooked, because of the general excellence of the direction. The scenes—an unusually large number of them at that—have all been selected or constructed with appropriate foresight and care. The interiors, which abound in this production, have entailed a great deal of preparation and supervision. The cabaret scene is very realistic and the action contributes to the realism. The interiors showing various rooms in the Brice home, from kitchen to guestroom, are just what one might expect. The train scene, in which "Old Shipman" and forty-six commuters are left in the lurch, is brimful of fitting action, while the departure of the steamer out of New York harbor, which has been missed by Larry and Rolliston and, as it later turns out, by their boss himself, has convincing local color. The joy auto ride of Sammy, Larry and Rolliston also bears testimony to the same nice painstaking in production.

The scene showing the meeting of the Woman's Suffrage Club in the Brice home is admirably worked out. The speaker at the meeting is thoroughly typical of her class, and her mannish manners and airs compel both smiles and laughter. The way three of the suffragettes treat poor "Sammy," who is taken for a burglar in the Brice house, is a ludicrous illustration of the muscular strenuosity of the weaker sex.

The selection of the cast, down to the impersonator of the humblest character, has been most happy. Indeed, one can scarcely speak too highly in commendation of this feature of the production. Take, for example, the cook in the Brice home, the policeman, the night telephone girl at the cabaret, Old Shipman, the fat office boy under Brice, and even the boys who pelt "Sammy" with stones, everyone acts his or her part with such natural ease that everything appears real. Much of this, of course, is due to capable direction.

My old friend, Dan Crimmins, wins many a laugh as the officious policeman, and Agnes Mare makes a strong character part out of Carrie, the maid in the Brice household. "Old Shipman" has a great make-up, and the man who impersonates him carries the part with as much interest as is displayed by any of the principals.

Chas. Judels, in the role of "Sammy," the leader of the cabaret orchestra, easily takes the center of the stage among the principals. The more often one views the pictures, the better one appreciates his comedy work. It is intensely funny to watch him in the scene where Larry and his wife are at "outs." How seemingly unconscious is he of the penalty awaiting the man who interferes in family squabbles! His ignominious fate should be a warning to all.

Irene Fenwick sustains the fine character of Hetty Brice with talented conception and art, and Della Connor is a deliciously sweet exponent of Mrs. Rolliston. George LeGuere is excellently placed as Larry Brice. He is forced to high tension throughout the action of the story and always carries the part well. Rolliston, the companion in revels of "Sammy" and Larry, could not have been assigned to more capable art than that of Dan Moyles. The somewhat different treatment to which Rolliston subjects his wife as compared with that given Mrs. Brice by her beloved hubby affords a fine comedy contrast.

The photography is of uniform fine quality throughout the five reels.

"The Absentee."

Five-Reel Mutual Masterpicture of Vital Theme and Symbolic Treatment.

Reviewed by Louis Reeves Harrison.

UNDER the skilled guidance of Frank E. Woods and Christy Cabanne, "The Absentee" presents a new and difficult form of treatment. It is actually an allegorical and symbolical drama, though the opening scenes are more strictly so. It has the philosophic questioning and high reasoning of a story purely symbolical in its general effect, though events following the opening allegory deal with modern life in a very realistic way at times. The entire scheme is first presented in poetical fashion, the characters representing traits, influences and results that dominate in the modern story. Power, Might, Ambition, Contentment, Happiness, Innocence, Vanity and Justice, are set forth in concrete images, as in the stage plays of Ibsen, Rostand and Maeterlinck.

Realists may object, but symbolism simply adds to the variety of program—it is nothing to be condemned because it is different from accepted forms. There is danger in it, and chief peril is that of forecasting allegorically what is to follow in the main body. When carefully handled, however, there is a new suspense set up, a sort of intellectual pleasure in watching how the theme works out. One error, to my way of thinking, was to present "Evil" as a personage visible to the other characters, but it might have involved a vast amount of double exposure to have presented "Evil" simply as an invisible influence, constantly at the elbow of those inclined to listen when evil counsel is offered.

Under present conditions of production, when there is ever

Scene from "The Absentee" (Majestic).

present an impatience to get results, when authors, directors and actors are hampered by imposed time limits, when one difficult piece of work is barely finished before another stares the company out of countenance, a generous view of theoretical imperfections must be taken. The advent of symbolism is welcome. It is in the essence of dramatic representation, in the essence of life itself, and it lends itself in many cases to an exhibition of the poetic aspects of human character and to the nobler issues of existence.

The theme doubly worked out is that of the absentee who has built up a successful industry and retired to enjoy the results of his work, giving small consideration to those who labored with him and for him, who contributed from their just portions to his material advantage. That is a live theme,

as results will undoubtedly demonstrate. Robert Edeson as the absentee turning from success to pleasure is satisfying to the eye and refined in performance. The whole cast is good, some of the minor roles thrusting themselves into prominence through strong personality. Olga Grey leads the lovely women in performance, her opportunities fitting her as if she had been made for them or they for her, and to lead in a gathering of so many lovable creatures is in itself an honor. Mr. Woods and Mr. Cabanne are working in a way that is bound to produce large results, they are working in harmony.

Pathe Actor Gets Part He Likes.

Donald MacKenzie, the Pathe producer, tells some interesting things of George Probert, his leading man in his new picture, "The Fortunes of Pierre." It seems that to Mr. Probert in the past have fallen some of the most unsatisfactory roles an actor could have. Villains are bad enough, but there are varying degrees of stage villainy even as there are in real life. To play a low-down, detestable character and play it to the life may be an artistic triumph, but it certainly leaves a bad taste in the mouth of the unfortunate who is cast for the part. Mr. Probert had two such parts in succession, that of the Cadet in "The Lure" and Oskar Von Guggen in "Innocent." He played the parts with all the subtlety and finish of which they were capable and scored—but he did it so well that people avoided him like a plague. Former friends passed him by, ladies of his acquaintance crossed to the other side of the street when they saw him coming, and he became very unhappy.

It was some time before people realized that he was really the religious, home-loving, clean-minded man that he really is.

Three Biograph Productions.

"The Maid o' the Mountains" in Two Parts and Two Single-Reel Subjects Ready for Release.

Reviewed by Lynde Denig.

IN "The Maid o' the Mountains," the Biograph Company will release on June 1, a two-part drama dealing with the mountain whites—moonshiners, the pretty daughter of a none too respectable father, her unwelcome suitor, the marshal in quest of the law-breakers and the handsome novelist of fiction, who

Scene from "The Maid o' the Mountain" (Biograph).

goes to the wilds for a vacation. Naturally, the very first person the novelist meets when he sets his tent in the wilderness, is the moonshiner's daughter. That they will fall in love with each other is a foregone conclusion; but there are serious complications, for the rejected suitor holds a threat over her head. He knows that her father shot a man, and unless she becomes his wife he promises to make the marshal his confidant, which will mean death for the moonshiner.

Such, in substance, is the material enlarged into an acceptable film melodrama, profiting by purposeful action and a fair degree of suspense consistently held throughout the two reels. The characterizations in the hands of Louise Vale, Kenneth Davenport, Edward Cecil, Jack Drumeir and Franklin Ritchie are about what one might expect in a picture of the kind; they are true to photoplay conventions. In matters of production, "The Maid o' the Mountains," is up to the high standard being maintained in two-reel Biographs—a standard that never permits slipshod workmanship.

"Bobby's Bargain."

A juvenile comedy, with the certain appeal of a picture introducing a company of youngsters, is "Bobby's Bargain," to be released May 21. It is a brightly conceived story, showing how Bobby trades his toys for a cute baby that strikes his fancy at the moment. The little girl, in whose care the infant was left, thought she had made a fair bargain until she returned home and heard what mother had to say. Off they go to recover the youngest member of the family, who is sleeping contentedly on Bobby's bed with her youthful master standing guard, while his foolish old grandfather snoozes in a chair nearby. The grandfather is an odd character, that no doubt will delight a child's sense of humor. With his grotesque strut and his semblance of deafness, combined with approaching senility, he recalls the broad comedy caricature once dear to the interpreters of stage farce. The children in the picture make

Scene from "The Buckskin Shirt" (Biograph).

a pleasing group, and the little fellow playing Bobby appears to be unusually bright without being pert or self-conscious.

"The Buckskin Shirt."

Roy Norton is the author of this single-reel that, like "Bobby's Bargain," is quite as well adapted to the children as to the adults in an audience. Essentially, it is a boy's role, introducing the Wild West as described in story books, with a stage-coach hold-up, no end of hard-riding, straight-shooting cowboys and a true hero for the friend of the eastern lad, who more than anything else wants a buckskin shirt. He expresses his wish in a note and the kind-hearted westerner responds by fashioning a shirt with his own hands for his youthful correspondent. But between the making of the shirt and its delivery there comes a series of accidents, truly western and exciting enough to satisfy the most adventure-loving youngster. The director was particularly fortunate in his choice of a natural and handsome boy for the character of the lad who sets his heart on a buckskin shirt. May 31 is the date named for the release of this subject.

"The Butterfly."

World Film Corporation Releases Five-Part Picturization of H. K. Webster's Novel.

Reviewed by Lynde Denig.

PLENTY of action, this five-part drama undoubtedly has; but unfortunately the action is not always the logical outcome of events or of character. There are times when an audience may feel the need of a little more motivation; a more plausible preparation to account for things happening thus and so; a more closely knit narrative to give the semblance of

Scene from "The Butterfly" (World Film).

human probability to the lives of "The Butterfly" and her friends. Lacking something of the suspense born of a thoroughly developed story, the picture version of Henry Kitchell Webster's book must depend largely upon the appeal of the

scenes, considered individually, and upon the acting of Howard Estabrook, Barbara Tennant and in lesser roles, Jessie Lewis, Julia Stuart, Fred Radcliffe, O. A. C. Lund and Albert Emundson. Mr. Lund directed the production.

The characters are introduced in the land of the pyramids—as conceived by a scenic artist—and there we are given a suggestion of the misfortunes destined for later years. Some of the settings in the opening reel are very well contrived in view of the difficulties to be overcome. Time passes and the scene shifts to America, where Elaine Arthur, a little girl when first met, has become a famous dancer, known as "The Butterfly." The strongest dramatic action in the production comes on the night that the dancer gives a performance in a town near her old home, and for one reason or another, all of the characters in the story have assembled in the neighborhood of the theater. Elaine's stepmother and sister have come to see her dance, likewise an old admirer, and then there is the villain of the play, a deformed man who is a bitter enemy of the stepmother. He sneaks into her room in the hotel, stabs her and escapes that the blame may be placed on several innocent persons, among them "The Butterfly" and her admirer.

The escape of the dancer and her sweetheart via a freight car is no more remarkable than the ease with which the detective traces them to a distant town. A deathbed confession clears the situation. While Mr. Estabrook is the featured player, Miss Tennant really has the leading role, which she handles acceptably. She passes readily from the portrayal of a little girl to that of a young woman and an accomplished dancer.

"The Black Ring"

Amusing Crook Melodrama in Three Reels, Produced by Tom Moore for Kalem Company.

Reviewed by Hanford C. Judson.

PERHAPS the most widely popular kind of story today is the exciting crook melodrama. This three-reel offering, "The Black Ring," was made to fill, in an intelligently commercial way, the demand for light stories of marked suspense, mere kill-time offerings to rest tired or bored people.

It pictures for us a band of organized thieves; starts a love interest which is slight but pretty; makes the heroine's new necklace the point of attack that brings the gang's operations into pertinent relationship with the hero's love-making; and ends, after a few astonishing and fresh incidents, with the capture of the evil doers by the hero and the police.

The heroine is the sweetly girlish daughter of a rich retired business man. The family chauffeur wears a black ring, the badge of the gang which is composed of many characters some of whom are servants in the houses of the rich of the neighborhood. The leader of the gang is "in society," and is making love to the girl merely to get her valuable necklace. The rich young man, who is to be the hero, is out for a walk and finds the car stalled, its chauffeur drunk. This rich youth's consenting to become chauffeur is plausible rather than fresh.

Scene from "The Black Ring" (Kalem).

From this point, the new chauffeur is "on the job" and in fine dramatic position to foil the intentions of the gang.

The plot is laid out to make a smooth flow of narrative; yet cannot safely be called powerful, though it holds interest and serves its purpose adequately. After the acting and personalities of the picture, which are delightful, the fresh incident and detail are its most commendable points. It keeps the spectator in a frame of mind of amused interest rather than of excited expectancy, and as a whole is very acceptable.

The best acted role is the retired merchant, by Richard Purdon, whose able, even acting helps many a Kalem picture. Marguerite Courtot is, as usual, a real heroine. Tom Moore, director and hero, does very well. Robert Ellis is an able leader of the crooks.

"The Girl Who Had a Soul"

A Three-Reel Version of a Stirring Crook Story Featuring Mary Fuller.

Reviewed by Margaret I. MacDonald.

AGAIN we must draw attention to the fact that the story of the production has nothing really new about it. But from this point of view more honor to those who have woven the theme, old as it is, into a picture that has the power to hold our attention continuously through three reels of film, leaving us rather peevish because there is not more to follow.

Lucius Henderson has made the picture from the scenario

Scene from "The Girl Who Had a Soul" (Victor).

of Elaine Sterne; and Mary Fuller has interpreted in an inimitable manner the character of the girl accomplice of a band of crooks, and who is found, in spite of "Dutchy's" insistence that she has no use for such luxuries, to have a soul and a big one. Playing opposite her is Matt Moore, and assisting in the general constitution of the production are various others of marked ability, to which latter fact is due in a large measure the enjoyable character of the picture.

The careful study which Lucius Henderson has made of his subject is evident in the care which has been given the smallest detail, for there is realism in every moment of the play. Mary Fuller is truly a delight in her handling of the role of "Mary the Dodger." Some of her best work is done in the home of the young doctor, who after bringing her to recovery from an automobile accident, she having been knocked over by a passing machine, makes her his housekeeper in place of one who has recently resigned. Here she falls in love with her employer, and when in self defense he kills his secretary who also deprives him of the love of his fiance, takes the blame of the murder, and is on trial when the doctor recovers from the attack of brain fever from which he has been suffering since the incident and presents himself before the court. He is acquitted and later takes as his wife the "girl who had a soul."

The production has been splendidly photographed, and too much praise cannot be given it as a whole. It is alive with human interest, and has a tremendous pull.

Alliance Program in England.

One of the biggest deals during the past week in New York film circles was the signing of the contracts by President Cobe of the Alliance Films Corporation, and Edgar Hounsell the head of the Anglo-American Film Co., of London, whereby the latter concern will in the future be the sole distributors of the Alliance Program in the British Isles.

Mr. Hounsell, who is one of the oldest feature men, in point of service in the English film world, sailed for Great Britain last Saturday on the Lusitania, accompanied by Edward Barry who will be in the service of the Anglo-American as sales manager. Mr. Barry although of English birth is well known among American picture men, having been connected with several concerns in New York during the past few years.

Honeymooners Surprised.

Monday was a big day for Mr. and Mrs. Morris Foster (she was (is) Mignon Anderson, at the Thanhouser studio. The newly-weds returned from their honeymoon in Florida, were imprisoned temporarily in one of the offices in the executive building and the whole stock company and office staff were summoned in a prearranged signal. Then there was uncovered before them a magnificent set of Colonial silver, the gift of all the Thanhouserites. Mignon tried to talk and express her feelings, but a big gulp was the best she could do—and Foster gulped his endorsement.

"The Chalice of Courage"

The Vitagraph Company Adapts Cyrus Townsend Brady's Story Into an Impressive Blue Ribbon Feature.

Reviewed by Lynde Denig.

RIGHT at the opening of this remarkably well presented picture the hero is placed in an extraordinary position. The horse being ridden by his wife along a mountain trail makes a misstep and rolls down a steep cliff. The woman, mortally injured, but still conscious is found by her husband lying among the rocks and she begs him to end her misery. Under the circumstances, he does the only humane thing. He shoots a bullet through her brain and

Scene from "The Chalice of Courage" (Vitagraph).

a few moments later we see him building a grave of stones while a flock of vultures hover ominously overhead. William Newbold, a young engineer filled with the joy of health and high spirits has been forced to kill the person whom he treasures above everything else in the world. It is a good situation on which to base a study of character, with the probable results of morbid brooding and the not unlikely conclusion that after all he was little better than a murderer. Mr. Brady chose to work along other lines, however. Newbold becomes a recluse in the mountains and lives undisturbed while the other threads of the story are being drawn together.

The picture is of the West from first to last; but in the quality of the story and the very fine production provided by Director Rollin S. Sturgeon, it is far removed from the subjects one may expect to find under the head of western. The plot is adequate for six interesting reels and consistent, too, save in a few comparatively inconsequential details. Mountain scenery in all its variety and at all seasons, from spring to the dead of winter, was perfectly photographed and the film was tinted and toned to produce the most natural of atmospheric effects.

Myrtle Gonzalez plays the part of an eastern girl, who goes West with her uncle and is wooed by Armstrong, a man of few principles, who earlier in his career tried to steal Newbold's wife. One day Enid wanders too far from the camp and is saved from death by the mountain recluse, who is forced to take her to his cabin. And there they are snowed in through the long winter months with the usual emotional consequences. The misery they experience because of a love which they feel must be broken, would be more convincing if the audience were shown any really good reason why they should not marry. Newbold's sentimental fidelity to the memory of his wife is not explanation enough, nor is there cause for separation in any ties attributed to the girl. Needless to say, the romance has a pleasant termination and the troublesome Armstrong is permanently removed. The cast is strong, with William Duncan, George Holt, William V. Ranous and Otto Lederer in congenial roles.

Kleine Optical Company Performs Projection Feat.

One of the most remarkable projection feats in the annals of picture making was performed by the Kleine Optical Company at the big White City Amusement Park, Chicago, last week. The Kleine Optical Company succeeded in throwing a picture a trifle over 156 feet amid a blaze of light from the thousands of electric lamps in the park. The great white tower rises to a height of 475 feet has at its base a band shell into which the picture was projected. The thousands of lights on the tower, which can be seen for miles, were entirely overcome. The picture pulls more than eighty amperes of direct current.

Laura Hope Crews on Her Way to the Lasky Studios.

Laura Hope Crews, who has just been engaged by the Lasky Feature Play Company, by arrangement with Morris Gest, to star in the Lasky-Belasco picturization of "The Fighting Hope," has already started on her trip to the studios in California. Miss Crews is accompanied on her journey by Miss Rida Johnson Young, the noted playwright and novelist, who is now at work on a new play to be produced by Mr. Gest.

Arnold Daly in Shaw Plays.

By arrangement with Pathe Freres and the Wharton Brothers, Arnold Daly has been released from his "Exploits of Elaine" engagement in order that he may continue his season in New York with the Bernard Shaw plays, in which he is appearing personally. Mr. Daly has completed twenty-four episodes of the "Exploits."

He will continue with the "You Never Can Tell" and "Arms and the Man" companies until about June 1st, and then go to French Lick Springs for a much needed rest. Mr. Daly will engage in no further picture work before the first of July, at the earliest. Since the success of the "Exploits" he has had many offers, but as yet has accepted none of them.

As Mr. Daly's contract with Pathe Freres and the Wharton Bros. called for his exclusive services, he greatly appreciates the courtesy of these firms in allowing him to appear personally in the Bernard Shaw plays.

"The Woman"

A Splendid Lasky Production Built on the Famous Belasco Success and Filmed in a Masterly Manner.

Reviewed by W. Stephen Bush.

ALL hits and no misses" is the way to sum up the review of this fine feature. "The Woman" has a powerful and fascinating plot taken from modern American life and every inch is vibrant with human interest. The interplay of politics and social life, the weaving of a supreme human motive into the fabric of the story and its sudden and stirring "denouement" make "The Woman" a true masterpiece. Whether the film adaptation was easy or difficult we will never learn for we see nothing but the finished product with not the faintest trace of the toil in the workshop. I have never seen a film play showing greater skill in direction. George E. Moffat deserves to rank high among American directors after this effort.

I know I am saying a good deal for the film when I mention the fact that Theodore Roberts has the leading part. In this case, however, Mr. Roberts does not dominate the film, he is only part of it. This ought to indicate the inherent strength of the play itself. Ernest Joy gave an excellent impersonation of the Hon. Matthew Standish and Mabel Van Buren was uncommonly strong in the part of Grace Robertson. The histrionic honors of the play, it seems to me, go to Lois Meridith whose portrayal of the telephone girl won the audience at The Strand almost at the very first appear-

Scene from "The Woman" (Lasky).

ance. Her work contributed very largely to the unqualified success of the play. The scene in which she defies a "political third degree" has rarely been equaled in the best of plays for power and pathos. The part of the telephone girl is really the hinge on which the dramatic values of the play turn. The slightest false note might have spoiled the best intentions of the playwright, but there were only true notes. The admiration of the audience for this plucky girl from the ranks of the plain people broke forth in applause in two of her strong scenes. Equally fine with the cast were the settings. The scenes in the House of Representatives, the atmosphere of the lobby, the lights and shadows of life in Washington, the superb photography—all helped to make "The Woman" what it is: a genuine screen masterpiece.

"The New Exploits of Elaine"

"The Saving Circles" Proves One of the Most Thrilling Episodes of the New Exploits.

Reviewed by Margaret I. MacDonald.

WATCHING week after week the deftness with which each episode of the now famous Pathe-Hearst serial is being handled it is astounding to note the limitless manner in which thrills and innovations of all sorts make their appearance. In fact we wonder how much longer the pace can be kept up; and we have not finished wondering before another remarkable episode follows in the trail of the last one.

This time Wu Fang and his accomplices have robbed the

Scene from "The New Exploits of Elaine" (Pathe).

Government of the ultra-powerful Trodite, the possession of which has been the pride of the department of militia, and he has hired an expert aviator to take him aloft with a few bombs of the Trodite and some poisoned arrows to end at last the career of his enemy Craig Kennedy, and also that of Elaine. Before taking the flight he has taken the precaution to mark the top of Kennedy's house with a large white circle so that there will be no slip-up on the job. This has been discovered however by Jamieson and Kennedy and the circle has been carefully scrubbed away by the willing Jamieson, and a similar circle placed over the house in which Wu Fang has stationed his agents to keep watch.

The end of it all is that Kennedy as usual with Might on his side contrives to place a shot so effectually that the monoplane and its occupants plunge headlong to the ground. Wu Fang is not yet out of the way, however, and the last we see of him he is writhing in agony beside the debris of the machine and the dead body of his companion.

This episode is an unusually good one, and characteristic of the series; has many original points about its development.

Biograph Re-Issues

Successfully Revives Subjects Directed by D. W. Griffith with All-Star Casts.

The announcement made by the Biograph Company to the effect that they will re-issue the all-star Biographs produced by D. W. Griffith during 1912 and 1913 is of importance to every exhibitor. A folder listing the various subjects that are foremost in demand has been mailed by Biograph to all exhibitors on their mailing list.

This announcement is the outcome of the large number of requests Biograph has been receiving for the re-issue of these subjects, and the course they have followed in releasing them in the regular service will enable every exhibitor to include them in his program.

It is hardly necessary to introduce these subjects to the exhibitors; suffice it to say that they are well known Biographs with the following players in the casts:— Henry Walthall, Blanche Sweet, Lillian Gish, Mae Marsh, Dorothy Gish, Robert Harron, Charles H. Mailes, W. Chrystie Miller, Lionel Barrymore, Mabel Normand, Harry Carey, Florence La Badie, Claire McDowell, Charles H. West, etc., etc., and directed by D. W. Griffith, who directed "Judith of Bethulia" and "The Birth of a Nation," the two greatest motion pictures ever produced.

These re-issues will be released in the regular service every Friday, beginning with "The Battle" on Friday, June 11, and, judging by the interest being taken in them, the demand for bookings should be large.

Kleine's Seattle Office Moves.

George Kleine's Seattle Office has moved from 213 Orpheum Theater Building to more spacious quarters at 204-5-6 Orpheum Theater Building. Two additional traveling men have been added to the local force in E. J. Moskowitz and C. H. Feldman, both well known to exhibitors throughout the west.

"The Middleman"

A Cosmofotofilm Production Starring Albert Chevalier in a Filmed Version of Henry Arthur Jones' Play.

Reviewed by W. Stephen Bush.

ALBERT CHEVALIER is a very pleasant memory in the minds of the older generation of American theater-goers. In his own particular field, i.e., the portrayal of the British proletariat, Chevalier has never had a rival. In this play he not only shows that his great histrionic powers are still in their prime but he demonstrates an extraordinary power of emotion of which the old Coster parts had given but little indication. The film debut of Mr. Chevalier has in all respects been a most gratifying success.

"The Middleman" is of the type of melodrama which bids fair to remain popular for many a generation to come. It is tinged with the sentiment which inspired such plays as "Jane Eyre" and "East Lynne" in England and "Silver King" and "The Old Homestead" on our side of the water. In other words it is sound morally and strong dramatically, a combination which can never fail in its appeal to English and American audiences. It is miles removed from the "problem play," no subtle psychological discoveries are attempted; he who runs may read and he who sees is bound to be moved. I think it is just to say that most of the absurdities of the melodrama have been carefully avoided. Impressive and delightful bits of symbolism have been invented to take the place of the hoary props, such as "the snow storm" and "the sleigh bells." I refer to the scenes showing the crushing of the lilies and the superb flash of allegory contrasting capital and labor.

The significance of the title is not quite apparent to the average American audience; the vocabulary from which it has been borrowed is narrowly English. In theory it may seem somewhat absurd to speak of fine characterization in an avowed old-fashioned melodrama but in fact it is entirely true that Mr. Chevalier had excellent support, all of which excelled in characterization. The mixing of a somewhat

Scene from "The Middleman" (Cosmofotofilm).

rough humor with the heavy drama is no doubt one of the elements of strength in the play. Adaptation, direction, settings and photography are of the highest order. Plays of the type of "The Middleman" will make friends for the screen and win patrons for the exhibitor. I wish we had more of them even if they are conventional and stereotyped in the minor parts.

Motor Car Comedy With King Baggot.

Occasionally, as a relief from the hard strain of playing a heavy dramatic part in a big production, King Baggot loves to plunge into a one reel comedy and enjoy himself with the enthusiasm of a boy in swimming. He gets as much fun out of it as the audiences do, and that is saying something. Now he is doing a one reel Universal Imp comedy which will be known as "His First Automobile" and in it he does some crazy stunts as a chauffeur, showing that he is really an expert in driving a motor car.

He plays the part of a young business man on a small salary who would dearly love to own an automobile. He finally saves enough to buy himself a little undersized, one cylinder insert, commonly known as a "road louse" but sometimes dignified as a "run-about." He takes his girl out joy riding and they have a lot of funny experiences. Baggot shows in these road scenes a remarkable control over an automobile, and the stunts he does with the little car and the big touring car show that he is a real expert. They have some very narrow escapes from danger, and some of them are quite as dangerous as they look. In one part of the picture Baggot dreams that the little runabout is a big touring car. And he puts this big machine through some fancy evolutions that would tax the skill of some of our best little chauffeurs.

UNIVERSAL'S MEMORIAL DAY SUBJECTS.

The Universal has prepared two appropriate dramas for release on May 30, Memorial Day. One is "Shattered Memories," a three-reel Civil War drama produced by Robert Leonard. The other is "The Memory Tree," in which Charles Ogle plays a leading role.

One hundred veterans of the Civil War, now members of the Old Soldiers' Home at Sawtelle, near Los Angeles, were guests of the Universal company during the filming of "Shattered Memories." Word had reached the Home that the Universal was filming a Civil War drama and a number of the old defenders of the Union expressed a desire to witness the making of the scenes. This desire was conveyed to General Manager Magie of the Universal Company and a notification was sent to the managers of the Home that the company would furnish cars for one hundred of the old soldiers from Sawtelle to Universal City.

Scene from "The Memory Tree" (Universal).

In the cast of "Shattered Memories" are Ella Hall as Jane Marsh, the sweetheart of Jasper Wells, Robert Leonard; Harry Carter, Colonel Mobray of the Confederate Army, and Charles Hickman, General Hicks of the Federal forces.

"The Memory Tree" is also a timely Civil War drama. Charles Ogle plays the principal role, that of a young Northern officer who marries a pretty Southern girl and incurs the enmity thereby of his rival for her hand, a handsome young Southern soldier. The years pass. The Northerner, in civil life, prospers while the Southerner in his old age is reduced in circumstances. He is found dying, at last, in a humble tenement and his old foes, Northern war veterans, gather around him and drape both the Stars and Bars and the Stars and Stripes about his wasted old frame. The pathos of the drama should make an especial appeal to all true, unhyphenated Americans.

BILLY REEVES IN "THE SUBSTITUTE" (Lubin).

Billie Reeves, the English comedian, pantomimist and acrobat, the man who set the world laughing as the drunk in "A Night in an English Music Hall," will make his debut as a screen performer and Lubin star on May 15 when he will appear in a screamingly funny comedy called "The Substitute."

Scene from "The Substitute" (Lubin).

Reeves, who has an international reputation as a funster, was recently engaged at a large salary by the Lubin Company together with his own company of comedians, and each Saturday, beginning with "The Substitute," Reeves will be featured in a comedy and the Lubin Company is making every effort to make these Saturday releases the strongest and funniest of comedies. "The Clubman" will be released May 22; "Out For A Stroll" on May 29, and so on.

In "The Clubman" Reeves imitates the antics of a "drunken sport" as played by him over 5,000 times in vaudeville in this country and abroad. The comedy is a riot of laughs from beginning to end and includes his famous roller skating act in a fashionable cabaret restaurant and his inimitably ludicrous boxing match.

VAN LOAN BASEBALL STORY BY BOSWORTH, INC.

Just at the opportune time when baseball again comes into its own in the public eye throughout the country, Bosworth, Inc., announces as its next release "Little Sunset," a story involving the national game by the well-known writer, Charles E. Van Loan. This photoplay promises to be one of the most interesting yet released by Bosworth, Inc., and is adapted from the story of the same name written by Mr. Van Loan, who has become famous as an authority on sport and as a Saturday Evening Post humorist.

This story is probably the most vivid picture of big league ball players in action ever secured for the motion picture screen, and offers a comedy that is unusually true to life, most of the scenes having been taken in the well-known Los Angeles park of the Venice team of the Pacific Coast League. This team's star players appear singly and as a whole throughout the picture and their dashing illustrations of the famous "hook slide," the "spitball" and other expert tricks of the trade are a distinct exhibition in themselves. A party of professional ball players who were invited to the Bosworth studio for a private showing of the photo-comedy showed frank surprise at the correctness with which all the baseball "stuff" had been done.

Mr. Van Loan, who is one of the most popular authors of baseball stories in the country met with an automobile accident just prior to producing this picture, but stood close by the camera throughout the production of the subject, supervising the work on crutches.

Scene from "Little Sunset" (Bosworth).

In the title role appears Gordon Griffith, the celebrated child actor, in one of the most fascinating characterizations yet seen on the screen. Master Griffith is one of the youngest, if not the youngest actor appearing before the motion picture camera today. Other important characters in the story are portrayed by Hobart Bosworth, as "The Terrible Swede;" Joseph Ray, as "Little Sunset's" father; Rhea Haines, as his mother, and Marshall Stedman, as manager of the "Apaches." This photoplay will be released by Paramount, May 6, just the time when baseball is in full swing all over the country.

"THE SONG OF THE HEART" (Thanhouser).

Mignon Anderson and Arthur Ashley are featured in the cast of "The Song of the Heart," a two-reel Thanhouser release in the Mutual program. These two popular stars are ably supported by Morgan Jones, Bruce Wiaman and Henry Leonie.

The story deals with the love of Arthur von Bauer, a young German musician, for his landlord's daughter. The young woman sings in the same cafe where he plays, and when the proprietor insults her he comes to the rescue and they both lose their jobs. Meanwhile, Bauer has had his wonderful song and opera, both called "The Song of the Heart," stolen by a rag-time artist named Richards. When Bauer asserts his claim to his own music, he is branded as a plagiarist and only Richard's dying confession absolves him. When he is cleared, he and the girl he loves are married.

BUFFALO BILL IN UNIVERSAL PICTURES.

"Patsy of the Circus" is the title of a three-reel drama which has been written by Hugh Weir, well known magazine writer, for the 101 Bison Company, and upon which Henry McRae has already begun work.

As good luck would have it, the Sells-Floto Circus and Buffalo Bill's Wild West Show played an engagement at Los Angeles just about the time Weir was completing the scenario of "Patsy of the Circus" and Director McRae, who is

Scene from "Patsy of the Circus" (Universal).

an old-time friend of Colonel Cody, met the manager of the Sells-Floto aggregation and through the kindly efforts of the Colonel was extended the courtesy of the circus in connection with the photoplay of the sawdust ring he was preparing to produce.

A day or two later McRae took his company into Los Angeles and during the afternoon performance Marie Walcamp, who is to portray the part of Patsy, a bareback rider in the play, made her appearance in the ring before an audience of six or seven thousand people. At the proper moment she made a tumble from her horse, and, as per arrangement, the spectators rose in their seats and animatedly discussed the accident.

Wellington Playter, Sherman Bainbridge, Rex de Rosselli and other members of t e 101 Bison Company were in the scene and several others that were taken, and all were enthusiastically applauded at their appearance and also at the conclusion of their work in the ring.

Colonel Cody took occasion to call the attention of the audience to the fact that they were viewing and also participating in a film play that would be produced later by the Universal company, the announcement creating great interest among the thousands who heard it.

"WHEN CAMERON PASSED BY." (Reliance.)

Not all of the thrilling and absorbing photoplays produced by the Reliance Motion Picture Corporation are made upon

Scene from "When Cameron Passed By" (Reliance).

the coast. Much engrossing material is turned out in the East at the Yonkers Reliance studios.

The production which is at present engaging the Reliance forces is a melodrama, "When Cameron Passed By." It is full of action from beginning to end. Excitement begins when Cameron, a wealthy young man, rides by a country house and sees a girl pursued along the roof-gutter by a man. He finds that the house is the headquarters of a group of criminals and that the girl is being forced to marry one of them. He rescues the girl but is driven to a small house near by for refuge by the gang, and there is much spirited gun-fighting.

Sheriff and posse happen to be passing, just as Cameron had passed, and rescue them. The story ends with a touch of romance, indicating that Cameron and Margaret, the girl whom he rescues will not love unhappily.

The part of Cameron is taken by William Williams, while Gladie McDonald is Margaret, Alfred Krantz is Kalt, the girl's villainous guardian. William R. Randall plays Marsh the man to whom her guardian is forcing her to marry. "When Cameron Passed By" is directed by Lawrence B. McGill.

Another Reliance drama being made at the Yonkers studio is "The Cliff Girl" with the same principals.

EXTRA PRINTS OF "GRAUSTARK."

In his review of "Graustark," in the Moving Picture World, James S. McQuade said, "It is the first Essanay release on the V. L. S. E., Inc. combination, and after viewing the subject, I am convinced that it well merits the distinction."

Mr. McQuade's opinion vindicated the claims of the manufacturers that "Graustark" would be a subject the exhibitor might well be proud of and now, according to reports from the V. L. S. E. booking offices, theater owners appear to agree, that all that has been said of it, judged by the expressions of satisfaction received from the houses where it has been shown. Extra prints of "Graustark" have been put in service at each of the V. L. S. E. branch offices.

"ONCE IS ENOUGH" (MinA).

Harry La Pearl, the famous circus clown whose work in previous Mina releases has added to his reputation as the greatest "joy-boy" of the day, does some of his characteris-

Scene from "Once Is Enough" (MinA).

tically clever comedy acting in "Once is Enough," the Mina release for May 27.

As a victim of circumstance Harry continually gets into trouble. At the wedding feast his bride flirts outrageously with the minister, whom Harry ejects from the premises rather forcibly. For his riotous conduct Harry's wife, in anger, goes to her room, locking the door, while her spouse seeks consolation in the flowing bowl.

Three "second story" men come to rob Harry's home. At the point of a gun he is requisitioned as helper to cart off the booty. When the looting task is over Harry is permitted to leave. His knocking at his wife's door brings visions of burglars to the bride and she yells for the police. When they arrive Harry is laden with additional burdens in the way of trouble, but he finally succeeds in freeing himself in a fashion that is all his own.

Splendid support is given by Elaine Ivans, as his wife, and "Spooks" Hanson, the well known clown, as the minister.

FAMOUS PLAYERS TO PRODUCE "THE MOTH AND THE FLAME."

One of the foremost of the dramatic masterpieces of the contemporary stage that have yet been converted to the screen is the Famous Players Film Company's five-part production of Clyde Fitch's greatest play, "The Moth and the Flame," which will be the Paramount release of May 18th. The original stage production of this celebrated morality drama met with astounding success wherever presented, and the screen version supplied by the Famous Players combines the overpowering dramatic elements of the play with a pictorial elaboration of scenes and settings that further enhance the appeal of the great human theme.

"RAFFERTY STOPS A MARATHON RUNNER."

The second release in the Peaceful Rafferty series, being produced by the All Celtic Film Company, is called "Rafferty Stops a Marathon Runner," written by Charles O'Hara and directed by J. A. Fitzgerald. It is broad comedy, verging on burlesque, offering a number of more or less humorous incidents strung together by a slight story. The idea, at least, seems novel. Obsessed with the idea that he is a great runner, a man escapes from an insane asylum dressed in running

Scene from "Rafferty Stops a Marathon Runner" (All Celtic).

clothes. Rafferty, among others, undertakes to capture him and by mistake holds up the leader in a genuine Marathon race. There is an abundance of fast action in a production that no doubt will appeal to some audiences.

LEWIS PLAYS ROLE IN "THE PLUNDERER."

In producing "The Plunderer" Edgar Lewis was called upon to play one role himself. It was necessary to secure an actor to play a comparatively small part, a role too unimportant to warrant the expense of taking an actor for it to Georgia, where the play was put on. Mr. Lewis could find no suitable person in the neighborhood to play the part, and this small role threatened to delay the picture for several days. In order to finish on time, Lewis made up for the part himself and played it creditably, and for some time before the other members of the company penetrated his disguise and recognized their director in the cast.

"WITHOUT A COUNTRY" (Great Northern).

On about May 10 the Great Northern Film Company will release its latest production entitled "Without a Country." This is a dramatic presentation of love, treachery, and political intrigue, in four parts, and executed in a masterly fashion. The part of Judith is played by Miss Rita Sac-

Scene from "Without a Country" (Great Northern).

chetto, the celebrated actress, whose delightful performances at the Metropolitan Opera House of New York are well remembered.

NEW PICTURE BY CALIFORNIA M. P. CO.

The third Bret Harte photoplay to be produced by the California Motion Picture Corporation will be "A Phyllis of the Sierras," scheduled for release on June 28.

Like its predecessors, filmed by the same company, "Salomy Jane" and "The Lily of Poverty Flat," this screen-drama will show the picturesque characters and conditions in pioneer California in the days when the great gold rush was still on.

The story, in brief, is that of a titled young Englishman sent to the Golden State for his health. In the California family, at whose home in the Sierras he stays during his sojourn, one of the two daughters sets her cap for him, and he, in turn, finds his heart drifting toward her, although he has his stern father's command to avoid entanglements with fair creatures not of aristocratic blood. The handsome young British lord has proved wonderfully attractive to the beautiful but untutored daughter of the village blacksmith, but his fancy for her is only fleeting. Then comes a message ordering him home to England. A few years bring about a tremendous change. The fortune of the Englishman's family is swept away, and he returns to California, broken in spirit and health, only to be discovered by the "Phyllis of the Sierras," now rich, thanks to a mine discovered by her little brother. The happy ending does not come, however, until after a series of dramatic episodes, narrowly verging on the tragic.

This is the narrative now being pictured in elaborate style by the California Motion Picture Corporation at its San Rafael studio and at its mountain headquarters in the Santa Cruz redwoods at Boulder Creek. As in the previous Bret Harte feature films, Beatriz Michelena, the charmingly versatile star of the company, will assume the leading role, supported by an excellently balanced cast.

MILLS HANDLING SAVOIA FEATURES.

Phillip O. Mills, until recently prominently identified with the Picture Playhouse Film Co., Inc., which organization he was instrumental in founding, has been elected president of the Arnold Service Co., with offices at No. 1328 Broadway, New York City, and will continue to take an active interest in the motion picture industry.

The Arnold Company has secured exclusive American booking rights for the productions of the Savoia Feature Film Co., of Turin, Italy, one of the wealthiest and best known film producing concerns in Europe, and is planning a particularly aggressive campaign intended to introduce the Savoia pictures to the American market.

When Mr. Mills began work with the Savoia pictures, immediately following his resignation as an executive member of the Picture Playhouse Film Co. organization, the Arnold Company had in their possession six four-reel feature pictures: "The Mirror of Life," a romance by Ivanhoe Ronalta; "The Flying Clue," adapted from the novel by Bret Harte; "The Heart of India," adapted from a novel by Prof. Rulver; "Margot," adapted from a novel by Alfred de Musset; "The Fatal Domino," from a novel by Aleria Dolores; "The Four Leaved Clover," adapted from the novel by Wilkie Collins.

It is announced that a number of American stars have signed contracts with the Savoia Company to appear in especially selected scenarios from well known Broadway successes, among them Miss Molly McIntyre, who will leave for Italy in the near future to head an all-star cast in a five-reel feature.

METCALF IN LARGER QUARTERS.

Exhibitors who count San Francisco their purchasing center for supplies will be interested in knowing that G. A. Metcalfe, who had been doing business at No. 153 Eddy St., has found it necessary to move to larger quarters at Nos. 115-19 Golden Gate avenue. The Metcalfe Company has built up quite a business in the sale of all kinds of motion picture suplies and accessories and is known to practically every exhibitor in the Pacific Coast territory.

The New Metcalfe location on Golden Gate avenue has been chosen because of the peculiar advantages which it offers to the company's patrons. It is in "Film Row," a name applied to lower Golden Gate avenue, and is not only central to most of the downtown theaters and exchanges but also of easy access for trans-bay exhibitors by means of the "Jitney" service which uses Golden Gate avenue as its main artery of traffic.

The Metcalfe move, it is announced, has been made necessary by the constantly growing volume of business being done by the company.

LIFE PHOTO PRODUCTIONS FOR CANADA.

A contract was entered into this week between the Allied Features, Inc., of Montreal and the Life Photo Film Corporation, whereby they will handle all the Life Photo productions in Canada commencing with "The Avalanche."

Negotiations were pending between Mr. Lubin, president of the Allied Features, and the Life Photo Film Corporation for some time and contract was signed Monday of last week.

The Allied Features intend to enter upon a large campaign of publicity and have advised the Life Photo Film Corporation that they have signed up one hundred days' solid booking commencing from the first day of release of each production.

"CAPTAIN FRACASSE" (Biograph).

Theophile Gautier's great story, "Captain Fracasse," will be released on May 25 as a two-reel Biograph. The title is derived from the stage name of an impoverished young French baron who joins a troupe of strolling players for the sake of a beautiful girl named Isabelle. How he won her love, how she made woman's greatest sacrifice, and how Captain Fracasse rescued his lady from extreme peril, alone and unaided in the midst of foes who sought his life, is the breath-

Scene from "Captain Fracasse" (Biograph).

less development of this swift and heart-stirring drama, which culminates in the revelation of the secret of Isabelle's birth. The scenes are exceptionally striking in their varied effects of happy pastorals, lonely mountain fastnesses and grim feudal castles; the action is swift and sure, with that quality of being inevitable which makes for greatness. Vola Smith, Alan Hale, Charles H. Mailes, Kate Bruce and Jack Drumier divide the honors in the principal roles. The piece is superbly costumed.

The first of the series of stories by Roy Norton, recently announced by Biograph for release in one-reel dramas, is "Gratitude," released May 27. It is the story of Laughing Jim, the square gambler, who gave his life in definition of the quality of gratitude. Ivan Christy has the leading role, and is admirably supported by Walter Coyle and Joseph McDermott. There are many striking scenes, and the vivid little drama is marked by the sympathetic work of a director who understands thoroughly the characters Mr. Norton drew in his great story.

"THE BLACK BOX" (Episode 12) (Universal).

In the twelfth episode of the Universal feature serial, "The Black Box," the entire Universal company pays a visit to the San Francisco exposition after a trip through the Suez Canal in pursuit of Craig, the supposedly villainous servant who is

Scene from "The Black Box" (Universal).

held responsible for the many crimes which have been committed in previous chapters of the serial.

In the view reproduced on this page, from right to left, William Worthington (Professor Ashleigh), Herbert Rawlinson (Sanford Quest), Anna Little (Leonora MacDougal) and Laura Oakley (Quest's assistant) are seen looking out over the exposition buildings. In the center of the picture can be seen the tower over the archway to the exposition grounds, which reminds one strongly of the Municipal Building in New York.

Many of the exciting incidents of the twelfth episode of "The Black Box" are enacted in and around the exposition grounds, and when the Universal serial is finally completed "The Black Box" company will have made a trip around the world. Other episodes of the serial show Quest and his party in England, in Egypt and the desert and aboard ship going through the Suez Canal. The final installments depict the exciting situations which resulted from the clash of wits during the journey from Port Said to San Francisco and, afterward, on California soil.

BOOKINGS ON "TWENTY MILLION DOLLAR MYSTERY" $750,000.

The Thanhouser Syndicate Corporation reports a pleasingly steady business for "The Twenty Million Dollar Mystery," which now bids fair to surpass the total bookings of its record-breaking predecessor, "The Million Dollar Mystery." Edgar Shallenberger, vice-president of the Thanhouser Syndicate Corporation, recently said that the total bookings, with cancellations deducted, for "The Twenty Million Dollar Mystery" have passed the $750,000 mark.

The popularity of Marguerite Snow, James Cruze, Sidney Bracy, Harry Benham, Frank Farrington and Elizabeth Forbes in the big "Mystery" serial not only shows no sign of abating, but constantly increases. Their many thrilling experiences seem thoroughly to satisfy the patrons of motion pictures throughout the country.

"THE GREATER STRENGTH" (American).

"The Greater Strength" is an uncommon story, uncommonly well told, and is just the kind of a clean, wholesome subject,

Scene from "The Greater Strength" (American).

strong and attractive in dramatic situations, which leaves the audience with a deep-rooted idea that all is not bad in this world even in the roughest sections. The majority of the scenes depict life in a rough and mountainous mining camp where the charm of picturesque surroundings impart an interest all their own.

The plot hinges on the great physical strength of a young doctor, who, in a friendly wrestling bout, has crippled for life his best friend and vows never to use his natural power in combat again, unless it be to save life.

In the mining camp, where he goes after the accident, his mental strength is heavily taxed by the insulting remarks of the camp bully regarding his friendship for the community's pretty school teacher. These remarks, being challenged, lower the teacher's estimation of her friend, but later when to save the life of the bully's child, the doctor easily overpowers the man, the teacher is brought to realize that the control over mind and body calls for a greater strength than the use of mighty muscle.

As Dr. Hart, Edward Coxen presents a splendid piece of characterization in which this finished actor plays opposite to Miss Winifred Greenwood. George Field, as the bully, conducts himself with ease in a difficult role, while the balance of the cast do creditable work.

MINA PICTURES TO BE MADE ON COAST.

Beginning with the release on the licensed program for Thursday, June 3, the makers of MinA films announce that all future releases of this brand will be made at the newly and especially constructed and equipped studios in Los Angeles.

This announcement bears greater import than is apparent on the surface. It means that with the opening of these new studios the last important detail entering into the production of MinA animal pictures has finally been completed, and that the actual filming of these much heralded creations will be under way within another fortnight.

"A DAY AT UNIVERSAL CITY" (Universal).

Herman Fichtenberg, King of the Louisiana exhibitors and wild alligator tamer, and William Oldknow, general manager of the Universal Film & Supply Co. exchanges throughout the South, appear in "A Day at Universal City," a Nestor two-reel comedy which is to be released in the near future.

In the photograph on this page Mr. Oldknow is the gentleman in the white shirt on the southwest corner of the trunk. His vis-a-vis and co-trunk-carrier in the striped weskit is Mr.

Scene from "A Day at Universal City" (Universal).

Fichtenberg. Lee Moran, janitor and general boss of the job, can be seen at the extreme right sternly ordering the two moving picture magnates (Lee pronounces it "maggots") to carry the trunk up to the sixth floor, rear.

"A Day at Universal City" is unique. It shows the production of a Nestor comedy from the writing of the scenario by the author to the projection of the completed film in the Universal projection room before the players who took part in it. In short, it gives the spectator an idea just how the picture is taken, shows the cameraman filming the comedy, the process of developing, printing and cutting the film and the many modifications of plot and action to suit the director's judgment.

BATTLE IN VOSGES REGION.

Authentic Pictures of the Fight Shown in Mutual Weekly.

CARTING his camera into the Vosges Mountains where some of the most desperate and bloody encounters of the war have been staged, Leon Crabier, the Mutual Weekly photographer with the French army, has secured what will go down in history as the most wonderful motion pictures of actual warfare ever filmed. These pictures will be shown in Mutual Weekly No. 18, released at all Mutual exchanges May 6.

Leaving the Gaumont studios in Paris, shortly before

Scene from "A Battle in the Vosges" (Mutual Weekly).

eventualities in the Vosges region were resumed, M. Crabier arrived in time to meet the members of the council of French officers, planning the attack. The pictures show the advance, begun the following morning, the heroic French troops greatly handicapped by the snow, which at times reached to their knees.

The attack on the woods, which was cleared of German scouts and outposts after a bloody encounter of many hours is graphically depicted, while in the distance the camera has caught the advance line of the Germans, strongly entrenched on the crest of a hill. French scouts, followed by regiment after regiment of infantry, with the artillery bringing up in the rear, are clearly shown.

Of a sudden the air is alive with bursting shells. Men are falling, dead and dying, many of them within but a few rods of the lens, the undaunted photographer having brought his machine right into the heat of battle.

Then comes the charge through the snow where the men were mowed down by hundreds. Rescue of the dying and injured and recovery of as many of the dead as possible, are clearly depicted in all their horror, together with scores of other thrilling scenes and incidents of battle, making this set of pictures by far the most wonderful of their kind ever obtained.

LUBIN'S "COLLEGE WIDOW" ON V. L. S. E. PROGRAM.

"The College Widow," the second big Lubin Special on the V. L. S. E. program, will be released May 10 and pretty, talented Ethel Clayton will make her bow with George Soule Spencer on the "big time" of picturedom. George Ade never wrote a play with more action than "The College Widow" and in directing the screen version of it, Barry O'Neil kept things moving from start to finish. In fact, they moved altogether too fast for comfort in at least one scene.

It will be remembered that during the production of this feature Miss Clayton narrowly escaped a serious accident and fatal injury in the fire scene. A hotel was purchased and set afire, and in order to secure realism it was decided not to rehearse the scene but allow the supposed guests to escape in their own way; the fire spread more quickly than was anticipated, however, and in the real confusion that followed Miss Clayton became trapped on a burning stairway.

ART FILM CO. PRODUCING.

The Art Film Company of Philadelphia will shortly release to State-right buyers one five-reel feature each month taken from a popular book or play, with a well known star playing the leading role.

Jerome Lewis and Bert Wolff are now representing the Art Film Company in New York under the name of the Art Film Sales Company, with offices at 110 West 40th street. Mr. Wolff promises a remarkable picture in the presentation of Clyde Fitch's famous book, "The Stubbornness of Geraldine," with Laura Nelson Hall playing the lead supported by an extremely able company. The company is in Jacksonville, Fla., under the personal direction of Gaston Mervale, where they are working on the fourth act of Mr. Fitch's play. From all indications, this feature should be ready for screening on or about May 19.

Many will remember Miss Hall from her appearance in "The Three of Us" and later in her creation of "Everywoman" in Henry W. Savage's production of "Everywoman."

"WHO BEARS MALICE" (Lubin).

A very dramatic picture of the lumber camps and forests of the North which is instructive as well as picturesquely beautiful. The habits of the lumbermen and trappers are faithfully drawn and the types of men convincing. The story tells of a desperate feud between two of the men which runs through many encounters and places the lumberman's wife

Scene from "Who Bears Malice" (Lubin).

in imminent danger. The villian who is a trapper relentlessly pursues his opponent and uses every cowardly means to secure an advantage. In the final fight which is desperate the trapper in a struggle falls upon his own knife which pierces his heart, and after months of anxiety the woodman and his wife are restored to peace and happiness. The story features Edgar Jones and Justina Huff and is mounted by the best of the Lubin mechanical artists.

Y. M. C. A. BOOKING WAR PICTURES.

The European War pictures which the Picture Playhouse Film Co., Inc., brought to this country by way of Italy some weeks ago, have just been critically passed upon by executive officers of the Young Men's Christian Association for the purpose of securing them for use in the strictly censored motion picture entertainments which are given in the various Y. M. C. A. branches in New York City and throughout the country. The pictures have already been contracted for a showing in the Twenty-third street (New York City) branch of the Y. M. C. A. Friday, May 14, and for the Fifty-ninth street branch the following day, May 15. It is likely that they will be shown in other Y. M. C. A. branches in New York City on subsequent dates and later in various other cities of the United States where the Y. M. C. A. goes in for picture entertainments.

The war pictures are proving one of the best pieces of property which the Picture Playhouse Company has ever handled. The ten prints of the double feature (the pictures are in two series, each consisting of four reels) have been in constant demand from the company's branch offices throughout the country and are bringing a record rental price.

President Woodrow Wilson and several members of his cabinet showed great interest in the pictures when they were shown at a private exhibition in Washington, D. C., not long ago and a number of big United States army officials added their approval to that of Col. Edwin Emerson, returned war correspondent, who said, when he first saw tahe pictures some weeks ago, that he believed them to be genuine and authentic in every important particular.

ENTIRE PICKFORD FAMILY IN "FANCHON THE CRICKET."

"Fanchon the Cricket," the Famous Players release of May 10th, attaches an unusual interest because of the fact that it not only presents Mary Pickford, the idol of the screen, in the title role, but that the supporting cast also includes Lottie and Jack Pickford, sister and brother of the popular star.

This is the first time since the Pickfords have been appearing on the screen that all three have been together in a single subject, and the production therefore possesses a unique interest aside from its great dramatic strength and the charm of "Little Mray's" exquisite portrayal of the title character.

The interest of this odd situation is further heightened by the fact that Lottie Pickford is at the present time a star in her own right. "Fanchon the Cricket" may therefor be termed not only a Pickford triumph, but a plural Pickford triumph.

A NEW CORPORATION.

Under the name of Messter Film Company, Inc., has been formed with offices at 110 West 40th street, New York. The aim of this company is the handling in the United States and Canada of the output of the Messter Film Company of Berlin, one of the foremost German producing companies. These films are considered the best made in Germany and are of a character, quality and nature which makes them appropriate and suitable for the American market.

The Board of Directors of this new company is made up of prominent New York merchants and its manager is Mr. Louis Gero, connected for years with the film import trade in this country and very well known to the film world.

RELIANCE INDIAN STORIES.

The Reliance Motion Picture Corporation is doing a real service to the lovers of Indian legends and to the general public in filming a series of Indian stories which are the work of Dark Cloud, an Indian actor.

All of these Reliance subjects are based upon legends which Dark Cloud had from his ancestors by word of mouth. Many of them were handed down by oral tradition from the time when this country belonged to the red men.

The latest of these is "Race Love" which is now in the process of production under the direction of Arthur Mackley. While the scenario is by G. N. Terry the theme is a story furnished by Dark Cloud.

A SPECIAL POSTER.

All over the Country theaters are displaying a very pretty one-sheet poster announcing the Falstaff comedies, made by Thanhouser. The border design is the torched Shakespearian horn, which is also the trade-mark of the brand. The poster is done in Turkey-red, with quaint, antique lettering. They were shipped to the Mutual Exchanges for distribution to their customers, and the branch managers are busy getting them to the theaters which are asking for Falstaffs.

KLEINE'S DENVER MANAGER GOES TO PITTSBURGH.

Miles F. Gibbons, manager of George Kleine's Denver office since its establishment, has been promoted to the managership of the Pittsburgh Branch. E. W. Biederstadt, associated with the Chicago Branch, succeeded Mr. Gibbons as Denver Manager.

VICTOR MOORE IN TWO MORE LASKY PRODUCTIONS.

Victor Moore, the celebrated Broadway comedy star, who has achieved such an extraordinary hit in his first photodramatic appearance under the Lasky management, in "Snobs," has agreed immediately to star in two more picturizations for the Lasky Company. With this purpose in view he left last Wednesday, and will, upon his arrival at the studios, immediately begin work in the picture version of that most famous Irish comedy, "Chimmie Fadden." The second of the two additional Victor Moore productions has not been definitely decided upon, but will be announced within the near future.

Notes of the Trade

THE MASKO FILM COMPANY has removed from 145 West 45th street, New York City to the twenty-seventh floor of the Metropolitan Building, 1 Madison avenue.

• • •

Tom Wilson who was a successful pugilist before he became a photoplay actor is arousing interest in a proposed Reliance gymnasium in Los Angeles. He believes that the gymnasium should be built so that the players can assemble after studio hours and take exercises. He says that the so-called difficult "stunts" in picture making would be very simple if the players were careful to keep in condition at all times.

• • •

Harry Mainhall, formerly author and director for the Essanay Company, is now in charge of the Smallwood Film Corporation script department. He is the author of "The Law of Nature," "Canned Curiosity," and "The Winding Way," the first three releases of Pyramid Pictures, featuring Edwin August.

• • •

Ethel Grandin and the Grandin Players under the direction of Ray C. Smallwood are busily engaged at the Cliffside Studio in New Jersey in the production of two reel subjects for the United Film Service.

• • •

For a subject that has been so often done in pictures as fire scenes, the praise from Exhibitors and laymen that is coming to Director Ashley Miller and Edison for the big fire scene in the play, "Out of the Ruins," in which Mabel Trunnelle is featured, is unusual. The play, though done in three reels, is remarkable for the long period that suspense of the super class is carried over.

• • •

Eugene Pallette, the well known actor, has become a Selig star. He is to take leading roles with Selig Pacific Coast stock companies.

• • •

Those who have been fortunate enough to see "God's Witness," a Thanhouser production, which has been selected as a Mutual Masterpicture, are enthusiastic in their praise of the work of Harris Gordon, who appears in the leading role. The picture was scenalized from the book "At the Mercy of Tiberius." W. Eugene Moore directed the picture, many of the scenes being taken in and around Savannah, Ga. "God's Witness" will be released during the latter part of May.

• • •

An important addition to the playing forces of the Ideal Studio is Mabel Van Buren, a clever motion picture artiste who portrays the leading role in a forthcoming United Production entitled "Stepping Westward," a two reel story by Rev. Clarence J. Harris, the well known photoplaywright. Miss Van Buren is well known for her work in the Lasky Production of "The Girl of the Golden West."

• • •

Giles Warren, who was recently on the Selig production staff and previously with Lubin, Victor and Whitman features, has become a Mutual director. As a beginning he is staging "Gridley's Wife," a one reel drama in which Thomas Wilson, Claire Anderson and Raymond Wells appear. The story deals with the crisis in the lives of a United States Marshal, his wife, and a secret service agent.

• • •

Harry Sheporwich, New York saelsman of the World Film Corporation, has succeeded in booking "Salambo" for a 25 days' run over Proctor's circuit of twelve theaters. "Shep" also engineered the big Marcus Loew contract whereby all World features are to be routed through that famous circuit, commencing with those released last September.

• • •

Lon Chaney, director of the Kerrigan-Victor company, is at work on the picturization of a short story by George Bronson Howard, adapted for the screen by Earl R. Hewitt. The play features J. Warren Kerrigan with Vera Sisson playing opposite him. Wm. Quinn plays the heavy character supported by Yeamans Titus, T. D. Crittenden and Herr Krueger, a fencing master of Los Angeles who was cast for a part in the story to make sure of the success of several fencing scenes which have much to do with the punch of the story. The picture will be released under the same title as the short story, "The Service of the Sword."

• • •

In the Edison "His Convert," a play of the underworld with a regeneration turn, Mabel Trunnelle and Marc MacDermott are cast opposite together for the first time in a long while.

Jean Frazer, a Los Angeles lassie, aged two years, appeared in a scene with a large leopard at the Selig Jungle Zoo last week and performed her most difficult task with a fearlessness which astonished even the animal trainers.

* * *

In appreciation of the splendid way in which Harry Weiss, has been conducting the Chicago office, of the World Film Corporation, Mr. Selznick has appointed him assistant to W. R. Scates, Central Division Manager. Harry will still supervise the local office, for the time being at least, but C. A. Dickinson who has been assistant manager will have charge of most of the details, so that when Scates is out of town which he is quite frequently, Weiss will be able to handle his work.

* * *

Ray Myers is the most recent addition to the staff of directors at the Griffith-Mutual studios in Hollywood. His first production is "Mike's Elopment," a one reel Reliance drama with a light comedy interest. Violet Wilkey, the talented Mutual child actress, is featured. In her support Harold Goodwin, Fred Burns and Pearl Sherwood appear.

* * *

Hobart Bosworth and his company of feature players are back from a ten days' stay on the Whitewater Ranch at the edge of the Salton Sink where they went to stage a number of exterior scenes in the production of his first Universal release, "Fatherhood," a four reel story of the cattle country.

* * *

Captain Wilbert Melville, manager of the Western Lubin Company, at Los Angeles, has returned from San Diego where for ten days he has been filming army and navy scenes for a forthcoming Lubin drama. Not only did Melville "borrow" all the infantry and cavalry there but he utilized an array of battleships, cruisers, torpedo boats, destroyers, transports and submarines as well. The troops are shown in all sorts of manoeuvres and one of the best scenes is a cavalry charge directly at the cameras.

* * *

B. A. Rolfe, this week, purchased for screen purposes Booth Tarkington's most successful story, "The Turmoil" which appeared in the Saturday Evening Post and upon which work will begin at once.

* * *

Many exhibitors over the country are calling the combination of the V. L. S. E., Inc., the "Big Four."

* * *

An old Indian legend resurrected by the Mutual star, Dark Cloud, the Indian chief, is the basis of the two reel Reliance drama, "The Huron Converts." In addition to being the author, Dark Cloud plays the principal part. Joseph Henaberry and Bessie Buskirk are also in the cast.

* * *

Robert Daly is hard at work on the production of his first picture since returning to the Universal Company, "Frivolous Fritzi." The picture features Fritzi Brunette. Supporting Miss Brunette are Jack Bramall, Bertram Law, J. Prescott and Lew Carter.

* * *

Miss Martha Boucher, has joined Director Colin Campbell's company, Selig Polyscope Jungle Zoo. Miss Boucher played the lead in "Ben Hur" on the spoken stage and is a talented actress.

* * *

B. A. Rolfe purchased the screen rights to "Big Tremaine" this week and will star the scenarioizing of the famous fiction document at once. "Big Tremaine" in addition to running serially in one of the biggest magazines, appeared as a serial in over seven hundred daily papers throughout the country.

* * *

Harry M. Young, Cincinnati salesman of the World Film Corporation, is the latest addition to the staff of hustling press agents. At Waverly, Ohio, he applied the World Film teachings wonderfully well. As a result of his efforts, the Waverly Watchman carried a five column ad of the Wonderland Theater, a quarter of a column announcement of their contract for World Film features and almost a column of good live news concerning the growth of the industry and the World Film Corporation in particular. This column was headed "A Year of Wonderful Success."

* * *

Guy Oliver, the well known actor, now a director for the Selig Polyscope Company, has completed a pictureplay fantasy "The Angel of Spring."

* * *

Lawrence B. McGill, until recently one of the principal directors with the Mutual Film Corporation, joined the staff of the Metro Pictures Corporation this week and will begin work immediately on one or that concern's big productions.

* * *

Director Henry Otto has finished work at the American studios on a comedy called "The Broken Window." It will be released in the Mutual program. The action begins with a scrub game going on in the town street. A batted ball comes crashing through a window, and complications ensue. Winifred Greenwood and Ed. Coxen are featured in the cast.

* * *

Mr. R. A. Bertschy and B. J. Scheafer are newly appointed salesmen for the Kansas City office of the World Film Corporation. Bertschy is a graduate of the Home Office school, of the World Film Corporation, while Mr. Schaefer was trained in the Central Division office, of the same company by Mr. Scates and Mr. Weiss. Another roadman with the Kansas City office is Mr. Joe Fieldman, who has made a name for himself in the Kansas City territory.

* * *

Thomas Jefferson has been cast for the part of Father White in "Up From the Depths," the four part Mutual feature now in rehearsal. Courtenay Foote will be featured in this play. Gladys Brockwell plays opposite him.

* * *

Murdock MacQuarrie and his company of Big U favorites are working on a two reel story entitled "The Swinging Doors." The story was written for Mr. MacQuarrie's company by Virginia Whitmore and put into scenario form by Dr. H. G. Stafford. The cast is composed of Murdock MacQuarrie, little Doris Baker, Marc Fenton, Jack Tutt, Irma Sorter, Miss Arnold and Paul Byron.

* * *

W. W. Kulp, Cleveland manager of the World Film Corporation, is one of the pioneers in the business. He made his debut 13½ years ago when the pictures were only 150 feet long. Kulp opened the first film exchange in Indiana. It was located in Indianapolis and was called The Calcium Light and Film Company. He also helped organize the H. Liebler Film Company. In Cleveland he owned the United States Film Service. He was also a manager for the old World Special.

* * *

"One Summer's Sequel," a two part dramatic picture produced by the American company and released in the Mutual program, has an unusually strong cast, headed by Winifred Greenwood and Ed. Coxen, interpreting it. George Field, Nan Christy, John Steppling, William Bertram and others are seen in support of the two stars.

* * *

Jack Clark and Gene Gauntier have left the Universal City studios for a trip of ten days into the back country where they are to take exterior scenes in the production of two stories of Irish life, "The Ulster Lass," and "The Smuggler's Lass," both written by Miss Gauntier. During their stay they expect to complete all the exteriors in these four reels and if possible will make a number of scenes for a story of the Kentucky mountains, the title of which has not yet been decided upon.

* * *

S. B. Kramer is acting temporarily as manager of the Pittsburgh office of the World Film Corporation. Since December 1913 he has been acting as manager of the Indianapolis office for Warner's Features and the United Film Service. In this capacity he met with undisputed success and was one of the most popular exchange men among the exhibitors in that territory. Previous to locating in Indianapolis he was with the Mutual Film Corporation in Omaha and Kansas City.

* * *

The Special Event Film Mfg. Co. have removed from 216 West 42d street to new quarters at 220 West 42d street.

* * *

Joseph DeGrasse and his company of Rex players are at work on a one reel story of the Kentucky hills written by Maude Thomas under the title, "Mountain Love." Pauline Bush plays the feminine lead with William Clifford playing opposite, supported by Ben Rothwell and Ray Gallagher.

* * *

The first trip that Mr. Harry Weiss took under his new title of Assistant Division Manager of the World Film Corporation was to spend a week at the Kansas City office of that company.

* * *

With almost all the old soldiers from the home of Sawtelle, Cal. working in the background to give the picture a touch of real life, and with more than four hundred extra people appearing from time to time throughout the picture, Robert Leonard and his company of Rex players are busy at work on a three-reel story of army life entitled "Rally 'Round the Flag." Mr. Leonard, Ella Hall and Charles Hickman play the leading roles.

* * *

Victor M. Shapiro, formerly Assistant Publicity and Promotion Manager of Hearst's Magazine, and late Publicity Manager of the Leslie-Judge Company, is now associated with F. C. Gunning, who conducts "The Films and Film Folk" under the name of "Wid" in the Evening Mail.

EIKO HAS GERMAN WAR FILMS.

The Eiko Film Company of America has just received 75,000 feet of film of the latest German War pictures from Berlin. These pictures are the very latest received in this country and show all the principal events and important engagements in the theater of war from February 1st up to and including April 10th, this year.

The Eiko Film Company of Germany is the largest motion picture concern in that country, and is making a consecutive serial history especially for the Archives of the German Imperial Government. The company has an army of more than one hundred cameramen, who work under the direct supervision and orders of the General Staff. Announcement is made that the Eiko Company is in a position to furnish a weekly service to exhibitors in New York and New Jersey.

Picture Theatres Projected

LITTLE ROCK, ARK.—The Crystal is the name of a new moving picture theater opened here. The house cost approximately $150,000, and has seating capacity for about 900 persons.

MARTINEZ, CAL.—The Novelty theater is the name of a new house recently opened here. It has seating capacity for 400 persons.

AURORA, ILL.—Burford & Sies have purchased the Palace theater.

CHICAGO, ILL.—M. Neff & Son, 4745 North Talman avenue, have been awarded the contract to erect a two-story theater and store building, to cost $80,000, for Thos. F. Low, 79 West Monroe street.

MANHATTAN, KAN.—A two-story addition will be built to the Wareham theater. The interior will also be remodeled. The improvements will cost about $25,000.

LEXINGTON, KY.—Phoenix Amusement Company will build a one-story addition to their moving picture theater. A balcony will also be added.

WILLIAMSPORT, MD.—A. O. Murry is having plans prepared for a three-story moving picture theater, 20 by 90 feet, to cost $10,000. Three apartments will occupy the upper floors.

DETROIT, MICH.—Regent Theater Co., 1100 Union Trust building, will erect a two and three-story theater building, 107 by 150 feet, including a wing 27 by 80 feet.

DETROIT, MICH.—Extensive improvements are being made to the Ideal theater, located at Field and Mack avenues.

DETROIT, MICH.—J. W. Quoitter has purchased the Colonial theater, located at 512 Gratiot avenue, formerly conducted by Benjamin Cohen.

DETROIT, MICH.—B. L. Booth and James Dunwoody have opened a new moving picture theater at 1090 Third avenue. It has been named the Merrick and has seating capacity for 300 persons.

DETROIT, MICH.—George W. Weeks has disposed of his interest in the Kercheval theater on Kercheval avenue to the Widner-Johnson Company for $1,500.

DETROIT, MICH.—The Monroe Theater Company will erect a brick moving picture theater on Chene street, near Milwaukee avenue. The building will cover an area 35 by 100 feet.

SAGINAW, MICH.—I. Rich is planning to make extensive improvements to the Bijou theater.

ABSECON, N. J.—Acme Film Producing Co., 59 So. Belleview avenue, Atlantic City, N. J., are planning to erect a two-story moving picture theater, 50 by 150 feet, and a wing 50 by 75 feet, to cost $25,000.

BROOKLYN, N. Y.—George Major and Charles Ferrara, 826 Blake avenue, will erect a one-story moving picture theater, 50 by 100 feet, to cost $20,000.

BROOKLYN, N. Y.—A. H. Schwartz, 815 Flatbush avenue, is having plans prepared for a two-story theater building, 90 by 140 feet, to cost $100,000.

LYONS, N. Y.—B. C. Ohman will build a one-story moving picture theater, 60 by 80 feet, to include a balcony.

NEW YORK, N. Y.—Life Amusement Co., 319 East 22d street, will erect a two-story moving picture theater and store building, to cost $60,000.

PALMYRA, N. Y.—Smith & Ziegler contemplate building a $6,000 moving picture theater.

LONDONVILLE, O.—Milton Walker, East Palestine, O., will erect a one-story fireproof moving picture theater.

YOUNGSTOWN, O.—J. L. Decker, 507 Stambaugh building, is preparing plans for a one-story moving picture theater and store building, to cost $20,000.

YOUNGSTOWN, O.—Michael Moran, 22 Robinson road, East Youngstown, is planning to erect a one-story moving picture theater, 25 by 110 feet.

PORTLAND, ORE.—The People's theater, conducted by the People's Amusement Company, has been thoroughly renovated.

ALTOONA, PA.—Jacob Silverman is having plans prepared for a $60,000 moving picture theater.

PROVIDENCE, R. I.—William R. Walker & Son, 17 Custom House street, are preparing plans for a one-story fireproof theater and store building.

CLARKSVILLE, TENN.—Joseph Goldberg will erect a one-story moving picture theater, 36 by 113 feet, including a balcony.

MEMPHIS, TENN.—Lanier & Mann, Belbine and Linden streets, will erect a two-story theater and store building, 66 by 100 feet, to cost $12,000.

TACOMA, WASH.—John Siefert has opened his new Liberty theater, located on Pacific avenue, near South 9th street.

BREMERTON, WASH.—Oswald & Rantz will erect a one-story reinforced concrete moving picture theater, with seating capacity for about 800 persons and cost between $35,000 and $40,000.

SPOKANE, WASH.—Lee S. Forber has purchased the Clem theater from Howard S. Clemmer for $10,000. The seating capacity of the house is 450.

WALLA WALLA, WASH.—The Crews Amusement Co. will erect a two-story reinforced concrete moving picture theater. The house will have seating capacity of 1,200 and cost when completed about $45,000.

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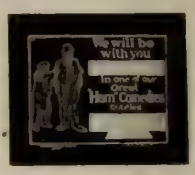

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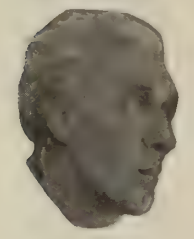

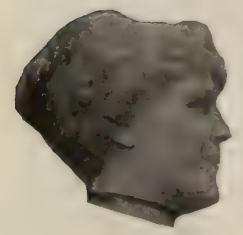

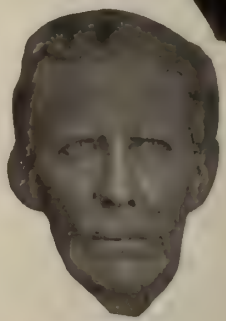

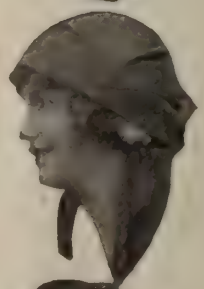

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The Opening Masterpiece of The London Film Company was first shown a year ago at The Million Dollar Strand Theatre, New York, by the Cosmofotofilm Co. and was entitled

"The House of Temperley"

(After the book "Rodney Stone" by Sir Arthur Conan Doyle)

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(Continued on next page)

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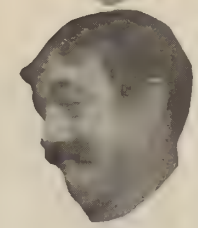

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GENERAL FILM PROGRAM

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NEW YORK

Sunday Shows in Lincoln

Nebraska's Capital City Will Probably Have No Sunday Picture Shows—Church People Made Earnest Fight Against Opening While Advocates of It Kept Silent—Shall the City's Sunday Be Aristocratic or Democratic?

Special to Moving Picture World from Midwest News Service.

MUCH comment was made in Lincoln because the Sunday picture show was an undefended issue at the early May election. The Sunday theater advocates did not come forward with their identities and their arguments, and the one-sided campaign was unusual. The names of those who had signed the Sunday show petition were run in local papers in installments.

Carl C. Engberg, executive dean of the University of Nebraska, which is located at Lincoln, made the following statement, which has the needs of the university alone in view and leaves the citizens wholly out of consideration:

"There has been considerable increase in delinquency over the first semester of a year ago. There has also been a general lowering of the scholastic average. This lowering of studies is due to a very great extent to the ever increasing desire for amusement, and the recent increase in social life of the University. This tendency is just now in the ascendancy and should the proposition of Sunday theaters carry at the coming election we can look for a decrease of at least 15 per cent in the scholarship of the University for the coming year. What is needed more than anything else at present is to get back to the solid facts and the realization of the opportunities of university life."

Pledge cards against the Sunday shows were distributed at every church in the city by the committee of 100. At a political meeting all municipal candidates questioned were against the Sunday shows.

Ministers devoted a Sunday to the issue. Rev. R. A. Waite of the First Congregational church taking as his subject "Lincoln's Enemies," appealed to the New England traditions of Puritanism brought over on the Mayflower and declared Sabbath desecration is brought to this country in the steerage of the ocean liners. One of his utterances: "This Godless movie craze is increasingly creating a morbid desire for Sunday amusements that as a vampire feasts on the vitals of religion."

This is a clearly defined position, but there are many sincere and faithful members of the community who in their hearts and minds entertain what they think a more human and in its essence more Christian idea of religion. Let us admit that Sunday shows are "commercial"—is not the church "commercial?" The truth simply is that the ideal picture show on Sunday and the ideal church would be, both of them, big helps to a community in fighting evil things.

NEBRASKA BRIEFS.

Better censorship of moving pictures is needed, decided the Woman's Club of Norfolk, discussing the subject of "civics."

The senior class at Nebraska Wesleyan University, Lincoln, decided upon a practical gift as a class memorial. A show accompanied the formal presentation of a motion picture machine which will be used in the class rooms, and by the Y. M. C. A. and Y. W. C. A.

Omaha exhibitors will assist the "Buy Omaha-Made Goods" campaign. Samuel H. Goldberg of the Princess, 1316-19 Douglass street, volunteered to run a slide for a year free. He also promised to take up the matter with the Omaha Moving Picture Exhibitors' association of which he is president.

The Elite theater at Hebron frankly tells its patrons what it costs to book a feature like "The Eagle's Mate" and as is necessary at such times, let its regular program go unused, though paid for. This explains to them the 10 and 20 cents admission.

Miller & Lynn have inaugurated Saturday matinees for the Royal at Ponca.

Improvement clubs at Lincoln used moving pictures made in Lincoln parks to secure votes for a bond issue for a better park system.

Every boy or girl who helped clean up South Omaha was given a free ticket to a picture show at the Orpheum.

R. J. Merry will continue as manager of the Electric theater at Republican City, which has been sold by L. C. Bacon to Thomas & Bush.

Odd Fellows at Polk will commence early in May the construction of a $12,000 auditorium. T. J. Hahn is a member of the building committee.

Nat. Johnson, owner of the Lyric at Fremont, closed since the departure of J. W. Glenn, returned to Fremont from California and announced that the house would be operated for the present with Leader Furse of the orchestra as manager.

Manager Robinson of the Home theater at Blair had a benefit for the baseball team. The local band furnished music free.

A. F. Tucker has bought a haf interest in the Star at Crofton.

SHOWMANSHIP IN IOWA.

Special to Moving Picture World from Midwest News Service.

MANY ideas have been released in Iowa, nearly all of which will be passed by the National Board of Showmanship. The Lyric, at Osage showed "Officer 666" as a benefit for the local Queen Esther Circle. Local pictures proved a great attraction at the Nemo, at Earlville. Mt. Ayer citizens had a clean-up day. Boys and girls who had made anybody's backyard trashless filled out a coupon and were admitted free to the Princess by Manager L. P. Todd. Films of the Panama Canal were shown at a benefit for the public school at the picture show in Dow City. Modern Woodmen in Waukon "got behind" a show of fraternal films at the Cota. The Grand, at Dubuque, gave a similar show. Local snapshots created extra business for three nights at the Gem, in Lamont. The Idle Hour, at Leon, has booked "The Hazards of Helen" for a series of Saturday matinees. Pictures of photoplay stars worth framing are given to patrons every Monday night by the New Mystic, at Madrid. The Comet, at Albia, is running "Runaway June" every Tuesday in addition to its regular program. Manager W. H. Iversen, of the Superba, at Lyons, is showing four, five and six-reel features every Wednesday. Women's clubs of Belle Plaine handled the ticket sale when the Isis gave an afternoon's receipts to help build a new park. The Family, at Davenport, is featuring a new $5,000 Bartola. The Palace, at Burlington, in co-operation with a local department store, had an "after-breakfast matinee" when a corset-fitting picture was shown.

RATE WAR AND NEUTRALITY IN SHELDON.

Sheldon has a cut-throat war between two houses, Wonderland and the Harvey, and the latter cut the admission down to 3 cents or two for a nickel. Wonderland had the Sheldon field to itself until the Bijou (now the Harvey) started. When the Lyric, the third house, entered the field, Wonderland cut to a nickel and the Harvey slashed still lower. Meanwhile the Lyric is maintaining its price and refusing to rock the boat.

WANT SUNDAY CLOSED.

The City Council at Anamosa has been asked to close the Sunday picture shows. The petition represents the desires of the following: The Civic Club, Fortnightly Club, Concord Round Table, Daughters of the American Revolution, Epworth League, Christian Endeavor, M. E. Ladies' Aid and Mission Circle, Congregational Ladies' Aid.

PICTURES IN IOWA SCHOOLS.

Professor Whittaker of the Iowa State Teachers' College, has been conducting investigations at Waterloo and Des Moines as to the desires of school children for moving pictures and their educational value. The Teachers' College is working with the Iowa State University at Ames to establish a state-wide circuit of shows in the schools.

IOWA BRIEFS.

R. C. Hoadley, of Garden Grove, has opened a show at Weldon. Dr. A. Morton and Clifford Hall will expend $1,500 remodeling the Shoemacker building at Laurens into a moving picture theater.

Manager Sam Garden has awarded the contract for construction of the New Garden theater at Davenport. It will cost about $50,000 and will be ready about Sept. 1.

Tough luck for the Cota theater was to have its electric power line fouled by a tree when giving the people of Waukon such a pretentious picture as "Quo Vadis." Later the power was restored to allow one belated show.

The Airdome picture show—three nights a week—has been started at Kellerton.

A. L. Raines has purchased the interest of his partners, Ted Jackson and Glen Jeffers, in the picture show at Hopkins.

The Princess, at Cadar Rapids, was closed for a week, but has been reopened and will run until June 1, when it goes under new management, who will remodel throughout and install 150 more seats, bringing the capacity up to 750.

A. B. Cooper & Son have erected an airdome picture show at Maxwell.

CENSORS AND FREE PASSES

Grand Rapids, Mich., Censors and City Exhibitors Fall Out Over "Co-operation."

Special to Moving Picture World from Midwest News Service.

THE cooperative relations between Grand Rapids managers and the censorship committee appointed by the mayor have been strained. The manager provided the members of this committee with passes to investigate the shows. The report of the investigators suggested that when the passes were presented the managers knew censors were in the house and put on better pictures. The result was the pass privilege was withdrawn and the managers hinted the investigators might enter unobserved and view the customary exhibitions. Mrs. Gilmer Kuiper, the chairman of the censorship committee, appointed the following to assist that body in drawing up an ordinance:

Joseph Renihan, to represent the Catholic federation; Claude O. Taylor, representing the labor unions; E. J. Sharo, representing the Y. M. C. A.; J. S. Davis and John Ensign, representing the moving picture interests.

MICHIGAN BRIEF NOTES.

Films of addresses in sign language are announced for the annual meeting of the Michigan Association of the Deaf, at Flint, June 11-16.

Grand Rapids theaters ran slides to help the local "swat the fly" crusade.

C. S. Sullivan is now devoting his time

to the Grand, having closed the Royal at Escanaba.

The Star at Gaylord has returned to an every-day schedule. Saturday matinees have been added. James Taylor is managing the house for James Overton of Grayling.

C. A. Fiske expects to open a new picture house seating 400 in the H. H. Sheldon building, at Albion, about July 1st. Remodeling will begin early in May.

A. Richter of Otsego has taken over the Rex at Three Rivers.

A "camera fiend" roamed the streets of Benton Harbor, making pictures that boosted business at the Bijou.

The Copper Country Commercial Club had planned to show clean-up campaign pictures in houses in that territory, but after running the film through in Hancock rejected it because it was a paint company advertisement.

Will Dyer has sold the picture show at Bellevue to W. H. Landon of Battle Creek.

A. L. Favier, formerly a photographer at Gaylord, has purchased the Royal at Alphena.

The Michigan state legislature, in session at Lansing, was filmed and will be shown throughout the state.

The Salisbury animal pictures were made an educational event during the showing at the Auditorium in Saginaw. Five thousand tickets at five cents were distributed among the school children.

A small boy tampered with the electric wires at the Bijou in Trenton and the short circuit caused an embryo panic.

ILLINOIS BRIEFS.

William B. Sheets has opened the Bijou at Quincy with a six-reel program.

Charles Kizer of Springfield, later of Chicago, will be the manager of the Lyric at Litchfield as the Grand there, recently bought by Charles Gehlman of Springfield, is to be known hereafter.

The Drexel theater at Joliet, originally built by L. M. Rubens, has been sold to Harry A. Rubens.

E. J. Vezina of Grand Rapids, Michigan, has become resident manager of the Superba at Freeport, succeeding Martin Wagner, who has acquired the Lyric.

W. W. Watts of the New Gaiety at Springfield showed "The Nigger," Springfield had a race riot a few years ago, but the stage version of "The Nigger" has since been shown there without protest and the film caused no excitement.

The Gaiety at Kankakee has returned to its old vaudeville policy—continuous from 7:30 to 10:30 with pictures.

Thomas Gassman and Edward Hanley of Tuscaloa have been making arrangements to open a picture show in Hibernian hall at Ivesdale and later to acquire a chain of photoplay houses in that part of the state.

E. A. Melze has been enlarging the Echo at Des Plaines.

Redecoration and other changes were planned by Davis Breeding and Walter Bennett, who took over the lease of Glenn Bradbury on the Haisb Auditorium at De Kalb. They will run vaudeville until summer when an exclusive picture policy will be adopted.

The Pythian and Crescent theaters at Marshall have been merged.

The Standard Motion Picture company of Chicago and the East St. Louis Sun have been making arrangements to take a picture in East St. Louis. The leading lady will be selected in a voting contest.

The censors of Oak Park acted for the first time when they refused to allow Manager Hodgson of the Oak Park theater to show "A Modern Magdalene."

The city of Macomb filed suit to collect tax of $5.00 a month for three months from Harry Frank, proprietor of the Grand. Frank believes the tax unlawful and announced a court test of the ordinance.

A strike in the building trades halted plans for George K. Spoor's new picture house at Waukegan. Work had not commenced, but higher wages would necessitate new estimates.

Censor Bill in Illinois

Turner Bill Before Lower House of the State Legislature Puts Censoring of Film Under Supervision of Public Utilities Commission—Must Appoint Board of Three at $1,500 a Year Each—Fees, Penalties and Appeals.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

THE Turner Bill, offered to the lower chamber of the legislature of Illinois, provides for the appointment of a board of censorship by the state's Public Utilities Commission. It is to be comprised of three persons, one to be appointed for a term of one year, one for two years and the third for three years, or a full term. As the office shall become vacant a new appointment shall be made for the full term.

The Pubic Utilities Commission shall furnish the board of censors with suitable office rooms and with sufficient equipment to properly carry out the provisions of this act. The board of censors may organize by electing one of its members president. The secretary of the Public Utilities Commission shall act as secretary of the board. Each member of the board of censors shall receive an annual salary of $1,500 per year.

The members of the board shall be considered as employees of the State Public Utilities Commission and shall be paid as other employees of such commission are paid. The Public Utilities Commission shall appoint such other assistants as may be necessary to carry on the work of the board.

It shall be the duty of the board of censors to examine and censor as herein provided all motion picture films to be publicly exhibited and displayed in the State of Illinois. The board shall charge a fee of $1.00 for each reel of film to be censored which does not exceed 1,000 lineal feet; for any reel of film exceeding 1,000 lineal feet, the sum of two dollars shall be charged.

Only such films as are in the judgment and discretion of the board of censors of a moral, educational or amusing and harmless character shall be passed and approved by such board. They shall be stamped or designated in an appropriate manner and consecutively numbered. Before any motion picture film shall be publicly exhibited, there shall be projected upon the screen the words, "Approved by the Illinois Board of Censors" and the number of the film.

The board of censors may work in conjunction with any censor board or boards of legal status of other states as a censor congress and the action of such congress in approving or rejecting films shall be considered as the action of the board when the fees therefore have been paid to the Illinois board, shall be considered approved by such board.

Ninety days after this act shall take effect no films may be publicly shown or exhibited within the State of Illinois unless they have been passed and approved by the board of the censor congress and stamped and numbered by such board or congress, as provided for herein.

Any person, firm or corporation who shall publicly exhibit or show any motion picture within the State of Illinois unless it shall have been passed, approved and stamped by the Illinois board of censors or the congress of censors shall, upon conviction thereof, be fined not less than $25.00 nor more than $300.00, or imprisoned not less than 30 days nor more than 1 year, or both, for each offense.

Any person in interest being dissatisfied with any order of such board shall have the same rights and remedies as to filing a petition for hearing on the reasonableness and lawfulness of any order of such board or to set aside, vacate or amend any order of such board as is provided in the case of persons dissatisfied with the orders of the State Public Utilities Commission.

Every person, firm or corporation producing, leasing, selling or exhibiting motion picture films shall secure an annual license. Applications for licenses shall be made to the Public Utilities Commission and considered and passed upon by the board of censors, provided for herein. The said board shall have power to make and promulgate rules and regulations not inconsistent with this Act under which licenses shall be issued and under which all such persons, firms or corporations shall operate, and to suspend, cancel or revoke such licenses for a violation of the terms of this act or of the rules and regulations so adopted in conformity thereto. Each such licensee shall pay an annual license fee of $5.00, which shall accompany every application for a license.

MANAGERS AND PROGRAMS.

Stunts to keep the ticket roll unwinding are numerous. At the Star in Plano, Gerda Holmes, until recently with the Essanay company, appeared in person. Manager Harry Redmond of the Majestic at East St. Louis will admit free all Elks at the coming state convention to a show made up of films showing ceremonies attendant upon the building of the new Elks home there. Redmond has installed fifty electric fans. The Empire at Morris had 150 surprises for its patrons in as many local slides. Each male patron of Scott's Hippodrome at Jacksonville was given a five-cent cut of tobacco. Manager G. Schneider, Jr., had a special program at the Grand in East St. Louis, where the Slade School Parents and Teachers' association combined forces with the house. Manager Edwards of the Palace at Staunton also had a benefit for the high school. The Star at Evanston had to turn away business when it showed a local film of a prominent citizen paying a freak election bet. Ruth Stonehouse of the Essanay company once lived at Wilamette and her photograph in the new bower-like lobby of the rejuvenated Village theater is affectionately inscribed to her friends. This house showed "The Wishing Ring" under the auspices of the Zeta Beta Psi.

NEW CHARTERS IN ILLINOIS.

The secretary of the state at Springfield issued charters to the following:

Galesburg Amusement Company, Galesburg; capital, $2,500; amusement and theatrical business; incorporators, William J. Olson, A. B. Olson, Nat J. Neylon.

Echo Amusement company, Des Plaines; capital, $20,000; amusement business; incorporators, John T. Ayers, Emil A. Melze, B. L. Franzen, Jr., William F. Graupner, Fred A. Helm.

National Amusement Coupon corporation Chicago; capital, $2,000; advertising coupon business; incorporators, Isaac Bloom, Abraham Goldberg, Joseph C. Harris.

Universal Camera company, Chicago; capital, $25,000; manufacturing and dealing in moving pictures, etc.; incorporators, Charles E. Douglas, L. D. Mahon, Nick Maehl.

BLOOMINGTON'S NEW HOUSE.

The Irvin theater is the tentative name for Clarence E. Irvin's $50,000 photoplay house under construction at Bloomington, but he may hold a contest for another title. The building will be two stories, white terra cotta, trimmed with chocolate colored brick. Much marble will be used in the interior. It will seat 1,000.

The head camp of the Modern Woodmen of America at Rock Island is preparing a nation-wide advertising campaign with slides in moving picture theaters.

Pennsylvania's New Bills

Governor Brumbaugh Advised by City Solicitor Ryan of Harrisburg That the Snyder Bills, Amending Building Code, Should Not Be Passed—Thinks Vaudeville Should Have Adequate Safety Devices—Amending Daix Bill.

Special to Moving Picture World from Philadelphia News Service.

GOVERNOR BRUMBAUGH has recently been advised by City Solicitor Ryan that the four bills introduced in legislature by Senator Snyder should not become laws. These bills, Mr. Ryan says, aim to protect a small number of moving picture theaters in the city, which for years have operated in flagrant violation of fire laws, from the threatened action of the fire marshal in closing such places because they are giving vaudeville performances as well as moving pictures.

He declares that these theaters were erected for moving picture displays only, and in conformity with the law so restricting their use, and do not contain the safety devices and appliances which the law requires theaters to install. The act of 1913, which held that theater laws should not apply to those places where vaudeville is shown, was ignored by the fire marshal, who ordered that they cease vaudeville or close. Suits were brought to restrain the marshal, but it was handed down in Court No. 4 that the protecting section was illegal and unconstitutional, and dismissed the complaints. Two weeks later the Snyder bills were introduced in the legislature. In his appeal to the Governor not to approve these bills should they reach him, Mr. Ryan said in part:

"The introduction of vaudeville carries with it the introduction in front of the audience of electrical apparatus, combustible scenery and the accessories of a theater. In a moving picture exhibition the machine which throws the pictures upon the screen is enclosed in a fireproof room, while in front of the audience there is nothing combustible but a curtain for the reception of the picture. A single act of vaudeville, however introduces the things to which I have already made mention."

That the Daix bill, which provides for a new system of censoring moving pictures, will be extensively amended before it passes the present legislature, was recently indicated when the Senate sent the measure back to the Judiciary General Committee.

When the bill came up for a third reading Senator Thompson, Beaver, moved that the bill be recommitted to the Judiciary Special Committee for amendment. "The bill has a salary list amounting to $32,460," said Senator Thompson, "and I desire to amend it so that the salary roll will be $16,140."

Senator Daix, sponsor for the bill, objected, asserting that the measure would save $40,000 in fees. Mr. Daix added that the bill was drawn by the Attorney-General and has the support of the administration. He called for an aye and nay vote and the Thompson motion won by a vote of 23 to 16.

Chief Censor J. Louis Breitinger recently indicated that he would be satisfied with the law as it is at present, rather than have the Daix measure, which he was instrumental in framing, amended so as to curtail the powers of the censor and limit the censorship. He said he favored the present act, even though the Daix bill raises his salary and the salaries of his assistants.

"INDUSTRIAL SAFETY" FILMS.

Helpful addresses were supplemented by four motion picture films recently at a meeting of Lehigh Valley Counci No. 5 of the National Safety Council in the Lyric at Allentown. Great interest is being shown in the campaign of industrial safety which is sweeping over the entire country. The four pictures exhibited at this meeting were: "The Workman's Lesson," "The Crime of Carelessness," "The Man He Might Have Been" and "A Locomotive Smashup."

NO SUNDAY PRIVATE SHOW.

Owing to an eleventh-hour order from Director Porter of the Department of Public Safety, in Philadelphia, there was no private exhibition last Sunday evening, in the Chestnut Street Opera house, of the new film, "The Heart of Maryland." More than fifty persons who had been invited to view the pictures by Sidney McSween, manager of the house, went to the theater and found it dark. "I had sent out 500 invitations," said Mr. McSween, "but luckily was able to reach most of my intended guests late in the day and explain that the picture could not be shown. The director asserted that the picture could not be shown as the law did not permit the opening of the theater on Sunday, even though the performance be strictly private."

ACADIA FORMALLY OPENED.

Philadelphia's Beautiful New Theater Has Its First April 24.

The doors of the beautiful new Arcadia theater, 16th and Chestnut streets, were formally opened to the public on the afternoon of Saturday, April 24. This wonderful motion picture theater is one of the most handsome structures of its kind in America, and as nothing but strictly first class pictures will be shown, it should be patronized to capacity from the start.

When time approached for the operator to throw the first picture upon the screen the house had long since been filled to the last seat. Outside there was a long line of automobiles waiting for their occupants to make an appearance. Busy ticket sellers mopped their brows and anxiously awaited a slight lull in the wave of curious persons eagerly seeking to gain admission.

The theater opened with the showing of that well known production "The High Road," in which picture Valli Valli takes the leading role. Mrs. Fiske attained great success in the play, and when it was decided to convert the former great stage production into a moving picture feature film E. A. Rolfe sought far and wide for the proper star to portray the role of the sprightly young heroine. Valli Valli, former star of the "Chocolate Soldier" and the "Purple Robe" was finally selected. How well she succeeded in rendering her part was clearly evidenced by the continual applause of a very critical audience.

PHILADELPHIA BRIEFS.

The management of the Calehuff Supply Company, 1301 Race street, reports having taken the agency for Philadelphia and vicinity for the Standard moving picture machine.

Lewis M. Swaab, proprietor of a film supply house, 1327 Vine street, reports having installed the beautiful automatic ticket chopper in the new Arcadia.

Owing to the secession of its lease the Palace moving picture theater, of Harrisburg, will be forced to vacate its present headquarters at 333 Market street, on or about May I.

The co-operation of the eighteen moving picture theaters in Reading has been secured to help along the Clean City Week plans. The sub-committee on co-operation of moving picture theaters, consisting of Mrs. A. D. Nelson and Mrs. I. H. Hartman, conferred with B. H. Zerr, president of both the state and local motion picture exhibitors' league. The result was the falling in line of the picture houses in this clean-up idea. Slides properly advertising the event will be distributed to each of the eighteen houses and will be exhibited between performances.

The Standard theater, between 16th and 17th streets, on Market street, Philadelphia, will celebrate their first anniversary week between April 26 and 30. The anniversary celebrates not alone the culmination of a year of success fur the theater, but also a year in which Stanley V. Mastbaum, its directing spirit, who one year ago was known only as a successful real estate operator, has leaped from practical obscurity to foremost rank in the list of the country's purveyors. The program arranged for the first three days will show as the principal feature Hazel Dawn in the title role of "Niobe." On Thursday, Friday and Saturday Lois Meredith will appear in the first local appearance of the screen version of "Help Wanted" in the character of Gertrude Meyer, the little stenographer, whose misadventures while in search of work make up the plot of the story.

The moving picture theater at the northeast corner of Seventh and McClellan streets, Nos. 1809-1813 South Seventh street, has been conveyed by Mark Haller to Arthur I. Berlin for a nominal consideration, subject to a mortgage of $14,000. It is on a lot 50.3 feet by 99.9 feet and is assessed at $30,000.

The Gleen theater, Ontario and Glenwood avenue, has recently closed its doors to the public for an indefinite period of time. It is thought that the competition proved too keen for the management of the theater and that they could not stand the pace.

William George, former owner of the Palace, Allentown, announces that he has sold his theater to another party whose name he would not divulge. The management of the theater is now in the hands of Edward Buss.

Title to the motion picture theater at the southwest corner of Cumberland and Sydenham streets was recently conveyed by the Tenant Moving Picture Company to W. Henry Elfreth, subject to mortgages of $7,000. It occupies a lot 35x88 feet and is assessed at $15,000.

Patrons of the Victoria, Harrisburg, Pa., were recently furnished with a great surprise when they noticed that the pictures were much clearer and failed to cause any blurring of the vision. This was due to the fact that a new machine had been installed. This new machine is a Simplex.

ATLANTA NEWS LETTER.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

C. E. TANDY, manager of the Atlanta branch of the Paramount Company, is in New York on business for his exchange.

The Atlanta Anti-Tuberculosis Association, under the auspices and assisted by the Atlanta Ad Men's Club, gave a free lecture with which moving pictures bearing on the prevention of this dreaded disease were used, Sunday night, at the Grand theater. Dr. J. Wade Conkling, chairman of the educational committee of the association, delivered the lecture. Dr. Conkling paid high tribute to the moving picture in the work it is doing to bring to the public actual scenes in the ravages of the disease. The theater was crowded.

Jake Wells has added another link to the tremendously strong and attractive chain of feature attractions at the Grand. Arriving in Atlanta direct from New York, Thursday, he secured the special Vitagraph-Lubin-Selig-Essanay feature service before nightfall. This service will be introduced to the Grand patrons on Wednesday and Thursday in the Vitagraph feature of the "Juggernaut."

The Vaudette announces this week as being an all-star program. Beverley Bayne in "On the Dawn Road;" Pearl White in "Exploits of Elaine;" Ruth Stonehouse in "A New George Ade Fable;"

Francis Bushman in "The Return of Richard Neal;" Charlie Chaplin in "On the Beach;" as also Anita Stewart and Norma Talmadge.

The Savoy announces Billie Ritchie in "Poor Policy" in addition to the "Black Box" at that popular theater on Confederate Memorial Day.

KRITERION EXCHANGE MOVES.

Max W. Herring, of the Kriterion Film Exchange of Pittsburgh, announces that he will remove to the room formerly occupied by the Famous Players Film Service at 404 Ferry street. The new location will afford the Kriterion Company the needed room for rapidly increasing business. Mr. Herring is a man that is well known to every exhibitor in and about Pittsburgh.

FILM DELIVERY SERVICE.

Dean McCloskey, George Vogenberger and Jack Scott have started a film delivery that will prove a boon to the exhibitors in Pittsburgh and surrounding territory.

W. T. KINSON GOES TO MUTUAL.

Walter T. Kinson, formerly manager of the Calcium branch of the General Film Company of Pittsburgh, Pa., is now holding a similar position with the Pittsburgh branch of the Mutual Film Corporation, H. B. Miller having assumed the management for only a temporary period after he sold out to the Mutual. Sydney E. Abel will continue as manager of the features of the Mutual and G. R. Ainsworth has charge on the bookings of "The Diamond From the Sky."

MAHONINGTON'S NEW HOUSE.

Interior work on the Baltimore building on Long avenue was started by workmen last week in Mahonington, Pa. This handsome brick building, which will be used for a moving picture theater, will be one of the finest buidings on the south side. The progress in its construction has been watched with interest by exhibitors. Work is now being rushed in order to complete the building in time for spring and summer trade.

FOLLY THEATER LICENSED.

The Folly theater, a new moving picture house at 646 West Twenty-sixth street, Erie, Pa., has been granted a permit to operate, following an inspection by the Fire Chief and Building Inspector. M. B. F. Neyland is the owner of the theater, which is the only one located in the southwestern part of the city.

UNITED FILM'S HOUSE ORGAN.

The first issue of a weekly house organ to be known as "The Service" was launched in Pittsburgh during the week of April 12th. "The Service" is designed to boost the United Film Service in this district. C. B. Nelson, who is in charge of Manager Lande's recently organized publicity department, is the editor of this publication. "The Service" will be issued twice a month for the present, but will likely be launched as a weekly in the near future.

IN PITTSBURGH.

It has been reported that the Sheridan Square theater, East Liberty, will soon change its policy to motion pictures.

Pennsylvania suffragists who were unable to make the trip to Troy, N. Y., to witness the casting of the Women's Liberty Bell, will soon have an opportunity to see the entire ceremony in the pictures.

Altogether 750 feet of film was used in "taking" the ceremonies and the most picturesque features will soon appear on the regular "News Weekly" reels sent out by the Pathe Mutual and Hearst-Selig film companies.

The New Liberty Theater

Fine Picture House in Pittsburgh's East Liberty Section Begun—Will Seat 1,667 People, 1,000 on Ground Floor, the Others in Gallery—Fronts on Penn Avenue—Men Who Are Behind the New Company.

Special to Moving Picture World from Pittsburgh News Service.

WHAT promises to be the very last word in modern motion picture playhouse construction is The New Liberty theater, for which excavation is being made in Penn avenue, East Liberty, Pittsburgh, Pa., by the East Liberty Theater Company. This undertaking is the most talked of topic in the Pittsburgh film circles and is expected to be one of the very finest and up-to-date photoplay houses in Pennsylvania when it opens Oct. 1. Only the highest class features will be produced at this theater.

There will be 1,667 seats in this house—about 1,000 on the first floor—with standing room for 300, and 667 seats on the second floor, 300 of which will be in boxes. The greatest attention has been given to ventilation, lighting and general comfort. The building is to be about 65 feet high and will have a frontage of 100 feet in Penn avenue. The entrance from which the marquise extends will be 32 feet in width. The architects are H. E. Kennedy & Company, Home Trust Building, Pittsburgh, and Palmer and Hornbostel, New York City.

An application will be made for a Pennsylvania State charter of incorporation on the 17th day of May by Miles H. England, John G. Buchanan, William R. Scott, James I. Marsh and Kenneth Buffington, for an intended corporation to be called "East Liberty Theater Company," the character and object of which is the establishing, maintaining and conducting of a theater or theaters.

CHANGES AMONG EXCHANGES.

The Independent Film Exchange, with A. E. Davis, manager, at 415 Ferry street, Pittsburgh, moved last week to the rooms heretofore occupied by the Pittsburg Photoplay Company, 413 Ferry street. The latter concern has consolidated with the Continental Feature Film Company, 420 Penn avenue. The Independent Company's reason for shifting next door is to provide for more room which is needed for rapidly increasing business.

The Exhibitors' Publishing Company and Messenger Service has moved into the room formerly occupied by the Independent Film Exchange. Mr. Callahan, the proprietor, states that the printing department will be increased in efficiency by the installation of a cylinder press. J. M. Fitzgerald, well known among the Pittsburgh exhibitors, has been engaged as manager of the printing department.

BUYS AMERICAN THEATER.

The American theater, at 1510 Fifth avenue, Pittsburgh, one of the best picture houses in the upper Fifth avenue district has been purchased by A. M. Snyder, who took charge of the house last week. Jules Bossampierre, the former owner and manager, bought the American about seven months ago and built up a business which is on a safe paying basis. Mr. Bossampierre has left for Chicago to settle an estate and it is expected by his friends he will not return to the Steel City. The American now seats 310, but Mr. Snyder is planning a remodeling process which will add 100 more seats. To make this house one in the cozy class, he is also going to repaint, redecorate and otherwise beautify in appearance.

PITTSBURGH TO SEE CABIRIA.

Pittsburgh is, to say the least, on the qui vive over the forthcoming production of Gabriele D'Annunzio's world-famous masterpiece "Cabiria," which will be revealed hereabouts for the first time in the new Miles theater, Penn avenue and Seventh street, during the week of May 3. News of this magnificent spectacle has come to us via New York, Boston and Chicago, where the drama ran for months to capacity business; and although it has been a long time reaching the Smoky City, the delay has only served to stimulate added interest in its initial production in the Miles. That it is to be done in this particular playhouse (one of the most beautiful and comfortable in the world), lends further importance to the scope of the production, since the theater, as everybody knows, is equipped with the largest pipe organ and unit orchestra in the world—an instrument peculiarly adapted to bring out the full beauties of not only the drama itself, but the elaborate score that has been written for it.

PITTSBURGH SHORT ITEMS.

The great Universal special, "Damon and Pythias," is making a fine record for itself in the western part of Pennsylvania. Mr. France, manager of the Feature Film & Calcium Light Company, Pittsburgh, Pa., which handles this feature, states that bookings are coming in at a record-breaking rate and that exhibitors are well pleased with the results it obtains.

John and Joseph DeMuth have sold to Charles A. Lange a lot, 30x100 feet, improved with a one-story brick structure used as a nickeldeon building in the south side of Spring Garden avenue, Twenty-fourth ward, Pittsburgh, Pa., for $6,500.

The big motion picture success, Rex Beach's, "The Spoilers," will begin an indefinite engagement at the Nixon theater, a high-class opera and road show house on Sixth avenue, Pittsburgh, May 5.

Special representative of the Automatic Ticket Selling machine, H. C. Simeral, with headquarters in Pittsburgh, left last week with his wife and baby for Clarksburg, W. Va., where they joined Mr. Simeral's parents and proceeded on south to Florida, to spend a vacation on the latters' farm. Mr. Simeral states that they will remain for a month or more.

Al. W. Cross, manager of the Hudson Feature Film company, Pittsburgh, Pa., announces that they are negotiating for two great photoplays which will be soon put on the market, "Prohibition" and "The Melting Pot." Mr. Cross was associated with Walker Whiteside in the last-named production, in the managerial end of the business which makes the picture of great interest to him.

George Sapira is now road man for the Picture Playhouse Film company.

Elmo Keane, one of the well-known men of the Pittsburgh moving picture theaters, is working on a scenario. "6-No" is the title and it is said to be a good one throughout.

The Regent Red Rose held a meeting last week at the Regent theater in East Liberty. Full particulars will be announced next week.

S. V. Kramer is now manager of the Pittsburgh branch of the World Film Corporation.

The Michaels & Freeman company has opened offices at 304 Cameraphone building, Fifth avenue, Pittsburgh, and designates its business as photoplay brokers. The new firm will buy and sell theaters, theater equipments, requirements and films.

"Quo Vadis," the eight-reel drama of days of Nero and St. Peter, will be projected in the Asbury M. E. church, Forbes street, Pittsburgh, Friday evening, April 30, free of charge.

Resigns as Protest

In Milwaukee, Wis., Censor Barrows Leaves Board as Protest—Couldn't Have His Own Way in Its Decisions—Had Been Secretary of National Board—Mayor Is Satisfied with Work of the Board—Its Membership.

Special to Moving Picture World from Midwest News Service.

E. M. BARROWS resigned after a year's service from the Citizens' Moving Picture Censorship Commission at Milwaukee. His reason is quoted "as a protest against the work on the commission by the moving picture exhibitors through the secretary of the commission, Charles Philips, who is himself an exhibitor and attorney for the exhibitors' association."

"The situation has become unbearable to me, especially after having served as associate secretary of the National Board of Censorship. I intended my resignation to act as a protest against the conditions in the hope that the public will come to know the true facts."

Secretary Phillips replied: "Mr. Barrows' charge is utterly unfounded. The exhibitors and the commission are working together and getting good results. The mayor is satisfied with the commission's work and so is the public. Milwaukee's commission is known all over the country as the model censorship body."

"Mr. Barrows is resigning because he has not had everything his own way. However, the general satisfaction with which our work is regarded assures us that in the main we have been right in our judgment."

A statement attributed to Mr. Barrows that board meetings were nothing but wrangles, were denied by G. N. Meyer, a member of the board. The Sentinel says:

"According to Mr. Meyer, the statement by Mr. Barrows that C. H. Phillips, secretary of the board, had been coerced by exhibitors, is untrue. Mr. Phillips has been quite fair, he said. Referring to the alleged wrangles at board meetings, Mr. Meyer said they occured only when Mr. Barrows was present. In controverting another charge, Mr. Meyer said it was only at Mr. Barrows' request that the aides of the board were present at the meetings."

Mayor Baden credited the board with good work. "I do not believe that with such members as Judge Neele B. Neelen and others on the board that any improper films will be passed," he said.

The censorship commission was appointed by the mayor over a year ago. Various organizations nominated candidates and these nominations were confirmed by the mayor. The present board includes G. R. Radley, chairman, City club; Gustav Meyer, Merchants' and Manufacturers' association; N. B. Neelen, Milwaukee Bar association; H. R. Denison, probation department; Charles Phillips, secretary, and B. K. Fischer, moving picture exhibitors' league.

HEIM SUNDAY BILL HEARING.

W. H. Austin, an attorney representing the Majestic theater of Milwaukee, and R. W. Jackman, attorney representing Madison theaters, championed the Heim bill legalizing Sunday shows at a hearing before senate committee on state affairs at Madison. The bill was opposed by the State Federation of Churches and the Wisconsin Sunday Rest association.

WISCONSIN BRIEFS.

The cheap "jitney" idea is being featured by the Empress at Milwaukee, which went into pictures. "The Avenging Conscience" was the first of the big things to be shown for the low admission of five cents.

The Klondyke Feature Film company has taken a ten-year lease on the White House theater in Racine and will operate it as the Strand with pictures during the week and will add vaudeville Saturdays and Sundays. M. Miller will be resident manager.

The Motion Picture Publishing company of Milwaukee has been incorporated with capital stock of $5,000. The incorporators are W. K. Winslow, P. F. Runzel and J. F. Collins.

A 2,000-foot "All Waukesha" film was made in that city for showing at the Auditorium.

"Pictures of Homefolks" was a good stunt program for the Monroe theater at Monroe.

Grace church at Two Rivers has ended a successful season of pictures. Next fall more religious and inspirational films will be used.

The Girl's club of Chippewa Falls had a special night at the Empire there.

Milwaukee Park commissioners refused to allow the opening of a moving picture show in Lapham park.

Contract has been let at Weyauwega to Gerald & Zimdars for construction of a new opera house, 54x112.

John Noble and Frank Blanchard are proprietors of the new show in the Allen hall at Livingston.

W. E. McCanna, who managed the Mer Mac at Appleton, has been planning to erect a new photoplay house at Wausau.

George McLaughlin of Eau Claire has been looking for a new location for a picture house. He recently was at Morrison, Ill.

J. A. Becker has given up his lease on the Gem at Omro and Manager Reid is now in charge, assisted by Frank Mitchell.

Four hundred balloons were given to children at a Saturday matinee of "Atlantis" at the Orpheum in Fon du Lac. The picture was shown for 5 and 10 cents.

E. S. Perkins sold the Crystal at Burlington to Walton McNeel.

LYRIC'S HOUSE ORGAN.

Chattanooga Theater Issues Bright Weekly Review of Pictures.

By G. D. Crain, Jr., Tennessee Correspondent of Moving Picture World.

THE Lyric Company, lessees of the Alcazar motion picture theater, of Chattanooga, Tenn., has been publishing a house organ known as the Chattanooga Motion Picture Review, since the early part of April. Miss Ruth D. Evans, who is in charge of the company's advertising and publicity work, is editing the paper, which is issued weekly. In the initial issue the editress printed an interesting article concerning the work of the Essanay Film Manufacturing Company in taking moving pictures at their temporary studio on Signal Mountain, at Chattanooga.

TENNESSEE BRIEFS.

Theater goers, employes, managers and all classes of people were saddened to hear of the recent death of John Bunny, who has made many persons feel rested when they were really dead tired. John Bunny was probably better known by Chattanooga picture patrons than any other character ever shown on the screens. In this connection it is noted that the moving picture film and the talking machine record are two inventions which preserve the voice, motions and personality of the human being as in life. The great moving picture actor can be seen many times on the screen and the film revived even after he has been dead for years, whereas the legitimate actor is done for at the time of his death.

At Clarksville, Tenn., Elliott & Waddell, contractors of Clarksville, are busy with the work on the new Lillian theater, which replaces the theater burned on December 29. Joseph & Joseph, of Louisville, are the architects. The building will be completed and ready to open on or about Aug. 15, according to the conditions of the contract.

Work is progressing rapidly upon the Parthenon theater, of Nashville, noticed in this column last week, the beautiful new motion picture house being erected on Church street, between Fourth and Fifth avenues. The doors of the theater will be thrown open about the middle of May. Ira C. Lamb, president of the company, has just returned from New York, where he closed contracts with some of the leading feature film companies for service, including the World Feature Film Corporation and the Metro Film Company. He also made arrangements whereby an immense electric sign will be made and shipped to Nashville, where it will be installed in front of the theater. The sign is about thirty feet high and has a color-changing device. It represents an immense fountain at play, the water spurting from the top and running down the sides. A real fountain, operated by electricity, and electric lights will be installed in the lobby and will furnish water for the patrons. When completed the theater will undoubtedly be one of the fairy spots of the South.

The good old axiom about not being able to be in two places at once was recently shattered to smithereens in Nashville when moving picture fans were able to see Theda Bara appear in two "vampire" roles at the same time. She appeared at the Orpheum in the five-reel Fox production entitled "The Clemenceau Case," and at the Strand in the "Kreutzer Sonata," another Fox production.

The Crescent theater, of Nashville, recently adopted a new policy, that of showing all star productions of big feature plays that have been shown previously at the Fifth avenue, and for which a big demand has been experienced. The first of these pictures to be shown was "The Typhoon," a startling Japanese drama featuring Sessue Hayakawa. This picture has been acknowledged one of the sensations of the day.

At Nashville arrangements were recently made whereby the seventh of the episodes of "The Exploits of Elaine" was shown at the Rex, and the remaining episodes of the serial will be shown at this theater. The pictures will be shown every Monday.

The Crescent Amusement Company, of Nashville, has secured the twelve Pathe dramas entitled "Who Pays?" and will show the pictures at one of its Fifth avenue theaters. The first of the pictures to be shown will be "The Price of Fame." The entire twelve pictures will be shown at the same theater, according to present plans.

The Dixie Amusement Company, of Nashville, which operates the Strand and other theaters, recently opened the Orpheum, the latest addition to the ranks. The first film used was on Monday, April 26, when "The Clemenceau Case" was shown. It is interesting to note that the Strand was also opened by a film in which Freda Bara took the leading part. This film was "A Fool There Was," which packed the house. The theater has been remodeled and put in fine shape for adaption to its new picture policy.

H. H. Huddleston, a well known moving picture man of Memphis, Tenn., would have made a very interesting subject for a one-reel production when he played fireman in a local color stunt a few days ago. A house opposite the Huddleston home caught fire. Huddleston, who happened to be home at the time, got busy with a garden hose and step ladder, and had the fire practically under control when the engines finally arrived. He probably saved the building from destruction.

Motion pictures illustrating mission work in the Orient were recently shown at the West End Methodist Church, at Nashville, by Dr. W. W. Pinson, of the foreign mission board of the M. E. church, South. The pictures dealt principally with

work in China, Japan and Korea. The hospital and medical centers and work done by the native physicians were probably the most interesting part of the films. Other churches in Nashville have announced their intention of showing the films.

James S. Lanier, of Memphis, Tenn., has let a contract for the erection of a combined store and theater building to be built at once. It is understood that the theater will be used for motion pictures.

IN KENTUCKY.

W. S. Bland, of Clarksville, Va., was recently in Louisvile, where he purchased 250 new opera chairs, and an Edison machine with which to start a new moving picture theater.

Mrs. Whittinghil, of Jeffersonville, Ind., was in Louisville last week and purchased a 6A Powers motor-driven machine, to be used in the Opera House, at Horse Cave, Ky. Mrs. Whittinghill recently rented the theater and has already opened for business.

The need of a new compensarc at the Jasper theater, of Jasper, Ind., brought Anthony Geisler, the manager, to Louisville. He also arranged for film service while in the city.

R. E. Powell, of Hawesville, Ky., has purchased a second hand gas projecting machine and outfit with which he will play a circuit of six small towns in the vicinity of Hawesville, Ky. It is understood that a wagon and tent will be used and the show transferred daily from one town to the other. In this way the complete circuit is covered each week and fairly good attendances drawn out.

R. J. Sullivan, of Paducah, Ky., recently purchased a complete outfit with which to open a moving picture house in a suburb of Paducah.

Thomas & Christi, of Salem, Ind., were recently in Louisville making arrangements for additional film service.

The Owl Feature Film Company, of Louisville, recently received an order for an Edison motion picture machine from the Star theater, of Vaiden, Miss. The company is now getting considerable business from the South and reports the best machine sales on record.

Dr. John B. Stout, of Danville, Ky., is having a number of extensive improvements made to the Danville Opera House and has stated that it wil be one of the most attractive opera houses in Central Kentucky when completed.

The Dixie, of Mayfield, Ky., discontinued showing serial pictures shortly after April 1. The theater will specialize on high class feature productions instead.

D. P. Curry, of Uniontown, Ky., has reopened the Star, and is showing a larger program and better class material than was formerly exhibited.

Manager Stivers, of the "Hipp" theater, of Jackson, Ky., has been using vaudeville stunts along with his regular run of motion pictures, and has had excellent crowds at the popular playhouse. Haddis & Pollard, of the Lyric, have installed a new lighting plant so as to be able to run daily matinees when the central station is not operating.

The Lyric, of Olive Hill, Ky., was burned at 2 o'clock in the morning of April 23. The loss was estimated at $7,000 and was not covered by insurance. Several other buildings were burned at the same time. The origin of the fire is unknown.

Manager White, of Damon's theater, at Elkton, Ky., has just installed a large orchestra piano and is operating the show house seven nights a week.

At New Haven, Ky., the new "Movie" theater is making arrangements for electric power so that exhibits may be made on Saturday afternoon. A new piano has just been installed and the theater is doing nicely.

Toughs Riot in Lobby

Louisville's Walnut Street Theater Employees Have Tussle with Gang of Roughs Who Attempt to Get in Without Payment—Assistant Operator Shot in Leg Trying to Wrest Revolver from Gangster Who Had Fired at Him.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

THE Walnut theater, on Walnut street, between Fourth and Fifth, got into the limelight when a gang of young toughs undertook to pass the doorkeeper without paying at the box office. The trouble occurred on Sunday night, April 25. According to employes of the theater a number of boys appeared in the lobby and made themselves disagreeable. They were ordered off the premises, but later returned with a gang which claimed that it was going to clean out the theater. The doorkeeper and two or three other employes called for police aid, but before the latter could arrive the trouble started. The employes of the theater were forced to chase the gang out, and some of the latter who happened to be armed started shooting as soon as an alley was reached. A bullet passed through the clothing of Thomas Newman, one of the theater employes. Leroy Nichols, 15 years old, opened fire on Whiteford Volles, 17 years old, assistant operator at the Walnut. Four shots failed to take effect, and Volles grappled with the boy doing the shooting. In the scrap that ensued Nichols discharged the gun into his own leg, and was removed to a drug store and later to the hospital. The police at last arrived and captured a few of the youngsters, who were taken to the Juvenile Court on Monday. Very few of the patrons of the theater became aware of the disturbance, although it caused a good deal of excitement on the streets. Trouble has been experienced on one of two occasions at the suburban theaters by young hoodlums, but this is one of the first cases in the downtown district.

MUSIC AT THE MARY ANDERSON.

Providing the proper music for motion picture shows is one of the problems confronting the high-class photoplay theaters, according to a successful manager of Louisville, Lee L. Goldberg. The day is past for patrons to accept music, regardless of how well it is played, if it is not in keeping with the action of the screen. They want, he asserts, both good and appropriate music. If the scene being shown on the screen is of a tragic nature, dramatic music is expected, while for gayety or romance selections of a lighter nature are expected. Professor Edgar Barbee, orchestra player for the Mary Anderson, arranges his music to conform with each play, and takes care to see that his music fits in with the production. For instance, when the "Fifth Commandment" was shown Professor Barbee went to the trouble to send to the composer to get a copy of "Castles in the Air," the beautiful song which furnishes the theme of the play. Mr. Goldberg is of the opinion that managers of photoplay houses should discuss with their orchestra leaders, in advance, the shows which are to be given, so that the orchestra director can make the proper arrangements.

HARRY GREENWAY TO MANAGE S. & P. FILM OFFICE.

Announcement has just been made of the appointment of Harry Greenway, formerly traveling representative out of Chicago for George Kleine, as general manager of the S. & P. Film & Supply Company, to assume the duties vacated recently by Fred Sheldon, who resigned. The concern has just been reorganized as the S. & P. Company. Officers are: Charles Pressy, president, and M. B. Pressy, secretary-treasurer. Fred Sheldon was formerly secretary-treasurer as well as general manager. Pressy Brothers, a booking agency, which arranges concessions for parks, fairs, vaudeville shows, home comings, etc., will maintain offices with the S. & P. Company. Pressy Brothers is composed of Charles and M. B. Pressy, and is not incorporated.

KENTUCKY FILM CO. DISSOLVED.

E. O. Schaeffer, president, and O. Schaeffer, secretary-treasurer of the Kentucky Film Company, organized a few months ago with a capital stock of $100,000 to make motion pictures, have filed a notice with the local papers that the company will be dissolved. The corporation asks that all debts and demands against the company be presented at once at its office, 310 East Gray street, Louisville. The notice was first filed on April 21, and all demands must be filed within four weeks of this date.

THEY HAD A GOOD TIME.

Louisville picture exhibitors who attended the recent convention of Kentucky Branch No. 2 of the Motion Picture Exhibitors' League, at Lexington, Ky., on April 21 to 22, were very much pleased with the brilliant entertainments arranged for the exhibitors by the Lexington committee, composed of J. H. Stamper, of the Orpheum theater; N. H. Gurnee, of the Ada Meade, and R. A. Parsons, assistant manager of the Orpheum. The fact that the three officers re-elected were all from Louisville was another reason why the Louisville delegation was appreciative of the annual convention.

LOUISVILLE BRIEFS.

The Pathe Weekly recently had a man in Louisville to take motion pictures of a ten-mile interstate relay race in which teams of picked men from various athletic organizations took part. Views were made of the race while on the K. & I. bridge and while going through the parks.

The Sanders Amusement Company, with an authorized capital stock of $4,000, divided into shares of the par value of $100 each, has filed articles of incorporation. The concern will operate a motion picture theater. The debt limit is placed at $3,000. The incorporators holding three shares each are: Putnam Sanders, Frances A. Sanders and Cora B. Sanders. The two first named incorporators are of Louisville and the latter is of Lebanon, Marion County, Ky.

Father Assen, of 1020 East Burnett avenue, has purchased a complete moving picture outfit to be used at St. Elizabeth's school in showing educational pictures, etc., to the students. The outfit included a moving picture machine, machine booth and folding chairs.

The American Seating Company, of Chicago; the Bennett Seating Company, of Louisville, and other concerns, had special exhibits of school seats in windows on Fourth avenue during the week of April 19. The occasion was the annual convention of the Kentucky Educational Association, which brought many school teachers to the city. The convention also helped considerably in making the moving picture business good.

M. L. Atterberry, of Tompkinsville, Ky., was recently in Louisville and purchased a new Edison machine, a booth and complete equipment with which to start a moving picture show on May 1. The town has less than 700 people, according to the last census, but has been supporting the new house nicely.

Censor's Show Paid

Exhibitor in Topeka Let State Censor Board Use His Theater for Run-Off—Then Opened Box Office and Did a Good Business with the Advance Reels—Exchanges Objected and It Won't Be Repeated.

Special to Moving Picture World from Kansas City News Service.

TO put one over on the Kansas legislature and the Kansas State Board of Censors it took Lew Nathanson, of Topeka, to turn the trick. It has been the misfortune of Kansas not to have any suitable place to censor the films that are being sent into the state so they had to borrow the theaters of the Kansas exhibitors for the censoring. Lew Nathanson let them have his show, but when he got up the next morning he forgot he let them have it and went to the theater and found a show in progress. There were only a few people seated at the show and the ticket office was closed. Lew, with an eye for business, immediately opens the box office and soon had the largest house of the season to witness the first review of the picture "A Diamond from the Sky." The picture was being censored and was not to be released for a month. But Lew got away with the deal and the censors just had to take the joke and stand for it. They could not do anything else and Lew made a very nice profit for the single performance that morning.

C. J. SCHERER BUYS EXCHANGE.

Charles J. Scherer, manager of the Navajo Film Company has purchased the interest in the business of his partner and he is once again the sole owner of the company. Mr. Scherer came to Kansas City when pictures were first introduced here and he had stuck in the game until he has at last got his own company and office.

CENSORS READY FOR STAGE.

The Church Federation of Kansas City has lately drafted a letter which they have given out to the press, sent to the various moral reform and educational societies asking for their co-operation in regard to the plays on the stage of Kansas City theaters. This in no way interferes with the moving picture theaters. They are going to try to suppress burlesque and smoking at the burlesque houses. The Gayety and Century theaters came in for a good scoring and the best theater in Kansas City being the Shubert, was scored for the performance of the "Passing Show of 1914." The stage is rapidly slipping by and moving pictures are rapidly taking the place of the play. This action by the clubs in Kansas City will probably put the soft pedal on what the people want to see on the stage in Kansas City.

KANSAS CITY BRIEFS.

W. B. Harris, Martin Wells and George Owen, all of Smithville, Mo., were in the city last week. They brought in with them the news that Smithville has entered the lists with other cities and is putting on a free moving picture for the benefit of the farmers that come to town on Saturdays.

A new feature film concern recently opened in Kansas City. It is the Grand Feature Film Company with offices in the Gayety theater building at Twelfth and Wyandotte streets. Their first picture is that of Salisbury's Wild Animal Life of America.

KANSAS NOTES OF INTEREST.

Mr. Liggett, the owner of the Gene Gauntier theater, in Kansas City, Kan., recently donated the theater one night to the Women's auxiliary of the Railway Mail Association. The theater was well filled at the benefit performance and many of the ladies spoke from the platform.

The Best and the Cozy theaters at Topeka, Kan., gave free shows Sunday, April 18. The law requires that the Sunday shows be free and that the subjects be semi-religious in nature. The shows remained open from 1.30 to 10.30 p. m. The owners of the shows have made a good big hit with the people of Kansas. A silver offering was left at the window by those who so desired and the proceeds were divided between the Jewish Orphans' Home at Cleveland, Ohio, and the Jewish Consumption Home at Denver. The proceeds were small, according to Nathanson. The piano players played sacred music at the shows. All the employees donated their services free of charge. Lew Nathanson, manager of both the theaters, is the same man who charged admission to the censoring of one picture.

"Mother's Roses" was the offering at the Aurora theater recently, which brought forth one of the largest houses that the theater has had for some time.

The pictures made in the antarctic by Herbert Ponting were exhibited at Topeka, Kan., recently under the auspices of The Daily Capital, the leading Topeka newspaper. The pictures were shown at the Grand theater by the Capital, the idea being to educate the teachers of the colleges and the schools.

The Washington School at Atchison, Kan., will soon purchase a moving picture machine for educational purposes.

The two-part Gold Seal drama, "Wild Irish Rose," scored a big hit at the Hippodrome at Leavenworth, Kan., recently.

The "Commanding Officer" at the Orpheum theater at Leavenworth drew a good house last week.

A Selig picture, "Hearts and Masks," and a Universal release, "Uncle John," were the offering of the Iris theater at Hutchinson, Kan., recently, on their big double feature day. This sort of a day has proved to be very popular at the Iris and the pictures always draw good houses.

MISSOURI NOTES.

The Electric theater at Joplin, Mo., recently showed moving pictures of Jess Willard, the heavyweight champion, and they had the largest house of the year at this show.

The Trio theater at Chillicothe, Mo., the newest moving picture house there recently engaged Max Figman in "Jack Chanty," and it is reported that they had a record breaking crowd.

The Majestic theater is one of the few houses in the smaller Missouri towns that exactly conforms with the state laws regarding aisles, exits and ventilation.

HOUSTON, TEXAS, OPERATORS WALK OUT.

Special to Moving Picture World from Midwest News Service.

UNION operators in Houston, Texas, walked out, the managers declaring they could not increase wages. Negotiations had been in progress. The demands as stated by Lucien Andler, president of the local union, were for one chief operator at each theater at $17.50 a week (to be increased to $20 Dec. 31) and a relief operator at $10 a week, and payment for overtime. Managers operated the machines (the walkout was at 3.15 p. m.) until help could be secured.

A POOR WAY TO CENSOR.

Managers in Houston, Texas, conferred with the board of censors to see if pictures could not be censored before shows were given. Houston is not a distributing point, and it is a hardship for managers to have a picture pulled off the machine after it has been started.

BETTER MUSIC.

Managers of moving picture houses in Texas will be asked by the Texas Federation of Woman's Clubs to provide a better class of music for mechanically operated instruments. A resolution to this effect, presented at the fourteenth district convention at Bryan, Texas, was indorsed.

DALLAS WANTS SPECIAL CHILDREN'S SHOWS.

The establishment of a children's hour at picture houses in Dallas, Tex., is urged in the first report of the Board of Public Censors in that city. It also advises against an increase in membership and declares the standard of pictures shown in Dallas is the highest in the state.

FIRE INSURANCE COMMISSION ACTIVE.

Considerable time will be devoted to the inspection of picture houses in Texas and all laws will be strictly enforced. This was the announcement made after a meeting of the State Fire Insurance Commission at Austin. The inspection force will be increased.

SOUTHWEST BRIEFS.

Floods which tied up train service caused the curtailment of many programs in Texas houses. Waco houses which had been getting service from Austin were supplied by Dallas.

A bill prohibiting child labor in moving picture theaters is urged by the Texas State Federation of Labor. At the convention in Austin the legislature committee was instructed to draft such a law to be introduced at the next session of the legislature.

The Texas Film Company, of Dallas, has certified to dissolution in the office of the Secretary of State.

G. W. Motzen, of Haileyville, Okla., has opened the People's Airdome at Hartshorne, Okla.

Manager Noye Wicks has booked the Mutual service for the Gem and Dixie theaters at Houston, Texas.

The Royal, at Enid, Okla., emphasizes its cleanliness with an invitation to any person to inspect the house as to sanitary conditions.

The Byers Opera house, at Fort Worth, Texas, has commenced a summer policy of three vaudeville acts and six reels of pictures for 10 cents.

O. M. Woulfe, of Waco, Texas, and J. P. Kaufman, of Green Bay, Wis., are members of a new firm which has leased the Queen, at Corsicana, Texas, from J. T. McClure. The new proprietors have remodeled the house.

WORLD'S CORRESPONDENT IN NEW OFFICE.

The Detroit correspondent of Moving Picture World has opened an office at 503 Free Press building, which is right downtown. The telephone number is Cadillac 4396. Mr. Smith will always be glad to have exhibitors, exchange men, in fact, anybody interested in the motion picture industry, call there or 'phone him whenever they have any news of interest. Copies of the Moving Picture World will always be kept on file for the convenience of readers. The Moving Picture World, always wants live news of the trade, so whenever you have any just 'phone or drop in at the office.

CHANGES IN CASINO FEATURE FILM OFFICES.

Harry Goldberg, general manager of the Casino Feature Film Company, Detroit, controlled by John H. Kunsky, has resigned, leaving the firm on May 1. Edward Thaye, road salesman, also resigned. Messrs. Goldberg and Thaye plan to leave shortly for New York, making the trip both ways in the former's automobile. It is their plan to return to Detroit and op n

an office, booking high-grade feature pictures. Both are young men and well liked in the state. Mr. Goldberg was in charge of the Casino company's business for two years—practically since it started, while Mr. Thaye became road representative about ten months ago. No official successor has yet been appointed to Mr. Goldberg.

B. C. Smith, formerly associated with Haywood Bros. & Wakefield, seat manufacturers of Chicago, has been appointed special road representative for the Casino Feature Film Company, will devote his energies to the Paramount pictures, for which the Casino company has the Michigan rights.

DETROIT BRIEF NOTES.

George W. Weeks, manager of the Detroit office of the Universal Film Company, was one of the party that went by special train to the opening of Universal City. Mr. Weeks was in San Francisco when he received word of the death of his father. He took the next train for Detroit. Mr. Weeks, Sr., some time ago underwent an operation for appendicitis. It was thought that he had fully recovered when he took suddenly sick again, passing away a few days later. Mr. Weeks has disposed of his Royal Oak theater to Siggins & Bowles; his Kercheval theater to the Widner-Johnson Company, and his Plaza to the Plaza Theater Company.

Rex Minkley has resigned the management of the Forest theater, Woodward and Forest avenues, Detroit, and has left for New York in connection with an important project. He intends to return to Detroit and take up some other branch of the motion picture industry. The Forest has been taken over by the Toledo Amusement Co., and while pictures are being run there temporarily, it is said that vaudeville may be shown there later.

Frank Mellon, formerly manager of the Galdwin Park theater, has been appointed assistant manager of the new Knickerbocker theater, at Jefferson avenue and the Belle Isle bridge.

Eddie Murphy, formerly assistant manager of the Columbia theater, has been appointed manager of the Galdwin theater, at Jefferson avenue and Waterworks Park.

It is probable that both the National and Columbia theaters will change to pictures for the summer, starting about June the first. At the present time, the National is running musical tabloid and pictures, while the Columbia is showing vaudeville and pictures. Should the change be made for the hot weather months, both houses will return to their regular policy by September. The National is under the management of C. R. Hagedorn and is operated by the King Amusement Company, while the Columbia is managed by M. W. Schoenherr and operated by John H. Kunsky, Inc.

The report was current this week that George W. Weeks, manager of the Detroit Universal Film Company had resigned to take an important position with the Casino Feature Film Company. While it is true that negotiations were pending between Mr. Weeks and the Casino Company, nothing of a definite nature was closed, and Mr. Weeks will continue as in the past, to have full charge of the Michigan affairs of the Universal Company.

The Woodward theater, 1474 Woodward avenue, is giving away travel tickets, in connection with every ticket purchased. These tickets are good for transportation on nearly any of the passenger boat lines operating between Detroit and Toledo, Cleveland, Buffalo, Chicago, or Duluth They are also good on some of the railroads. The scheme is somewhat along the trading-stamp idea, the difference being that the Woodward theater coupons are good for traveling instead of premiums, as is the case with trading stamps. It takes a dollar's worth of travel tickets to earn a mile of travel.

Inspection Bill Passes

Michigan Legislature Passes Woodworth Bill—State Fire Marshal Must Inspect Theaters Twice Yearly at $10 Each—Exhibitors' League Protest Was Not Heeded—Victory for Non-Inflammable Film.

By Jacob Smith, Detroit (503 Free Press Bldg.) Correspondent Moving Picture World.

ON April 28 the Woodworth moving picture bill, which requires that the state fire marshal inspect picture theaters at least twice a year was passed, indicating that little attention was paid to the protest made by Michigan exhibitors who declared that one inspection was entirely sufficient for fire prevention purposes. The Woodworth bill requires that owners of moving picture theaters pay a fee of $10 for each inspection, and that amount paid for inspection by the state fire marshal's office should not exceed $20 in any one year. This is practically the situation at the present time. An amendment was made by the house, which exempts moving picture theaters for religious, educational or scientific purposes when non-inflammable films are used in special machines. This is a victory for such machines as the Pathescope. The bill having passed both the senate and the house of the Michigan legislature is now ready to be signed by the governor.

KUNSKY TO BUILD AGAIN.

Will Erect in Detroit Largest Theater Building West of New York.

What is reported to be the largest theater building west of New York is to be erected by John H. Kunsky on property just acquired at the southwest corner of Broadway and Witherell streets, conceded to be one of the very best locations in Detroit for moving pictures. Part of the building will face beautiful Grand Circus Park. The location is only a stone's throw from the new million dollar Detroit Athletic Club, the new Hotel Statler, the David Whitney building, the Kresge building, Hotel Tuller, and Detroit's leading thoroughfare, Woodward avenue. It is planned to have the theater seat 2,800 people on one floor and balcony.

The theater will be a part of a four or six-story building, most of which will be used by Mr. Kunsky for offices for firms in which he is interested. A stage capable of accommodating any production will be erected. Mr. Kunsky plans to operate the playhouse for motion pictures exclusively, showing the very best pictures only at prices ranging from 10 to 25 cents. Bowman's Cafe, a landmark in the downtown district, is on the corner that will be occupied by the theater. Mr. Kunsky leases this property for twenty years. He has also leased the adjoining 100 feet on Broadway for 99 years.

It is estimated the rent for the period will total nearly $1,000,000. The theater building will have a total frontage of 100 feet on Witherell street, and 200 feet on Broadway. Mr. Kunsky is now at the head of the John H. Kunsky, Inc., operating the Columbia, the Royal, the Liberty, the Empress, the Garden and the Washington theaters. He also controls the Casino Feature Film Company. He also operates a sign shop, carpentry shop, electrical shop, which does work for his own as well as outside theaters. His film exchange is located in the Royal theater building, while the general offices are located in the Dime Bank building, where they occupy no less than seven large suites. By combining all of these enterprises and locating them in the one building on Broadway, which Mr. Kunsky will erect, the annual rental will be considerably reduced.

When Mr. Kunsky completed the Alhambra last fall many people said it was "the last word" in moving picture theater construction. The new Strand which is being erected for Mr. Kunsky at Grand River and Fourteenth streets will seat 1,600 and be even more elaborate than the Alhambra. Topping them all, however, will be the new theater on Broadway. In this connection it might be said that the Grand River avenue theater, now in course of construction, is to be named the Strand despite the fact that there is already a downtown theater bearing the name of the Broadway-Strand. Mr. Kunsky was the first in Detroit to incorporate a company with the name Strand, having in mind the construction of a theater in Fairview. This project was later abandoned, but Mr. Kunsky allowed the corporate name to stand and to use it for his west side theater.

NEW HOUSE IN WYANDOTTE.

The Harris & Warren Amusement Company, of Wyandotte, a suburb of Detroit, will start at once the erection of a new theater in that section, seating 1,200 people, 75 by 120 feet in size. It will be of brick, steel and concrete, and will be located on Biddle avenue, the main thoroughfare in Wyandotte. There will be a main floor and a small mezzanine. The first floor will have seating capacity for 1,000 while the 200 seats in the mezzanine will be divided into boxes. The cost of this new enterprise is $50,000. It will be the largest of the down-river theaters. The members of this firm are Max H. Harris and Herman Warren.

J. FRIEDMAN WITH FOX FILM.

J. Friedman, formerly associated with his father in the management of the Victoria theater on Michigan avenue, has joined the selling force of the Detroit branch of the Fox Film Corporation in the Smith building, which is in charge of Mayer B. Schlesinger.

ONTARIO EXHIBITOR FINED.

Allowed Unlicensed Operator to Run Machine—Paid $50.

For allowing an unlicensed operator to run the picture machine, Miss Lillian Sage, proprietress of a theater in Windsor, Ont. (across the river from Detroit), was recently fined $50 with the option of thirty days in jail. The law governing motion picture theaters in Canada comes under the provincial government and a $50 fine is the minimum penalty. Miss Sage told the court that she knew the operator in question was not licensed, but said her regular operator had quit his job suddenly and went to Detroit.

D. H. FINK OPENS DETROIT OFFICE.

D. H. Fink, of The Automatic Ticket Selling and Cash Register Company, of New York, now has an office at 2316 Dime Bank building, Detroit, where he handles the company's Michigan business. Mr. Fink only recently returned to this concern, although he was formerly with them.

L. E. DAVIS HEADS DETROIT PATHE OFFICE.

L. E. Davis has been appointed Detroit manager for Pathe Freres moving picture films, succeeding John R. Lakin. Mr. Davis for some time was in charge of the Columbus office. He reports that the new "Exploits" are taking exceedingly well and that the outlook for Michigan business is very good.

Thus They Censor

Ohio Board of Censorship Makes a Decision—Boxing Scene in Staged Picture with Jess Willard in Role and Made Before His Championship Encounter Has Been Ordered Cut Out—Offering Had Been Drawing Crowds.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

THINGS are getting to a point where, what with intermittent local censorship and a sort of feeling of nervous uncertainty on the part of the State Board of Censors, these two conflicting elements have Ohio exhibitors jumping sidewise as it were. A few days ago an order came from the censors to the effect that the boxing scenes in the Imp boxing picture, "The Heart Punch," featuring Jess Willard, the new world's champion, must be eliminated. It will be recalled that this picture was shown recently at the Colonial, on Fifth street, to record-breaking houses, judicious advertising assisting greatly; and it seems that the phenomenal success attending this particular engagement of the picture attracted the unfavorable attention of the censors, who deduced that there must be something wrong with it to make it draw so well. As a matter of fact, however, it is stated that when the picture was first seen by the board the elimination of the boxing scenes was ordered, although they were of the most innocuous character—"all fixed and framed," as one exhibitor stated it. This was true, as a matter of course, in view of the fact that the picture was purported to be nothing more than a drama built around the world's champion, or the future champion, as he then was; and the "heart punch" was, therefore, of course, merely an imitation of the real thing. This elimination, therefore, thus insisted upon, seems somewhat strained, especially in view of the fact that in every city of any size in Ohio, Cincinnati included, there are almost nightly boxing contests which not infrequently end in bona fide knockouts, induced either by a genuine "heart punch" or by the well known and justly celebrated swat to the jaw. However, the picture was promptly sent to Columbus, following the mandate, for revision accordingly interrupting its exhibition at a suburban house, and it will doubtless come back duly expurgated of the obnoxious imitation of a brutal three-round prizefight—in which respect, of course, it will differ materially from a large number of films, to which no objection whatever has been made, featuring prize ring episodes. But logic is somewhat too much to expect of censors.

HIGHLAND'S FIRST PICTURE TO BE "KENTUCKY."

The Highland Film Co. has announced the title of its first big feature production to be staged at its plant on the Kenton county heights in Kentucky, across the river from Cincinnati. It will be called "Kentucky," in six reels. The dedication of the plant is planned to be an imposing event, attended by appropriate exercises. The Governor of Kentucky and the mayors of the two principal Kentucky cities have been invited to be present at the time. The exact date has not yet been set, but will be some time between May 21 and June 1, according to Mr. Ford. The plant will be the first real dramatic moving picture plant in Kentucky, hence the real interest felt in it by the Blue Grass State.

NO BUYERS AT SHERIFF'S PRICE.

The Ryan theater property, on Gilbert avenue, just 100 feet south of Peebles corner, recently failed of sale for the second time, strangely enough, especially in view of the extremely low price at which it might have been secured. The property consists of a roomy and well-built moving picture theater, whose location, as indicated, would seem to be sufficiently favorable to make it very much worth while for a live exhibitor. However, it has not had much success, due largely, undoubtedly, to the fact that the Orpheum, much the biggest moving picture house in the city, is just around the corner, while the Victoria airdome, which runs winter and summer, is also nearby, with a good clientele. This accounts for the fact that on an appraised value of $6,000, which would have permitted a sale at $4,000, the sheriff failed to make a sale, or even to get a bid. The property will, therefore, have to be reappraised and offered for sale again. There is some talk of its being purchased, torn down and remodeled into stores, which might make it a good investment.

CINCINNATI BRIEF NOTES.

An extremely unusual case involving the "Funland," a moving picture house in Dayton, O., recently, ended in a judgment in favor of Edna Walters for $1,000 and interest, against Paul E. Coursey and A. N. Sutton. The plaintiff, it seems, purchased the theater in January and took possession, but later abandoned it for the reason that she found that the property as purchased by her did not include the exits, without which she claimed that the theater was valueless. She accordingly sued for recovery of the purchase price, and judgment went in her favor.

The Ivanhoe theater, of Sandusky, which was completed only a few months ago, and started off as one of the finest and handsomest moving picture theaters in the state, later being turned into a vaudeville house, has been closed by Manager Charles I. Blatz, unseasonably warm weather being given as the cause. It is anticipated that the house will be reopened when the weather moderates, Sandusky being in the summer resort zone.

The Big Time Feature Exhibitors' Association, of this city, announce "The Avenging Conscience," a six-reel Vitagraph, only produced a short time ago, and "The Escape," a seven-reel feature of the same make, also new, as secured for its members.

LETTER FROM DALLAS, TEXAS.

By S. G. Parker, Dallas Correspondent of Moving Picture World.

E. N. COLLINS, who has the Dixie and Garden airdrome at Electra, Texas, will soon have a motion picture theater at Thrall, Texas, with his own light plant and his own building. The new house will seat about 500. Thrall is in the new oil field near Taylor, Texas, and now has a population of 250, but it is expected to reach a thousand or two in a short time. Mr. Collins is backed in this venture by the new townsite company of Thrall, whose incorporators seem to realize the value of an amusement house in a town.

Fred Dullimore, formerly of the World Film office, is installed as office manager of the Fox branch at Dallas, and F. A. Tomes, formerly head of the shipping department, is now handling the booking.

The Princess theater at Victoria, Texas, is using three World films, two Paramount, one Alliance and one Fox film production to make up their weekly program, which is conceded to be about the highest grade obtainable. This house recently changed hands, F. A. Parson, formerly traveling for the Schumaker Grocery company in that section of the state, taking over the house on February 15th. H. E. Vaughn has been appointed manager and has demonstrated his ability in this capacity by the large attendance his place gets. The seating capacity is small and every day almost the standing room is taxed.

W. A. Bunnell and John Ray have let contract for a new modern airdome at Decatur, Texas, and plan to have the house open April 20th.

The Cliff Queen theater, a large suburban house in Dallas, has been sold by J. W Shivers to Geo. M. Blackburn, formerly of Salt Lake City, Utah. The policy of the house will remain the same for the present.

E. O. Kirkland has sold his interest in the Roseland theater, Dallas, to his partner, J. N. Stewart, and Kirkland has bought the Colonial, a suburban house in South Dallas, from P. G. Cameron.

The Dixie theater, Dallas, was sold recently by Mr. Rick to E. G. Caperton. Jessie Warden is still on the job as manager of the house.

Captain J. J. Hall is remodeling and reseating the Fifth Ward theater, a suburban house in Houston, and has also purchased a musical instrument.

PRESIDENT WILSON DID NOT ENDORSE PICTURE

Griffith Picture Shown at White House Merely for Old Acquaintance Sake.

"The Birth of a Nation" has not been given the indorsement of President Wilson, according to a statement issued last week from the White House, and efforts to make it appear as though it had the approval of Mr. Wilson were cut short in a letter directed to Congressman Thatcher, of Massachusetts, by Secretary to the President, J. P. Tumulty, which reads as follows:

> My Dear Mr. Thatcher—Replying to your recent letter and inclosures, I beg to say that it is true that "The Birth of a Nation" was produced before the President and his family at the White House, but the President was entirely unaware of the character of the play before it was presented, and has at no time expressed his approbation of it. Its exhibition at the White House was a courtesy extended to an old acquaintance.
>
> Sincerely yours,
> J. P. TUMULTY.

The production was shown here some months ago at a private exhibition at the White House, at which only a few members of the Cabinet, aside from the President and his immediate family were present, an account of which appeared in the Washington column of the World, by Thomas Dixon, the author of "The Clansman." Mr. Dixon and the President were classmates during their student days at the Johns Hopkins University, in Baltimore, and, as Mr. Tumulty states in his letter, the affair was merely a courtesy extended in a friendly manner.

IN WASHINGTON.

The Metro Film Service exchange, conducted by O. J. Allenbaugh and L. M. Day, is now well established in the Strand theater building, where it occupies commodious quarters on the second floor.

C. O. Moss, in charge of the Charlotte, N. C., branch of the United Film Service, who visited the Washington office last week, reported a decided improvement in business in the territory covered by him.

A. N. Waters, formerly manager of the Apollo, in this city, visited Washington last week, renewing old acquaintances and filling out his program for the Paramount in Roanoke, Va., where he is now located. Mr. Waters has one of the largest theaters in that section of the South and is well pleased with the way things are breaking for him. He was accompanied on his visit by James McFall, a member of the company operating the Paramount.

Billie Airey, another former Washingtonian, was also a visitor here during the week. Mr. Airey is now manager of the Apollo in Martinsburg, W. Va.

UNITED FILM'S NEW OFFICES.

Last week marked the opening at 903 E street, Northwest, of the Exchange Building, the new home of the United Film Service. The first floor is occupied by a store which is to be sublet for mercantile purposes. The second floor is utilized for the business offices of the concern. At the head of the stairs are entrances to the salesroom and to the private office of Sidney B. Lust, the local manager.

Present plans contemplate the use of a large space within the sales department for the display of posters and a large rack for this purpose will soon be installed. In the center is a table on which will be placed heralds and other advertising matter and numerous comfortable chairs are to be added for visiting exhibitors. The floor will be covered with a large rug and the room will present a fine appearance.

At the front, behind the large mahogany finished partition, are the desks of the bookkeeper and stenographer, while another space has been partitioned off for the use of the booker. Mr. Lust's office is a very comfortable place and decorated with the photographs of the film stars appearing in the releases of the United Film Service.

Toward the rear of the building is a large room from which all shipping is done. This is connected by a dumb-waiter with a similarly situated room on the floor above, in which all advertising matter is stored. The shipping clerk, although there is also a poster clerk, is held responsible for all shipments, including films, posters, and advertising matter, and as an order is filled for any of the latter, the same is sent down to him and the proper charges made, eliminating much of the confusion resulting from too many heads of departments and errors in the billing to customers. A portion of the shipping room is so arranged as to allow of its use as a projecting room and releases are shown to exhibitors by means of a small projecting machine of a type passed by the local authorities as being fireproof and requiring no booth.

The woodwork throughout is of French gray harmonizing with the cartridge paper covered walls. All rooms are large and commodious, and the lighting throughout, both natural and artificial, is exceptionally good.

In addition to the offices on the upper floor of the new Exchange Building utilized by the United Film Service, are those occupied by Irvine's Feature Film Company and the Treble-Clef Musical Movies, the latter being under the management of George R. Powers. William H. and Alex G. Irvine, of the former company, have two large offices here which give them more space than they had when located in the Bank of Commerce & Savings Building, and here they are closer to Ninth street, the motion picture thoroughfare of Washington. Like Mr. Lust, they are well pleased with their new location and each reports a growing business.

WASHINGTON BRIEFS.

W. R. Koch visited Washington. He operates the Onyx theater in Newport News, Va.

The Amusement Security Company has just been incorporated in this city with a capital stock of $10,000. The incorporators for the first three years are Edward S. Whiting, Earl P. Hopkins and D. M. Kenealy. The offices of the corporation are at 1428 U street, Northwest.

W. A. Hovey has assumed the management of the Truxton, at North Capital street and Florida avenue. Mr. Hovey is well known in this city and is an exhibitor of long experience. He formerly operated the Amusu in Baltimore and was connected with other enterprises in that city.

S. Robin, owner of the Georgia theater building, has taken over the active management of that house. Frank Howard, formerly its manager, resigned some time ago.

No Call for Excitement

In Washington, D. C., Most People Are Well Satisfied with Working of Present Methods of Censorship of Pictures and Theaters—Agitation for Different Kind of Censorship Not Widely Approved—Shows What Such Usually Amounts To.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

THERE is a feeling in Washington that despite the agitation created last week by a number of social and charity workers and ministers of this city who appeared before Superintendent of Police Raymond W. Pullman to protest against certain classes of films, that the present police censorship, coupled with the cooperation of the exhibitors in keeping the business clean, is ample in the conservation of the morals of the people of this city.

The statements of many who appeared at this hearing were rather praiseworthy of the way in which the motion picture theaters here are conducted rather than otherwise. Particularly so was that of Rabbi Simon, who declared that common sense must govern the movement for the regulation and control of moving picture exhibitions and that it was not the intention of those interested therein to antagonize the motion picture interests, which were recognized as being capable of utilization with great power for educational and moral good. He also stated that the manufacturers should be educated to the belief that the public demands pictures of this kind and not of a character to arouse in the minds of the patrons of the theaters criminal thoughts and suggestions. It is realized that motion pictures are here to stay and should be permitted under proper regulation, and this is being looked after in an efficient way by the police, that department being clothed with sufficient power to stop any objectionable films.

Captain Charles T. Peck of the Frst Police Precinct, was present at the conference. It is within his precinct that a majority of the downtown theaters are located, and to these he gave a clean bill. It was stated that Patrolman Oriani was regularly detailed to look after these and a report is rendered periodically on the manner in which the theaters are operated.

There is really no need for censorship, other than that now prevailing, for the simple reason that the exhibitors themselves are taking due care to see that objectionable films are not booked. There is a great demand for the so-called problem plays, but the careful exhibitors watch these closely and cut out such parts of the films that they may consider too suggestive. It is seldom that there is an opportunity for complaint from this source and it is doubtful if within the last two months the police have suggested that more than one or two exhibitions be discontinued.

The newspapers are also taking a very broad view of the subject, and many of those films which perhaps paid reformers would object to have been commended for the lessons they contain. The Washington Times, carrying the best photoplay department of any local papers, has many times pointed out to its readers the fact that the educational value of the photoplay films shown here, from a moral standpoint, is very great.

The city's officials are reported as being perfectly satisfied with the manner in which the exhibitors conduct their business and with the present method of censorship, and under present conditions there is no need for any change therein.

NEW OFFICES OF WORLD FILM.

The World Film Corporation, now in its new quarters at 1004 E street, Northwest, has, without a doubt, the handsomest exchange in the National Capital. It is "new" for all of the fixtures, shelving, etc., were purchased especially for this place. One of the features of the exchange is that it is on the street floor, the only one in the city so situated, and has a real "store front."

The front of the building is very attractive from an architectural standpoint and contains a large plate glass window on which appears the company's trademark. Within the store there is a large space, or entryway, which extends to the shipping room at the rear, from which entrance is obtained to the various departments. The first entrance is through a gate in an oaken fence to the reception room, which is equipped with several easy chairs and a long table on which will be kept the latest copies of the World, and other magazines pertaining to the motion picture industry. It is to be decorated with oil paintings of the various stars appearing in the productions handled by the concern. Then comes the series of offices partitioned off with oak and glass.

The first of these is that of the manager, Ben E. Drum, which is equipped with desks for himself and the traveling representatives. The next space is subdivided by a similar partition, the front being used as the cashier's and bookkeeper's department and is equipped with all of the latest devices in office equipment, and the back will be occupied by the stenographer and booker.

The next large section is the shipping and paper room. This is a model place in every respect and laid off in a most systematic manner. Here has been provided a place for everything, and paper, slides, photographs, mats, cuts, heralds, window cards and other advertising matter will be easily accessible. When a film is received it will be perforated at its beginning and its end with a number. This same will be affixed to all of the matter mentioned above relating to that particular reel and placed in similarly numbered racks in the large tiers, according to its particular class. An enormous work table, capable of handling anything that might require packing, has been installed, and a counter completes the line of partition and blocks off the entry at the end.

The walls are white and the ceiling is of white figured art metal. From it are suspended a number of chain-hung droplights of the direct-indirect type. All of the fixtures and office equipment are of wood which is highly polished oak. Although quite pretentious, the whole presents a sort of cordial welcome that makes it a pleasure for all to transact business in so fine an office.

W. E. SHAFER TAKES ANOTHER THEATER.

W. E. Shafer, manager of the Colonial, in Hagerstown, Md., has also assumed the management of the Victoria, in Martinsburg, W. Va., now being operated by its proprietor, James Steliots. This is a new and very attractive house, having a seating capacity of about 600. The house will soon run features exclusively and an admission charge of ten cents will be made. A feature of this theater is a large reception room equipped with a writing table and stationery for the use of patrons, and a number of easy chairs for the comfort of those who may take advantage of the facilities of the room. The capacity of the house will be increased to 900 when the expiration of a lease will enable Mr. Steliots to add the space adjoining, which is now occupied by a store, having a frontage of fifteen feet.

Mr. Shafer is a veteran exhibitor, having started out thirteen years ago accompanying a road show. Since that time he has operated a number of houses in Pennsylvania, the last of his ventures being the Drome in Allentown.

Censor Bills Aplenty

Massachusetts Legislature Swamped with All Kinds of Censorship Measures—Wave of Excited Protest Said to Be Due to the Boston Showing of "The Birth of a Nation"—Some of the Bills Offered—Standing Against the Agitation.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

AS a result of the great agitation caused by the Boston production of "The Birth of a Nation," the Massachusetts Legislature is swamped with all kinds of censorship bills, submitted by various interested persons who believe that they have the solution to the problem.

The joint legislative committee on judiciary granted a hearing on the Sullivan bill last Monday. This bill would prohibit the performance of "any show or entertainment which tends to excite racial prejudice or tends to a breach of the public peace."

So great a crowd assembled in the largest room in the State House to listen to the arguments of the opponents that Senator Norwood felt it necessary to warn the spectators that comment would not be tolerated and that hissing and applause would result in the clearing of the room.

J. Mott Hallowell offered the committee a bill as a substitute for the Sullivan petition which would amend the present law so that no entertainments or shows could be given that would cause race hatred or religious prejudice.

M. Sumner Coggan has also offered an amendment which would give authority to stop any production to a board of three members, if in their opinion the show was immoral, obscene or in any manner disagreeable to public tastes. This board would consist of the Mayor of Boston, the Police Commissioner and a judge of the municipal court. This bill has since been reported favorably.

Rev. Chauncey J. Hawkins, of Jamaica Plain, told the committee that he came to protest against the attack on American freedom. "We suffer many things from the press that we do not like," he said, "and I think that the same should apply to the stage. I, therefore, protest against any restriction of this freedom and I believe that no race should be beyond criticism." He also stated that he had no other interest in the matter. He said that his limits to restriction on censorship would be immorality. The majority of the negroes present in the room loudly hissed the remarks of Dr. Hawkins.

Dr. Charles Fleischer, one of the most prominent Jewish rabbis in this country, declared he thought the present law to be sufficient.

The Rev. Thomas B. Gregory, for fifteen years on the editorial staff of the New York American, and a Southerner by birth, said that the scars of the war were practically eliminated, and spoke on the truthfulness of the play. He declared that everything depicted by the play was true since he had seen them with his own eyes. The play, he said, is merely educating the people to facts.

Eugene Walter, the playwright, said that long after the negro problem was solved there would be many playwrights who would wish to make a living, and these people would want to know how far they might go. He strenuously objected to any proposed law which would allow any one to stir up ill feeling by rivals or enemies.

Corporation Counsel John A. Sullivan, representing Mayor James M. Curley of Boston, said that the Sullivan bill was inadequate from any point of view. While it inflicted a penalty in this case, it would also penalize any play tending in the remotest degree to incite race prejudice. The play has a recognized and valuable part in the life of the people and it would be unfair to impose such a law. He said that laws cannot be broken because of the whims of a body of people.

Judge Brackett, representing the Boston Theater Managers' Association, said that the proposed legislation would affect the interests which he represented.

WANTS STRICTER CENSORSHIP.

Lieutenant Governor Has Seen No Show; But Cites Reports of Them.

At a meeting of the Twentieth Century Club, Boston, Lieutenant Governor Grafton D. Cushing declared his belief in governmental censorship of moving pictures and favored the Carstens bill, which is now before the Massachusetts Senate.

Mr. Cushing admitted that he had never been inside a moving picture house, but based his judgment that censorship is necessary on the reports of private inspections that have come to him.

He stated that the inefficiency of commercial censorship of moving pictures had been showing, adding that of 614 films reviewed in Boston by forty volunteers, 124, or about one-fifth, violated certain standards as follows: Twenty-nine were obscene, thirty made vice attractive, seventeen were grossly degrading in taste and thirty-eight explained methods of crime. He estimated that 130,000 children viewed these films in seventeen weeks.

Another inspection covered 1,261 films in other Massachusetts cities, 235 of which violated standards, fifty-six for obscenity, twenty-five for making vice attractive, eighty-nine for being of grossly degrading tastes and sixty-five for illustrating methods of crime.

He believes it easily possible for the board of three provided for in the bill pending to censor 225 films a week, and said that the provision providing for an appeal to the superior court would safeguard the theaters' interests.

"It is easy to talk of the freedom of the press and of speech," he said, "but to allow people to traffic in unfit scenes of life is absurd. There are numberless good pictures, educational, many of them, which can be enjoyed by old and young alike, and it is incomprehensible that Massachusetts should allow the present state of things. This censorship is necessary. If a picture like 'The Birth of a Nation' —I have not seen it myself—but if it ought to be stopped, as many have said, then there ought to be authority to stop it somewhere."

Carl C. Carsten, father of the bill, said that he thought the important bill is: "Can this censorship be carried on intelligently? Undoubtedly there are dangers involved that this censorship would become so strict and unreasonable as to be stupid.

NEW ENGLAND BRIEFS.

"Bald Jack" Rose has returned to Medford, Mass., in company with about fifty moving picture actors. He has established headquarters at the plant of the Humanology Moving Picture Company in Fulton street. The players were in the same quarters last summer and it has been announced that they are planning the production of a two-reel feature, in which 175 persons will participate.

Mrs. Ida Pinanski, wife of Nathan Pinanski and mother of Samuel Pinanski, manager of the Modern and Shawmut theaters, Boston, died at the Charlesgate Hospital, following an operation.

John A. Williams has reopened his Ideal theater, Roxbury, with General Film Service. The house has been in darkness for five weeks, during which time many alterations have been made.

Michael J. Lydon, proprietor of Hamilton Hall, Dorcester, is attending the Panama-Pacific Exposition and will not return to Boston until July. During his absence his interests are in the hands of Mrs. Lydon.

The Larcom theater, Beverly, will close for four weeks beginning June 5. During that time Glover Ware, the proprietor, plans extensive alterations. He will install 450 new seats, increasing its capacity to 1,400.

NEWS OF MAINE.

By John P. Flanagan, Main Correspondent for Moving Picture World.

THE New Majestic theater, Rumford, Thompson theater, Wilton, and the Music Hall at Farmington have recently taken out yearly contracts for the "Preferred" service of the World Film Corporation. These three houses will be worked on circuit, as E. B. Tinker, the World representative in Maine, believes that to give the best service not less than three houses should club together. This is an era of "co-operation," and it seems especially true in the film business.

Charles M. Stern, manager of the Bangor branch of the Universal Film, has just returned from a week's business trip to Aroostook county, visiting a large number of theaters.

H. N. Bragdon, of South Paris, is one of the liveliest managers in Maine and operates in fifteen towns. An ingenious contrivance enables Mr. Bragdon to make his own electricity by coupling the flywheel of his automobile engine to a small generator. He has two cars fitted in that manner which enables him to play towns where electric light is unknown. The "Last Days of Pompeii," which Mr. Bragdo nsecured through E. B. Tinker, played his circuit to record business at twenty-five cents admission.

Fred P. Chase, manager of the Orono moving picture house, is now running General Film service exclusively.

What is thought to be the record box office receipt for any small town in Maine, is claimed for the Music Hall, Farmington, where Robert Warwick, in the "Dollar Mark," a World film attraction, played to $146, afternoon and night, at twenty-five cents.

E. B. Wilder of Lincoln, a well known moving picture man, was in Bangor during the week on business.

The Empire, Portland, of which Mr. George Appleby, a well known exhibitor and exchangeman is the guiding light, reports that Clara Kimball Young in "Lola," broke all records of attendance at that theater.

The first airdome to start in this section of the state will be the Pastime theater at Oldtown, which will open on May 29th with a seating capacity of 800. E. E. Boucher will be the proprietor and H. J. Thibodeau will be the business manager.

The Bijou theater at Bangor has resumed vaudeville and moving pictures after three weeks of the Kirk Brown Stock Company.

BLOOMFIELD BANS PICTURES.

(By Jacob J. Kalter, Newark Correspondent of Moving Picture World.)

MAYOR FREDERICK SADLER and Councilman Fred Storm, of Bloomfield, have banned the film "Three Weeks." The picture was advertised to be shown on Thursday at the Savoy theater. Mayor Sadler also stopped the showing of a picture last Tuesday because he did not think it was up to the standard or kind of a picture that should be shown in a theater where a large percentage of the audience is children. It is likely that the Mayor will soon recommend to the members of the Bloomfield Town Council that a board of censorship be appointed.

theater, Norfolk street, near South Orange avenue. J. Rose will manage the house. The Pathe program will be shown. The place has 500 seats.

COLORED CITIZENS PROTEST.

The Colored Citizens' Union has protested to Mayor Dan F. Minahan, of Orange, against the showing of the offensive film, "The Birth of a Nation." The Mayor has written a reply stating that he would not permit the film to be shown if he found, upon investigation, that it showed prejudice against the negro race.

PARAMOUNT CHILDREN'S SHOW.

The Paramount Picture theater has a special performance every Saturday morning, at which pictures of interest to the kiddies are shown. Last week "The Adventures of a Boy Scout" was the headliner for the children's performance

NEW MANAGER FOR OGDEN.

The Ogden theater, of Newark, which was formerly a burlesque place, has been transformed into a moving picture theater. M. Silberman is the new manager. He believes in giving the public good value, as he is showing ten reels daily. Tickets are being distributed throughout the city, and with the payment of five cents two persons will be admitted any afternoon, but in the evening five cents, together with the ticket, admits one person to an orchestra seat.

TRIANGLE THEATER GIVEN UP.

William H. Reeves, proprietor of the Triangle theater, of West Orange, has given up the moving picture business entirely and will change his former house into a garage. Mr. Reeves will dispose of all fixtures, including several hundred chairs.

TWO NEW THEATERS.

The M. & S. Amusement Company contemplates building two first class houses. On May 1st they will open the Regent theater, Main, near Grove street, East Orange. The house has 900 seats, and is up-to-date in every respect. The Pathe Weekly will be shown, also first run educational and scenic pictures. The other theater is on Seventh, near Orange street, Newark. One hundred and twenty-five thousand dollars is involved in this house, which will contain 1,600 seats. It is expected to be one of the prettiest moving picture places in the state. Paramount, Broadway and Pathe first run News will be shown. Henry Bechlin is the architect.

NEWARK SHORTER NOTES.

Jack A. Mayland, formerly operator at the National theater, has just become connected with the Imperial Motion Picture Co., as a solicitor. Mayland was one of the organizers of the local operators' union.

The spring and summer season is now in vogue at Proctor's Park Place theater. The scale of prices will be greatly lowered. High class motion pictures will be shown between the acts.

DAKOTA NOTES.

By Midwest Special News Service.

Eli McFarland is now sole owner of the Cozy, at Groton, S. Dak., having purchased the interest of August Shinkel.

John Piller, of Leeds, has taken over the Grand, at Larimore, N. Dak.

Manager Paul Kunert, of the Gem, at Hankinson, N. Dak., has started Saturday matinees for rural patrons.

Widlon & Hajem, of Viborg, S. Dak., have had plans prepared for a 26x100 brick moving picture theater to be equipped with stage and decorative front.

The Foto Play, at Pierre, S. Dak., under the new management of Alva Brown, reopened with "Paid in Full."

Gus Running will be manager of the new picture show in the George Pattinger building, at Valley Springs, S. Dak.

Samuel Spedden has opened the Orpheum, at Bristol, S. Dak.

Censorship in St. Louis

Mayor Kiel Wants Local Board to Supervise Shows and Theaters—Fears Some of City's 100 Picture Houses Are Fire Dangers—Wants Parents to Feel That Children at Shows Are Under City's Protection.

By G. H. Giebler, St. Louis Correspondent of Moving Picture World.

IN Mayor Kiel's address to the First Board of Aldermen on April 24, he urged, among other recommendations, the creation of a municipal censor of moving pictures, and the investigation of safety of moving picture theaters and tents, by a committee of aldermen. He said:

"I want to call your attention to the necessity of censoring moving picture films shown in St. Louis, so that we may rest assured that our children may safely attend these shows without being subjected to moral danger. While most of the films shown here are censored under the direction of the National Board of Censorship, it is necessary, I believe, that you appoint a committee and invest it with sufficient authority to inquire into conditions in St. Louis in a logical preparation for the passage of legislation regulating moving picture shows, both as to the character of the films shown and as to the physical condition of the buildings in which such pictures are exhibited.

"The moving picture theater is a school. If the films are good ones, it is a school for good; if the films are bad ones, it is a school for bad. Therefore, you should act promptly to protect the morals of the children who attend the same. It is my information that there are nearly 100 moving picture shows in the city, many of which are not entirely fireproof, and some of which are in tents, and these, because of their great hazard to life and property, should be abolished. Statistics prepared by the building commissioner show that over 82,000 persons attend these moving picture houses every day. A large part of this attendance is children. We should, therefore, be doubly anxious to see that their welfare demands protective measures."

The churches in St. Louis and surrounding towns in Missouri and Illinois are also advocating censorship of moving pictures. At a meeting of the St. Clair County Federation of Catholic Societies in Freeburg, Ill., at which more than 200 delegates, representing every town in the county, attended, a board of censors for every town was recommended.

On the other hand there are many letters appearing in the People's Columns of the daily papers denouncing useless censorship. Since the prizefight films were banned from exhibition in the State of Missouri many are the criticisms appearing daily from the people themselves against the lawmakers, "who prohibit some films and allow others more detrimental to the morals of the people than any prizefight film might be."

MANY AIRDOMES OPENED.

Open Air Theaters in St. Louis Have Begun Summer Shows.

One of the first airdomes to open this season was the 18th Street airdome, which is situated just back of the 18th Street Theater, and which opened for business on April 18th, with very favorable weather for outdoor performances. William O. Reeve, manager of both the airdome and theater, is doing excellent business, giving his patrons all the serials he can get, with some features on special nights, and all for five cents admission.

The Monroe airdome, 3819 California avenue, opened on April 25th, with ten reels of pictures, including Beulah Poynter in "The Little Girl That He Forgot," in honor of the opening. The Monroe airdome seats 1,400 persons, and is managed by Mrs. H. D. Stoddard, one of the few women exhibitors in the city. Mrs. Stoddard also runs the Monroe theater.

The Hamilton airdome, Hamilton and Easton avenues, opened on April 29th, with a bill of moving pictures and vaudeville. The Hamilton is the largest open air theater in the city, and one of the most beautiful, with its many thousand electric lights, and a very pretty and ornamental pagoda near the entrance, with operator's booth above, and a rest room beneath. The Hamilton seats 4,000 persons, and charges 10 and 20 cents admission.

The Lyric Skydome, a new place of amusement at Delmar and Taylor avenues, opened on May 1st with "Hypocrites" as the initial bill. The West End Airdome Company is erecting a new airdome and theater on Florissant avenue, which will be ready to open to the public about May 10th with a bill of moving pictures and vaudeville.

FREE PARK PICTURES.

St. Louis is again to have free moving picture shows in the parks and playgrounds in all the thickly settled districts. For many years band concerts have been given in the parks and playgrounds, many of the parks being allowed only three or four concerts a season.

Last summer free moving pictures were given, primarily with the intention of showing the "Perils of the Fly," and other educational films, but the attendance was so great and the enthusiasm so hearty that the program was extended, and while most of the films were on the educational order some comedies and dramas were added, until a program of from four to five reels were shown at each park. The "fly" film was particularly effective, as also was a film showing the danger of allowing children to play on the streets, and perhaps those two films were viewed and remembered by more people than any other two shown in the city.

This year the free moving picture exhibitions will begin about June 1st, and will vie with the band concerts, and a new innovation in the form of neighborhood dances to be given in the parks and playgrounds. A portable platform that can be moved from one park to another will be used, and a schedule of band concerts, moving picture show and dance will be arranged so as to find no one of the entertainments conflicting with the other.

ST. LOUIS BRIEF NOTES.

A $15,000 building, to contain two stores and a moving picture theater, will be erected on the corner of Lee and Newstead avenues by Henry A. Pohlmann and Robert W. Kohlhauff. The lot on which the building will stand is 50 by 210 feet, and work is to begin immediately.

I. Leon Klasky, formerly with the Pathe Exchange, is now connected with the Fox Film Corporation as representative in Illinois, Indiana and Kentucky.

The Duchess theater, on Grand avenue and Olive street, was sold recently to Col. M. Schoenberg, who proposes to tear down the building, which was formerly a Presbyterian church converted into a theater, and erect a large building, using part of it for a theater, with suites for offices, or a hotel. Tentative offers have already been made to lease such a theater, with preferably a hotel in connection. The site of the old church is within half a block of Film Row, on Olive street, where many of the film exchanges are located, and many business fims are seeking quarters in the neighborhood.

At the Princess theater, on Grand avenue, the employes of the Missouri Pacific Railway Co., were entertained on April 26th with a lecture illustrated with moving pictures taken along the route of the Scenic Limited to the Pacific coast.

Roth Sees Bright Future

San Francisco Manager, of Partola Theater, Back from Trip to New York and Other Places in the East—Is Optimistic Over the Future in the Picture Field, Both from the Business and Artistic Viewpoint.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

EUGENE ROTH, manager of the Portola theater, one of San Francisco's leading photoplay houses, and recognized as one of the ablest men in the business on the West Coast, has returned from a trip to New York where he made a careful study of present tendencies in the film market. While away he had the pleasure of meeting the heads of a number of the large concerns in the amusement world and came back filled with enthusiasm over the outlook for the future, both in regard to meritorious productions and the methods of placing these on the market.

He states that there is a more marked tendency at the present time on the part of producers to take into consideration the wants of the public than he has ever noted before, with a corresponding improvement in quality. Expense has become of secondary consideration in the production of feature films and makers are naturally looking to the large houses of the country to meet this increased cost by the payment of larger rentals. He found in New York a condition which he takes to be an important step in the placing of the moving picture business on a higher plane. The small, irresponsible producers are giving way to real business men who are giving their personal attention to the upbuilding of the industry and he believes that the immediate result of this will be that exhibitors will be placed in close touch with producers and that the indirect methods of doing business that have prevailed in the past will be done away with.

Mr. Roth returned home well satisfied with conditions here, as compared with those prevailing in other sections of the country, and with the business methods of Western exhibitors. He looks forward to a year of splendid business here, owing to the Panama-Pacific International Exposition.

"HEART OF MARYLAND" GIVEN PRESS REVIEW.

The filmed version of David Belasco's "The Heart of Maryland," with Mrs. Leslie Carter, was given a press review at the Gaiety on O'Farrell street, on the morning of April 24th by the All Star Feature Distributors, Inc., which control the rights of distribution in this territory. This private showing was attended by the greatest galaxy of dramatic critics that was ever gathered here to witness a moving picture performance and the newspaper comments were voluminous and highly favorable. Many exhibitors were present, as well as members of the Maryland Society of California.

CARL LAEMMLE AT EXPOSITION.

Carl Laemmle, accompanied by his wife and son, Julius, Mrs. M. Fleckles of Chicago, and Mr. and Mrs. M. Fischtenberg of New Orleans, was a recent visitor at the Jewel City and while here spent a large part of his time inspecting the Panama-Pacific International Exposition, which he pronounces the most wonderful thing he has ever seen. In commenting on business conditions, he said: "The European war has not hurt the moving picture manufacturing business. We have done more business in Europe and Great Britain since the war started than ever before in a like period. The increase in our foreign business has been a great surprise to us for we expected that it would drop to practically nothing. There is no accounting for this except that moving pictures are steadily growing in popularity and the war could not stop their progress." Mr. Laemmle has since left for New York, but plans to be here again at an early date.

OTHER SAN FRANCISCO NOTES.

The remodeling of the front of the Edison theater on Powell street has been completed and this now presents a very pleasing appearance. The small store has been removed, this widening the lobby, and a photo studio has been installed in the rear.

The Argentine Republic has opened its moving picture theater on the Exposition grounds and has the only Baird machine in operation there up to the present time.

George Chamberlain of the Independent Film exchange, is preparing to make a trip by automobile through the state, accompanied by his wife. He will first visit Eureka and vicinity, and will then go down the Coast as far as San Diego.

H. Nolan, district manager of the Universal Film Manufacturing company, with headquarters at Denver, Colo., and George Metzger, manager of the Portland, Ore., office, were here recently to confer with Carl Laemmle, making their headquarters at the California Film exchange, Inc.

The offices of the Golden Gate Film exchange and the All Star Feature Distributors, Inc., at 234 Eddy street, are being remodeled to make room for the new Kleine department, which has been removed to this location.

It is understood that R. E. Quive will act as local manager for the Vitagraph-Lubin-Selig-Essanay, Inc., when a branch is opened here.

E. V. Clover, formerly manager of the Berkeley house of the Turner & Dahnken circuit, but of late in other lines, is again with this concern, filling a position at the main office at 942 Market street.

CALIFORNIA ITEMS.

J. R. Hart and J. B. Folk have taken over the old Crystal theater at Grass Valley, Cal., and have reopened it as the Gem, after having made extensive alterations.

The Liberty has been opened at Salinas under the management of Henry Vesley.

D. S. Taylor has opened an airdome at Tulare and is using a Powers Cameragraph No. 6A.

The Lyric at Eureka has been taken over by Charles Eaton, who will make a number of improvements. The new owner has purchased a moving picture camera and will take local views for the theater.

A. K. Adelberg has purchased the Kinema at Marysville and will conduct this as the Liberty. The house is to be remodeled and a ventilating system installed. Music will be furnished by a four-piece orchestra.

D. O. Haussler, formerly of San Francisco, has leased the Novelty at Napa, Cal., and has opened it as a 10-cent house. The inital attraction was William Farnum in "Sampson."

The Casino, at Lakeport, has been opened by D. Christianson. A local orchestra furnishes the music.

Al Johnson, formerly of Crescent City, has opened a splendidly equipped moving picture house at Requa.

Lee Cain and George Schlessinger have opened a large airdome at Tulare.

The Lyric, at Lodi, has been purchased by J. P. Gilbeau and an addition will be erected at an early date.

The Colonial, at Merced, recently taken over by J. R. Leonard, is to be known in the future as the De Luxe.

Fred Frisk, who recently took over John's theater, at Elmhurst, has disposed of the house and is looking for another in this territory.

Plans have been completed by A. R. Moore for the rebuilding of the opera house at Porterville, which was destroyed by fire last July. The new theater will seat over 900 persons and will cost, exclusive of equipment, about $25,000. A cooling plant for use during the summer months will be one of the features of the house. The theater will be used for moving pictures and road attractions.

The Thomas H. Ince Film Company has been incorporated at Los Angeles by Lloyd Wright, Charles E. Millikan, W. Woodson Wallace, Leo Silverstein, E. F. Nordgren and Charles D. Swanner. The capital stock is placed at $10,000.

A one-story moving picture theater will be erected at once on Telegraph avenue, near 41st street, Oakland, for Frank Mansini. The estimated cost is about $5,000.

BUFFALO MANAGER INVITES BUSINESS.

By Billy Bison, Buffalo Correspondent (229 Oxford Avenue), of Moving Picture World.

PATRONS of the Strand moving picture theater, Buffalo, appreciate Manager Edel's efforts to add a touch of realism to his programs. A recent feature at this house was "Little Sunset," containing an interesting baseball story. The piece was well advertised among local baseball fans and the ushers and other attaches of the theater wore uniforms of the national game. Bats, baseballs, gloves and other paraphernalia were neatly arranged in the lobby. Each patron was given a rain check under the direction of Assistant Manager Hyman and the whole atmosphere of the diamond was carried out to the letter. This offering was followed by "The Woman," a film dealing with the life of a telephone girl. Special invitations were sent to hundreds of telephone operators in the city to see the play. In the lobby was placed a special telephone booth containing a central switchboard. The mechanism was explained by an experienced operator.

MARCUS MANAGING HIPPODROME.

In a special write-up of Shea's Hippodrome, Buffalo, in the Moving Picture World of May 8th, the name of Henry Marcus, the present manager, was inadvertantly omitted. Mr. Marcus is an experienced showman and has a valuable knowledge of what the Buffalo public wants in moving picture features. He was orchestra director of Shea's vaudeville theater, Buffalo, for several years. Under his supervision the Hippodrome orchestra therefore is highly efficient.

BUFFALO BRIEFS.

The name of the Programme Magazine, a Buffalo publication, has been changed to the Photo-Play Vogue, which is circulated among patrons of the Strand, Palace, Victoria and Regent theaters, Buffalo, and the Strand theater, New York City. Besides giving the programs of these houses, the magazine contains breezy fashion news, short stories, humorous articles and human interest items of moving picture stars. The editor is conducting a scenario contest, which has a long list of entrants.

P. W. Webster, of the All Theaters Film Co., of Buffalo, recently gave a screening of "Beulah," featuring Henry B. Walthall. This is a product of the Alliance Program. Michael Shea, owner of Shea's Hippodrome, Buffalo, who witnessed the screening, booked the film for four days.

William Leyser, manager of the Marlowe theater, Buffalo, has taken on the Paramount Service with four changes of programs a week. His first offering was "The Warrens of Virginia."

Harry Somerville, formerly manager of the Poli Strand, Waterbury, Conn., has become manager of the Family, Happy Hour and Airovict theaters, owned by the Meyer Amusement Co., Buffalo. While in

Waterbury, Mr. Somerville and W. C. Parker, formerly a photographer for the Pathe Weekly, are conducting the Meyer Weekly Review. They feature moving pictures of local events and show them in the five Buffalo theaters of the Meyer Co. Their pictures of the Buffalo Consistory and the Velodrome races in that city are being shown. Mr. Parker recently returned from Mexico.

Fred A. Rice, a Warsaw, N. Y., merchant, has decided to devote all his time to the moving picture business in that village.

A voting contest favorable to Sunday shows was recently conducted by Manager Kenneth Marvin, among the patrons of the Strand theater of White Plains, N. Y. Mr. Marvin will run a series of local pictures at his house.

Mayor Smith of Utica, N. Y., has stated that the opening of any moving picture theater in that city on Sunday would be stopped by the authorities. An injunction recently prevented the Sunday opening of the Bender theater in that city.

Moving pictures on the preservation of health were recently shown in Buffalo at the 109th annual meeting of the Medical Society of New York State.

A moving picture theater will be built in Williamson, N. Y., by the Williamson Amusement Co. The officers of the concern are president, C. I. Trimble; vice-president, F. W. Lockley; secretary, E. R. Scott; treasurer, A. H. Williams.

H. N. McArthurs has been succeeded by Mr. Robins of Toronto, Ont., as manager of the Griffin theater in Welland, a Canadian town near Buffalo.

F. E. Bennett has opened a moving picture show at Ulysses, Pa.

F. F. Peters will enlarge the Majestic, Hornell, N. Y.

A moving picture theater will be built at West Lawrence street and Madison avenue, Albany, N. Y., at a cost of $30,000.

J. J. Hurley has bought the Idle Hour theater, Cambridge Springs, Pa., from W. F. Workman. S. V. Wallace will continue to manage the house.

The Warren theater, in Hudson, N. Y., is being repaired.

Michael Parento will open a moving picture theater in Waverly, N. Y.

Sylvester Nicolette will build a theater in Potsdam, N. Y. The house will run moving pictures, stock companies and other attractions. The theater will have a capacity of 1,012, with 976 seats in the orchestra and thirty-six boxes.

IN THE GULF STATES.

Lee Lanier, manager of the Bunkie (La.) Record, is about to open up a new modern picture house, showing six times a week.

The New Orleans First City Criminal Court, Judge Fisher presiding, ruled last week in the case of Frank Davis, manager of the "Magic," on trial for assault and battery, that the manager was not only in the right in throwing out the patron who, it is said, was becoming rowdy, but that it was the duty of the management to quiet disturbers, even using force where necessary. The district attorney abandoned the case.

Wiggins, Miss., is to have the realest thing in floor slants in the new picture theater being erected by W. A. Reed. It is being built on the side of a hill and simply slopes same as the hill.

The William Fox Film Co., New Orleans office, will shortly double its floor space in the Weis Building and add two new employes to its already large staff, according to recent announcement by S. T. Stephens, New Orleans manager. Abraham Carlos, general representative for Fox, was in New Orleans recently in this connection.

"The Clemenceau Case," Fox feature, was on private view for the exhibitors, some forty of whom attended, last week at Pearce's Tudor, for which theater the picture is booked.

Exchange Men Organizing

New Orleans Exchange Managers' Association Expected to Be in Working Shape by Middle of May—Needs Only Approval of Work of Committee by Membership—What the New Organization Hopes to Accomplish.

By Trades Press, New Orleans Correspondent of Moving Picture World.

AN early date has been set for the completion of the organization of the New Orleans film exchange managers' association, and it is expected that it will be a going organization by the middle of May. The preliminary work, entrusted to a committee of two, Messrs. Paul Ford, of the United, and Mr. A. G. Shear, of the Consolidated, has been completed, and needs only to be formally approved by the membership, at the time of which approval officers will be elected and the plans of the organization given out in detail.

Probably the first piece of legislation that will be worked for by the exchange men's association, according to authoritative information, will be a state legislature bill to make the sub-renting of films by persons not properly authorized so to do a misdemeanor. This law would be aimed at certain of the less responsible exhibitors, who, according to exchange sources of information, make a practice of holding out films on some pretext and booking it to neighboring houses.

Such action by the offending exhibitors, say the exchange managers, not only diverts rentals which should properly come to them, but disarranges legitimate bookings, especially on circuits where the film is sent out booked to a number of exhibitors in succession. This evil, it is reported, is encountered in a slightly lighter form in certain suburban houses, certain exhibitors arranging to swap film during an evening.

This swapping of film not only deprives the exchanges of certain rentals, but is not unlikely to prove a hardship to the more careful exhibitor who pays for all his film instead of for only a part of it. This swapping has been detected a few times lately and in several cases the offending exhibitors have sent in their checks without demur on learning that the exchange manager was aware of the situation.

Booking of film by exhibitors to other exhibitors has also been discovered on several occasions and in certain cases the exchange men concerned have been forced to bring suit to collect, the offense being only a breach of trust under the present Louisiana law and not actionable except civilly. The exchange men expect the hearty co-operation of the better classes of exhibitors in their fight against such procedure.

WAR PICTURES AT ATHENAUEM.

The German war pictures, taken under German army supervision, will be shown in New Orleans April 27 and 28 at the Athenauem, as a part of the bazaar for the benefit of the German widows' and orphans' fund. The music for these pictures, and for the rest of the entertainment, will be the best that New Orleans' German colony can produce, both instrumental and vocal, the singing societies lending their full aid. A number of the larger breweries have donated quantities of beer for the Bavarian garden and it is expected that the pictures will be seen by a great number of people. This will probably be the enly exhibition in New Orleans, as the pictures are controlled by the Fatherland Corporation and are released for charitable purposes only, which is taken to mean German benefits.

V-L-S-E WILL OPEN OFFICE IN NEW ORLEANS.

The Vitagraph - Lubin - Selig - Essanay combination, "V-L-S-E," marketing agency for the larger features of the four organizations, will shortly open an office in New Orleans, according to Walter W. Irwin, of the New York office of the company, who was in New Orleans recently.

JANE MILLER PLEASES JACKSON FOLKS.

Jane Miller, playing the lead in William Fox's "Valley of the Missing," was given an ovation in Jackson, Miss., the other day that would have been music to the ears of the greatest legitimate star; it was no "picture show" audience at all, if one is to understand by that term a cold, still house. The reason, or at least the big reason, is that Jackson is Miss Miller's home. Previous to her entrance on her picture career she had lived in Jackson for a number of years and was very popular there. H. D. Bowers, manager of the Majestic, at which house the screen vision of Miss Miller appeared, made the most of this popularity and every one in the smart little town, aristocrats and cabbies, was glad of it.

GUERINGER BACK FROM TEXAS.

W. H. Gueringer, general manager for the Fichtenberg interests, with headquarters in New Orleans, returned to New Orleans recently from a trip through Texas, where he purchased film for the several Texas houses of the company. He had considerable to tell of his trip and of things to be done in New Orleans, but he was not allowed to tell of them immediately, for on arrival home he was accorded a demonstration in the way of a riproaring banquet at Kolb's German Tavern, one of the smartest places in New Orleans, by a crowd of film friends.

Among those present were Al Shear, of the Consolidated; Bert Hadfield, Mert Lawrence, Jack Palmer and Bob Eberle, of the Mutual; Harold Goldenburg, manager of the Tulane; Carl Goldenberg, manager of the Alamo; Barney Mulligan, manager of the Dreamworld; William Dunn, manager of the Plaza; Gaston J. Dureau, Jr., assistant to Gueringer; Bob Murphy, the "Knut," singing at the Alamo; Rube Chisholm, booking "After the Ball" in the Southern territory; Don Williams, booking "The Christian" through Louisiana and Mississippi, and Dr. P. M. Godchaux.

GULF STATE NOTES.

Fichtenberg's "Isis," at Houston has been remodelled, the chief changes being the addition of a smoking gallery, the ventilation of which is said to be perfect, and the installation of boxes in the orchestra; both of these features are new to Houston and have excited much favorable comment. Harry Van Demark has just taken charge of the "Isis" as manager.

Plans were being prepared for the remodelling of the Picto, New Orleans, the cost to run into several thousand dollars. The house will be one of the most modern and beautiful in the city after the contemplated work has been completed, according to the Fichtenberg office. The seating capacity will be increased to 400 and the height of the ceiling will be doubled. The lobby and front will be changed completely.

"The Diamond from the Sky," the new Mutual serial, is being booked throughout Alabama by W. L. Lawrence, special representative. The first and third episodes of this picture were shown at a private view for exhibitors only at Fichtenberg's Alamo the other day.

LUBIN MUSIC IN JACKSONVILLE.

By Leon Louiso, Jacksonville Correspondent of Moving Picture World.

A VISIT to the Lubin studio recently might well be described something like this: On approaching the studio there issued forth blatant but harmonious sounds of music. What was this, the Salvation Army paying a visit? But on entering all such thoughts were easily disposed of, for it was none other than the Lubin comedy band in rehearsal. Billie Reeves, who a few years ago played the itinerant cornetist in the London production of "The Slums of London," which was a stage version of Dickens' work, has not forgotten his musical knowledge and he was busy. Billy Potter, of the vaudeville act, Potter & Hartwell, is known internationally as the original man with the two heads. He is a member of the company and much of his spare time is spent either playing the mandolin or the piano in the studio. Chas. Griffiths, who has been in the Fred Karno productions for nineteen years, and who played the old man in the box in the "A Night in an English Music Hall," is a member of the band. Johnny Doyle, who played the boy in the box in the music hall act is another one of the band company. Robin Williamson, who has been with the Lubin company for a number of years, is playing characters. Ben Walker, who has been with company for the past few years, is also in it.

Director Arthur D. Hotaling may put the comedy band in one of the band contests the first opportunity that is presented. A few more rehearsals will get the band into good condition for contest work.

Studio Jottings.

Director Kenean Buel is making a three-reel picture, "The Bond Woman," with Vera Mellish. Miss Mellish recently appeared in "Under Cover," the big Metropolitan success, and also in "Nobody Home." It is one of the Broadway favorite pictures.

Director Guy Coombs is making a two-reel picture, "The Sacrifice." Anna Nilsson and Guy Coombs play the leads. Robert McGauhey is doing the camera work.

Director Robert G. Vignola is making the eighth of the "Ten Commandment Series." Alice Hollister, Harry Milarde and Arthur Albertson are playing the principal parts. Mr. Vignola will then make a four-reel picture. The English actor, Lawson Butts, who recently appeared in the New York production of "The Lie" with Margaret Illington, will come for the picture. The play is from the work, "Don Caesar De Bazan."

A life-size oil portrait of Alice Hollister was painted recently by Mr. Chas. K. Owen of the Kalem studio. The portrait is a good likeness and is another of Mr. Owen's excellent portraits made since he came to the Kalem company at Jacksonville. The portrait will be on display at one of the theaters advertising the Kalem release, "The Destroyer."

L. N. "Babe" Hardy has gone to New York City on business. He was recently with the Lubin Southern Studio, where he worked in comedy pictures. He is one of the well known "fat" men and is considered very clever by his many admirers who have seen his work.

NEWS LETTER FROM MINNESOTA.

Special to Moving Picture World from Midwest News Service.

MANAGERS of moving picture houses in Minnesota will be asked by Mrs. C. L. Atwood, state president of Women's Clubs to show public health films. These pictures, which will be made by the social service committee of the St. Paul Commercial Club, will show actual photographs of the incubation of germs taken from filthy places, of the making of microscopic slides, and the classification of germs. The films will also show cultures taken from the same areas, after being cleaned, showing that there is no menace to health when sanitation is provided.

The Milo theater, at Little Falls, seating 415, has been sold to the Careys, of Willmar. Mr. H. Carey will be resident manager.

The Schuman building, at Elgin, will be remodeled for a moving picture theater.

Marshall now has three show houses. W. R. Chittenden has reopened the old opera house with pictures at 5 and 10 cents. He will also have stock companies.

Work of remodeling the Gem, at Owatonna into a larger and handsomer house, seating 600, has begun.

E. J. Spiegel has been having the Bessetti building, at Buhl, remodeled into a picture house.

The Park theater, in St. Paul, is now under the management of Joseph and Charles Friedman and George W. Grandstrom, of the Strand.

Women of St. Agnes' Guild sold tickets and candy and added a musical program to share in the proceeds from showing "The Heart of Lincoln," at Dreamland, at Willmar.

W. J. Themar, of Carvar, has opened a picture show at Eden Valley.

NORTH CAROLINA NOTES.

By Clarence L. Linze, North Carolina Correspondent of Moving Picture World.

THE restoration of confidence in future good business is causing considerable construction work in the various theaters. In Reidsville the Grotto theater is undergoing extensive repairs. This house is now being conducted by Nick Jones, formerly of Greensboro, who intends to give the Reidsville fans a first class place of amusement and will use a service of high grade. The house was formerly under the management of Cabell Davis. Two Simplex projecting machines have just been installed.

The Crystal, in Burlington, has also just been remodeled and improved to meet the requirements of an increased business which necessitated the addition of a balcony. C. Cooley, manager of this theater, is receiving many compliments on the fine appearance which the Crystal now presents and upon the attitude taken by him of there being nothing too good for his patrons. He is giving a four-reel program of pictures.

The Grotto theater, in Burlington, N. C., has also been recently overhauled with the result that it is one of the most modern theaters in the state. E. May, who operates this house, is well known to the exhibitors in this section by reason of his activity in connection with the work of the State League.

W. E. Stewart, who for the past three years has conducted the Pastime, in Concord, has completed a new house in High Point, which he has named the Point theater. This is a model house in all respects, for Mr. Stewart is a live wire exhibitor and knows how to take advantage of all opportunities offered him to increase his business.

Charles O. Moss, manager of the Charlotte, N. C., branch of the United Film Service, has returned from a visit to Washington, D. C., where he attended the opening of the firm's new building in that place. He is enthusiastic over the many new innovations made to facilitate shipping and the handling of accounts, enabling him to give his patrons in this territory even better service than that which has previously been possible. He made many suggestions based on his knowledge of local conditions which will greatly aid him in giving good service. Quick deliveries will follow the numerous improvements.

Charles S. Manning, who recently resigned as manager of the Charlotte branch of the Mutual Film Corporation, has opened offices in the Realty Building, where he will conduct a supply business. Mr. Manning has had a wide experience in the film business and by reason of his faculty of making friends at every point, he is practically assured of success. His relations with the exhibitors has ever been cordial and he has been promised support from many. He is succeeded in his position as manager of the Mutual exchange by A. B. Cheatham.

INDIANAPOLIS BANS SUNDAY VAUDEVILLE.

Special to Moving Picture World from Indiana Trade News Service.

MAYOR BELL, of Indianapolis, has issued orders that the exhibitors of the city who attempt to give vaudeville on Sunday will be arrested. The Mayor has permitted the houses to put on a musical act with Sunday shows, and to have music with the pictures, but has drawn the line on artists in the flesh. The order was precipitated by one theater of the city advertising its week day bill for Sunday.

GIVE UP SUNDAY OPENING IN HARTFORD CITY.

The exhibitors of Hartford City, Ind., have given up the idea of running open on Sunday, and Prosecutor Lee F. Sprague, taking them at their word, has dismissed cases that were pending against Al Radabaugh, former owner of the Palace theater, now running a house in Dunkirk; Arend Rosenbush, of the Royal theater, and "Pop" Fuller, who formerly owned the Star. One case against E. P. Fuller, who was arrested at the same time, was tried, and Fuller was fined and paid. The other exhibitors were satisfied with the judgment and have since made no effort to keep open.

SCRAP TO SHOW THE SUFFRAGE PICTURE.

George Bertha, of Lafayette, running the Grand motion picture theater, at Logansport, Ind., is between two suffrage societies. Bertha agreed to run the suffrage film "Your Girl and Mine," and the Equal Suffrage workers were to put it on. Then the Franchise League, made up of another and younger set of girls, "butter in," so to speak, and taking the matter up with the New York office, succeeded in getting them to cancel the appearance of the film in Logansport. Then the Franchise League got busy some more, and Bertha is advised now that the film is to be released to the League. Bertha don't care what happens, but he is listening to a lot of mean things that the would-be voters are saying about each other.

INDIANA BRIEFS.

The Lincoln theater, Valparaiso, Ind., will be reopened May 3. Thomas Polk is in charge and he announces a five-cent program Monday, Tuesday and Thursday, and one for a dime on all other nights.

The Wells Bijou, Evansville, Ind., has taken on the Mutual Master program and is now carrying an orchestra of twelve pieces and running a ten-cent show, continuous from 1 to 10.30 p. m.

The Henderson Film Company, of Fort Wayne, Ind., is getting out a Fort Wayne Movie Monthly film of events and places of interest in Fort Wayne.

J. M. Culbertson, who has operated the Princess theater for several months, has leased it to Tom Waterall, who is now in possession. Mr. Waterall comes from Boston.

John Stark, owner of the Rex, Decatur, Ind., has sold his Celina, O., house to Celina people.

Valparaiso, Goshen and Hammond are all claiming "Happy" Harry Benham, of the Thanhouser Photoplay Company, as a home boy, and all of them are right, it seems. Benham was born in Valparaiso, educated in Goshen and thrust upon a cruel world and told to hustle in Hammond.

Browin & Strobe, of Greencastle, are putting up an airdome at Plainfield, Ind. Pictures and vaudeville will constitute the Browin & Strobe summer menu.

Haney & Davis have opened an airdome in North Vernon, showing the World Film Corporation feature "The Adventures of a Boy Scout."

Ace Kelley is rushing the construction of his airdome on North Meridian street, Muncie. Last year Kelly did not open until the middle of May.

Stories of the Films

General Film Company.

A CORRECTION.

On page 984 of last week's issue—May 8—there appeared under the head of United Film Service two Mutual Masterpictures, entitled "The Victim," a three-part Majestic feature, and "The Absentee," a five-part Majestic. This error was not caught in proofreading, and exhibitors will kindly observe the mistake in referring to these stories.

VITAGRAPH.

THE JARR FAMILY—(Series No. 7)—"Mr. Jarr and the Dachshund" (May 17)—On arriving home late from lodge meeting, Mr. Jarr, feeling a little hilarious from a couple of rounds of liquid salutations, experiences considerable trouble in locating the front door keyhole. When he finally gets, in his wife gives him a scolding, tells him not to wake the children, then asks him to please put the goldfish aquarium, in which Willie had been fishing, back in the dining room where it belongs. Disaster overtakes Jarr at once and he and the goldfish tank come to grief in one wild, involuntary leap over the doll baby carriage lurking in his path. The children get a goodly portion of the water and wake up bawling. Mrs. Jarr rushes in just in time to help her husband pick the goldfish out of the neck of his shirt, while keeping up a rapid-fire talk. The following day, to make amends for the destruction of the goldfish, Jarr buys a handsome little dachshund dog as a pet for the children. By chance Ivan, a big Polack coal-heaver, also buys a dachshund exactly like the one Mr. Jarr purchased, which he brings home to his happy and numerous family. While Willy is out with the Jarr dachshund, Izzy Slavinsky, the glazier's boy, succeeds in swiping the dog without Willie's knowledge, leaving a dead kitty in its place. Izzy's father sees the Polack's dachshund and tells Jarr, who naturally things Ivan stole it, so, backed by his friends, he sallies forth to the Polack's domicile. After a battle-royal they return triumphant. On entering his home Jarr is staggered to see their own dachshund safe and sound.

THE AWAKENING (Special—Three parts—May 18)—While on a tour of investigation through the tenement district Roscoe Thane, a prominent and wealthy surgeon, engaged to Vivian, a conceited, selfish society girl, meets Jo, a beautiful girl of the slums, and Jim, her crippled brother. After an examination Dr. Thane announces that he can cure Jim of his lameness. The operation is performed and to everyone's joy, proves entirely successful. Jo's gratitude is very touching and it develops into an intense love and devotion for the young doctor. Thane, on his part, finds he is in love with Jo, and spends many weary hours fighting over his love, and the ties which bind him to Vivian. His important experimental work in connection with a tubercular serum turns out a complete success. Elated, he asks Vivian to come to his laboratory to view his triumph. Unwillingly she comes, dragging some lady friends with her. Her lack of interest and childish remarks chill Thane, and after the party has gone he experiences an awakening to the true character of Vivian. He then sends for Joe and her brother, and their enthusiastic, sincere interest is like water to his parched soul. He takes Jim under his tutelage, to make a doctor of him, and feeling he is called to work among the poor and needy, they go to live in the poor quarters of the city. Vivian visits him there, and is disgusted at everything. A few days later Thane is overcome by a contagious fever. Vivian is sent for, but on learning the nature of the malady, the lady politely but firmly refuses to go near the place. Jo nurses Thane back to health, and when all danger is passed and Vivian condescends to visit him, she finds Jo in Thane's arms. With a disdainful air she leaves the two to their happiness.

ALMOST A HERO (May 19)—With the descriptive name of Archibald Masher, a fresh traveling salesman, arrives in Slumberville and registers at the hotel about the same time as a meek, inoffensive looking little man, who simply signs himself, "Mr. Jabb." The two men are assigned to rooms across the hall from each other. Masher's room number is 13 and Jabb's 15. Masher later meets Lill, the village flirt, on the main street, and when her shoestring becomes untied, accidentally-on-purpose, he gallantly ties it for her, then the two walk off arm-in-arm. But her "steady beau," Si Hanks, sees this and, wild with rage, pursues the couple. Masher shows that he is in reality a coward, but the girl saves him from a thrashing. Meeting Jabb, Masher asks the little fellow if he will exchange rooms with him, saying he is very superstitious about the number 13, and adding the promise of a ten-spot as an inducement. The real reason is because he has learned Si and his friends intend to kidnap him from his room, then ride him out of town on a rail. No sooner have the two men exchanged rooms than Si and his backers creep up the stairs and into room 13. Then follows an indescribable riot, at the whirlwind finish of which scrappy little Jabb knocks the three men down in order, then throws them down stairs. Jabb then tells Masher he wants his own room back—and gets it. Next morning the news of Masher's supposed heroism spreads and he is made the subject of much hero-worship by the town's inhabitants. But his triumph is short-lived, for Jabb shows up for his ten dollars, inadvertently revealing what really happened the night before, adding that he is "O. Whata Jabb," a champion prizefighter. The girl then gives Masher the "cold shoulder" while the crowd grab him and carry out Si's original intentions of giving the fresh drummer a railride, after which Lill is glad to rest her head on Si's manly bosom.

DIMPLES (May 20)—Not having sold a car in weeks, Van Dyke, agent for the "Flivver" car, feels pretty blue, so he decides to go out for a little spin. On the Boulevard his poor little car breaks down and Dimples, in her own big car, comes to his rescue. Her brother Bing asks in a fresh tone if "he can't put it in our car and take it to some poor family," but Dimples reproves him and tows Van to the favorite stopping place of the "Flivver," a repair shop. There Van meets her father and receives an invitation to dinner. Van and Dimples fall in love, his visits become regular and Van asks Mr. White for his daughter's hand in marriage. Her father will not hear of it, explaining that no man could make a living for his daughter selling "Flivver" cars. Dimples spiritedly announces that she can sell "Flivvers." Her lover is rather skeptical, but she meets success from the start. After interesting a couple of wealthy old gentlemen in the car, and a demonstration ride, before she gets through talking, Dimples has sold a car to everyone in their families. Despite Van's prospering business, Mr. White still proves obdurate, so one day, while the big car belonging to Mr. White and the little "Flivver" are standing side-by-side, Van steals Dimples and is off at full speed. Mr. White, sputtering angrily, with difficulty turns his big car and follows in hot pursuit. Of course it would have been a short race, but with the aid of Bing and a stroke of luck at a railroad crossing, Van and Dimples escape. At a fork in the road Van whispers to his companion that the minister lives on the road to the right. She says, "Yes," so they turn in that direction.

CUPID PUTS ONE OVER ON THE SHATCHEN (May 21).—When Sadie Feigenbaum shows off her wedding trousseau to the widow Greenberg, that lady expresses the wish that her own daughter, Rosie, could find a nice young man for a husband. At Mrs. Feigenbaum's suggestion Mrs. Greenberg goes to Shatchen Meyer's to arrange for a match for her daughter. The Shatchen is a sort of marriage broker, and after a little argument over the size of the advance fee, Meyer places Rosie's name on file. While Mrs. Greenberg is there Mr. Goldstein, a widower, whose son Benny works in the same office with Rosie and is in love with her, enters, and after registering his son with the Shatchen, is introduced to Mrs. Greenberg. The two become friends at once, and both promise to have a long talk with their respective son and daughter. When Benny and Rosie are broached on the subject of a prearranged marriage, however, both go up in the air and refuse to hear of it. Neither parent mentions the name of the party they have selected, so the young people elope, wiring to their parents, "Am married and coming home for forgiveness." Both Mrs. Greenberg and Mr. Goldstein rush off to the Shatchen's, wild to think of that gentleman receiving their perfectly good money for nothing and allowing the match to fall through. The Shatchen does not let go of the money very easily, but they finally talk him out of it, and the two melancholy parents wend their way to Mrs. Greenberg's to "have a good glass of tea." While they are commiserating each other the repentant elopers return to the Greenberg home. Hearing voices they steal into the parlor, and after recovering from their astonishment, hear them express their sorrow at not having consummated the match between their children. Then Rosie and Benny step forward and after a joyful reunion, preparations are soon under way to celebrate the event with a regular marriage feast.

IN THE DAYS OF FAMINE (Broadway Star Feature—Special—Three parts—May 22).—Jan De Bar, a young French-Canadian, is sent out from the Hudson Bay Company's post at God's Lake to perform the perilous task of burning the plague-stricken cabins of those who have died of the dreaded smallpox. In one of them he finds Jeanette, a little girl, who, by some miracle, has escaped the plague. Knowing that by entering the cabin he has exposed himself to danger of the disease, Jan builds an isolated camp and puts up the red flag of warning. After making sure he has not caught the plague, Jan returns to the post, and having grown very fond of the child, he brings it up as his own. Five years later Jeanette, now a beautiful young lady, returns from school, her education finished. Walker, a young sergeant in the Royal Mounted Police, has fallen in love with the girl and Jan, noticing this, is awakened to the first pangs of heartache in the realization that he no longer cares for Jean in a fatherly manner. He fears she could never think of him otherwise, and feels it his duty to hide his love, taking it for granted her preference would be for the younger man. Apparently he is not altogether successful in concealing his affection, for Jeanette purposely devotes more attention to the young officer, just to see what effect it will have on Jan. It makes him feel very badly, but he still keeps silent. Just before the two men start out on a long journey she places a note, confessing her love, in what she supposes is Jan's sack. Walker finds it in his pack and Jan then gives up all hopes. Later, a thief of the North steals their guns and food and Jan breaks his leg. Jan, telling the man he must live for Jean's sake, persuades Walker to go on to the post alone. There Walker hears from Jeanette's own lips that the note was intended for Jan. He is heartbroken, but manfully leads the rescue party back to Jan, who has kept alive almost by sheer grit. Jan is overwhelmed by his great joy when Jeanette, looking into his eyes without wavering, tells him her note was for him—Jan.

LUBIN.

ROAD O' STRIFE—No. 7, "Into the Night" (May 17).—Supposing Alene, Dane and Abner Gray to have died in the trap set by Clara, Gilbert Jerome and the woman leave the village. Their train is wrecked and Clara is killed outright. Gilbert is also reported killed, though he is in fact uninjured and proceeds to his home, taking the silver cup with him. Dane's financial ruin is complete, and it is necessary that he find employment. Thinking that no further danger menaces Alene, he enlists the services of a kindly old lady who promises to look after the girl, and departs for the city. Believing that Alene's fancy for him has already died, Dane thinks it will be best for her as well as for himself to allow her to forget him, and does not even inform her of his address.

It is not long after Dane's departure that Alene is told that Doctor Duncan and his wife are dead, and the Duncan home is seized by the

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sheriff on behalf of Duncan's creditors. The timid old lady engaged by Dane is incapable of rising to the situation, and leaves Alene to the disposition of the officer, who brutally tells her that she is to go to the poor-farm. Surely Robert Dane will take me now, she soliloquises, and with simple faith steals away to seek him. She does not even vaguely comprehend the magnitude of the undertaking. She knows only that Dane has gone to the city, and has been told that the highway from the village leads there.

In the city Dane is vainly striving to put from his heart the love which he thinks can only bring him sorrow, and Gilbert Jerome is savagely cursing the fate which, as he thinks, has made him secure in the possession of his stolen fortune but robbed him of the girl of his desire. When darkness falls Alene is far along her lonely road, weary, penniless and utterly ignorant of the ways or dangers of the world.

A LUCKY STRIKE (May 18).—"Bill" Meyers, a rich miner, longs for a home and a wife, and inserts an ad. in an Eastern newspaper. Nellie Crehan and her niece, Elinor, see the ad. and, in a spirit of fun, decide to answer it. The letter arrives, together with an offer from an Eastern firm making Bill an offer of a million dollars for his mine. Bill has visions of a happy home and a life of contentment. Both letters are from the same city, and Bill decides to answer them in person. Arrived at the firm's office he begins negotiations for the sale of the mine, and hurries away to seek the writer of the other letter, before completing the sale.

Arriving at the house he informs them who he is. The aunt and niece decide to carry the joke further and to have Nora, the cook, pose as the writer of the letter and the mistress. Nora reluctantly consents and is dressed for the part. She receives Bill, who is favorably impressed and who proposes at once. He is promised an answer that afternoon. Gray and Vincent, the financiers, wishing to close the contract, which Bill had forgotten for the time, trace him to the house. The aunt, dressed as the maid, admits them. Securing Bill's signature to the contract, they hand him a check for a million dollars, much to the surprise of Nora, and to the chagrin of the aunt and niece who have been overhearing all.

Realizing the opportunity she has lost, the aunt indignantly exposes Nora's identity and dismisses her to the kitchen. Having truly fallen in love with Nora, Bill refuses to believe that she is the cook. To convince him they take him to the kichen where Nora is at work. Seeing a freshly baked pie, Bill helps himself to a slice and is delighted with it. He decides that whoever can bake a pie like that shall be his wife. He asks Nelle if it was she who baked the pie and she scornfully denies it, and points to Nora. Bill is delighted, proposes and is accepted.

IN THE DARK (Special—Three parts—May 19).—Rex Mansfield, an artist, has achieved fame through hard work and his economical wife. Though they have been companionable in the days of their poverty, the arrival of wealth and fame estranges them, and Edith is left at home while Rex spends his days at work upon a wonderful portrait of Julie Duval, a beautiful foreign actress. Edith is dissatisfied. She does not yet distrust Rex, but it seems to her unjust that she must be forced to give him up to his work, after having struggled so long to help him. Then Leo Lechmeer comes into her life. He had been instrumental in getting Rex the commission to paint the portrait, and had been a devoted admirer of the actress, but when he meets Edith, he seems to find in her a more congenial companion. Craftily Lechmeer plants in her mind the seeds of distrust, and though Edith knows that she loves Rex, she is slowly slipping into the clutches of Lechmeer.

During the sittings at the studio Julie has fallen deeply in love with Rex and takes his admiration as evidence of his love for her. When the portrait is completed she throws herself into his arms. Rex is dumfounded. He tells Julie bluntly that she has misunderstood him—that his admiration has been only that of the artist. In a mad desire for revenge for her injured pride, the actress seizes a bottle of etching acid and throws it into Rex's eyes, completely blinding him. Then she leaves him. Rex phones the specialist, Dr. McVicar, who treats him, but who gives him no hope of recovering his sight. Rex makes the doctor promise to keep the truth from Edith and to say that it was all an accident. Though Edith is heartbroken, she yet feels that Rex is holding something back, and comes to believe Lechmeer's insinuations that Rex was in love with Julie and is shielding her. In anger Edith smears the portrait of Julie and agrees to go away with Lechmeer.

Dr. McVicar learns of a new operation which might cure Rex, and starts for the studio. Edith has gone to Lechmeer's home that morning, and he has just started out to get steamer tickets. Directly in front of the house he is run down by the doctor's car, and McVicar, who is unknown to Edith, carries the dying man into the house, where he sympathizes with Edith, thinking her the wife. Then he goes to Rex. Edith believes herself trapped and contemplates suicide. Looking for a revolver, she comes upon evidence of Julie's love for Lechmeer. Realizing the truth, she rushes home, where she finds that Rex's sight has been restored. She is also confronted by Dr. McVicar, and knowing that he has recognized her as the woman in Lechmeer's apartments, she feels certain of discovery. Again she attempts to end her life, but is saved by the doctor, who tells her the true story of the accident, proving Rex's innocence. She rushes to him to find that he has ripped the portrait from its frame without discovering that Edith has already ruined it. Rex never learns of Edith mistaken escapades with Lechmeer.

A DECISION OF THE COURT (Special—Two parts—May 20).—Judge Hall sentences a youth to a long term in the penitentiary for a grave offense, but he makes a lifelong enemy of the culprit's widowed mother, who convinces herself that she owes the judge an injury. A year later she receives word that her son has died in prison. Years pass before Madge Cord, the widowed mother, and Judge Hall meet again. She has prospered and remarried. She and her second husband live at a fashionable hotel and among their associates are Tim Burke, a political fixer, and George Booth, a broker. To this hotel comes Judge Hall, who has just been appointed to the Federal bench in the city where the Cords live. Accompanying the judge is his son, Elwood. Mrs. Cord discovers Judge Hall's presence without his being aware of her existence. Her hatred for him is revived. She makes the acquaintance of his son, Elwood, planning to ruin him by teaching him to gamble. This is to be her revenge. Before the plot has progressed far Mrs. Cord finds a way to take her revenge and at the same time turn a profit for herself and her friends.

A case involving railroad rates has been heard by Judge Hall, who is about ready to render decision. The opinion will have a tremendous effect, one way or the other, upon the stock market. Young Elwood Hall has become heavily indebted to Burke and Cord through gambling and cannot pay. Mrs. Cord, together with Burke and Booth, use these debts as a threat to force Elwood to obtain secretly an advance copy of his father's forthcoming decision. With this valuable information they prepared to make a clean-up on the stock market. All the money they can raise goes into the pool. The conspirators watch the ticker. For a while everything goes in their favor.

Mrs. Cord, feeling that her hour of triumph has come, cannot resist the temptation to gloat over her enemy and calls on Judge Hall. She identifies herself to him and calmly proceeds to relate how she has ruined his son and clouded his own decision. Meanwhile, something has gone wrong on the stock exchange. Cord, Booth and Burke see their stocks take a drop. It is the arrival of the newspaper extras which causes the sudden reversal, but it comes so quickly that there is no way for them to protect themselves. The newspapers arrive at the home of Judge Hall just as Elwood, whom the Judge has called in to confront Mrs. Cord, admits that her story is true and that he gave out advance information. Through his story Judge Hall learns that it was an early draft of the opinion which Elwood gave out. He shows Mrs. Cord the news story which indicates that the decision rendered was written before new evidence had come to light and is the opposite of the original. Mrs. Cord realizes that she and her friends are ruined—crushed—and Judge Hall calls a servant to show her the door.

JUST RETRIBUTION (May 21)—Will Duncan, a wealthy man, has a dissolute nephew. May, his daughter, is in love with the old man's lawyer, Harry Campbell. The match is sanctioned by the father and he dies shortly afterward. A will is made out on his deathbed bequeathing all to the daughter; if she should die before having an heir herself, it would revert to the nephew. Meanwhile the nephew, finding himself the tool of an unscrupulous gang, allows them to plot to put the girl out of the way. She is abducted and held prisoner in an old house that the nephew and his pals have made a secret meeting place. The lawyer gets a clue and learns where she is imprisoned. The night when the men argue with the nephew about getting the girl out of the way the lawyer secures a ladder and enters the upper part of the house near the door behind which the girl is prisoner. His footsteps are overheard by the men. They go upstairs to kill the girl, but being afraid, go back.

Meanwhile a quarrel has arisen downstairs and a lamp is thrown which sets fire to the house. The men go upstairs to get the girl, and learn of the lawyer being there, too. They figure they can make away with both and the fire will blot out the crime, but the lawyer blocks the door. The fire, gaining headway, the gangsters give up and run for their lives. They stand outside the window and take pot shots at the two each time they come near the window, so the lawyer breaks down the door and drags the girl through the fire and smoke to the side porch where the men will not see them. Using the ladder, he gets the girl down and away. The men think the two have not been able to escape and when the building is falling they leave. The nephew makes application for the estate. He is told to come back and when he does he is surprised to find the lawyer, the girl and policemen awaiting him. The happy pair conclude to marry at once and are happy at last.

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THE CLUBMAN (May 22).—Billy Reeves once again demonstrates his surpassing skill in the acrobatic comedy act made famous by him in this country and England. He is the ridiculously inebriated man about town who is summoned home by his wife during the course of a wild night at his club. He zig-zags homeward. Billy's tour of inspection of his rooms leaves in its wake the desolation of an earthquake. He is hard on the furniture and bric-a-brac. He wanders to the music room and becomes entangled in a tiger-skin rug. The thing coils itself around his leg and Billy's foot somehow gets between its jaws. His wife, awakened by her husband's frenzied howls, hurries downstairs to encounter Billy deliriously endeavoring to escape the beast. He finally succeeds and so frightens his wife with it that she scampers upstairs. After battling with a pillow and becoming almost stifled by the clouds of feathers which rise from the scene, Billy silences the innocent chirp of the canary by eating him and, exhausted, falls into deep sleep.

BIOGRAPH.

A MUCH NEEDED LESSON (May 10).—The young wife dislikes the demonstrative affection of her adoring husband, and continually snubs him. But when he pays gallant attentions to her friend she is furiously jealous. Her conduct becomes so unbearable that her father proposes a plot which shall teach her a much needed lesson. Her husband and friend protest, but finally agree to flirt with each other. This they do so convincingly that the wife orders her friend from the house and upbraids her husband. Her father then steps forward and discloses the plot, whereupon she is so mortified that she promises meekly to endure her husband's loverlike attentions as a good wife should.

THE CONFESSION (Special—Two parts—May 11).—Paul Howard was four years old when his mother gave her life for her second child. The tragic circumstance embittered John Howard, father of the two children; it made him hate the daughter whose coming robbed him of his wife. Fleeing from his grief, he went abroad, accompanied by little Paul. The girl remained in care of Dr. Morton and his wife, a trained nurse, who attended Mrs. Howard in her last illness. Howard arranged that the Mortons should rear the child in ignorance of her parentage, and regularly sent remittances for her maintenance. Mrs. Morton, in course of time, gave birth to a daughter.

Three years later John Howard's unfortunate daughter died, and the Mortons, fearing lest the remittances stop, concealed the fact from Howard and the world. Paul grew up in Paris, where his father's indulgence permitted him to cultivate ill acquaintances and worse habits. He really had a talent for art, but spent little time in his studio. At length John Howard became aware that his son was going to the dogs. At the suggestion of his friend, Scott, he sent the boy back to America. Scott knew the Mortons and, falling in with them, introduced Paul Howard. Bessie Morton took a keen interest in the young artist, and under her influence Paul was soon weaned away from his bad habits. Love followed, naturally, and one day they were quietly married. Returning home, Paul was overjoyed to meet his father, who, tired of his loneliness, came to see his boy. Scott's good reports of Paul and the news of his love affair pleased Howard. But when he entered Bessie's studio and saw on the easel a portrait of his dead wife, a dreadful misgiving seized him. "That is my mother," said Bessie proudly; "I painted it from this miniature of her." "Oh, God!" said John Howard. When he could trust himself to speak, he told Paul and Bessie that they were brother and sister. They slunk away like wounded animals. Mrs. Morton came in and saw Howard. When he told her what had passed, she went swiftly to Bessie's room, and was just in time to snatch from the girl's lips a fatal dose of poison. Then followed her own tremendous struggle with herself, when she fought the fears of what John Howard might do to those who cheated him. In the end it was her mother love which forced her to confess. John Howard raised her from where she cowered at his feet. "There is nothing to forgive," he said. "Look—you have made these two young ones happy!"

THE SHERIFF'S STORY (May 13).—While fishing for trout in a mountain stream, a young man from the city meets a queer old hermit and, becoming interested in the man's strange actions, follows him to his cabin. The hermit threatens him with a rifle, and the young man decamps. Later he meets the sheriff of the county and from him learns the hermit's tragic story. In youth, the man had lived with his pretty young wife in the cabin he now occupies. Indians had attacked them, and they had made a desperate stand within the cabin until their ammunition ran out. Then the wife implored her husband not to let her fall into the hands of the savages, and with his last shot he killed her. Cowboys, drawn by the shooting, arrived and dispersed the Indians. When they entered the cabin the girl was dying. The realization that he had shot too soon deprived the man of his reason, and ever since that day he has been a morose hermit, fondling a dummy dressed in her clothes. "Heartrending?" the sheriff concludes. "If you'd 'a' stood with us by her grave—"

THE LITTLE SCAPEGOAT (May 14).—Alone and in poverty after her father died, she came to live with her rich relatives and was coldly treated. They made a servant of her, which had one good result—the old butler could risk being kind to her. A wealthy young man and a foreign fortune-hunter were suitors for her rich cousin's hand. The count proposed an elopement, and after a petulant tiff with Jack the girl consented to meet him under the trees on the night of the bridge party. The little scapegoat saw the scene between them, urged her cousin not to be foolish, and took her place—just in time to avert the wrath of her mother, whom Jack brought to the spot. The ruse worked temporarily, but Jack's suspicions lingered, and the butler, stepping in when he heard the little scapegoat blamed, told what he, too had seen. Both he and the scapegoat were discharged, and promptly re-engaged by Jack. At his home they found a far different atmosphere, and in time Jack took courage to ask the big question of the girl he had come to love under such odd circumstances.

THE ORIENTAL RUBY (May 15).—On the night when Charles and Lola plighted their troth, their fathers parted in anger. The cause of the quarrel was a gem which one of the curio collectors declared to be a rare Oriental ruby, while the other maintained that it was nothing but colored glass. Charles pacified his father and persuaded him to return to his friend's house to ask his forgiveness. Entering the room, the old man found his crony murdered. The terrible thought that he might be accused of the mysterious crime caused him to steal away without giving the alarm. In the morning the dead man's Hindoo servant aroused the household, and on the strength of the quarrel Charles' father was held for trial. Lola, who had seen him leave the house, sent Charles word that she would never testify against his father. He went from the court room to her home, and found her struggling with the Hindoo. Grappling with the man, he was being overcome when detectives, summoned by Lola, arrived. The Hindoo, a notorious crook in disguise, confessed having slain his master to gain possession of the ruby. After committing the crime he was unable to find the gem. Lola, using a candle to seal her letter, had revealed the hiding place.

THE CANCELED MORTGAGE (May 17).—Two road agents hold up the stage coach and rob the passengers. In making their getaway, one of the road agents is shot by the stage driver. They stop at a lonely cabin, where a miner's widow lives with her little daughter, and ask for aid. The widow dresses the wound and gives the men supper. They learn that she is about to be dispossessed by a harsh landlord, and, in gratitude for her kindness, give her enough of their loot to pay off the mortgage. As they ride away, a humorous idea strikes them, and they proceed to put it into execution. They watch the old skinflint approach the cabin and emerge with his money. In a lonely bend of the trail they hold him up and take the money away from him. Running for his life, he falls in with the posse which is seeking the stage robbers, and guides the riders to the scene of the holdup, where they pick up the trail of the kindly road agents and soon capture them.

FELIX HOLT (Special—Two Parts—May 18).—Bycliffe, a prisoner of war in France, and rightful owner of the Transome estate in England, is visited by his wife and baby, Esther. He takes the place of another prisoner, who is about to be exchanged, and returns to England. His fellow prisoner, George Scaddon, is a forger and because he dares not set foot on English soil, permits the other to take his place. Arriving at home, Bycliffe interviews Matthew Jermyn, manager of the Transome estate, and claims his right. Jermyn, seeing an opportunity to gain his own ends, denounces Bycliffe as the forger, Scaddon, and throws him into jail, where he dies. Mrs. Bycliffe, poor and alone, is found wandering in the forest by Rev. Rufus Lyon, who succors her and, after her death, adopts baby Esther. The girl grows to womanhood in ignorance of her parentage. Felix Holt, a young watchmaker who holds radical political opinions, falls in love with her. His condemnation of her favorite author, Byron, estranges them. Harold Transome, son of Mrs. Transome, present holder of the estate, stands for parliament and employs Jermyn as his agent for electioneering purposes. Felix Holt condemns Jermyn's methods, and accident serves him with an apt illustration of his own theories. A starving waif collapses on the threshold of the hall, and

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Holt cries to the populace: "This man Jermyn says he can save England, but turns a deaf ear to a starving waif!" He takes the boy home with him and, by his tenderness, arouses Esther's love. After a stormy meeting at the vicarage, where Jermyn has called and openly sneered at Holt's theories, Felix finds the agent's pocketbook, and not wishing to do the man a favor, asks the vicar to return the wallet to Jermyn. Mr. Lyons opens the pocketbook and finds in it a locket containing a picture of Esther's mother. In returning the pocketbook to Jermyn, he tells him of the dying woman he found in the forest and implores the man not to let Esther know that she is not his daughter. Jermyn, thus informed of Esther's rightful claim to the Transome estate, uses the knowledge for his own ends. Harold Transome has been defeated in the political campaign and has accused Jermyn of robbing the estate. Jermyn now holds Esther as a club over Harold's head. Harold and Mrs. Transome go straight to the vicarage, inform Esther that she is the Bycliffe heiress, and take her home. She is wretched because Felix Holt has been arrested, at Jermyn's instance, for killing a bailiff in an electioneering riot. On the day of Holt's trial Esther goes to the courtroom and is overjoyed when her lover is acquitted. Jermyn, thwarted and furious, denounces Felix, whereupon Esther claims the attention of the crowd, and, in a dramatic speech, renounces all claim to the Transome estate. Rising to a climax, she denounces Jermyn as the man responsible for riot and death. The crowd, convinced of Jermyn's perfidy, pursue him and take summary vengeance, after he begs Harold Transome's protection in vain. Esther and Felix Holt are happily married.

FOR HER HAPPINESS (May 20).—To support her invalid husband and give him the care he needs, the young wife seeks employment. Applying for work in an office, she meets with no success and is turning disconsolately away when a friend of the manager, standing near, asks permission to speak. He is an artist, in search of a certain type of female beauty. She is just the type he is looking for, and he offers her employment as a model. Her husband deplores the necessity, but she reassures him that the artist treats her with the utmost consideration. The picture completed, she again faces the problem of employment; for the artist has professed love for her and made further sittings impossible. Her husband, realizing that he is a handicap, secretly spills his medicine, so that he may die and leave her free to marry the artist.

BOBBY'S BARGAIN (May 21).—He had so many toys that they bored him. What he wanted was a baby brother or sister. Chance threw in his way a tremendous bargain—a perfectly good baby for exchange, cheap. It came about in this way: The pretty lady at the kindergarten asked the children to bring toys for distribution among the kiddies who had no playthings. One little girl had nothing to offer but her baby sister. When teacher refused the gift she went home tearfully. Bobby met her on the way and bartered his duck and rabbit for her baby. With the aid of his grandfather he put baby to bed and got milk from the kitchen to feed her. The baby's mother, who worked out by the day for Bobby's mother and other housekeepers, would not abide by the bargain and claimed her child. They found baby, Bobby and grandpa asleep, and told Bobby that the deal was off. Nothing daunted, he claimed the little girl for playmate, dressed her in one of his clean white rompers, and came down to dinner, where they all had a glorious time, including baby and her mother.

THE FIRST PIANO IN CAMP (May 22).—Rumor reaches the camp that the stage driver is bringing a box containing the bodies of three men who have been killed down the gulch. But when the box is opened in the saloon its contents prove to be an old square piano. The instrument is set up and a reward offered for a piano player. One of the loungers, named Driscoll, remarks that his brother Bill, whom he has not seen in years, is a great player. Presently a tattered old man enters and, sitting down before the piano, draws from it music which kindles the memories of all present, including the bartender. The saloonkeeper invites the aged man to rest on the sofa behind the bar, and, on learning that his name is Driscoll, runs to call his friend of that name. Returning, they find the till looted, and a pack of cards mockingly displayed in place of the money. Realizing that this is the work of a gambler well known to them, they hasten to his cabin and find there the disguise which Driscoll's mention of his long-lost brother had suggested to him as a clever means of committing the robbery. The gambler, by this time, is far from the camp, hurrying along obscure trails toward a new scene of activity, suited to a man of his abilities.

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THEIR OWN WAYS (May 18).—Elizabeth has just written a letter to her mother to the effect that she and her husband intend to motor upstate Friday and spend the week-end with the old folks in the country. Accordingly, they arrive. At supper, Elizabeth remarks that her mother looks tired out, and then helps with the housework. The old couple are persuaded to go back to the city with the young people and prepare to make the trip.

In the city, Mr. Gray has the first chance to dress in evening clothes. The starched bosom of his dress shirt sticks out and Mother Gray, after some difficulty, pushes it into place. When Mrs. Gray appears in a low necked dinner gown, her husband will not have it and ties a scarf about her neck to make up for the missing section. At dinner, Mrs. Gray sends out for a shawl, and her husband places it about the shoulders of one of the guests whose gown is of extremely low cut. When the couple wishes to go for a walk, the limousine is always waiting. City idleness makes the Grays extremely uncomfortable and they decide to return home surreptitiously. While the young couple are out at the matinee, they leave the house and are driven to the railroad station in a grocery wagon.

When their absence is noted by Elizabeth and her husband, the conclusion is arrived at that the couple has returned home. They hastily motor to the country and arrive just at 10.30 o'clock as the old couple are about to drink a toast together in celebration of their wedding anniversary. The party is augmented by the two young people and the quartette drink the toast.

CHINKS AND CHICKENS (May 19).—It is about midnight. A gathering of sports is watching a cock fight. After two "rounds" the small game cock whips the big "rooster" and the party breaks up. Waddy and Arty, farm hands, are in the neighborhood of the chicken house early the next morning when Nora calls them to mail a letter. In the meantime, Mr. Rogers, owner of the place, observes the many chinks in the chicken house and leaves a notice for the men, which he tacks up on the house. It reads: "Close up all the chinks in the chicken coop."

After delving into various lexicons and soliciting opinions from the authorities on the place, Waddy and Arty decide that "close up" means to "shut up" and "chinks" means "Chinamen." Accordingly, they corrall a Celestial and lock him up in the chicken house. The unfortunate Chinaman has a battle with the big rooster with the honors about even. Then the farmhands go in search of another chink. They find him and after a chase succeed in getting him into the chicken house. As they push him in, however, Chinaman No. 1 slips out and there is another chase. The native of the Orient proves to be quite an acrobat, and even a tight wire walker.

He is captured in front of the house he has entered by way of an upper window, after walking along a telegraph wire at a dizzy height. After knocking him unconscious in a very indifferent manner, the farm hands carry him back to the chicken coop. While they are busy making the last catch, Nora has hied herself to the henhouse for eggs. The entrapped Chinaman uses her for a target when she opens the door and "spills" a few eggs all over her. Mr. Rogers appears on the scene as the farm hands reappear with the unfortunate Chinaman. Explanations are in order, and when the farm hands learn their stupidity, there is a very ludicrous scene. The Chinamen, having found money dropped by Mr. Rogers, are rewarded by him as the farm hands gaze with open mouths.

THE WRONG WOMAN (Special—Three Parts—May 21).—Arthur Dane, whose father owns a sanitarium in India, has just returned to India from London. He manifests his love for Marion Orq, a nurse, who believes in him until she catches him in a compromising position with Ivy Fairfax, daughter of a patient in the sanitarium. Dane has learned that Ivy is the niece of Sir Marcus Richardson of England and is to be his sole heir. Despite the fact that Dane assures Marion that he is only trifling with Ivy, he marries the latter. Subsequently, Dane and his bride embark for London with Marion, whom Ivy has invited to go with them. There is a terrible storm at sea, during which the ship catches fire. The three get on to a raft and are washed ashore on Desert Island. In an exhausted condition, Ivy lies down on the beach and Dane, seizing the chance, removes the locket containing a photograph of Ivy's mother, since deceased, and Sir Marcus, from her neck. He tells Marion that Ivy is dead and proposes that she become Ivy Fairfax. A ship is hailed and they board it, leaving Ivy on the island.

At Sir Marcus' home Marion is received with honor. She immediately endears herself to

Sir Marcus. Allen Mostyn, a paleontologist, acquainted with Sir Marcus, becomes enamored of Marion and his affection is reciprocated. While on a cruise, Mostyn lands on Desert Island and finds Ivy, almost insane from hunger and loneliness. He reassures her, and she consents to return to England with him. She regains her memory and when presented by Mostyn at Sir Marcus' home, demands that she be recognized as the real Ivy Fairfax. She is not taken seriously, and Marion, secretly pitying her as she really believed she was dead, will not give her any encouragement. Dane, having been told of Ivy's appearance, plans to rob the Richardson home and make a getaway. He is shot dead by Mostyn while prowling through the house. With Dane out of the way, Marion makes a full confession. Mostyn realizes her sacrifice and forgives her, while Ivy is firmly installed in the Richardson home.

A HAZARDOUS COURTSHIP (May 22).Thaddeus and Timothy are ill at ease in the company of ladies and their discomfort is evidenced even during the brief stay of the laundress, who brings the laundry weekly to the bachelor apartment. Thaddeus begins to change his attitude toward women when he notes the domestic tranquillity in the family of his nephew, and is almost envious as he sees the young couple shower each other with kisses. Thaddeus gets a letter of introduction to a prominent member of the Eureka Athletic Club for Women and after Timothy has tried in vain to deter him, goes to the club and presents the card.

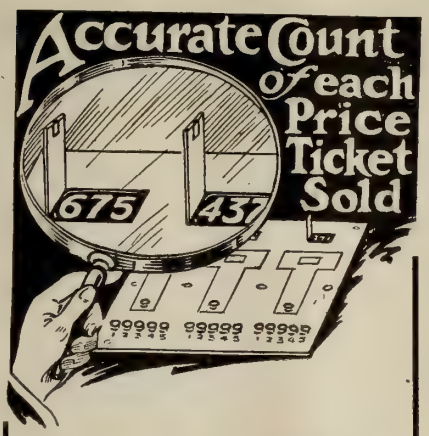
Having apparently read some highly imaginative author's love philosophy, Thaddeus decides that music is the avenue to a woman's heart and buys five copies of a love ballad that would estrange any loving and devoted wife from her husband. At the club, he hands a copy to the first he meets. She sings to an accompaniment by a tramp cat on a nearby fence. Thaddeus next presents a copy to another statuesque woman athlete. She, too, bursts into song, and soon a dog sets up a wail closely resembling that of a professional mourner. Still another gets a copy and then Thad. forces his attentions upon the weight thrower of the club, a woman, freakish in appearance. She consents to chant his love song, having strength enough left for that.

Thaddeus then decides to get the heavyweight of the club. He follows her down the road, where she has gone to run off some of her superfluous flesh. She continues to run, reaching for the music and whatever else he has to offer. She goes on running and reading, with Thaddeus at her side, proposing vigorously. Finally she turns around without stopping and poor Thad is exhausted. At the club the five women decide to send for Thad and exercise on him. Upon the receipt of a letter from one of them, asking him to call at the club, he goes and is not there more than a couple of minutes when his clothing is in tatters and he is pretty well beaten up. He confides in Timothy that he has had enough love making, and his nephew agrees with him.

ESSANAY.

BY THE SEA (April 29—Charles Chaplin Picture).—Charles Chaplin, with his big feet performing their usual mirth-provoking perambulations, wanders down to the sea shore. There is some wind blowing, so Chaplin anchors his hat to his head with a cable. He meets a pedestrian whose hat is similarly attached. The two bump, their hats fly off and they scramble for them. When the hats finally are recovered, each has the wrong one. This causes considerable embarrassment when the two cables go taut as the two men separate. Anger soon takes the place of embarrassment when the cables become hopelessly entangled, and they battle all over the beach. After they have fought themselves weary, they shake hands and decide to have a drink. They get ice cream cones and each insists the other have the honor of paying for them. This is unsatisfactory to the drug clerk and another row starts. They smear each other with ice cream and incidentally bespatter a six-foot dandy, which precipitates still more trouble. While the battle is still in progress Chaplin leaves his new-found pal in the lurch and slips off to flirt with the sweetheart of the dandy. His perfidy is discovered, however, and the result would stir the risibilities of the most forlorn gloom.

MANNERS AND THE MAN (May 17).—A club discussion results in a wager between Jack Forsyth and Kent Harding that Harding can pose as a butler in a rich man's home without fear of detection. Kent, to win the wager, takes service in the home of Mr. Westevelt, who has advertised for a butler. Clare Westevelt, the daughter of the house, has seen Kent in college. She recognizes him and, having learned of the wager from Jack Forsyth, determines to become a maid in her own home. This is possible because of the absence of her father from home. Kent falls in love with the new maid and affairs are progressing finely when the old gentleman returns. He sees his daughter in maid's costume and demands an explanation. He is not satisfied and Clare leaves the room crying. Meeting Kent, she tells him that her employer has scolded her without reason. Kent, angered, goes in and reprimands Mr. Westevelt. Then he asks Clare to marry him. She consents and they elope under Mr. Westevelt's nose. He tells her he is not a butler and she confesses. Kent loses the wager but wins a bride.



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A LESSON IN ROMANCE (Special—Three parts—May 18).—Richard Walton, a wealthy society man, disgusted with the schemes of every marriageable woman to get him into their net because of his wealth and social standing, flees from the city. He goes to the home of his friend, Sidney Wright, who has a beautiful sister, Emily. She, however, is romantic and has no use for social lions. She leaves a note for her mother saying she prefers gypsies to society men and goes to her aunt. When Walton discovers she is running away from him, he thinks she must be the girl for him and pursues. He kidnaps her and takes her to a gypsy camp, where he poses as the chief of the gypsies. After her first anger she falls in with the spirit of adventure and, dressing in gypsy costume, tells fortunes.

Finally she tires of it and the climax comes when two women accuse her of stealing a watch. Walton knocks the sheriff down, confiscates an auto and takes the girl home. She has learned to love him, but does not want to marry a gypsy after all. Great is Emily's surprise on entering the reception room that evening to find her gypsy in conventional clothes. She finally becomes his wife.

SWEEDIE'S HERO (May 20).—Sweedie gets a job as mop artist in a hotel. She starts out from home encumbered with baggage and a pet dog of uncertain ancestry. Arrived at the hotel, she is given two pails and a mop and she starts to work. The first thing she does is to mistake the train of a woman's gown for a mop and then she overturns a dining table when she is pushed into the dining room by an irate clerk. The bellhop in charge of the elevator will not let her ride, so she walks up ten flights of stairs and falls down the whole ten again. She goes out on a ledge on the steenth floor of the hotel to wash windows. She loses her balance and almost falls. The bellhop appears and pulls her back to safety and she falls on his neck calling him "My Hero."

OTHERWISE BILLY HARRISON (Special—Two parts—May 22).—The newsboy sells a paper to his favorite customer, a little girl who lives in a big brick mansion. She glances over the paper and, he looking over her shoulder, sees that the government has offered a big reward for the apprehension of a ring of dope merchants. He day dreams. He is Bill Harrison, a government detective, sent out to catch a ring of crooks that are selling drugs. The girl is a reporter on a big metropolitan newspaper. The city editor sends her out to get evidence against the same band. She is captured by the crooks in a lonely house. But who should be lying on a bench, pretending to be asleep, but Bill Harrison himself. He rescues her with the aid of Ayura, his faithful Japanese valet. Later he is taken prisoner by the band and this time the girl turns the tables by rescuing him. Finally both the girl and he catch them red-handed after a long chase. Bill kisses the girl and wakes to find he is really kissing the little lady who buys his papers. She runs away and he goes along on his route.

KALEM.

THE BOX CAR TRAP (Episode No. 25 of the "Hazards of Helen"—May 1).—Shortly after Charlie secures a position for Jim in the power house, an epidemic of fitting thefts breaks out. Later, Charlie discovers that his chum is the culprit. Jim is placed under arrest but makes his escape by knocking his captor down and hiding in a box car. It happens that the box car is to be used to test out a newly invented brake. Jim is aware of this and maliciously determines to ruin this test. Shortly afterwards, the car is sent down hill. Inside the car, Jim removes the flooring and ruins the brake apparatus. The box car runs wild. Too late, Jim learns that he is caught in his own trap. Unable to get out of the car, a fearful fate awaits him. Meanwhile, Helen is notified of the runaway and ordered to side track it, if possible.

The terrific speed at which the car travels causes a hot box. Before Helen can side-track the runaway it makes Elbow curve and shoots off the track, overturning as it topples down the embankment. By the time Helen reaches the spot, the box car is afire. Screams of agony reach her ears. The girl telegrapher learns that Jim is trapped inside the burning car. Smashing a hole through the side, she braves the flames and crawls into the car. Jim, frightfully burned, drops unconscious just as she reaches him. Exerting all her strength, Helen drags him to safety. By this time the railroad officials arrive. But Helen's heroism goes for naught. Fatally injured, Jim dies in her arms.

(Continued on page 1142.)

Calendar of Daily Program Releases

Releases for Weeks Ending May 15 and May 22

(For Extended Table of Current Releases See Pages 1174, 1176, 1178.)

General Film Company

Current Releases

MONDAY, MAY 10, 1915.

BIOGRAPH—A Much Needed Lesson (Comedy-Drama).
EDISON—Her Proper Place (Special—Three parts—Drama).
ESSANAY—Home Coming (Drama).
KALEM—A Sister's Burden (Special—Two parts—Drama).
LUBIN—Road o' Strife Series No. 6, "The Strength of Love" (Drama).
SELIG—Ingratitude of Liz Taylor (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 37, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 6, "The Jarrs Visit Arcadia" (Comedy).

TUESDAY, MAY 11, 1915.

BIOGRAPH—The Confession (Special—Two parts—Drama).
EDISON—An Innocent Thief (Drama).
ESSANAY—Means and Morals (Special—Two parts—Drama).
KALEM—Rushing the Lunch Counter (Comedy).
LUBIN—Who Stole the Doggies (Comedy).
—A Hot Time in Punkville (Comedy).
SELIG—The Yellow Streak (Drama).
VITAGRAPH—The Girl Who Might Have Been (Broadway Star Feature—Special—Three parts—Drama).

WEDNESDAY, MAY 12, 1915.

EDISON—Nearly a Scandal (Comedy).
ESSANAY—The Fable of "The Highroller and the Buzzing Blondine" (Comedy).
KALEM—Scotty Weed's Alibi (Episode No. 16 of the "Girl Detective" Series—Special—Two parts—Drama).
LUBIN—Who Bears Malice (Special—Two parts—Drama).
SELIG—Last of the Stills (Drama).
VITAGRAPH—When a Feller's Nose Is Out of Joint (Comedy-Drama).

THURSDAY, MAY 13, 1915.

BIOGRAPH—The Sheriff's Story (Drama).
ESSANAY—Sweedie in Vaudeville (Comedy).
LUBIN—The Gray Horror (Special—Three parts—Drama).
MINA—The Trouble Maker (Comedy).
—Doctor Monko (Comedy).
SELIG—Hearst-Selig News Pictorial No. 38, 1915 (News).
VITAGRAPH—To Save Him for His Wife (Comedy-Drama).

FRIDAY, MAY 14, 1915.

BIOGRAPH—The Little Scapegoat (Drama).
EDISON—The Struggle Upward (Special—Two parts—Drama).
ESSANAY—The Other Girl (Drama).
KALEM—The Black Ring (Special—Three parts—Drama).
—The Sinews of War (Educational).
LUBIN—What Money will Do (Drama).
SELIG—A Matrimonial Boomerang (Comedy).
VITAGRAPH—The Professor's Painless Cure (Comedy).

SATURDAY, MAY 15, 1915.

BIOGRAPH—The Oriental Ruby (Drama).
EDISON—His Peasant Princess (Drama).
ESSANAY—The Awakening Hour (Special—Three parts—Drama).
KALEM—A Friend at the Throttle (Episode No. 27 of the "Hazards of Helen"—Railroad Series—Drama).
LUBIN—The Substitute (Comedy).
SELIG—Tiger Vait (Drama).
VITAGRAPH—The Valley of Humiliation (Special—Two parts—Drama).

United Film Service

Current Releases

SUNDAY, MAY 9, 1915.

CAMEO—Can Love Grow Cold? (Comedy).

MONDAY, MAY 10, 1915.

IDEAL—A Country Lad (Two parts—Drama).

TUESDAY, MAY 11, 1915.

SUPERBA—All About a Baby (Comedy).

WEDNESDAY, MAY 12, 1915.

GRANDIN—In Her Daddy's Footsteps (Two parts—Comedy-Drama).

THURSDAY, MAY 13, 1915.

LUNA—How Allopath Conquered Boneopath (Comedy).
STARLIGHT—Tough Luck (Comedy).

FRIDAY, MAY 14, 1915.

UNITED—The Education of Father (Two parts—Drama).

SATURDAY, MAY 15, 1915.

UNITED—The Stronger Mind (Two parts—Drama).

General Film Company

Advance Releases

MONDAY, MAY 17, 1915.

BIOGRAPH—The Canceled Mortgage (Drama).
EDISON—(No Release this Day.)
ESSANAY—Manners and Man (Drama).
KALEM—The Lure of Mammon (Special—Three parts—Drama).
LUBIN—Road o' Strife Series No. 7—"Into the Night" (Drama).
SELIG—The Jest of Jealousy (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 39, 1915 (News).
VITAGRAPH—The Jarr Family, Series No. 7—"Mr. Jarr and the Dachshund (Comedy).

TUESDAY, MAY 18, 1915.

BIOGRAPH—Felix Holt (Special—Two parts—Drama).
EDISON—Their Own Ways (Drama).
ESSANAY—A Lesson In Romance (Special—Three parts—Drama).
KALEM—The Liberty Party (Comedy).
LUBIN—A Lucky Strike (Comedy).
SELIG—Across the Desert (Drama).
VITAGRAPH—The Awakening (Special—Two parts—Drama).

WEDNESDAY, MAY 19, 1915.

EDISON—Chinks and Chickens (Comedy).
ESSANAY—The Fable of "The Two Sensational Failures" (Comedy).
KALEM—The Closed Door (Episode No. 17 of "The Girl Detective" Series—Special—Two parts—Drama).
LUBIN—In the Dark (Special—Three parts—Drama).
SELIG—Love Finds a Way (Drama).
VITAGRAPH—Almost a Hero (Comedy).

THURSDAY, MAY 20, 1915.

BIOGRAPH—For Her Happiness (Drama).
ESSANAY—Sweedie's Hero (Comedy).
LUBIN—A Decision of the Court (Special—Two parts—Drama).
MINA—Where's Oliver? (Comedy).
SELIG—The Two Natures Within Him (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 40, 1915 (News).
VITAGRAPH—Dimples, the Auto Salesman (Comedy).

FRIDAY, MAY 21, 1915.

BIOGRAPH—Bobby's Bargain (Comedy—Drama).
EDISON—The Wrong Woman (Special—Three parts—Drama).
—The Revenue Agent (Drama).
KALEM—Jean of the Jail (Drama).
LUBIN—Just Retribution (Drama).
VITAGRAPH—Cupid Puts One Over On the Shatchen (Comedy).

SATURDAY, MAY 22, 1915.

BIOGRAPH—The First Piano In Camp (Comedy—Drama).
EDISON—A Hazardous Courtship (Comedy).
ESSANAY—Otherwise Bill Harrison (Special—Two parts—Drama).
KALEM—The Broken Train (Episode No. 28 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The Club Man (Comedy).
SELIG—The Jaguar Trap (Jungle-Zoo—Drama).
VITAGRAPH—In the Days of Famine (Special—Three parts—Broadway Star Feature—Drama).

United Film Service

Advance Releases

SUNDAY, MAY 16, 1915.

CAMEO—Where Can I Get a Wife? (Comedy).

MONDAY, MAY 17, 1915.

IDEAL—The Little Band of Gold (Two parts—Drama).

TUESDAY, MAY 18, 1915.

SUPERBA—Davy Crockett (Comedy).

WEDNESDAY, MAY 19, 1915.

EMPRESS—The Spender (Two parts—Drama).

THURSDAY, MAY 20, 1915.

LUNA—The Poor Fixer (Comedy—Drama).
STARLIGHT—The Ghost Fakirs (Comedy).

FRIDAY, MAY 21, 1915.

PREMIER—The Curse (Two parts—Drama).

SATURDAY, MAY 22, 1915.

LARIAT—Alias Holland Jim (Two parts—Drama).

BIOGRAPH RE-ISSUES

Productions Featuring

Henry Walthall	Lillian Gish	Mae Marsh
Blanche Sweet	Mabel Normand	Florence La Badie
Lionel Barrymore	Dorothy Gish	Robert Harron
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COMMENCING FRIDAY, JUNE 11, 1915

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Calendar of Daily Program Releases

Releases for Weeks Ending May 15 and May 22

(For Extended Table of Current Releases See Pages 1174, 1176, 1178.)

Universal Film Mfg. Co.

SUNDAY, MAY 9, 1915.

BIG "U"—The Master Rogues of Europe (Three parts—Melo-Drama).
LAEMMLE—The Toll of Youth (Drama).
L-KO—No release this week.

MONDAY, MAY 10, 1915.

IMP—Uncle's New Blazer (Comedy).
JOKER—No release this week.
VICTOR—The Girl Who Had a Soul (Three parts—Heart-Interest-Drama).

TUESDAY, MAY 11, 1915.

GOLD SEAL—The Torrent (Two parts—Modern Spectacular Drama).
NESTOR—He Fell in the Park (Comedy).
—Seeing India (Scenic).
REX—A Shot in the Dark (Drama).

WEDNESDAY, MAY 12, 1915.

ANIMATED WEEKLY—Number 166 (News).
LAEMMLE—Profit and Loss (Two parts—Domestic Drama).
L-KO—A Stool-Pigeon's Revenge (Comedy).

THURSDAY, MAY 13, 1915.

BIG "U"—A Buried City (Educational). As seen by Homer Croy.
REX—An Idyll of the Hills (Two parts—Rural Drama).
STERLING—Pokes and Jabbs (Comedy).

FRIDAY, MAY 14, 1915.

IMP—The Corsican Brothers (Three parts—Melo-Drama).
NESTOR—Following Father's Footsteps (Comedy).
VICTOR—A Stranger in Camp (Comedy-Drama).

SATURDAY, MAY 15, 1915.

BISON—The Smuggler's Lass (Two parts—Sea Coast Drama).
JOKER—Nothing Ever Happens Right (Comedy).
POWERS—Framed (Western Drama).

SUNDAY, MAY 16, 1915.

BIG "U"—Where Brains Are Needed (Two parts—Detective—Drama).
LAEMMLE—Fate's Alibi (Drama).
L-KO—No Release this week.

MONDAY, MAY 17, 1915.

IMP—Destiny's Trump Card (Drama).
JOKER—A Day At San Diego Fair (Comedy).
VICTOR—Baby (Two parts—Comedy—Drama).

TUESDAY, MAY 18, 1915.

GOLD SEAL—The Dancer (Three parts—Drama).
NESTOR—When Cupid Crossed the Bay (Comedy).
—Homer Croy Along the Nile (Educational).
REX—No Release this Day.

WEDNESDAY, MAY 19, 1915.

ANIMATED WEEKLY—Number 167 (News).
LAEMMLE—From Italy's Shores (Two parts—Heart-Interest—Drama).
L-KO—Love and Sour Notes (Comedy).

THURSDAY, MAY 20, 1915.

BIG "U"—Celeste (Drama).
REX—A Fireside Realization (Drama).
STERLING—The Battle of Running Bull (Two parts—Comedy).

FRIDAY, MAY 21, 1915.

IMP—Court Martialed (Four parts—Military Society—Drama).
NESTOR—They Were Heroes (Comedy).
VICTOR—No Release this Week.

SATURDAY, MAY 22, 1915.

JOKER—The Lady Doctor of Grizzly Gulch (Comedy).
POWERS—Diamonds of Fate (Drama).
REX—When Love Is Love (Two parts—Modern—Drama).

Mutual Film Corporation.

SUNDAY, MAY 9, 1915.

KOMIC—Flooey and Axel (Comedy).
MAJESTIC—The Spell of the Poppy (Two parts—Drama).
THANHOUSER—Love and Money (Drama).

MONDAY, MAY 10, 1915.

AMERICAN—The Altar of Ambition (Two parts—Drama)
KEYSTONE—Our Daredevil Chief (Two parts—Comedy).
RELIANCE—At the Hour of Eleven (Drama).

TUESDAY, MAY 11, 1915.

BEAUTY—Life's Staircase (Drama).
MAJESTIC—The Smuggler (Drama).
THANHOUSER—The Song of the Heart (Two parts—Romantic Drama).

WEDNESDAY, MAY 12, 1915.

AMERICAN—The Broken Window (Comedy-Drama).
BRONCHO—His Affianced Wife (Two parts—Drama).
RELIANCE—The Son of the Dog (Drama).

THURSDAY, MAY 13, 1915.

DOMINO—The Shoal Light (Two parts—Drama).
KEYSTONE—Subject not yet announced.
MUTUAL WEEKLY—Number 19, 1915 (News).

FRIDAY, MAY 14, 1915.

FALSTAFF—Ferdy Fink's Flirtations (Comedy).
KAY BEE—The Human Octopus (Two parts—Drama).
RELIANCE—Mike's Elopement (Drama).

SATURDAY, MAY 15, 1915.

KEYSTONE—Subject not yet announced.
RELIANCE—Added Fuel (Two parts—Drama).
ROYAL—Casey's Tribulations (Comedy).

SUNDAY, MAY 16, 1915.

KOMIC—Ethel's Romance (No. 23 of the "Bill" Series—Comedy).
MAJESTIC—At the Stroke of the Angelus (Two parts—Drama).
THANHOUSER—Three Roses (Drama).

MONDAY, MAY 17, 1915.

AMERICAN—The Greater Strength (Two parts—Drama).
KEYSTONE—Subject Not Yet Announced.
RELIANCE—When Cameron Passed By (Drama).

TUESDAY, MAY 18, 1915.

BEAUTY—Naughty Henrietta (Comedy—Drama).
MAJESTIC—The Electric Alarm (Drama).
THANHOUSER—The Heart of the Princess Marsari (Two parts—Drama).

WEDNESDAY, MAY 19, 1915.

AMERICAN—At the Edge of Things (Drama).
BRONCHO—The Operator at Big Sandy (Two parts—Drama).
RELIANCE—Gridley's Wife (Drama).

THURSDAY, MAY 20, 1915.

DOMINO—Her Alibi (Two parts—Drama).
KEYSTONE—Subject Not Yet Announced.
MUTUAL WEEKLY—Number 20, 1915 (News).

FRIDAY, MAY 21, 1915.

FALSTAFF—The House That Jack Moved (Comedy).
KAY BEE—"Bad Buck" of Santa Ynez (Two parts—Drama).
THANHOUSER—The Refugee (Drama).

SATURDAY, MAY 22, 1915.

KEYSTONE—Subject Not Yet Announced.
RELIANCE—The Man of It (Two parts—Drama).
ROYAL—When Beauty Came to Koskob (Comedy).

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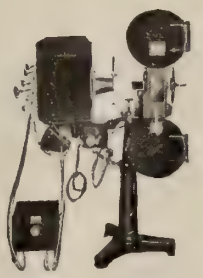

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Saturday Evening Post

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Reliance Motion Picture Corporation

71 West 23d Street, New York City

Saturday Evening Post

(Continued from page 1133.)

AN INNOCENT SINNER ("Broadway Favorites" Feature-Special Three Parts—May 3).—Dr. Jacobs, an eccentric English physician, falls in love with Hinda, an orphan, and employs her. Tom Bridges also falls in love with the girl. Hinda, however, is attracted by Tom's younger brother, John. She is unaware of the fact that John is engaged to marry Peggy. Tom, learning that his brother is trifling with Hinda's affections, compels the boy to promise to marry her. Dr. Jacobs overhears all that passes between the two and is filled with jealous rage. The physician possesses an hypnotic influence over Hinda. While Tom and John go for the marriage license, Dr. Jacobs and Hinda visit Mrs. Bridges, the boys' aunt.

Later, while the doctor and the orphan are on their way home, a thunder storm arises. The two take refuge in the woods. Tom and John, on their way home from the town hall, are also caught in the rain. The elder brother dashes for a nearby farm house, while his brother elects to take refuge in the forest. A flash of lightning reveals John to Dr. Jacobs. Insane with hate, the doctor hypnotizes Hinda and has her slay the man who had blasted her life. Laughing Ann, the village disgrace, witnesses the crime.

The murder is discovered the following morning. Laughing Ann's story brings about Hinda's arrest and trial. Placed upon the stand, Hinda convinces the jurors of her innocence and is acquitted. Jacobs asks the girl to be his wife, but, convinced that he is in some way to blame for the dreadful experience she has undergone, Hinda spurns him. Tom presses his suit and eventually makes her his wife. Overcome by a desire for revenge, Dr. Jacobs informs Tom that Hinda was guilty of John's death. The scoundrel hypnotizes the girl and while under this influence, Hinda goes over the details of the crime.

Horrified, Tom attacks Jacobs and administers so severe a beating, that the physician becomes paralyzed. Convinced that Hinda had murdered John, Tom determines to divorce her. His wife is ignorant of the confessions she has made while under Jacobs' influence. Bewildered by Tom's behavior, she begs him to reconsider his decision. In the meantime, Dr. Jacobs, now a hopeless cripple, finds that death is near. The man is brought to the realization of the misery he has caused. Filled with remorse, he determines to clear Hinda and take the blame upon himself. The doctor is carried to the Bridges' home where Tom and Hinda are just about to sign the separation papers. Then comes the confession which reconciles the couple. A moment later, Jacobs dies.

"HAM'S" EASY EATS—(May 4).—On the verge of starvation, Ham and Bud hold up a grocery boy and take his basket from him. Finding nothing but potatoes, the adventurers heave them at their victim. The missles, missing the boy, hit a policeman. Terrified, Ham and Bud flee. To get food, Ham tries the famous old "starving beggar" trick. A crowd that sees him grab a piece of bread from the sidewalk, gives Ham a hatful of money. Bud, however, steals the collection and disappears. Taking pity upon poor Ham, Mrs. Manning and her daughter Nellie place him in their auto and take him to their home.

In the meantime, Bud gets into a crap game and loses all his money. Later, he is arrested by a policeman and carted to jail. While Bud languishes in the cell, Ham is being royally entertained. Ham makes a big hit with Nellie. Ham endeavors to sing for his kind friends, but his barber-shop chords prove too much for them. They invite him out for an auto ride. For awhile everything is lovely. Then the butcher boy and the policeman assaulted by the adventurer, see him in the machine. Giving chase, they overtake the Manning auto and drag Ham out. Poor Ham's castles in the air come crashing to the ground. Turning coldly from him, the Mannings drive on. Ham is taken to the police station and thrown into a cell. To his intense delight, he finds that Bud is his cell-mate. Seizing hold of his diminutive chum, Ham whales away at him for dear life.

THE CLAIRVOYANT SWINDLERS (Episode No. 15 of The Girl Detective Series—May 5).—A shrewd man in ordinary business affairs, Brandon, through his interest in the occult, falls an easy victim to a gang of clairvoyant swindlers headed by Rilando. The latter gives Brandon advice "from the other side," in which the financier is ordered to invest in stocks sold by Kelly. This man, also a member of the gang, had been discharged from the police force because of crookedness.

Unable to convince Brandon that he is being swindled, his daughter Ray appeals to Bertha, the girl detective, for help. Accompanied by Talcott, her assistant, Bertha attends one of Rilando's seances. She speedily discovers the man to be a fakir. Later, a further investigation reveals secret telephones through which the "clairvoyant" receives the information from his assistants which enables him to mystify his dupes.

Bertha enters the house by the rear door and cuts the wires of the secret telephones. As the result, the seance breaks up in confusion. Rilando attempts to escape through a secret passage, but is confronted by Bertha, armed with a revolver. The fakir's assistants are captured by Talcott and several policemen. The girl detective and her assistant hasten to Kelly's office. There they find Brandon in the act of handing a large sum of money to the crook. Kelly is placed under arrest after a hard fight.

THE ACTRESS AND THE CHEESE HOUND (May 7).—His desire to secure publicity for Lillian Bussel causes Blight, her press agent, to invent a yarn about her wonderful $10,000 cheese hound. Frightful Fogerty, a gentleman crook, swallows this story, hook, line and sinker. Forthwith he determines to steal the valuable dog. Hastening to the hotel in which Lillian is stopping, he tries hard to annex the hound. At the same time, the actress, siren-like, has bedazzled Fossil, a muchly-married man, into paying for her costume. While poor Fossil is admiring the costume, Fogerty steals the dog.

The gentleman crook hides the hound under his coat. Blight comes along just then. Frightful Fogerty's actions fill the press agent with suspicion and he follows the thief. In his desire to escape, Fogerty enters Mrs. Fossil's room. The woman, who has been lying in wait for her husband, knocks the intruder down before she discovers her mistake. Fogerty scrambles to his feet and departs from the room in haste. In the meantime, the fleas infesting the cheese hound desert the dog in favor of poor Fogerty. At the same time, Mrs. Fossil discovers the affair between her husband and the actress. She seizes the poor man and belabors him. Blight catches Fogerty, who is now making desperate efforts to get rid of the dog. Knocking the crook down, the press agent gives him the beating of his life.

THE WILD ENGINE (Episode No. 26 of the "Hazards of Helen"—May 8).—Because it is his belief that women are prone to lose their heads in cases of emergency, Division Superintendent Marks announces his intention of discharging the girl telegraphers. It is only because Chief Dispatcher Bond promises to be responsible for Helen, that the girl retains her position. Shortly after a train filled with excursionists leaves Balfour, an engine runs wild. Helen is informed of the danger which menaces the excursion train. Mounting a motor cycle which stands just outside the station, Helen speeds down the track to warn the excursion train of its danger.

Nearing the Larkin River Trestle, she fails to notice the posted warnings which tell of the repairs being effected upon the structure. The draw raises just as she reaches it. Before the brave girl can bring her motorcycle to a halt, it hurtles into the river. Undaunted, Helen swims to the opposite bank the moment she comes to the surface. The girl telegrapher flags the excursion train in the nick of time. Her message causes the engineer to run his train on a siding just a few minutes before the runaway dashes by. The engine of the excursion train is cut off and the runaway pursued. The latter is overhauled and brought to a halt. Helen thereupon climbs into the cab and drives it back to Balfour. Division Superintendent Marks learns of Helen's heroism and promptly discards the opinion which had almost brought about Helen's dismissal.

A SISTER'S BURDEN (Special—Two Parts—May 10).—Compelled to keep house for her father and her younger sister and brother, Martha is deprived of all the pleasures of youth. Ned, who loves her, begs her to elope with him. Martha yields, but while on the way to the minister, decides that her duty lies back home with her father. Heart-broken, Ned leaves for the city. Hemsley's sudden death throws upon the girl's shoulders the task of rearing the younger children. Fifteen years pass. Maud, the younger sister, marries and moves to the city. Arthur, the brother, is worthless and shiftless. He marries, Ida, the lazy good-for-nothing.

Martha, feeling it to be her duty, keeps house for this pair. Later, the elder sister receives an invitation to spend a few weeks in the city with Maud. Despite the protests of Arthur and Ida, Martha avails herself of this invitation. Shortly after arriving at her sister's home, Martha is introduced to an elderly bachelor who makes his home with Frank and Maude. To Martha's intense surprise, she finds herself confronting Ned. The old love reawakens-and she promises to be his wife.

The following morning, Martha receives a letter from Ida imploring her to return. Again the elder sister lays aside her chance of happiness for what she deems to be her duty. When Ned returns that evening, he learns of what has occurred. Filled with indignation, he follows Martha to the country. There Ned finds that

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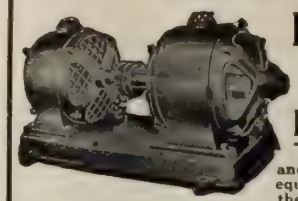

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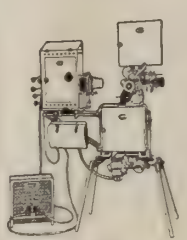

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Martha is being imposed upon by the worthless couple. He speedily shows Arthur the error of his ways and makes him promise to take care of Ida. Martha's eyes are opened and she marries Ned.

RUSHING THE LUNCH COUNTER (May 11).—Joe Bush, the waiter of the lunch counter at the Wayville station, quits his job in somewhat of a hurry. It is well for Bush that he can outrun his employer, Harvey. The latter most earnestly desires to shed Joe's blood. While Bush and Harvey are hotfooting it through town, Ham and Bud enter the lunchroom. Anxious to provide nice, comfortable homes for stray meals, the adventurers attack the lunch counter with a will. They barely finish satisfying their hunger when Harvey returns.

The latter offers Ham and Bud employment. The two accept. The first customer is a wild and woolly Westerner, who takes what he pleases and threatens them with a huge pistol when payment is demanded. Just as the man departs, Ham and Bud discover that the pistol is nothing more than a clever toy fan. Filled with righteous indignation, the adventurers arm themselves with sledge hammers. Solemnly marching after the Westerner, they knock him over the head and return to the lunch counter.

A train pulls into the station and the hungry passengers rush the counter. Although Ham and Bud hustle about, they accomplish nothing. Infuriated, the hunger-filled customers attack the waiters and a battle royal ensues. Harvey enters in time to get a smash in the face with a custard pie. Ham and Bud finally fight themselves clear. Fleeing for their lives, they make for the freight yard with the maddened men close behind. A handcar proves the adventurers' salvation. Climbing aboard, they speed out of town at a neck-breaking clip.

SCOTTY WEED'S ALIBI (Episode No. 12 of "The Girl Detective Series"—May 12).—The clever manner in which a number of robberies have been perpetrated leads Chief of Police Harding to venture the opinion that they are the work of Scotty Weed. Hearing of this, the crook impudently visits the chief and warns him of a libel suit, should he repeat the statement. Jean and her assistant meet the crook. The Girl Detective notices a peculiar mark on the man's hand. Shortly afterward the detectives are assigned to attend a masque ball given by Mrs. Winlow, a wealthy widow. Scotty Weed, having heard of Mrs. Winslow's diamond tiara, determines to attend the function.

After establishing an alibi, the crook makes his way to the Winslow mansion. His presence is discovered by Jean, but not until after the man has stolen the tiara. As the result of the theft, the guests are ordered to unmask. Confronted by Jean, Weed holds the guests at bay with a revolver and escapes. The detectives, knowing at which hotel he is stopping, follow. To their surprise, they are informed that Scotty Weed has not been out all evening. Nevertheless, Jean and Warrington enter the crook's room. They find him in bed. Weed protests against the intrusion, asserting that it was a double who impersonated him at the ball.

Warrington, however, finds the costume which the crook had worn. In spite of this, the man asserts his innocence. A search for the tiara proves futile. A mysterious short circuit plunges the room into darkness. An electrician traces the cause of the trouble to the electric chandelier. An investigation proves it to have been caused by the tiara, which is brought to light. Weed is arrested.

THE BLACK RING (Special—Three Part—May 14).—The daring thefts perpetrated by the "Knights of the Black Ring" terrorize society. The Darnell's chauffeur, a member of the band, cleverly steals the magnificent necklace which Jean receives from her father. The crook hides his loot in the machine. Before he can recover it, he is discharged for drunkenness. Jack Baldwin, a wealthy young man, takes the crook's place. The Darnells are unaware of Baldwin's identity. Jack finds a black ring and carelessly places it on one of his fingers. He and Jean fall in love with each other. Jack finds a rival in Count Barnoff, who succeeds in fascinating Jean. Awakened one night, Jack sees the discharged chauffeur coming out of the garage. He follows the man and is guided to the rendezvous of the Black Ring.

The young clubman peers through one of the windows and sees the man he had trailed pass Jean's necklace over to a masked man. Jack discovers the latter to be Count Barnoff. By a daring piece of work, the young man secures the necklace and makes his escape. Jean and her father, suspecting Jack of being the original thief, endeavor to have him arrested. To their surprise, the detectives recognize the man and laughingly refuse to take him in charge. Jack learns that Count Barnoff and his gang plan a wholesale jewel robbery to take place on the night of the Darnell ball. Detectives posted by the young man take note of the thefts. Disguised as a Hindu fakir, Jack tells the fortunes of the guests and thus unmasks Barnoff. The latter escapes, closely followed by his rival and the detectives. The black ring worn by Jack enables him to enter the "Knights'" den and he brings about the capture of the entire gang after a furious struggle. Jean later consents to marry her "chauffeur."

A FIEND AT THE THROTTLE (May 15).—Struck on the head by a falling beam, Hopkins, engineer of the passenger train, drops unconscious. The man is carried to a cottage near the track. The doctor warns the engineer's nurse that he must not be disturbed by noise. The following day Rita is notified that a freight bearing explosives is due to pass her station at 3.10. Twenty minutes before the freight is due, Hopkins is awakened by the shrill blast of a locomotive whistle. Insane, the man jumps out of bed, eludes his nurse and rushes toward the track.

Finding a substitute engineer in his place, Hopkins hurls the man from the engine and pulls the throttle wide open. The passenger train rushes down the track toward the oncoming freight. Rita learns what has occurred. Leaping aboard a handcar, she speeds down the track just ahead of the passenger. The latter gradually overtakes the handcar and crashes into it. At the same instant, Rita leaps for the cowcatcher and barely escapes death when it hurls the handcar aside. Climbing toward the cab, Rita gives battle to the fiend at the throttle until help arrives. Hopkins is overpowered. Knowing the freight train is to be due, Rita sidetracks the passenger just in time to avert a terrible wreck.

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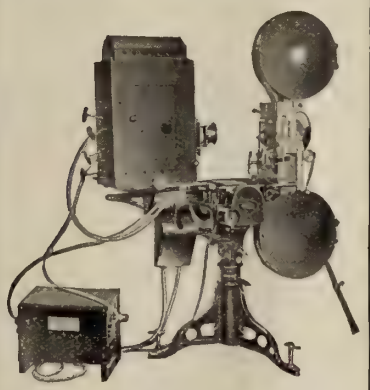

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SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 33 (April 26, 1915).

Syracuse, N. Y.—Ex-President Theodore Roosevelt, William Barnes, Jr., and their attorneys are shown as they appear for the trial of Barnes' $50,000 libel suit against Roosevelt.

Chicago.—The Blackfriars of Chicago University prepare to stage musical comedy. Men appear as chorus girls.

New York.—Clowns and performers of a circus gather at Bellevue Hospital and give show for the sick children.

New York.—Latest fashion designed and posed exclusively for the Hearst-Selig News Pictorial by Lucile, Lady Duff-Gordon.

New York.—Children gather to see child christen baby camel Cleopatra in Central Park.

San Francisco.—Collier Jason arrives with exhibits for Panama-Pacific International Exposition from European countries.

Newark, N. J.—New Federal League Club opens its season at home. Big crowd watches parade.

Chicago.—Old barge Frederick J. Dunford is towed into Lake Michigan, set ablaze and sunk by tug Indiana.

Near Calais, France.—German prisoners are forced by French to rebuild ocean boulevard.

Paris.—Funeral of Arab soldier is held in streets af Paris after native custom.

Dublin, Ireland.—Twenty-five thousand volunteers parade in great review through Dublin streets while other thousands cheer. John P. Redmond, M.P., the famous Irish leader, reviews the men.

HEARST-SELIG NEWS PICTORIAL NO. 34 (April 29, 1915).

Moxie, Me.—Dynamite is used by lumber jacks to send logs down side of mountain to Cold Stream to be floated to mill.

Lakewood, N. J.—Society takes keen interest in year's first polo match between teams struggling for Gould cups.

Washington.—Count von Bernstorff, who has played prominent part in dealing between America and Germany on neutrality questions poses for Hearst-Selig.

Boston.—Newsboys call on Gov. Walsh to ask that one of own number be selected judge of juvenile court.

Los Angeles.—Grace Darling visits Selig Jungle Zoo and makes friends with Bonita, the leopard.

St. Louis.—Injunction ends plan of play ground promoters to close streets for hour each day to give school children place to romp.

New York.—Outdoor golf season opens with tournament among newspaper men at Van Courtland Park.

Washington.—Members of Daughters of American Revolution arrive for national convention.

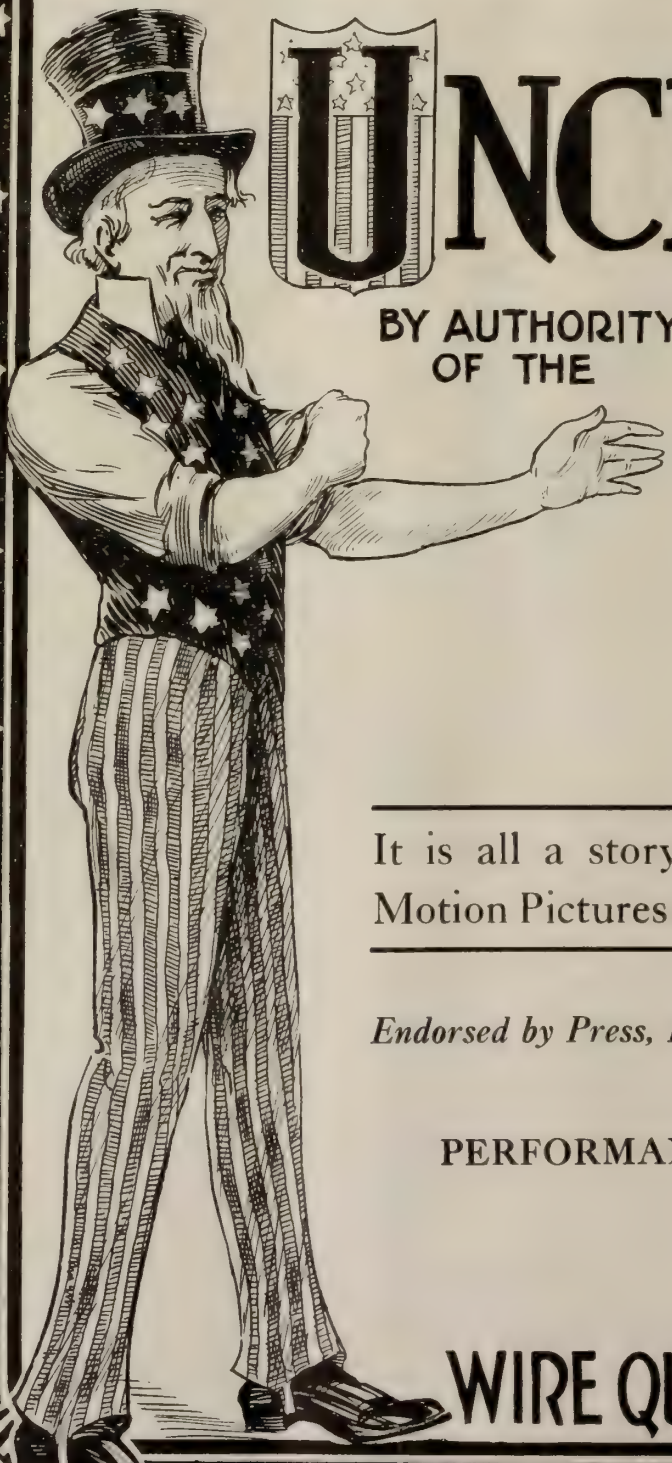
Belgrade, Serbia.—Red Cross party under Sir Thomas Lipton is greeted by Serbian Red Cross. First picture of Crown Prince Alexander, king regent of Serbia.

Skierniewice, Russian Poland.—Gen. von Bayadel, commander of German forces near Skierniewice rides to inspect his men.

Off Zeebrugge.—A German submarine captures the Batavier V and the Zaanstroom, Dutch vessels, and sends them into port under pilots sent out by the submarine. Pictures made by staff photographer, A. E. Wallace.

(Continued on page 1146.)

HENRY W. OFF



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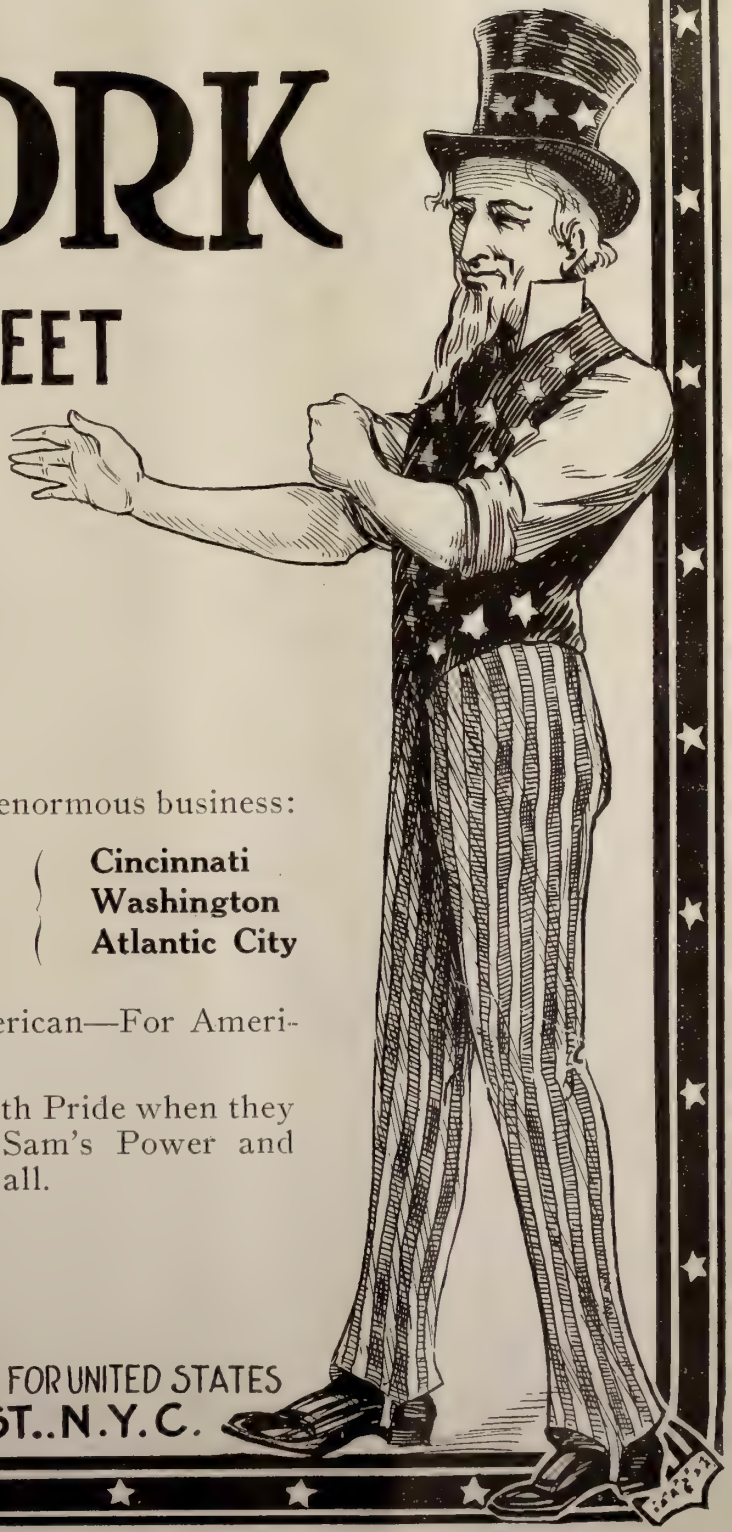

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(Continued from page 1143.)

THE INGRATITUDE OF LIZ TAYLOR (Special—Two Parts—May 10).—Jimmie O'Meara, an orphan newsboy of ten, has an abiding love for Liz Taylor, a pretty girl of twenty, who is kind to him. Jimmie adopts a stray dog for a pal. Through Jimmie's ingenuity, Liz Taylor and Ben Bradshaw, a comely young man out of a job, find employment in the overall factory.

Doyle, the foreman, admires Liz and annoys her, but she dare not give up her job because of poverty and is afraid to tell her troubles to Ben, who works in the packing room. Jimmie hides in the office, and sees Doyle forcing his attentions upon Liz, and with a hammer he fells Doyle to the floor. From that time on Doyle makes Liz the prey of his hatred.

Liz contracts pneumonia and Jimmie is instrumental in helping to save her life. Doyle is fired and Ben is made foreman in the factory. His happiness is complete, for he can now marry Liz. Jimmie is also making matrimonial plans. Armed with a big bouquet, he visits Liz and proposes marriage to her. Liz and Ben, although convulsed with laughter, look upon the little fellow with love and compassion. Liz kisses his cheek and tells Jimmie that when she and Ben are married, he will live with them.

Stunned with his great love, and the thought of all that he has already done for Liz, Jimmie cannot see it nor understand. Slowly, he and his pet dog, Sport, go out. Down stairs on the doorstep he sits down to think it over. Still there is only one thought in his mind. With his arm thrown around faithful Sport, Jimmie exclaims: "Ain't that the ingratitude of a woman!"

THE YELLOW STREAK (May 11).—Ed Merritt is a profligate son and his father tells the mother that the scapegrace must go west where he can make or break himself. Nancy is the toast of the far western town. In a dance hall Ed is introduced to Nancy by a cowpuncher. Nancy tries to turn him from the gaming table.

After a year Ed receives a letter that his father is dead and his mother wants him to return and take his father's place in the world of affairs. He deserts Nancy, leaving a note, telling her it will be useless for her to try to find him. Ed assumes his dead father's place in the eastern firm.

In the meantime, a son is born to the deserted wife in the west. After seventeen years Ed Merritt is told to go west for his health. Nancy saves him from shooting his own son, and the father pleads for forgiveness, which is denied him.

THE LAST OF THE STILLS (May 12).—To avoid a collapse, Benton, a business man, is ordered to the wilds just as energetic revenue officers start uncovering moonshiners' stills.

Old Burt, a moonshiner, has a beautiful daughter, named Mary. Benton and Mary meet and are mutually attracted. The moonshiners believe Benton to be a revenue spy. He escapes, and long years pass. Mary attends school and again meets Benton. Benton's business is closed out and he renounces allegiance to the law. He returns to the wilds where old Burt takes Benton into partnership in the moonshining business.

Old Burt is shot, and a messenger is sent to the city to bring Mary home. Mary, in the meantime, has put Benton's business into order again. Mary returns home and recognizes Benton. The last of the stills is destroyed and Mary and Benton start a new life.

A MATRIMONIAL BOOMERANG (May 14).—Grace, a school teacher, supports a delicate mother, and accepts a position to teach the Coyoteville school. When she arrives she is driven to a boarding house by Tom Champion, the sheriff, who falls in love with her. Jack arrests Big Bill and other cowboys for gambling and they swear vengeance.

Seeking refuge from a band of half-drunken cowboys, Grace rushes into a notion store kept by Mrs. Leslie, a broken-down actress. Mrs. Leslie tells her that she is too beautiful to be safe and disguises her as a hideous old hag, so that she may walk home unmolested. Tom Champion is taken prisoner by the cowboys. Big Bill sees Grace, disguised as a hideous old hag, coming along the road. He has an inspiration and gives Tom the choice of being hung to a tree or married to the old hag. Tom, of course, chooses the latter. A marriage license is issued and the ceremony performed and later it is found that the old hag is in reality the pretty schoolma'am. The cowboys are beaten at their own game.

MINA.

ONCE IS ENOUGH (May 27).—As per custom, Harry gets himself into trouble. This time the scene is laid at his wedding feast. His bride flirts outrageously with the minister who is delighted with the outcome of his "lady-killing" proclivities. Not so with Harry, who shows his objection to the proceedings by ejecting the preacher via a nearby window. Harry's wife is angered at her spouse's conduct and retires to her room, locking the door. The situation has also embittered Harry, who, to drown his sorrow, resorts to the flowing bowl.

Three "second story" men visit Harry's home. At the point of a revolver they compel him to help carry away his own belongings! When the house is depleted Harry is permitted to return to his wife. His knocking at her door brings to her visions of burglars, and in alarm she cries at the top of her voice. The police come and arrest Harry, taking him to the police station. He explains that he is master of the house from which he is taken and that the real burglars have escaped. To substantiate his claim, a policeman is dispatched to bring Harry's wife. Attired in night dress and seated on the handle bars of a bicycle she is brought to the station. There she falls in the arms of her persecuted spouse, and while the officers look on in astonishment the newlyweds flee from the place of detention to the railway station, where they catch a moving train leaving the officers behind minus their coup.

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NATURE'S TRIUMPH (April 25).—William Conway, a slave to drink, is at last told by his wife that he will have to leave her for their own good and her own health and happiness. She urges him to fight against the craving for liquor and to try to overcome it. If he succeeds, she promises to take him back and start life over. He accepts the terms and goes to the distant mountains to fight it out alone.

In the mountain resort lives Beth, the daughter of the hotel keeper, who has a childish love affair with Charles Vassar, a boy of the mountains. Upon the arrival of Conway, Beth appoints herself his guide. They become firm friends but Charles grows jealous, imagining it a love affair. After several weeks, the story of his trouble is told to Beth by Conway. She sympathizes with him and in a burst of affection throws her arms about his neck. Charles, seeing this, is driven wild with anger and charges Conway with having stolen his sweetheart, at the same time attempting to shoot him.

Conway grabs the gun and, pulling a telegram from his pocket, which he has received that morning from the city, shows it to the boy. The telegram reads: "Come home. Your wife and new-born son need you. Lovingly, your

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wife." Charles realizes his mistake and from a distant rock Conway sees the happy reunion of the young sweethearts.

ONE KIND OF A FRIEND (May 23).—Bill Wescott is a civil engineer in Her Majesty's service, far out on the desert. Cecil, his wife, is with him. There are several men in their camp, among them Danny Bowen, a friend of Wescott's. Bill Wescott becomes somewhat of a drunkard during his monotonous life on the desert. Danny notes the neglect of Bill's wife and constitutes himself as a friend of hers. Bill, on one of his drunken rages, becomes very jealous and strikes Cecil. She finally decides to leave him and, writing a note which she places where he will find it, sets out across the desert.

Bill finds the note and is scarcely sober enough to understand it but momentary contrition overcomes him. Danny happens in at this time and at once understands the situation. Dashing out and leaping on his horse, he leaves to search the desert for the distracted wife. Bill becomes more jealous and rages in his drunkenness as he is in no condition to pursue his wife and her supposed lover. Danny brings Cecil back and she goes to bed. That night Bill is tortured with a terrible nightmare. In the morning Cecil and Danny wake him and to their surprise he is a new man. Before they notice the change, he goes to pour himself out a glass of whisky. He suddenly stops and pushes the bottle away from him. This leads to a happy reconciliation between husband and wife.

IMP.

AT THE BANQUET TABLE (Two parts—April 30).—Sheerl Jones, a young business man, gives a banquet to his bachelor friends. In the wee hours of morning many of the guests at the banquet wander from the table while some are bundled off in taxicabs. Sheerl falls asleep while a few of his guests still remain at table and dreams.

He meets in his dream Bill Coles, a young naval officer, who has returned home after a long voyage in the Pacific with the fleet. The young officer is so delighted to feel the streets of New York beneath his feet that he forgets wife and child at home and joins his friends in a celebration. The young officer and his friends journey from bar to bar, and to every cabaret. The officer thinks he sees his wife in every cabaret girl he meets and makes violent love to them all. His friends notice that he is somewhat inebriated and determine to take him home. They endeavor to obtain the officer's address from him. He mumbles something which they cannot understand. One of them, however, remembers the street in which the officer lived when he last visited him and, although he does not know the number of the house, orders the taxi driver to drive slowly along until they reach a familiar looking residence. The cabby finally draws up in front of two houses which are almost exactly alike in every respect. The friend cannot remember which house it is the young officer lives in but, not caring to awaken the neighbors, decides to put the young officer through a back window of one of the houses, in the hope that he will find himself in his own home on awakening in the morning.

Mrs. Jones is sitting up beside her baby's crib when she hears some one tampering with a window in the rear of her home. She quietly takes her revolver and fires twice at a heavy pair of curtains behind which she believes the burglar is concealed. The shots awaken Mrs. Coles, who lives next door. Mrs. Coles is the wife of Bill Coles, the young naval omcer. After her two shots, Mrs. Jones parts the curtains and sees what appears to her to be the form of a dead burglar on the floor. Believing she has murdered a man, she calls up her husband at the club and then runs across the lawn to Mrs. Cole's home and tells the latter of her experience. Mrs. Coles calls the police on the 'phone and then runs over to view the burglar's dead body. She is horrified when she discovers that it is her husband. She hysterically accuses Mrs. Jones of shooting her husband. Meanwhile, Jones leaves his club in a hurry. So confused is he that he fails to notice that he has grabbed some one else's overcoat in the excitement.

The police notice him running at top speed through the streets and decide to search him. Jones gives them his right name, but when they find a different name in the lining of the overcoat he is wearing they decide to lock him up. The police have just received word from Mrs. Coles of the mysterious burglary and decide to hold Jones for further examination. In the interim Mrs. Coles, while taking care of her husband's "body," is startled to hear her supposedly dead spouse snoring loudly behind the curtains. She again looks him over carefully and finds him unhurt but smelling strongly of cocktails. She pours cold water on him and Coles quickly revives. Jones, meanwhile, is given the third degree by the police and is having visions of the electric chair when suddenly he awakes. He finds himself sitting in his chair at the club with a smoking cigar still clutched in his fingers. The remnants of the banquet lie on all sides about him and as he shakes himself together he receives a 'phone message from patient wifey who is awaiting him at home. Relieved to find that his experiences all have been a dream, Jones bids good night to his guests and takes a cab for home and wifie.

COURT-MARTIALED (Three Parts—May 21).—Jules, the scapegrace son of General Bleriat, overhears a conversation between his father and a messenger about some precious military secrets. At "The Stag," a roulette club, where the son spends the evenings, he again loses heavily. On his way home he is accosted by a masked stranger, who, having learned of the valuable papers at General Bleriat's house and desiring to possess them, volunteers to give Jules a handsome sum if he will obtain the papers. Fearing exposure by De Vorchien, to whom he owes a considerable sum and being reminded of this fact by the stranger, Jules agrees to the other's demands. The son, masked, is about to get the military secrets when his father awakens. There is a struggle in which the son is wounded on the arm with a knife. The son, later, escapes with the papers and exchanges them for the gold.

The general the next day makes a report of the assault, and declares that the person who attacked him wore a uniform and received a wound on the arm. Greatly worried, Jules goes to the home of his sweetheart, Marie, where he finds his rival, Jeffry Le Bland. He observes the ring on Marie's finger, and knows that he has lost. A diabolical scheme is evolved by Jules which will jeopardize his rival in the eyes of Marie, and he determines to put it into effect. He takes a knife from his pocket under the pretext of killing himself. When Jeffry goes to stop him, Jules stabs his rival in the arm.

At the barracks, Bleriat, who has learned of the enmity between his son and Jeffry, has the latter put into the military prison under suspicion. At the trial Jeffry swears innocence, and testifies that the wound was received in an encounter with Jules. But this assertion is refuted by the son, who, under a terrible nervous strain, leaves for home and confesses everything to his mother. She goes to the barracks and tells her husband, who frees Jeffry. The mother pleads with her husband to spare their son, even if his act involves a scheme whereby he will be enabled to get into another country never to return. The old general, to satisfy his wife, consents; but in reality he remains obdurate and resolves to adhere to the law. He forgives his son for his attack on the night the papers were stolen, but the disgrace of treason is constantly in his mind. At sundown the son is executed. The general, unable to witness the affair, is at home with his wife, who is happy in the thought that her husband has seen to it that blank cartridges were substituted in place of bullets and that their son has feigned death and escaped.

JOKER.

A HINDOO CREATION (April 19—This educational picture is on the same reel with "The Fatal Kiss," a story of which was published on page 454 of April 17 issue). This subject shows a Hindoo high-caste native buying logs of wood to cremate his wife. The wood is weighed on primitive scales. From the woodyard the logs are carried by bullock to the crematory. In the distance a train with English coaches dashes by.

Other scenes show the mourners along the street chanting their songs of mourning and glaring sullenly at the cameraman. One native sits atop the load of wood with an umbrella over him.

Non-Hindus are not permitted to enter the cemetery to witness the burning of the body if the mourners do not wish it. The body of the person to be burned is carried, heavily swathed in linens, on a pole borne by two mourners. As the body passes, spectators, probably as a survival of the custom in plague times, hold their noses and bow their heads.

OVER THE BOUNDING WAVES (April 26).—Schultz was all right as a love-maker until the husky steamer captain came along. Schultz's attempts thereafter proved flat failures. Duty called the captain, however, and he sails away, after a tearful leave-taking. Schultz sees the captain go away. With renewed hope he continues his proposals. The widow is waving her farewell to the ship. Schultz does not interest her. He determines to die, and is about to plunge into the bay when the widow, in the nick of time, saves him from the fatal dive. They struggle in each other's arms. The captain from his ship takes a last peep through his telescope. To his horror he sees the widow with her arms about Schultz. Mistaking the situation, he is filled with jealousy. "Turn the ship around and put back to port at full speed!" he yells to the steersman. Upon arriving back, he throws Schultz into the bay. He then urges the widow to accompany him on his voyage. She agrees. But the captain does not reckon on the persistent Schultz, who swims to the ship and stows himself away on board. Now sailing on the voyage is the owner of the steamship company, accompanied by his daughter, Dolly. After a week at sea the famished stowaway is obliged to come out from hiding. He is discovered. The captain takes advantage of his position, making poor Schultz earn his passage, scrubbing decks. Dolly tries to intercede for Schultz. Her effort is useless. Finally, to the horror of the steamer's owner, it is reported to him that, owing to the neglect of the captain, who spends his time spooning with the widow, the ship is sailing the sea in circles.

The owner makes a proposition to Schultz to appoint him captain of the ship. Urged by Dolly, and considering his opportunities to get back at his rival, Schultz accepts. And Schultz certainly does get back at the ex-captain. The widow, she turns again to Schultz, but she gets a mighty chilly reception, for Schultz has now won Dolly's heart.

A DAY AT THE SAN DIEGO FAIR (May 17).—The Shultz family arrives at the fair grounds. The two kids scheme a way of gaining entrance without paying. It works grandly and all enter. The beautiful panorama bewilders them, which results in the party running afoul of the little electric observation chairs. These chairs have been dubbed "chicken scoops." They make a decided hit with Shultz. He decides to save shoe leather, and hires one. But the pesky thing becomes unmanageable and tears through the grounds with all hanging on to it for dear life. Little Heinie falls off and before joining them again, has an experience with the Indians. Heinie finds the folks surrounded by hungry pigeons. He joins the family in feeding them. The tame birds eat from their hands and even from their mouths.

In an ice-cream parlor, Pa Shultz is attracted by a flirty little miss who invites him for a stroll through the "isthmus." Of course Pa goes. But Ma gets wind of his action later and dashes in search of him, leaving the kids to themselves. The kids take advantage and have great fun among the many concessions. Shultz is having a high old time with the flirty miss when wifey finally locates him. He escapes, however, running away to avoid her infuriated blows. His attempt to hide among the concessions only brings more disaster to him. At last, becoming desperate, he sees a balloon preparing to go up and makes a wild run for it. The kids witness Ma's distress and join her in rounding up their side-stepping Pa. Shultz reaches the balloon in the nick of time. He clutches the basket and is just soaring upward when the folks arrive. Chagrinned and horrified, they watch the balloon until it disappears in the clouds with Pa Shultz waving back in derision.

THE LADY DOCTORS OF GRIZZLY GULCH (May 22).—The healthiest spot on earth was Grizzly Gulch. It certainly was a poor town in which a doctor might expect to earn an

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honest living. Dr. Shultz soon came to this conclusion. Although patients were scarce in Grizzly Gulch, women were still more scarce. It was for this reason that the men folks made much of Dr. Helen Hurtmore when she arrived and nailed out her shingle. Dr. Shultz soon noticed with interest, that competition had come to town. But he should worry. The very idea that she should expect to find business in such a healthy locality tickled him. But Grizzly Gulch suddenly becomes unhealthy; that is, apparently. The boys discover themselves afflicted with unknown ailments, invented as excuses to be served soothing syrups by the new lady doctor.

Dr. Shultz witnesses the extraordinary actions of the male populace, and determines that his business rival shall not corral all the business. Taking advantage of his physical qualities, Dr. Shultz disguises himself as a charming lady. He then announces himself as Dr. Gertie Cutup, successor to Dr. Shultz. His disguise completely fools the boys. He flirts outrageously and soon has them all abandoning the prudish Dr. Helen Hurtmore and flocking to his office for treatment. Business hums. The real lady doctor, however, inquires into the situation and is not long in exposing to the astounded boys. Their astonishment soon changes to resentment. They string Dr. Shultz up on a rafter then and there. But, before it is too late, the lady doctor's heart softens. She cuts down her rival. "Whats the use of opposition," they decide. So they join their hearts and their sign-boards.

L-KO.

LOVE AND SOUR NOTES (May 19).—Billie was playing a cornet and thought he was the only fellow making a noise. Oscar, his rival, however, was blowing a trombone in the near vicinity and the girl evidently preferred sonorous notes to light airy ones, as she picked Oscar and left Billie blowing flat notes. This made him sore and he attempted to throw Oscar into the creek. They both fell into a sand pile. Her ill feeling was not helped when Oscar got a job playing solos in the village meeting house which Billie had been trying to land for a month.

Billie took a lemon to the concert, however, and when Oscar commenced his solo, Billie sat in the front row and squeezed the sour fruit. This so puckered Oscar's tonsils that he couldn't blow a note. The concert was upset and Oscar chased Billie onto the roof. Billie thought he was going to escape in the bell, but he didn't know Oscar was going to ring it from below. Neither did Oscar realize the roof was going to collapse when he chased Billie out on it. Also the girl did not realize the roof was going to fall on her, nor did the congregation want to get hit with plaster. But they all did.

NESTOR.

WHEN CUPID CROSSED THE BAY (May 18).—The old man and his daugther are crossing the ferry from Oakland to San Francisco. The boys are on the same boat. They flirt with Billie, the "Peach," which arouses the old man's ire. Later, they meet in Golden Gate Park and one of the boys adroitly gets a note from Billie saying that she will meet them in five minutes, by the lake. She slips away while the first boy takes her place on the park bench. The old man, meanwhile, has been taking a snooze. When he wakes he discovers the trick that has been played on him. Pursuit follows, the irate father calling in a policeman to arrest the young men, but when the girl says that she will go to jail, too, the father forgives them and the story ends.

THEY WERE HEROES (May 21).—Mr. Smith and his wife each decide to invite a friend to spend his vacation with them. Mr. Smith's friend, a boyhood chum, comes on one train, while Mrs. Smith's friend comes on another, each from a different part of the country. Smith is slow getting ready and when they finally start out they have just a few minutes to make their respective depots. Smith hurries to the wrong depot and is pulled for speeding. He and his wife are taken to the police court.

Meanwhile, at one depot his friend arrives and, seeing no one to meet him, sets out for the house. At the other depot, Mrs. Smith's chum arrives and decides to make for the house. She arrives first and finds the house locked. She manages to make her way inside and goes up to a room where she is refreshing herself, when she hears a noise below. It is Eddie who has just arrived at Smith's house and found a window open. He is on a tour of investigation, thinking burglars are inside. He creeps upstairs, where he hears a noise and peeks in the keyhole. The girl sees no way to escape and is busily packing up her presents and valuables. Eddie locks the door and rushes down stairs, telephones the police that a burglar is robbing the house. She decides to slip out the window. Eddie sees two policemen passing and hails them, telling them he has captured a woman burglar and has her locked upstairs. Meanwhile, Mrs. Smith has gone to meet her friend and finds the train has been in some time. Fearing her friend is lost, she sets out for home. Smith, too, has tried to locate his friend, but has no success, and starts for home.

Things at the Smith's home have been moving swiftly. The cops have arrested the girl and are taking her to jail, when they meet the police she had 'phoned for. Then they take Eddie into custody, too. Mrs. Smith arrives home and finds the place in confusion, and the 'phone bell ringing. Her girl chum calls her up and tells her to come get her out of jail, which Mrs. Smith hastens to do. Smith comes home, finds the house open, rooms in disorder and the 'phone ringing. It is his friend, wanting him to come get him out of jail. Smith promises to come right down.

Mrs. Smith gets her chum out and they arrive home, the girl tells of her resourcefulness when confronted with a desperate masked burglar and how she saved the house. Smith gets his friend out and is astounded when he tells him how he saved the house from being plundered by a desperate woman Raffles, and how he captured her. They arrive home. Smith takes him in to introduce him to his wife. He comes face to face with his "burglar girl," who has been helping Mrs. Smith in the kitchen. Both try to escape and beg each other not to shoot. The story closes when Mr. Smith and his wife come in and make the two "heroes" acquainted and, as each of them has something on the other, there is a chance that they will be able to get along amicably in the future.

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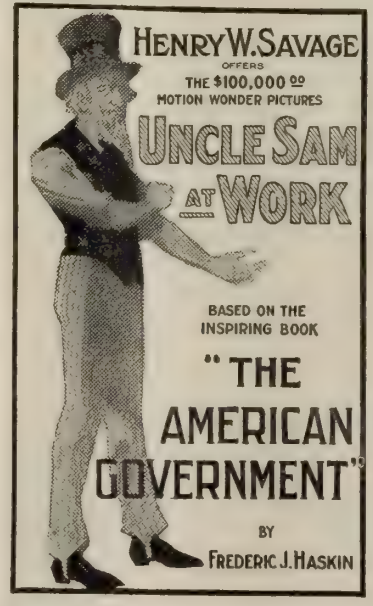

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UNIVERSAL.

UNIVERSAL ANIMATED WEEKLY, NO. 165 (May 5).—On the French Frontier—Animated Weekly cameraman spends day with the French troops. Sub-titles: Ammunition Wagons; News from the Front; Field Kitchen; Boy Scout With Food; Lunch; Postman; Candles to Light Trenches; Father and Son; Inspection; On the Firing Line.

Food for Cannon—Pick of America's horses dispatched to war zone.—Galveston, Texas.

Confederate Veterans Parade—Ever decreasing in number, old warriors answer roll call to the strains of "Dixie."—Atlanta, Ga.

Wonderful Toy—Vincent Astor's $14,000 flying boat successfully tried out—Marblehead, Mass.

Tragic Disaster—Side wall of building collapsing entombs and wounds scores.—Birmingham, Ala.

Women for Vote—Prominent suffragettes seek Senator O'Gorman's support for suffrage bill.—New York City.

"Nine-Years-After" Pageant—Entire population rejoices over wonderful development after famous earthquake.—San Francisco, Cal.

Official Battery—Governor Elliot Major pitches first ball in opening of Federal League games.—St. Louis, Mo.

University of North Carolina—Secretary of the Navy Daniels and Governor Craig attend inauguration of President Graham.—Chapel Hill, N. C.

Prosperity Parade—City celebrates inauguration of Mayor-Elect Thompson, elected by largest number of votes ever cast for a city official.—Chicago, Ill.

Colossal Engineering Feat—Celebration is held to mark dedication of Roosevelt Dam to the public.—Phoenix, Ariz.

Kings of Amusement—Buffalo Bill and Carl Laemmle meet at the mecca of filmdom.—Universal City, Cal.

Our Growing Navy—U. S. S. Wadsworth, newest of destroyers, is successfully launched.—Bath, Maine.

Cartoons by the world famous caricaturist Hy. Mayer of Puck.

POWERS.

DIAMONDS OF FATE (May 22).—Doris Westley is an artist's model posing for Phil Valentine. Horace Grant, another artist, who occupies an adjoining studio, meets Doris and the pair soon become interested in each other. Francis Hargreave, millionaire man-about-town, uses his alleged love of art as a means for gratifying his evil passions. By loaning Valentine a considerable sum of money, he places the young artist in his power. Through him he meets several models. Among them is Doris Westley, whose beauty attracts him immediately. Valentine is, in reality, a gentleman burglar, his work as an artist in reality being a blind. On one of his night prowls he is observed by Hargreave coming from a house, which he has robbed. Thus he is doubly in the latter's power.

Horace Grant and Doris Westley give a party at the former's studio to announce their engagement. Hargreave and Valentine attend. The

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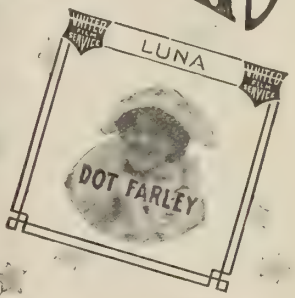

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millionaire tells Valentine that unless he can place Doris into his hands, he will expose him. Valentine returns to his own studio intent upon making a get-away, but in going over his stolen plunder, he conceives a wild scheme to place Doris in the power of Hargreave. He takes a stolen necklace to her, asking her to wear it that night and saying that he had borrowed it from a friend, a pawnbroker, in order that she might wear it on this occasion. Getting Hargreave aside he informs him that Doris is wearing stolen jewels. Hargreave takes the hint; goes to Doris and tells her the necklace she is wearing was stolen and that unless she leaves with him immediately, he will cause her arrest as a thief.

Perplexed and bewildered, the girl leaves with Hargreave, hoping something may intervene to save her. Horace Grant, her sweetheart, misses her, leaves his studio and in the hall finds her handkerchief and some hair-pins, which she dropped on the floor and thus realizes that she has left the building. In the street he learns from a chauffeur that she has just gone away with a man answering Hargreave's description. He follows to the latter's apartment and breaks in upon the pair. Doris tells him what has happened. A policeman, finding the window smashed, enters and on the demand of Grant, places Hargreaves under arrest. They return to the studio and capture Valentine as he is making his get-away.

GOLD SEAL.

THE DANCER (Three Parts—May 18).—Gerald Temple falls heir to his uncle's fortune and is celebrating the event with a number of his friends, when he chances to meet the celebrated dancer, Stella. Both are infatuated with each other. He calls to see Stella many times. Gerald has as a rival, Leo Marcel, Stella's dancing partner. Upon one occasion, just as he is proposing marriage to the dancer, he receives word that his mother is dying and rushes to her bedside. It is his mother's dying wish that Gerald marry Myrtle, his foster sister, and although Gerald knows what it will cost him, he gives his consent, that his mother may die happy.

Gerald and Myrtle are married, but it is with difficulty that he is able to remain away from the woman he truly loves. Gerald finally returns to the dancer, casting all discretion to the winds. Unknown to Gerald, the dancer is a mother. She left her babe, which she was unable to care for herself, on the steps of a mansion in Wilshire, and it is now that all the longing of her mother heart returns in full force. She takes the matter up with a private detective agency, which bends all efforts toward locating her daughter. Meanwhile, the affair between Stella and Gerald has been progressing rapidly. Gerald finally decides to elope with her. Leo Marcel through jealousy, informs Gerald's wife, Myrtle, of the affair and the latter calls upon the dancer. A spirited scene follows, but the dancer is more determined than ever to have the man she loves.

Gerald calls later, after a long wait at the rendezvous he has appointed with Stella. By this time, however Stella has received a communication from the detective agency which tells her the whole truth. Myrtle Temple, Gerald's wife, is her own daughter. When Gerald asks the reason for her delay, Stella very coolly refuses to have anything more to do with him. He is driven nearly mad by this sudden disappointment and leaves the dancer's apartment in a rage. Gerald returns to his sorrowing little wife. Stella accepts a contract with a London Music Hall which she has been putting off for a long time on account of her affair with Gerald, not being able to tear herself away from him, but, before she goes, she cannot restrain one last look at her daughter, whose happiness she so nearly wrecked. As she gazes in at a window of the Temple mansion, she sees husband and wife in loving embrace. She leaves them without knowledge of either her presence or true identity.

VICTOR.

BABY (Two Parts—May 17).—Breakfast is ready and the wife patiently awaits her husband, who is shaving. While shaving he thinks of his baby and leaves his shaving to play with the baby. His wife calls impatiently. The husband rushes back to his shaving and is so startled upon hearing the angry tones of his wife that he cuts himself. Finally he comes down. Everything is cold, but he doesn't care. He is in such a hurry to get to the office that he fails to kiss his wife goodby. At the office his manager is angered beyond words at Harry's non-appearance. Presently the door opens and Harry enters. The manager, Mr. Vale, scolds him. Harry tells him of his baby. Mr. Vale, in absolute disgust, goes to his desk. While absorbed in work, Harry takes his baby's photo, sees a vision of his wife and laughs aloud. Mr. Vale, annoyed, glares him back into his seat. The next day Harry's wife decides to cure him and telephones for a maid. When the husband returns at noon, he encounters many queer looking people entering his home. His wife selects one of the women. The husband rushes into the house and wife tells him she is the new maid for the baby. He orders her out, but wife commands her to stay. He disinfects the maid for fear of contamination. At work again, he sees wild visions of the maid spanking the baby. In the midst of his work he rushes home only to find her feeding the baby. So overjoyed is he that he was mistaken that he remains at home playing with the baby until Mr. Vale 'phones him and says if he doesn't come back immediately he can look for another job.

That afternoon his wife 'phones him to meet her at the theater. Upon his arrival at home, the baby again takes up his time, and he forgets completely about his wife, who, after waiting until 9 o'clock, goes home wild. She tells him that unless he leaves the baby alone entirely, she will leave him. He does not believe this, but when the maid informs him that his wife is packing, he rushes to her and promises. He lives up to his promise, never to enter the baby's room, but is so ill, that he cannot eat, or sleep. One night he goes to the baby's room. His wife awakens and follows him. Instead of the scolding, which he thinks he shall get, she whispers in his ear, and they joyously exit. Several days later, he is telephoned by the maid, who says, he is wanted home "by three." Thinking of course she means three o'clock, he explains to the clerks, that his wife is expecting a new baby, and cheerfully exits. Upon arriving at home and going to his wife's bed room, he finds instead of one new baby, three of them. He falls out of the window.

BIG U.

THE OLD DOCTOR (Two Parts—May 23).—Obscured by modesty and the ethics of the old school, old Doctor Jones, a master of his profession, pursues his practice in the village of Condon. A shunner of publicity and fame, his wife's work is wrapped up in promoting the welfare of his fellow-beings. Blackie, Jones' old horse, occupies a warm spot in the old man's heart.

Richard Carleton, a young doctor, just starting out on a career, arrives in Condon with a view to locating there. He bears a letter to John Emerson, Condon's most influential citizen. Carleton meets Enid, Emerson's daughter, and a mutual affection springs up between them. The advent of a brother doctor is welcome news to Jones, as the increasing practice has become too much for one of his years. Jones pledges his friendship and assistance to the young doctor, a snobbish type, believing himself above all, and curbs his good intentions. In order that the outside world may benefit by his genius, Jones is a contributor to the leading medical journals, but will not permit the use of his name, using the non de plume of "Old School," and Carleton little realizes that the man whom he regards as a "has been" is the author of articles which have startled the medical world, and which the lading specialists have learned to look to for solution of knotty medical problems.

Emerson takes a liking to Carleton and establishes him in an elaborate office. Slowly the remunerative patients, impressed by Carleton's fine office and up-to-date methods, go over to him, while to Jones falls the lot of caring for the non-payers, who are not welcome at Carleton's office. Poverty descends upon the old doctor but he is too proud to admit it. By self-denial, Jones manages to keep his wife and Blackie from want, and this is his contentment. The friendship of Carleton and Enid ripens into love and they become engaged. To Emerson, the happiness of his daughter means everything, and as he has always looked to Jones for council on weighty matters, goes to him to ask his opinion as to Carleton's worthiness. Even though he has been ridiculed and insulted by Carleton, Jones, who can think badly of no one, gives him a clean slate.

In the midst of a reception attendant upon the announcement of her engagement to Carleton, Enid is suddenly stricken. Carleton's petty skill is inadequate to combat the case, but he is unwilling to admit his incompetence. He scorns Jones' offer of assistance and, as Enid steadily grows worse, and he is forced to admit his helplessness, he sends to Cleveland for two eminent specialists. A consultation discloses that an operation is the only hope, but the case puzzles even the specialists and they hesitate. Happening to rest his eyes on one of the "Old School" articles in the medical journal, Warren, one of the specialists, advises, as a last recourse, that they attempt to secure the aid of the contributor. Emerson places his wealth at their disposal, to take any steps in order to save his doughter. A telegram is sent to the editor of the journal, who, in answer, refers them to Jones. The master hand of the old doctor is successful in staving off death and the incident is the means of joining together the practices of the old and the young doctors.

REX.

A FIRESIDE REALIZATION (May 20).—Richard Thornton is so absorbed in literature that he unknowingly neglects his wife. One night LeRoy Madison, a friend of Thornton, meets him on the street and invites him to the theater. Thornton refuses as he has some research work to do on a book which he deems very important. That night at dinner, his wife asks him to take her to the theater, but he refuses on account of the work in question. She presses the point and when he refers to the reading he has to do she reminds him of the promise he made to her before they were married: that he would give up books so as not to neglect her. He tells her she can go if she wants to, but he has reading to do and she goes to her room to ponder over the mistake she has made, while he settles down at the fireside to read.

In looking over the books he finds a diary of his younger days and as he reads has visions of his courtship, marriage, his early struggles with his wife at his side, also of their good luck which enabled them to move to the city and live in luxury. He falls asleep and dreams that Madison calls with the tickets, Thornton excuses himself again but tells his wife she can go if she wants to and she does. After the theater Madison takes Thornton's wife to a tango restaurant and while she is flush with excitement persuades her to run away with him. She steals into the house, goes to her room, packs a few things and leaves a note for her husband on the dining room table. Thornton finds the note. His rage blinds and chokes him and he wakes at the fireplace in a coughing fit. As he wakes he looks around bewildered. He then rushes to his wife's bedroom and is surprised to find her there. He tells her to hurry and get dressed as he is going to take her to the theater. She cannot understand his sudden change of mind. As they are about to leave the house Madison calls with three tickets to take them to the theater. Thornton tells him he has just had an awful nightmare about him and just for that he is going to take his wife to the theater himself and will not take any chances with a third party.

WHEN LOVE IS LOVE (Two Parts—May 22).—Amy Wood awakens from her dream of a career devoted to art to find herself stenographer at Day Smith's Department Store. Her auburn curls are derided by the girls of the store and they nickname her "Red-head." Will Braddon, the cashier, rebukes the girls for their rude conduct. Amy silently worships him from that moment.

Will's brother, Dick, is buyer for the store, but is always in difficulties. At last he gets into serious trouble over a bogus check. Will gives him his savings, but they are small compared to the amount of the check. But Dick does not worry. He goes carelessly on his may, making love to his employer's daughter. Will also cherishes fond hopes in that direction, but Sylvia shows her preference for Dick. Amy sadly watches the brothers vie for the favor of Sylvia Smith. A lottery man goes his rounds of the store. Amy buys a ticket; Will is also induced to buy. He tosses the ticket into a drawer in his desk and forgets it. Amy places her's carefully in her purse.

Dick is threatened with jail by Dan Reeve, who holds his bogus check. In order to pay his debts Dick goes into his brother's office and steals the money. The theft is witnessed by Amy. Will discovers the loss later, and ac-

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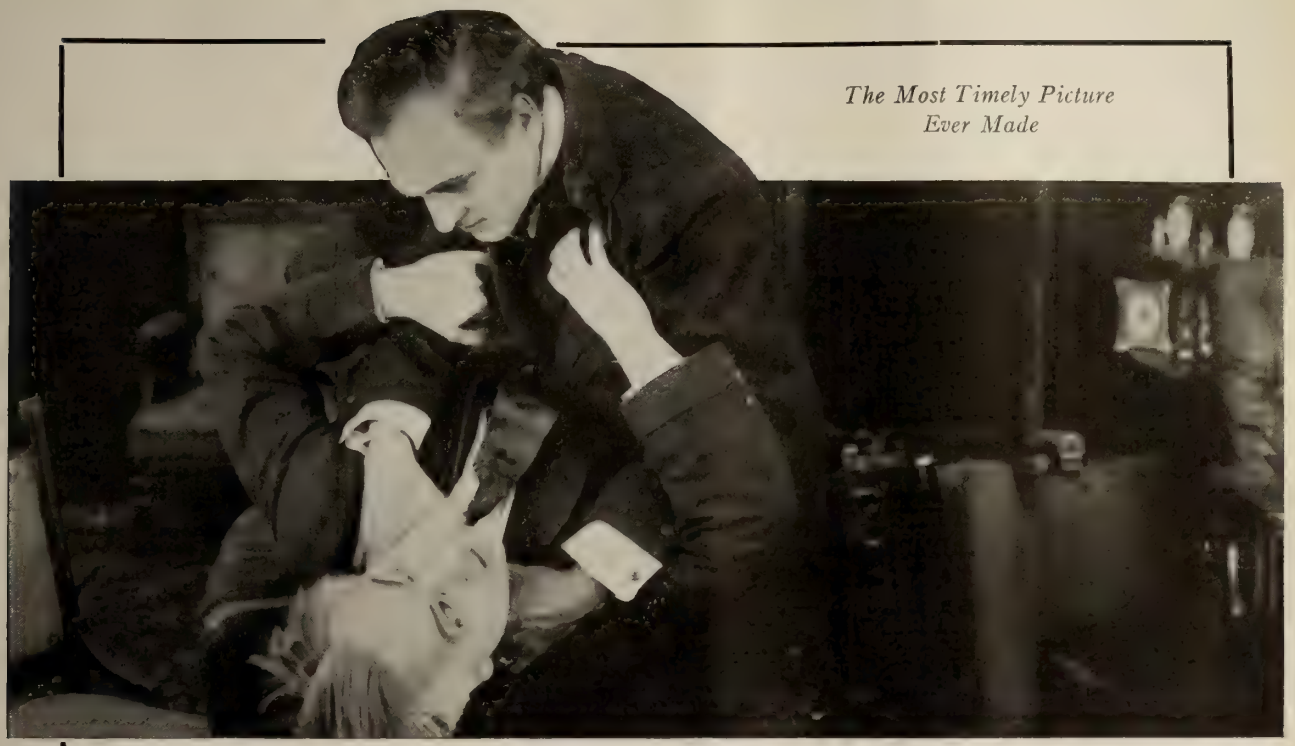

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cuses his brother, who confesses. Thoughts of their aged mother's love for Dick come to Will, and he decides to shoulder the blame. Amy, in perusing the newspaper, finds that her lottery ticket has drawn the capital prize. At the office the next day, Will receives word from his employer that he and his partner wish to balance accounts. Will, distracted, knowing that exposure is imminent, goes out to buy a revolver, with which to end it all. Amy, who has watched him closely, makes a search and discovers the letter he had written the night before when contemplating suicide. On the impulse of the moment. Amy changes the lottery tickets, placing her winning ticket in Will's desk. Surprised by hearing the approach of some one, she bangs the drawer shut, catching one of her long curls. To her consternation she finds she is a prisoner, held by her hair. She hastily cuts the curl and frees herself, leaving the telltale lock of red hair—mute evidence of her sacrifice.

The lottery man enters and tells Amy the winning ticket is the one sold in that office; he sees the one she holds is not the number and just as Will is returning to the office, despondent and desperate, the lottery man tells him he has won the capital prize. Will is overcome at his good fortune, but his happiness is short lived, for he sees there is some mistake—the number is not the same as on the ticket he purchased. He accepts the temporary relief the prize money affords, but determines to solve the mystery. Money's magic touch is soon felt by Will, for now Sylvia smiles on him, turning a cold shoulder on his brother. Glancing through his desk for a document, he discovers the lock of red hair in the drawer in which he had placed his lottery ticket. He glances toward Amy. She becomes conscious of his intent and shows confusion.

The hours he spends with Sylvia begin to lose their charm, for he is ever haunted by Amy's sweet face and the remembrance of the sacrifice which he is pretty sure she has made for him. At last he saves enough to replace the money he has used, and writes a check for the amount of the prize money which he presents to Amy. She asks him how he found her out and he shows her the curl. She is reluctant to accept the check, but he closes her hand over it and tenderly draws her into his arms.

Mutual Film Corp.

ROYAL.

WHEN BEAUTY COMES TO KOSKOB (May 22).—A very charming young woman opens a beauty parlor in the small village of Koskob. The villagers flock to her for treatment, but are very careful not to let each other know of the fact. The treatments often are severe. However, the attractiveness of the beauty doctor offsets all that. One farmer has his nails manicured. The town belle, becoming jealous of the newcomer, buys her out. Meanwhile the farmer's fingers have become so sore that he vows vengeance. He sneaks into the beauty parlor and mixes the contents of all the bottles. When the town belle, now the owner, treats her friends, the results are horrible and unexpected.' The villagers raid her establishment, drench her with her remedies and leave her to her fate.

FALSTAFF.

FERDY FINK'S FLIRTATIONS (May 14).—In the small city in which he always has lived, Ferdy Fink is as much an institution as the tablet to the memory of the heroes of the Revolution. He has danced attendance on several generations of young ladies, and still, at an advanced age, is a gay beau. At last, however, determining to marry and settle down, he is considerably surprised to find that none of the sprightly maidens to whom he pops the question will have him. One Monday, passing an apartment house, he sees, many stories up, a woman leaning out of a window and waving to him. Ferdy dashes into the house and up to the apartment. A brutal giant of a man bursts open the door and throws him downstairs. Ferdy is convinced that here at last his romance awaits him. But he doesn't see the damsel in distress again till the following Monday. Then she appears as before at the window, waving her handkerchief. Ferdy's chivalrous spirit burns to rescue her. He is none too anxious, however, to face the man of the house. So, gaining entrance to the building across the way, he ascends to the window on a level with the casement of the fair one opposite. Then Ferdy nearly faints. For "the damsel in distress" proves to be a darkey maid, and the "handkerchief signal" the white cloth with which she is cleaning windows. As for the irate gentleman, her employer, he was only venting upon Ferdy his rage at having received a comic valentine.

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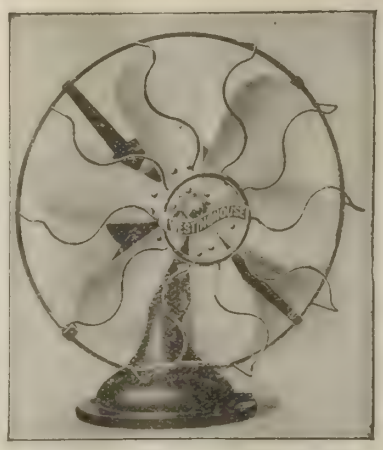

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THANHOUSER.

LOVE AND MONEY (May 9).—A French nobleman of broken fortunes pays ardent court to a rich American widow, sojourning with her attractive daughter in Paris. He determines to win the widow's money, but plans to marry the daughter. Celia, however, has an American lover who, one day, arrives with his uncle, a wealthy rancher. The uncle is just as much in love with the widow as his nephew is with the daughter. The Frenchman plots to put through his own schemes. He tells the widow that he loves her for herself alone and begs that she transfer her wealth to her daughter, so that he may marry her without being thought a fortune hunter. Meanwhile, the widow has refused to let Celia marry the young American. Knowing this, the nobleman tells the girl that if she will consent to marry him secretly, she then may immediately divorce him, and, with the family fortune in his hands, wed the man of her choice. Both the widow and daughter agree to Count Nervi's suggestions. The money is put in the girl's name, and she and the Count are married. The ceremony is but scarcely over, when the nobleman tells Celia that, without her husband's consent, she is powerless to achieve her freedom, and that he has no idea of giving her up to another man. He exults in his cleverness in winning both the girl and her mother's money. At this point, "the minister" who has performed the rites, snatches off his disguise, revealing himself as the young American. He and the girl had been married in secret the day before, and had conspired to bring failure and disgrace upon the nobleman. The widow weds the ranchman who is rich enough for them both. And Celia and the American keep their fortune.

MUTUAL.

MUTUAL WEEKLY NO. 18 (May 63.—First authentic pictures of an actual battle in the Vosges. Officers planning an attack. The advance. The left flank trench draws the enemy's fire while main attack is developing. (Note—Smoke from a bursting shell can be seen at foot of hill on left.) Columns advancing to the main attack. The fight begins. The main attack developing. The black objects on hill are the defending army. Storming the hill. After the battle, the dead and wounded are removed.

Collapsing walls kill ten and injure twenty at Birmingham, Ala. Subtitle—Removing the dead.

Night fire sweeps Waynesburg, Pa., causing $150,000 loss.

Chicago inducts new Mayor into office with spectacular "Prosperity Day" parade.

Aviator Christofferson takes his wife and baby for a ride.

Two U. S. marines who are exact doubles. Their superior officers cannot distinguish them apart and many humorous situations develop.

U. S. S. "Maumee" takes to the water at Mare Island Navy Yard. Subtitle—Miss Jeannette Crose, the sponsor.

Mayor Mitchel reviews New York's police at annual parade.

Harvard wins from Navy in thrilling race at Annapolis.

S. S. "Parisian" takes army mules to the war zone.

Fire destroys Boston factory building.

Massachusetts Cycle Club holds annual 300 mile run.

New York has first annual "Sacrifice Day."

San Francisco celebrates 9th anniversary of her Phoenix-like rise from destruction following the 1906 earthquake.

Big gun practice by U. S. A. Coast Guards. Subtitle—The Target.

Everybody is happy at Columbus, Ga., during "Home Coming" week.

MAJESTIC.

AT THE STROKE OF THE ANGELUS (Two Parts—May 16).—As John Ford left his dying sister and little girl in their stranded emigrant wagon to scout for help, he placed a little girl, the last survivor of the neighboring wagon, by his sister's side. His sister, separating her watch and fob from the chain, gives it to John to carry. She places the chain about the neck of her own little girl, who later dies. Outlaws ransack the wagon. Pedro, the chief, takes the chain from the neck of the dead child and places it about that of the living one. She becomes his foster daughter.

Twelve years later, this child, Anita, a lovely girl, is the accomplice of the outlaw in his thieving career. She meets and loves the now wealthy "Gringo," John Ford. He is beloved by the aristocratic Senorita Ynez, who discovers his infatuation for the street dancer, Anita. Anita refuses to accept Ford's love, as she is so far beneath him, but he persists and goes to her hut. Pedro, the outlaw, warned by Ynez, follows and is about to kill the "Gringo." Anita saves Ford's life, gets the stiletto, and, denouncing Pedro for degrading her to his level, making her unfit for the love of Ford, is about to stab Pedro, when the Angelus bell strikes. She drops the stiletto, draws her crucifix and kisses it. The crucifix

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is fastened on a chain, which Ford recognizes as the one his dying sister put around her child's neck. Ford and Anita, in love with each other, now believing they are relatives, part.

Pedro, loath to lose Anita as a money-earner, makes an attempt to retain possession of her, but as he is wanted for petty thieving, he hides in the Mission Church. Here, after an attempt to rob the altar, his conscience makes a coward of him. Dying, he confesses of the changing of the neck chains on the children years before, which proves Anita not to be the neice of Ford, but the little girl belonging to the neighboring emigrant wagon, whose life he saved. Free to love and marry, the last scene is laid in the Mission Garden, with Anita and Ford receiving the blessings of the Padre.

THE ELECTRIC ALARM (May 18).—An electrical engineer is installing a fire alarm system in a small town in Pennsylvania, and has about completed his work, with the exception of connecting the wires from the different alarm boxes to wires which operate a large bell in the City Hall tower. His sweetheart and her mother go to a nearby town to spend the day, intending to return on the evening train. The girl discovers that she has brought her opera glasses along in her handbag, and not wishing to take them with her, turns them over to the electrician to keep for her until she returns. On his way to work the electrician meets one of the village policemen, who evinces a desire to learn how the new alarm works. The workman explains things to him and shows him how to open the box and send in an alarm.

Wishing to finish the job that day, the electrician and his assistant work quite late and succeed in making all but one connection, when they run short of wire. Needing only a short piece of wire, the assistant is sent for it, while the electrician sits down to wait for him, and for lack of something better to do, he surveys the surrounding country through the opera glasses. Upon looking in the direction of the railroad tracks, he is horrified to note that the trestle over which the evening train must pass, is a roaring mass of flames. Glancing farther along the track he can faintly see the smoke of the approaching train on which are his sweetheart and her mother. He looks for his assistant, but he is not in sight. He sees the policeman on the street below and a desperate plan comes to him. Calling to the officer, he tells him to turn in an alarm and grasping the loose ends of the wires in each hand, he completes the circuit with his body. The alarm is sounded and the nre department arrives at the trestle in time to prevent a wreck. The electrician suffers untold agonies as the current passes through his body and the wire burns his hands to the bone. He hovers between life and death for a time, but passes the crisis in safety. The railroad company shows its appreciation of what the electrician has done by presenting him with a check large enough to allow him and the girl to marry.

11.30 P. M. (Two Parts—May 23).—An old farmer lives in the country with his wife and daughter. One day a banker from the city comes along, sees the wife and is infatuated with her. He persuades the farmer's wife to leave with him for the city. The old farmer comes in the house and finds a note which she has left, saying that she is going to divorce him and marry the banker. The old farmer vows that he will trace and find them in order to be avenged. Later there is a murder committed. A policeman on the beat imagines that he hears a scuffle. He looks at the clock in the tower and sees that it is 11.30. He hears no more of the noise of the scuffle, and thinks he must have been mistaken.

The next day the same policeman is standing on a corner talking to one of the detectives from the central station, when the old farmer rushes madly up to him and says that the banker has been killed. Thereupon the detective goes and investigates the case. He calls the coroner and presents evidence that the lover of the old farmer's daughter, who is now grown to womanhood, is the guilty party, he having been seen with a poker in his hand by the housemaid. Also suspicion is thrown upon the butler by the detective finding a button from the coat belonging to the butler.

The coroner orders the butler and the lover held for the murder. The detective decides to look further into the case and investigates the spot where the murder took place, and finds upon the ground the imprint of a man's hand, which looks as though it had got there by a man putting his hand out to save himself in falling. The little finger in the imprint upon the ground shows that that finger was mangled in some manner. The detective takes these findings into the house and begins to examine the hands of those suspected of the murder, and finds that they are not the parties who made tire print upon the ground. He then goes out to examine the body of the banker and finds that neither of his hands has a mangled finger. The old farmer comes through the arch from the living room of the house, and the detective asks him for a match, with which to light his cigar. He then notices that the owner of the mangled finger is the old man. This clears the name of the lover and of the butler, and the old farmer, who had been failing in health for a number of years after the death of his wife, is suddenly attacked by a fit of coughing, and his life passes out.

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KOMIC.

ETHEL'S ROMANCE (No. 23 of the "Bill" Series—May 16).—Ethel and Ed are engaged and Ed promises to take her to a swell cafe for lunch. On the day to meet her at noontime, Ed is stopped by a young lady who is having trouble starting her new auto. Ed offers to help her. He gets into more trouble than he counted for, but finally gets the car started and the young lady, believing Ed to be a wonder around autos, begs him to drive her home. To be polite, he does so; but unfortunately Ethel sees him getting into the auto and driving away. She believes Ed has deserted her.

After escorting the young lady and her machine home, Ed rushes to the office, realizing that he is late for his engagement with Ethel. He finds her in a fury and is unable to square himself. She gives back the ring. It happens that Bill, the office boy, has eaten too much lunch and, having heard the quarrel between Ed and Ethel, he is inclined to fall asleep. Bill wakes up to the fact that he is madly in love with Ethel. He proposes to her and she accepts him—more to spite Ed than anything else. Bill leaves a note to Hadley, his boss, to the effect that his office force is going to get married.

Bill and Ethel have some trouble in getting a license, Bill being so young, but he manages to get away with it by using stilts and a moustache. Hadley gets the note and notifies Ed. They rush to prevent the wedding but arrive too late. Ed is almost frantic and nearly chokes Bill to death. Luckily Bill wakes up about this time and finds that he has been dreaming. Ed manages to square himself with Ethel.

THE RIVALS (May 23).—Georgie, six years old, loves Nell, but sees that Willie, by his superiority in the love-making art, has the inside track. Also a soapbox automobile. George buys a book to learn how to make love. In the meanwhile, however, Johnny, owning a real two-foot power auto, comes along and lures Nell away. Willie plans revenge.

That afternoon he overhears Johnny and Nell planning to elope that night, and arranging to meet at eight at an old barn. After being put safely to bed, Johnny sneaks out to meet Nell. Willie lays in wait and gets to the barn before Johnny and locks Nell up in the barn. Putting on Nell's extra dress (carried in her eloping dress suit case), he waits for Johnny. Unsuspectingly, Johnny puts Willie in his auto and off he pedals. In the meanwhile George is wandering about and sees the barn is on fire. Nell has kicked over a lighted lamp in her struggle to free herself. George runs to the rescue. Willie has been discovered by Johnny in the meantime and they are fighting furiously.

They see the fire, too, and rush back, arriving just in time to see the despised George kissing Nell goodnight at her gate. Johnny and Willie, disgusted, shake hands and solemnly swear that they "are off 'wimmen' for life." Nell slips back to bed, unnoticed, as does Johnny, whose mother never could understand how he got such a scratch on his nose, since it was not there when he went to bed.

RELIANCE.

THE MISSION OF MORRISON (May 3).—Douglas Kent sends his secretary, Arnold Morrison, to Iviswold, the Kent country home, as the bearer of a valuable necklace, his wedding present to his niece, Dora Kent, engaged to Count Luigi. Dora does not love the Count and does not wish to marry him, but her mother desires her to have the title and insists on the match taking place. Dora, in order to avoid the loveless union, decides to run away. Morrison arrives at Elmville, the nearest railroad stop to Iviswold, and starts out for Iviswold on horseback. Night approaching and a storm coming up, he stops at the Mountain Inn for the night. It is at this Inn that Count Luigi has planned and executed many crimes with the assistance of Smiley, the rascally innkeeper. Morrison, in ignorance of the true character of the place, gets a room, and prepares for dinner.

Dora, in escaping from her home, is thrown from her horse and is forced to stay for the night at the Mountain Inn. Dora and Morrison are in the dining room together at dinner. The Count, who is watching from a corner, comes to Dora and tries to force her to return. She breaks off the match and when he persists in his attitude Morrison steps in. A fight follows, in which the Count is beaten. During the struggle the necklace falls to the floor and Smiley sees it. Later he tells the Count.

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Morrison, fearing for the safety of the necklace, turns it over to Dora, unaware of her identity, and asks her to keep it for him until morning. In the night Morrison is attacked by Smiley and the Count and is thrown in the cellar. Failing to find the necklace in his possession, they try to gain entrance to Dora's room, for they suspect her of having it.

In the meantime Dora's mother has discovered her daughter's absence and telephones Douglas Kent, who starts out at once for Iviswold. While the conspirators try to get in her door, which is barricaded, Dora rushes to the window and cries for help. Kent in his auto, on the way to Iviswold, hears the cry and he and the chauffeur rush into the hotel in time to overcome Smiley and the Count as they are breaking into Dora's room. Morrison is released from the cellar and he and Dora discover each other's identity. Kent thinks the necklace may be a wedding present after all and gives it to Dora.

MIKE'S ELOPEMENT (May 14).—Mike, an Irish boy, aged 12, reads of an elopement. He decides to get Bridget, his girl, to elope with him. They plan the elopement and Mike brings his automobile to her door the next morning. As they are passing through the country they meet a band of gypsies. Pete, one of the gypsies, decides to steal the children. While Mike and Bridget are eating lunch they have a fight, and Mike deserts Bridget.

Pete finds her crying and entices her to the gypsy camp. Mike wanders into camp and squares himself with Bridget by returning her puppy to her. An old gypsy woman sees trouble in the cards and warns Pete not to steal the children. He laughs at her fears, so she warns Mike and Bridget to run away. Pete sees the children running away and tries to catch them. While Mike is trying to defend Bridget, he falls over a high bank and is thought to be dead by Pete and following gypsies, who become panicstricken and run away.

Bridget returns and carries Mike to his home. When he regains consciousness, Bridget gives Mike her puppy as a reward for bravery, and they decide to wait until they are older before eloping again.

GRIDLEY'S WIFE (May 19).—U. S. Marshal Gridley, with his wife, Mary, child, and mother, reside on the United States border. He receives a letter from the man who gained him his appointment, asking him to take on as a Secret Service agent, Clarence Kirby. Gridley is forced to go away to look after opium smugglers. As soon as he is gone, Gridley's mother, who is jealous of Mary's influence on Gridley, vents her spite on her and makes the young woman's life very unhappy. Kirby arrives, meets Mary, falls in love with her, and tries to win her affection. Gridley's mother notices Kirby's attentions, and becomes greatly worried over them. Mary likes Kirby in an innocent manner, as he is the means of brightening her otherwise dismal existence, until one day she goes too far. Gridley's mother forms the worst suspicions from this and sends Gridley a letter by messenger, requesting him to return at once. He receives the message twenty-four hours later, and while at first scoffing at the mother's suspicions, he at last begins to worry over the situation and starts off on his return. Next day Kirby calls again upon Mary and Gridley's mother being present, he writes and forces upon Mary a note, asking her to leave the front door open that night as he will call at midnight for he must see her alone. Mary is at first shocked and angry, then comes to a determination.

Gridley's mother discovers the note and sets a watch upon Mary. Mary unlocks the door that night, and Mrs. Gridley slips out and waits for her son. When he arrives she tells him the painful news and shows him Kirby's note. Gridley, his trust in his wife utterly broken, lays in wait for Kirby, intending to kill him. Kirby arrives. Mary meets him with Gridley's deadly revolver trained upon him. As he is about to fire, Mary tells Kirby how much she despises him, and at the point of a revolver compels him to sign a confession of his evil intentions. Gridley then enters the scene and compels Kirby to drink to the health of "the best and truest wife a man ever had." Kirby slinks out. Gridley's mother, who overhears, enters and begs Mary's forgiveness, which is readily given.

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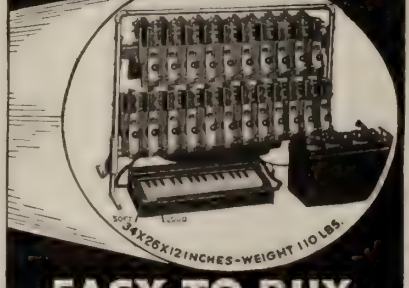

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THE MAN OF IT (Two Parts—May 22).—An austere man of the mountain takes a miner boarder into his cabin. The man becomes interested in his babies. The jealous husband reads into his actions an affair with his wife, puts the man out, and later orders his wife from the cabin. She leaves her babies.

Years later the girls are grown. The oldest objects to the rigid rule of her father. A cattle dealer happens in the district and, attracted by her, makes his way to the cabin. The girls have discovered a small chest containing their mother's treasures. They find a miniature picture of her. The cattle dealer comes in at that time, followed by the father. The cattle dealer escapes, but is seen by father. It is the younger girl's first love. There is a quarrel between her and father, and she resolves to leave with the cattleman, taking her mother's miniature

Far from home in another mountain district, the truth breaks on the self-willed, ignorant girl. She leaves the cattleman and is protected by a woman, who has to board with her a young surveyor, who is going through the wild mountain district surveying for a railroad. The woman agrees to keep her secret concerning the runaway with the cattleman. A love affair springs up between them. Back in the mountain the sister suffers her father's treatment and longs for her lost sister. Some time later the young surveyor marries the girl and is called some distance away to the very mountain district from which the girl came to survey for a certain tunnel. He leaves a note behind explaining his mission.

His wife realizes he will meet her sister and will perhaps learn something of her past life. The woman comforts her, hears her story, sees the miniature, and realizes the girl is her daughter. The girl decides to face the truth and writes a letter with her mother to the husband, telling him to find the sister and bring her back with him. The letter arrives just as the husband is about to return after the survey. He has met the sister and wronged her. When she comes to him, he puts her off and shows her the letter and a picture of her sister and her mother. She realizes the impossibility of marriage—her sister is the wife of the man. The mountain lover has overheard, tells the father and they pursue to see justice done. Her own honor at stake and wishing to save her sister, the pangs of her husband's death, she sacrifices her life for him. Her mountain lover seeks out the man but finds him with his wife and baby, and, for their sake, the husband goes unharmed.

AMERICAN.

THE GREATER STRENGTH (Two Parts—May 17).—The need of a professional man to live among and care for the physical needs of the miners at Big Creek mines in strongly emphasized following several accidents in which the first aid methods and willing but crude help of the miners proves to great advantage. It is decided to advertise for a practising physician. In reply there comes a young doctor of great physical strength who is installed as medical advisor. Dr. Hart had recently unintentionally crippled a dear acquaintance in a friendly wrestling bout and is seeking a life which will detract his mind from the incident. He has already made a vow never to us his strength on any occasion except to save life, but he is sorely tempted among the rough and ready characters at the mines.

As usual, the mining camp is possessed of a bully and coward, but strange to say, the man's one honorable thought is for his little child, whom he worships above all else in the world. The doctor and the camp's pretty school teacher are naturally drawn together, but their friendship is resented by the bully, who makes insinuating remarks regarding the teacher. Remembering his vow, the doctor allows the bully's utterance to go unchallenged, much to the displeasure of the school teacher, who looks up to him as a protector. However, when diphtheria breaks out in camp, the physician proves himself a hero and his greater strength stands by him in more ways than one. The first to be ill with the dread disease is the bully's little child and the man becomes frantic at the thought of losing her. When the doctor arrives he finds that immediate action is needed to save the little life, but the father, remembering his uncalled-for remarks, thinks that the doctor will allow his child to die to get even with him and

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tries to prevent the use of a serum needle. Realizing that it was a question of life or death to the child, the doctor uses his great strength to quickly overpower and bind the father and injects the serum in time to kill off the deadly germ. News of the doctor's actions reaches the school teacher. She is brought to an understanding that moral strength is far greater than mere physical power, and she nobly seeks the doctor to ask forgiveness.

AT THE EDGE OF THINGS (May 19).—A sudden drop in the price of a popular copper stock threatens ruin, financially, to Tom Carter, who has invested his life savings in margins, and if the market drops another point he will be a ruined man. Mrs. Carter learns of her husband's predicament and decides to appeal to her father. As her father had recently written her that he would not give her any money to be squandered in gambling, she decides to see him in person. Leaving a note to her husband explaining her absence, she starts on her journey. Later Carter finds the letter from her father, in place of the one left in explanation of her departure and, already in the depth of despair, thinks that his wife has left him in his hour of need.

Despondent, he plans suicide.

In the meantime Hawkins, his butler, has also invested his all in the same stock. In his own apartments the butler also decides to end it all, but at the last moment remembers that there is enough money in his master's safe to save his small investment, although not enough to be any use to Carter. Having finished a farewell note, Carter is about to commit suicide when the burglar-butler seizes him. After binding and gagging his master, the butler ties him to a chair, rifles the safe and leaves. During one whole day Carter is helpless in the library while the stock he invested in recovers and mounts higher and higher until his investment is a fortune.

The butler, unable to withhold the good news, hurries to his master's house, and, feigning surprise and regret, unbinds his master, telling him his good fortune. When her father refuses her request for money, Mrs. Carter hurries home, preferring to face poverty with her husband than to accept her parent's offer of a home. She enters the house just as her husband has found her misplaced note of which nothing is said by the happy husband. Carter again becomes master and Hawkins, although there seems to be a knowledge between them of the doings on the eventful day, sees to it that the facts are never mentioned, and the Carter home resumes its place in the world of happiness.

BEAUTY.

NAUGHTY HENRIETTA (May 18).—Living up to her reputation as a flirt, Henrietta gives cause for keen competition among three male admirers as to who shall take her to a dance. Her friend, Alice Wren, who is visiting her, holds opposite views regarding men and when at the dance Henrietta voices her admiration for Dan Mathews, Alice tells her chum that he is a different kind of a man and cannot be caught by the wiles of a coquette.

Not being introduced, Dan pays little attention to the charming Henrietta, which causes the flirt to become more determined to interest him. Next morning she forms a plan, sending him each month a calendar tastily arranged on her photograph. Beginning with February, Dan receives the photo-calendar with indifference, but as each following month brings another, his curiosity is aroused. Dan's room has become a veritable picture gallery with the poses of Henrietta greeting the view from every side.

In the meantime Alice becomes engaged to Bob Henshaw and Henrietta is chosen as maid of honor at the wedding. Dan being Bob's best friend, is naturally selected as best man. While the two men are talking in Dan's apartment, Bob notices Henrietta's pictures and teases him for concealing his romance. Dan explains that he has never met the sender of the calendars, whereupon Bob tells him as she is to be the maid of honor at the wedding, he will soon have the chance. Following the ceremony Dan secures a confession from Henrietta that she is the author of the calendar plan and makes her heart glad by a proposal of marriage which, it is needless to say, is quickly accepted. When the engagement is announced, Alice is anxious to learn how it was brought about, but Henrietta keeps her secret to herself and settles down to a life of happiness.

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KAY-BEE.

THE HUMAN OCTOPUS (Two Parts—May 14).—John Kelcey is a supposedly wealthy gentleman, but in reality is president of the Beggars' Union, an organization composed almost entirely of phony cripples, blind men, etc., who prey upon the sympathy of the public. He has a daughter, Ruth, who is in love with Tom Horton, a reporter. Kelcey orders Horton from the house. Horton is later assigned to investigate graft conditions in the Tenderloin for his newspaper. He goes disguised as a tramp. While there he falls asleep and some boys place the card of a blind man upon his chest. Later a cripple comes along and through him Tom is made a member of the Beggars' Union. Later Tom gives information to the police which results in a raid. Tom watches for the appearance of the president and trails him to a cheap hotel. There he looks over the transom and recognizes John Kelcey, who has taken off his disguise. The story ends in the threatened exposure of Kelcey by Horton, and Kelcey's consent that Horton pay attention to his daughter.

DOMINO.

THE SHOAL LIGHT (Two Parts—May 13).—Ezra Tucker, for thirty years keeper of the lighthouse, receives a letter from the Government stating that he has reached the age limit and asking for his retirement. Tucker, who has a real personal affection for the light, which he regards as his own, is heartbroken. His sorrow, however, is soon replaced by a feeling of deep resentment toward the new keeper. When Coates, the new keeper, arrives at the lighthouse, Tucker refuses to meet him in a friendly manner. This angers Coates, and the two old men become hostile toward each other. Coates' son, John, a young captain of a fishing vessel, arrives in port and, not knowing the way to the lighthouse, inquires of Hattie, Tucker's daughter, the right path. John makes a favorable impression on Hattie, as she also does on him. Several days later Hattie sets out in a small boat for the village. The boat overturns and Hattie is rescued by John.

John dismisses Adamson, his first mate, for drunkenness and greatly infuriated, Adamson seeks revenge. On a very foggy night, he visits the lighthouse, overpowers old Coates and turns off the light. When Tucker goes out to bid good night to his light, he is amazed to find it is not burning, and feeling that there is some trouble, he and Hattie start for the lighthouse. They find Coates bound and senseless. Hattie is put through one of the windows of the lighthouse, climbs the stairs and lights the light, thus saving John's boat from being wrecked. Adamson, who has gone out onto the big rock out in the sea, in a row boat, loses his boat and is drowned by the rising tide. When John reaches the lighthouse the next morning a happy reconciliation takes place between all parties, and the picture finishes with a love scene between Hattie and John.

BRONCHO.

THE OPERATOR AT BIG SANDY (Two Parts—May 19).—Nell Oakley lives in Red Rock, Ariz., and has a dissipated father. She goes in search of him in a gambling hall and tries to get him to return. The old man, being drunk and gambling with Jack Ransom, refuses. He loses and bets his daughter's hand against $500 of Ransom's money. The old man loses and in the argument which the girl puts up she is backed by Bill Palmer, a young miner. The gambler is generally unpopular and after a big melee makes his get-away.

Nell leaves home and goes to Big Sandy, where she is taken in by Tom Loomis and his mother. Tom is station agent there and his mother is an invalid. He teaches the girl telgraphy. Meanwhile Jack Ransom and his band, plot to rob the train. Tom is captured, but, Nell, who has seen the bandits at the window, enters the telegraph office during their absence. She sends a message of warning to Red Rock, countermanding the false one the bandits forced Tom to send. The treasure train is amply protected and the bandits routed, Jack Ransom being killed. The young operator receives promotion and the story ends happily.

MUTUAL MASTERPICTURE.

STRATHMORE (Four Parts—Reliance).—Strathmore, a woman hater, falls in love with "Lady" Vavasour after having reproached his friend, Bertie Errol, for his attentions to Lucille, the little farm girl. Errol, too, has trifled with the Vavasour woman and warns

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Strathmore that she is thoroughly bad and not really Vavasour's wife at all. They quarrel and fight a duel in which Erroll is killed. He has left a letter to Strathmore, explaining that Lucille, the daughter of exiled but noble Russians, is really his wife though he has kept the marriage secret for fear of offending his family and wealthy uncle.

When the news of Errol's death is brought to her, Mrs. Errol dies of shock and Strathmore adopts and rears the daughter of this match who has been named Lucille for her mother. Lord Strathmore drives "Lady" Vavasour from society and completely exposes her, for he holds her responsible for the trouble between himself and Errol. As the years pass, Lucille grows into a beautiful girl, and when the Comte de Valdor proposes for her hand she refuses him, revealing that she loves Strathmore. Because he has killed her father, he hesitates, but in the end he marries her. "Lady" Vavasour, affected by the girl's happiness, foregoes exposing the truth of her father's death.

RUMPELSTILTSKIN (Five Parts—New York Motion Picture Corp.).—Rumpelstiltskin, a wicked little dwarf with magic power, covets the miller's daughter, Polly. He offers the miller two bags of gold for her and is angrily kicked out of the mill. The dwarf vows eternal vengeance. The King, whose coffers are empty, having heard of the magic power of the dwarf, sends for him and commands him to refill his coffers. The dwarf, in vengeance, tells the King that the miller's daughter can spin straw into gold. The King sends for Polly, places her in a room full of straw and commands her to spin it into gold before dawn, else she, her father and the dwarf will lose their heads. The dwarf tells Polly he will spin the straw for her if she will promise him her first born, if it is a girl. Polly, in order to save her father, promises.

Prince Cole, disguised as a hunter, seeks a girl to love. He sees Polly and falls in love with her. She agrees to meet him in the forest, but is captured by the dwarf and taken to his cave, where the Dragon is set to watch over her. With the assistance of the Good Fairy, the Prince rescues Polly. The King places the Prince in a dungeon because of his love for Polly. The Good Fairy helps Polly to liberate him and he and Polly step on the magic carpet which the Good Fairy has given Polly and wish themselves far away. They are transferred to the woods, where they are married and a baby girl is born to them. The dwarf searches for Polly and the Prince, finds them and steals their child. The Good Fairy again comes to their assistance and the child is restored to them. The King, whose treasure is exhausted in the search for his son, commands the miller again produce his daughter so that she can spin some more straw into gold for him. The Prince and Polly appear before the King, by whom they are joyfully welcomed. They tell the King the story and the dwarf is condemned to spinning straw the rest of his natural life.

NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY (American—Episode No. 1—May 3—Two Parts).—Tied hand and foot to a stake, around which savage redmen danced, their warhoops piercing the stillness of the calm Virginia forest, Sir Arthur Stanley, soldier of fortune, and scion of the noble house of Stanley of Warwickshire, England, resigned himself to the fate he knew he could not escape. Suddenly the shouting ceased; the dancing halted. In the heavens, far off, as Stanley and the Indians stood in silent awe, there appeared a great ball of red. Nearer and nearer it came, leaving in its wake a great cloud of smoke. Then, with a mighty thud, the meteor struck the ground a short distance from the stake. Sir Arthur stood, free, amazed, as the savages crowded about him in various attitudes of homage. He was free, they told him, the Great Spirit having so willed, by the coming of the ball of fire. A week later, when about to depart, Sir Arthur paused to examine the meteorite that saved him. Before him, imbedded in the igneous mass, was a great shining something. With his knife he quickly dug it from the rock. A diamond! The diamond from the sky—it became thereafter a charm against all harm to those of the house of Stanley who possessed it.

Two cetnturies and a half later the Stanley family, then represented by Judge Lamar Stanley and Col. Arthur Stanley, his first cousin, held sway in Fairfax County, the first coveting power, as represented by politics and property, the latter seeking nothing more than a son and heir, that he might retain possession of the diamond from the sky and bring unto his house the earldom of England. Judge Stanley was the father of a son, to whom the diamond and the title would fall unless the Colonel's wife about to become a mother, delivered unto him a male child. At the very hour the Colonel's wife sacrificed her life bringing a daughter into the world, Hagar, wife of Harding, the nomad and gypsy who pitched his tent on the Colonel's property, became the mother of a son. Disappointed, Colonel Stanley decided he must supplant his baby daughter with a male child. Dr. Lee, a righteous man with an elastic conscience, but a friend of many years' standing, agreed to participate in the fraud. Within a few hours, Harding, for a bag of gold, had torn his son from its mother and delivered it to Dr. Lee. Thus the baby boy, son of a social outcast, became the heir of the earldom and the diamond, while Judge Lamar sought to bury his chagrin in the wine cup.

Four years later, Hagar, mother of the pseudo heir, returned to Fairfax, seeking to fill her great heartache, in the recovery of her son. Silently she stole through the window into the Stanley home to behold the master of the house alone. With a cry, the Colonel leaped to his feet, faced her and then, with a gasp, fell dead at her feet. Clutching the diamond from the sky, the vengeful mother placed it in her bodice and hurried to the room where her child slept. Revenge filled her heart. In place of her son, whom she left to enjoy the wealth and position of which she deemed him worthy, she took with her the Colonel's baby girl. And, in the years that followed, Esther never for a moment doubted that the gypsy woman was her mother.

Dr. Lee, who kept his secret well, consented, at Hagar's request, to adopt and rear Esther, only with the understanding that the diamond from the sky be placed in his keeping. Hagar agreed, and within a few months the youths of Fairfax, were rivaling each other for the favors of this beautiful girl. Blair Stanley, son of Judge Stanley, now dead, and Arthur Stanley were her favorites, with the usurper of the diamond and title occupying the more favorable position. The enmity between them, already of long years' standing, grew apace; increased by the oft-repeated story told Blair by his mother, concerning the diamond from the sky, then held, it was generally believed, by Arthur Stanley. Blair swore the diamond would be his. Leaving the home of Dr. Lee one afternoon, Blair paused to peer through the window opening on the veranda. His eyes bulge and great beads of sweat covered his forehead as he placed his face close to the pane, riveting his gaze on the form of the white-haired doctor, seated at the table with the diamond from the sky before him.

United Film Service

A COUNTRY LAD (Two Parts—Ideal—May 10).—Fascinated by the lurid description of a sensational novel, Jed Perkins, a country lad, gives up his country sweetheart, and decides to go to the city. He meets an adventuress, who forces Jed to join a gang of thieves and to lead a life of a nature so foreign to that formerly lived in Hickville and on the farm, that he longs to get away. After a time, sick of waiting for the return of her former love, Ruth, the country sweetheart, goes to the city with her big brother. The brother is overpowered and Ruth is taken prisoner by the very thieves with whom Jed has been living. Jed finally succeeds in rescuing his country sweetheart after a series of thrilling escapades. He awakes to find himself in the kitchen at home, and to realize that the cities' lights and temptations had appeared to him only in a dream. But the dream was sufficiently powerful to make him give up his city notions.

Their Initiations (Superba—May 11).—Mrs. Bumpson finds Mr. Joiner's card of admittance to her husband's lodge and determines to disguise herself and go in his place to find out what keeps her husband away from home two nights every week. Assisted by her Ma, she locks Bumpson in his room and goes to the hall, where she is accepted as the new member and is put through the initiation rough stuff which puts an end to all of her curiosity. In the meantime, Bumpson escapes from his room by a rope of bed sheets and is arrested as a burglar. On her return home, Mrs. B. is arrested for trying to break into her own house. When they meet at court next day and are fined $150 between them for resisting arrest and for parading in men's clothes, Mrs. Bumpson concludes that if her husband can stand two nights each week at lodge he is welcome to it.

IN HER DADDY'S FOOTSTEPS (Two Parts—Grandin—May 12).—Ethel Lake is thwarted by her father in her desire to marry Jack Burton. One day she finds a letter addressed to her father, in which he is asked to meet a friend at a gambling resort. Ethel's venturous blood is aroused and she decides to follow her father. Disguised in her brother's clothes and a mustache, she goes to the gambling house, too, after telling her mother she is going on a visit. The place is raided, and Ethel, along with her father, is caught and sentenced to ten days' hard labor. She is placed in the same cell as her father, but he does not recognize her. One day Jack Burton in passing the prison grounds, recognizes Mr. Lake. After the ten days are up, and Ethel has returned from her "visit," and Mr. Lake from his "business trip," Jack calls at the house and, asking to see Mr. Lake privately, demands the right to marry Ethel. On the old gentleman's refusal he tells the fath-

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er that he had seen him at the prison and threatens to expose him if he does not give his consent. Father acquiesces, but when the changes in his attitude towards Ethel's lover arouses the comment of his wife, Ethel at last comes forth with an explanation of what has transpired, and matters are settled satisfactorily for the entire family.

HOW ALLOPATH CONQUERED BONEOPATH (Luna—May 13).—Dorothea, who has just returned from medical school to the small western town, where she hopes to practice medicine, finds a rival in Pete, who, taking a course in "Boneology" from the Bunque School by mail in the hopes of curing an ailment of his own, thinks that he is a finished doctor and tries to practice on everything on the ranch which possesses bones. He makes himself such a nuisance that in desperation Dr. Dorothea and the cowboys decide to play a game on him. They summon Pete to the bedside of a cowboy who pretends to be sick, and who likewise pretends to die as a result of Pete's rough treatment. Pete is required to sit beside the dead man all night and the weird and spectacular things which happen are enough to cure the would-be doctor of his mania, and to leave the field open to Allopath and Dorothea.

TOUGH LUCK (Starlight—May 13).—Louie gets an idea. He tells Heinie he will marry an heiress. He does and leads her to the altar in her own drawing room. Getting sore at the wedding because the best man kisses the bride, Louie swats him. They clinch and destroy the wedding supper. Louie sneaks out on the porch and is kidnapped by serenaders and carried twenty miles away. On his way back he meets Heinie and a pal who insist on food. Louie invites them home with him. They steal a goose for the occasion. Arriving home, they cook the goose without cleaning it. It blows up, fills the house with smoke and feathers, and wakes the family. The cop, who has seen them steal the goose, arrests Louie. Heinie and the bum escape and Louie, seeing that the jig is up, dives through the window and beats it. Rejoining Heinie, they go to the country, following the road called "Nowhere."

THE EDUCATION OF FATHER (Two Parts—United—May 14).—Father is sadly spoiled, and when his son announces to him his intention of marrying his sweetheart, father throws a fit and refuses his consent. Father determines to interfere with his son's love plans permanently, so he decides to go to the masquerade that night, disguised as a Scotchman. The son and his sweetheart are discovered by father buying their costumes for the ball, but they, realizing this, decide to change costumes with each other. At the ball father corners the wearer of the costume hired that afternoon by his son's sweetheart and makes her promise that she will never marry his son. To liven things up for the irate gentleman, the real sweetheart conceives the idea that the son be taken down with smallpox, and at the first announcement of the fact that one of the guests is ill with the dread disease, father trundles home and fumigates himself. The next morning he receives a letter saying if he wants to save his son from a horrible death he must be present at a certain spot with $1,000. He goes. The bandit is the sweetheart, who leads father blindfolded to his son's bedside, where she tells the father that the boy will die unless he can marry her. Father at last gives his consent and as a mark of his forgiveness gives the make-believe bandit the $1,000.

THE STRONGER MIND (United—Two Parts—May 15).—A crook and his pal are disturbed while attempting to rob a bank. The crook, fearing capture, leaves and takes up his residence in a western mining town where he meets the girl—the girl being one of those "Good Angels" that minister to the wants of others in distress. The crook assumes the guise of a minister of the gospel and owing to the good influence of the girl determines to shun all crime. He writes his pal to this effect but the pal, declining to accept the decision as final, comes to the town where the pseudo minister has chosen to stay and travel the "straight and narrow" path. The "stronger mind" is that of the second crook, who persuades the first to forego his good intentions and induces him to make an attempt to rob the local bank where the girl's father is employed as watchman. The denouement which results in the death of the second crook and the redemption by the girl of the weakling, who could not resist him, complete a perfect story of heart interest.

WHERE CAN I GET A WIFE? (Cameo—May 16).—Jim Haskell, the pampered son of a rich father, is finding it difficult to live on a large weekly allowance because of his extravagance. Very pleasant is the word, therefore, received from his father, while abroad, that his allowance will be trebled if he marries at a given date. Jim hits upon the scheme of tricking his father into trebling the size of the check through leading him to believe that he has married in accordance with his wishes. His pleasures are rudely interrupted by a cablegram advising that his father is en route for America. In desperation, Jim proposes to the girl of his heart, who, despite her inclination, feels that she must be given more time for preparation. At his wits' end, Jim calls upon his pal, Uncle Dudley, who undertakes to see him through the predicament. Wig, skirts, corset, bustle, dress and all are hustled over the coat and trousers of the genial Mr. Fixit. Jim's father enters at this point and takes quite a liking to the bride. Trouble begins when Jim's real sweetheart enters the room and discovers what apparently seems to be duplicity. She mixes it up with the impostor and much to his chagrin relieves him of his skirt and bares the plot. Uncle Dudley has a hard time in squaring it with the policeman who takes him to jail.

THE FORTUNE TELLER (Starlight—May 6).—Heinie and Louie become fortune tellers. Heinie tells the fortune of a very rich woman. In the fortune the queen is supposed to be attacked by thugs and rescued by a hero. Heinie describes Louie as the hero. Louie later plans a bogus hold-up so that he may win the good graces of the lady which he does. She lavishes him with money until it so terminates that the rich lady is none other than the Pearl Queen, a notoriour thief. Louie becomes involved to a painful degree as an accomplice, affording amusing complications.

Pathe Exchange, Inc.

PATHE NEWS NO. 30, 1915 (Released week of April 12).

Mantoloking, N. J.—The crew of the British bark Invermay, ashore in an April gale, is rescued in the breeches buoy by the coast guards.

Boston, Mass.—Funeral of Curtis Guild, former Governor of this State and former Ambassador to Russia, takes place with civic and military honors. Subtitle—The Arlington Street Church.

Washington, D. C.—Nine of the sixteen men who take up Uncle Sam's microscopic reserve "army" visit the capital. Subtitles—Representative Gardner of Massachusetts, advocate of big army. The "army" and its battle flags.

New York City.—Baby camel, born in Central Park Zoo, is christened "Cleopatra" by little Miss Dorothy Hope Ransom, three years old. Subtitle—Park Commissioner Cabot Ward holds camel's sponsor while Cleopatra shows her affection for her keeper.

Almeda, Cal.—California mermaids contest in the first swimming races for girls sanctioned by the Amateur Athletic Union. Subtitle—Miss Marguerite Brack, winner of the 100-yard race.

New York City.—Victoriano Huerta, one-time Provisional President of Mexico, reaches this port on the Spanish liner, Antonio Lopez. Subtitle—General Huerta (left) and his secretary, General Jose C. Delgado.

Honolulu, H. I.—Government wreckers make frantic efforts to raise the U. S. Submarine F-4, which sank with her crew in this harbor.

Brooklyn, N. Y.—Brooklyn team opens the Federal League season by registering a 13 to 9 win over Buffalo. Subtitles—Practice before the game. Lee Magee, "boy manager," of Brooklyn (left) and Larry Schlafly, the Buffalo leader. Borough President Pounds pitches the first ball. Blair scores for Buffalo on Young's hit. Benny Kauff, Fed's leading slugger, lines out a home run with two on base.

Newport News, Va.—The German commerce raider Kronprinz Wilhelm follows the example of the Eitel and puts into this port to be interned. Subtitles—Captain Thierichsen of the Eitel (left) Collector of the Port Hamilton and Captain Thierfelder of the Kronprinz Wilhelm.

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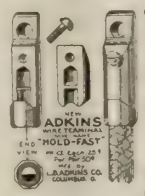

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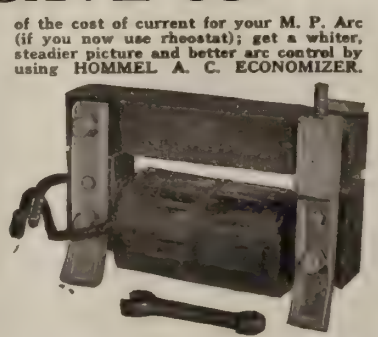

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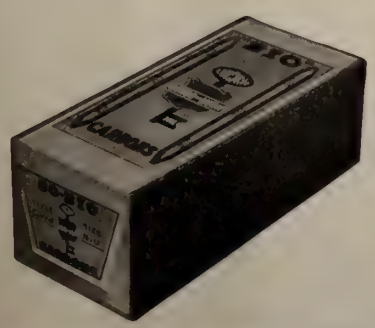

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Manchester, England.—Lord Kitchener reviews part of his "second million" men about to leave for the front. Subtitle—Lord Kitchener saluting the troops. In Liverpool, the same day, Lord Kitchener inspects some more of his army. FOR CHICAGO AND ST. LOUIS COPIES ONLY.

Chicago, Ill.—Chicago and St. Louis Federal League teams motor to Weegham Park to open baseball season, Chicago wins by 3 to 1. Subtitles—Practice before the game. Mayor-elect Thompson pitches first ball. Third inning, Zwilling, of Chicago, pulls down Borton's fly, ending inning with two on base. Eighth inning, Hendrix scores for Chicago on Mann's single.

PATHE DAILY NEWS NO. 31, 1915.—Released week of April 12).

Hoboken, N. J.—Thirty-nine American women sail on the Holland-American liner Noordam to attend the women's international peace conference at the Hague. Subtitles—The delegates with their peace flag presented to them by Mayor Mitchel of New York. Left to right, Mrs. Pethick Lawrence, English suffragette, Miss Jane Addams, Mrs Louise F. Post. The Noordam leaving her pier.

St. Louis, Mo.—Prominent men, including Mayor Kiel, strip off their coats and plant trees at the annual observance of Arbor Day.

Chattanooga, Tenn.—Sixty converts are baptized at the Union service of five negro Baptist churches in the Tennesee river.

Chicago, Ill.—Hundreds of pounds of fish are shipped to this city to be distributed among the deserving poor. Subtitles—Distributing the fish. Food for the whole family.

Riverside, Cal.—More than 15,000 persons assemble on Mt. Rubidoux at a remarkable outdoor church service.

Medford, N. J.—The English Setter Club of America holds its tenth field day and meet. Subtitles—Two Hungarian partridges are liberated and permitted to hide in the high grass. The dogs are cast off two at a time to scent down the birds. The first dog reaching the birds is declared the winner. Winners in the "Derby Class." Frank Reily, of Medford, president of the Setter Club.

New York City.—Suffragists invade lower city with a "free lunch" wagon from which they dispense suffrage literature and other brain food instead of sandwiches. Subtitles—Miss Alberta Hill seeks converts. Feeding the hungry.

(FOR CHICAGO COPIES ONLY.)

Chicago, Ill.—To escape insistent job-hunters and to rest after the campaign Mayor-elect Thompson and his political advisors take a river trip. Subtitles—The mayor-elect catches a fish. Taking it easy on deck.

Narragansett Pier, R. I.—Laden with coal, a two-masted schooner runs ashore in a gale at the seaside estate of John Wanamaker.

Washington, D. C.—President Wilson attends the opening game of the American League season here between the Washington team and the New York Yankees. Subtitles—Clarke Griffith, manager of the Washington team, presents the President with a bat and ball for Francis B. Sayre, Jr., the Whitehouse baby. President Wilson pitches out the first ball. Walter Johnson, the great Washington pitcher, warms up. Secretary of State Bryan, Secretary of the Navy Daniels and Secretary of the Interior Lane enjoy the game.

In Egypt.—Australian troops, who are guarding England's African possessions, pass their leisure moments in riding camels and sightseeing. Pictures by Frank Bassall, staff correspondent of Pathe News.

Cartoon.—Col. Heeza Liar in the trenches. Subtitles—"By golly, I'll reach those trenches if I have to go there in sections!" Col. Heeza Liar, special war correspondent for the N. Y. Daily Bluff.

PATHE DAILY NEWS NO. 32, 1915 (Released week of April 19).

New York City.—Hon. Frank L. Cohen, former Master of Works in Glasgow, Scotland, opens the masters' tournament at the Manhattan Chess Club. Subtitles—Jose R. Capablanca, the young Cuban chess marvel. Frank J. Marshall, the American champion.

New York City.—Memorial fountain dedicated to Mr. and Mrs. Isidor Straus on third anniversary of their deaths in the Titanic disaster. Subtitles—Mayor Mitchel speaking. Park Commissioner Cabot Ward pays a tribute to Mr. and Mrs. Straus. The memorial fountain.

Boston, Mass.—Students of the Massachusetts Institute of Technology engage in their annual class rush.

New York City.—Jeff Davis, "king of the hoboes," passes an afternoon aboard the yacht of George E. Crater, Jr., the wealthy man who gave Jeff and his followers a farm. Subtitle—George E. Crater, Jr.

New Orleans, La.—Girl students of Newcomb University engage in an interesting series of outdoor games.

Chicago, Ill.—Many pretty features attend the celebration of Arbor Day in the heart of the city's Ghetto.

New York City.—Children from the orphanages and juvenile hospitals are guests of the management at the circus in Madison Square Garden. Subtitles—Inmates of the Home for Crippled Children arrive in motor buses. The Catholic Protectory band.

Etretat, France.—Children of soldiers who have died at the front are cared for by the war orphans' society.

Dublin, Ireland.—More than 20,000 of the Irish National Volunteers, Ireland's Home Rule Army, take part in a great parade and review. Subtitles—Ireland's uncrowned King, John Redmond, M.P. (in slik hat), reviewing his troops. The Belfast contingent and their famous pipers. The flag of the Irish Nationalists. View of O'Connell street during the ceremonies.

In Egypt.—To vary the monotony of camp life Australian cavalrymen engage in a sham fight on the desert sands.

Before Przemysl, Austria.—Pictures by Mr. Ercole (staff correspondent of Pathe News) of the Russian troops attending a field religious service before the final assault on the city. Subtitles—Blessing the troops in the trenches before battle. General Selivanoff, the conqueror of Przemysl.

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South Boston, Mass.—"Bosum's Locker," branch of the Sailor's Haven of Charlestown, is opened on Commonwealth Pier. Subtitles—Lawrence speaking. Capt. Rush, commandant of Navy Yard. The "Sea Scouts," and view of the building.

PATHE NEWS NO. 33, 1915 (Released week of April 19).

Chicago, Ill.—The Second Regiment, National Guard of Illinois, marches through the streets to attend the laying of the corner stone of its $400,000 armory. Subtitles—Governor Dunne lays the corner stone. Crowd leaving armory after the ceremonies.

New York City.—President Wilson, Secretary of the Navy Daniels and the President's secretary, Joseph P. Tumulty, arrive to attend a luncheon of the Associated Press.

Chicago, Ill.—Little Miss Dorothy Whalen greets the newest resident of the Lincoln Park zoo, a baby dromedary.

Havana, Cuba.—Jess Willard, a world's heavyweight champion, takes leave of his Cuban admirers as he sails for the U. S. after beating Johnson.

San Francisco, Cal.—Gunners at Fort Winfield Scott unlimber the twelve-inch guns at the fort for service target practice at floating marks Subtitle—Target practice with twelve-inch mortars.

Syracuse, N. Y.—Col. Theodore Roosevelt on way to court to defend the $50,000 suit for libel brought against him by William Barnes, Jr. Subtitles—Mr. Barnes on his way to court. The court house where the suit is being tried. Col. Roosevelt leaving court. The jury.

Spring Hats (by courtesy of Best & Co., New York). Subtitles—The Harvest Hat—Yellow straw with lisere braid trimmed with wheat and blackberries and yellow satin leaves. The Linderie Hat—White lace with lace hair-braid, yellow maribou roses and black velvet streamers. The Military Hat—White hand-sewn hat, with white ostrich feather. The Rose Hat—Rose milan straw with moss roses and French Picot ribbon. The Floppy Gainesboro'—Large natural Panama with a fifty-inch pink plume. The Poke Bonnet—"1860" bonnet, white milan hemp, trimmed with roses and pansies; long black velvet streamers.

Cartoon.—Colonel Heeza a Liar at the front.

(FOR KANSAS CITY COPIES ONLY.)

Kansas City, Mo.—Interesting parade is a feature of Washburn College's state celebration. Subtitle—Washburn's future athletes.

(FOR BOSTON COPIES ONLY.)

Lexington, Mass.—The end of 100 years of peace with England is celebrated with a parade and the dedication of a $1,000 flag pole. Subtitle—The flag raising.

(BOSTON COPIES ONLY.)

Newton Centre, Mass.—Ice house containing 200,000 tons of ice is destroyed by a $75,000 fire. Subtitle—Engines draw water to fight the fire from Crystal Lake.

(SYRACUSE COPIES ONLY.)

Syracuse, N. Y.—Syracuse University 'Varsity, junior and freshman crews have a hard workout under the watchful eye of Coach Ten Tyck. Subtitle—Coach Ten Eyck gives few rudimentary lessons in watermanship.

(For Kansas City, Minneapolis, Omaha, St. Louis and Chicago Copies.)

Des Moines, Ia.—Several records are broken by college and high school athletes of the Middle West at the sixth annual Drake Relay Meet. Subtitles—High School shuttle race, an unusual event. Purdue University wins the two-mile relay race. Cedar Rapids High School breaks the record for the two-mile high school relay race. Chicago University wins half-mile relay race in 1.30, a new record.

(New York, Greater New York and Philadelphia Copies.)

Near Pennsgrove, N. J.—A new town springs up almost overnight to house 5,000 workmen who have come here to rush through orders for powder from the Allies. Subtitle—The du Pont Powder Works, where almost $1,000,000 worth of explosives is made for the warring countries every day.

Boston, Mass.—Three hundred members of the Bay State Motorcycle Club start on their annual run from this city to Worcester. Subtitles—A stunt with a side car. Taking the whole family along. The 'cyclists on their way.

PATHE DAILY NEWS, NO. 34, 1915 (April 26).—New York City—Otis Skinner, Helen ware, Patricia Collinge and other well-known players prepare surgical dressings for use in war hospitals. Sub-titles: Pictures made in the rooms of the Surgical Dressings Committee which has sent more than 2,000,000 bandages to Europe; the committee solicits gifts of old linen, etc., to make into surgical dressings. Mr. Skinner and Miss Ware prove able workers. Miss Collinge finds winding bandages more difficult than it looks.

Columbus, Ga.—Fox trotting in the public streets entertains the crowds that attend "Home-Coming Week" in this city.

New York City—Mrs. Malcolm Strauss and the dogs she entered at the French Bull Dog Show at the Hotel Astor. Sub-title: Prince De Savoy, a crack bull dog.

New York City—Mrs. Charles S. Whitman, wife of the Governor of New York, is guest of honor at "A Day in April," a charity entertainment at the Hotel Biltmore. Sub-title: Mrs. Whitman.

New York City—Seven thousand members of the New York Police Department have their annual parade in Fifth avenue, viewed by vast throngs. Sub-titles: Mayor Mitchell (left) and Police Commissioner Woods in the reviewing stand. Mayor Mitchel awards medals to the members of the department who have distinguished themselves by bravery. Police heroes after receiving their medals. A gymnastic drill. Drill by a squad of mounted police. The police star.

Philadelphia, Pa.—Record-breaking performances are features of the 21st annual relay race carnival of the University of Pennsylvania on Franklin Field. Sub-titles. H. Berry, of Pennsylvania, throwing the javelin in the pentathlen, or all-around championship. Berry after winning the pentathlen. Fred Kelly, the great Southern California University athlete, wins the 120-yard hurdle race. McCutcheon, of Cornell, wins the hammer throw. McCutcheon. Richards, of Cornell, breaks the relay carnival high jump record with a leap of 6 feet 4 inches. Pennsylvania students cheer their winning relay team.

Paris, France—Views of the destruction wrought in the latest Zeppelin raid on Paris.

In the Dardanelles—Turkish troops, hastily mustered, march to defend their country against the invasion of the Allies. Sub-titles: Refugees from Gallipoli camp in a cemetery on their way to Constantinople. Wearied by the cares of state, the Sultan takes an afternoon trip on the Bosphorus.

Annapolis, Md. (Not in Pacific Coast Copies)—Harvard University's 'varsity crew takes the water for a race with the Naval Academy eight on the Severn, easily winning the contest. Subtitle: The Annapolis crew launches its boat. Harvard leads near the finish line. The victorious Harvard eight.

Boston, Mass.—A five-alarm fire destroys a factory, eight dwelling houses and another structure and threatens the entire waterfront of Boston (South).

Cincinnati, Ohio—Members of the Cincinnati Retail Grocers' Association and their families leave in a special train for the San Francisco Exposition. Sub-titles: "Proset!" The special train leaving the station.

Pittsburgh, Pa. (in Pittsburgh Copies Only)—Boy Scouts of this city plant mulberry trees in a campaign to save orchards. Mulberries attract the birds from the more valuable fruit trees. Sub-titles: Scouts receiving trees from John M. Phillips, State Game Commissioner (left) and Mayor Joseph G. Armstrong. The Scouts also participate in the "Buy a Towel" campaign for the benefit of the State Home for the Blind.

Syracuse, N. Y. (in Syracuse Copies Only)—Unmindful of wagons, autos and trolley cars, a flock of doves gathers around Tommy Atkinson, traffic cop, at North Salina and West Genesee streets to be fed.

Syracuse, N. Y.—The First Baptist Church here ministers to the physical as well as the spiritual needs of its members by operating a restaurant and hotel in its beautiful building. Sub-title: The entrance to the church restaurant.

WHO PAYS? ("Unto Herself Alone"—Series No. 5—Released week of May 10).—Out from the chaos of unreasoning desire, not from the blackness of selfish interest, came the Law Giver, and wrote in the Book of Ages so that all men could read, "Thou Shalt Not ——," and

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man took up the cry and sent it ringing down the centuries, and as he was given to see more clearly, the words took an increased force, until they became the inflexible dictum of an uncompromising society. Alicia Knight saw the words and laughed. Felix Lynn saw them and shut tight his eyes. Pledged by the law of man to another, he knew the price of his deception. Caught in the irresistible whirlpool of his passion, he followed a force that was older than mankind. Then came the dawn, and with it the knowledge of his offense in all its hideous nakedness. She cared not. She had tasted of Life, and the draught was still sweet on her lips. Once again she was ready to jeer and snap her fingers in the face of Convention. But her arm dropped even as it was raised, for between her and her contempt for things as they are came the sickening realization that he was already wed. For the first time in her life she knew the cost of flouting those terrible words, "Thou Shalt Not ——," and all the force of her rebellious spirit was turned against the man who had wittingly brought her face to face with Reality. Day after day she dogged his footsteps, go where he might, and ever as he turned he looked fearfully into those eyes of dreadful accusation. Her desire for payment knew no satiety until her relentless persecution had driven him to hopeless insanity; then, all too late, se knew deep within her that she loved him dearly. Who Pays?

THE NEW EXPLOITS OF ELAINE (Episode No. 20—"Spontaneous Combustion"—Two Parts—Released week of May 10).—His constant failure to accomplish the death of both Elaine and her protector, Craig Kennedy, makes Wu Fang only the more persistent. Money means nothing to him. His enormous wealth enables him to carry out the most elaborate plans for the death of the hated detective and his fair-haired sweetheart. His followers know no word other than their master's, and his Oriental craftiness enables him to keep well out of the law's reach.

He secures a corrupt young girl to help him carry out a plot as fiendish as it is intricate. A fake attack on the girl in front of Elaine's window is excuse for the girl's sad story, which so touches Elaine and her aunt that they take her into their service. Acting on the chemical principle of spontaneous combustion, Wu Fang rigs up a trick chair to hold fast whoever sits in it, and eventually burn its occupant to death. This chair is shipped to the Dodge home, where the new maid receives it and has it put up in the garret, knowing that Elaine will go there shortly to make a selection of her dresses for a charity gift.

Meanwhile, Kennedy learns of the joint in which Wu Fang hides himself from the outer world, and disguised as a heathen goes there to smoke a pipe. How he is tricked by the cunning Wu Fang—how he learns of Elaine's imminent peril—how he manages to outwit the crafty Celestial, and rescue Elaine from the most frightful death—is all so graphically pictured on the screen that a word description fails utterly in its purpose.

JUST TRAMPS (May 1).—Tramps! Just the word itself is sufficient to bring a smile to one's face, but when it is coupled with the rollicking humor furnished by these two gentlemen of leisure, the combination is sure to raise a howl of laughter. These two sons of rest hit town in a "side-door pullman," and proceed to size up the burg in their endeavor to get as many meals as possible without any particular effort on their part. By frequent references to their "code" book they manage to steer clear of many rough spots. Their subsequent trials and tribulations are warranted to dispel the worst case of "blues."

PISA (Picturesque Italy—May 3).—There probably is not a schoolboy in the land but who has read or heard of this busy commercial city of Italy whose chief point of interest is the famous Leaning Tower, one of the Seven Wonders of the World. This tower is 180 feet high and inclines 14 feet out of the perpendicular. For 600 years it has been used as a belfry of a cathedral which dates back as far as the 11th century.

A STUDY IN INSECT LIFE (On the Same Reel).—Soon the earth and the air will be filled with myriad forms of insect life, each pursuing its own method of existence. No more interesting subject for study can be found, covering a range which is infinite. This film presents to the spectator some of the more familiar forms of insect life among which are the Lady-bird, the Ant-lion, the Longicorn Beetle, the Owl Moth and others.

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Miscellaneous Feature Films

George Kleine

WHO'S WHO IN SOCIETY (Four Parts—May 10).—Mrs. O'Brien, newly rich, vainly aspires to social prominence, an ambition in which her common, chess-loving husband does not sympathize. Pretty Mary Ellen, the daughter, and a Jap butler constitute the household. One day Mrs. O'Brien sends out invitations to a party which the Van Dusens and Van Astorbilts refuse to attend. While she is mourning this loss, an automobile breaks down in front of the house, and a slender young man who introduces himself as Lord Algernon Ste. Clair seeks refuge, while his car awaits the repairman. Mrs. O'Brien, scenting a noble match, promptly invites him to stay for the party.

Meanwhile a rough-looking character alights from an automobile, and after a careful inspection of the house, rejoins his friends and disappears. An hour later, immaculately groomed, he enters the club of which O'Brien is a member, and finding the solitary old Irishman playing a lonesome game of chess, offers himself for partner. In this way he obtains an invitation to attend Mary Ellen's party. In due time the guests arrive, consisting of the good-hearted but illiterate Flanagans, their two children and the stranger. There immediately commences a vigorous suit for the hand of pretty Mary Ellen on the part of Lord Algy and the stranger. Mary Ellen shows her preference for the stranger.

That night weird things happen. The stranger who has been invited to spend the night, slips into the library in time to see O'Brien much excited over the appearance of a white hand that has deftly poked through the portiers in search of the electric switch. In another instant the stranger throws O'Brien to the floor, and Lord Algy in hand, stands over them. There is a scuffle and the stranger disappears, gun in hand, through the French window. An hour later Lord Algy, in his room, cautiously draws a string of pearls from his pocket, only to turn and face the gun of the stranger, who raises his head from back of Lord Algy's bed. There follows explanations and the stranger shows his badge as a government secret service agent, long in search of the crook known as Lord Algy. O'Brien rejoices and Mary Ellen slips her hand into that of the "stranger's," while Mrs. O'Brien, thoroughly disgusted, hurls a volume of "Who's Who in Society" into the waste basket.

World Film Corp.

THE BOSS (Brady—Five Parts).—Michael Regan is of Irish decent and a born fighter. This fighting instinct helps Regan to success. He becomes first of all, a bartender, then a saloon proprietor. Two of his best friends are Sullivan and McCoy. They have been boys together. Sullivan becomes a priest, and Porky McCoy becomes Regan's right hand man. Regan goes in for politics. He also buys up mortgages. His power increases as his field of labor widens. He begins to gain the monopoly of the grain-shipping contracts which before his advent had been under the control of Griswold & Son, an old established firm. Old John Griswold and his son are on the brink of ruin.

Regan has two sides to his nature. The man of iron, hard, merciless and a grafter, and the man who feeds the starving, would give his life for his friend and delight in the smile of a child. While visiting and helping the poor, he meets and loves Emily Griswold. In his hard fighting life, he has seen little of women, and Emily becomes his ideal. When the situation of the Griswolds becomes desperate, they ask Regan to visit them. He comes and offers them relief through an amalgamation of interests. When questioned as to his reason for this leniency, when he has everything in his power, he tells them he wishes to try and win Emily for his wife.

Emily and Regan marry, but her brother, full of hatred for Regan, becomes an agitator, and rouses the men to strike against his brother-in-law. Things become really serious now for Regan. Scanlan, the workman's delegate, comes to Regan and lays down the terms that young Griswold has dictated to them. Regan laughs and defies, and Scanlan becomes abusive. Regan strikes him and he falls. Regan in prison, McCoy comes to him and says his wife insists that he give himself up. Regan will not hear of this, and sends him home. But McCoy goes straight to the judges and makes an affidvait that proves Regan innocent. Emily comes to visit her husband. He gives into her hands the mortgages of all the property, with which to do as she likes. But in Emily's heart a deep love has grown for her husband and before they leave the prison for home, Regan has learned that Emily is a most faithful wife. Regan and his wife never forget the devotion of the faithful McCoy, and are last seen as Godfather and Godmother to his son and heir.

V-L-S-E, Inc.

THE CARPET FROM BAGDAD (Selig—Five Parts—May 3).—Mohomed is the guardian of the Sacred Carpet of Bagdad which was placed in the innermost recesses of the mosque, and the story opens at the evening hour of prayer when the Pasha tells Mohomed to guard the Sacred Carpet with his life. Arthur Wadsworth a New York banker, makes the discovery that his younger brother has defaulted to the extent of a small sum. Given his choice by the grasping elder brother of either imprisonment or disinheritance, Horace Wadsworth chooses the latter and loses a million dollars which accrues to the advantage of the grasping brother.

A year later George A. P. Jones, of the firm of Mortimer & Jones, dealers in antique rugs, sails for Cairo, Egypt, on his annual purchasing trip. He leaves his palatial dwelling in the hands of his agent and butler. Horace Wadsworth, now known as "Ryanne," returns from abroad "broke," is refused assistance by his brother, Arthur. The outcast plans revenge. The close proximity of the Wadsworth bank and the Jones home suggests a medium for his vengeance. Horace has become a member of an international gang of crooks, and follows the trail of Jones. Horace learns from some wine-befuddled camelman the whereabouts of the Sacred Yhiordes, known as the Carpet of Bagdad. He persuades Mohomed, guardian of the Sacred Carpet, to permit him to join his caravan to Bagdad. In the meantime, Horace has cabled to Callahan, a confederate, who promises to keep Horace advised as to Jones' whereabouts.

Mrs. Chedsoye, her daughter, Fortune, and Major Callahan, arrive in Egypt. Mrs. Chedsoye and Callahan are also members of the band of criminals with which Horace is affiliated. Fortune knows nothing of her mother's secret machinations. It is plotted that Horace steal the Sacret Carpet. Sell it to Jones for a large sum, and then the party will utilize Jones' home in New York in order to rob the Wadsworth bank adjacent. Horace is taken by Mohomed to the recesses where the carpet is hanging. That night Horace overcomes the guardians of the precious tapestry, after a fierce struggle, seizes the rug and decamps. Mohomed vows by the Beard of the Prophet that he will return the Sacred Rug to the temple.

Jones meets Callahan, Mrs. Chedsoye and her daughter, and immediately becomes interested in Fortune. Mohomed assumes a disguise and watches Horace, who has Jones visit his room in the hotel and shows him the stolen Prayer Rug. Jones' enthusiasm gets the better of his judgment and he buys the tapestry. He then tells Fortune of his purchase. Suspicious of her mother and apprehensive of some crookedness, Fortune is greatly worried. Fortune questions her mother and Major Callahan concerning the rug and of their designs on Jones. Fortune steals the key to Jones' hotel room, enters during his absence and takes the rug from his trunk and hides it in her own room with a roll of steamer rugs.

Mohomed has Horace's name forged to a note to Fortune. He receives no satisfaction from Jones or Horace regarding the Prayer Rug, and plans a wholesale kidnapping to the

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BRAND NEW—Silveroid screen, 12x16, sell at bargain. Write for sample; 6A machine complete, except motor, $150; three-reel features, $25. Box 369, Canton, Ohio.

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ONE SIMPLEX, $300 machine, 1,000 foot magazines, six months factory guarantee left, $180. One Simplex $300 machine, two thousand foot magazines, nine month factory guarantee left, $197.50, with motor drive, $235. One Powers 6A complete, eleven month factory guarantee, $190, with motor drive, $220. Bargains in Powers 5s, Motiographs and Edisons. One 40 ampere G. E. slightly used mercury rectifier, tested and guaranteed, with new tube, $190. All above goods guaranteed as represented. Deposit holds any of above. Wire it. J. H. Hallberg, 36 East 23d St., N. Y. City.

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WANTED—To know the whereabouts of B. L. James, cameraman. I have a good proposition for him. Kindall Evans, care United Photo Play Co., Chicago, Ill.

desert. With his companions, Mohomed kidnaps Jones, Horace and Fortune and takes them, bound and gagged, into the great Sahara. Wallace, another of the conspirators, in the meantime, has started to New York City with forged letters to Jones' agent, so that entrance to Jones' home can be made during his absence and from there a tunnel can be cut into the Wadsworth Bank. Giving Fortune up for lost, her mother and Major Callahan also leave for New York without her and unconsciously take the precious rug with them. In New York, Wallace presents his forged credentials and is given access to Jones' home.

In the meantime, in the the desert, Jones tells Mohomed that he has not the rug. Fortune overhears the statement and says to Mohomed: "I have the rug. I stole it; if I produce it will you let us all go?" Mohomed agrees to this and sends a messenger on his swiftest camel to the hotel. Upon arriving there the messenger bearing a note from Fortune to her mother, learns that the woman has left for New York City. Mohomed resolves to torture Jones, Horace and Fortune to death for apparently lying to him. As Mohomed approaches the cowering prisoners prepared to wreak vengeance a sandstorm arises. Following the storm, the prisoners attract the attention of another caravan which is led by Englishmen and they are saved from death and Mohomed strides away. In Damascus, Jones gives Horace money, and Horace leaves at once for New York, where Fortune's mother, Major Callahan and Wallace have preceded him. Fortune and Jones lost in love, follow on another steamer. In the Jones dwelling, Horace is enthusiastically greeted by Mrs. Chedsoye, Callahan and Wallace. Money is brought into the room where they meet.

Jones, upon arriving in New York, goes immediately to his agent, where he learns of the forgery that gave a band of crooks access to his home. With Horace's brother, he rushes to the dwelling and, through a window sees the conspirators handling ill-gotten gold and viewing the Prayer Rug. Jones accosts the crooks with a drawn revolver. Horace tells him that he wants his million dollar inheritance. "I will give you all two hours before I notify the police," Jones informs the band, while Horace's brother fondles the money that has been taken from his bank. As the picture closes, with the love light shining in the eyes of Fortune and Jones, away across the seas and into the Orient, Mohomed, former guardian of the Sacred Carpet, stands at the seashore, his eyes strained westward. With true Oriental fatalism, he bows in resignation to the will of Allah. The precious Prayer Rug is gone, never to return. Mohomed did his best. He dare not return to his beloved Bagdad, but he raises his eyes and mutters: "What is to be, will be; Allah be praised."

Paramount.

LITTLE SUNSET (Bosworth-Morosco—Four Parts).—Little Sunset Jones, son of a professional baseball player, is a fiery, red-haired little bantam about six years old, and about three feet high. He "scraps." He "umpires," and his one great hero is a certain famous centerfielder on a major league team. This is one, Gus Bergstrom, nicknamed the country over "The Terrible Swede" for his phenomenal batting and fielding, and said to be the richest player in professional ball.

Little Sunset's father is eventually signed to play shortstop on this famous team, and as Sunset is motherless, his father is obliged to take him on the trips with him. He at once becomes the pet of the players and they make him their mascot and bat boy. As it turns out his one particular "booster" among the players is the Terrible Swede himself, a silent, good-natured, clean-living fellow, who has been in the game for fifteen years, and is tired of it, and is much more interested in his large realty holdings at home.

"Little Sunset" and the noted ball player strike up a deep friendship. They become inseparable companions. The small boy seems to awaken a fatherhood in the heart of the slow, stolid but honest ball player, and he delights to surprise his tiny pal with little gifts and remembrances so dear to boyhood.

In midseason, Bergstrom loses an important game by colliding with another outfielder in playing a fly ball and the manager roasts him. Eager to get out of baseball anyway, the star outfielder quits the team and returns home to devote himself to his business interests. He might have been lost to the game for good but his fellow-townsmen get after him so hard he is driven back to take part in the pennant race in which he is badly needed. But their indignation is nothing compared with the scorn of "Little Sunset," and the big athlete's shame and helplessness before the denunciations of his little pal for deserting the team is a very funny situation. But timely home runs cinching the pennant appeases the fans, and a gold watch and much diplomacy win back "Little Sunset."

WITHOUT A COUNTRY (Four Parts—May 10).—The members of the "Sidi" sect are informed that the Chancellor of State intends to submit to the Prince a bill calling for their persecution. Judith, the daughter of Samuel Hurst, a wealthy jeweler and member of the sect, is in love with the Prince, but is rebuked by her father for being in love with their persecutor. Gregory, a clerk in the employ of Hurst, whose infatuation with Judith is not reciprocated, discovers a letter from the Chancellor asking Hurst to call to do some work for him, and brands him a traitor at the meeting of the sect. A frenzied mob storms the old man's house, but the Prince himself appears and quickly disperses the crowd. That night, observed only by Gregory, Judith elopes with the Prince. Though ignorant of the fact, Samuel Hurst is denounced, but is promised exoneration if, through his daughter, he can influence the Prince to reject the bill. In this he succeeds and is exonerated.

But the Chancellor orders his henchmen to gather all the soldiers they can rely upon. The Prince and Judith, realizing that the joy of life for them is ended, ascend the highest mountain peak, bid "Fare-Well" to the world, and leap to Eternity. The order for the expulsion is put into the effect that night, and as the vast numbers of the sect leave the country, Samuel Hurst comes upon the lifeless bodies of his daughter and her royal sweetheart.

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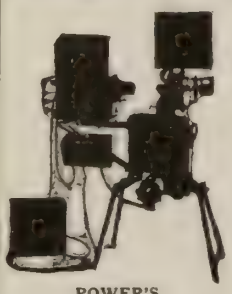
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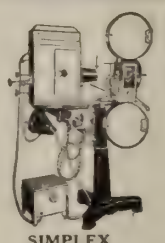
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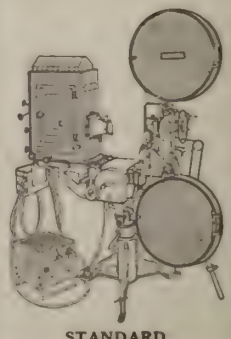
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(Signed) (Name given on request.)

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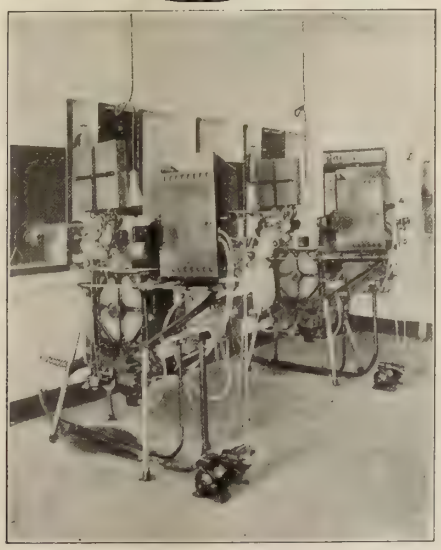

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List of Current Film Release Dates

(For Daily Calendars of Program Releases See Pages1134, 1136.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Imp, Joker, Victor.
Tuesday—Big "U," Gold Seal, Nestor.
Wednesday—Animated Weekly, Laemmle, L-KO.
Thursday—Big "U," Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG "U."

May 9.—The Master Rogues of Europe (Three parts—Melo-Drama).
May 13—A Buried City (Educational). As Seen by Homer Croy.
May 16—Where Brains Are Needed (Two parts—Detective—Drama).
May 20—Celeste (Drama).
May 23—The Old Doctor (Two parts—Modern—Drama).

BISON.

May 15—The Jungle Queen (Two parts—Dr.).

GOLD SEAL.

April 20—The Whirling Disk (Two parts—Drama).
April 27—Matty's Decision (Two parts—Drama of To-Day).
May 4—The Faith of Her Fathers (Three parts—Drama of the Ghetto).
May 11—The Torrent (Two parts—Modern Spectacular—Drama).
May 18—The Dancer (Three parts—Drama).

IMP.

April 30—At the Banquet Table (Two parts—Melo-Drama Mystery—Drama).
May 3—The Blank Page (Drama).
May 7—Tony (Drama).
May 10—Uncle's New Blazer (Comedy).
May 14—The Corsican Brothers (Three parts—Melo-Drama).
May 17—Destiny's Trump Card (Drama).
May 21—Court Martialed (Four parts—Military Society—Drama).

JOKER.

May 10—No Release This Week.
May 15—Nothing Ever Happens Right (Com.)
May 17—A Day at San Diego Fair (Comedy).
May 22—The Lady Doctor of Grizzly Gulch (Comedy).

LAEMMLE.

May 9—The Toll of Youth (Drama).
May 12—What a Blind Man Saw (Two parts—Domestic—Drama).
May 16—Fates Alibi (Drama).
May 19—From Italy's Shores (Two parts—Heart-Interest—Drama).
May 23—One Kind of Friend (Drama).

L-KO.

May 2—No release this week.
May 5—Father Was Neutral (Comedy).
May 9—No Release this Week.
May 12—A Stool Pigeon's Revenge (Comedy).
May 16—No Release This Week.
May 19—Love and Sour Notes (Comedy).
May 23—No release this week.

NESTOR.

May 7—Wanted a Chaperon (Comedy).
May 11—He Fell in the Park (Comedy).
—Seeing India (Scenic).
May 18—When Cupid Crossed the Bay (Com.).
—Homer Croy Along the Nile (Educational).
May 21—They Were Heroes (Comedy).

POWERS.

Apr. 24—Love and Handcuffs (Drama).
May 1—Tiny Hands (Drama)
May 8—In the Hills Beyond (Drama).
May 15—Framed (Western—Drama).
May 22—Diamonds of Fate (Drama).

REX.

May 6—Rene Haggard Journeys On (Two parts—Heart Interest—Drama).
May 11—A Shot in the Dark (Drama).
May 13—An Idyll of the Hills (Two parts—Rural—Drama).
May 18—No release this week.
May 20—A Fireside Realization (Drama).
May 22—When Love is Love (Two parts—Modern—Drama).

STERLING.

April 29—The Chef's Revenge (Comedy).
—After Big Game of the Sea (Educational).
May 6—Counting Out the Count (Comedy).
May 13—Pokes and Jabs (Comedy).
May 20—The Battle of Running Bull (Two parts—Comedy).

VICTOR.

May 7—Father's Money (Comedy-Drama).
May 10—The Girl Who Had a Soul (Three parts—Heart Interest—Drama).
May 14—A Stranger in Camp (Comedy—Drama).
May 17—Baby (Two parts—Comedy—Drama).
May 21—No release this week.

UNIVERSAL SPECIAL FEATURE.

April 26—The Black Box (Episode No. 8, "The Inherited Sin") (Two parts—Drama).
May 2—The Black Box (Episode No. 9 "Lost in London," (Two parts—Drama).
May 9—The Black Box (Episode No. 10, "The Ship of Horror"—Two parts—Dr.).
May 16—The Black Box (Episode No. 11, "The Desert Vengeance" (Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

Apr. 19—The Castle Ranch (Two parts—(Drama).
Apr. 21—She Walketh Alone (Drama).
April 26—The Day of Reckoning (Two parts—Drama).
April 28—Wife Wanted (Comedy—Drama).
May 3—One Summer's Sequel (Two parts—Drama).
May 5—When Empty Hearts Are Filled (Drama).
May 10—The Altar of Ambition (Two parts—Drama).
May 12—The Broken Window (Comedy—Dr.).
May 17—The Greater Strength (Two parts—Drama).
May 19—At the Edge of Things (Drama).

BEAUTY.

May 4—The Face Most Fair (Drama).
May 7—Dreams Realized (Drama).
May 11—Life's Staircase (Drama).
May 18—Naughty Henrietta (Comedy—Drama).

BRONCHO.

May 5—The Spark in the Embers (Two Parts—Drama).
May 12—His Affianced Wife (Two parts—Drama).
May 19—The Operator At Big Sandy (Two parts—Drama).
May 26—Shorty's Trouble Sleep (Two parts—Drama).
June 2—The Conversion of Frosty Blake (Two parts—Drama).

DOMINO.

May 6—The Man From Nowhere (Two parts—Drama).
May 13—The Shoal Light (Two parts—(Drama).
May 20—Her Alibi (Two parts—Drama).
May 27—Hostage of the North (Two parts—Drama).

FALSTAFF.

May 14—Ferdy Fink's Flirtations (Comedy).
May 21—The House that Jack Moved (Comedy).

KAY BEE.

April 30—The Valley of Fate (Two Parts—Drama).
May 7—The Kite (Two Parts—Drama).
May 14—The Human Octopus (Two parts—Drama).
May 21—"Bad Buck" of Santa Ynez (Two parts—Drama).
May 28—Her Easter Hat (Two parts—Drama).
June 4—A Piece of Amber (Two parts—Dr.).

KEYSTONE.

April 15—Do-re-mi-fa (Comedy).
April 17—Ambrose's Nasty Temper (Comedy).
April 22—Fatty and Mabel Viewing the World's Fair at San Francisco (Comedy).
April 24—Love, Loot and Crash (Comedy).
April 26—Gussie Rivals Jonah (Two parts—Comedy).
May 1—Mabel's Wilful Way (Comedy).
May 3—Gussle's Backward Way (Comedy).
May 10—Our Dare Devil Chief (Two parts—Comedy).

KOMIC.

Apr. 25—Home Again (Comedy).
May 2—Ethel's Disguise (No. 22 of the "Bill" Series) (Comedy).
May 9—Flooey and Axel (Comedy).
May 16—Ethel's Romance (No. 23 of the "Bill" Series—Comedy).
May 23—The Rivals (Comedy).

MAJESTIC.

April 30—The Little Soldier Man (Comedy—Drama).
May 2—The Comeback (Two parts—Drama).
May 4—Her Grandparents (Drama).
May 9—The Spell of the Poppy (Two parts—Drama).
May 11—The Smuggler (Drama).
May 16—At the Stroke of the Angelus (Two parts—Drama).
May 18—The Electric Alarm (Drama).
May 23—Eleven-thirty P. M. (Two parts—Dr.)

(*Mutual Releases continued on page* 1176.)

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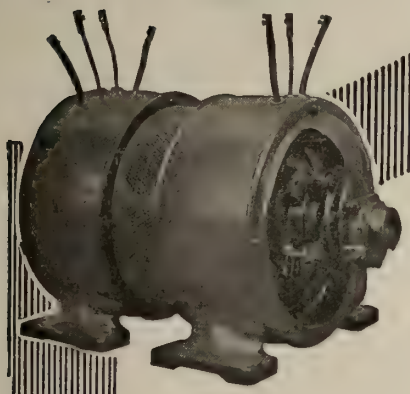

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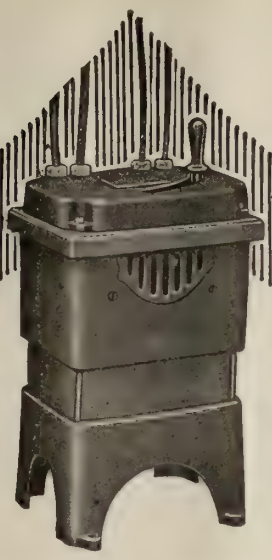

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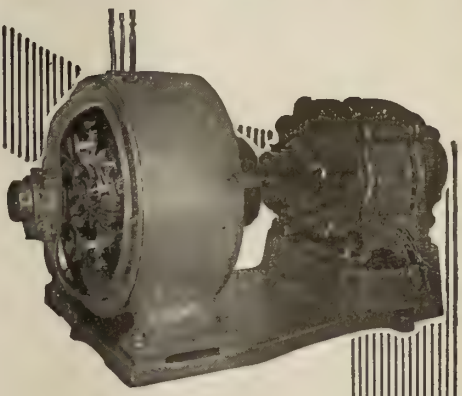

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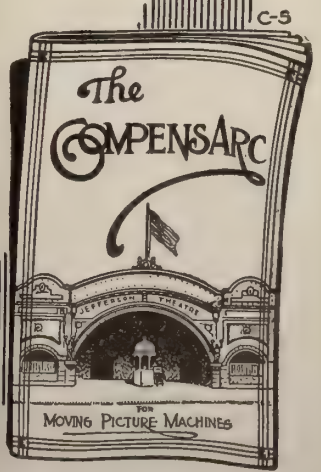

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1134, 1136.)

(*Mutual Releases continued from page* 1174.)

RELIANCE.

May 3—The Mission of Morrison (Drama).
May 5—The Baby (Comedy-Drama).
May 8—The Old Shoemaker (Two parts—Drama).
May 10—At the Hour of Eleven (Drama).
May 12—The Son of the Dog (Drama).
May 14—Mike's Elopement (Drama).
May 15—Added Fuel (Two parts—Drama).
—When Cameron Passed By (Drama).
May 19—Gridley's Wife (Drama).
May 22—The Man of It (Two parts—Drama).

ROYAL.

Apr. 24—Hungry Hank At the Fair (Comedy).
May 1—Locked Out (Comedy).
May 8—That Doggone Serenade (Comedy).
May 15—Casey's Tribulations (Comedy).
May 22—When Beauty Came to Kobskob (Comedy).

THANHOUSER.

April 27—Bianca Forgets (Two parts—Drama).
May 2—Their One Love (Drama).
May 4—Monsieur Nickola Dupree (Two parts—Comedy-Drama).
May 9—Love and Money (Drama).
May 11—The Song of the Heart (Two parts—Romantic—Drama).
May 16—The Three Roses (Drama).
May 18—The Heart of the Princess Marsari (Two parts—Drama).
May 21—The Refugee (Drama).
May 23—Daughter of Kings (Drama).

MUTUAL MASTERPICTURES.

April —The Outcast (Reliance—Four parts—Drama).
April 15—On the Night Stage (Five Parts—Drama).
Apr. —A Man and His Mate (Reliance—Four parts—Drama).
April 26—The Cup of Life (N. Y. M. P. Co.—Five Parts—Drama). No. 11.
April 29—A Child of God (Majestic—Four parts—Drama). No. 12.
May 3—The Absentee (Majestic—Five parts—Drama) No. 13.
May 6—The Victim (Majestic—Three parts—Drama) No. 14.
May 10—Rumpelstiltskin (N. Y. M. P. Corp.—Four parts—Drama).

NORTH AMERICAN FILM CO.

May 3—The Diamond from the Sky (Episode No. 1—Two parts—Drama).

SERIAL PUBLICATION CORPORATION

April 14—Runaway June (Episode No. 14, "In the Grip of Poverty" (Two parts—Drama).
Apr. 21—The Runaway June (Episode No. 15 "At Last, My Love.") (Two parts—Drama).

United Film Service

RELEASE DAYS.

Monday—Ideal (a two-reeler).
Tuesday—Superba.
Wednesday—Empress (a two-reeler).
Thursday—Luna, Starlight.
Friday—Premier (a two-reeler).
Saturday—Lariat (a two-reeler).
Sunday—Cameo.

CAMEO.

May 9—Can Love Grow Cold (Comedy).
May 16—Where Can I Get a Wife? (Comedy).
May 23—Can a Jealous Wife Be Cured (Com.).

EMPRESS.

Apr. 16—Oysters and Pearls (Comedy).
Apr. 21—The Room Between (Two parts—Drama).
Apr. 23—More and More (Comedy).
April 30—Back to the Farm (Comedy).
May 5—The Shop Nun (Two parts—Drama).
May 19—The Spender (Two parts—Drama).

GRANDIN.

April 28—The Stolen Will (Two parts—Drama).
May 12—In Her Daddy's Footsteps (Two parts—Comedy—Drama).

IDEAL.

Apr. 12—A Soul's Tragedy (Two parts—Drama).
Apr. 19—Shadows of the Harbor (Two parts—Drama).
April 26—The Mysterious Airship (Two parts—Drama).
May 1—Beginning at the End (Two parts—Drama).
May 3—Avarice (Two parts—Drama).
May 10—A Country Lad (Two parts—Drama).
May 17—The Little Band of Gold (Two parts—Drama).

JUPITER.

March 28—Her Phoney Lovers (Comedy).

LARIAT.

Apr. 24—The Parasite's Double (Two parts—Drama).
May 8—Told in the Rockies (Two parts—Drama).
May 22—Alias Holland Jim (Two parts—Dr.).
May 20—The Poor Fixer (Comedy—Drama).

LUNA.

Apr. 15—The Misplaced Twins (Comedy).
Apr. 22—Her New Yob (Comedy).
May 6—Louisa's Battle With Cupid (Comedy).
May 13—How Allopath Conquered Boneopath (Comedy).

PREMIER.

Apr. 13—Blazing the Trail (Drama).
Apr. 18—The Come Back (Drama).
Apr. 20—The Girl With the Camera (Drama).
April 27—Brothers (Drama).
May 7—The Other Girl (Two parts—Drama).
May 21—The Curse (Two parts—Drama).

REGENT.

April 3—Victims of Satan (Two Parts—Dr.).
Apr. 17—In the Blood (Two parts—Drama).

STARLIGHT.

Apr. 22—You Need a Doctor (Comedy).
April 29—Jealousy (Comedy).
May 6—The Fortune Tellers (Comedy).
May 13—Tough Luck (Two parts—Comedy.
May 20—The Ghost Fakirs (Comedy).

SUPERBA.

Apr. 20—Uncle's Last Letter (Comedy).
April 27—A Million Hid (Comedy).
May 4—The Trunk Mystery (Comedy).
May 11—All About a Baby (Comedy).
May 18—Davy Crockett (Comedy).

UNITED.

May 2—Love and Skates (Comedy).
May 14—The Education of Father (Two parts—Drama).
May 15—The Stronger Mind (Two parts—Dr.).

Miscellaneous Feature Releases.

ALLIANCE FILM CORP.

April —Beulah (Balboa—Six parts—Drama).

ART FILM CO.

May—The Stubbornness of Geraldine (Drama).

BROADWAY FILM CO.

April —The Vow (Four parts—Drama).

CORT FILM CORPORATION.

May—The Melting Pot (Five parts—Drama).

COSMOFOTOFILM CO.

April —Constantinople (Topical).
May—The Middleman (Five parts—Comedy).

GREAT NORTHERN FILM CO.

April —John Redmond, the Evangelist (Four parts—Drama).

IVAN FILM PRODUCTIONS, INC.

May—Unwelcome Wife (Five parts—Drama).

METRO PICTURES CORP.

Apr. 26—The High Road (Rolfe—Drama).
May 2—The Shooting of Dan McGrew (Popular Players—Drama).
May 9—Cora (Rolfe—Drama).

PARAMOUNT PICTURES CORPORATION

Apr. 19—Captain Courtesy (Bosworth—Drama).
Apr. 22—Snobs (Lasky—Comedy).
Apr. 26—Jim the Penman (Famous Players—Five parts—Drama).
Apr. 29—Help Wanted (Morosco—Drama).
May 3—The Woman (Lasky-Belasco—Five parts—Drama).
May 6—Little Sunset (Bosworth—Four parts—Drama).
May 10—Fanchon the Cricket (Famous Players—Five parts—Drama).
May 13—The Moth and the Flame (Famous Players—Five parts—Drama).

PATHE EXCHANGE, INC.

Released Week of April 26.
New Exploits of Elaine, No. 18 (Two parts—Drama).
Police Dog (Episode No. 4—Cartoon Com.).
Seville, the Capital of Andalusi (Colored—Scenic).
Pathe News No. 34, 1915 (Topical).
Max Braves the Briny (Comedy).
Physical Training in the French Army (Educational).
Sicily in Storm and Calm (Scenic).
Pathe News, No. 35, 1915 (Topical).
Who Pays? Series No. 3, "When Justice Sleeps" (Balboa—Three parts—Drama).

Released Week of May 3:
New Exploits of Elaine, No. 19 (Two parts—Drama).
Pisa, Picturesque Italy (Colored—Scenic).
A Study in Insect (Educational).
Col. Heeza Liar Signs the Pledge (Cartoon—Comedy).
Old Andalusia, Picturesque Spain (Scenic).
Unfounded Jealousy (Two parts—Drama).
Pathe News No. 36, 1915 (Topical).
Who Pays? Series No. 4, "The Love Liar" (Balboa—Three parts—Drama).
Just Tramps (Comedy).
Pathe News No. 37, 1915 (Topical).

PICTURE PLAYHOUSE FILM CO.

April 24—Bull Dogs of the Trail (Interstate—Four parts—Drama).
April —The Key to the Mystery (Drama).
April —The Coiners' Game (Drama).
May—The Pearl of the Antilles (Terriss—Drama).

PROHIBITION FILM CORPORATION.

April—Prohibition (Five parts—Drama).

WORLD FILM CORPORATION.

May 3—Woman and Wine (Brady—Five parts—Drama).
May 10—The Butterfly (Shubert—Five parts—Drama).
May 17—When It Strikes Home (Harris—Drama).
May 24—The Boss (Brady—5 parts—Drama).
May 31—A Phyllis of the Sierras (California—Drama).

WORLD COMEDY STAR FILM CORPS.

Apr. 12—Opened By Mistake (Comedy)
Apr. 19—Sauce for the Gander (Comedy).
Apr. 26—The Feats of Felix, Series No. 1 "Compressed Air" (Flamingo—Two parts—Comedy).
April 26—Beware of the Dog (Comedy).

V-L-S-E, INC.

April 12—The Eagle's Nest (Lubin—Six parts—Drama).
April 19—The Juggernaut (Vitagraph—Five parts—Drama).
April 26—Graustark (Essanay—Six parts—Dr.).
May 3—The Carpet From Bagdad (Selig—Five parts—Drama).
May 10—The College Widow (Lubin—Five parts—Drama).
May 17—The Island of Regeneration (Vitagraph—Six parts—Drama).
May 24—The Slim Princess (Essanay—Four parts—Drama).
May 31—The Millionaire Baby (Selig—Five parts—Drama).

GEORGE KLEINE.

March 15—The Woman Who Dared (Five Parts—Drama).
April 26—The Commuters (Five parts—Com.).
May 10—Who's Who in Society (Four parts—Comedy).

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List of Current Film Release Dates

(For Daily Calendars of Program Releases See Pages 1134, 1136.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

April 30—His Poor Little Girl (Comedy—Drama).
May 1—A Double Winning (Drama).
May 3—Toys of Destiny (Drama).
May 4—Black Sheep (Special—Two parts—Drama).
May 6—The Master of the Sword (Drama).
May 7—Masked Fate (Comedy—Drama).
May 8—A Day's Adventure (Drama).
May 10—A Much-Needed Lesson (Comedy Dr.).
May 11—The Confession (Special—Two parts—Drama).
May 13—The Sheriff's Story (Drama).
May 14—The Little Scapegoat (Drama).
May 15—The Oriental Ruby (Drama).
May 17—The Canceled Mortgage (Drama).
May 18—Felix Holt (Special—Two parts—Dr.).
May 20—For Her Happiness (Drama).
May 21—Bobby's Bargain (Comedy—Drama).
May 22—The First Piano in Camp (Comedy—Drama).

EDISON.

April 30—Poisoned by Jealousy (Special—Two parts—Drama).
May 1—His Convert (Drama).
May 4—Cartoons in the Kitchen (Comedy).
May 5—Jack Kennard, Coward (Drama).
May 7—With Bridges Burned (Special—Three parts—Drama).
May 8—A Sad Dog's Story (Drama).
May 10—Her Proper Place (Special—Three parts—Drama).
May 11—An Innocent Thief (Drama).
May 12—Nearly a Scandal (Comedy).
May 14—The Struggle Upward (Special—Two parts—Drama).
May 15—His Peasant Princess (Drama).
May 17—(No release this day.)
May 18—Their Own Ways (Drama).
May 19—Chinks and Chickens (Comedy).
May 21—The Wrong Woman (Special—Three parts—Drama).
May 22—A Hazardous Courtship (Comedy).

ESSANAY.

April 29—The Undertaker's Uncle (Western—Comedy).
April 29—By the Sea (Comedy).
April 30—The Tie That Binds (Drama).
May 1—Frauds (Special—Three parts—Drama).
May 3—Sue (Drama).
May 4—The Profligate (Special—Three parts Drama).
May 5—The Fable of the Galloping Pilgrim Who Kept on Galloping (Comedy).
May 6—How Slippery Slim Saw the Show (Comedy).
May 7—His Regeneration (Western—Drama).
May 8—Thirty (Special—Two parts—Drama).
May 10—Home Coming (Drama).
May 11—Means and Morals (Special—Two parts—Drama).
May 12—The Fable of the Highroller and the Buzzing Blondine (Comedy).
May 13—Sweedie in Vaudeville (Comedy).
May 14—The Other Girl (Drama).
May 15—The Awakening Hour (Special—Three parts—Drama).
May 17—Manners and the Man (Drama).
May 18—A Lesson in Romance (Special—Three parts—Drama).
May 19—The Fable of the Two Sensational Failures (Comedy).
May 20—Sweedie's Hero (Comedy).
May 21—The Revenue Agent (Drama).
May 22—Otherwise Bill Harrison (Special—Two parts—Drama).

KALEM.

April 27—The Phoney Cannibal (Comedy).
April 28—The Tattooed Hand (14th Episode of of the "Girl Detective Series"—Drama).
April 30—The Destroyer (Special—Three parts—Drama).
May 1—The Box Trap (Episode No. 25 of the "Hazards of Helen" Railroad Series—Drama).
May 3—An Innocent Sinner (Special—Three Parts—Drama).
May 4—Ham's Easy Eats (Comedy).
May 5—The Clairvoyant Swindlers (Episode 15 of the "Girl Detective" Series—Special—Two parts—Drama).
May 7—The Actress and the Cheese Hound (Comedy).
May 8—The Wild Engine (Episode No. 26 of the "Hazards of Helen" Railroad Series—Drama).
May 10—A Sister's Burden (Special—Two parts—Drama).
May 11—Rushing the Lunch Counter (Comedy).
May 12—Scotty Weed's Alibi (Episode No. 16 of the "Girl Detective" Series—Special—Two parts—Drama).
May 14—The Black Ring (Special—Three parts—Drama).
—The Sinews of War (Educ.).
May 15—A Fiend at the Throttle (Episode No. 27 of the "Hazards of Helen" Railroad Series—Drama).
May 17—The Lure of Mammon (Special—Three parts—Drama).
May 18—The Liberty Party (Comedy).
May 19—The Closed Door (Episode No. 17 of "The Girl Detective" Series—Special—Two parts—Drama).
May 21—Jean of the Jail (Drama).
May 22—The Broken Train (Episode No. 28 of the "Hazards of Helen" Railroad Series—Drama).

KNICKERBOCKER.

May 26—The Kick Out (Special—Three parts—Drama).

LUBIN.

April 29—A Romance of the Navy (Special—Three parts—Drama).
April 30—When the Range Called (Drama).
May 1—The Undertaker's Daughter (Comedy).
—Safety Worst (Comedy).
May 3—Road o' Strife Series No. 5—No Other Way (Drama).
May 4—The Twin Sister (Comedy).
—Curses! Jack Dalton (Comedy).
May 5—Who Violates the Law (Special—Three parts—Drama).
May 6—Such Things Really Happen (Special—Two parts—Drama).
May 7—The Spy's Sister (Drama).
May 8—The Busy Bell Boy (Comedy).
May 10—Road o' Strife (Series No. 6, "The Strength of Love"—Drama).
May 11—Who Stole the Doggies (Comedy).
—A Hot Time in Punkville (Comedy).
May 12—Who Bears Malice (Special—Two parts—Drama).
May 13—The Gray Horror (Special—Three parts—Drama).
May 14—What Money Will Do (Drama).
May 15—The Substitute (Comedy).
May 17—Road o' Strife, Series No. 7—Into the Night (Drama).
May 18—A Lucky Strike (Comedy).
May 19—In the Dark (Special—Three parts—Drama).
May 20—A Decision of the Court (Special—Two parts—Drama).
May 21—Just Retribution (Drama).
May 22—The Club Man (Comedy).

MINA.

April 29—Bunks Bunked (Comedy).
May 6—Safety First (Comedy).
—The Trouble Maker (Com).
—Doctor Monko (Com).
May 20—Where's Oliver? (Comedy).
—One is Enough (Comedy).

SELIG.

April 28—The Voice of Eva (Drama).
April 29—Hearst-Selig News Pictorial No. 34, 1915.
April 30—At the Mask Ball (Comedy).
May 1—The Hand of Nahawee (Drama).
May 3—The Reaping (Special—Two parts—Drama).
May 3—Hearst-Selig News Pictorial No. 35, 1915 (News).
May 4—An Arizona Wooing (Western—Dr.).
May 5—Her Career (Drama).
May 6—Hearst-Selig News Pictorial No. 36, 1915 (News).
May 7—The Strategist (Comedy).
May 8—The Lion's Mate (Drama).
May—Ingratitude of Liz Taylor (Special—Two parts—Drama).
May 10—Hearst-Selig News Pictorial, No. 37, 1915 (News).
May 11—The Yellow Streak (Drama).
May 12—Last of the Stills (Drama).
May 13—Hearst-Selig News Pictorial, No. 38, 1915 (News).
May 14—A Matrimonial Boomerang (Comedy).
May 15—Tiger Vait (Drama).

VITAGRAPH.

May 1—A Pillar of Flame (Special—Two parts—Drama).
May 3—Cutey's Sister (Comedy).
May 4—A Child of the North (Special—Two Parts—Drama).
May 5—A Lily in Bohemia (Comedy).
May 6—The Park Honeymooners (Comedy).
May 7—The Vanishing Vault (Comedy).
May 8—The Breath of Araby (Special—Three parts—Broadway Star Feature—Drama).
May 10—The Jarr Family Series (No. 6—The Jarrs Visit Arcadia—Comedy).
May 11—The Girl Who Might Have Been (Special—Broadway Star Feature—Three parts—Drama).
May 12—When a Feller's Nose is Out of Joint (Comedy—Drama).
May 13—To Save Him for His Wife (Comedy—Drama).
May 14—The Professor's Painless Cure (Comedy).
May 15—The Valley of Humiliation (Special—Two parts—Drama).
May 17—The Jarr Family—Series No. 7—Mr. Jarr and the Dachshund (Comedy).
May 18—The Awakening (Special—Two parts—Drama).
May 19—Almost a Hero (Comedy).
May 20—Dimples, the Auto Salesman (Com.).
May 21—Cupid Puts One Over on the Shatchen (Comedy).
May 22—In the Days of Famine (Special—Three parts—Broadway Star Feature—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

March 27—Lifting the Ban of Coventry (Special—Three parts—Military Drama)
March 30—The Enemies (Special—Three Parts—Drama).
April 10—The Return of Maurice Donnelly Special—Three parts—Drama).
April 13—Between the Two of Them (Special—Three Parts—Drama).
April 24—Pawns of Mars (Special—Three parts—War Drama).
April 27—The Lady of the Lighthouse (Special—Three parts—Drama).
May 8—The Breath of Araby (Special—Three parts—Drama).
May 11—The Girl Who Might Have Been (Special—Three parts—Drama).
May 22—In the Days of Famine (Special—Three parts—Drama).

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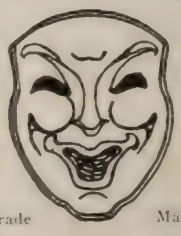

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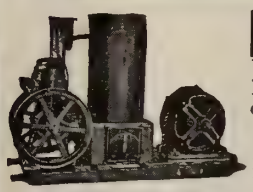

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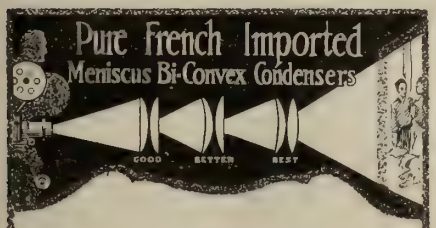

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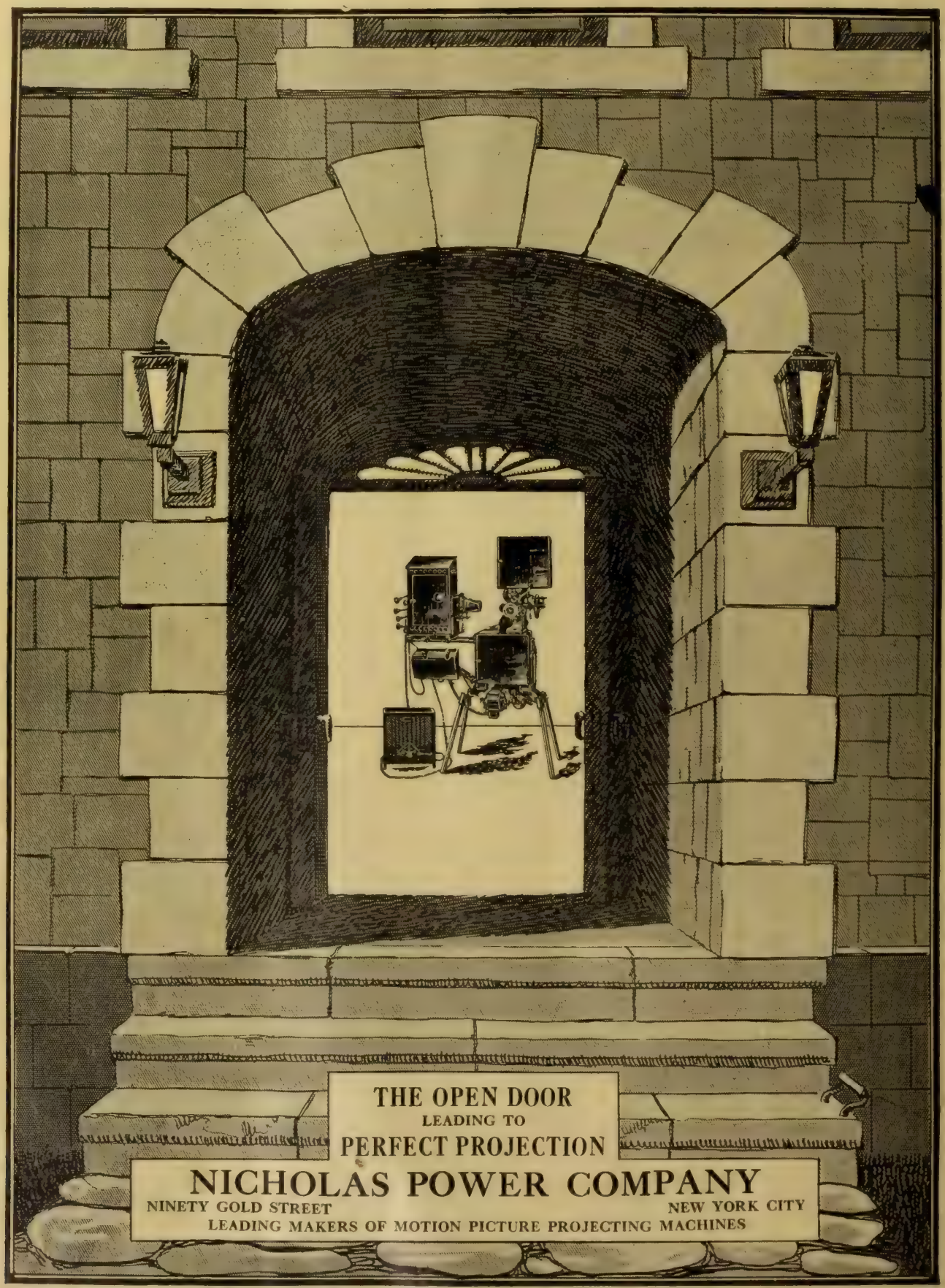
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H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Purple Iris" (Universal).

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I MUST LET YOU DO THE TALKING FOR ME!

THIS is my "Thank you!" to the exhibitors—everywhere. The letters you are writing me make me feel that my hope and your wish are realized. If the Thanhouser and Falstaff films deserve only one small part of the kind things you have said for them I am pleased—just pleased; that's all I can say.

When I read such telegrams as that from Mr. Graham, manager of Milwaukee's magnificent Butterfly Theatre, who tells me that my product fulfills my promises—why, pages of type become too weak to convey my feelings!

These are the sentiments that the Thanhouser and Falstaff releases will continue to justify.

Edwin Thanhouser

OUR NEXT RELEASES:

THANHOUSERS
"The Heart of the Princess Marsari" (Tuesday, May 18) two reels
"The Refugee" (Friday, May 21) one reel
"Daughters of Kings" (Sunday, May 23) one reel

FALSTAFF COMEDY
"The House That Jack Moved" (Friday, May 21) one reel

THANHOUSER.

Thanhouser Film Corporation
New Rochelle, N. Y.

FALSTAFF FILMS

How to Make Money

by Lewis J. Selznick

No. 17

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

Taking a Leaf from a Department Store's Sales Book

One of the wide awake exhibitors handling the World Film program, got an idea from a sale which was held by a local store in which they offered the best sellers from different lines of merchandise.

He advertised a "best sellers" week in pictures. From the World features which he had run, he picked the seven pictures that had appealed most to the people in his town and advertised that they would be run at his theatre, one each day, during "best sellers" week and give everybody in the town an opportunity to see the greatest pictures which he had had during the season.

The fact that he could only use seven features and that he used World Film for all of the seven, proved his faith not only in World Film, but in the argument which we have advanced for a year that a good feature will get more attention and more money when repeated than it did the first time.

Not only does this idea give you an opportunity to advertise the pick of great features, but it also will give you the benefit of the "word to mouth" advertising and the additional patronage that the features will draw. One of the ideas which we have consistently advocated is to run a big picture more than one day. Three days advertising and three days showing make more money for the exhibitor.

For every picture fan who does see a big picture, there are three or four people who miss it for one reason or another. You can get them by giving them a chance to come the next day.

The advertising that every big picture receives will bring out a great many people who go only when something unusual is shown. Here are the proofs—from people who have asked for re-runs.

"I cannot refrain from writing you about 'HEARTS IN EXILE.' If possible, I would like this back by the 23rd of the month. PRINCESS THEATRE, COLORADO SPRINGS, COL."

"We have recently begun running your productions for several days each and have done this successfully with practically all of your recent productions.

"Though our house seats more than 2,000, we find that a World Picture, properly advertised, will draw crowds for three or four days from a considerable distance. DAVID V. PICKER, BURLAND THEATRE, NEW YORK."

"I consider ROBERT WARWICK in 'ALIAS JIMMY VALENTINE,' one of the finest productions I have had. Will consider it an exceptional favor it you will book it to us for return production. A. H. BLANK, GARDEN THEATRE, DES MOINES, IOWA."

"Critics said that they have never seen a better picture than BEATRIZ MICHELENA in 'Mignon'. Would there be any trouble in booking this soon? S. H. FREEMAN, PRINCESS THEATRE, URBANA, ILL."

Here is a copy of a telegram:

"MIGNON RIOT CAPACITY HOUSE WANT A RETURN GIVE DATE LATER.

Dixie Amusement Company,
Nashville, Tennessee"

INSURE YOUR BANK ACCOUNT by giving your patrons UNIVERSAL satisfaction

"THE WITCH OF SALEM TOWN"

Mary Fuller in a thrilling 2 reel VICTOR drama

The story of a beautiful waif who is looked on with suspicion by her Puritan neighbors.

When her foster mother dies she finds a home with friends but is followed by her persecutors and finally flees to the woods. John, her friend's son, falls in love with her and she cures his mother of a serious illness by means of herbs. She is seized, accused as a witch and in the final scene, burned at the stake.

"SHATTERED MEMORIES"

A magnificent 3 reel GOLD SEAL, Memorial Day picture, featuring Robert Leonard and Ella Hall.

Jasper, a Union soldier, hides the regimental flag just before a battle in which he is wounded by a Confederate spy who takes his clothes leaving his own gray uniform. Returning thus clad with his memory gone through his injury, he is imprisoned as a spy by his own people. The prison is blown up by a shell and he is found by the Confederates who think him one of their own men. After the war he returns North and is present at a Memorial Day celebration in his own town where the sight of his old sweetheart, still waiting for him, brings back his memory of the old days.

"YOU CAN'T ALWAYS TELL"

A modern story of intense interest, with Wm. Garwood and Violet Mersereau. 2 reels. IMP.

Old man Sloane, a self-made millionaire, insists that any man may become a gentleman. To prove it he takes Larry O'Neill from the mill and launches him into society. Mildred is a wealthy girl who is attracted by Larry. One day he kisses her but panic stricken, flees back to the mills. He returns to work but cannot forget Mildred. He studies hard and soon becomes superintendent of the mills. Again he meets Mildred and this time there is no misunderstanding.

"TRICKERY"

A powerful 2 reel LAEMMLE Society drama. Features Frank Lloyd, M. K. Wilson & Helen Leslie

A powerful story of a weak son who succumbs to the wiles of a siren. Rejected by his father, she will not let him go, even though his father is brought to the brink of death. However, she is foiled through the loyalty of the family physician and Edgar at last wakes up to his folly and the love of his beautiful foster sister, Doris.

"THE PURSUIT ETERNAL"

A mysterious and romantic 2 reel IMP drama with Frances Nelson Hobart Henley and Al Holubar

Grace, a wealthy girl, determines to find love in her own way. Coming to New York, she sees Stanton Leeds and determines to find out all about him. In a dream he sees himself rescuing a strange damsel in distress whom he is forced to marry. The dream turns out a reality and they find they are mutually attracted.

"A MODERN ENOCH ARDEN"

A powerful BIG U 3 reel, heart interest drama. Features W. C. Dowlan, EdwardSloman and Adele Lane

Courtney has become involved with Arnold, a stockbroker, who insists on his daughter, Janet, as the price of saving him from ruin. A year of married life disillusions Janet who discovers her husband's faithlessness. Returning home she is followed by her husband who, in a dispute, kills her father. Hiding himself, he is supposed a suicide but goes out West where he kills another man. Reading of his wife's second marriage, he plans to return and blackmail her, but entering the house is shot by her in mistake for a burglar.

"THE TRAIL OF THE UPPER YUKON"

A marvelous 2 reel REX Alaskan story featuring Ben Wilson & Dorothy Phillips

A stirring story of the Alaskan gold fields. Garrick, a born fighter, loves Marcia who is also sought by Hercules, a "bad man." Forbes, a tenderfoot, knew Marcia at home. For a time they are lovers but through Hercules' interference are estranged. After a terrible scene between the four, Marcia flies to the woods where she is found unconscious in the snow by Garrick, who carries her to the nearest camp where everything is explained satisfactorily.

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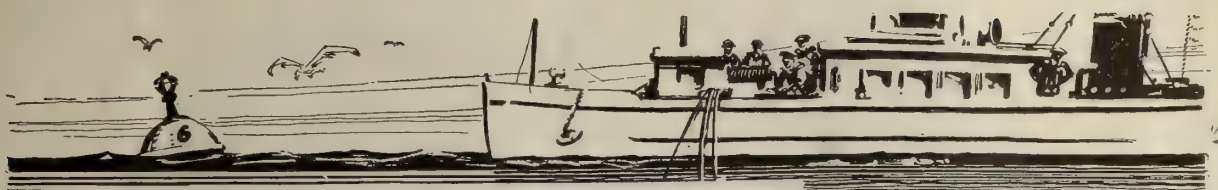

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Submarine Pictures

You Would Book Them Instantly

Just Read This:---

Last week we showed these pictures to one of the largest exhibitors in the country.
He came in unwilling, deeply sceptical as to the whole business but broad minded enough to see for himself if the accounts of them had been exaggerated or not. He didn't believe such things were possible and was firmly convinced in his own mind, the whole thing was a fake but before very long he warmed up and when half the show was over he had become just as firmly convinced.
When the last of the pictures had been shown, he was so carried away by his enthusiasm that he applauded vigorously.

If a hardened exhibitor can get carried away like this,

what will the public do if you give them the chance to see these marvelous under water pictures?
They are real, true, thrilling. They appeal to every man, woman, boy or girl who sees them. The mysteries of the ocean bed are laid open for the first time, and once seen nothing can ever remove the impression they create.

The Only Submarine Moving Pictures in the World

They are absolutely the finest, most educational, sensational and unique pictures ever shown anywhere by anybody.
Applauded and endorsed by the leading newspapers, periodicals and scientific publications of the civilized world.

Be Wise, Take a "Straight Tip"

Book the Williamson Submarine Pictures

and make a "clean up." Hundreds of other exhibitors have done it. **Why not you?** Write or wire your nearest Universal Exchange or communicate direct with the

Universal Film Manufacturing Co.

CARL LAEMMLE, President

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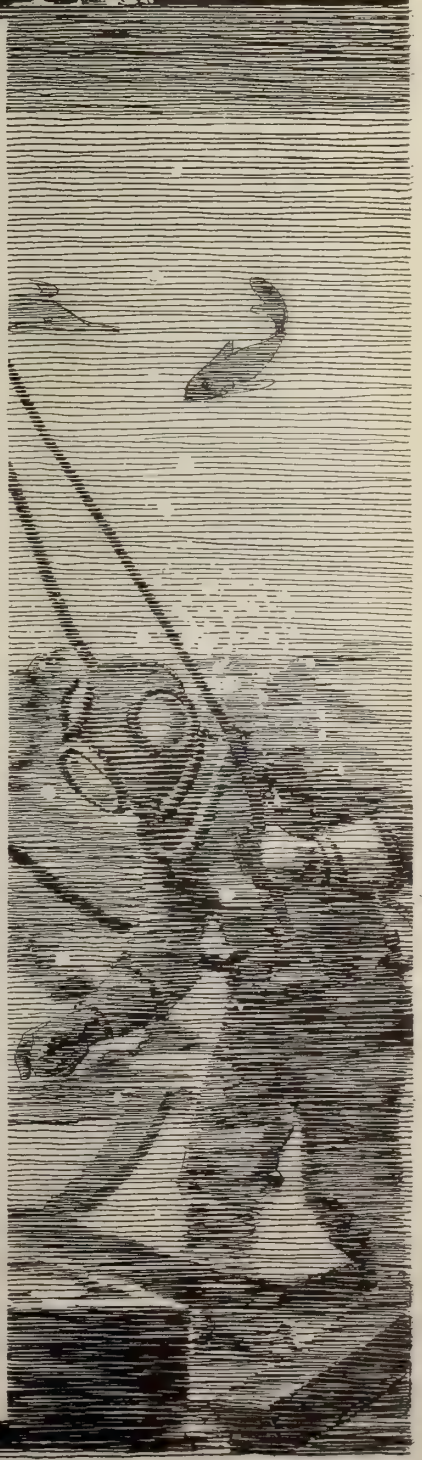

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"And Still They Come"

UNIVERSAL

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who will appear

On the regular Universal Program

See your nearest Universal Exchange for full particulars

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"And Still They Come"

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Julia Dean

who will appear

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An Eye for An Eye and a Tooth for a Tooth

This world fundamental tenet, born when primitive man first awoke to the consciousness of justice, and now the basis of all law is the underlying principle in the soul stirring drama.

"VENGEANCE"

By H. Tipton Steck

RICHARD C. TRAVERS and EDNA MAYO are seen at their best in portraying the gripping emotions in this three-act prize mystery play, produced in conjuction with the complete short story in the June issue of the Ladies' World. Released May 29.

★★★★★★

They Make You Laugh! They Make You Thrill!

Released Monday, May 24
"THE SECRET'S PRICE"
By I. A. R. Wylie
The price of a secret is a man's ambition and he is paid in love

Released Tuesday, May 25
"ABOVE THE ABYSS"
(In 2 Acts)
The abyss yawns and swallows a woman so that an innocent girl may realize her life. With RICHARD P. TRAVERS, Ruth Stonehouse and Mayme Gehrue

Released Wednesday, May 26
"THE FABLE OF THE INTERMITTENT FUSSER"
By George Ade
The higher they fly the harder they fall.

Released Thursday, May 27
"A BUNCH OF MATCHES"
The matches aren't what you might think

Released Friday, May 28
"THE BACHELOR'S BURGLAR"
Featuring G. M. ANDERSON

★★★★★★

G. M. ANDERSON

is making a wonderful success in his new 1 act dramas. They are thrilling and dramatic, and touch the hearts of all.

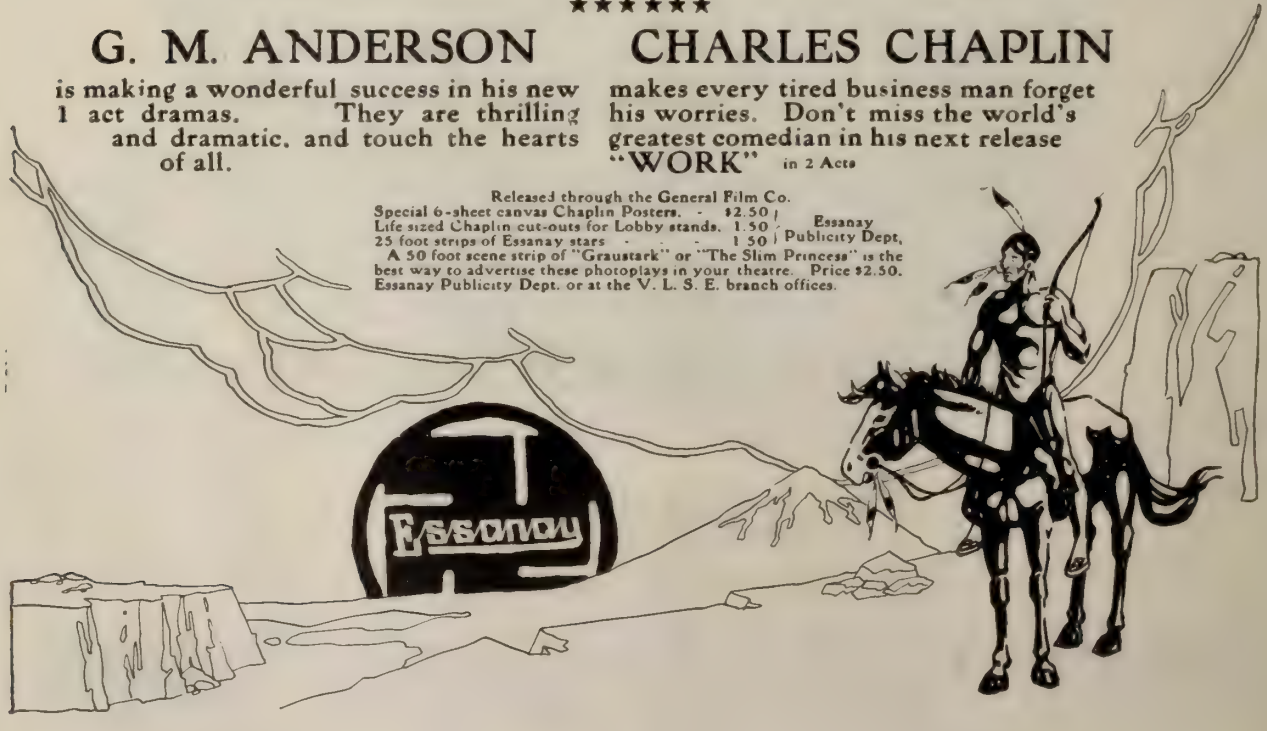
CHARLES CHAPLIN

makes every tired business man forget his worries. Don't miss the world's greatest comedian in his next release "WORK" in 2 Acts

Released through the General Film Co.

Special 6-sheet canvas Chaplin Posters, - $2.50 | Essanay
Life sized Chaplin cut-outs for Lobby stands, 1.50 | Publicity Dept,
25 foot strips of Essanay stars - - - 1.50 |

A 50 foot scene strip of "Graustark" or "The Slim Princess" is the best way to advertise these photoplays in your theatre. Price $2.50. Essanay Publicity Dept. or at the V. L. S. E. branch offices.



Fortune Waits the Exhibitor

Who Is Awake to the Needs of the Hour

IT IS EASY TO MAKE MONEY

By Giving the Public What It Wants

Essanay has studied public sentiment. It is marching to the tune of progress. It has discarded "old time stuff." It has leaped from the sinking morass of worn out theories to the solid ground of new desires.

The public today demands clean photoplays. Questionable scenes offend many while plays of high moral sentiment please all.

The public insists that all plays be of a high standard. One poor play alienates your spectators. Everyone must be up to the mark.

The people now insist on real drama and comedy. They want plays that mean something, plays with a plot, plays that tell a story of real happenings of real people. The joys and sorrows and comedies of life are what interest all.

This is what Essanay is doing. This is how Essanay makes money for you.

Its plays are ALL clean. You see no Essanay rejections by the Censor boards. They are made clean to start with.

Its plays are standardized. Each must come up to that standard before Essanay will release it. You can depend on an Essanay play every time. You take no chances of a poor play being mixed in with the good.

Essanay plays are taken from stories and novels of the most popular authors. They are dramatized, not scenarioized, by real playwrights. Essanay insists on plays that are full of human interest.

They must contain thrilling action and dramatic intensity. They must contain a human problem.

THEY MAKE PEOPLE LAUGH
THEY MAKE THE PEOPLE CRY

But they leave everyone with that feeling of satisfaction that they have seen something worth while, that they have got their money's worth. This means they will come back to your theatre. It means the filling of all your seats and this means

BIG BOX OFFICE RECEIPTS

Trademark Reg.
U. S. Pat., 1907

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street **Chicago, Ill.**

Trademark Reg.
U. S. Pat., 1907

PARAMOUNT

DANIEL FROHMAN
PRESENTS
THE ADORABLE

MARGUERITE

IN AN EXQUISITE PHOTO-PRODUCTION OF FRANCES HODGSON BURNETT'S PICTURESQUE ROMANCE OF OLD SPAIN, AND MAUDE ADAMS' CELEBRATED STARRING VEHICLE,

"THE PRETTY

Canadian Distributors—Famous Players Film Service, Ltd.
Calgary—Montreal—Toronto

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER, Technical Director

36 FAMOUS FEATURES A YEAR

PROGRAM

CLARK "SISTER of JOSÉ"

IN FIVE PARTS

RELEASED MAY 31ST

In the role of the dainty Spanish belle of a thousand moods and whims, Miss Clark attains one of the most artistic triumphs of her brilliant stage or screen career. The title role has been so devised as to exhibit to the fullest extent the many capabilities of the magnetic little star.

FILM COMPANY

Executive Offices
213~229 WEST 26TH ST.
NEW YORK

36 FAMOUS FEATURES A YEAR

PARAMOUNT

Jesse L. Lasky

PRESENTS

THE SUPREME SCREEN STAR.

Blanche Sweet

IN A PICTURIZATION OF
MARGARET TURNBULL'S
EMOTIONAL DRAMA

Stolen Goods

RELEASED THROUGH
PARAMOUNT PICTURES CORP'N
MAY 24TH

CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE LTD. MONTREAL, TORONTO, CALGARY

LASKY

JESSE L. LASKY

120 WEST 41 ST STREET

JESSE L. LASKY Pres. SAMUEL GOLDFISH

PROGRAM

JESSE L. LASKY

ANNOUNCES THAT THE PRODUCTION OF

BLANCHE SWEET

IN

"THE CAPTIVE"

HAS TAKEN THE HIGH-GRADE PHOTODRAMA PUBLIC BY STORM FROM NEW YORK TO SAN FRANCISCO

THE THIRD AND LATEST LASKY PRODUCTION STARRING

BLANCHE SWEET

IS

"STOLEN GOODS"

AND THIS WILL BE FOLLOWED SOON BY

"THE CLUE"

REMEMBER THAT

THE CAPTIVE WITH STOLEN GOODS

IS POSITIVELY **THE CLUE** TO SUCCESS

LASKY

FEATURE PLAY CO.

NEW YORK CITY

Treas. and Gen. Mgr. CECIL B. DE MILLE Dir. Gen.

Paramount
Reproduced from
Motion Picture News

MAY 15, 1915

Protect the Exhibitor

FEWER PICTURES—BETTER PICTURES—LONGER RUNS. This is the order of the future.

There is little doubt about it now. It is no longer a prophesy; it is actually going into effect.

The year past has been largely a scramble, without order or logic.

* * *

THE well-established daily change programs have gone steadily on, furnishing a solid undertone to the business. Now they are adding features, but with a clear idea ahead of furnishing a shorter program of higher quality and fit for a longer run than a daily change.

With features as a whole the production and exhibition of them have in a large measure been equally wild. Big and little houses have struggled to book them; big and little companies have competed in their production.

But the lines of cleavage have appeared and grow more and more distinct.

* * *

THE production and distribution of features is now in the hands of comparatively a few concerns. 1914 saw the disappearance of more than fifty of the smaller, weaker companies.

And just so with the theatres. The trend is strongly toward fewer and better theatres and a classification of these by style and class of program. What may be called the "Strand" style of program is just growing in popularity—that is a program consisting of a dramatic feature together with a comedy, a news pictorial, an educational.

* * *

ALL of which means FEWER PICTURES—BETTER PICTURES—LONGER RUNS.

But there is still chaos in the booking of pictures.

We have too many exchanges and with many of them a blind, reckless competition that is working much harm.

Their one aim seems to be to get bulk business, to secure the greatest possible number of customers.

* * *

IF Ajax Film can't put its service in a house at its price, it puts it in anyway, and two weeks later breaks its contract in favor of another house for a better price. This disorder seems to prevail quite generally.

* * *

THIS is wrong—unbusinesslike.

In the first place, bulk business does not pay an exchange and never did. An exchange makes more money out of fewer and better customers.

But there's the exhibitor to consider. It might seem as if this sharp competition benefited him. But it doesn't.

IF he has Ajax pictures for two weeks and then some other brand, and then some other, how is he to establish the name of his house, its kind of pictures, its character? How is he to participate in the benefits of the advertising the maker of the pictures does?

* * *

A FEW years ago a prominent clothing manufacturing house, backed by a big advertising campaign, went after bulk customers in this very same way. It got them; but a year later the concern reversed its policy.

Instead of putting its brand of clothing into two or more stores in a town or section of a large city, it selected one dealer and then protected him.

* * *

IT protected him against near-at-hand competition, and helped him sell more clothes through advertising and other sales help. All with the result that the concern sold more goods at less expense through one dealer than through three. And the dealer *also* made more money.

* * *

THE dealer in every business must be *protected*, not only for his sake, but also for the good of the manufacturer.

The exhibitor must be protected and supported. It is he alone who can raise and hold admission prices. It is he alone who takes in the stream of money that in turn supports the whole industry.

* * *

BETTER pictures he must have—pictures as excellent in amusement qualities as the magazine fiction which the millions read.

And sooner or later he must realize that better pictures mean fewer pictures and longer runs for them—not pictures turned out by the foot rule to make a daily change program, but pictures so good that they *must* be shown again.

* * *

BUT he needs protection.

He should get one service and hold it. He should be protected against competition. He should be able to advertise to a population sufficient to his seating capacity that he has such and such picture and that he alone has them.

Then he can afford to pay a satisfactory rental in return for this service from the manufacturer.

* * *

AND the latter, by cutting down an exorbitant and unnecessary distributing and printing expense can put more money into his pictures and make them better.

WILLIAM A. JOHNSTON.

Pictures

Fewer Pictures
Better Pictures
Longer Runs

Paramount first originated these ideas. Paramount was organized for the purpose of putting them into practice in the motion picture industry. Paramount was the first concern to use them.

Fewer Exhibitors
Better Exhibitors
Protection to Exhibitors
Fewer Theatres
Better Theatres

Paramount also was the first to put these principles into operation, and introduced the Service Contract for the protection of exhibitors, thereby enabling them to operate better theatres and build better business.

That was a year ago—Then nearly everybody in the trade believed we were impractical dreamers.

Today the Motion Picture News, one of the leading trade papers, states editorially that the business of the future must be built upon these principles.

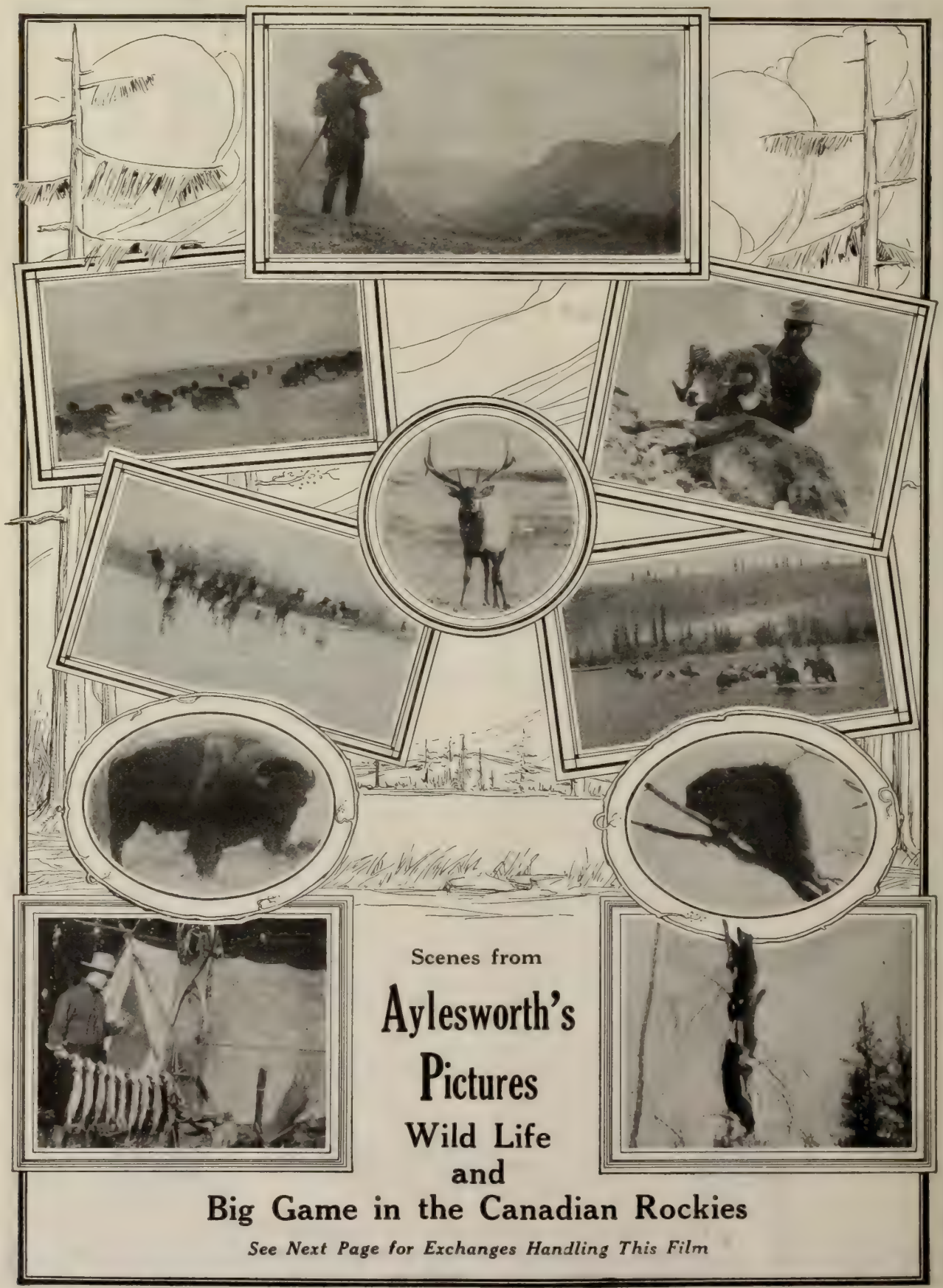
Motion Picture News is right. Paramount has proved step by step that its ideas are right. Others are now acknowledging it.

Fewer Pictures—Better Pictures—Longer Runs—Fewer Exhibitors—Better Exhibitors—Fewer Theatres—Better Theatres.

These ideas are now widely accepted by exhibitors. Other progressives are daily joining the Paramount ranks.

Write today for information about service.

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.



Scenes from

Aylesworth's Pictures

Wild Life and Big Game in the Canadian Rockies

See Next Page for Exchanges Handling This Film

AYLESWORTH'S

Wild Life and Big Game

PICTURES

Are Released Through the Following Exchanges:

(1) FAMOUS PLAYERS FILM CO. OF NEW ENGLAND, 31 Beach St., Boston, Mass.—Maine, New Hampshire, Massachusetts, Rhode Island and Vermont.

(1a) New Haven, Conn.—Connecticut.

(2) WILLIAM L. SHERRY FEATURE FILM CO., Inc., 126 West 46th St., New York City—New York State.

(3) FAMOUS PLAYERS EXCHANGE, 71 West 23rd St., New York City—Northern New Jersey.

(3a) 1321 Vine St., Philadelphia, Pa.—Southern New Jersey and Eastern Pennsylvania.

(4) FAMOUS PLAYERS EXCHANGE, Room 41, 2nd National Bank Bldg., Washington, D. C.—Delaware, Maryland, District of Columbia and Virginia.

(5) FAMOUS PLAYERS FILM SERVICE, INC., Paramount Pictures Bldg., Penn Ave. at 12th St., Pittsburgh, Pa.—Western Pennsylvania, Northern West Virginia, Northern Ohio.

(5a) 37 South Wabash Ave., Chicago, Ill.—Illinois and Indiana except southeastern part. .

(5b) 532 Walnut St., Cincinnati, Ohio (Will be open in about two weeks from date, May 7th)—Kentucky, Southern Ohio, Southeastern Indiana and southern part of West Virginia.

6) CASINO FEATURE FILM CO., Dime Bank Bldg., Detroit, Mich.—Michigan territory.

(7) KANSAS CITY FEATURE FILM CO., Gayety Theatre Bldg., 12th and Wyandotte Sts., Kansas City, Mo.—Missouri, Kansas, Nebraska and Iowa.

(8) FAMOUS PLAYERS STAR FEATURE FILM SERVICE, Produce Exchange Bldg., Minneapolis, Minn.—Minnesota, Wisconsin, North and South Dakota.

(9) NOTABLE FEATURE FILM COMPANY, 133 E. Second South St., Salt Lake City, Utah—Utah, Montana and Idaho.

(9a) 1749 Welton St., Denver, Colo.—Colorado and Wyoming.

(10) PROGRESSIVE MOTION PICTURE CO., 645 Pacific Bldg., San Francisco, Cal.—Northern California and Nevada.

(10a) Central Building, Seattle, Wash.—Washington and Oregon.

(10b) Marsh-Strong Bldg., Los Angeles, Cal.—Southern California, Arizona and New Mexico.

(11) SOUTHERN PARAMOUNT PICTURES CO., 65 Walton St., Atlanta, Ga.—North and South Carolina, Tennessee, Georgia, Alabama, Florida.

(11a) 814 Perdido St., New Orleans, La.—Mississippi and Louisiana.

(12) TEXAS PARAMOUNT PICTURES CO., 1902 Commerce St., Dallas, Texas—Arkansas, Texas and Oklahoma.

Write today for information concerning bookings

THE DIAMOND FROM THE SKY

Biggest Box Office Success Ever Recorded!

Now for RESULTS: The first chapter of "The Diamond From the Sky" was released May 3rd. Exhibitors everywhere were enthusiastic. Audiences were delighted. Box office receipts went soaring. The tremendous demand of New York required five extra film copies; fifteen prints were kept busy in Chicago ***alone***. EVERYWHERE the demand for this stupendous continued photoplay has been overwhelming.

$10,000.00 For a Suggestion!

Exhibitors: Ride In On This Big Profit Wave!

Do *you* want to share in this BIG SUCCESS? Do you want to show your patrons a ***continued*** photo-play that will bring them back ***regularly?*** Do you want the benefit of this $10,000.00 prize offer—open to YOUR patrons? Do you want a continued ***feature production*** played by an all-star cast? Do you want a constant, ***steady*** patronage ***all this summer?*** Of course, you do! Then book "The Diamond From the Sky." New two-reel chapter released each week. See the North American representative at any Mutual Exchange in America or write us. ***ACT RIGHT NOW!***

North American Film Corporation

JOHN R. FREULER, President

Executive Offices: 222 South State Street, Chicago, Ill.

North American Representatives at every Mutual Exchange in America

Produced by the American Film Mfg. Co.

Trade Mark

The American Film Mfg. Co. Presents

The LURE of

A Four Part Drama
From the Novel by Harold MacGrath

Here is a Mutual Master Picture that sets a new high standard in motion picture achievement—a screen portrayal of one of the most successful novels ever brought out. Taken from the book written by Harold MacGrath and published by Bobbs-Merrill Company. "The Lure of the Mask" reflects the unusual skill and craftsmanship for which the American Film Manufacturing Company is noted.

A Cast of Stars

Harold Lockwood **Elsie Jane Wilson**
Irving Cummings **Lucy Payton**
Hal Clements

"The Lure of the Mask" is a novel of world-wide reputation. It is fitting that such a noted subject be interpreted by an all-star cast. Harold Lockwood, whose name is a powerful factor in Filmdom, plays the lead. Opposite him is Elsie Jane Wilson, whose success in "Everywoman" has brought her fame everywhere. Irving Cummings, Lucy Payton, Hal Clements and a host of others complete a cast that will prove a magnet for any box office.

Produced by The American Film Mfg. Co.

the MASK

A Mutual Master Picture

"The Lure of the Mask" will be presented as a Mutual Master Picture. Its intense plot, its beautiful scenic effects, its elaborate theme, are bound to make it one of the greatest Master Pictures ever presented.

Release Date May 17th

"The Lure of the Mask" will be released through the Mutual Film Corporation offices everywhere May 17th. You exhibitors who are seeking a high class production for several days' run will find this an attraction of exceptional appeal. Arrange bookings now at your nearest Mutual office.

American Film Mfg. Co.
Chicago, Ill.

SEE AMERICANS FIRST

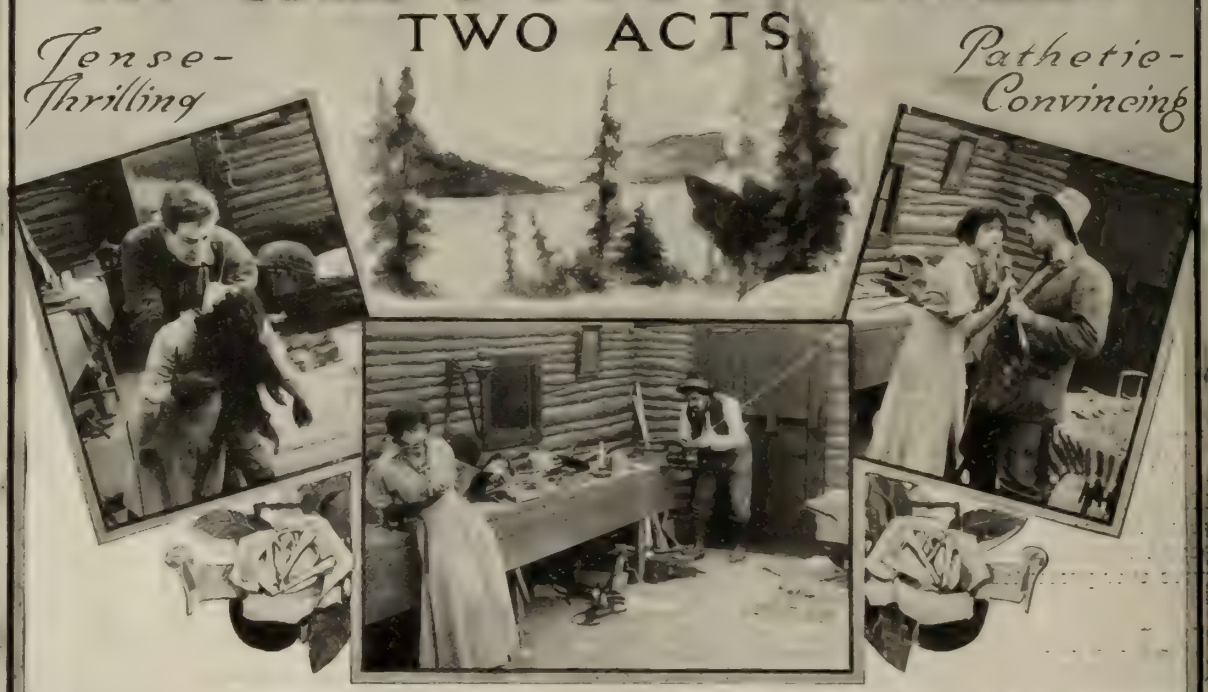
Flying "A" and American "Beauty" Feature Films

A MADE IN U.S.A. A

IN THE PURPLE HILLS

TWO ACTS

Tense-Thrilling *Pathetic-Convincing*



Featuring **VIVIAN RICH** with splendid cast of popular stars.
Under direction of **Archer MacMackin**
Release Monday, May 24th, 1915

"THE STAY AT HOMES"

An American Beauty Comedy-Drama
Neva Gerber and **Webster Campbell** in a happy combination.
Under direction of **Frank Cooley.**
Release Tuesday, May 25, 1915

"THE REPRISAL"

Featuring **Winifred Greenwood** and **Ed Coxen** in a Flying "A" Sociological Drama.
Under direction of **Henry Otto.** Release Wednesday, May 26, 1915

Distributed exclusively thru the U. S. and Canada by Mutual Film Corporation.

AMERICAN FILM MFG. CO.

CHICAGO

The Majestic Motion Picture Co.

PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, MAY 23

LORETTA BLAKE

ELEVEN-THIRTY P. M.

A detective drama of unusual strength and interest with Loretta Blake, Sam De Grass, Eric von Ritzau, and a complete cast of Majestic Stock Players.

Also on same date

A one reel Komic, THE RIVALS, in which the players are all children of exceptional ability. This juvenile farce comedy by the Junior Komic Company, is recommended as an especially desirable release.

MUTUAL PROGRAM

MUTUAL PROGRAM

MAJESTIC AND KOMIC GUIDES FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases.)

THE SMUGGLER (1 Reel Majestic). Release date Tuesday, May 11. An interesting detective story.

AT THE STROKE OF THE ANGELUS (2 Reel Majestic). Release date Sunday, May 16. The little American girl picked up on the desert by a Mexican bandit, is rescued in later years by an American after a series of exciting episodes.

ETHEL'S ROMANCE (1 Reel Komic). Release date Sunday, May 16. No. 23 of the "Bill" Stories. Bill's dream of marriage to Ethel is shattered.

THE ELECTRIC ALARM (1 Reel Majestic). Release date Tuesday, May 18. Melodrama with a thrill, showing how the electric lineman saved a train from destruction by using his body to connect the electric current.

ELEVEN-THIRTY P. M. (2 Reel Majestic). Release date Sunday, May 23. An unusual detective drama, in which a murder mystery is solved in a logical but unexpected way. A strong story well produced.

THE RIVALS (1 Reel Komic). Release date May 23. A child "Komic" release played by children of unusual ability.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

MAJESTIC MOTION PICTURE COMPANY

Studios: 4500 Sunset Blvd., Los Angeles, Cal.

Business Office: 71 West 23rd St., New York, N. Y.

Mutual Movies Make Time Fly

ABOVE ALL QUALITY

MUTUAL PROGRAM

METRO PICTURES CORPORATION

PRESENTS

THE GREATEST ACTOR THE SCREEN HAS EVER KNOWN

ALBERT CHEVALIER

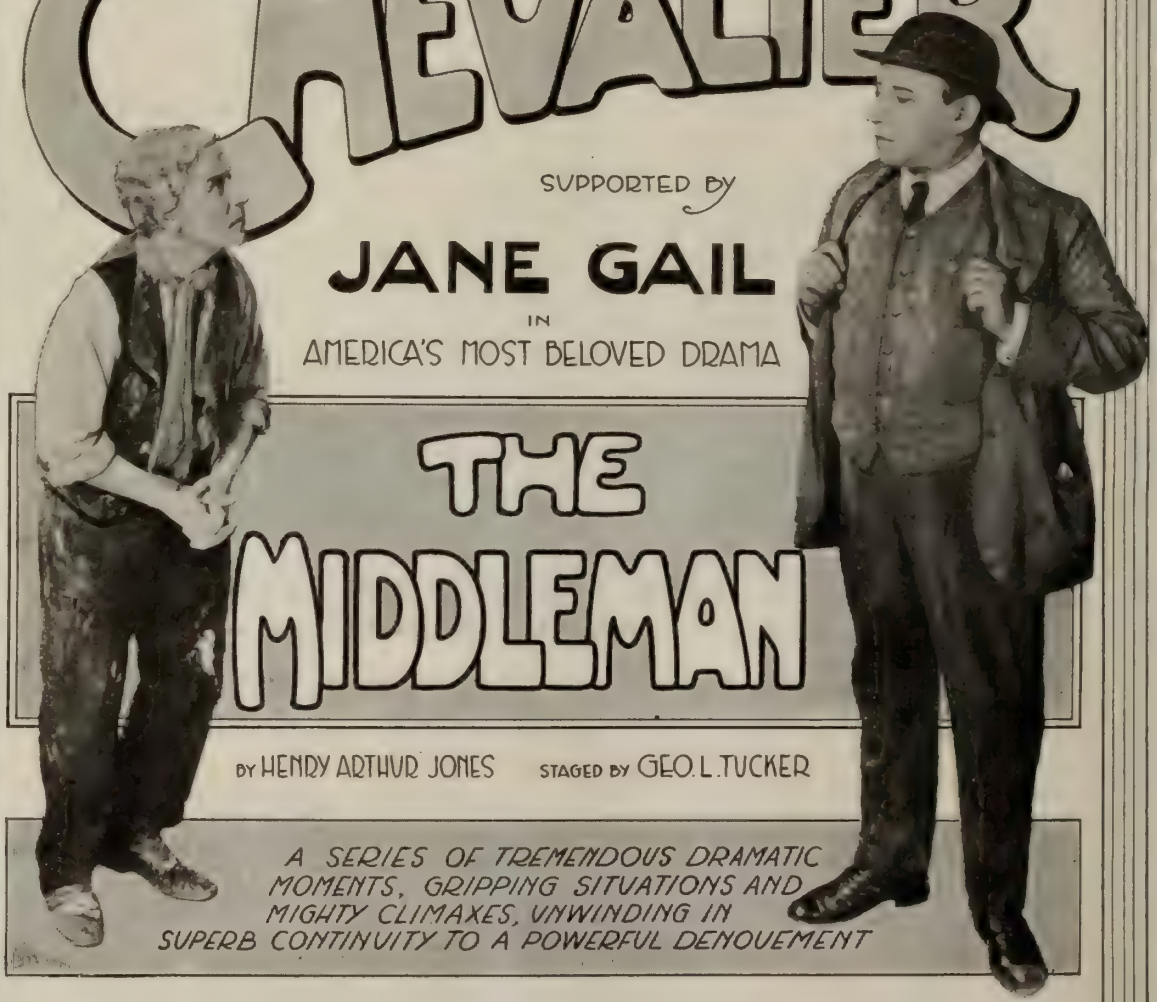
SUPPORTED BY

JANE GAIL

IN

AMERICA'S MOST BELOVED DRAMA

THE MIDDLEMAN



BY HENRY ARTHUR JONES STAGED BY GEO. L. TUCKER

A SERIES OF TREMENDOUS DRAMATIC MOMENTS, GRIPPING SITUATIONS AND MIGHTY CLIMAXES, UNWINDING IN SUPERB CONTINUITY TO A POWERFUL DENOUEMENT

RELEASED MAY 17TH

ON THE METRO PROGRAM

BRANCHES GIRDLING AMERICA

METRO PICTURES CORPORATION

1465 BROADWAY NEW YORK CITY

METRO PICTURES CORPORATION

B·A·ROLFE

ANNOUNCES THE ACCESSION OF

THE AMERICAN STAGE'S FOREMOST DRAMATIC STAR

ETHEL BARRYMORE

WHOSE WORK IN

"Alice Sit by the Fire" "Tante" "Drifting"
"Mid-Channel" "The Shadows" "Witness for the Defence"
"Trelawney of the Wells" and other Great Dramas

ESTABLISHED A VOGUE OF SUPREME HISTRIONIC POWER

FOR APPEARANCE
IN A SCREEN PRODUCTION OF
HER MOST RECENT STAGE TRIUMPH

The SHADOWS

To be produced on an elaborate scale by the
Master-Craftsmen of the noted Rolfe company

Exclusively on the
METRO PROGRAM

BRANCHES GIRDLING AMERICA

METRO PICTURES CORPORATION

1465 BROADWAY NEW YORK CITY

SHUBERT
FROHMAN AMUSEMENT CO.
CHAS. K. HARRIS
FEATURES

WORLD FILM
Exclusive

Lewis J. Selznick

WM. A. BRADY
PICTURE PLAYS INC. PRESENTS

HOLBROOK BLINN and ALICE BRADY
IN
"THE BOSS"

Holbrook Blinn's Greatest Stage Success

A virile play of the rise of a bartender to political boss—his fight to dominate a rich family because he loved their daughter—and the final winning of the woman who married him to save her family.

For Further Information Communicate With the Nearest Branch of the

WORLD FILM CORPORATION

LEWIS J. SELZNICK, Vice-President and General Manager,
130 West 46th Street, New York City, N. Y.

EDELMAN

Released Exclusively Through the Mutual Film Corporation

Kay-Bee

Wm. S. Hart as Bad Buck of Santa Ynez

KEYSTONE

3 one part comedies released every week Monday, Thursday & Saturday

& 2 part comedy every 2 weeks every other Monday

Friday May 21

HER ALIBI

BRONCHO

Rhea Mitchell & Tom Chatterton featured in THE OPERATOR AT BIG SANDY

Broncho Wednesday May 19

DOMINO

Thursday May 20

Me as Rebecka in The Sunnybrook Farm

NEW YORK MOTION PICTURE CORPORATION

Longacre Building, 42nd Street & Broadway, New York

Thos. H. Ince & Mack Sennet, direktor general

Kessel and Baumann ~~Ackks~~ Exekutives

PATHE

announces that the eminent actor

LIONEL BARRYMORE

accomplished member of a family famous for dramatic talent, has been added to the cast of

ELAINE

Such a list of celebrities as has been identified with this truly phenomenal serial has never before been witnessed in a motion picture production.

Follow the Rooster and Elaine to Success!

THE PATHE

Executive Offices: 25 West

PATHE

announces for release at an early date the splendid features, picturizations of famous novels by celebrated authors. The first to be released will be:

THE GALLOPER

BY

RICHARD HARDING DAVIS

A five part feature produced by Donald MacKenzie, and with a star cast.

THE BELOVED VAGABOND

BY

WILLIAM J. LOCKE

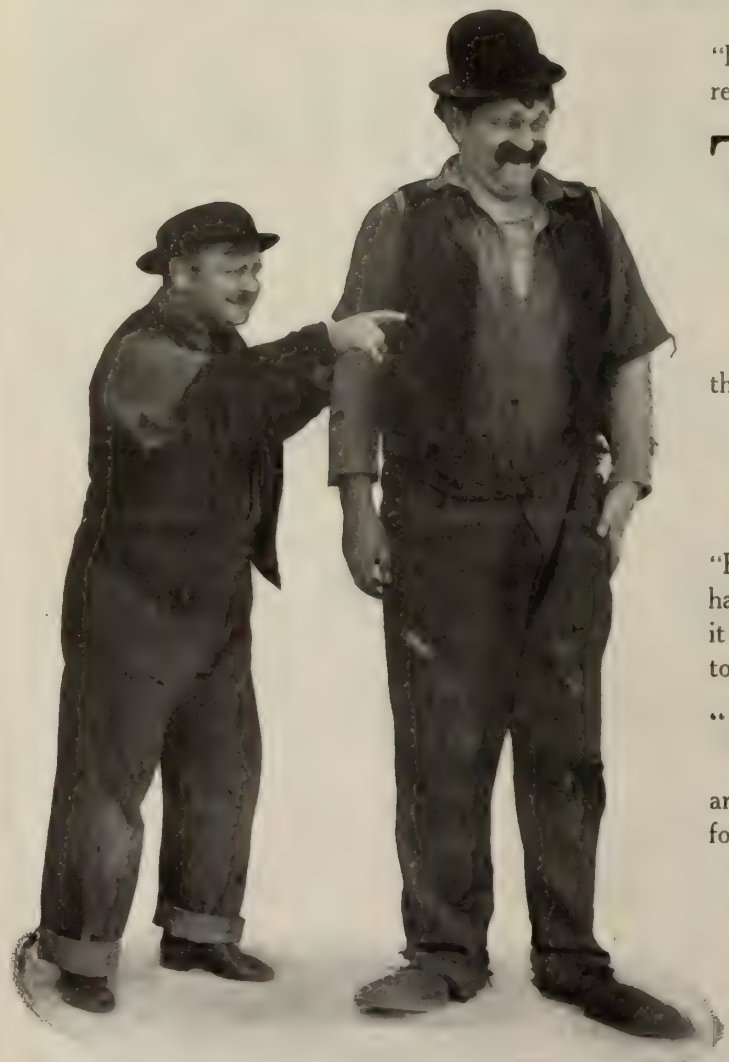
A five part feature produced by Edward Jose and featuring Edwin Arden and Bliss Milford.

Other Fine Features to Follow, which will be Announced Later

Follow the Rooster to Success!

EXCHANGE, Inc.

45th Street, New York City



Did you read the May 5th issue of the "Dramatic Mirror"? Did you see the review it contained of

The Liberty Party

Here is what "E" had to say about this "HAM" Comedy:

"A single-reel 'HAM' Comedy featuring Lloyd V. Hamilton and Bud Duncan which is exceedingly funny. It is quite the best comedy we have seen in this popular series."

"Exceedingly funny." "Best comedy we have seen in this popular series"—of course it is! You and your patrons will say so too, when the adventures which befall

"HAM" and "BUD"

are flashed upon your screen. Arrange for this comedy now.

Released Tuesday May 18th

Special 1 and 3-sheet 4-color Lithographs for all "HAM" Comedies.

KALEM COMPANY

235-39 West 23rd Street **New York City, N. Y.**

Coming May 31st

Wilmuth Merkyl

Who appeared with Hazel Dawn in "THE DEBUTANTE," at the Knickerbocker Theatre early this season, and who scored in "SARI," at the Liberty Theatre, "ADELE," at the Longacre and Harris Theatres, and "HER LITTLE HIGHNESS," at the Liberty Theatre.

IN THE BROADWAY FAVORITES FEATURE

WIFE FOR WIFE

A Three-Act Production of John A. Stevens' Famous Play

Released in Regular Service

Special 1, 3 and 6-sheet, 4-color Lithographs

KALEM COMPANY

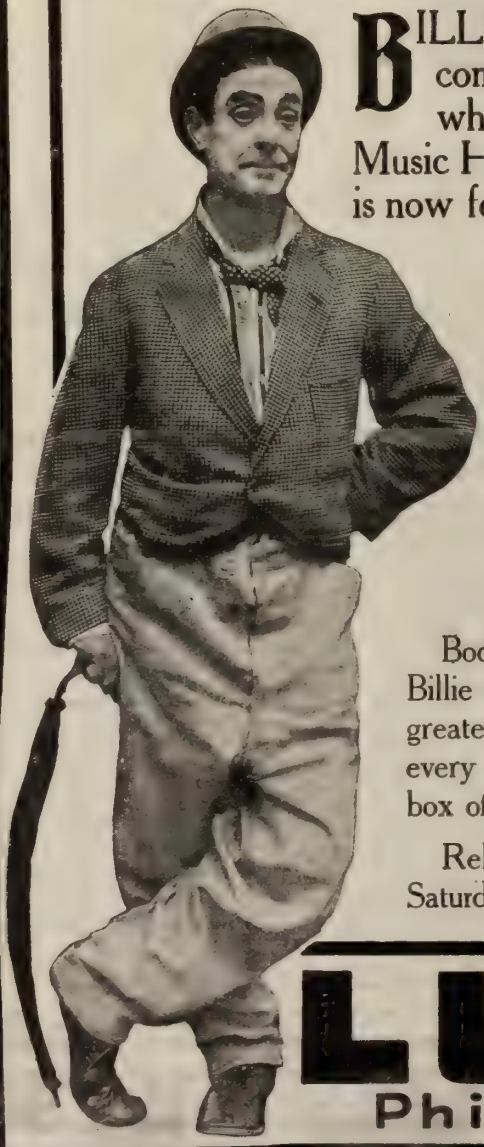
235-39 West 23rd Street, NEW YORK CITY, N. Y.

An Extra Big Money-Maker For You

Advance Bookings Break All Records

Billie Reeves

"The Scream of the Screen"



BILLIE REEVES the famous side-splitting comedian--the international comedy favorite whose tremendous hit "A Night In An English Music Hall" played to crowded houses everywhere is now featured with his own company.

In Lubin Single Comedy Reels

"THE SUBSTITUTE"
RELEASED SATURDAY, MAY 15th

"THE CLUB MAN"
RELEASED SATURDAY, MAY 22d

"OUT FOR A STROLL"
RELEASED SATURDAY, MAY 29th

Book BILLIE REEVES for your theatre NOW. Billie is unquestionably the most unique, most original and greatest laugh-provoker in filmdom. Every act different—every sketch a scream. BILLIE REEVES means big box office receipts for you. Sign up Billie at once.

Released through the General Film Company every Saturday beginning May 15.

LUBIN
Philadelphia.

THE PERFECTION OF PHOTO PLAYS

SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

A Great Serial, "ROAD O' STRIFE"

15 Parts.
By Emmett Campbell Hall

Monday, May 17th
ROAD O' STRIFE NO. 7
"Into the Night"
In the seventh chapter Alene finds herself in the most forlorn condition. Dr. Duncan and his wife die. Dane has gone to the city to find work and the poor girl absolutely homeless wanders forth into the night.
Featuring **Crane Wilbur** and **Mary Charleson**

Tuesday, May 18th
"A Lucky Strike"
A rich miner decides that he needs a wife and advertises. A lady and her niece in a spirit of jest answer and introduce the cook, who wins the millionaire, much to the chagrin of the jesters.
Featuring **Mae Hotely**

Wednesday, May 19th
"In the Dark"
3 Reel Drama
An intense problem play, with a dual affair between an artist and his model, and the artist's wife and a roue. Many powerful situations, with a happy ending.
Featuring **Ethel Clayton** and **Joseph Kaufman**

Thursday, May 20th
"A Decision of the Court"
Two Reel Drama
A worthy judge sentences a youth to a long term in prison. The boy dies and his mother, seeking revenge upon the judge, comes near to ruining him, but her plot proves a boomerang.
Featuring **Velma Whitman** and **L. C. Shumway**

Friday, May 21st
"Just Retribution"
A melodrama of powerful story and thrilling situations. A fair heiress is pursued almost to death by a blackguard cousin, who desires to secure her fortune. A realistic fire scene, but all ends well.
Featuring **Ormi Hawley** and **Earl Metcalfe**

Saturday, May 22nd
"The Clubman"
Another of the Billie Reeves' screaming comedy acts, in which he demonstrates his skill as an acrobatic drunk and leaves in his wake the desolation of an earthquake.
Featuring (Of Course) **Billie Reeves**

LUBIN

MULTIPLE REEL MASTERPIECES READY AND ABOUT TO BE RELEASED

"THE SPORTING DUCHESS" With Rose Coghlan and Ethel Clayton
Supported by GEORGE SOULE SPENCER
Comedy Drama by CECIL RALEIGH — Direction BARRY O'NEIL

"THE VALLEY OF LOST HOPE" Featuring Romaine Fielding
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"The Man Who Could Not Sleep"

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"According To Their Lights"

The bold, free air of the mountaineers, who in their fierce love and hate, are a law unto themselves, has been wonderfully pictured in this two-reel tragedy of feature strength.

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Wadsworth and Housman, in black face, in the corking comedy, **"All Cooked Up."** Released Tuesday, May 25th—1000 feet.

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Two-Part Drama .....TUESDAY, MAY 18

His sudden illness proves the sincerity of one girl and the insincerity of the other. He makes his choice accordingly. It is a wise and happy one. ANITA STEWART and EARLE WILLIAMS in the leads.

"Almost a Hero"

Comedy .....WEDNESDAY, MAY 19

The girls all fall for him. Then he falls so hard he doesn't know what struck him. MARGARET GIBSON, JACK MOWER and all star cast.

"Dimples, the Auto Salesman"

Comedy .....THURSDAY, MAY 20

She takes control of "The Flivver." She and her sweetheart are soon on the road to matrimony. Her father in his six-cylinder is unable to overtake them. LILLIAN WALKER in the title role.

"Cupid Puts One Over on the Shatchen"

Comedy .....FRIDAY, MAY 21

The shatchen agrees to find suitable partners for them. Cupid is a better matchmaker and understands his business. Presenting WALLY VAN, NITRA FRAZER, ALBERT ROCCARDI, EDWARD ELKAS and LILLIAN BURNS.

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Three-Part Drama. Broadway Star Feature SATURDAY, MAY 22

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Comedy .....Monday, May 24

"THE ESTERBROOK CASE"
Three-Part Drama. B'way Star Feature...Tuesday, May 25

"THE STORY OF A GLOVE"
Comedy .....Wednesday, May 26

"HILDA OF THE SLUMS"
Drama .....Thursday, May 27

"THE STARRING OF FLORA FINCHURCH"
Comedy .....Friday, May 28

"JANE WAS WORTH IT"
Two-Part Comedy .....Saturday, May 29

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MY OFFICIAL WIFE

3-PART COMEDY
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3-PART DRAMA
THE PAINTED WORLD

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413

4-PART COMEDY
THE WIN(K)SOME WIDOW

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(*The Index for this issue will be found on page* 1344.)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, May 22, 1915.

Facts and Comments

THE legislature of Ohio has passed two important amendments to the present censor law both of which are objectionable. It seems a moral certainty that the amended bill will be signed by the governor. One of the amendments makes the exchange man equally liable with the exhibitor for the showing of any uncensored film. The other provision allows the Censor Board to designate practically as many assistants as they feel they ought to have. Everybody must have known from the beginning that three individuals could not intelligently examine all the films that were offered for exhibition in Ohio. There was some honest effort on the part of the then governor to select competent citizens of the state. Under the new dispensation the office boys and the messengers and the stenographers may be appointed as censors and no test of qualification is exacted or even suggested. The inherent absurdities of censorship are bound to crop out no matter which way the censors turn.

* * *

THE decision of the Federal Court for the District of New Jersey denying the prayer for an injunction against the collector of the port of Newark was foreshadowed in THE MOVING PICTURE WORLD of last week. The injunction was asked for to prevent the collector from interfering with the importation of the prize fight films. It looks at the present writing as if the men who are anxious to get these films into this country and who have invoked the law for this purpose must wait until their complaint against the collector will be argued and tried before the courts in the regular order of procedure. Judge Haight did not pass absolutely upon the issues presented. His decision merely means that no case for an injunction was made out. The writ of injunction is really a legal privilege, for the granting of which an extraordinarily strong case must be presented. The Court in handing down its adverse decision heeded the plea for urgency in the case by allowing an immediate appeal to the Circuit Court of Appeals which sits in Philadelphia. According to our news information, this appeal has already been argued and a decision by the Appellate Court will probably be made within the next week or so. Upon the decision of the Circuit Court of Appeals depends not only the fate of these prize fight films but probably the fate of all federal censorship schemes.

* * *

THE word "educational" as applied to many films thus labeled is a misnomer. With the market more open than ever before in the history of motion pictures the exhibitor will do well to revise his old and somewhat unfavorable opinion about "educationals." He is now in a position to choose and there is no branch of all the wide field of kinematography where the exercise of good judgment will more surely bring its reward. In the balancing of the modern motion picture entertainment the genuine educational picture with a strong entertainment value is as important as the multiple reel feature. There is a small stock of finely entertaining films which are educational incidentally rather than purposely. There are a few that are finely colored. Some of them are quite old, but that ought to be no objection if the reels are in good physical condition. We speak more particularly of the supply which Pathe, Gaumont and George Kleine have on hand. A little effort to get the best they and others have in that line will make your program look different and better than that of your competitor. A good "educational" well assembled with a little of the dramatic or picturesque element will often turn the balance in your favor.

* * *

A MEMBER of the staff of THE MOVING PICTURE WORLD had occasion the other day to see a series of re-issues of old Biographs. It was an impressive lesson. These single reels and others dating from that period challenge comparison with the multiple reel feature. There was no padding. The aim of the director was brevity and condensation. Space was precious and no scene was prolonged for a second beyond actual necessity. We were always sure of the packed essence and directorial skill abhorred dilution. As a whole, the industry has advanced marvelously and left the days of 1908 and 1909 far behind, but the art of condensation shown in many of the old single reels has never been surpassed. At its best the old school of "singles" accounted in good measure for the early popularity of the motion picture.

Sunday Opening---A New Departure

By W. Stephen Bush.

IT WOULD be difficult to exaggerate the importance of the action of our Court of Appeals in holding that the exhibition of moving pictures on Sunday is legal and that no town, city or county has the right to pass any ordinance to the contrary.

For the benefit of our readers not only in New York, but in every part of the country, we think it well to outline a brief history of the legal status of the motion picture in this state. We do this because the laws of other states on the subject of Sunday opening are much like our own here in New York, and because the courts in other states will surely be guided to some extent at least by the interpretation which the courts in this state have put upon the law. The history which we venture to sketch here is full of encouragement to the advocates of a liberal and modern Sunday. It, therefore, deserves the earnest study and attention not only of the exhibitors, but of the general public as well.

We take the main facts in the case from the decision of the late Justice Gaynor, rendered while he sat on the bench of the Appellate Division in the second department. The origin of the Sabbatarian laws goes back to the seventeenth century, when the observance of a still Sabbath on strictly mosaic principles was made one of the supreme tests of "godliness." We inherited this sort of legislation in all its "purity." Popularly these laws were known as "the blue laws." The spirit which breathed life into these statutes proceeded from the belief that man was made for the Sabbath, while the prevailing Christian doctrine outside the British Isles seemed to be that the Sabbath was made for man. We are not saying this in any controversial spirit, but because the statement is necessary to a thorough understanding of our present day situation. We do not, of course, for even a moment, mean to impugn the good faith and the motives of the men and women who still hold that a "still" Sabbath on the pattern of the Pharisees is essential to Christian life or to public life generally.

The spirit of the Sabbatarians a short time after the Revolution dictated the following law into the statute books of the state: "Things forbidden upon the first day of the week commonly called Sunday: All travel, servile work, all shooting, fishing, sporting, playing, horse racing, hunting or frequenting of tippling houses or any unlawful exercise or pastime." Later this provision of the general statutes of the state was copied into the Penal Code, which prohibited "all shooting, hunting, fishing, playing, horse racing, gaming or other public sports exercises upon the first day of the week commonly called Sunday." The late Justice Gaynor construed this statute as applicable to out-door sports or shows only and declared that the arrest of an exhibitor under the statute for keeping his theater open on Sundays was illegal. The exhibitor who had been convicted in the lower court was thereupon discharged.

A majority of the judges on the appellate bench agreed with Judge Gaynor, and his interpretation of the law has stood ever since and has now been sustained by the highest Court of the state.

The interpretation has been followed in several instances since notably in Binghamton and in Yonkers. The Board of Aldermen of Yonkers attempted to legislate on the subject of Sunday opening on their own account notwithstanding the law of the state. They were promptly called to task by the Appellate Division which has now been sustained by the Court of Appeals. We print the decision in another part of this issue.

The plain and simple English of the situation is this: Every exhibitor in the state of New York may open his theater on Sunday and any attempt on the part of the police to interfere is illegal and oppressive and may be stopped by an appeal to the courts. The local authorities may surround the granting of a license with certain conditions and restrictions as to the hours of opening and closing, but no subdivision of the state may override the general law of the state.

In advising exhibitors to take advantage of this situation and to assert their undoubted legal rights we would like to couple the advice with a word or two of caution. If exhibitors will endeavor to pay some respect to the character of the day in the composition of their Sunday program they will come very near to disarming hostile criticism. The legislature which has just adjourned had considered a bill for closing the motion picture theaters on Sunday. The bill did not pass, but there is little doubt that its sponsors will be heard from again next year. If the exhibitors in this state use their right of conducting Sunday performances sensibly and discreetly the chances of an anti-Sunday bill in 1916 will be slim. If we are in a position to point to a clean and orderly conduct of motion pictures shown on Sunday we will present an unanswerable argument in favor of Sunday motion pictures.

We urge every exhibitor to be careful in the selection of his Sunday program and to avoid even the appearance of evil. We do not mean to say that he should run nothing but religious films on that day. Even if he were so inclined he could not do that for more than three or four Sundays because the supply of good religious subjects is notoriously small. We do say, however, that all comedies with even a taint of vulgarity should be scrupulously avoided. The biggest and by far the most successful motion picture theater in the world is never without a scenic or educational picture on its program. Let the exhibitor hunt for pictures of this type; pictures that combine instruction with entertainment. There are such pictures, and they make ideal spots on a Sunday program. A lecture on Sunday is another suitable feature. Let the public be taught that the screen does not only amuse, but that it is also capable of imparting knowledge, which is interesting and useful. The writer knows from his own observation that the motion picture has changed the character of many a rustic community, which before the advent of the picture was ignorant and narrow.

Above all things let the exhibitor assume a conciliatory attitude toward the men and women who from the best of motives may be opposed to motion picures on Sunday. The ignorance and narrowness of some of these people may indeed be invincible, but as a rule the appeal to reason wins out. Let the exhibitor make it known in his local papers that he proposes to run a special program on Sundays, and let him invite the clergymen and the editors and the teachers and the deacons to come and convince themselves that they are perfectly safe in either coming themselves or sending their children.

Sunday opening in New York and to a certain extent in the whole country is now on trial. It depends on the exhibitor himself whether it has come to stay.

Skeleton and Soul*

By Louis Reeves Harrison.

THE scenario of a photodrama has been very reasonably compared to the foundation and framework of a house—even in its simplest form it is the basis on which the visualized story is built, and a genuine working scenario rises so high as to establish the entire general design. No matter how elaborate and beautiful the finished structure, its character is bound to be deeply affected by what gave it configuration, but it might be nearer the truth to call it a skeleton. It is a dead thing in physical appearance, must be covered with the pulsing flesh of life before it is particularly attractive, but with it goes that invisible spirit which is only manifested in the complete form, the soul of the story.

Strip a popular novel of its highly-colored verbiage; denude it of those words which control the writer's flights of imagination; remove superfluous traces of the medium through which he has given his ideas expression, even to his literary tricks of exciting curiosity and fanning the flame of suspense, and it is possible to reach a scenario of the book. There remains the motive, the characters, the situations, the incidents illustrating motive and character, and, if it is a story worth screen visualization, one dominating throught. These materials newly arranged in a continuous succession of dramatic scenes, by methods either analytic or synthetic, can be brought into an entirely new unity of narrative for direct presentation to the eye.

This new arrangement is so far removed from being that of stage plays, and to a less degree from most narrative arrangements of prose fiction, that it is perilous to quote from governing laws of the older arts. There is also a danger of imposing restrictions, the risk of replacing spontaneous composition with that of ineffective artificiality. But all story telling mediums are more or less akin, and what applies to one often applies to all, the adjustment of background to character, the focussing of attention upon people and events destined to play the leading parts in reaching desired results.

People sitting in the semi-obscurity of a motion-picture theater cannot lay aside the five-reel screen story and take it up again. They cannot refer back to what has not been made entirely clear to them. They are to watch the performance without intermissions. There must be a concentration of action and characterization in what is shown. Diversions so dear to the dramatist and to the novelist are worse than confusing—they are destructive to sustained interest. Pretty little side stories of subordinate characters are not for the screen. A handful of main characters is enough for practical as well as for artistic reasons—close up scenes are in very small scope, and the average mixed audience becomes easily confused in attempting to follow what is happening to more than five people in the swiftly changing scenes.

The opening pictures may well be devoted to the characterization of one or more principals, even if their lives are moving in widely-separated channels. The hero may be a soldier dominated for the moment by war lust, the heroine a hospital nurse, saving life while he is bent on destroying it. He may be a gentle clergyman expounding on faith, she a girl of the slums, an unconscious Christian in good deeds. One whole reel of a strong play was effectively devoted to the characterization of a two-sided man about whom leading events clustered. The audience *knew* him when he came to be the important factor in all that transpired.

Prompt characterization not only wins sympathetic interest, but it aids in making a logical series of events plausible. During this preparation, in itself a delicate forewarning of complications to follow, there should be an equally delicate intimation of the story's trend, just a few notes of the theme may be sounded. There is a wrong being done; there is a complication set up which is bound to result in cross purposes or a clash of individual desires; there are entanglements to be straightened out; there is a theory to be proven; there is a problem to be solved—whatever the eventual scenes of tension, however, the main action should be preceded by an unfolding of the minds and hearts of those who interpret that action.

What *are* the people in the story? What are their relations to one another? What compelling influences are bringing them together? What needs readjustment in their conduct? Intense drama is concerned largely with those forms of evil which grow out of ignorance, principally our ignorance of one another. We lead up to a crisis, an effect of which lack of enlightenment is usually the cause. False ideas in the mind of one cause the mental suffering of others. Out in the audience our sympathies are enlisted, and, from our superior standpoint, we enjoy having error punished as an example for certain people we know.

Having introduced the characters and opened up a possibility of struggle between the opposing forces, during three or four reels, we begin somewhere about half past four an exciting promise of consequences. *That promise must be fulfilled.* If the story becomes entangled, there can be no shirking of responsibility by dying confessions—the situation should be worked out with the same skill that worked it up, else fine structure and artistic treatment are in vain. We have built a noble house and covered it with a leaky roof.

It is not fair to judge any art by its immature examples, else we would infer from screen stories that the sole object of following a pictured narrative to the end is that of watching two young people embrace just as the orb of day sinks behind distant hills, or the fire in the grate grows dim. Of course the human race must be perpetuated, but an audience may grow skeptical if Washington is shown crossing the Delaware that Jennie may be enfolded in the arms of Jim. Nine out of ten screen stories do not end that way—they subside. The scenario writer who offers such a spineless compromise after a crisis of definite and logical conclusion lacks craftsmanship if not artistic conscience.

With a definite theme in mind, with salient qualities of leading characters defined, the author of a five-reel story has time to dispose of minor conclusions on his way to the main point. As far as it is posssible to do so, he should clear his path of lesser issues on approaching the plot culmination, so that it may immediately precede his final scenes. That pictured stories so often suffer from one form or another of anticlimax is largely due to the absence of a complete working scenario in the beginning—an ineffectual attempt is made to replace forethought with badly articulated afterthought.

Above all things should a scenario convey the spirit of the story, even if this has to be done by explanatory foot notes. That people sit emotionless before screen portrayals is less due to faults of the medium than to false use of it. Failure of the author's creative imagination far more than faulty instrumentality or inadequate interpretation is accountable for soulless photodrama.

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Fight Film Appeal Heard

Case of Willard-Johnson Pictures, Turned Down by Judge Haight, Gets Speedy Hearing on Appeal to Higher Court.

JUDGES Buffington, McPherson and Woolley, sitting in the United States District Court of Appeals in Philadelphia, Pa., Tuesday, May 11, heard the appeal taken by L. Lawrence Weber from the decision of Judge Haight of the United States District Court for New Jersey, handed down on May 6, refusing Mr. Weber's application for an injunction against Collector Freed of Newark, N. J., which was sought to compel the Collector to admit the Willard-Johnson fight pictures to the United States.

Immediately upon the calling of the case, Mr. Weber's attorneys launched into the basic presentation of their client's justification in appealing from the findings of Judge Haight, and succeeded in bringing out forcibly their contentions. Attorney Towne stated that his client's object in importing the said photographic-films is for the purpose of publicly exhibiting them in the United States, under his personal management, control and supervision, and not for the purpose of traffic, sale or commerce, and that the present proceeding is an application for an injunction the effect of granting which would be to permit the entry of the films in question into the United States upon payment of the duty provided by law, as specified in that paragraph of the Tariff Act of October 31, 1913, now in force, and which reads: "Photographic-film positives, imported in any form, for use in any way in connection with moving picture exhibits, including herein all moving, motion, motophotography or cinematography film pictures, prints, positives or duplicates of every kind and nature and whatever substance made, one cent per linear or running foot: Provided, however, that all photographic-films imported under this section shall be subjected to such censorship as may be imposed by the Secretary of the Treasury."

It was also pointed out by the appellant that the Secretary of the Treasury has never prescribed rules and regulations to give effect to the proviso of this paragraph.

The complainants furthermore contended that the law under which Collector Freed's action was taken is unconstitutional and void, in so far as it is relied upon by the defense in refusing to permit the complainant to enter, and pay duty upon the films herein questioned and beyond the power of Congress to enact under that section of the Constitution commonly called the Commerce Clause.

Assistant United States District Attorney Bodine based his side of the arguments on the similarity of the question at stake in this case to the one involved at the time of the hearing of the many lottery cases in different sections of the country, when the Government contested the banishing of lottery in the United States on the grounds of its being commerce; and which in some respects is the most notable case yet decided by the Supreme Court under the Commerce Clause. Mr. Bodine claiming that the lottery case possesses a nearer resemblance to the present case than almost any other, explained that the case was most fully taken up in his printed brief which was before the court, thus eliminating the necessity of his entering deeply into this phase of his contentions.

Considerable confidence in his ultimate success was expressed by both the counsel for the defence and the complainant, and from the nature of the case, it being one which admittedly necessitates quick action on the part of the court, it is expected that an opinion may be handed down at almost any time within the next few or several days.

SEEK ENTRY FOR RITCHIE-WELSH FIGHT PICTURES.

The question of permitting motion picture films of the Ritchie-Welsh fight to be exhibited in this country is being considered by Judge Hough of the United States District Court for the Southern District of New York, following an argument on an application for an injunction to restrain the government from enforcing a ban on the fight films.

At the conclusion of the argument on the application Judge Hough voiced the opinion the exhibition of the films depends on whether the mill staged in London was a boxing exhibition or what is popularly styled a prize fight. The court expressed the opinion the public morals should be safe guarded by placing a ban on films reproducing the brutalities of the ordinary prize fight but indicated that there should be no objection to the exhibition of films illustrating the art of boxing.

Counsel for George Considine, who is seeking to bring the films into this country for exhibition, contended that the mill was merely a boxing exhibition and that the films are splendid illustrations of the boxers' art and skill and submitted affidavits and briefs in support of this contention.

Assistant District Attorney Walker opposed the application asserting the Ritchie-Welsh mill was clearly a prize fight and pointed to the fact that it was fought for the championship of the world.

In discussing the moral effect of prize fighting and the display of motion pictures of prize fights Judge Hough remarked his father whom he considered a "better man than I am" had witnessed prize fights although he had never attended one. The judge pointed out standards of public morality and decency change keeping step with the advance of progress and consequently things which were considered perfectly proper a few years ago are now under the ban.

Whatever Judge Hough's decision may be it is not considered probable it will have any bearing on the attempt to introduce films of the Johnson-Willard fight into this country.

Tom North

AFTER an unusually successful nineteen months as the branch manager in San Francisco for George Kleine Attractions, Tom North has resigned. Mr. North has signed up with the Big Four, Vitagraph-Lubin-Selig-Essanay, Inc., to manage the new office which he is to open in Portland, Ore. It will be a matter of regret throughout the film trade of San Francisco and California that Mr. North is to transfer his activities to the north. He has made many friends in the city by the Golden Gate, out of the industry as well as in it. He admits it is not an easy matter to break away. In San Francisco Mr. North has taken an interest in civic as well as in trade matters. He is a Mason and a Shriner and also an Elk; he is a member of the Press Club, of the Union League, of the Screen Club and also of the Indoor Yacht Club. He was the moving spirit, as he has been one of the foremost members of the Film Board of Trade of San Francisco.

Tom North.

Tom North knows the amusement business from all angles. It is for about twenty years that he has been following it. His first experience was with Price's floating opera, which put on shows on the Ohio and Mississippi Rivers. Then he was with the Jule Walters "sidetrack," old-time melodramas. The second season he was playing the piano and managing the show. The third season he had a show of his own. In the summer he went with Gentry Brothers' dog and pony show. Then, with Charles Whittaker, he billed Billy Clifford as a matinee idol. It was the first musical melodrama that went over the circuit, and was very successful, the association being terminated by Mr. Whittaker's death.

For four years Mr. North was with Lincoln J. Carter. William Raynor, at present in the Kleine offices in New York, was in the executive offices of the concern in Chicago at the time. For two seasons Mr. North handled dramatic shows for Arthur C. Hastings. Then he was with the Leffler-Bratton company, first doing the advertising and then handling the production, which was "The Newlyweds and Their Baby," founded on the McManus cartoons. It was here he originated the catchline by which the show became known, "The 60½ People Show," the fraction, of course, referring to the baby. Mr. North also had summer experience with the Ringling Brothers' Circus as press man. He booked and handled road attractions for Harry Askin of the Sell Opera House, Chicago, for three seasons. Then he was engaged by J. F. McCarahan, general manager of George Kleine, to go to the Coast. For a short time he was in Los Angeles and then was transferred to San Francisco to open offices and put out road companies. At one time he had sixteen of these out, covering five of the big Kleine subjects. Tom North is a regular fellow.

George Spoor Talks

President of Essanay Tells of the Development of the "V. L. S. E." Idea.—The Aim of Essanay.

ALTHOUGH George K. Spoor, president of the Essanay Company of Chicago, and an officer and leader in all of the ventures undertaken by the so-called "licensed" manufacturers of films, has taken an important part in the development of the industry, it is seldom that he has anything to say on the subject of his business activities for publication. If a newspaper writer visited Mr. Spoor in quest of information on trade matters it is more likely that he would get a good story about his high-powered speed boat or his latest deal in Chicago real estate—two things in which Mr. Spoor is known to specialize.

George K. Spoor.

But the importance of the latest venture with which Mr. Spoor is connected—the V. L. S. E. Inc.—has induced him to loosen up and tell a few things concerning its inception and, incidentally, something about the efforts and aims of the company he represents. Upon his return from a recent trip to New York Mr. Spoor was seen at his office in Chicago, and after some hesitancy quite natural to a man who works and seldom talks, he made the following observations:

"To the uninitiated it might seem that this step was the work of a week," said Mr. Spoor. "Those who took active part in it know that it was the result of looking into the future years ago, of months and months of planning and hard work to perfect details. The final plans or organization were completed quickly, but the basis of these plans grew out of long and careful study.

"Essanay was making definite plans for feature releases more than a year ago. Photoplay rights on novels that had been stamped with the approval of the public, and written by authors of world wide reputation, were being purchased and the books put into dramatic form. Before the consummation of the plans several features had been completed and were ready to offer to the public.

"This is but one step forward in the line of Essanay policy. It is but one step forward in the progress of the photoplay industry. Other and greater steps will follow.

"The motion picture industry has gone through a more rapid evolution than almost any other. It now has reached a solid and lasting basis, but there is no limit to its continued advance. It is the man of to-day who is planning for the needs and demands of the future who will be making a success ten years from now, just as it was the man who dreamed of the possibilities of the present time ten years ago who is in the producing business now.

"In 1895, when I was first making pictures, anything that would move on the screen would pass. Moving pictures were a novelty and everything was accepted. Then was conceived the 1,000 foot film with some connecting idea, though loosely constructed, and the picture was born.

"This gave way to the photoplay of the present, a play with a genuine plot, a picture with a problem of human life to unravel. And the photoplay still is in the making.

"Essanay has fought to bring the photoplay up to its present standard, to make all its plays of consistent worth, standardized plays; to inject realistic action into its dramas and do away with the old time fake camera tricks. It has aimed to make its plays of high moral standard, to raise the artistic value and to better the photographic work.

"It is not content, however, to stand on this. It is looking into the future. It hopes to raise a standard as much in the next ten years as it has in the past. It is seeking to find what the public wants tomorrow, that it may be first on the ground to supply the new needs and the new demands.

"It is still dreaming dreams and hammering away to make these dreams a reality, so that the photoplay of to-morrow will be a thing of art and beauty, while losing none of its human interest touch, the touch which always has and always will endear it to the mass of the people."

Big Screen Order

Cameoscope Corporation Makes Deal for One Thousand Picture Curtains With Simpson Company.

BUSINESS seems to be looking up in the line of motion picture screens. There has been quite some rivalry for orders among the various manufacturers of screens and reports of big commissions have been coming in quite frequently. The latest information contains what is probably the largest single order that has ever been given for screens and comes in the form of a copy of a letter to H. H. Stanton, manager of the Alfred L. Simpson, Inc., makers of the Simpson Solar Screen, at 113 West 132d street, New York. The letter reads as follows:

"My Dear Mr. Stanton: Enclosed please find contract for One Thousand (1,000) Simpson Solar Screens.

"In giving you this contract covering the exclusive metallic screen business for the Cameoscope machine, we do so only after having made rigid tests of all other metallic screens on the market, and we are thoroughly convinced that the merits of your screen so far exceed everything else that there is only one thing left for us to do.

"Assuring you of our entire business and wishing you every success in which you shall have our hearty co-operation, we beg to remain, yours very truly,

"CAMEOSCOPE CORPORATION,
"By Reuben S. Baldwin."

Guess that is some screen order.

Theodore Roberts Re-Engaged by Lasky

THEODORE ROBERTS, who is the acknowledged supreme star of the screen, has signed with the Lasky Feature Play Company to continue under this management for another year. In making this announcement Mr. Goldfish of the Lasky Company states that by his determination Mr. Roberts pays a wonderful compliment not only to the Lasky Company in particular but to the entire interest and future development of photodramatic work. During the year that Mr. Roberts has been under the Lasky management he has been literally deluged with propositions from various "legitimate" managers to return to Broadway. He has had offers of larger salaries than ever in his entire career, and promises of special star roles to be written especially for him by leading dramatists, but he has remained steadfast in his decision to continue before the camera.

Theodore Roberts.

When Theodore Roberts forsook Broadway and his hosts of friends to go to the Lasky studios in Hollywood, many people thought that he had made the mistake of his lifetime. But Mr. Roberts had been on the stage too many years to make such a mistake and was wise with that wisdom which can forsee the future in all branches of art. When Mr. Roberts began to make his screen appearances and his amazing characterizations were at once hailed as photodramatic revelations, his friends saw that he had chosen judiciously.

Some of the most important roles assumed by Theodore Roberts during the past year have been Sam Stone in "Bobby Burnit," Mike Reardon in "Ready Money," Grand Duke in "The Man from Home," the stellar role of "The Circus Man," Jack Rance, the sheriff, in "The Girl of the Golden West," Bruno in "After Five," secret agent in "The Unafraid," the burgomaster in "The Captive," the Senator in "The Governor's Lady," and the Senator in "The Woman."

AD KESSEL RETURNS.

Monday, May 10, saw Ad Kessel of the New York Motion Picture Corporation back at his desk after a sojourn of several months in Los Angeles. He was looking fine and said that his company had a lot of big things on the way which would soon be announced.

Text of Sunday Decision

Court of Appeals Affirms Law As Interpreted by Justice Gaynor and Limits Powers of Municipal Corporations.

THE Court of Appeals in Kiely against the City of Yonkers, involving the question of the legality of Sunday opening, has rendered no opinion of its own, but has contented itself with affirming the opinion of the Appellate Division.

There were two questions before the Court of Appeals: First, does the law of the state, as interpreted in the ruling decision of Judge Gaynor in June, 1908, control the question of the legality of Sunday opening? Second, has a city or county within the state the right to legislate upon the subject, regardless of the existing state law? The first question is answered in the affirmative, by implication at least, while the second question is answered in the negative.

It will be remembered that the aldermen of the city of Yonkers, following the example of other cities, notably that of Albany, passed an ordinance prohibiting the exhibition of motion pictures on Sunday within the city of Yonkers. An arrest was made under this ordinance, and the matter taken up to the Supreme Court on a writ of habeas corpus. Upon the discharge of the defendant, an appeal to the Appellate Division was taken by the city of Yonkers, with the result that the ordinance was declared invalid and void.

The text of the decision is as follows:

"Under its charter regulating amusements and common shows, the city of Yonkers has the right to license an exhibitor of motion pictures. The city ordinance in question, however, forbids such an exhibition on Sunday and declares every person violating section 13 of the ordinance shall forfeit a penalty of not less than $25 nor more than $100, in the discretion of the magistrate. The defendant has been so convicted. A license may be conditionally granted; it may be given subject to certain reasonable conditions such as the hours of opening and other limitations upon its exercise. The intent that the municipal corporation can supersede the state law will not be inferred from the general grants of power nor will such authority be held to exist as an implied or incidental right, as all municipal authority comes from the legislature. The provisions of a municipal charter, however broad, are subject to such restrictions as may be imposed by general laws. We hold that the chapter of the general city law authorizing the imposition of forfeitures and imprisonment did not surrender the general power against criminal offences which remains in the legislature. The legislature of the state alone may command how Sunday shall be kept."

Fire Regulations Considered

Report of the Committee on Explosives and Combustibles Is Read at Meeting of National Fire Protection Association.

AT the annual meeting of the National Fire Protection Association in the Hotel Astor, New York, on the morning of May 12, the report of the committee on Explosives and Combustibles, which prepared "regulations governing the storage and handling of nitro-cellulose motion picture films," was read by George E. Bruen, acting as chairman of the committee, accepted by the members of the Protection association, and referred back to the committee for the consideration of a few proposed alterations before it passes on to the executive committee for adoption. As the two committees, in this instance, are virtually the same, the final move is little more than a formality.

William Sistrom, of the Universal Company, who has presented the case of the manufacturers throughout the consideration of the new regulations, was given the courtesy of the floor to present arguments against the adoption of a clause stipulating that there shall be no more than five operatives in a room used for examining, rewinding and cutting film. He pointed out the fallacy of such a regulation and carried his point in having the matter referred back to the committee. It is understood that in a subsequent discussion, members of the committee decided to omit the clause. Mr. Sistrom also succeeded in preventing the passage of a rule requiring a glass covering for the vent opening in a vault. This, too, was referred to the committee for reconsideration.

SUIT AGAINST VITALITE SCREEN.

Action has been commenced in the United States District Court for the Southern District of New York by Alfred L. Simpson, Inc., against J. P. Payor & Company, manufacturers of Vitalite screens in which infringement of the Simpson patents is alleged.

Lesser Consolidation in the West

SOL. L. LESSER, one of the most aggressive motion picture men in the West, continues to strengthen his hold on his own particular territory, which he designates "From Colorado to the Coast." Presently he may begin an eastward movement, but just now the western market offers attractions aplenty and he is not overlooking any of the possibilities. The latest word comes from the Golden Gate Film Exchange, of which Mr. Lesser is president and general manager. It seems that the All Star Features Distributors, Inc., Mr. Lesser, president, have absorbed the Alco Film Corporation of California and the Pacific Feature Film Corporation and have contracted to handle all of the George Kleine attractions in California, Nevada and Arizona. The deal with Mr. Kleine was consummated during Mr. Lesser's recent trip East. At the Kleine offices entire confidence was expressed in Mr. Lesser's ability to cover the territory to the satisfaction of all concerned; for few men can point to a more convincing record of aims accomplished. The head of the All Star Features Distributors, Inc., has in the past exploited the Mutual program, the Film Supply program, Paul Rainey's "African Hunt" pictures, "The Christian," the All Star Feature Corporation's releases and many other important productions, the greatest of them "Cabiria," which in Mr. Lesser's hands broke all records on the Coast. He is a franchise holder in the new Metro program and handles the Life Photo product. It is figured that some of the recent Kleine productions and others promised for release within the next few months will find a ready market on the Coast.

Sol. L. Lesser.

Thanhouser Signs Louise Rutter

THE latest haul, made by Edwin Thanhouser's Broadway dragnet, is Louise Rutter, whose sympathetic work in "Passers By," "Held by the Enemy," "Secret Service," "The Devil" and "The Man of the Hour," in which latter she played opposite Douglas Fairbanks, have given her enviable prestige on the legitimate stage, which has been materially increased by the artistry which she imparted to her roles in "Mid Channel" with Ethel Barrymore and with Arnold Daly.

Louise Rutter.

Miss Rutter is an ideal dramatic lead. Graceful, vivacious, intelligent and gifted moreover with an ability to stir the emotions of her audience, without straining after effect, she is destined to leap into screen popularity.

"It's all so wonderful," she said, when interviewed regarding her new field. "I have heard how you film people work, but I never thought until Mr. Thanhouser's offer came to me that I, too, should join my confreres of the speaking stage who were won by the silent art. The great studio is a fairyland to me, and I cannot see how such fascinating work can ever lose its interest for one."

Miss Rutter's engagement puts another rivet into the Thanhouser campaign which is bringing to the New Rochelle organization the best that the speaking stage can offer in directors and players. Miss Rutter will be seen in the regular Thanhouser releases.

When Laemmle Forgets Business.

The President of the Universal Company Has One Personality for Print and Another for Private Life.

By Lynde Denig.

SKIM through the pages of trade papers of several years ago and you will find many likenesses of a man framed in a horseshoe. He stood sponsor for brave words, and when he talked about his good fortune he didn't cautiously knock on wood for fear fortune would desert him. Nor did he throw the old horseshoe into the scrap heap and say its charm was broken when his house was divided against itself. His non-committal face in its optimistic setting was made a talisman of success, calculated to impress exhibitors. Week after week, month after month, Carl Laemmle was

Carl Laemmle and the Key to Universal City.

presented as a sort of commercial Achilles, under whose protection no harm could come to trusting followers.

Like all extremely personal advertising, this was aimed to create a business personality invested with all the virtues of a leader—stability, foresight and a secret understanding with the gods of chance, whereby he might receive their special consideration and pass it on to his flock. The horseshoe was the outward and visible sign of this inward and spiritual grace, called "Laemmle Luck."

A story is current about a popular author who recently gave up writing and, when asked for a reason, replied that he despaired of doing justice to the eulogies written by his publishers. Living up to a reputation was too much of a strain. He wanted to remain his simple, ordinary self. He confused business exploitation and personal matters, an unbusinesslike thing to do and unnecessary. Carl Laemmle makes no such mistake.

The president of the Universal Company was back from the opening of Universal City in California and seated in his office in the Mecca Building. He finished reading a letter, attached his signature thereto and turned: "All right, go ahead," he said, and, leaning forward in his chair, prepared to answer questions. The Laemmle of the horseshoe was not visible in this small man who chatted pleasantly and without attempting to make each word sound like an irrevocable edict. Seemingly, he had no thought of his pictorial offspring, who must put a "punch" in every sentence. His movements were quick and nervous, his expression rather set and serious, save for an occasional smile. He possesses a rare quality among much advertised men—that of appearing to express what he really thinks and not what he wants you to think he thinks.

As Mr. Laemmle talked about the cross-continental run of the Universal special, the reception awaiting the party in many towns, the impressive ceremonies attending the opening of Universal City and the display of good fellowship on every hand, it became evident that he had not lost the capacity for enjoying himself. He has not become a business personality to the exclusion of everything else.

"To use a customary phrase," he said, "I had the time of my life. I doubt if I ever crammed so many enjoyable hours into an equal number of weeks, and I like to think of it all as a pleasure trip without much business significance—unless you want to look for business results in making warm friends of those with whom you are associated. It does me lots of good to visit Universal City. It's like a vacation. Last November I felt the same way after my trip west, and the wonderful loyalty and spirit in Universal City were even more contagious this time. Perhaps I am having too many vacations, but the truth is I'm looking forward to another trip next month." There was a pleasing sincerity and an entire lack of egotism in Mr. Laemmle's recollections of an enjoyable experience and his genuine interest in turning over a bundle of pictures taken en route.

"Under the new management of the western studios, things are running perfectly smoothly," he declared, "with every provision being made for the production of about fifty per cent. of the feature plays announced for regular release on the Universal program. People are credited with wanting pictures of the kind, and we are ready to supply them at their best; but, personally, I think the feature craze is at its height. New York is no criterion of picture tendencies in other parts of the country. I talked with many western men, some of whom ran houses, others not connected with the business, and a surprising number of them said that they were tiring of long subjects. Then there is the European market, which usually sets an example in such matters, going back to short photoplays.

"The more I see of new fads, the more I am inclined to rely upon a varied program which gives something to people of all tastes. Out of a comedy, a drama, a new pictorial and a 500-foot educational or scenic, an exhibitor can make an entertainment about which there will be no question. Our regular program is becoming stronger all the while, and certainly this would not be so were the popularity of pictures of this kind on the decline."

Mr. Laemmle is enthusiastic about the new arrangement in the western scenario department, now including several authors of renown, men whose services probably could not have been secured under more stringent conditions. These writers may work where and when they choose, the only stipulation being that they produce a given number of reels a week. The plan is bringing such satisfactory results that it may be inaugurated in the eastern department.

When asked about business conditions in the states visited, Mr. Laemmle said that through the middle west exhibitors seemed to be very well satisfied, whereas in Los Angeles and some other California cities attendances were below normal. The Fair, instead of increasing patronage in San Francisco, is having the reverse effect, for, with numberless things to see, visitors find little time to enter picture houses such as they have at home.

WORLD FILM IN FULL CONTROL.

Lewis J. Selznick, vice president and general manager of the World Film Corporation, has completed a deal that makes the World Film a three million dollar manufacturing and distributing company in complete control of every branch connected with the producing and circulation of its product. For the past year Mr. Selznick has been working with this aim in view, and it was realized on May 12th, when the World Film took over the Shubert Film Corporation, which owns the entire stock of the Peerless Feature Producing Company, in whose studio many of the World features are being produced.

Prior to this arrangement, the World Film owned a half million of the capital stock of the Shubert Corporation, the other half million belonging to the Shuberts and allied interests. An exchange of World Film stock for Shubert Film stock, gives complete control to the company, of which Mr. Selznick is general manager.

FROHMAN MAKING ADE PICTURE.

Director Irving, who is putting on George Ade's "Just Out of College" for the Frohman Amusement Corporation, has made ample preparation that the picture will have the real dyed-in-the-wool atmosphere of a small college town. Through the courtesy of Chancellor Brown and Dean Bouton of New York University, the use of the beautiful campus on University Heights, the Hall of Fame and the athletic field will be at Irving's disposal. A large number of scenes require a large group of cheering collegians. The Frohman Amusement Corporation are paying the 'Varsity Show Management a handsome sum of money for the service of the entire student body who will be used in the athletic scenes as the cheering section, and in many others to give the local color in the right places.

CHARLES PATHE RETURNS TO FRANCE.

Charles Pathe, head of the great firm of Pathe Freres, who has been in New York for the past few months, sailed for France last week where he will remain probably until fall.

Sheehan Helps Boost Prices

Uses Practical Methods of Impressing Exhibitors with Need for Higher Admissions.

BUSINESS conditions in the northwest are not only good, but becoming better every day, said Winfield R. Sheehan, general manager of the Fox Film Corporation, at his hotel in San Francisco. It was on May 5 Mr. Sheehan was speaking; he had just arrived in the California city after a trip in which, leaving New York City April 12, he had touched at Philadelphia, Chicago, Minneapolis, Omaha, Denver, Salt Lake, Portland and Seattle. The stir in industrial life extends throughout the mining and lumber countries and will reach the grain-raising sections, he said. In Colorado all the mining town forces are working full time; the same is true of Butte, Anaconda and Helena. The northwestern ports are crowded with merchandise awaiting bottoms to convey it oversea. The belligerent nations have commandeered everything in the way of the iron industry. At one northwestern port Mr. Sheehan saw two hundred flat cars, each one carrying, so he was reliably informed, two armored automobiles. These were awaiting transportation, presumably to Vladivostok. It is estimated that Russia alone is spending ten million dollars a week in the United States for war munitions.

Winfield R. Sheehan.

While in Denver Mr. Sheehan instructed the local Fox management to supply no more film to houses charging 5 cents admission. At the same time he notified the New York office to cease sending film to Denver. The proscription was to continue until such time as the local manager secured agreements stipulating 10 cent admissions. The sequel came quick in the form of notification that beginning May 9 the Isis, the Paris and the Princess would be 10 cent houses, with 15 cents charged for some seats. The Isis was to open on the date mentioned. The charge also involves the running of the Fox subjects for a week.

"What is the use of the staff of a manufacturer worrying over the selection of a proper subject for picturization, deciding on the skeleton, then for the scenario department to expend all its energy on it and for the directors to sit up nights figuring out how best the ideas can be executed; for good actors to strive to do their best and the manufacturers to spend a small fortune on one subject only to make it possible for a person to walk into a theater by laying down a nickel and see that picture put on the screen to the accompaniment of an orchestra of twelve pieces and a $40,000 pipe organ? It's out of all reason," insisted Mr. Sheehan.

"The picture business to-day is becoming more and more commercial, more expensive. In the strides, in the real leaps, it has made, no business is greater. One of the big factors in the advancement of this industry is the increase in the size of the houses and in the elegance of their equipment and furnishings."

Mr. Sheehan told a story illuminative of the effects of the exhibition of pictures on the manufacture and distribution of liquor. In Washington the Gottstein family has built up a large fortune by the distribution of spirits. Total prohibition is to take effect in Washington and Oregon on January 1, 1916. The Gottstein's have made the remark that if the people prefer pictures to whisky they will prepare to give them pictures; they will please the people. In April the Gottstein's broke ground in Pike street, in Seattle, for a half million dollar picture theater to contain 2,400 seats. It is designed to install a large organ and to employ an orchestra of twelve. Already they have set the minimum admission at 10 cents. Mr. Sheehan urged them to make it 15.

"We are going to see pictures exhibited at prices matching those of grand opera," asserted Mr. Sheehan. "Already it has come to pass that $2.50 has been paid in hotels for tickets to 'The Clansman' because $2 seats could not be procured at the theater.

"Yes, we make our product at five reels for a very distinct reason. The average exhibitor likes to empty his house every two hours. The five reel features gives him a chance to use a couple of reels of varying subjects and keep his show within that limitation and thus turn his house over four or five times a day."

Mr. Sheehan intended to remain in San Francisco for a week and then go to Los Angeles for the same length of time, returning to New York by way of Kansas City.

BLAISDELL.

Edward Elkas

EDWARD ELKAS, Vitagraph player, former stage manager, actor and singer on the legitimate stage, nicknamed "One Day Elkas," because of an incident in his early motion picture career, was born in New York City, February 8, 1862. His father, Maurice Elkas, came from Hamburg, Germany, and his mother, who was Cecil Cohan, from London, England.

Returning to America in 1880, he went to live in Philadelphia. Being possessed of a beautiful tenor voice, his services were in constant demand for amateur performances and by a number of singing societies of which he was a member, including the Columbia Singing Society. In 1882, Mr. Elkas joined the Marie Geistinger Opera Company, on tour, to sing the tenor role in an extensive repertoire. This was followed by engagements at the Germania and Thalia theaters, New York City, under the management of Gustave Amberg, and in association with such well-known dramatic and operatic stars as Ernst Possart, Ludwig Barnay and Marie Geistinger. These engagements extended over a period of eight years. In 1890, Mr. Elkas joined the Aaronson Opera Company and later became a member of the Alice Nielsen Opera Company, when this comic opera prima donna was at the height of her success.

Edward Elkas.

During one of his many engagements in New York City, Mr. Elkas married Helen Solters, but, for nine months of every year for thirteen years, with the exception of the few weeks he played in New York City, they were separated. Becoming weary of road life and particularly this enforced separation, he determined to become identified with motion pictures that he might be with his family. Possessed of a strong character face, Mr. Elkas found it easy to obtain work in the new form of dramatic expression and soon became identified with parts that required the depicting of human emotions through the facial expressions that characterize the denizens of the underworld. An immediate recognition of this remarkable power established him with the Vitagraph Company, and a particularly strong character part in "The Locked Door," in which he dominated every scene in which he appeared, won him membership in the Vitagraph Stock Company. His strongest pictures include, besides "The Locked Door," "The Silent Plea," "The Girl Who Might Have Been," "The Esterbrook Case," "The Plot," "The Dust of Egypt," "Mortmain," etc.

MARGARET GIBSON SIGNS WITH N. Y. M. P. CORP.

Margaret Gibson, late leading woman with the Western Vitagraph Company, is the latest photoplayer of note to join the ranks of the New York Motion Picture Corporation. She has signed a contract with Thomas H. Ince, director-general, providing for her appearance hereafter in Kay-Bee, Broncho and Domino films. It is likely also that Miss Gibson will be featured in some of the forthcoming Mutual Masterpictures. Miss Gibson is renowned, not alone for her versatile talents as a screen actress, but for her remarkable beauty. Last summer she was the unanimous choice of the judges for first prize in a beauty contest conducted at one of the California beach resorts.

A Successful Educational Series

Organized Campaign for Salisbury's Wild Life Pictures.

DR. EDWARD A. SALISBURY, whose features have been running at The Strand, has opened an office in the Candler Building, 220 West 42nd street, for the purpose of promoting his Wild Life Pictures, which have already been sold throughout the United States, Canada and England, and for the establishment of a further series of Educational Pictures, to be booked in the finest theaters throughout the United States.

It has been suggested to Dr. Salisbury that he prepare from such material as he already has on hand, and also from the best of the world's productions of scenic and educational features, a program to be placed as a regular feature program, running in the neighborhood of 500 feet of scenic and 500 feet of educational film, for runs for a week. Several hundred theaters have already applied to Dr. Salisbury for bookings on this service, and it may be reasonably expected that he already has the foundation for a successful service.

Edward A. Salisbury.

Dr. Salisbury's first start in establishing these pictures was to satisfy the needs of several colleges and educational institutions which desired to have preserved for their records, photographs of different phases of wild life that are rapidly disappearing from the North American Continent. After obtaining several hundred thousand feet of this film, so much interest was shown in these pictures, that he was urged to exhibit them to the public.

At the Tivoli theater, San Francisco, where the feature was first booked for an entire week—something quite unusual at that time with the Tivoli theater, there was such a tremendous crowd at the end of the week, that the management decided to run the picture a second week (this also being the first time in the history of the theater that any picture had run over a week, under any circumstances)—with the result that the attendance during the second week was double that of the first.

The news of the success at the Tivoli theater spread rapidly over the Pacific Coast until Dr. Salisbury's Features had been solidly booked from lower California to the Canadian line.

Thus encouraged, Dr. Salisbury came East with his feature to see how it took on the Atlantic Coast. He exhibited the picture to several guests, including Mr. S. L. Rothapfel, of The Strand, who became enthusiastic over the interesting and educational value of the feature, and booked it as a serial for three weeks—new record for the Strand theater.

Everywhere the feature has been shown it has drawn record audiences, and the Keith Circuit has offered a sixty weeks' booking of the feature.

It is not improbable that those who write the history of the film business during the next few years will speak of Dr. Salisbury's pictures as a turning point in the industry. It has been noted, for some time past, that the interest of the better class of people in educational and scenic features of this sort is increasing, and the public who have been accustomed to seeking their entertainment in high-grade comedy, now have an opportunity to include films of this character.

STUDIO FOR LINCOLN PLAYERS.

Plans for a three-story concrete studio and factory have been filed with the town clerk's office at Grantwood, N. J., and already ground has been broken, preparatory to laying the foundation. These studios, which the architect claims will eliminate many of the flagrant evils of our present "hot houses" and "congested scenery vaults," will house the newly organized Lincoln Players, at whose head is the former esteemed Vitagraph star, Ed. Lincoln.

A Famous Team

Weber and Fields to Star in Series of One-Reel Comedies for World Film.

WEBER and Fields, probably the best-known comedians on the stage today, have signed a two years' contract with the World Comedy Stars Film Corporation to appear in single-reel comedies, to be released at short intervals through the World Film Corporation. In signing these comedians, President Phil Gleichman deserves the highest praise.

From their very beginning Joe Weber and Lew Fields were ambitious. And always quick and enterprising they were able to keep up with the march of events. It was in the year 1896 that their great opportunity came. The Imperial Music Hall, situated at the corner of Broadway and 29th street, was placed in the market. Weber and Fields had an idea that if they could get hold of the place, fit it up and remain there long enough they could make a success.

That these promptings were of the right kind was demonstrated in the succes of the Weber and Fields Music Hall, now changed to this name from the former one, as from the beginning it was phenomenal No such entertainment as they put on had ever before been attempted in New York. Everything was light, bright, and frothy. Within a few months their salary list was the highest of any playhouse in New York.

At the time Weber and Fields made their first appearance this country was the haven of refuge for many foreigners, and Castle Garden, New York, the most conspicuous port of entry. The Land League troubles were ripe in Ireland then and a very large percentage of the immigrants were Irish. In fact, they outnumbered all others in the proportion of three to one. Therefore it was not surprising that the two boys determined on the stage career of comedy, should hit

Weber and Fields in Private Life.

upon the Irish as the proper race to portray. This explains why they made their stage debut in green coat, green knickerbockers, green stockings, and with pipe and shillalah, and sang a song that began like this:

We are two jolly Irish lads,
As you can plainly see,
And if we're not mistaken,
We think you all agree,
That we are jolly Irish lads,
And happy as can be.

Joseph DeGrasse is staging a one-reel Universal story entitled "The Struggle," in which more than three hundred veterans of the Civil War are used. The story deals with a railroad strike. Pauline Bush, William Clifford and Ray Gallagher play the principal roles.

Pleading for the Picture.

The Useful Work of Dr. Orrin G. Cocks of the Fifth Avenue Board.—How He Helps to Influence Public Opinion on a Basis of Good Faith and Common Sense.

By W. Stephen Bush.

IN a civilization growing more complex year after year the quiet, thoughtful and persistent forces are the most persuasive and by far the most telling and effective. At first thought nothing seems more elusive and indefinite than "public opinion." It is generally represented as a woman by the discerning cartoonists, for like a woman it is "uncertain, coy and hard to please." Often "public opinion" is the last refuge of a debater or a hard pressed legislator. (The rhyme is as unwitting as it is hideous.)

Discovering Public Opinion.

To find real public opinion, the thing in its concrete and tangible form, you have to hunt for it. If you have the least notion how you are bound to find it. The vast army of exhibitors who believe in the Fifth Avenue Board of Inspectors and Advisers—I am anticipating the change from the old word "censorship," must be glad to hear from a man who has been for a year or so hunting and stalking "public opinion" and influencing it on behalf of common sense methods in dealing with motion pictures. He has plodded away consistently and unceasingly. He is familiar ad nauseam with the spectres of Ignorance and Prejudice and knows the Demon of Fanaticism well enough to recognize him at a distance of a mile or so. He has met the rural legislator both in and out of his lair and even the professional reformer no longer irritates him, but merely provokes a little ejaculatory prayer which, in a less Christian man, might degenerate into well known monosyllables of Saxon origin.

Dr. Orrin G. Cocks.

I do not know the official connection of Dr. Orrin G. Cocks with the Fifth Avenue Board and it does not matter. The interesting thing is that he is a most useful member. For about a year now he has appeared before I do not know how many varieties of civic bodies. If you ask me for a "bill of particulars" here it is: Clubs, Civic organizations, Social Workers, Schools of Philanthropy, Educators, Recreation Groups, Colleges and Seminary Students, City Officials, Representatives of the Legislatures, Chambers of Commerce, Citizens and Theaters, Juvenile Protective Associations, Ministers, Women's Organizations and Y. M. C. A. Secretaries. Somewhere in and between these organizations it must have been possible to feel the pulse of public opinion. All organizations of the character named enjoy a certain measure of public respect which would not be accorded to them if they in turn did not defer to and represent public opinion. Bodies of the type mentioned are apt to be keenly interested in the question of regulating the motion picture. For some of them it may be but a new kind of "in-door sport," for others it may be the exercise of a genuine public spirit. At all events such bodies are generally listened to by the law makers and their good will and co-operation are much to be preferred to their indifference or hostility. You will grant me then that Dr. Cocks had a fine opportunity to speak a good word for the motion picture where a good word would do the most good.

The Fruitful Toil of Dr. Cocks.

How does the Doctor improve his opportunities? Does he make an impression? Is it fair to assume that his work is bringing results? What is the leaven with which he labors? What seed is he sowing? Well, his gospel is simple and homely enough. It is the gospel of good faith and common sense. Of course he is interested to know upon which ground his seed is likely to fall.

Most of the time he encounters the best soil, which means that they who listen to him are men and women of good faith, whose prejudice yields to facts and honest dealing. He carries with him a budget of valuable information garnered by his board in the course of many arduous years. He knows how to retail this information and gain the respectful attention of his audience. Nobody denies a hearing to the man who knows what he is talking about. An asset as valuable as the fund of knowledge is the sincerity of the Doctor. Even the wild-eyed statesmen from the rural districts for the first time tasting the delights of civilized life in their state capital and harboring a narrow suspicion against the world in general, cannot help feeling that the Doctor means what he says. Another great asset in the mental and moral equipment of the man is his broad human sympathy and a rare but most precious faculty to see and to tolerate the other fellow's point of view.

Dr. Cocks is not a bit controversial. In the face of rhetorical storms against him and his board, under torrents of adjectives of denunciation and vituperation, the Doctor retains a singularly pleasant and placid smile. As the dental surgeon takes the ravings of the patient before and during the operation as a matter of course, calmly awaiting the return of normal conditions, even thus the Doctor lets the opponents of the motion picture lash themselves into a tempest of moral fury without the faintest trace of a ruffle. He is sure of his facts, sure of his experience and his conclusions and he gets them before his audience in a plain, modest way that puts to flight all the artifice of the gyrating orator.

No, Dr. Cocks is not an orator but just the same he steals our hearts away. He is convincing. You feel you stand in the presence of a man who has profound faith and who acts up to the tenets of his faith. Here is a man you would be willing to trust.

His Opinion of Exhibitors.

I found the good doctor in his lair up at 770 Fifth Avenue and most unwilling to come into the limelight. O, the toughness of our journalistic job! The people that ought to be in the limelight have to be dragged and coaxed while the unworthy kind can hardly be kept away with clubs and spears. The doctor was in no position to deny that within the last year he had been in all the big and in a good many of the smaller cities of the country urging common sense in the treatment of the motion picture. His great "urge" to the people interested in this subject may be summed up in these words: "Do nothing until you have the facts before you. Don't act on impulse and without information If you do you commit an injustice both to film people and to yourselves." It is the right sort of an "urge."

To get the Doctor into a communicative disposition I asked him what he had discovered in his travels as to the personnel of the exhibitor.

"I find," said he, "that the average exhibitor, especially in the West, ranks well with the best business men of his community. He has a good vision of the possibilities of his profession, he is desirous of giving the people a fine, restful form of entertainment, looking beyond the present and wisely anticipating the future. They begin to see the need of co-operating with each other. They also realize that what regulation is needed for motion pictures must be done in a fair intelligent and skilful way. There is no other way of handling the problem than through a group of men and women who are fair, intelligent and skilful. Exhibitors feel the need of considering and consulting local sentiment when it comes to showing films that crowd the borderland of the allowable. Such features, for instance, as 'The Kreutzer Sonata,' or 'The Clemenceau Case' may be all right in some localities but in some of the simpler communities where life

is not as complex as here, exhibitors hesitate to put on films of this type without first getting the advice of men and women who are capable of judging the state of public opinion."

Preaching a Gospel of Facts and Sense.

"I have tried to accomplish one thing especially in all my travels, to establish a personal relationship between the leading spirits in the civic life of a city and the heads of our board. There are two things I have always striven to impress upon all who are interested in the moral phase of motion pictures: First, the fact that we have high ideals and standards and, second, that there cannot be any doubt as to the fundamental integrity of the motion picture producers as a whole. I have always made it a point to get in touch with people who have confidence in their ability to think out things in their own way and to discover their point in view. I have often profited in this way and have gained many valuable suggestions. The great cities of the country somewhat resent the idea of being dictated to by New York, and I have always sought to make it plain that the board had no such idea. I explained that, on the contrary, we were looking for suggestions and criticisms from the people of every city. We are not omniscient and do not pretend to be. I am very clear on this point however, after all is said and done the board here knows more about the concrete facts of motion picture conditions than any individual or any group of individuals in other parts of the country. We have, I think, a deeper appreciation of the fundamental problems in the industry."

No Room for Legal Censorship.

"I found the opposition against legalized censorship among exhibitors practically unanimous everywhere. Let me say this: Exhibitors are opposed to this kind of censorship, not at all because they want to do something crooked, but because they feel that censors would not know their business and would be governed by whims and by varying standards and would be open to all kinds of influences. In connection with this I want to say that the campaign of education started by The Moving Picture World has borne splendid fruit. I have found the paper wherever I have found men interested in motion pictures and they all seem to think well of it.

"A study was made of the manufacture of pictures in Los Angeles including the condition of the studios. There was some discussion with the directors of plays regarding the standards of the board and the possibility of more extended discussion of the reasons for the decisions and the general attitude of the board. These important directors were a unit in their opinion that much good would come out of personal relationship with them. Although a careful inquiry was made in every city I could not discover any genuine sentiment in favor of Federal consorship. In some cases the idea seemed to be in the air, but with no comprehension of what was involved. The local authorities had thought little of the larger problems connected with motion pictures. It is evident that there is real need of the presentation of facts. In the state of Missouri the lawgivers wanted to confer censorial powers upon the teachers of each county. The law was defeated, but the very fact of its having been seriously considered shows what need there is of a campaign of enlightenment and education."

Dr. Cocks will not stay long at headquarters. The missionary spirit in him is too lively and too insistent to permit it. He did not want any praise for his work, but its value had been discovered by a very prominent producer, who suggested the readers of The Moving Picture World, and especially the exhibitor, ought to be told about the quiet, steady and effective work of this modest young clergyman

"SKY DIAMOND" PLAYERS INSURED.

A $300,000 insurance policy has been written to cover the cast of "The Diamond from the Sky," the North American's big continued photoplay for which Roy L. McCardell was paid $10,000. In a picture of any length and especially where the members of the cast are called upon to do dare-devil stunts it is a matter of good business judgment to protect them through insurance.

BUCKLEY STARKEY IN "THE BOSS."

Buckley Starkey will appear the coming week at the Hippodrome, New York, in the part of Porkey McCoy in "The Boss." Starkey has previously scored in the role of Blinkey Davis in "The Man of the Hour" in the Peerless production of this play. Before going with the Peerless, he was with the Kalem, Pathe Freres and with the Reliance under Edgar Lewis.

Miss Ruth Blair

BEAUTIFUL and graceful Ruth Blair, leading lady with the Pyramid Company in pictures appearing on the United Program, possesses exquisite charm, wears wonderful clothes and affects a daintiness of bearing that have caused her to be likened to the well known Mrs. Vernon Castle ever since she came into prominence.

Ruth Blair.

Miss Blair is essentially an artist, and it is the artist's eye to perfection and harmony in color, line and texture that she brings to the planning of the exquisite costumes in which she appears in pictures or on the street, or at home. No lovely hue of sky or water or flower which can be used in the designing and coloring of her garments escapes Miss Blair's eye, and immediately after a new conception of tint possibilities has come to her, she hastens to her studio and paint box, and presents it for future use. She designs her own costumes, and creates her own styles, as well, drawing them and painting them so that her dressmakers will have no trouble in following her ideas.

Miss Blair was born in Williamsport, Pa. Her early inspiration to become an actress came through her association with her famous teacher, Madame Currie, who trained Julia Marlowe. Madame Currier, seeing the unusual artistic and dramatic ability of the girl, encouraged her to express her dramatic feelings in the designing of costumes to fit the roles she was studying. Various colors came to express moods to her, the textures and lines of her garments gave visual expression to the emotional role she was interpreting. It is no wonder now that Miss Blair is considered the most exquisitely gowned actress in the motion picture world.

Miss Blair will play opposite Edwin August, who is the star for the Pyramid-United Program pictures.

Staff of the Lubin Co.

Left to right, seated: Harry Chandlee, scenario writer; Joseph Kaufman, leading man and director; Adrian Gil-Spear, scenario writer; Norbert Lusk, scenario writer; Clay M. Greene, scenario writer; Ira M. Lowry, treasurer and general manager; J. Frank Brockliss, European representative; Lawrence McCloskey, scenario editor; Isadore Schwartz, assistant studio manager; Edward L. Simons, chief electrical engineer. Back row, left to right: William H. Kerry, purchasing agent; Stanley Lowry, treasury department; George W. Terwilliger, writer and director; Charles Goldsmith, secretary; Joseph Smiley (seated), leading man and director; J. Allen Boone, publicity manager; John E. Ince, leading man and director.

Blaising a Trail Through Los Angeles

From the Moving Picture World Staff Correspondent.

Los Angeles, California.

THE western studio of the Biograph Company is situated within a few minutes' ride of the business center of the city and well within the residential district. The officers plan to spend approximately six months of the year at the local studio, believing the conditions for winter picture making in southern California warrant the expense of transferring the entire company from ocean to ocean. It will be recalled that the number leaving New York just prior to New Year's was 127 and that the special train on which they traveled was composed of four baggage cars, a smoker, a diner, four regular Pullmans and an observation car. It is to obtain the full day of sunlight as compared with the four or five-hour outdoor working day in New York that the Biograph Company sacrifices the necessary two weeks of time consumed in traveling out to the coast and back.

At the head of the seven companies working at the studio at Girard and Georgia avenues are Vice-President and General Manager Hammer and Lee Dougherty, chief producer. Under them as directors are Travers Vale, J. Farrell MacDonald, Edward Morrissey, George Morgan, Tony O'Sullivan, George Reehms and Wray Physioc. Three stages, in dimensions 55 by 90 feet, 75 by 65, and 55 by 55, respectively, permit the comfortable simultaneous operation of seven sets. The studios and office and laboratory buildings occupy a plot about two and a quarter acres in extent.

The company will return to New York the last of June, traveling with the same equipment that brought it to the Pacific. The journey back will be made by way of San Francisco, to enable the members of the company to visit the exposition.

* * *

Rolfe Photoplays, Inc., has its home on a promontory not far from the center of the city. Three of the four sides are near cliffs—inaccessible to the curious ones who enjoy looking in on a studio from the outside; and there is a fence on the fourth side. At work when the World man called were two companies under Jack Noble and Edwin Carewe. B. A. Rolfe, who is giving his company's affairs his close attention, was all over the big lot—and including the land on the sides of the hills there are nearly three acres of it. Mr. Rolfe showed us over the studio and plant. There is a stage 172 by 75 feet. Besides twenty-five dressing rooms for the principals, there are ample accommodations for seventy-five extras. For the camera men there are five dark rooms. All of the productions of the company are in five reels.

* * *

At Quinn's Superba "Hypocrites" were "packing them in." The house was cleared after each show. A great deal of publicity had been given to the picture, and Mr. Quinn, the astute owner, had taken full advantage of everything in the acceleration line that had come his way. Then, again, he had started quite a bit of the pub stuff himself. The result was seen in the crowds lining the sidewalk in the evening waiting for the end of the first show.

* * *

At Quinn's Garrick, showing features, H. H. Kanagy is the manager. The Garrick has 700 seats and charges an admission of 10 and 15 cents in the evening. The show runs at least ninety minutes, an interesting single reel or a topical being added if necessary. One of the features of the house is the practice of arousing interest in general singing—and Mr. Kanagy says "when we start out to get 'em going we get 'em."

* * *

The Famous Players coast studio is at Santa Monica Boulevard and Gower street, out in the Hollywood district. The 75 by 100-foot stage is erected in the yard adjoining an old mansion, around which are tall pines. On the day we were there Miss Pickford had just returned from a short visit at San Francisco, where were taken some scenes for a forthcoming subject and a peek at the fair. Besides Miss Pickford we met Manager Kaufman (who has now been away from New York so long he doesn't like to talk about it), Allen Dwan, who had just been assigned to direct Miss Pickford's company; Donald Crisp, and Marshal Neilan. Miss Pickford had recently finished "Rags" and "Little Pal."

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The Oz Company, which is situated at the same address, is producing under the direction of Francis Powers, who is assisted by Nat G. Deverich.

* * *

T. W. Johns, manager of the Mutual Film Corporation, said that business was getting better and there seemed to be an optimistic feeling by reason of the large number of strangers in the city. The expositions at San Francisco and at San Diego, Mr. Johns said, would bring many to the coast—and the war in Europe would be a factor. While a lot of money had been made in exhibiting, at the same time there had been a tendency to overdo in an investment way, with the result that competition was very keen. Los Angeles had had an era of wonderful prosperity because there had been much building. Aside from Los Angeles and San Diego, Mr. Johns pointed out, there are no large towns in southern California.

"The production that will stand is the production of quality," said Mr. Johns. "The man who puts in a standard program and handles it in proper manner, along business lines, is going to succeed. You can't have one policy today and another one tomorrow and expect to win out. You have got to look on the picture business just the same as you would on the dry-goods or any other business. The day when you could put on two reels a week and line them out for a block has gone."

* * *

At the Albuquerque studio, up on the Court street hill, H. F. Connelly, secretary-treasurer of the company, showed the World man over the plant. There are two stages, 80 by 80 feet and 60 by 50. Charles Dryer is head of the laboratory department. At that time the output was one reel of comedy a week, but plans were under way to double this.

President Hamilton was mighty busy trying to finish a scene before the light faded, but he stopped to give a hearty handshake and a welcome.

* * *

The Albuquerque leases its studio from the Los Angeles Film Corporation, the officers of which are Thomas S. Nash, president, and John Davin, secretary and treasurer. Besides renting the studios the company does commercial work.

* * *

At the Lasky studios the first man we met was Dustin Farnum, who was dropping in for a call. Kenneth McGaffey showed us around the big plant. There is a new glass inclosed stage, 70 by 60 feet in dimensions, and an open stage, 300 by 70. The property measures about 300 by 600 feet. There are extensive carpenter and other shops. While making the rounds, we collided with House Peters and discovered he has not forgotten his experiences on the afternoon he tried to locate the head pin on the alleys of the Chalmers Bowling Club. That's another story, but it just naturally carried the two of us back east for a few minutes. Cecil De Mille stopped work to say howdy, and just to get us stirred up said in a few days he was going out into a real desert, taking along a regular caravan of camels and all the factors of an Oriental picture—and invited us to go along. Yes, we declined, but George Melford, who happened in at the moment, will bear witness the renunciation hurt.

* * *

Speaking about the desert, we were over at the Biograph studio one afternoon chatting with Vice-President Hammer when in walked a man in dusty garb, on his face a two days' beard and a bronze that denoted exposure to a blazing sun. He was bubbling over with enthusiasm. The man was Director Travers Vale, who had just driven in 125 miles from a location in the Imperial Valley. Mr. Vale and his company for three days had been at work on his ranch of fifty acres out in the lonesome.

"Wonderful place," said Mr. Vale. "You can't conceive the stillness, the absolute silence of it all. There really is where a man may commune with nature, be alone with his God."

"If we listen to him," suggested Mr. Hammer, "he'd have us all out there."

"Fine place for a studio," was the director's quick retort.

Later the same evening we met the two men in a restaurant downtown. "How about it?" we asked. "Has he induced you to take over any of the fifty yet?"

"Only one so far," replied Mr. Hammer slowly and with well simulated dubiety.

* * *

"Well, well!" said Oscar Apfel when he discovered the World man roaming about the big studio of Bosworth, Inc. "How's all the bunch in New York? Would I like to peek at Broadway? No, not particularly, but I would like to see all the boys. I miss my friends." Mr. Apfel has been in the west fifteen months; it is only recently that he has transferred his activities from the Lasky Company to Bosworth, Inc. The glass covered stage is 60 by 120 feet. Mr. Apfel pointed out its great advantage, in that expensive

or elaborate sets do not have to be struck each night. There is a complete laboratory equipment, the company making all prints right on the ground. Opposite the studio on a plot covering a whole block front is an open-air stage, 45 by 90 feet. On the main stage there is an electric equipment for use at night or for securing light effects. The Bosworth, Inc., productions are alternating with those of the Morosco brand. At present the output is one subject a month. Charles Eyton is the general manager of the plant and Mr. Apfel is the chief producer.

* * *

Another one of the fine big studios out here on the coast is that of the Balboa Company at Long Beach, where three directors are now at work. These are Harry Harvey, Charles E. Hayden and Sherwood McDonald. President H. M. Horkheimer, too, is making features. One of the big things under way is the serial, "Who Pays?", featuring Ruth Roland and Henry King. Mr. Harvey is directing the new serial, which will be in twelve releases of three reels each. The story, which has been novelized by Edwin Bliss, is running in a syndicate of newspapers. E. D. Horkheimer is vice-president, secretary-treasurer and general manager of the company; Charles M. Peck is assistant general manager, and Norman Manning is business manager. Mr. Manning is the oldest employee, having started with the Horkheimer brothers at the beginning, twenty months ago. In the new studio there is a stage capacity of 8,000 square feet and across the street there is a smaller stage, the one on which the first pictures of the company were produced. On a third corner the company has acquired a large plot of ground on which will be erected another stage. The property rooms and wardrobe are most complete; so, too, is the great reference library in the scenario department, which is under the supervision of Will M. Ritchey. Miss Roland, about to depart for the day, consented to stand for a snapshot, but the developer later said the "photographer" had put over a flivver. Miss Roland is as big a favorite among her fellowplayers and associates as she is with picturegoers. She has a charming personality.

* * *

Los Angeles is a great town. Some easterners belt it and flay it. The natives listen and smile. "They all do that," they say; "but after they leave it they are never happy until they get back." Here's to it!

BLAISDELL.

More V. L. S. E. Offices

The Big Four Will Have Branches in Pittsburgh, Columbus, Boston and San Francisco.

TO RELIEVE the Chicago and Philadelphia offices, which are already working to capacity, Walter W. Irwin, general manager of the V. L. S. E., left last week, to establish branch offices in each of those cities. Word has been received that an office has been opened at 115-119 Fourth Avenue, Pittsburgh, with George Balsdon in charge. Mr. Balsdon formerly had charge of the General Film poster department.

While the "big four" expected a large volume of business, the direct booking system and the quality of the features have so interested the exhibitors that immediate action is necessary in reducing the territory covered by the eight branches already opened.

Arrangements have been completed for a new branch to be located at Boston, Mass. This will make the eighth distributing point for the features of the "Big Four" and will be in charge of Charles H. Webster, who is personally known to and numbers among his friends over 75 per cent. of the exhibitors in the New England States. Walter W. Irwin, general manager of the V. L. S. E., was in Boston last week, negotiating for a suitable location for the offices. The New England branch will supply the theaters in New Hampshire, Vermont, Maine, Massachusetts, Rhode Island and in Connecticut, east of the Connecticut River. All of this territory has been taken from the New York offices.

Announcement is also made of the permanent location of the San Francisco branch. These offices are located at 986 Market street, San Francisco, California, in charge of C. B. Price.

At the present rate, the eight offices will not be able to handle the volume of business when more features are released, and as rapidly as possible new offices will be established.

The old idea that the value of a feature decreases after it has been exhibited in any locality is being disproved in the case of the V. L. S. E. features, now in screen evidence.

Dolly Larkin

BEAUTY and charm, combined with a reckless courage and nerve of iron, are qualities rarely found in a screen actress, and for this reason dainty and petite Dolly Larkin, leading woman of the Ideal Company, stands alone in the field of motion picture artists. Slightly built, with a wealth of golden hair and wonderfully expressive blue eyes, Miss Larkin is the personification of all that is lovely and feminine, and one can scarcely conceive of her swinging from fire escapes, leaping from five story windows, and in devious other ways risking her life for the sake of realism in the photo-dramas. Miss Larkin had firmly established her reputation as a legitimate actress, having appeared with many stars of the speaking stage, and as leading ingenue of stock companies in the principal cities of the United States. She is a dancer of wonderful grace and originality and for two years was a prime favorite with music hall patrons in London, where she was the leading figure in the revue at the Palace.

Dolly Larkin.

Returning to this country in 1913, she appeared in vaudeville in a dramatic playlet, and it was while playing in Los Angeles, that her personality appealed to the director of a leading picture studio and she was engaged to play ingenue parts. Shortly afterwards it was discovered that the dainty young lady was a "stunt" performer of the first class, and with George Larkin she was engaged to play the lead in the Universal "Trey o' Hearts" serial, in which production she risked her neck many times with the utmost abandon. With her stalwart and popular husband, handsome George Larkin, she was secured by Ideal eight months ago, and together they have been furnishing thrills and hair-raising stunts for the edification of movie fans.

Herman Rifkin

ONE of the best known film figures in New England is Herman Rifkin, the head of the Eastern Feature Film Company of Boston. Mr. Rifkin's exchange, which is one of the largest and best equipped in Boston, is the sole distributor of the Alliance Program in the "Down East" territory, and has upon its books all of the largest and highest class houses in Massachusetts, Connecticut, Maine and New Hampshire. Mr. Rifkin has just returned from a tour through New England. In speaking of his trip Mr. Rifkin said in part, "Of course, the return of business to the normal is not as rapid in my exchange radius as it is in the territory of several of the other Alliance Exchanges, but I am glad to say that there has been a marked improvement over conditions of six months ago.

Herman Rifkin.

"European war orders has caused the shoe and arms factories to run overtime, while knitting mills in some localities are working day and night shifts in order to fill their orders placed by foreign governments."

The Motion Picture Exhibitor

HERRINGTON BOOSTS READING CONVENTION.

In Communication to Exhibitors of Pennsylvania He Urges All to Attend.

Fred J. Herrington, of Pittsburgh, Pa., National vice-president of Pennsylvania Motion Picture Exhibitors' League, is again on the job, as may be seen from the following communication to the exhibitors of Pennsylvania:

"If you are a reader of the trade journals you are aware of the good work we have done at the present session of the law-making bodies of this State, in regard to the censorship of motion pictures. The committee on legislation has fought a good battle and won a grand victory, but that is not all. If we had the support of the majority of the exhibitors, organized, we would have been in a position to have got more concessions from the members of the State Senate and Legislature; if we had a membership of one thousand instead of two or three hundred, we would be in a position to show the power of the screen, and there is no doubt we could have secured the absolute repeal.

"But it is never too late to learn, so let us be up and doing. As the State convention will be held at Reading, June 7 to 9, we ask every exhibitor to arrange to attend, as there are many things of vital importance to come before the exhibitors at that time. Now, don't let the other fellow do it, as that has been the habit in the past. We want you to understand that it is your duty to be there and help the few who have had to do it in the past, so let our slogan be 'On to Reading!'

"We expect to have with us at this convention Governor Brumbaugh, Hon. Boise Penrose, and many of the members of the Senate and House of Representatives, who will make addresses; also officers of the Department of Commerce and Industry. There will be big doings and we want to make it the largest gathering of motion picture men that the State has ever had. It is up to you to make it the success it should be, so let our slogan be 'On to Reading!'

"There is no excuse for the exhibitors in the eastern part of the state, nor of the central part, and the west will do her part, so cast aside all your little personal bickerings and come along and help swell the crowd. Yours for one big successful convention,

"FRED J. HERRINGTON,
"National Vice-President of Pennsylvania
Motion Picture Exhibitors' League."

REGULAR CINCINNATI LOCAL MEETING.

Cincinnati Local No. 2, of the Ohio State League, held its regular meeting at the Sinton Hotel, Cincinnati, on Wednesday, May 5. President F. L. Emmert presided and a large attendance of members was noted. Otto Ludeking, who had just returned from a trip to Honolulu, was there, while among the old timers were noticed the following: Former President J. J. Huss of the Royal theatre, F. A. Bott of the Royal theater, Fred Schottmiller, Arcade theater, J. A. Ackerman, H. G. Kruse, G. H. Hill, now a member of the board of examiners for operators, M. Fishman, Lem S. Miller, J. Huebener, George F. Honing, Carl Mecklenber and Mr. Montgomery. M. A. Neff dropped in during the meeting and talked to the members on the subject of sticking to the league.

HORSLEY IN EAST.

David Horsley, the head of the Centaur Film Company, is in New York this week, coming from Los Angeles, to dispose of some important business matters that required his attention. He expects to remain in the East for about a week before returning to the West Coast, where his producing forces are now at work in new studios. On his trip East he was accompanied by G. J. Lounsbury.

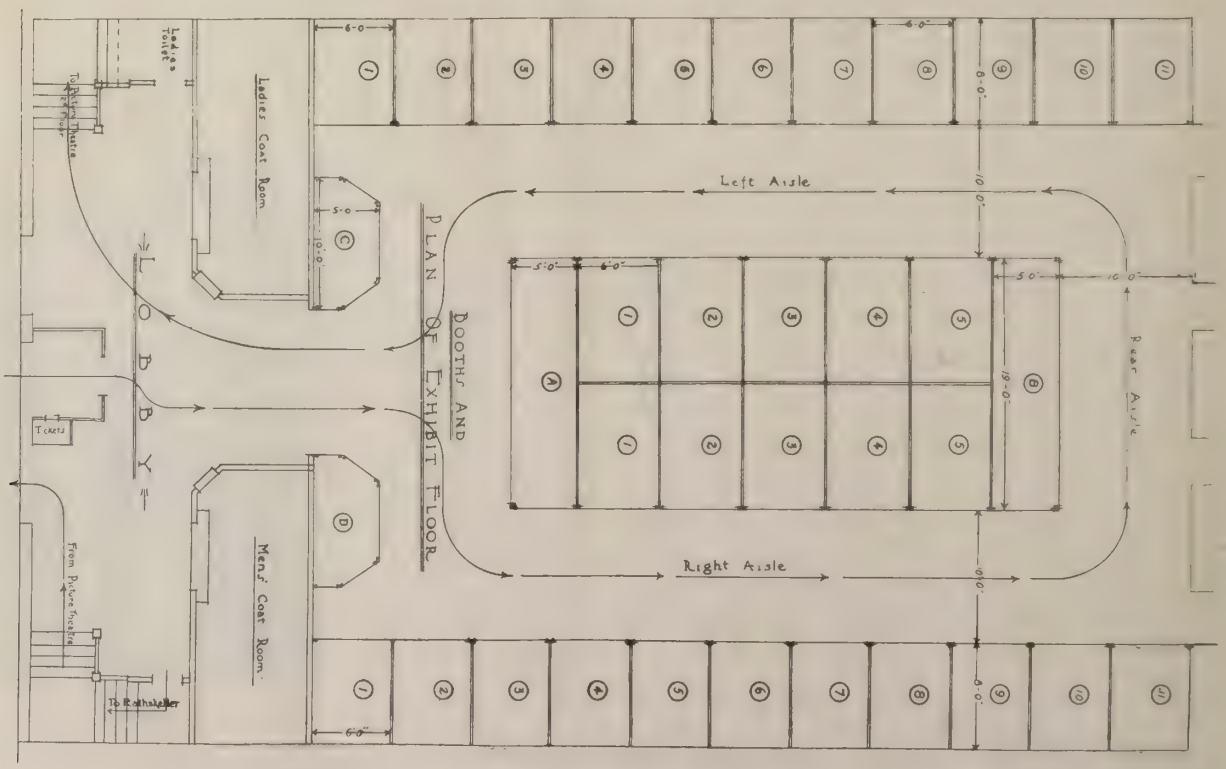


Diagram of Exposition Hall, Reading, Pa.

Minneapolis Convention Big Success

First Annual Meeting of the Motion Picture Exhibitors Association of the Northwest Draws Large Number of Trade---Organization Perfected and Officers Elected for the Coming Year---Exposition Feature Well Patronized and Firms Showing Goods Do Satisfactory Business---Future Outlook Good.

By James S. McQuade.

THE FIRST ANNUAL convention of the Motion Picture Exhibitors' Association of the Northwest opened at the West Hotel, Minneapolis, Monday, May 3, at 10 a. m. The convention met in closed session with about one hundred and fifty members present, H. H. Green, president of the Minnesota organization, presiding. The chief business transacted was the appointment of the following committees on credentials and auditing—Credential: J. E. Sherwood, Madison, Wis.; Chairman H. D. McCoy and James Agnew, Minneapolis, and C. E. Foster, Stanley, Wis.

Auditing: The present executive committee of the Minnesota organization was appointed auditing committee of the new organization, the members being W. A. Scott, Chairman, Red Wing, Minn.; Jay E. Gould, Glencoe, Minn.; Frank Nemic, St. Cloud, Minn.; J. Christopherson, Benson, Minn., and E. A. Nelson, Duluth, Minn.

The executive committee met in closed session at one-thirty p. m. Motion was made by N. W. Nelson that the secretary, president and treasurer of the Minnesota association be required to give a daily report of receipts and disbursements during the entire convention, starting from date, same to be submitted to the executive board each day at nine o'clock a. m., for the day previous. This was seconded by J. E. Gould. Put to vote and carried. Motion was also put to vote and carried that all copies or memoranda of all contracts, verbal or otherwise, of all monies due the association, also all expenses incurred, such as banquets, automobile rides, etc., shall be given the executive board. Mr. Nelson also made a motion which was carried, that all invoices covering all monies paid out from the association treasury since the last executive board meeting, Feb. 23, 1915, must be O. K.'d by a majority of the members of the executive board, and if not O. K.'d by them the association would not be responsible for any unauthorized bills incurred by any officers.

Secretary W. A. Steffes was called into the room at this point and, after some discussion, a motion was made by Mr. Nelson and carried that the executive board meet with the secretary at 7 o'clock that evening to go over the bills and reports and financial matters and that the secretary be instructed in this motion to have a full report ready Tuesday morning at 9 o'clock.

At two thirty the convention again met in closed session, with President Green in the chair. Mr. Sherwood, of the credentials committee, reported that quite a number of delegates, when registering, had forgotten to give the names of their home towns, and the necessary corrections were made. At this juncture, it was shown by D. G. Rodgers, of Minneapolis, that no convention of the members had yet changed the name of the organization from the Motion Picture Exhibitors' Association of Minneapolis to that of The Motion Picture Exhibitors' Association of the Northwest, and drew attention to the fact that the dues of original members had been placed at one cent per seat while new members were being admitted at the fifty-cent rate.

A motion by Secretary Steffes that the minutes of the previous convention be read, in order to clear matters, was carried and, after the reading of several pages, a discussion was raised by several members to ascertain if a resolution had been made changing the name of the organization as already referred to. Secretary Steffes then stated that, according to his knowledge, the organization was working under the old name with the privilege of getting members in other states, as it was conceded at the last convention, by certain members, that it would be well to do this. The right to admit members at the fifty-cent rate by the officers was then questioned by Mr. Rodgers, as a resolution had been passed in June, 1914, to the effect that it was impossible to maintain an organization on the dues then paid and that every member should pay one cent per seat for every seat in his house.

It was found that the resolution passed June 25, 1914, had not been rescinded and, after much discussion, the reading of the minutes of the previous meeting was discontinued and the motion was made, seconded and carried that all members taken in at fifty cents should be considered in good standing in the organization. Mr. Nelson then moved that the association, from that time on, be called the Motion Picture Exhibitors' Association of the Northwest, including Wisconsin, North and South Dakota, Minnesota, Iowa, the northern part of Michigan, Nebraska and Montana. After further discussion the motion was carried. Secretary Steffes was then asked by Mr. Nelson to show, in an informal manner, how, when the present convention is over, the association would not be in debt, as it is the intention of members to clean the debt up, elect a new set of officers and have a clean slate. Mr. Steffes replied that he would make his annual report Wednesday morning or on Wednesday afternoon, at the latest.

"We went ahead the best we saw fit in order to get the most money and get the exhibitors in," said the secretary. "Before the convention is over we will have five hundred members paid up to July, 1915. When you consider that we started with forty-five members, and now have five hundred, it looks pretty good. If you wanted men to go through the country to get members, it would cost five hundred dollars for every one hundred members. I feel satisfied that everything will be well taken care of and perhaps we shall have a little on the right side of the ledger when this convention is over. It is my personal request that every exhibitor be in this room when my report is read on Wednesday." The following committee was then appointed to draw up new by-laws and a constitution: D. W. Chamberlain, Chairman, Minneapolis; J. E. Sherwood, Madison, Wis.; Geo. Carrish, Minneapolis; C. W. Gates, Aberdeen, S. Dak., and H. H. Green, Minneapolis. Adjournment was then made until ten o'clock a. m. Tuesday.

The convention did not meet until two-thirty p. m. Tuesday, when Mayor W. G. Nye, of Minneapolis, delivered an address of welcome. He encouraged members on their organization and reminded them that every trade, profession and calling has its organization and that their asociation must prove valuable in many ways. That the owners of moving picture theaters are engaged in a public business and that the public must be considered first of all.

He said: "They must offer exhibitions that are satisfactory and pleasing to the public." He congratulated Minneapolis exhibitors on the fact that he had always found them eager to popularize their shows. D. W. Chamberlain, Minneapolis, when the Mayor had retired, moved that the representative of the Moving Picture World and other members of the trade press be permited to remain during the meetings. The motion was carried unanimously and the writer, on being called on to address the convention thanked Mr. Chamberlain, the chair and the convention for their courtesy.

After minor matters were discussed, Chairman Sherwood, of the credentials committee, stated that nothing special could be reported until Thursday. Chairman Chamberlain, of the by-laws committee, asked for one more meeting of his committee to perfect matters, but vice-president Gilosky asked that the report be made at once, unless the officers of the association wanted to report first. It was moved and carried that the by-laws committee be heard after Secretary Steffes announced that the officers reports would not be ready until Wednesday afternoon.

Wm. J. Sweeney, of Chicago, who entered the room, was asked to address the convention, but excused himself on account of an appointment. The by-laws were then read in toto and afterwards section by section, after the convention had resolved itself into a committee of the whole. Among the salient changes recommended and adopted were, that all checks shall be signed by the president, treasurer and secretary. That the secretary shall receive a salary of $75 per month and $5 per month additional for every additional one hundred members taken into the association, and that if the secretary is compelled to take a trip on matters connected with the association the necessary amount be appropriated by the executive board, that the annual conventions of the association shall be held during the month of May, the date to be set by the executive board, that the executive committee shall meet quarterly or on call of the chairman, that under the "order of business" the item "new business" be followed by "election of officers."

It was found that the article on assessment of dues had been overlooked in the reading, after D. G. Rodgers had moved that the corrected by-laws be adopted as a whole and that the committee should incorporate them under the laws of the state and have the name of the association copyrighted. The matter was then voted laid on the table until after the reading of Secretary Steffes report on Wednesday. Adjournment was then made until ten a. m. that day.

The banquet on Tuesday night at the Dyckman Hotel lasted from ten o'clock until midnight, after which dancing was in order until three o'clock a. m. Four hundred guests were present. The toastmaster was Otto T. Raths, of St. Paul, and now postmaster there. Speeches were made by the Governor's secretary, Chas. M. Andrist; Harry H. Green, president; James Gilosky, vice-president; G. A. Van Duzee, J. E. Sherwood, Secretary Steffes, Wm. J. Sweeney, of Chicago, and M. D. Pearce. The convention did not meet until two o'clock Wednesday afternoon.

A resolution was offered by G. A. Van Duzee, of Minneapolis, and carried. that the association heartily endorse "Amusements," a Minneapolis weekly paper devoted to the trade, and that it be declared the only official paper of the organization The poster question was next taken up and the sensation and misleading pictures on some posters were condemned as injurious to the business. No motion was made, but a general discussion was entered into for the good of the trade.

Secretary Steffes then read his annual report and it was referred to the executive committee and a specially appointed committee of three, Messrs. Rodgers, Van Duzee and Smithers, for auditing and report. A rising vote of thanks was next given Messrs. Gilosky, Hays and Green, members of the legislative committee, for their admirable work. A Sunday closing bill, censorship bill, license bill and fire marshal bill for Minnesota had been killed before passage. Dues and membership were again discussed as arranged the previous day. Dues were fixed at one cent per seat of house capacity and for not more than one thousand seats for any members. It was also included in the by-laws that an auditing committee of three, appointed by the president, shall be at the place of any convention, two days before it meets, for the auditing of the books. The by-laws as amended were then adopted, as a whole, by the convention. Adjournment was then made until Thursday at one o'clock, when the election of officers will be the most important item of business.

Election of Officers.

The convention, although announcing that it would meet at 1 o'clock sharp Thursday afternoon for the election of officers, was not called to order until 3 o'clock p. m. Although the reports of the credential committee and of the executive committee had not yet been made, it was moved, seconded and carried that the election of officers should take precedence of any other business. As President Green was on the slate for president of the new organization he called James Gilosky, vice president, to the chair. Secretary Steffes was also a candidate for re-election, and Chairman Gilosky appointed Chas. E. Gates of Aberdeen, South Dakota, secretary pro tem.

Tom Foster, of Stanley Falls, Wis., in a speech that abounded in metaphors and that was delivered with great force and spirit, placed the name of H. H. Green before the convention for president. Otto N. Raths of St. Paul, now postmaster of that city and a former president of the Minnesota Association, seconded the nomination.

D. G. Rodgers placed in nomination for president James Gilosky of St. Paul, vice presiednt of the state association for the past year. The seconding speech was made by C. E. Van Duzee of Minneapolis. Mr. Gilosky, however, arose and declined the nomination after thanking his sponsors. This resulted in the unanimous election of H. H. Green of Minneapolis, as president of the Motion Picture Exhibitors' Association of the Northwest for the ensuing year.

V. E. Balleau. Albert Lee, Minn., and D. W. Chamberlain, Minneapolis, were nominated for the office of vice president, but the declination by Mr. Chamberlain for the office led to the unanimous election of Mr. Balleau.

W. A. Steffes and Ed. Hinz, both of Minneapolis, were the candidates for the office of secretary of the new organization, Otto N. Raths naming the former and Jacob Barnet, of Minneapolis, naming the latter. A ballot vote showed 65 votes for Steffes and 20 for Hinz.

O. C. Stelzner, treasurer of the state organization for the past year, was unanimously elected as treasurer of the northwestern association.

The executive committee was then elected and is comprised of James Gilosky, St. Paul; D. W. Chamberlain, Minneapolis; W. A. Scott, Red Wing; H. P. Green, Minneapolis, and E. A. Nelson, Duluth. This committee is a very strong one, the members being conservative business men and all successful exhibitors.

The five vice presidents of the five states, included in the new organization, will be elected by the members in each state.

Booth Displays at Convention.

J. P. Seeburg Piano Co., Chicago, specially featuring the Seeburg Motion Picture Player, Style R.; represented by C. L. Redick, sales manager, Chicago; Ambrose Larson, demonstrator, also assisted by the force of the Osborn Piano Co., the firm's Minneapolis representative.

Mr. Redick told me that the Minneapolis convention, as far as real business for the people who had displays was concerned, promised to equal or surpass the Dayton or New York conventions of last summer.

Metro Features Corporation of New York, represented by W. C. Larrabee, manager of the Minneapolis office; Ed. H. Hoyt, traveling representative; Wm. C. Preller, New York representative; Al Hixon and John May, traveling representatives, and O. N. Davies, a director of the home office, New York City.

Fox Film Corporation, New York, represented by E. A. Westcott, manager of the Minneapolis office; J. M. Kuhn and S. Robinson, traveling representatives.

Feature Film Co. of St. Paul, represented by S. R. Thompson, owner and manager, and Ed. Thompson, manager of the machine and supply department.

Laemmle Fim Service, Minneapolis, represented by James V. Bryson, manager; Julius Bernheim, Lee Horn and Harry Muir, and O. A. Peterson, chief mechanic. In the Laemmle booth were Walter W. Evans, Jr., of the Precision Machine Co., New York City, and Herbert Griffith, representing the Nicholas Power Co., of New York City.

The Selig Polyscope Co., represented by C. W. Seignious, traveling representative, who was kept busy all the time answering questions regarding the "Selig Special" trip and also concerning the Selig product of the V. L. S. E., Inc.

The General Film Co., of Minneapolis, represented by Harry Buxbaum, local manager, and C. C. Knapp, traveling representative.

The Western Motion Picture Advertising Association, of Minneapolis, represented by O. C. Stelzner, president; C. H. Darrell, general manager; D. C. Beard, fiscal manager; Harry Levy, representing the New York office in the Candler Building; L. B. Roberts, advertising sales manager, and Dudley C. Beard, manager of the installation department.

Famous Players Star Feature Film Service of Minneapolis, controlling Paramount productions, represented by B. Barnet, proprietor; D. C. McClellan and N. J. Blumberg, traveling representatives.

Elliott-Sherman Film Co., of Minneapolis, represented by Harry A. Sherman, president and general manager, and J. Elliott, secretary and treasurer. This firm also represents the Life-Photo Film Corporation of New York City.

Bartola Musical Instrument Co., of Chicago, represented by Chas. C. Pyle, general sales agent; Dan Barton, general manager and inventor; W. G. Maxcy, president; Harry Awe, demonstrator, and Geo. A. Goodson, salesman.

World Film Corporation of New York City (the largest individual booth on the office floor of the West Hotel), represented by E. D. Selden, manager Minneapolis office, and J. H. Margoles and B. Darnell, traveling representatives.

United Program Film Service of Minneapolis, Inc., represented by W. L. Merrill, president and Minneapolis manager; A. R. Nelson and Sam Freedman, traveling representatives, and J. Earl Moor, city representative.

Zenith Feature Film Co., of Duluth, represented by J. F. Cubberley, manager, J. L. Morrissey, secretary and treasurer, and Mrs. J. F. Cubberley and Miss Solheim.

Pathe, Inc., represented by W. P. Allen, manager Minneapolis office; H. P. Johnson, Teddy Karatz, T. Quandral, C. L. Booth and Frank Woskie, traveling representatives, also by a real Live Rooster, the notes of whose crowing periods rose high above the din around him.

Rowe Walker Features, Minneapolis, represented by Harry Rowe and L. W. Walker, proprietors.

The Ohio Picture Frame Co., represented by Harry Rowe and L. W. Walker, proprietors.

The Ohio Picture Frame Co., represented by J. J. Scheuer, of the Minneapolis office.

M. Rosenberg & Co., Minneapolis, featuring Selig's "The Spoilers" and Griffith's "The Escape," represented by Al. Rosenberg.

Western Kriterion Film Service of Minneapolis, represented by Fred S. Meyer, general manager, Clarence Phillips, assistant manager, and E. R. Mencel, special traveling representative.

E. E. Fulton Co., of Chicago, representing the firm's supply department and principally the Lubin film product of the V. L. S. E., Inc., represented by C. H. Fulton, in charge of the Chicago office film department of Lubin films, and Mannie Gottlieb, salesman.

The North American Film Corporation, Minneapolis office, represented by Max Weisfeld, manager.

V. L. S. E., Inc., represented by Frank H. Harris of the corporation's Kansas City office.

Twin City Poster Mounting Co., Minneapolis, represented by S. A. Louis, manager.

American Photoplay Co., of New York City, represented by H. Herman, sales manager.

Cushman Motor Works of Lincoln, Neb., represented by R. M. Cleveland, electrician and specialist.

Automatic Ticket Selling & Cash Register Co., of New York City, represented by H. C. Simeral, special representative.

Twin City Theater Exchange, Minneapolis, represented by James L. O'Brien, owner. Mr. O'Brien was formerly president of the Iowa branch of the M. P. E. L. of A., under President Neff's regime.

Arcus Ticket Co., Chicago, represented by S. E. Peterson, salesmanager.

National Cash Register Co.'s Issuing Machine, of Dayton, O., represented by A. A. Adler, special representative.

American Photoplay Co., of San Francisco, represented by W. J. Dyer, St. Paul.

Camera Craft Co., Minneapolis, represented by H. A. Hatfield, proprietor, and Reuben Olsen, operator.

North Western States Feature Film Co., Minneapolis, represented by E. Oddy Freedman.

Middle West Feature Film Co., Minneapolis, represented by J. Gallager.

National Carbon Co., Cleveland, O., represented by Wm. Kunzman, inventor of the company's projector carbons, and I. B. Crissman, Minneapolis, representative of the company. Mr. Kunzman reported very nice business.

Wisconsin Seating Factories, of New London, Port Washington, Sheboygan and Grafton, Wis., represented by Hiram Harris, sales manager of the Minneapolis office.

Milwaukee Poster Mounting Co., of Milwaukee, represented by F. M. De Lorenzo, general manager, Milwaukee; J. B. De Lorenzo, district manager Minneapolis branch, and Frank De Lorenzo, Jr., the mascot of the company.

George Kleine, represented by Chas. M. Thall, manager of the Minneapolis branch office, Richard C. Fox, D. A. Nelson and Mr. Remington, traveling representatives.

Great Northern Film Co., of New York City, represented by H. L. Taylor, manager Minneapolis branch office, and M. R. Dick, traveling representative.

L. Bauman & Co., Chicago, moving picture theater decorators, represented by F. J. Monahan, traveling representative.

U. S. Incandescent Lamp Co., of St. Louis, represented by J. R. Wren, manager Northwestern branch office in Minneapolis, and F. L. Sanborn, traveling representative.

Electric Products Co., Cleveland, O., specially exhibiting the Rex-Lux motor-generator set, represented by R. L. Lunt, Minneapolis branch office.

Carter Theater Curtain Co., Minneapolis, represented by C. D. Carter, president, and G. H. Whitcomb, traveling representative.

Radium Brand Sanitary Spray, Minneapolis, represented by Chas. K. Levy, manufacturer.

Northwestern Moulding Co., of Minneapolis, and Twin City Film Renovating Co., of Minneapolis, represented by A. S. Dworsky, manager, and Peter Dworsky, manufacturer.

Jerome H. Remick & Co., music publishers, New York and Chicago, represented by R. C. Gilbert, Northwestern representative.

"Amusements" publication, Minneapolis, represented by Thomas J. Hamlin, publisher and editor, and W. C. Lestico.

Bartle & Mast Feature Co., Minneapolis, represented by E. V. Bartle and C. M. Mast.

Bryan-Marsh Division National Lamp Works of General Electric Co., Chicago, represented by R. S. Saxton, salesman of the Minneapolis branch.

Convention Notes.

Mrs. M. E. Brinkman, owner of the Brinkman theater, Bemidji, Minn., and Miss Myrtle Vinton, owner of the Myrtle theater, Bridger, Mont., were two of the interested woman exhibitors who attended the convention. Miss Vinton ran her own dramatic show for eighteen years and has been in the moving picture exhibiting business for the past six months. She came on especially to receive education in the business and was one of the promptest exhibitors present in attending the sessions. Miss Vinton runs a program of General Film Co.'s product with an occasional feature by the Cheyenne Feature Film Co. of Wyoming. On feature nights 15 and 25 cents admission is charged and regular nights, 10 cents straight.

* * *

John May, manager of the Pastime theater, Red Wing, Minn., was one of the boosters for George Kleine pictures. He booked a return date for "Officer 666" and said: "A Kleine picture now and then, and then some, is good for business." Other callers at the Kleine booth were W. L. Myers and A. J. Diebold, owners of the Palace theaters in Waterloo, and Cedar Rapids, Ia., respectively. They complimented Manager Thall on "The Commuters," which they asserted is a magnificent vehicle for the introduction of Irene Fenwick, George Kleine's latest star. Messrs. Myers and Diebold closed bookings for all the George Kleine features, including all future releases. Manager Roesner of the Colonial theater, Winona, Minn., also arranged for the booking of all George Kleine features for that house.

* * *

I just caught a glimpse of Frank H. Harris from the district office of the V. L. S. E., Inc., Kansas City, so busy was he in attending to numerous inquiries concerning that product. I understand that the bookings for Minnesota will be handled from the Kansas City office.

* * *

J. E. Willis, district manager for the G. F. Co., Chicago, was another busy man at the convention. He returned to Chicago Thursday night, May 6.

* * *

C. W. Seignious, who attended to the numerous callers at the Selig booth, was kept busy from early morning until late at night. He secured quite a number of exhibitors who will take advantage of the Selig Special Trip to the big fair at San Francisco.

* * *

Wm. J. Sweeney of Chicago, was one of the most honored guests at the convention. He seemed to know everybody and everybody seemed to be glad to know him.

* * *

During a short conversation with D. G. Rodgers, proprietor of the Nicolet theater, Minneapolis, I learned that he was formerly in the manufacture of the mill supply product at Paterson, N. J., and that he came to Minneapolis about two and a half years ago to engage in the same line of business. He was attracted, however, by the moving picture exhibiting business and has made quite a success in Minneapolis. His house seats 350 people and runs high class proprams of the Universal make, for which he charges 10 cents.

* * *

O. F. Spahr, vice president and manager of the Enterprise Optical Mfg. Co., also stopped over during the convention week in Minneapolis, while on a trip through the Northwest territory in the interests of his company. Mr. Spahr chanced to be near Mr. Rodgers and myself when we were talking and was much pleased to overhear Mr. Rodgers say: "I use the Motiograph machine and think there is no other like it." Naturally, Mr. Spahr immediately became a friend of the urbane Mr. Rodgers.

* * *

I was so busily occupied during my stay in Minneapolis that I was unable to witness an exhibition in Saxe's beautiful new theater, the Strand. It has a magnificent front which is splendidly illuminated at night. No one can pass along Nicolet or Hennepin avenue without being attracted by its brilliancy. I understand the house is doing capacity business.

* * *

The big parade at the convention Wednesday night, May 5th, was a great success. It started at 10 o'clock and it was long after midnight before the last parader and frolicker got tired of whizzing through the streets in automobiles, the machines tooting and the masqueraders making a deafening noise with horns and their voices. The sidewalks on Hennepin and Nicolet avenues were absolutely impassable, as the whole population of the city seemed to be downtown. I have never been in a convention city yet where there were so many moving picture fans. Thousands of these joined in the automobile parade and were just as enthusiastic as any exhibitor.

* * *

Secretary W. A. Steffs, President H. H. Green and other officers and members of the executive committee, are to be congratulated for the successful manner in which they brought off the events of the amusement program. Had they exercised the same care in the supervision of the convention sessions, much time would have been saved and a great deal more work would have been accomplished.

* * *

A very pleasant surprise was given the convention Thursday afternoon, just after they had convened at 3 o'clock.

Miss Beverly Bayne, one of Essanay's well known popular leading women, was escorted to the platform by A. A. Thomas, of the Metropolitan Opera House, Owatona, Minn., and was introduced to the convention by President H. H. Green. Miss Bayne charmingly stated that she was glad to meet the exhibitors in convention and more than pleased to come to Minneapolis and the northwest as well. She reminded them that she was busy at the Essanay studio always, but that the management had sent her out to the convention. Miss Bayne was given an ovation as she retired.

British Notes

AMONG exhibitors of motion pictures in the industrial districts of England and where the thirst for the war-drama appears to be insatiable, it is not uncommon to encounter frequent complaints at the quality of many of the topical dramas now being rushed on the market. Actual faking and apparent faking are the two points under controversy which the vogue of the war picture has precipitated. The faked battle scene whether screened as a drama or a topical is in substance nothing more than the producer's fancy. But as a stronger attraction than the "real thing" is the exhibitor's fact. In Paris, I am told, the cult of the faked war picture is astonishingly in the ascendent. In this country it is undoubtedly outgrowing its former prejudices. This is not difficult to understand. It is due in the first place, thanks to a close fisted censor—to necessity. That necessity is also fostered by choice. Furthermore where military operations are concerned, the faked picture is often infinitely more interesting than the real one. The man in the street prefers to see military manoeuvers executed in a manner comprehensible to his intelligence, and if actual records of battle scenes present to him a bewildering mass of military engagements there remains nothing to say against the man who caters for his particular tastes. A few cases have sufficed to show the adaptability of the same policy to topicals. The parade of troops at the Lord Mayor of London's last show was recently reissued as the departure to the front of a certain regiment. It was clearly incongruous to subtitle it as such, but as the soldiers were those who actually did depart for the front, the film represented them to better effect than one of the actual departure could possibly have done, it is a form of inconsistence not to be condemned in a hurry.

* * *

There is some distinctly subtle motive actuating the perigrinations of a certain comedian recently acquired by the —— film company of America. In one particular makeup he is the living double of a much maligned British politician. It is unauthoritatively stated that this gentleman visited a picture exhibition upon the recommendation of associates to see for himself what "he" was supposed to be doing in America.

* * *

My remarks last week respecting the probability of the motion picture show usurping the saloon by reason of the latter's enforced early closing have received a counter blow. Two days after the paragraph appeared in the World the Manchester authorities decided that motion picture shows must also close their doors at 10 p. m. The order has not yet been drafted into force and should it become law it will not be without vigorous protest from local exhibitors.

* * *

Mr. Paul J. Rainey's new series of natural history pictures are being given in London for the first time this week. London, unlike any other city in the country, seems to be the place par excellence for natural history motion pictures. The Scott Antarctic pictures of Mr. Pouting, which have just been withdrawn after an exceptionally long run, made a profit of £25,000 upon their exhibition.

* * *

The four leading kinema films in France—it would be invidious to discriminate further—have been invited to cooperate with the Ministry of War in compiling an anthalogy of films recording military progress of the Allied forces on the Western front. It is freely stated that the idea of this department is to combat the German propaganda, promoted by the aid of the moving picture in neutral countries.

* * *

Exhibitors! Keep your eye on your bill boards. Marie Lloyd, the variety artiste, has successfully claimed £250 damages from a moving picture exhibitor through a bill poster's carelessness. It arose this way. The Charing Cross Cinema recently exhibited on the same programme a film featuring Marie Lloyd and also another dealing with the white slave traffic. The two posters overlapped each other so that the words "white slave traffic" extended over and under the portrait of the artiste. J. B. SUTCLIFFE.

William Wadsworth in "Cohen's Luck"

PRACTICALLY the first and most notable picture presentation of the serious side of the Hebrew will be given to the screen soon by the Edison Company, who will release, as a three-part feature, the stage success, "Cohen's Luck," by Lee Arthur, the noted dramatist who wrote "The Auctioneer" for David Warfield, which was one of Warfield's greatest successes. Like this play, "Cohen's Luck" will depict without exaggeration the Hebrew nature, and as a comedy drama will tell, with its tears and laughter, the trials and the ups and downs of a Hebrew merchant—who will be in the hands of the capable William Wadsworth, remembered for his work in that character when with Annie Russell. The play is unique as all the characters are Hebrews. In order to get atmospheric realism, Director John Collins, with his company, spent a week in the East Side, New York, Ghetto, about which the play was originally written. First produced in Chicago with a star cast, "Cohen's Luck" afterward toured all the large cities with great success.

William Wadsworth.

Already connected with distinctive character creations of the screen where subtle shading revealed a mastery, William Wadsworth is expected to give a remembered creation to the screen as "Cohen."

Few, indeed, come to the stage from a profession as did Mr. Wadsworth, especially when they had been so successfully associated with it. For he was of the party of civil engineers who, in the United States Coast and Geodetic Survey, surveyed the longest line in the world—the 39th parallel, which, until that time was imaginary through the most important calculation line in the world. But when Cleveland got his clever work in, Wadsworth found himself minus a government job, and in Chicago, where Modjeska, the famous actress, was playing with Otis Skinner. When Modjeska was recalled to Europe, the Shakesperian repertoire company was taken by Skinner in his first starring season which gave Wadsworth his first opportunity on the stage in character comedy. He then went with A. M. Palmer's "Alabama" and made a hit as the negro "Decatur."

The next five years was spent in stock companies in Pittsburgh, Denver, Kansas City, Philadelphia and Memphis, also in character comedy roles. Two years in "The Prisoner of Zenda" went, then Wadsworth spent six years with Blanche Walsh in noted plays, where he created practically all the parts he appeared in, including "Resurrection," "The Woman in the Case," "The Straight Road" and "TheKreutzer Sonata." Then came "The Bridge," as the Italian; and two years as the original drunk in "The Gay Life." Few characters are so laughably remembered as Wadsworth's burglar in "Seven Days."

With this career, Wadsworth went to the screen—to Edison—to do characters that would be more than shadowy figures, and in his work since that time in comedy that needs not slapstick and kick to "get over" he is at his best and remembered best. In such films as "The Winking Parson" and Wood B. Wedd, of the series of that name, in "Why Girls Leave Home" he gives highly artistic reason for holding a pre-eminent position on the screen as a comedian who creates characters that cause us to laugh with the enjoyment of carefree children.

Viola Dana will play the leading feminine role in "Cohen's Luck."

PATHE TO PRODUCE "THE GALLOPER."

Pathe has secured the picture rights to Richard Harding Davis' novel, "The Galloper," and Donald MacKenzie will start to work shortly to make a feature from it. He promises a cast of more than ordinary merit in his picture.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

The Salisbury "Wild Life" Pictures.

THE Salisbury wild life pictures are, without doubt, the best of their kind yet seen. While some of the subjects have in part been seen before, it has only been in the partial sense of brief films, which, while full of interest and usefulness, lacked the larger setting now received in these larger natural surroundings.

The native haunts of the cormorant and heron in such large flocks as have never before been pictured are a revelation. Another series might be styled Fishes in Their Native Haunts, together with a government fish hatchery, in which by tens of thousands the whole process of pisciculture is elaborately detailed. Methods of fishing by experts form an interesting lesson in fishing, as well as a study of fish life and habits.

The animal series are the most natural of the kind yet seen. Without long processions of hunters and hunting preparations, besides much staging for effect as seen in similar pictures, this series are the most realistic possible. The scene, showing the treeing and capture of a cougar or mountain lion is an ideal one—natural, true to life and the circumstances and conditions of the hunt. One realizes that perfect hunting—non-staged—conditions have been met.

The driving of the lion from a tree by cutting the branch on which he is resting and causing him to fall in the water below where he is lassoed, bound and carried home in triumph while still alive is a masterpiece of its kind.

The pictures are not a number of disjointed films, but a series of natural history subjects, interesting to the thrilling point, and thoroughly educational.

Educative Potency.

Not until we know how much we pay for one year's moving picture bill do we realize the potency of them as an educator. Mr. J. Stuart Blackton, of the Vitagraph Company, is responsible for the statement that the people of the United States have in one year paid $275,000,000 to see the pictures. If we pause to ask what is the moral result from this vast series of exhibitions we are irresistibly driven but to one conclusion, i. e., they are beneficial. The few and far between incidents which a watchful enmity has seized upon to present the evils of the moving picture have been so infinitesimally small that they have to be mentioned only to record their existence, otherwise they would not be known. The alternative thus presented therefore reveals a power which can only be made up of the following results: enlightening amusements, intellectual entertainments and educative potency.

It is the purpose at this moment only to prove the educative potency of the picture that we measure it by educational standards. The total cost to this nation for all kinds of educational work is not double the amount here given as that spent in moving picture exhibitions. The moving picture is the only entertainer which claims to be educational; it also is already linked by natural association with educational work and is auxiliary thereto; the tremendous pressure of this vast sum of money plus the millions of people who spend it, forming a natural alliance with educationalism, can but show that the moving picture possesses an educational potency which few have imagined. It is wise to study this grip which the moving picture has upon the human mind in its highest capacity, for the day for mediocre pictures is passed. The conclusion is natural that visualized amusement has become intellectual, entertaining and again, in turn, educational, an advancement which potentially presents possibilities impossible to estimate at the present time. The outlook is far beyond even the present astonishing statistical tabulations; also let it not be forgotten that while figures are cold facts that power which underlies them is such that we require the cold facts to enable us to form some conception of the results they represent, which are beyond computation.

Still Growing.

The daily papers are continual chroniclers of the growth of the moving picture in church, school and generally educative purposes.

In Hartford, Connecticut, the Federation of Churches have endorsed and recommended moving pictures. It was found that in this conservative city three years ago about 8,000 people attended the seven theaters; now about 25,000 people attend the sixteen theaters; and it is the part of wisdom to make the best possible use of this trend of the public mind. One-fourth of the population of the city are in daily attendance upon the moving picture, and the educational authorities, secular and religious, deem it best to lend their support to the uplifting side of that which secures the people's attention.

In Kansas, at a meeting of the Lutheran Synod, another extremely conservative body, the Rev. Dr. A. B. Shrader read a paper on "Problems and Opportunities for the Church." He asserted that the moral influence of strong dramas, well acted, is good. He urged the dramatization of Biblical scenes and the portrayal of Scriptural characters more extensively.

In Iowa the State College is encouraging the use of moving pictures in schools because "You can get more knowledge in a person's eyes with a teaspoon than into his ears with a scoop shovel." They accordingly have appointed a CONSULTING ENGINEER on moving picture equipment to give advice and assistance to any schools requiring his services. This latter is a splendid advance, and, without doubt, this plan will be followed in other states; such a consulting engineer has been needed and will be a welcome adviser to many institutions.

Pathe Educationals.

The Pathe "News" says, "The change that has come over the moving picture theater is most clearly illustrated by the permanent place which the educational film has secured on the programs of the big houses. * * * The educational film of today is not considered merely a 'filler in,' but is ranked as one of the most important on the program." Because of this, the Pathe educationals are finding a ready and constant place wherever shown. A new series of "bird films" have recently been released, continuing to show lives, habits and care of young of many species of the known and unknown feathered tribes; these pictures are always most welcome; they strike a note in the harmony of public opinion at all times.

The latest animal picture is a "Giraffe Hunt," which shows the excitement of the chase of these noble and valuable denizens of the Dark Continent. It should be noticed that both of the recent releases are made more valuable and attractive because of their Pathe color effects.

To Welcome the Selig Special.

The Chambers of Commerce of various western cities to be visited by the Selig Exposition Special which leaves Chicago, Ill., on Thursday, July 8th, for a tour of the west and of California, are preparing cordial receptions to the tourists, according to notification received by the Selig Polyscope Company, Chicago, Ill. The official bodies of Denver, Colorado Springs, Salt Lake City, San Francisco, Los Angeles, Santa Barbara, San Diego and elsewhere, are taking notice of the fact that several Pullman trains de luxe filled with motion picture exhibitors, newspapermen, writers and their families, and representative young men and women from the East, are to be guests of the Golden West.

According to information at hand, special entertainments are being planned for the visitors in all the cities on the itinerary and the keys of various thriving cities will be handed over to them. The Selig Jungle-Zoo is to be formally opened and the Selig tourists will virtually "own that wonderland" for several days.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

IN THIS column several weeks ago it was stated that the laws against such films as the Johnson-Willard prize fight would be strictly enforced. We knew almost nothing at the time as to who would handle the films, nor did we really care. We spoke absolutely from a disinterested standpoint—on the question of prize fight films. We were desirous of being law-abiding. When Johnson, the negro, won, it was found that the motion pictures of his fight against Jeffries seriously interfered with the laws, rules, or usages of the interstate commerce. It was a severe shock to those who had not anticipated the effect that the pictures of a boxing match would have upon the interstate commerce. It is said that when some of the members of the commission heard that motion pictures of the Reno fight were to be exhibited the shock was so great that the cream served them for cereals actually turned sour.

* * *

However, Mr. Johnson—we name him first because he was the first prize fighter against whom a law was directed personally (Congressional law, we mean)—took upon himself to fight a real American boy—not a boy who won his laurels from boyhood by knocking out anything that met him along the docks or along the Bowery or other streets of the East Side; not a boy who held the back doors of so-called boxing clubs for an opportunity to display his prowess, but a real ancestral American cowboy. The only thing said against him, so far, is that he is too big. Well, Willard won the fight. All the cowboys of the nation and his wife and four children rejoiced. It is said all the white population of Havana did likewise. And there you have the limit.

* * *

This is where the paradoxical situation comes in. Notwithstanding the great enthusiasm of the white population a press dispatch from Minneapolis says Jess Willard has abandoned his personal tour and will join a Wild West show, declaring that his tour has been a financial failure. Must it be received that the negro population of this country has become overwhelming, or that an American is an undesirable champion?

* * *

Whatever opinions may be expressed upon this point there is still in evidence a case in the United States District Court in Jersey City, N. J. There an application was made to restrain the Custom House officials of Newark (by the way, how many of us knew that that little burg of Newark had a Customs Department) be restrained from interfering with the entry of the Willard-Johnson prize fight pictures at Havana. Judge Haight ruled that the Act of Congress of July 21, 1912, was the only question before him and that it was constitutional. In other words, it makes no difference whether black or white wins. "Sauce for the goose is sauce for the gander."

* * *

People who burn the bridges behind them must make their way home the best way they can. When Johnson won the fight at Reno the people of the South were the first to declare that they would not allow pictures of the fight to be shown there. They were ably assisted by many well known (white) Northern people. The only cry was to "kill the pictures." They did—to an extent. The handlers of the pictures say they got out more than even. But, whether they did or not, the fact that there was a conspiracy to "kill the pictures" is plain. Now the white population all over the country is anxious to see the pictures. Willard is all right, but they want to see a reproduction of how he did it. In John L. Sullivan's time they did not take motion pictures of fights and he was a great attraction wherever he went, but in these days, whether you be fighter or explorer, the people want authentic evidence of how you did it. Of course, while the Act of Congress of 1912 remains in force it is impossible to show the populace what Willard accomplished. He may appear and talk, but this country has become so flooded with people who claim to come from Missouri that that game falls short.

* * *

The answer is that despite his great victory Willard must keep fighting because the motion pictures to uphold his claim are barred by an act of Congress. Whether or not that act is constitutional, or reasonable, it is not our province to discuss at this time. The act was passed when pictures showing a black man winning the championship were about to be shown. No effort was made to have that act declared unconstitutional until a white man recovered the championship. But this view, apparently, has not entered into the mind of the court. The court simply holds that Congress did not exceed its powers in prohibiting the transmitting of prize fight motion pictures from one State to another.

* * *

The litigants in favor of the Willard-Johnson fight pictures says they will carry the matter to the United States Supreme Court, and hurriedly, too, because such pictures depreciate in value with the lapse of time. That is true. In that respect topical motion pictures (as many investors will testify) are like stocks of charlotte russes. They are inclined to sour on the hands.

* * *

But what about the "bridges burned behind." The sporting element that did not have its fingers in the pie when the law was passed against the Jeffries-Johnson fight pictures may see the consequences. I wonder if some of those who do not figure in the sporting element have counted the bridges they have burned behind in their vindictive fight against the motion pictures.

* * *

At a prayer meeting in a Congregational Church on Decatur street in Brooklyn recently a woman arose to give her "experience." Among other things she said she had never visited a motion picture theater, and would not; nor would she allow any one, if in her power, to do so. "I give what I have freely to the church, but not one cent will go to the devil's melting pot."

* * *

As the people left the prayer meeting one woman was heard saying: "Why, the idea! Who is she that she should criticize me, or say what I shall do. I'll give her a piece of my mind at the next meeting. I go to moving picture shows, and so do my children and my husband, and I am sure I do not feel that my money goes to the 'devil's melting pot.' The idea! Such people make me sick."

* * *

It is a safe conclusion that the radicals are doing better work in their own sphere for motion pictures than they could by regaining their senses.

* * *

Singularly enough, a stronger piece of evidence of bigotry was furnished from the same place. Many, or most, of the parishioners of the same church were formerly attendants at the Congregational Church located at the corner of Ralph avenue and Chauncey street. The support of the church dwindled until it was finally abandoned. The title remained in possession of what is known as the "home church." The property remained idle for months. Several tempting offers were refused because the owners would not sell the property if it were to be used for motion pictures. The price dropped gradually. Finally one party, who understood that an influential member of the Decatur street church was authorized to receive bids, offered the asking price and acknowledged that the bidders contemplated converting the church into a motion picture house. There was a flat refusal. More than that, the agent said no money could get the property for such a purpose. The church is now a dance hall. Music may be heard by the passers-by until 1 a. m. Among the signs are "Three lessons for 35 cents," "Dancing instructors furnished," "Ice cream and soft drinks." Another reads "no intoxicants sold here." That must be a consolation for the holders who would not allow the place to be converted into a motion picture theater. To their minds a dancing hall is superior.

* * *

Is it surprising that a cry should be raised against indiscriminate censorship?

* * *

Rev. Canon Chase lives in Brooklyn. He is the original and irreconcilable opponent of motion pictures. Is there anything on record to show he has displayed the same zeal against dance halls that he has against motion pictures? Has he ever questioned privately or publicly the propriety, or advisability, of converting a church into a dance hall? If the conversion of the Ralph Avenue Church has been so recent (and it has been in operation for months) as to escape his notice, what has he got to explain his silence in regard to the transformation of the Baptist Church at the corner of Somers street and Rockaway avenue into a dance hall? That place was transformed a few years ago and is not located distantly from the Ralph avenue place, and yet at least one picture house in the same territory was closed for weeks because the owner admitted children under the age limit. Speeches and sermons are well enough in their place, but when prejudice carries the speakers to the discriminating point it is time to ask "Are you burning bridges?"

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Summer Is Coming.

SUMMER is coming. It can't be helped. It is something that happens every year. What are *you* going to do about it? You can do two things. You can bow to the will of Fate or you can fight. George E. Carpenter puts it very neatly in the last Real Reels when he says:

What are you going to do this summer? Close up?

With the annual migration to the cool canyons, resorts, trout streams and the old swimming hole the motion picture clientele in the good old summer time is sadly shot to pieces.

About the first thing an exhibitor does is to use the pruning knife, starting right in at the screen and orchestra pit and slashing right and left up both aisles and out into the street until the hired help salary column looks like a Swiss cheese. Then he sometimes gives his film service thirty days' notice and goes out on a still hunt for something cheap in the line of gelatine excitement.

He gets it, and his steady patrons remark that the quality of the goods offered at the old stand has hit the toboggan, and they, too, drift over to the shady side of the street. Things go from bad to worse and eventually the exhibitor is led to remark that the summer of 1915 is the worst in the history of his film experience.

On the other hand, it has been the experience of the man with an eye to the future that he cannot afford to let down on the quality of his screen offerings during the summer months if he wants to keep solid with his public.

He rightly argues that there are not as many people available as there are in winter when everybody is home and at a loss how to spend the long evenings. He argues that he must get the biggest percentage into his house and the only way to do so is to give his patrons the best available. If his competitor cuts expenses and puts on an inferior program he will be the man to benefit thereby. If his opposition does not then it will be a case of a battle royal and the survival of the fittest.

But the point to be driven home is the fact that the dear old public is a fickle jade and if you let your screen standard drop during the summer months you will have a hard time getting your old patrons back again in the fall, especially if your competitor keeps up his stride.

Nobody expects to make a fortune in motion pictures during the dog days, but if anybody does make any money it is always the man who gives his clientele the best available; in fact, the average exhibitor feels happy, if he breaks even during the very warmest weather.

Think it over.

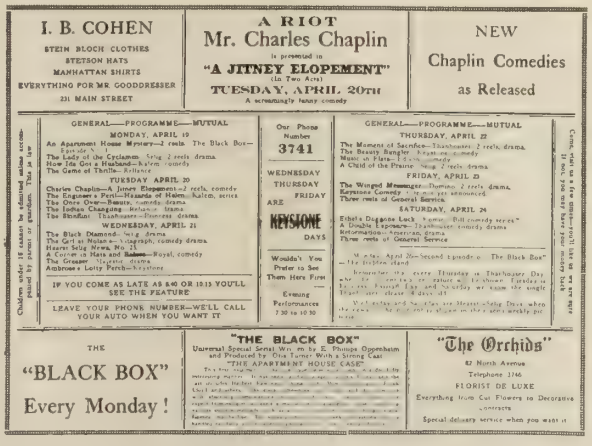
The Casual Patron.

Mr. Carpenter overlooks one best bet. It must be remembered that in summer most of the dramatic theaters are closed. Some of them are only too glad of an excuse to shut their doors. This drives into the picture theaters a class of patronage that does not regularly patronize photoplays. Give them old and rainy films or offer poorly produced stuff and they'll come but once or twice. Give better material and, city or country, you can build business. In the city you can catch the stay-at-homes. In the country you can get the visitors. The harder it is to get business the greater should be our effort. An unfavorable condition should be an incentive, not a discouragement. If you're up against a hard proposition buck it. Something must give way. If it is not you it will be the condition. If it has been costing you four cents to draw a nickel be willing to spend four and a half rather than get no nickel at all. Perhaps you'll have the nerve to buy seven cent dimes instead. Some exhibitors cannot understand that it is easy to raise the price of admission and the service at the same time. It is not easy if the wrong tactics are tried, but why try the wrong tactics? Make people realize that the show at double the price gives three times as much and they'll thank you for a bargain sale. Come right out in the open. Tell them that Summer is an off season and just for that you are going to make them come.

Tell them you are going to keep your house so cool that it will be foolish to sit on the front porch and you'll give so good a show that they will feel more than repaid. Instead of letting Summer put the Indian Sign on your house, make it work for you in raising the standard admission. If you already have the price up, KEEP IT UP. Don't drop it back to the old rate and have your fight to make all over again in the fall. This business is no longer the automatic, self-running affair it was five years ago. Then you could open a house and people would fall in. Now you must drag them in, but it can be done, nicely and easily. It must be done if you would keep open. If you have to fight an airdome with an indoor house, fight with fans and ice water instead of with abuse. You'll get the rainy night business and more and all of the matinee trade. If only it will teach you to hustle, Summer will be a good thing.

Here Comes Kell.

John William Kellette, of the Thanhouser theater, sends in a program so well arranged that it is being reproduced. Not all of the text can be read, but the aim is to give the layout rather than the letter press. The front page is all house and the back all outside advertising, the house underlines taking the more valuable space around the program, and yet, even using his best space for himself, the program shows a profit. By boxing in the different sections the various announcements can be isolated and yet be massed around the current bill. This layout would be a good one for the Hennegan or U. S. covers in color.


I. B. COHEN
STEIN BLOCH CLOTHES
STETSON HATS
MANHATTAN SHIRTS
EVERYTHING FOR MR. GOODDRESSER
231 MAIN STREET
A RIOT
Mr. Charles Chaplin
is presented in
"A JITNEY ELOPEMENT"
(In Two Acts)
TUESDAY, APRIL 20TH
A screamingly funny comedy
NEW
Chaplin Comedies
as Released
GENERAL—PROGRAMME—MUTUAL
MONDAY, APRIL 19
An Apartment House Mystery—2 reels The Black Box—Episode V
The Lady of the Cyclamen—Sing 2 reels drama
How Ida Got a Husband—Kalem comedy
The Game of Thrills—Kalem
TUESDAY APRIL 20
Charles Chaplin—A Jitney Elopement—2 reels comedy
The Engineer's Peril—Nizanda of Nalem—Kalem, series
The Once Over—Beauty, comedy drama
The Indian Changing—Reliance drama
The Blindfold—Thanhouser—Princess drama
WEDNESDAY, APRIL 21
The Black Diamond—Sing drama
The Girl in Number 6—Biograph, comedy drama
Hearst-Selig News, No. 25
A Corner in Hats and Babies—Royal, comedy
The Grosser—Vitagraph, drama
Ambrose's Lucky Perch—Keystone
IF YOU COME AS LATE AS 8:40 OR 10:15 YOU'LL SEE THE FEATURE
LEAVE YOUR PHONE NUMBER—WE'LL CALL YOUR AUTO WHEN YOU WANT IT
Our Phone Number
3741
WEDNESDAY
THURSDAY
FRIDAY
ARE
KEYSTONE
DAYS
Wouldn't You Prefer to See Them Here First
Evening Performances
7:30 to 10:30
GENERAL—PROGRAMME—MUTUAL
THURSDAY, APRIL 22
The Moment of Sacrifice—Thanhouser, 2 reels, drama
The Beauty Bangle—Kalem, comedy
Music on Plate—Kalem, comedy
A Child of the Prairie—Nestor, 2 reels drama
FRIDAY, APRIL 23
The Winged Messenger—Domino, 2 reels, drama
Keystone Comedy
Three reels of General Service
SATURDAY, APRIL 24
Ethel's Diagonal Lock—Kalem, Bill comedy series
A Double Exposure—Thanhouser, comedy drama
Reformation—American, drama
Three reels of General Service
Children under 16 cannot be admitted unless accompanied by parent or guardian. This is new
Come, start on a trip with us to-night—you'll like us as we are. If not, you may have your money back
THE
"BLACK BOX"
Every Monday!
"THE BLACK BOX"
Universal Special Serial Written by E. Phillips Oppenheim and Produced by Otis Turner With a Strong Cast
"THE APARTMENT HOUSE CASE"
"The Orchids"
87 North Avenue
Telephone 3746
FLORIST DE LUXE
Everything from Cut Flowers to Decorative
Special delivery service when you want it

Another piece of advertising is a free matinee ticket to the first installment of "The Black Box." Most of the text is small, and the only display is on the name of the house, the attraction and the date, wherein Mr. Kellette conforms to the best usage—as usual. The title is framed in six point border, in this case particularly appropriate. It might have been even better to have used one-point rule on the top and left-hand side with six point on the other two to suggest a box in perspective. The matter reads:

THANHOUSER THEATER

INVITES YOU PERSONALLY TO ATTEND
THE OPENING OF THE NEW SERIAL
MASTERPIECE

"THE BLACK BOX"

Monday Afternoon, April 19th

Simply cut off the FREE coupon attached hereto, and present it at the door, Monday afternoon, between 2.30 and 4.30, and you will see "The Black Box," acknowledged the master production of the Universal Film Manufacturing Company. Children must be accompanied by parent or guardian, if under 16 years of age.

Take this opportunity to become the guest of the management, to see the finest little theater in the city, which boasts of Newest and Best Pictures; finest projection, and coziness, and hear music that adds to the "atmosphere" of the Photoplay.

BETTER COME EARLY TO BE ASSURED OF A SEAT.
John William Kellette, Manager.

The coupon is part of the ticket cut off with perforating rule and runs:

Admit Bearer to Afternoon Performance of "The Black Box," Monday, April 19th, 1915, Thanhouser Theater, 290 North Avenue.

Season tickets in two colors are sold, one for children and the other for adults. The lower edge shows the numerals of from one to fifteen,

to be punched out on the proper days, and the card specifies that the ticket is good on Mondays only. Where a slightly reduced rate is offered, it is better to state that "In consideration of the reduced rate at which this ticket is sold it is understood that this ticket shall be good only on Monday evenings between——" and give the opening and closing date of the serial. It is seldom that trouble will arise through the ticket being offered on other evenings, but the line is important in its sound and more nearly makes the ticket a contract since the necessary "valuable consideration" is shown to exist.

The free ticket was used in parts of the town as remote from the house as it is possible to get in New Rochelle, and yet it brought a response of more than two hundred, most of it "new business." For that matter Mr. Kellette adds that they are drawing from Larchmont and other suburbs of the suburb. It pays, even in a small town, to advertise and back up the advertising with a well-run house.

This Tells All.

This is from the Mystic theater, Rae Peacock, manager, Stafford, Kan.:

IT'S ON THE "MYSTIC"
COMPLIMENTARY
PASS ONE.

It's a Girl

We suppose that had it been twins the card would have read, "Pass two." We beg to add our congratulations.

Glasses for Girls.

The Paramount theater, Newark, recently gave out souvenir mirrors and Oscar A. Morgan, the resident manager, writes:

> We worked a new stunt on our Tuesday Souvenir Nights. For ladies we gave away a two-cent article and just by advertising in advance that "The ladies, upon receiving this souvenir would see something they would never care to part with." Not one single person was offended and still thought the idea clever. Of course, you might have guessed what it is already. An ordinary two-cent mirror with celluloid back with profile of Cleopatra.
>
> It was real enjoyment to stand in the lobby and hear the different expressions as each woman unwrapped the mirror.

An "ordinary two-cent mirror" does not mean a cheap looking one. Plato sells very handsome ones at that price. A pocket mirror about the size of half a dollar that will go into a purse or vest pocket is always a good souvenir, particularly if it has the name of the house plainly but inconspicuously lettered on it. If you can give your patrons something they will keep and something that will remind them of you, you'll be remembered a long while for a small investment. Many clever things can be picked up at the novelty houses and distributed. It is not a good plan to make souvenirs too common, though, or they fail of proper appreciation.

Took the Hint.

The Spotlight, the general house organ of the Galesburg, Ill., theaters, now appears with a town and date line on the cover and inside head. It is an improvement. The makeup, too, has been improved on, and the result is excellent. It is clean and well printed and it gives a little general reading to take the curse off the advertising. Here is something from the sheet that will be good for dodgers and programs.

> The world's greatest fools are:
> The man who tells his wife he got a raise.
> The man who don't get a raise.
> The Simp who pawned his overcoat early in March.
> The undertaker who runs for office against a physician.
> The young man with blond whiskers who insists on raising a mustache.
> The street car conductor who buys his property in town.

And of course to this number the exhibitor will add the man who misses a coming feature or the regular show. The general organ seems to be a growing idea and the Spotlight is in many ways one of the best of these. Just a little more original matter would double its value to the house and the reader alike, to say nothing of the advertisers. Right now they are taking the trouble to get up original features, one late story being a discussion of photoplay kisses that is really readable. Harriet M., for instance, says, "Long kisses make me fidgety. While I don't think they should stop them altogether, I do feel that medium-size smacks are the best." If that is the way Harriet feels about it and the Galesburgers insist on long-drawn sweetness, there are others in other towns willing to oblige or Harriet can move to Pennsylvania, where kisses are carefully measured by the inch.

These general house organ stunts differ from the individual house organ in that there must be something to make the people read it or the advertisers are swindled and the house managers get no good of their space. The Spotlight has the right idea.

Better.

C. H. Lynch, of the Palace, Spring Valley, Ill., promised to do better on his second issue of the Palace News. He did. He did even better than he said he was going to. He split up the solid back page of ads by taking one column over to page three and now all ads are next pure reading, as is specified in the best contracts. This stuff on matinees may help you, too:

> The other afternoon a very prominent Spring Valley lady attended one of our week day matinees. To say that she was delighted is putting it mild. She said: "I hadn't the least idea that the show was so good in the afternoon. You see I had been attending the evening performance and had always imagined that the pictures were much better if viewed in the evening. But now I know that the matinee is just as good if not better, as the theater is not usually crowded in the afternoon and I can sit and enjoy the show in solid comfort. Hereafter every spare afternoon I have, I shall attend the matinee."
>
> Now we are convinced that if every lady knew how pleasant it is to come to our matinees that we would soon have a very nice attendance in the afternoons. You see the full five reel show, hear the same good music and enjoy yourself generally at the matinees. We suggest that the very next afternoon you have to spare, that you come in and see for yourself the comfort and convenience of attending Palace matinees. We open at 1.30 o'clock and if you come in any time before 3 o'clock you will be in time to see the entire performance. Bring a friend or two or the children and we know you will be so pleased that you will become a regular matinee patron.

Growing.

The United program idea seems to be growing. The Amusement Herald, Roanoke, Va., is the latest to come into the field. It comes in with a sheet too long for its width. Outside of that it is a good looking sheet, but it should amputate its length.

It Pays, and Why?

C. H. Lynch, of the Palace theater, Spring Valley, Ill., sends in more issues of his Palace News and says that they have helped business 30 per cent. This is because he writes snappy stuff. He writes stuff that people like to read instead of stringing a lot of superlative adjectives on a thread of film titles. He tells about what a fine reel that he had last Thursday and adds:

> When I advertise that a certain picture is going to be exceptionally good or exceedingly thrilling, etc., you can bank on it every time that it will be so. I do not tell you that this or that picture is going to be a hummer, just to hear myself talk. No, sir. When I say a picture will be good, I know positively that it will be good because I keep well informed on everything issued in the line of pictures and when I read a review of a picture and the reviewer says: "This picture is only ordinary" or "this picture is poorly acted, carelessly directed and badly photographed," the minute I read anything like that about a picture I write right into the exchange and tell them not to send me that picture if they want to continue counting me as a good customer of their's. That is the reason why you are ALWAYS SURE to see a good show at the PALACE, no matter when you come.

If his exchange pays any attention to his letters he is lucky in having a most unusual exchange, but that is not the point. He makes the sort of talk that makes business, and in a program he can talk to all of his patrons and prospects without wasting breath. We are sorry to see that he has gone down to five cents "for the summer," but he'll probably see his mistake and go back to the other price. He puts it very nicely, explaining that some cannot come at the higher price and so he has reduced the price and the number of reels.

A program is valuable in just the degree you make it readable. Mr. Lynch makes his readable.

Uses Folders.

The Theater De Luxe, Los Angeles, used a six page railroad, employing a varied makeup. The Sunday bill comes at the top of page one, but the rest of the page and page two is given Monday to Wednesday. Thursday and Friday's film is advertised at the top of three and the bottom given to Saturday and Sunday, while page four gives the cast and story of the Thursday-Friday attraction and the back page lists the underlines. This is not at all an orderly arrangement and were it not so well printed it would look badly. As it is the effect is clean looking. At that we think that a more even division of the space, and more talk about the Saturday and Sunday bills would have been well even though Saturday and Sunday may be able to take care of themselves.

Here's A Chance.

A. K. Pay, of the Colonial, Sioux Falls, S. D., sends this note:

> I enclose you a copy of an advertisement that has proven a big money getter for "The Colonial." We sell a local manufacturer of high grade chocolates tickets to the Colonial for $50.00 the thousand, and there is one ticket placed in every half pound box of his Colonial Chocolates. In addition to the advertising we get I find that every candy ticket usually brings two or more patrons. We play all big features at ten and twenty cents. Play features exclusive.

The advertisement follows:

> A new confection has been placed on sale in the city at the various shops which will be known as "Colonial Chocolates." A theater ticket good at any performance at the Colonial theater is packed in each and every package. The chocolates are manufactured by the Minnehaha Candy Company of this city and will be made daily so that the consumer will find them fresh at all times.
>
> The box itself is very attractive being of morocco red with neat lettering. There has been a large demand already for the new confection.

Homer Croy, writing from Egypt some time ago, told how in Cairo the candy manufacturers issued coupons that applied to the purchase of theater tickets. Now South Dakota falls in line.

We Wonder.

Down along the Ohio river there used to be an exhibitor named Wall. We wonder if he is still there. If he is, what's he mad about, we wonder?

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return, stamped envelope is enclosed.

Those Books.

PLEASE note the revised list of the books we have and offer only those not listed. And please don't get the idea that we want to swap a copy of Technique of the Photoplay for a quarter pamphlet. We do not want the books as badly as all that. We have books by Sargent, Leeds, Phillips, Wright, Slevin, Hoagland, Carr, Dench, Ball, Thomas, Jordan, Deans, The Atlas-Gordon one and two dollar books, United Play Brokerage, Radnor, Ross, Nelson, Paine, Brennan, Wiltermood, Earle, Elyod, Taylor, Rathburne, The two Katterjohn-Photoplay Enterprise Ass., and the courses of Moore, National Authors' Inst., Associated M. P. Schools and Authors Motion Picture Schools.

And we wish to thank two friends who sent their contributions in anonymously.

Miss Justice on Comedy.

Miss Maibelle Heikes Justice very exactly appraises the comedy situation in a recent letter. Miss Justice is out in Los Angeles working from the ground on a Selig series comedy among other things. She naturally gets into touch with the picture world there and writes that the majority of comedy directors are all at sea. Exhibitors declare they and their audiences are tired of slapstick. Also they are straining their bank account to get Chaplin comedies that are slapstick of the rankest sort. Very naturally when they say one thing and do another, manufacturers and producers are at a loss to decide what it is that is wanted. She adds:

> For my part I believe that audiences—refined audiences, at least—are tired of rabid slapstick, but there is sadly needed a school of good comedy writers to turn out stuff with stories to them.

As a matter of fact it will probably be found, when the solution is discovered, that lively action and a real story *in combination* is what is wanted and there are surprisingly few writers who can write stories in action. They can write action or stories but not the two simultaneously.

A Lubin Form Sheet.

The Lubin company has issued a new and very excellent pamphlet on the preparation of scripts. It will be sent any person sending a two cent stamp. It contains more real information than is found in many of the catchpenny two dollar books and, better still, contains none of the misinformation that spoils so many mail order books. It is only an eight page sheet, but it is concise, compact and fully informative.

Gaumont Hints.

A correspondent contributes these hints sent him by the Gaumont company. They do not use close up scenes or large interior or exterior sets. They are in the market for a few two part melodramas and some three reels. No comedies.

Double Inserts.

Professor Neal points out that two inserts are used in a recent example scene, the inserts showing the front and back of a photograph, the portrait being shown and then the inscription. He asks if this is good practise to use two inserts in so short a scene.

In this particular scene the two inserts are practically one insert divided by the action of turning the photograph over. It does not matter particularly whether the insert is written as a bust, the turning being done without flashing back to the larger scene, or as it is written. The return to the scene is made merely to give emphasis to the two showings of the insert. It is more pronounced to use two inserts than to use one scene and turn the photograph in that bust.

But in a more general way, while it is bad practise to use two inserts in one short scene or, for that matter, to be extravagant in the use of inserts at all, the effect gained and desired to be gained, is of greater importance than rigid adherence to a technical rule.

Stopping.

A woman writer wants to know if she shall continue to write or give up the work after three years of vain endeavor.

It we could look into the future as easily as that we would be down in Wall Street making millions. Not being a diviner, we do not know. We have known persons who have worked two and three years with no result who suddenly found themselves and hit a winning streak based on the work they had done. We have known others who have worked longer and who probably never will be able to write. We know a lady who quits so often, only to take the work up again, that she probably will never arrive because she never does enough consecutive work. There are three different lines of argument. We cannot tell from this what advice to give in any case without a period of observation.

If you feel it is useless, stop, because it will be useless to work in that frame of mind. If you feel that you will win and that you have made steady, or slow, progress, keep on plugging, but if you want to ask a fortune teller something that's another matter.

There Are Limits.

We like to be obliging, but when a correspondent wants to know

> How do I send out a drama
> How do I send out a comedy?

and sixteen more questions of the same sort, and it is the second letter within a week, we feel that sometimes the milk of human kindness in our breast is really a hunk of pot cheese. The correspondent is advised that the best way to send out a drama is to put it in an envelope, stamp and address it, providing a return cover against rejection. Comedies are handled in precisely the same way. Both should be written on paper and not on slates or pie plates.

Go to——.

No, this is not intended to be profane. It is suggested by a paragraph in a letter just to hand in which a writer says: "Seriously hell is a good place for a writer, providing he don't get too much smoke in his brain and he crawls out before they put the lid on."

It is another way of saying that you must have experience from which to draw if you want to get plots that will lie under the skin. The sweet girl graduates write beautiful tragedies, but they lack the punch. They are reflections of imagined mental states. They are not faithful to life. They are not convincing. The authoress knows nothing of life save what she has read in books, and can give but pallid dilutions of this.

This does not mean that if you write a story about a ruined lady and a heartless villain you must be both the female person in the black dress and the cigarette smoking man. That is not the idea, but you must know the life you write about if you would write with convincing fidelity. You must have been near it if not in it, and yet the younger the author the more "powerful" the stuff he or she wants to write. It can't be done. You must have your "hell" first; the ripening experiences that gives you an accurate sense of values, and still you must not let your experiences spoil the lift of your soul. You must endure, you must suffer, but you must not become embittered.

The boy of seventeen who writes passionate love stories is wasting his time. Let him write of the life he knows, of the pleasant things. He is not apt to write much of anything at that age, but he can at least learn how to put down the reflexes of emotion against the time when broadening views make his observations of interest to a wider circle. There are few who at twenty have done good literary work. They have not seen enough. They have not been through hell. Chatterton starved to death, but he was a genius. The affluent do not starve, but they are seldom geniuses. Their lives are too placid and uneventful.

If you have started in too soon, be willing to mark time. How can you write of death and put all the poignancy into the theme if you have never lost one very dear to you, if death is merely the casual riding to some cemetery in a hack? How can you write of love if your own affairs of the heart have been of the calf sort? Be willing to wait and ripen. Don't be in a hurry. Go to hell first—but come back.

Phillips Objects.

Henry Albery Phillips objects to a recent statement of ours that nine-tenths of the schools were frauds and that generally the tenth one was, too. He said he is the other tenth. We did not have Mr. Phillips in mind when we were speaking of schools. We do not believe that he would accept as pupils the palpably unfit or turn out as "graduates" those who have merely grasped the rudiments without being able to apply the principles. All of which does not traverse out other statement that the ONLY real school is the school of experience and hard work.

When Interest Stops.

And now comes a new form of complaint against the schools. A man in Colorado writes that he paid $25 for the Elbert Moore course, in advance, receiving two lessons. A change of occupation made it necessary for him to stop his studies for a time. Now that he is able to resume he states that two inquiries as to the remainder of the course have remained unanswered. We've found that generally the interest of the school in a pupil stops with the receipt of the tuition fee. But Langley might at least send the rest of the course and the ten dollars for the first script.

Won Out.

Another of those promising chaps who thought the game not worth the candle has come in under the wire. "Old timers" may recall a year or so ago a newspaper man whose letter was published as a text for a stick-to-it sermon. He had worked more than a year without any return except returned scripts and he was disheartened. He was cheered up because he seemed to be worth cheering up and he declared that he would sell one script at least before he quit.

Now comes a letter in which he sets ten sales as his mark for next year.

Even in his success he is not trying to rush things. That is one of the lessons the long wait taught him. He will go forward, slowly

Expression.

Making Prone

On Another Tack

We Mean It

We Are.

Safety First.

When your friend gives you a great story, ask him where he got it

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 85.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What would be the effect on the screen if you took off the rheostat casing and, with the arc burning, using a piece of asbestos as a shield for your hand, grabbed a handful of the coils and squeezed them together in a bunch? What would be the effect on the fuses? Supposing one of your fuses blew; you put in another and it blows immediately. Tell us, in detail, exactly how you would proceed to locate the trouble.

Roll of Honor on Question No. 79.

Question No. 79 brought forth the largest bunch of correct replies of any question up to date. Evidently a goodly number of operators are acquainted with the water wagon.

The Roll of Honor on Question 79 consists of Joseph H. M. Smith, Fort Worth, Texas; L. C. La Grow, Albany, New York; M. W. Larmour, Waco, Texas; John Solar, Watertown, New York; W. C. Crawford, Brooklyn, New York; Montreal, Canada; A. C. Stewart, Pendleton, Oregon; C. E. Lawson, Cleveland, Tennessee; Brandice Le May, Cairo, Illinois; J. H. Hanson, Lubec, Maine; R. R. Bliss, Park Falls, Wisconsin; H. W. Fiske, Grand Rapids, Michigan, and P. Reg. Dey, Brandon, Manitoba.

I have selected for publication the reply of Brother Crawford, not because it is any more correct, or any more complete than were several of the others, but because it set the matter forth in very good form, and where many of the replies are correct, this is the only thing I have to guide me in making selection.

Reply to Question No. 79.

By W. C. Crawford, Brooklyn, N. Y.

The Question:

What is a water rheostat? How would you make one? Could you handle 500 volt current temporarily with a water rheostat? What would be the limit of amperage when using a water rheostat? Could you use a water rheostat on either A.C. or D.C.? Could you use dirty, impure water or would very clean, pure water, say distilled water, be better? Would you add anything to the water, and if so how much?

The Answer:

A water rheostat, like any other rheostat, is for the purpose of breaking the supply pressure, or voltage down to the arc voltage. Water offers resistance to the flow of current, which is the same function performed by coils or grids in other types of rheostat. A water rheostat is not a comfortable thing to work with, nor are the results obtained very satisfactory, still, as an emergency resistance device, either for A.C. or D.C., and for any voltage up to, say, 550, it serves its purpose well. Its construction is very simple. You need only an ordinary wooden barrel, two iron or steel plates, wire, water and salt. Fill the barrel about three-fourths full of ordinary water, connect one of the steel or iron plates to the lamp by means of the wire and place the plate flat in the bottom of the barrel. Connect the other plate to the supply and suspend it in the water by means of a rope and pulley, or some other convenient arrangement by means of which you can raise or lower it to alter the distance between it and the second plate. It is important that the two plates be so suspended that their faces will be practically parallel, since if one side of the plates should be closer together than the other side, there would be less resistance at that point, and, consequently, a heavy current on that side. Now dissolve about a quart of salt in a pail of water and pour it in the barrel. The salt may be thrown directly into the barrel, but it is better to first dissolve it. Your rheostat is now complete, and you have only to strike the arc and so regulate the distance between the two plates that you get the desired amperage at the arc. The current passes through the water from plate to plate. The water offers resistance, the amount of which will depend upon (a) the amount of salt used; (b) the temperature of the solution, and (c) the distance the plates are apart. If the water gets too hot, remove some, adding cold water and more salt. This, in general, is the construction and action of a water rheostat. However, some additional points are worth consideration. The plates may be hung in a vertical position, provided their surfaces be kept parallel. Ordinary iron gas pipe may be used instead of plates, but in this event there should be a wooden division in the bottom of the barrel to prevent the vertically hung plates or rods from coming into contact with each other, which would form a short circuit and blow the fuses. For the regulating device always use a non-conductor, such as a rope. Instead of salt, soda or copper, sulphide may be used, but salt is cheap, efficient and easily obtained.

Pure, clean water has very high resistance, hence could not be used without the addition of salt or something else to increase its conductivity. Dirty water would have a greater conductivity than pure water, but if the dirt be of a vegetable nature its effect would probably be unstable, and, moreover, the boiling of dirty water would not be very pleasant for the operator. In any event dirty water would be an unknown quantity, whereas clean water with salt or some other medium added is a known quantity.

Cast iron plates have a current density of approximatley 1 ampere per square inch, therefore the limit in amperage would depend on the number of square inches in the surface of the plates used. If the supply is 500 or 550 volts two barrels should be used, and they should be connected electrically in series and mechanically by an arrangement which would allow a circulation of the water between the two, thus keeping the temperature of the two barrels equal and the solution as uniform as possible in density.

This answer is a very practical one. The brother is perfectly correct, except in this: Theoretically it would be possible to use water resistance on 550 volts, but, personally, I would not like to do it unless I had a pond at my disposal. To try to take 550 volts through a series barrel arrangement would be a mighty unpleasant job, I believe. I never actually tried it, but I doubt if it would be a really practical thing to do, since the water would, I think, boil furiously within a very short time, and a constant stream of fresh water would have to be flowed in and hot water constantly drawn off and salt constantly added, or the thing would simply go up in the air. I have known of water resistance being used on 550 volts, but it was done by utilizing a small lake or pond, the system being a trolley, therefore having a grounded return, so that it was only necessary to use one plate, the ground acting as the other. Of course this would stir up organic matter, which would lower the resistance of the water and the scheme is, I presume, entirely practical. As I said I never tried a stunt of this kind, but I think that so far as the barrel is concerned 220 volts would be about the practical limit. My idea in asking about dirty water was not, as some seemed to suppose, that I expected anything of that kind to be used. I simply wished to know what you knew about the effect of dirt in water, the point being that very pure water has very high resistance and could not be used without some medium being added, whereas dirty water can be used because its resistance is lower.

Slide Making Outfit.

The Radio Ad Slide Company is putting on the market material for making typewritten gelatine slides which, while by comparison with some other methods is a little expensive, has undoubtedly points of excellence entitling it to serious consideration. The material consists of a black envelope, slide size, one side of which is cut out in the form of a standard slide mat, 3 inches by 2⅜ inches in size. Inside this envelope is a piece of specially made red carbon paper, doubled, and between its two sides is a piece of clear, transparent gelatine. The whole thing is placed in the typewriter just as it is taken from the box, and, with the ribbon shifted out from in front of the type, whatever is desired to say to the audience is typewritten on the carbon and the carbon being on both sides of the gelatine a double impression is made. So far as I can tell from looking at the gelatine, after being written on, the letters are fairly opaque, and the impression is reasonably even as to density.

I have no doubt but that these slides will project very well indeed. The letters are clear-cut and clean. After being written on, the gelatine and carbon is removed from the envelope and the envelope slit around the edge, whereupon one side forms a regulation slide mat. The gelatine and mat may then be bound between two cover glasses in the regular way.

In small quantities these slides, I am informed, cost five cents each; in boxes of fifty the price is reduced to 3½ cents each. These slides, known as the Radio Mat-Slides, have the approval of this department. They are simple to make, and will, I believe give at least reasonable satisfaction.

Seattle Operators Will Dance

[illegible] Washington, writes:

[illegible] Operators' Union, No. 154, is going to give a dance on [illegible] and I am sending you herewith a few lines to let you know that [illegible] will be there. [illegible] to have [illegible] for evening dress, but [illegible] will be a swell affair. [illegible] Everybody connected [illegible] will have a good time. [illegible] Brothers of Seattle [illegible] We are going to have a [illegible] of the prize waltz which will be on the floor [illegible] the evening. The committee [illegible] Everybody connected [illegible] will be there

Commutator Sparks.

Al. Schieble, Sheboygan, Wisconsin, orders a question booklet and says:

> We are using a Wagner motor generator and having quite a little trouble with our brushes sparking. Have cleaned the commutator thoroughly, but it don't seem to make any difference; also have fitted the brushes up tight. Could you give any suggestions as to how I can remedy this fault?

First, examine your commutator carefully, and see that the insulation between the segments is no higher than the segments themselves; second, with some pointed instrument held firmly against the frame, with its end just barely touching the commutator, rotate the armature slowly and make sure there are no high bars, and that the commutator is perfectly round; third, make sure that you have good brushes, and that they are not covered, on their bearing surface, with a semi-insulation of dirt and paraffine. Unless they look perfectly clean, clean them by drawing sandpaper under them around the commutator with the sand side next to the brushes; fourth, be sure that brushes or the wires attached to them are not overloaded; fifth, be sure that the connection between the wires of the armature coils and the commutator are all tight, and in good condition; sixth, be sure there is not a partial ground or short in one of the armature coils; (You will have to have an electrician to test that, I suppose). Seven, be sure that the machine is working on current of the voltage and the cycle it was intended to work on. Sometimes current that is supposed to be 60 cycle is really something else, and that is one possible seat of trouble; eighth, be sure that the inside of the brush holders is perfectly clean, and that all connections are perfectly tight and properly made. There are other possible causes of sparking, but that is all I think of at this time. Oh yes, ninth, be certain the brushes are set at the non-sparking (neutral) point and that the tension springs hold them to the commutator with sufficient force to make good electrical contact.

New Union.

P. E. Evarts, Marshalltown, Iowa, writes:

> Wish you would correct article "Teeter in Pictures," April 10th issue, as to operators' salaries twenty to twenty-five dollars. Highest salary here is $14.00 working from 12 A. M. to 5 P. M. and 6.30 P. M. to 11 P. M., and for this salary the operator is also the janitor. The man who wrote to you was getting fourteen, but lost his position because a fifteen year old kid took the job at eight. You hit it on the head when you said the trouble he spoke of was not the fault of the machine. It was not. If he had let the machine alone it would have been O. K. He experimented trying to improve the Powers machine. It now needs an entire new framing carriage to put it in shape. The Marshalltown men have organized, our number being 631, I. A. T. S. E. Our motto is to be up-to-date, educate ourselves and improve our work to the highest standard.

That is a mighty good motto, Brother Everts. See that you live up to it; also treat the managers fairly, but demand from them fair treatment and decent salaries in return for high class results on the screen. I don't know how large Marshalltown is, but fourteen dollars is not sufficient except in a small village. In my judgment, roughly speaking, a town of 10,000 ought to pay about eighteen dollars; a town of 25,000 say, twenty to twenty-five, and so on up to the large cities where operators should receive, and I believe some day will receive thirty-five to forty a week, and in large houses even more.

What He Means.

J. F. Heise, Fort Totten, New York, says:

> On page 256 "Motion Picture Electricity," under Centigrade and Fahrenheit Scales, Mr. Hallberg has the following formulas:
>
> Temp. C=5/9 (Temp. F—32)
> Temp. F=9/5 (Temp. C+32)
>
> What I don't understand is how the above formulas are used.

It is simple enough. With a centigrade thermometer the melting point of ice is marked O and the boiling point of water 100, with one hundred divisions between. With a fahrenheit thermometer the melting point of ice is marked 32 and the boiling point of water 212, and there are one hundred and eighty divisions between, hence to convert degrees centigrade to degrees fahrenheit multiply C° x 9/5, thus: 50 degrees centigrade equals 50 x 9/5, or, 90 degrees fahrenheit. However, a *temperature* of 100 degrees centigrade equals a *temperature* on the fahrenheit scale of 100 x 9/5=180+32=212. To convert temperature centigrade into temperature fahrenheit multiply the centigrade degrees by 9/5, and add 32, as for example: if the temperature of a room is 20 degrees C, its temperature fahrenheit would be 20 x 9/5+32=68. To convert fahrenheit temperature to centigrade first subtract 32 and then multiply by 5/9.

That is the trouble with too many writers of text books. They give a formula which, while very clear to the technical man, is absolute Greek to the non-technical man and, of course, the whole thing falls flat. To make you thoroughly understand this matter would require a whole page of the department. I believe Brother Hallberg might better have left it out of his book entirely, or else have consumed sufficient space to explain its meaning.

That Sunlight Question.

I have a number of more or less correct solutions of the sun-ray question, but am sorry I asked the question, because I have not space for the answer now. Later on, maybe. I am filing the replies for reference.

Halifax, Nova Scotia.

Alex. A. Macdonald, Imperial Theater, Halifax, N. S., says:

> May I add my mite of praise to the World and your department (or is it ours?) Some operators (?) are trying to knock it. The probability is, however, that these men have learned a large portion of what little they know from the department they are now using the hammer on. I know when I first started I could never have gotten along without it and my manager used to say: "I would as soon see my show late as to have the World come late."

> Our two Powers SixA machines are giving entire satisfaction. We have two operators, and give a continuous show from 2 to 5 and 7 to 10. The current is 220 volt, 60 cycle through an Edison economizer, getting about 60 amperes at the arc. We are now using ⅝ inch cored carbons above and below, but they burn to a pencil point. We tried ¾ top and ⅝ bottom and it worked better as to the carbons, but gave poor light. Then tried ⅝ top and ¾ bottom and got fair results, but that set can only be used in improved lamps, as one must keep pulling the top carbon back as it burns away. We are to have a license here soon. When are the questions and answers to be ready for sale? Am enclosing picture of the operating room showing myself and Brother Brown.

That picture had been folded in a letter, and was in pretty bad condition. Say, have you got a marble ceiling? Looks like a mighty classy proposition, but the floor appears to be somewhat on the order of a Coney Island "Bump the Bumps." No, if you are not using over 60 amperes A. C., two ⅝ carbons are best. Possibly the inside of your carbon arms is dirty and rough. I imagine the needling is largely due to imperfect contact of the carbons with the carbon arms, which adds mechanical heat and has the effect of disintegrating the binder. I cannot be positive it is the case, but it is very often the explanation of carbons needling. Next time you send a photo, don't fold it.

Wants to Enter.

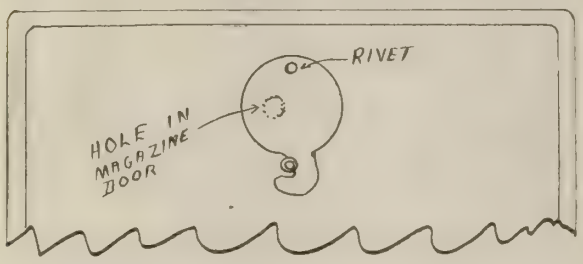
B. Le May, Cairo, Illinois, says:

> I want to enter the class you so ably conduct in our very interesting department. I have been operating for five years and have been a reader of the department almost the same length of time. It certainly has been a great help. I have the honor of holding a card in the I. A., and there are three other card men in this city. We have seven theaters, and I have worked at the Bijou for four years. It is a straight picture house. The operating room equipment consists of two Powers Six projectors, one H. & H. current reducer, and a Fort Wayne compensarc. As to nitrogen filled lamps being used for projection, I thoroughly agree with you. Up to date there has not been a nitrogen lamp made that could possibly be used for projection. I have experimented with a 1000 watt nitrogen filled lamp, the largest I can get in this city, and found them useless for the purpose. I have the first edition of the Handbook and intend to own the second as soon as possible. I have already seen it and believe it has more good stuff in it than any other book printed.

All right, Brother Le May, just consider yourself as being a duly jined, enrolled and accredited departmentite. Glad to have you with us. What is the matter with the Cairo boys that they don't form a local of their own if they have seven houses? It seems to me it could be done all right, and if it can be done it ought to be.

Liquid Fire Extinguisher.

The editor has always been a little skeptical as to the value of patent liquid fire extinguishers in the operating room. Recently, however, the manufacturers of "Pyrene" invited him to witness a demonstration to be conducted, for his benefit, at their factory, and, as a matter of fact, it turned out to be more of a demonstration than anybody, the editor included, was looking for. First some pieces of film were placed in the bottom of a metal bucket, set on fire, and the pyrene squirted on them. There was no question but it did put the fire out, even on half-burned pieces of film. Fine—as far as it went. Now, the editor had a scheme in mind, and the statement had been made that a film could be emersed in pyrene without receiving any



damage whatever. After the first fire demonstration he asked for a half gallon of pyrene, which was placed in the bucket and a piece of ordinary film was soaked in it for a matter of five minutes. It may be made as a statement of fact that pyrene has absolutely no effect on either the celluloid or the emulsion of a film. A reel of film can be dropped in a bucket of pyrene without taking any damage whatever, except that it might have to be wiped off, or polished, but that operation would be very easy and simple.

After this had been done a pint of gasoline was poured on the cement floor, set on fire, and quickly extinguished with pyrene. Next an ordinary pine box, with the top and side knocked out, was set on end, filled full of broken boards, a pint of keresene poured over it, and a match applied. It blazed right merrily, in fact a little bit too merrily, because the reel of film had been laid on a shelf just over and a little to one side of the impromptu bonfire. Now, that roll of film was not on a reel, and was wound pretty loosely. I was watching the box burn, waiting for the demonstrator to get busy with the pyrene, and he had just started his squirt gun when I noticed doings upon the shelf. By the time I had attracted the attention of the demonstrator to the film it certainly was going some. We knocked the blazing roll on the floor, and squirted pyrene on it. The pyrene put out the blaze all right, but the instant its application was stopped it blazed up again, nor could the fire be extinguished until the entire reel was consumed.

Now, this was unfortunate in one way, but mighty fortunate in another, because I had had the thought in my mind that even if a fire could be put out in a bucket, how about putting out a fire in the reel if you opened the magazine door to squirt pyrene on it. I did not believe it could be done, still I did not have the nerve to ask them to burn a whole reel of film to satisfy me on this point. Well, all things work together for the good of those who serve the moving picture industry, and I got my demonstraation, and got it good and plenty too, without asking.

Now, here is the net result. I am prepared to say that, properly used, pyrene is effective. It will put out a gasoline fire, fire from carbide, or any other ordinary fire in the open, but *it will not extinguish a film fire, if that fire be in the open, nor will it extinguish a film fire if the fire actually gets into the reel of film,* but it nevertheless has very large value. My recommendation with regard to it is as follows: First, that there be an upper magazine made with a pyrene receptacle on its side, having its valve held normally open by means of a stout spring, the aforesaid valve only to be held closed by means of a link of fuse inside the lower magazine and terminating as nearly as possible at the fire trap, the idea being that in case fire comes through the fire trap and gets into the magazine, the film link will instantly burn, and the upper magazine be flooded with pyrene. This, I think, would prove absolutely effective in ninety-nine cases out of every hundred, nor would the film take any damage whatsoever by reason of being emersed in pyrene. The opening into the magazine from the pyrene chamber, however, must be large enough to admit the pyrene to the magazine rapidly; second (and perhaps the most practical to apply), I would heartily recommend the installation of a pyrene pump (pyrene comes in a metal pump) right near each projection machine, and the cutting of a hole near the top of the door of the upper magazine, the hole to be about ⅜ ins. in diameter, covered by a metal slide as indicated in the sketch. In case of fire the operator can then grab the pyrene pump, slide the cover back and squirt pyrene directly into the magazine. He can do this even though he thought the fire would not actually reach the magazine, because he would not do any damage to the film except to put it out of commission for a few minutes, and waste a little pyrene. He would thus be on the safe side.

WARNING. *Operators having pyrene pumps in their operating rooms must under no circumstances open the magazine door to squirt pyrene in, because under those conditions they cannot put out a fire. Leave the magazine door closed. Never, under any circumstances, or conditions, open the magazine door when there is a fire.* You will only make matters worse if you do open it. This holds good whether you have or have not a pyrene pump. If you have a pyrene pump take my advice and make an opening in the magazine door, as indicated, having it, say, one inch from the top of the door.

From Brother James.

Brother James, who is on the road, writes from Harrisburg, Pennsylvania, as follows:

> I am very busy, but must stop and hand this Harrisburg gang, local 318, I. A., a bunch. To start with let us land on President Max Hite. He *is* an electrician and camera man, and *thinks* he is an operator. Well if he operates as well as he can drive his Harley go-devil he is *some* operator. He took me eight miles in seven and one-half minutes, over a country road, and I didn't know whether I was in an aeroplane, on a motorcycle, or in a ditch, but when I came to feel myself after stopping found I was not in such deplorable condition as was the honorable editor when he tried to make Atlantic City by skating along the road on his unmentionables. And now for business agent W. A. Davis, who, by-the-way, is past business agent for 98. He is the proud possessor of a glad mitt and a smile that extends two inches back of each ear. When not running the largest and most sickly looking yellow auto truck in the city he is faithfully devoting his time to the boys of 318. Needless to say the union must have a secretary, and in that distinguished position we find S. R. Stilson, whose specialty is being a good fellow. Now we have just one more remark to make, and that is about vice-president, Brother Reuben. A deep, dark, dense mystery surrounds this brother. He has a partner by the name of Mitchell. I was elected a visiting committee of one to unravel the aforesaid mystery, but have fell down on the job. And, now, here is the mystery: don't tell a soul, but put it in print: What do they do with their money every Saturday night? I think perhaps it would be well to remark on the projection in Harrisburg, which, by-the-way, is exceedingly good.
>
> Visiting the Victoria I found Brother Filson as chief, with Reuben and Snaykwook as second and third men respectively. They have a 110 volt D. C. generator set and an economizer; equipment is two Powers SixA machines. The light was very brilliant and the speed well handled for the hour I had the pleasure watching them make their reels and wheels go round.
>
> The Photo Play Theater is about on the same par as the Victoria. S. Lemel is chief and Brown and Nichols are second and third men. At the Palace Leo Acra is chief, with Irish Glesner assistant. Here the projection was up to the standard, but the speed slightly excessive, due, I presume, to rush of business, rather than fault of the operators. Last but not least we have the William Penn Theater, and in my estimation P. Moyer, the assistant operator, has got them all taking his dust. I visited one other house, viz: The Regent, where the light was very good, but the operator seemed a little careless. On inquiry, however, I was informed that the manager is one of the kind who thinks his operator should be bill poster and janitor, which probably explains why he is only getting what he pays for, as I have personally seen the operator at this house doing big time projection. And here I will end my remarks on the finest little town and bunch of boys I have met in the state of 'Pennsylmadelphia.'

Now if I could only get reports of that kind all the time how pleasant it would be. My compliments to the Harrisburg boys. James knows what he is talking about, and if he says you are good I will gamble you are. As to the mystery, why I am troubled with the same thing in reverse. With me it is not what do I do with my money, but what in thunder does the money do with itself. It just seems to leak, ooze out and disappear. But maybe that is explained that here in New York City they charge you for everything you get except the air you breathe, and I am looking for some smart Wall Street guy to corral that before long.

A Correction.

The Editor of the Department is glad to make a correction in regard to an item that appeared in last week's issue referring to the Hippodrome installation. The size of the operating room or booth was given as about 6 or 7 feet by not more than 8, whereas the booth is regulation 8 x 9 size. I still claim, however, that it is unreasonable to expect the best work from men, especially in the hot season, when compelled to work in a space of this size with two machines where there is ample room for an operating room of much greater dimensions.

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Comments on the Films

General Film Company.

SUE (Essanay), May 3.—This is the Chicago Herald prize contest film, featuring Dorothy Warshauer. The story is built around the contest, a star reporter and a love motive being worked into the plot. The subject makes a very fair offering and also illustrates the Chicago idea of female loveliness. Albert Roscoe and Charles Stine have little difficulty in handling their respective roles.

HEARST-SELIG NEWS PICTORIAL NO. 35 (Selig), May 3.—The New York Police Parade appropriately leads the news items of this instalment. Following features are the Pasadena Golf Club winning the Exposition Cup, at San Francisco; Harvard Eight winning from the Naval Academy crew; forest fires near Danville, Conn.; baseball pictures; fire near South Boston; Canadian war pictures; and the latest designs by Lucile.

CUTEY'S SISTER (Vitagraph), May 3.—This one-reel farce has a rattling good plot and a whirlwind finish. Wally Van is the same cute cut-up and is given excellent support by Nitra Frazer, Albert Roccardi, Cissy Fitz-Gerald, Donald MacBride, and Garry McGarry.

TOYS OF DESTINY (Biograph), May 3.—A one-reel drama that, contrary to Lot's wife, never pauses to look back. In fact, it is the filmed essence of a four act play, and has heart interest, rapid action and a most satisfying climax. Isabel Rea, Wm. J. Butler, Frank Newburg, and Marie Newton constitute an efficacious cast.

NO OTHER WAY ("Road o' Strife," No. 5) (Lubin), May 3.—Events move at greatly quickened pace in this instalment of the Emmett Campbell Hall serial. Alene is married to Abner Gray, so that she may not be made to testify against him. At the "continued in our next" juncture, she is left struggling in a pool of slimy water.

CARTOONS IN THE KITCHEN (Edison), May 4.—Another of Raoul Barre's Animated Grouch-Chasers, and a particularly funny one. "Hot Off the Pen," "Nightmareland," and "Dr. E. Z. Bear" are the titles of the three cartoons shown. Jessie Stevens assists in getting the cartoons over, Andrew J. Clark, Herbert Prior, and Mabel Dwight also do their share.

"HAM'S EASY EATS (Kalem), May 4.—In this one-reel "Ham" comedy, the "titled" gent becomes a "crust-thrower," as working the "starving beggar" trick is called. He and Bud "clean up" with the trick, have the usual quantity of comic mishaps and land in jail.

THE TWIN SISTER (Lubin), May 4.—A half-reel farce, written by E. W. Sargent, and played by Mae Hotley and Babe Hardy. Short, sharp and to the point. Miss Hotley's performance of the two sisters is a clever example of character work.

CURSES! JACK DALTON (Lubin), May 4.—A funny animated Cartoon by Vincent Whitman, on the same reel with "The Twin Sister." Forms an excellent contrast to the other picture.

AN ARIZONA WOOING (Selig), May 6.—Tom Mix has the star role in this one-reel drama of the range. The plot deals with the feud between the sheep-raisers and the cattle men. It also has the mustn't-be-left-out love interest. A good offering.

JACK KENNERD, COWARD (Edison), May 5.—William Marston has written a fairly convincing tale of a young collegian in this one-reel drama. Charles M. Seay has brought its good points to the front, and Thomas MacEvoy looks and acts the title role capitally. Harry Beaumont and Olive Templeton also deserve honorable mention.

THE FABLE OF THE GALLOPING PILGRIM WHO KEPT ON GALLOPING (Essanay), May 5.—Ernest Maupain, Mayme Gehrue, and Hope Gordon are the Big Three in this George Ade chronicle, in which the searchlight that the Sage of Indiana keeps in the top of his physical structure, is turned upon the mistake of an old Bachelor, who thinks himself a match for a designing young woman—and her vigilant Mama.

HER CAREER (Selig), May 5.—The woman who is determined to leave her husband for a stage career, may learn a truthful lesson from this one-reel drama. Its story is not applicable to every case, but, one phase of the matter is presented with strict regard to fact. Leo Pierson, E. J. Brady, and Virginia Kirtley have caught the exact spirit of the play and reflect it in their work.

A LILY IN BOHEMIA (Vitagraph), May 5.—This one-reel comedy is immense. It merely skims over the surface of things as they really are, but does it with such buoyancy and light-hearted zest that the laughter and high spirits of its scenes are contagious. And then, there is Lillian Walker! Her bubbling humor and wholesome effervescence are the wellsprings of a large share of the enjoyment. She receives able support from Evart Overton and Templer Saxe.

THE MASTER OF THE SWORD (Biograph), May 6.—A veritable Dumas the Elder drama in miniature, this one-reel romance has all the highly-colored incident that marks the work of the celebrated Frenchman. Augusta Anderson wears a very becoming fencing costume, and runs her sister's deserter through with her trusty blade. Charles Perley and Madge Kerby also appear in the film.

HOW SLIPPERY SLIM SAW THE SHOW (Essanay), May 6.—"Earnstorming" in the West is amusingly burlesqued in this one-reel farce. The three act "drammer," played by the troupers, is a gentle reminder of the old ten-twenty-and-thirty days, and very funny. Harry Todd and Dick Turpin are the villains. Victor Potel and Margaret Joslin are a pair of laughable spectators.

SAFETY FIRST (MinA), May 6.—Mr. Henpecked is the leading character of this one-reel comedy. He manages to rush headlong into one compromising situation after another, until his wife discovers him rocking another woman's child. And then—well, it's all good fun to an audience, anyway.

HEARST-SELIG NEWS PICTORIAL NO. 36, 1915 (Selig), May 6.—A number of beautiful views of the Panama-Pacific Exposition at night are the most striking features of this instalment. Boston newsboys being taught boxing by Jim Walsh; war pictures in Serbia; The Battleship Oregon; Coney Island crowds in bathing; and views at the San Diego Fair are other prominent news items.

THE PARK HONEYMOONERS (Vitagraph), May 6.—How to make an educational subject as interesting as a love story, is demonstrated in this one-reel offering. Striking views of the New York City parks furnish the background of a number of diverting or laughable episodes. Antonio Moreno and Betty Gray are capital as the honeymooners.

MASKED FATE (Biograph), May 7.—A neat little comedy-drama, that contains constantly shifting scenes, an interesting pair of lovers, a look-in at a bal masque, a burglar, and has for its leading motif the theft of a kiss. Kenneth Davenport and Frank Newburg fill the chief male roles satisfactorily, and Isabel Rea is the lady who wonders whether the osculatory depredation should be put down to profit or loss.

HIS REGENERATION (Essanay), May 7.—In this one-reel drama G. M. Anderson discards the "glad rags" which he has donned lately, and gets back into the old familiar togs. Once again he is an outlaw, and once again he meets the woman who accomplishes his reformation. The story is well told, Marguerite Clayton's embodiment of The Girl being a sufficient excuse for any man's breaking for the "straight and narrow."

THE SPY'S SISTER (Lubin), May 7.—Another echo from the struggle of '61 is found in this one-reel drama, credited to Elizabeth R. Carpenter. The lady has not unearthed any original material. The Union officer and the Southern girl are united at the finish, as usual. The film contains real drama, however, founded upon a theme which will always interest the American people. Edgar Jones, who produced the picture, makes a manly Lieut. Gladstone, Justina Huff and Arthur Matthews are excellent.

THE VANISHING VAULT (Vitagraph), May 7.—"The Vanishing Vault" is a vivid and vital vindication of Donald I. Buchanan's sense of humor. In this one-reel comic satire he takes a good-natured shot at the screen detective and his marvelous methods. Billy Quirk, Charles Eldridge, and Constance Talmadge are detailed to unravel the mystery and let loose the fun. They accomplish both purposes.

A DAY'S ADVENTURE (Biograph), May 8.—The hero of this one-reel drama puts in a strenuous twenty-four hours, but foils the villains in the end. An exciting crook play. Charles H. West, Harry Carey and Claire McDowell bring out all the strong points.

A SAD DOG'S STORY (Edison), May 8.—After the manner of Ouida's dog-hero in "Puck," Lee Arthur has Jerry, the brindle bull in his one-reel drama recount the doings of the humans in the play. The result is a humorous setting for an interesting picture from life. The canine actor carries off high honors. It was Johnny Mackey who remarked of the canine role in his dog drama: "Best part in the piece—if I had four legs, I'd play it myself!"

THE WILD ENGINE (Episode No. 26 of the "Hazards of Helen" Railroad Series) (Kalem), May 8.—Chasing a runaway engine with a motorcycle and plunging through an open draw into the river is the simple little stunt which Helen Holmes performs in this realistic one-reeler. The same accuracy of detail and pulse-accelerating action that were found in the previous Helen pictures, are given equal attention in the latest film.

THE BUSY BELL BOY (Lubin), May 8.—This is the first comedy film written for Pat Rooney and Marion Bent, and permits them to make a highly successful moving picture debut. Mr. Rooney's agile method and nimble legs are gilt-edge assets in his new endeavor, and Marion Bent shows corresponding ability in both acting and dancing for the screen.

THE LION'S MATE (Selig), May 8.—The African jungle is again the scene of an engrossing one-reel drama. The characters range from slave traders to missionaries, and the reproduction of the savage life of the country has been faithfully done.

General Film Company Specials.

AN INNOCENT SINNER (Kalem), May 3.—Reviewed by Hanford C. Judson on page 737 issue of May 1.

THE REAPING (Selig), May 3.—This two-reel photoplay will cause the heartstrings of all classes of audiences to vibrate in unison with it. The theme is built upon mother love, and the entire story is skilfully devised. Poverty and riches are shown in strong contrast, and the ending will never fail to bring a hearty round of applause. Robyn Adair, Virginia Kirtley, and E. J. Brady have the leading roles.

BLACK SHEEP (Biograph, May 4.—This two-reel drama is a film version of the play founded on the novel of the same name by Edmund Yates, the English author and critic. The story is intensely dramatic and has been transferred to the screen without loss of interest. Edward Cecil, Hector V. Sarno, G. Osmonde Nye, Jane Wolf, Violet Reid, and Viola Smith make the performance thoroughly satisfactory.

A CHILD OF THE NORTH (Vitagraph), May 4.—A strong, well-woven drama of life in the open, this two-reel photoplay will command the respect of all film patrons. The scenes are set in the forests of the North. In the latter part of the story, when heavy falls of snow have mantled the earth and the ice-covered water, they are of transcendent beauty. The final picture, with the little half-breed heroine frozen to death in her canoe, will be long remembered. The work of the cast is in keeping with the efforts of the producer, Margaret Gibson being especially good as the Indian girl.

THE CLAIRVOYANT SWINDLERS (Episode No. 15 of the "Girl Detective Series") (Kalem,, May 5.—Occultism and "high finance" get their wires crossed with those of the Girl Detective in this instalment, which Hamilton Smith has written for No. 15 of the Series. There is no lack of excitement in the unfolding of the drama, and Marin Sais, who now has the part of quick-witted Bertha, is fully entitled to the honor. Two reels.

SUCH THINGS REALLY HAPPEN (Lubin), May 6.—The dangers that lurk in scenario writing are forcibly illustrated in this two-reel drama by Emmett Campbell Hall. The author has sounded a word of warning for the ambitious but misguided soul who is in danger of being swindled by a fraudulent "College of Photoplay Writing." He has also managed to write a fairly good drama. Earl Metcalfe, Arthur Matthews, Herbert Fortier, and Ormi Hawley are all well cast.

WITH THE BRIDGES BURNED (Edison), May 7.—Reviewed by Louis Reeves Harrison on page 570 issue of April 24.

THE BREATH OF ARABY (Vitagraph), May 8.—Reviewed By Louis Reeves Harrison on page 241 issue of April 10.

"THIRTY" (Essanay), May 8.—Victor Eubank's two-reel drama is a bully good yarn, even if no real newspaperman will ever believe that the wonderful luck which falls to the star reporter in the photoplay has the slightest foundation in fact. It's a poor heart that won't rejoice over a bit of spirited romance—and "Thirty" is filled with it. Francis X. Bushman supplies the requisite amount of dash, nerve and physical perfection demanded of the hero, and Beverly Bayne looks and acts every penny of the several millions she is supposed to possess.

Mutual Film Corporation.

THEIR SOCIAL SPLASH (Keystone), April 26.—Murray and his company of funmakers appear in this. There is a lot of laughable business in this reel. The mouse crawling up the woman's stocking made a rather vulgar feature, but may be easily eliminated. The scramble over the roof tops and fall into the fountain was exciting and laughable.

A BEAR AFFAIR (Keystone), April 29.—A knockabout hunting trip is featured in this number. Some of the action is vulgar, but most of the incidents are amusing in spite of their roughness. It makes a fair number, with perhaps one or two eliminations.

GUSSLE'S BACKWARD WAY (Keystone), May 1.—A number featuring Syd Chaplin in his familiar part. The scenes are taken in and about a mountain inn and contain much that is very funny. Some of the incidents border on the risque, but are clever enough to get by without offense. A good low comedy number.

MUTUAL WEEKLY NO. 18, 1915 (Mutual), May 6.—Some of the interesting items of this number are scenes on the battle front in the Vosges mountains; Harvard winning from the Navy at the boat races at Annapolis; the Massachusetts Cycle Club holds its annual 300 mile run; Gun practice of the U. S. A. Coast Guards; and San Francisco celebrating the 9th anniversary of her resurrection from the great earthquake disaster of 1906.

FLOOEY AND AXEL (Komic), May 9.—"Vic" Forsythe the well-known cartoonist, whose work has appeared in the New York World and other newspapers, is featured in this picture. After trying very hard for success with a girl and an editor, he goes to sleep and dreams the most wonderful things, which tried in real life, make him a foil for considerable buffeting. The offering constitutes some very acceptable comedy.

LOVE AND MONEY (Thanhouser), May 9.—This story of an American widow and her daughter abroad contains two love episodes. The scheming count makes love to mother and daughter at the same time in order to make sure of the money, but his plans fail. The social atmosphere is only fairly well suggested; the reel is one of about average interest.

AT THE HOUR OF ELEVEN (Reliance), May 10.—A moderately interesting one-reel drama in which a child in a rather unique fashion prevents her mother from eloping. Part of the story has been attractively told in the film. The latter part, however, has not been done in quite as professional a manner as the first portion of the picture.

LIFE'S STAIRCASE (Beauty), May 11.—A pretty subject, with a slight but enjoyable plot. Webster Campbell and Neva Gerber play the part of a couple about to wed. Each reviews scenes from former love affairs, double exposure photography being used frequently. This proves quite entertaining.

THE SMUGGLER (Majestic), May 11.—This is not a very strong production. It treats of the efforts of a smuggler to bring about the final fall of his former pal with whom he has served a sentence in prison some years previously. The cast that has been chosen for the interpretation of the story is worthy a stronger subject.

THE BROKEN WINDOW (American), May 12.—A light comedy subject, with John Steppling, Winifred Greenwood and Edward Coxen in the leads. The servant girl and repair man break the window repeatedly in order to see one another frequently; the old professor thinks the damage is done by boys. This is not very strong, but agreeable and pleasing.

SON OF "THE DOG" (Reliance), May 12.—A nicely-pictured Indian subject, containing some good scenic effects. Dark Cloud, known as "The Dog" among his people, turns his son over to white people to be educated. Later the old chief saves the life of his grandson. The close is effective. A pleasing out-door number.

WHEN BEAUTY CAME TO KOSKOB (Royal), May 22.—A one-reel comedy of medium quality in which a couple of beauty doctors get into trouble with their respective customers in a country town.

Mutual Film Corporation Specials.

THE SPELL OF THE POPPY (Majestic), May 9.—In this two-reel production there is considerable that is interesting, but the picture has little if any moral backing, and could not be highly recommended. The story is of how a young girl enamoured of a professional pianist, forms the opium habit. The former sweetheart of the man tries to save the girl, and in so doing the pianist is shot and killed.

THE ALTAR OF AMBITION (American), May 10.—A very creditable two-reel production. It has an interesting story, well developed, and played in an intelligent manner. David Lythgoe, Vivian Rich, Harry Von Meter, Jack Richardson and Louise Lester are the chief members of the cast. The picture treats of political intrigue, and the almost ruined happiness of a family through a scandal villainously created by a member of the opposing force.

OUR DARE-DEVIL CHIEF (Keystone), May 10.—A two-reel low comedy number, with Ford Sterling and Minta Durfee in the leads. Ford appears in his familiar character of chief of police and keeps the observer laughing at his absurd antics. He gets into an affair with the mayor's daughter and is in bad repute with the city administration; then to make matters worse he signs his name to a present intended for the mayor which turns out to be a bomb. This follows in the line of numerous predecessors in plot and action, but is thoroughly amusing and acceptable throughout.

THE HEART OF PRINCESS MIRSARI (Thanhouser), May 18.—A two-reel mystery story, featuring Marguerite Snow, James Cruze and Harry Benham. The girl's father is Gunga Ras, a Hindu student of the occult. The girl's uncle is found dead and the lover blamed, but she personally investigates the crime. The father is suspected, but it develops that the death was really caused by use of liquid air in the hands of another. The plot itself is not exceptionally strong, but holds the attention. The liquid air demonstrations break the illusion somewhat, but are none the less interesting. The climax is quite strong.

THE OPERATOR OF BIG SANDY (Broncho), May 19.—A two-reel Western number, with Rhea Mitchell, J. Barney Sherry, Thomas Chatterton and others in the cast. The girl, who was staked in a card game by her father, flees from the gambler who won her. She takes refuge with the hero and his mother at a railroad station. Here she learns telegraphy and later saves the station and the hero's life. The gambler, a member of the holdup gang, is killed in the fray. This is a typical story of the kind, well-constructed and quite interesting considering the familiar character of the incidents.

HER ALIBI (Domino), May 20.—A two-reel number with a stock plot, handled in a fairly strong way. Elizabeth Burbridge and Frank Borzage play the parts of brother and sister, employed in the same office. Joe and a chum begin taking out fast girls. Joe gets badly into debt and is overseen robbing the safe. He is sent to prison and his sister loses her job. Later Joe escapes. His former chum tries to blackmail the sister, now married. The chum is taken for Joe and shot by pursuing officers. Joe is then carried away by his sister and her husband in an auto. This number makes an offering of about average interest.

"BAD BUCK" OF SANTA YNEZ (Kaybee), May 21.—A two-reel Western number, featuring Wm. S. Hart in his familiar character as a bad man. The most dramatic scene is where the child of the nester's widow allows a rattlesnake to strike her on the bare leg. Thelma Salter proved herself a very brave little girl in this scene; to some the feature will be repulsive but it makes a fine example of Western realism. The desperado sucks the wound and then risks his life in going for a doctor. He is in fact mortally wounded in carrying out this action. A strongly realistic number.

STRATHMORE (Mutual Masterpicture—Reliance), May.—Based on the story of Ouida, and played by a strong cast headed by Charles Clary "Strathmore" in its four-reel film version is still not without its faults. In many ways it is especially pleasing, and then again we find a something which might be fitly termed "wabbly" about the development of the story. The production is beautifully set and should be

more impressive than it is. Perhaps one of its greatest faults lies in the arrangement and wording of its sub-titles. These sub-titles are in many instances unnecessary accessories.

THE LURE OF THE MASK (Mutual Masterpicture—American), May.—Another of the Masterpictures, and produced in four reels from the story of Harold McGrath. In this picture an unusual number of beautiful settings have been used, the usual excellent photographic quality of the American production is evident, and in fact there are a great many fine points about "The Lure of the Mask," although the story itself does not lend itself to the screen as well as some others. Frequently the sub-titles are at fault in that they are unprofessional in arrangement. An excellent cast has played the picture, including Harold Lockwood, and Irving Cummings.

North American Film Corp.

THE SILENT WITNESS (American), May 17.—Installment No. 3 of the continued photoplay, "The Diamond From the Sky." This number is full of exciting action. Arthur pursues Blair, after the murder of Dr. Lee. They fight a duel over an open grave; this was made almost too sensational. Thinking he has killed Blair, Arthur flees in his new auto. In this flight Irving Cummings runs some great personal risks, once speeding in front of an approaching train, and again falling over a high cliff in the machine. While he is swimming in the stream the diamond is taken from about his neck. This continues the strong interest awakened by former installments.

Paramount Pictures Corporation.

THE WOMAN (Lasky), May 3.—Reviewed by W. Stephen Bush on page 1093 issue of May 15.

THE MIDDLEMAN (Cosmofotofilm), May.—Reviewed by W. Stephen Bush on page 1094 issue of May 15.

Pathe Exchange Inc.

PATHE'S WEEKLY NO. 34 1915 (Week of April 26).—The important events recorded in this issue are the Universal Athletic Contest, the Harvard and Navy boat races at Annapolis, some scenes in the Dardanelles, and the Sultan of Turkey starting out on a little boat trip by way of diversion.

THE OTTER, May.—An interesting treatise on the otter and its habits on the same reel with "Picturesque Caman," "The Agouti," and "An Excursion to the Vosges Mountains."

PICTURESQUE CAMAN, May.—On the same reel with the above named subjects, this is a delightful colored scenic.

THE AGOUTI, May.—This also on the same reel with the above subjects, is colored, and is an intensely interesting study of this queer little animal, which is evidently very easily tamed.

AN EXCURSION TO THE VOSGES MOUNTAINS, May.—Another colored subject on the same reel with the above three. This series of views of the Vosges mountains are doubly interesting on account of the present war, much of the fighting which has taken place among these beautiful mountains.

AN OFFICIAL LAPSE, May.—This is an excellent detective comedy made at the Paris studios of Pathe Freres. The well-known French comedian Prince is featured in the production, which is short, but which makes up in excellence. The detective set to watch the 10.45 train for the arrival of a crime suspect, is lured by the charms of what he believes to be one of the fair sex. Gaining admission into the home of the lady he is promptly drugged, while his suit and hat are substituted for the feminine disguise of the criminal. Comic incidents of course follow, ending with the capture of the right man.

FATHER'S BRILLIANT IDEA, May.—A one-reel comedy of a moderately entertaining sort. Father in contemplation of the heavy wedding expenses of his daughter, schemes to have the young couple elope, but his plans miscarry, and so poor old father has to foot the bills after all.

Pathe Exchange Specials.

WHEN JUSTICE SLEEPS (Balboa), Released Week of April 26.—This is the third of the "Who Pays?" series. Its three reels are, as is usual with the dramas appearing in this series, superceded by a short allegory symbolic in part of what is to follow. The story is a good one, and has the moral significance of the title of the series. It is a story of how a man forgot his honor in trying to cater to the demands of an extravagant wife. The brother of the woman tries to help him out, and in doing so lands in a convict's cell, while the others suffer the unhappiness brought about through the realization of having done wrong, and of having brought about results that can never be recalled.

THE NEW EXPLOITS OF ELAINE "The Saving Circles" (19th of Elaine), Released Week of May 3.—Reviewed by Margaret I. MacDonald on page 1094, issue of May 15.

THE LOVE LIAR (Balboa), Released Week of May 3.—The fourth of the "Who Pays?" series is decidedly the best. In it Ruth Roland does particularly good work. The same can also be said of Henry King. The scenario has been written by William Ritchie and has been directed into picture shape by Harry Harvey. This drama has been done in three reels and has been developed with unusual skill. It is distinctly professional, and is artistic in every respect. The story treats of a young woman of wealth, who upon losing her money through an unscrupulous broker lies to the old millionaire who asks her to marry him, and entreats her not to do so unless she loves him. Goaded by the loss of her fortune she pretends to be in love with the old man and marries him, afterward falling in love with the young physician whom the millionaire retains in his household to guard his health.

United Film Service.

ALL ABOUT A BABY (Superba), May 11.—This is a very acceptable comedy in which the situations which arise are for the most part of natural development. A young woman goes to visit her bachelor uncle and takes her baby with her. He is not in when she arrives, and when he does he finds the baby lying on the couch, and not knowing whose it is carries it out and puts it in an automobile that is standing on the street. The mother returning starts on a chase after the baby. The theme is of course not new, but its development is full of good comdy.

THE LITTLE BAND OF GOLD (Ideal), May 17.—Reviewed by Margaret I. MacDonald on page 921, issue of May 8.

DAVY CROCKETT (who was some hero) (Superba), May 18.—This is a comedy of the slapstick sort, destined, no doubt to please many audiences, but at the same time of a rather ordinary type. It is of course developed after the farce comedy fashion, and merely makes the hero do very extraordinary things by way of comedy.

THE SPENDER (Empress), May 19.—Reviewed by Margaret I. MacDonald on page 742, issue of May 1.

THE CURSE (Premier), May 21.—A two-reel subject dealing with the selfish attitude of a father toward his daughter, and the result of his refusing to listen to her confession of marriage with a young surveyor. He places a curse on her, and then after turning her out to battle with starvation, a message from her husband having miscarried, he goes insane. The production is only of average merit.

ALIAS HOLLAND JIM (Lariat), May 22.—A two-part production of considerable merit in which the daughter of a minister gets mixed up with an evil man, who deserts her at an inopportune moment. The woman goes west and the two meet again in a road house kept by the woman. The man who still follows his villainous ways is shot accidentally and the woman and her child find happiness with a well-to-do miner.

Universal Film Mfg. Company.

ANIMATED WEEKLY NO. 165 (Universal), May 5.—Interesting scenes on the French frontier, parade views in Atlanta, San Francisco and Chicago and other features are contained in this number.

DESTINY'S TRUMP CARD (Imp), May 17.—A story of the slums, interesting in its manner of development, but a little depressing in atmosphere. It concerns a thief's wife and her efforts to keep herself and husband straight. The cast is pleasing, but the plot only fairly strong.

A DAY AT THE SAN DIEGO FAIR (Joker), May 17.—A very pleasing eccentric comedy enacted by Max Asher, Gale Henry, Wm. Franey and others at the Southern California exposition grounds. The photography is fine and the incidents are full of interest.

WHEN CUPID CROSSED THE BAY (Nestor), May 18.—A short comedy number, with Jack Dillon, Neal Burns, Billie Rhodes and Harry Rattenberry in the cast. The comedy is light and pleasing; it has a San Francisco setting and gives good views of Golden Gate harbor and the famous park of the same name.

LOVE AND SOUR NOTES (L-KO), May 19.—Billy Ritchie, Peggy Pearce and a corpulent youth appear in this. The rival horn blowers indulge in numerous antics while striving for the girl's hand. The last scene, in which the church falls down, was quite novel. The number as a whole is only fairly good.

CELESTE (Big "U"), May 20.—A story of the present war, with numerous actual scenes in it, which are fitted into the plot very well. Muriel Ostriche plays the part of a refugee with two children in charge. All reach a neutral country and find a good home. The number is one of fair strength.

A FIRESIDE REALIZATION (Rex), May 20.—Ben Wilson and Dorothy Phillips appear as a young married couple in this domestic comedy. He goes over his diary and recalls scenes from their romance. Later he has a dream which makes him more attentive to her wishes thereafter. This is rather light and makes a fairly pleasing number.

THEY WERE HEROES (Nestor), May 21.—A typical Nestor comedy, written by Eddie Lyons and produced by Al E. Christie. The married couple miss the train because of an auto accident; their guests arrive and enter the house separately. The girl mistakes the young man for a burglar and much excitement follows. This is well-photographed and proves diverting.

DIAMONDS OF FATE (Powers), May 22.—A jewel story of about average interest, with Sydney Ayres, Doris Pawn and Val Paul in the cast. At a reception the rival of Horace steals a diamond necklace and presents it to the girl. He does this to cast suspicion on the girl, so Horace will give her up. But the plot is unsuccessful. This is presented with a fair degree of strength.

Universal Film Mfg. Company Specials.

THE GIRL WHO HAD A SOUL (Victor), May 10.—Reviewed by Margaret I. MacDonald on page 1092, issue of May 15.

THE JUNGLE QUEEN (Bison), May 15.—An unusually strong animal production in two reels, written and produced by Henry McRae. Marie Walcamp, as the heroine, carries out some very risky adventures with the leopards, lions and other wild beasts. Wellington Playter, Sherman Bainbridge and others are in the cast. There are many exciting features in this, particularly the scenes in the cabin where the girl is pursued by a lion after she has recovered her pet leopard from the jungle. The photography is clear and attractive and the production is all that could be desired for one of its type.

THE DESERT VENGEANCE (Universal Special Feature), May 16.—Episode No. 11 of "The Black Box" series. All of the scenes in the first reel of this take place on the African desert. Quest and his party are in danger of massacre by the Mongars when Craig calls his friends to the rescue. The part of Craig has proven by far the most complex and one of the most interesting in this serial and Frank MacQuarrie has given a consistent and fascinating picture of this cringing tool, or villain, or whatever he may be. The desert scenes are realistic and full of interest, as are also the later scenes in the jungle. The number closes with Quest in charge of Craig, threatening to take him back to civilization.

BABY (Victor), May 17.—A two-reel comedy number, by Harry C. Myers, in which he and Rosemary Theby enact the part of newlyweds. The young father is pasionately fond of the baby and neglects his work from thinking of it. Later in the story he is blessed with triplets. For a comedy with a slight plot this proves very artistic and entertaining. The settings are attractive and the title drawings are pleasing.

THE DANCER (Gold Seal), May 18.—A three-reel number, written by Ida May Park, with Cleo Madison, Joe King, Chas. Giblyn and others in the cast. The story is told in a leisurely way, with no very strong dramatic episodes. It is, however, well constructed and contains good complications. The chief character is a dancer whose daughter was taken from her as a baby. Later the man who marries the daughter becomes infatuated with the mother, but the latter learns the truth of the situation and sends him back to home and happiness. As a whole this production is only fairly strong.

FROM ITALY'S SHORE (Laemmle), May 19.—A two-reel number featuring Roy Stewart and Jane Novak as two Italian immigrants just landed in America. The characterizations are worthy of a stronger plot, both being pleasing. The plot as it unfolds is rather crudely constructed and not very new. The husband is beaten by thugs and loses his memory temporarily; the wife is separated from him and becomes a vocalist of note. The reunion later at a garden party has a happy touch. The story leaves quite a pleasing impression in spite of certain defects.

THE BATTLE OF RUNNING BULL (Sterling), May 20.—A two-reel war burlesque, with Dot Gould, John E. Brennan and others in the leads. The officers are known as General Delivery, Captain Smear, etc. The first reel is given up entirely to flirtations and wrangles over the girl; the battle scenes come in the second. This would have been much more amusing with a stronger plot to hold it together. There are a number of funny situations as it stands, but they are not of the cumulative sort and get only scattering laughter. The battle scenes are the strongest in the production.

COURT MARTIALED (Imp), May 21.—A strong three-reel offering of a somewhat somber type. It tells the story of a French general and his son, also an officer. The latter commits high treason by robbing his father of valuable military plans. He then throws the blame on his rival, who is sentenced to be shot at sunrise. This leads up to some strong emotion scenes where the guilty son's mother learns the truth and forces him to confess. Lydia Knott and Alan Holubar accomplish some very pleasing work in these scenes. Other characters are portrayed by Wm. J. Welsh, Howard Crampton, Hobart Henley and Frances Nelson. A strong offering of its kind.

WHEN LOVE IS LOVE (Rex), May 22.—A pretty two-reel story of love and business, written by Ida May Park. Pauline Bush plays the part of a stenographer who wins on a lottery ticket and turns the lucky number over to her employer, to save his good name. He discovers that she has substituted her ticket for his own and of course falls in love with the girl. The story is well constructed throughout, and while it never becomes unusually strong in any of the scenes, it serves to hold the interest very well. Wm. Clifford and Ray Gallegher are also in the cast.

Miscellaneous.

THE COMMUTERS (Kleine—April 26).—Reviewed by James S. McQuade on page 1090 issue of May 15.

PRINCESS ROMANOFF (Fox—May).—Reviewed by Hanford C. Judson on page 1095 issue of May 15.

LONGEST PROJECTION IN THE WORLD BY POWER'S.

When Mr. Presburg, president of the Arena Amusement Corporation, decided to use motion pictures in Madison Square Garden, the largest amusement place in America, he was confronted with many difficult problems, chief of which was the projection of the pictures.

Many suggestions were made as to the location of the booth for the projecting machines, and among them was one to hang the booth from the iron girders and place the machines therein. W. C. Smith, the well-known projection engineer of the Nicholas Power Company, manufacturers of projection apparatus, suggested placing the machines at the end of the hall and projecting the pictures a distance of three hundred feet.

This is the longest throw on record, and subsequent tests by Mr. Smith proved the practicability of the long throw, with the result that he was given carte blanche on the matter of projection; and the Nicholas Power apparatus, consisting of two Power's Cameragraph No. 6A machines, was installed.

Engages Carlyle Blackwell

CARLYLE BLACKWELL, one of the most popular regular motion picture stars on the screen to-day, has been engaged by the Jesse L. Lasky Feature Play Company for a long term and will immediately begin work at the studios in Hollywood, California, on the film version of Harold MacGrath's story, "The Puppet Crown," in which he will appear with Ina Claire.

Carlyle Blackwell.

Carlyle Blackwell made his first appearance on the screen with one of the old established concerns and appeared under that management for three years, obtaining during this period, a large personal following, especially in society dramas; in fact one of the series of pictures in which he appeared became so successful that it is now being reissued.

After Mr. Blackwell left that organization he played a special engagement with Famous Players in Edward Peple's "Spitfire." He then went to California and organized his own company in which he has appeared for the past few months with exceptional, personal, artistic success. Among the five reel subjects in which he appeared for his own company were "The Key to Yesterday," "The Man Who Could Not Lose," "The Last Chapter," and "The High Hand."

Fania Marinoff's Portrait

A likeness of Miss Fania Marinoff, the star of the legitimate stage who will shortly be seen in Kalem's three-act "Broadway Favorites" feature, "The Lure of Mammon," done in oils by a prominent Southern artist, has been attracting considerable attention down in Jacksonville, Fla. It was painted while Miss Marinoff was at work in the "Broadway Favorites" feature.

Portrait of Fania Marinoff.

The artist, an intimate friend of the producing director, chanced to visit the studio while one of the scenes of "The Lure of Mammon" was being filmed. Attracted by Miss Marinoff's work he requested permission to paint her in the role of Dorinda. That he succeeded in catching the spirit which characterizes Dorinda is clearly apparent.

The "Broadway Favorites" feature will be released in regular service and exhibitors will therefore secure it without a cent of additional cost.

BAKER BUILDING $15,000 THEATER.

C. C. Baker, Britton, S. D., has started construction work on a $15,000 moving picture theater in that city. It will be one of the finest structures in the state. Mr. Baker is experienced in the motion picture business.

CHICAGO LETTER

BY JAS. S. McQUADE

George Kleine's Educational Moving Pictures.

FOR many years lovers of moving pictures, men and women, have been waiting longingly for the time when dependable bookings of educational film subjects could be absolutely guaranteed. Manufacturers for the past five or six years have been compelled to discontinue the making of educational films because of the lack of demand for them on the exchanges handling their regular product.

It seemed as if the public taste for film subjects, dramatic and otherwise, had altogether submerged the desire for even scenic or travelogue subjects; but recently I find that managers of picture theaters who had formerly belittled educationals have been anxious to book them. Why? The public taste like the pendulum is on a swing in the opposite direction.

Aside from regular picture theatergoers, educational films have always had an intelligent following, which has been largely growing for the past five or six years. Unfortunately these people, comprised largely of professional men and women—chiefly engaged in the educational field—did not act concertedly, nor yet in a business-like manner, in their efforts to secure educational films. They had no conception of the cost to the manufacturer of producing these films and of the outlay entailed in bringing them to the doors of the straggling few who were anxious to secure them.

In most cases these people were without projecting equipment and without money resources when matters were sifted to the bottom. They were also ignorant of the fact that an educational film must be able to go out on its rounds, just like the dramatic or comedy, and earn the cost of its production and distribution and a profit, before a manufacturer can engage in its production or distribution. Time has changed all this in the past few years; for the knowledge of moving pictures of all types has been increasing and the intelligent friends of educational films have grown in wisdom and multiplied in numbers.

I have before me a catalogue just from the press, compiled by George Kleine, the largest collector and owner of educational moving pictures in the world. The collection of these pictures has been a labor of love on the part of Mr. Kleine, much the same as that of the man who makes a rare collection of art works or books. But I shall let Mr. Kleine's introduction to his catalogue speak for itself:

This collection is in no sense merely a commercial stock of moving pictures. It is comparable, rather, to a collection of rare books, paintings or etchings. Many of the negatives from which these subjects were printed are no longer in existence, making it impossible to replace the film should it be destroyed. The collection, as a whole, is the result, not of a sudden effort to acquire all the educational film possible, but of the personal activity of a discriminating collector, covering a period of a number of years. The subjects which make up this collection were selected with no thought as to their commercial value, but because they represented, educationally and artistically, the highest development in the art of making moving pictures.

We do not claim that this collection is anything like a complete motographic library containing every subject that could be profitably treated in this manner. It could not thus be characterized even if it included every educational moving picture ever made. There is no branch of human endeavor which could not be treated as advantageously by cinematography, and the possibilities of this art as an educational factor have never been scratched. To do this, years of further effort and the expenditure of vast sums of money will be required. Manufacturers must receive a great deal more encouragement from educators than has been given them in the past. The manufacture and exploitation of educational films has never been commercially profitable, and the progressive manufacturers who have devoted brains, energy and money to this work have been unrewarded save for the satisfaction they have received from the knowledge of a valuable work well done. The public mind, however, and especially that part of it which is concerned with the problems of modern pedagogic methods, is awakening to the value of animated pictures as an educational force.

We have endeavored to provide life motion pictures in sequences which give the work of text-books without their dryness, and yet impart a degree of actual knowledge of the subjects which cannot be obtained from mere reading. Progressive educators will welcome this opportunity to instruct by means of motion pictures, not as a substitute for text-book instruction, but as an immensely valuable supplement to the older method. Education thus secured is not likely to be forgotten, and the ideal combination of sound pedagogy and wholesome entertainment thus achieved is possible only in cinematographic exhibitions.

We wish to make clear the fact that we are constantly adding to this collection of educational film, and to announce that supplementary lists of additional reels will be published from time to time and mailed to those who have received a copy of this catalogue.

Following the introduction are two pages devoted to "Practical Hints in the Projection of Moving Pictures" and special advice to operators, which, if strictly heeded, will prevent accidents and promote the artistic screening of the pictures.

The catalogue is of library size with handsome paper cover, and is substantially bound. It has 162 pages which are devoted to a description of the reels and subjects, the reels being numbered from 1 to 161. After this is given a list of special features, with a complete synopsis of the story of each. These special features and the dramatic and comedy subjects listed in "the arrangement of reels" will enable the lover of educational films to vary his educational programs at will, so as to relieve monotony.

As already mentioned in an extract from the introduction the arrangement of the reels has been effected so as to assemble on the same reel subjects of kindred type, and as close as possible to 1,000 feet in length. This does away with the split reel; that is one which is only part of 1,000 feet in length.

The indexing of the contents has been made very simple. There is a classified index from which the patron can easily select the subject desired. The subjects are subdivided into agriculture, aviation, biblical, botany, comedy and comedy dramas, dramatic, electricity, fisheries and pisciculture, historical, industrial, legendary, medical, surgical and public health topics, micro-cinematography, military and naval, mines and mining, morality plays, motor boats, mountain climbing, public institutions, public disasters, pyrotechnic display, religion, travel (the most extensive subdivision), and zoology and natural history.

The special feature index gives the number of parts in each subject, the approximate time required for projection, and the catalogue page number on which the subject and its synopsis may be found.

The general alphabetical index gives the reel number, the title of the subject and the catalogue page number, which gives a brief synopsis of the subject.

Altogether the catalogue is by far the most concise and simply arranged I have yet seen on educational subjects. The descriptions of the educational subjects are really gems; so inclusive and yet so brief and interesting are they. The synopses of the dramas, comedies and features show the same intelligent and happy treatment.

A copy of the catalogue will be mailed free to every bona fide user of educational films, on application to George Kleine, 166 North State street, Chicago.

Chicago Film Brevities.

Miss Beverly Bayne, one of Essanay's popular leading women, as has been told in the story of the conventoin held at the West Hotel by Motion Picture Exhibitors' Association of the Northwest, visited the convention at the expressed desire of the members. This charming lady was highly honored for her visit, being presented with a loving cup at the grand ball held in the West Hotel Friday evening, May 7th. She also had the honor of leading the grand march with Mayor Nye, of Minneapolis, as partner.

* * *

Otis Harlan has been engaged by the Selig Polyscope Co. to appear in the leads of various Hoyt's plays which he made famous on the stage. These include "A Black Sheep," "A Trip to Chinatown," etc.

* * *

Louis Joseph Vance, well known author and writer of short stories, stopped over in Chicago, on his way to New York from Los Angeles, several days ago.

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Two more directors have been added to the Selig staff in California, according to the general plan announced by J. A. Berst, vice president and general manager. George Nichols, who recently directed many of Griffith's stars at the Mutual, has begun work at the Selig Jungle-Zoo studio on "The Isle of Content," in which Miss Anna Luther, who recently joined the Selig forces, is featured. Another is Lloyd B. Carleton, who is producing "The Escape," taken from the novel of that name by Charles Belmont Davis. Miss Bessie Eyton is featured in this drama.

* * *

Miss Ethel Barrymore, who is at present making one of her finest successes on the dramatic stage at the Blackstone theater, this city, has announced that she will join the Metro Pictures Corporation in August. The play has not yet been selected, but she desires a big dramatic story. Miss Barrymore has in mind a Grecian character for a feature of about five or six reels.

* * *

The Current Events class of the First Congregational Church, Evanston, met Sunday, May 9, and appointed Joel Hunter, chairman of the class, to select a committee to investigate the character of moving pictures shown in that Chicago suburb. A meeting will be called in June, when a report will be made. At that time the members present will decide on the manner of eliminating objectionable moving pictures.

General Manager R. R. Nehls, of the American Film Mfg. Co., has informed me that on Monday, May 3rd, the date of the release of the first chapter of "The Diamond from the Sky," sixteen Chicago theaters showed the pictures. He is much satisfied with the daily reports coming in on the success of the exhibitions all over the country. When I was in Minneapolis many of the finest theaters had attractive announcements concerning the date of the first showing of the first chapter in that city.

* * *

The Strand Theater Co. offered for the second week's program at Orchestra Hall, Monday, May 10, Mary Pickford's latest picture, "Fanchon the Cricket." The first week's business far exceeded the expectations of the management. The director of the orchestra under Arthur Dunham's direction, will play another series of appropriate numbers, and prominent vocal soloists will be heard in accompaniment to the pictures.

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"The Eternal City" is now in its last week at the Studebaker. The Dorsey travel pictures of the United Photo-Play Co., will follow.

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"A Fool There Was" entered upon its second week at the Ziegfeld Saturday, May 8. In the film version of the great drama Edward Jose appears as the fool, the stage part of which was originated by Robert Hilliard.

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"The Avenging Conscience" will close its fine run at the Fine Arts theater Friday evening, May 14.

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George Kleine's "The Commuters" opened well in Chicago, and the subject is in good demand in the finer theaters.

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Mrs. Carter H. Harrison recently requested several Chicago dailies to publish that she did not approve of "The Birth of a Nation." "I do not approve of it and believe it should not be shown," she said. "While it is a great picture from the producer's standpoint, it is the most awful thing I have seen. It would arouse racial feeling. I am a Southerner and you naturally would expect me to oppose such pictures as this."

* * *

Judge Willis Brown, the founder of "Boy Cities" in various parts of the United States, has gone moving picture censors one better. He was in Evanston lately, and announced that he is the author of a bill that will soon be introduced to Congress to censor scenarios. What next!

* * *

Justice has at last, and for the first time, been meted out to one of the throwers of a mal-odorous bomb in a moving picture theater. John Panegasser is the man. He was formerly a moving picture operator and the charge was made by George Zouzoneas, owner of a theater at 1511 West 18th street. Panegasser denied the charge when brought before Judge Caverly. Zouzoneas testified that he saw John shove the bomb with his foot. The judge requested the prisoner to take off his shoe, and the judge took a sniff at it and then turned it over to the city prosecutor, who made a wry face. "You are guilty, all right," said the judge to Panegasser; "$200 and costs." The owner of the theater stated that he had some difficulty with a Moving Picture Operators' Union some time ago.

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Moving picture acting schools in Chicago are now under the surveillance of United States postoffice inspectors. Some interesting developments are expected soon.

* * *

In the brevities of my Chicago Letter of May 8th, reference was made to the rigorous censorship of films used by John D. Hodgson, manager of the Oak Park theater, by Chief of Police George Lee and the village board president. Mr. Hodgson declared he would appeal to his patrons. He did so by inserting an advertisement in a local paper asking for the opinions of residents on the matter. Two hundred and sixty-nine persons answered and urged him to take the matter up with the village board, promising him their support. All these people favor moving pictures on Sunday and there is no doubt that Mr. Hodgson will win his point.

* * *

At the close of the Friday afternoon session of the convention of the Motion Picture Exhibitors' Association of the Northwest, at Minneapolis, a loving cup was presented by James Gilosky, of St. Paul, to Wm. J. Sweeney, of Chicago, on behalf of the members and exchange men and other display people at the convention.

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The Playhouse, Oak Park, will henceforth devote every Thursday night to an educational program, the program to be selected by the board of directors of the Fair Hope League. "The school board of Oak Park is co-operating with the league in trying out this system of education," said George Blumenstock, president of the league, "and we believe this experiment will result in changing the school system, not only in Oak Park, but throughout the state of Illinois." The first evening's program was: "Picturesque Zurich," "Romeo and Juliet," "Malaga, Southern Spain," "Art and Furrier," "Iron and Steel Industry" and "The Children's House."

* * *

The Celebrated Players Film Co. has moved headquarters from the eighth floor of the Schiller building to the College building, southeast corner of Adams and Wabash. Felix Feist, president of the company, returned from a three weeks' stay in New York City by the Twentieth Century Tuesday, May 11.

* * *

F. O. Neilsen has moved his office in the Schiller building from Room 720 to 609-11.

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The branch managers of the central division of the World Film Corporation were the guests of W. R. Scates and Harry Weiss, of the Chicago office recently. Sunday, May 9th, was spent in discussing conditions. Those present were: Clay E. Brehm, Cincinnati office; R. L. White, St. Louis office; Jos. Klein, Detroit office; W. W. Kulp, Cleveland office; P. Goldstone, Omaha office; E. M. Lane, Indianapolis office; E. D. Selden, Minneapolis office, and M. J. Burnside, traveling representative for the Cleveland office. Max Levey, of the Chicago office, has been appointed the manager of the Kansas City office, to succeed C. L. McVey. Harry Weiss, of the Chicago office, has been appointed assistant division manager to assist Mr. Scates.

* * *

The Frude Film Circuit Closer, a fire prevention device manufactured by the Motion Picture Fire Prevention Devices Co., 1601 Indiana avenue, this city, has been recently installed in the Circle, Bijou Dream, Bryn Mawr and Austin theaters in this city. The company's office will furnish full information on the device, on application.

COLUMBUS EXHIBITORS EAT "DUTCH LUNCH."

A "Dutch lunch" was enjoyed by the members of the Columbus Exhibitors' Local at the Chittenden Hotel, Columbus, Ohio, on Tuesday, May 4. Max Stearn, president of the Ohio League, presided. J. A. Maddox, of the Majestic, and John Swain, of the Pastime, both ex-presidents of the local, were among those present.

The guest of the evening was M. A. Neff, National Vice-President for Ohio. He received a hearty welcome and made a brief address in which he urged the members of the league to stand by their officers, local, state and national.

President Stearn reported that old members were paying their back dues and that the State League would soon have as many active members as formerly.

Columbus Local has decided to hold monthly meetings and every other month there will be a luncheon.

EX-GOVERNOR SULZER IN PICTURES.

William Sulzer, the ex-Governor of New York state, is the featured star of a coming film production built around the evils of modern politics. The story is fiction, based on the play, "The Governor's Boss," which was produced soon after the sensational impeachment trial in which Mr. Sulzer was removed from the Gubernatorial chair. The producing company is backed by some of the most prominent citizens of Freeport, Long Island. The head of the company is J. Huyler Ellison, a well known real estate man and politician of Freeport, and the other members are equally prominent in the town. Some very well known theatrical folk, who make their homes in Freeport, are not interested financially in the film but they are very much interested in seeing it since they took minor parts, many of them making their first bow to the camera in this feature.

While the story of the film is based on fiction, still it presents some very big political issues which must be dealt with by the voters, and it was because of this exposure of bossism that the ex-Governor was willing and indeed enthusiastic over participating in the production. Director Charles Davenport, of the Davenport Producing company, has been working for the past two months on this feature to get every effect and thrill just as desired by the Freeport financiers and Mr. Sulzer. The cast of the production includes a number of very well-known film stars who have entered into the spirit of the film to such an extent that some unusual results are anticipated. The officers of this new organization are in the Times building, where President J. Huyler Ellison is in charge.

Sixty Chorus Girls at Cliffside.

How the Kalem Company Is Reproducing "Maxim's at Midnight"—Everything Real, Even to the Waiters.

By Lynde Denig.

THE Cliffside studio of the Kalem Co. is just across the river from Harlem, New York. When one passes through this section of New Jersey it is natural to wonder how land so near New York can be so vacant. Apparently no one ever goes there from anywhere else unless the call is urgent and then it is not customary to remain long. Nearly all of the houses are marked "to let;" but there are a few exceptions and for the occupants of these exceptions the past week has been distinguished from all preceding weeks. There have been two free shows, Uncle Sam's grey men-of-war riding at anchor in the river and sixty chorus girls dancing in the Kalem open-air, swept-by-river-breezes studio. Cliffside favored the more alluring of the two spectacles.

William Wright, of Kalem, does not pose as a connoisseur of feminine fascinations; but—well, he has not let the years in New York slip by without acquiring a discriminating judgment, and at a little luncheon party in the Astor he spoke as one having authority on an engrossing subject—the beauty of women, no less. And the very women to whom he referred were soon to be seen pirouetting merrily in the sunlight of Cliffside. The Kalem Company, it appeared, was prepared "to perpetuate for future generations" the American dancing girl at her best. When historians want to know how the husbands of 1915 spent their evenings they may turn to the picture "Maxim's at Midnight" and see the whole performance from soup to nuts, and even imagine the popping of corks. Maxim's can be transported to small hamlets; it can be screened at Sing Sing to remind favored inmates of the way they once spent money; it can be—but why go on? The girls are waiting across the river.

You have seen musical comedies in which the characters are shifted in a jiffy from civilization to a desert island. Well that was the first impression of the Kalem part of Cliffside on Tuesday afternoon, except that this time the people had taken a slice of their building with them. On a platform covered with a canvas top stood a three-cornered section of Maxims. There was no mistaking it and the night birds, in their electric light plumage, were seated at the round tables, sipping wine and smoking cigarettes, just as though it were midnight in New York, instead of a warm afternoon with the sun beating down on the canvas and the smell of spring in the breeze.

Carpenters pounded on Kalem's new studio right next to Cliffside's Maxims; a circle of spectators kept pushing closer to the platform and sixty chorus girls, not to mention a half dozen principals—the combined entertainment forces of Maxim's, Bustonoby's Rector's and a selected number from other restaurants—either danced or waited their turn. Every stepladder, every over-turned table, every board that could be placed on supporting barrels, held its quota of bare-shouldered, powdered, short-skirted fairness, being kept out in the open air and not appreciating, apparently, the joys of a day in the country. Maxim's orchestra was there, too, and even the waiters were the very ones that look for tips of an evening. Can photoplay realism go further?

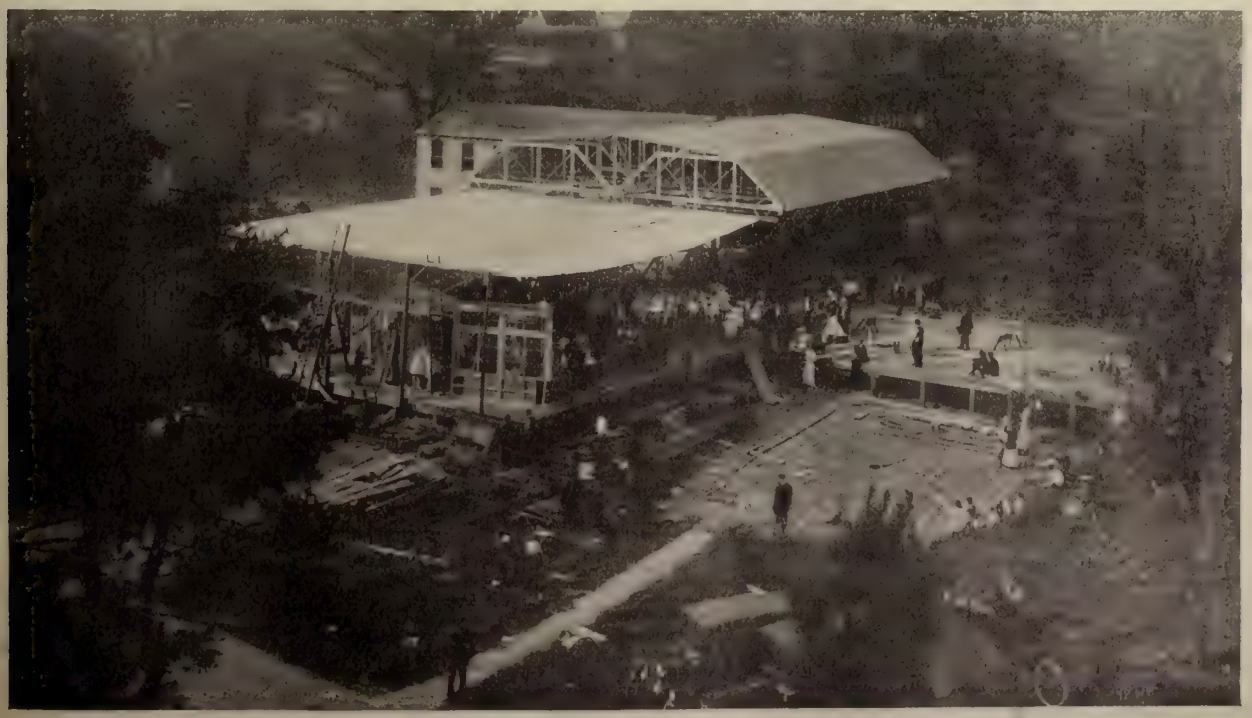
Director George Sargeant had been set the task of reproducing the entire performance exactly as it is given at Maxim's, with a few additions. Sans coat and collar, with shirt sleeves rolled up to his elbows, he worked with the energy of a Billy Sunday, exhorting the pajama girls to keep within the lines, calling the property boys from the shade of nearby trees, beseeching the carpenters to rest a moment while the orchestra played, urging the waiters to behave just as though they expected the usual reward and crying for enthusiasm among the midnight birds at the round tables. "Picture," he shouted and presto! it was midnight at Maxim's.

Diagonally south from the platform stood an old house that once, no doubt, was called a mansion. It had become the prison of fairies. Every now and again, the door opened and a new species, ten or a dozen strong, wandered across the grass and looked for a place to rest until Director Sargeant called. The pajama girls were there, the girls from Rector's and many, many more, but best of all the bon-bon girls in the oddest and most fetching costumes that ever stirred the men of Cliffside to thoughts of a trip to Broadway.

But they were not fairies after all and they were very tired, and there were casualties to ruffle the temper. When the afternoon was over, the smooth expanse of one unprotected white stocking was marred by a smudge of green paint; one of the girls from Rector's regarded sorrowfully a scratch on her arm made by a rusty nail, and a bon-bon girl regretted the broken toe of a silk slipper. You see "Maxim's at Midnight" is human as well as gay, and the beauty of it is, you will be able to enjoy it without staying up late.

U. S. BATTLESHIP FLORIDA USES POWER'S.

The United States Battleship Florida, one of the largest of the North Atlantic squadron now anchored in the North River for a ten days' celebration, is equipped with a Power's moving picture projecting machine and during the electrical display at night, this machine is used as a searchlight to throw its powerful rays on the United States flag, thus dispensing with a regular searchlight, which can be used for other purposes.



View of Kalem Studios at Cliffside, N. J.

Winik and Brock Buy Foreign Rights.

Deal With the World Film Corporation Whereby They Will Handle Pictures in All Countries Except the United States and Canada.

EXTENSIVE plans for the control of a world photoplay market have been completed by Hyman Winik and Henry J. Brock in co-operation with the World Film Corporation. According to the arrangements, which go into effect immediately, Messrs. Winik and Brock will sell the World Film products in all countries save the United States and Canada. Headquarters will be established in London under a firm name yet to be decided upon. Choice lies between the World Film Corporation of London and Winik, Brock and Co., Inc.

In speaking of the new enterprise, J. D. Williams, manager of the World Film foreign department, said that he knew of no distributing system on anything approaching the scale contemplated. The producers will profit by having the foreign market handled by one concern, the buyers of the rights to look after the circulation of the pictures and the building up of markets in other countries.

Messrs. Winik and Brock, it appears, have arranged to handle the output of other manufacturers, as well as that of the World Film, and with a very large supply to draw upon, they intend opening branch offices in all parts of Europe, with local men in charge, who will be able to pick out the type of subjects most suitable to their clienteles. At the present time there are approximately fifty World Film photoplays available for European exhibitors and buyers will always have a large stock from which to make a selection. The contract stipulates that one picture shall be used each week and the choice will be left with those best qualified to estimate the preferences of the market they aim to satisfy.

Both of the men in the new combine have long records for successful accomplishment in motion picture affairs. Mr. Winik, whose headquarters are in London, organized the Acme Feature Film Company, is the owner of three theaters in Tacoma, Wash., and back in 1909 introduced the Johnson-Ketchel fight pictures into the United States. Mr. Brock is general manager of the Mark-Brock Theatrical enterprises and recently became president of the Radium Gold Fibre Screen Corporation. Also he is managing director of the United Motion Pictures, Ltd., which controls a number of theaters in the United States and Canada.

Plans National Affiliation of Exhibitors.

A. W. Blankmeyer President and General Manager of the Michigan Theaters Corporation, Outlines Plans for New Organization.

READERS of the Moving Picture World are already more or less acquainted with the plans of A. W. Blankmeyer to make certain chosen exhibitors independent owners and distributors of the feature offerings that they show. He is an exhibitor and formerly conducted the Grand Circus theater in Detroit. Early in the spring he effected an incorporation in Michigan of the more substantial theaters into an affiliation with the object of buying big features and distributing direct without the help of any middleman. This organization is a success, it is reported. And it is only natural that from this success Mr. Blankmeyer should turn toward bigger things; for if the movement was of use in Michigan it should be as popular and as successful everywhere.

He is in New York now with the object of effecting the incorporation of a national organization to be known as The National Theaters Corporation. This parent organization will in turn organize local organizations throughout the United States, each of them to be known by some local name such as the Michigan Theaters Corporation. The former will be a national clearing house and the latter local clearing houses for feature pictures. Six of these latter are already incorporated: One in Oklahoma, three in Ohio and one in Michigan. Each of them will comprise a hundred theaters that do not compete and that are substantial and promising businesses. It is thought that thirty local clearinghouses will cover the United States. Thus, if the scheme goes through, there will be here 3,000 houses strongly intrenched in a co-operative buying agreement. What is more, its promoters contemplate producing features for themselves.

This producing plan would create a studio that, at first would be a separate organization, capitalized at $2,000,000. In time the National Theaters Corporation will buy half of its stock, applying to that purpose half of the net earnings of the local corporations. These local corporations will be owned by the interested exhibitors, each of whom will buy stock, five shares at $10 each being the limit allowed individual theaters. In each local corporation there will be a hundred theaters and 5,000 shares and these local corporations will own the National Corporation and will be assessed for the overhead charges of running its office.

When the local clearing house is formed, a meeting of the stock holders (theaters owning the local company), will be called. A list of future offerings will be discussed and franchises to every house will be issued, entitling that house to certain prints on certain days. The national corporation buys positives from the producers at the rate of 4 cents a foot and each of the local companies has two prints of every picture, so that after eighty days every exhibitor in the corporation will have shown it. As no theater is competing with any other house affiliated there will not be trouble between inside exhibitors, except where outside competition rubs. Only two houses in the district can have first runs and for these $50 a day will be asked for a term of one week, seven days. Twenty-three exhibitors following these will have the picture for two days running at $25 a day, and following these thirty exhibitors for a two-day run at $20 a day, and then the balance at $15 a day. When all have run any picture, it may be rented to houses outside of the organization.

It is contemplated that the producing company will make six pictures a month and although the exact organization of this is not given out, yet it is said that the money to float it is promised, if not already subscribed.

At Leading Picture Theatres.

Programs for the Week at the New York Motion Picture Houses.

Vitagraph Theater Program.

ANOTHER specially attractive program has been arranged for the Vitagraph Theater this week, and includes the Broadway Star Feature picture in three parts, "In the Days of Famine," Chapter II. of the Vitagraph Serial, "The Goddess," and three comedy films. "In the Days of Famine," written by James Oliver Curwood, tells the story of the "Red Year" in the frozen North, when plague and famine stalked through the land. Theodore Marston, who directed the picture, has succeeded in transferring a section of snow-clad wilderness to the screen that is uncommonly beautiful. Dorothy Kelly, James Morrison, George Cooper and Donald Hall enact the principal roles. The shorter pictures include "Sonny Jim at the Mardi Gras," with Bobby Connelly; "Mrs. Jarr's Auction Bridge," No. 9 of Roy McCardell's Jarr Family Series; and a two-part feature comedy, "Playing the Game," introducing Lillian Walker and Evart Overton.

Elsie Janis at the Strand.

The main feature at the Strand Theater this week is Elsie Janis in "Betty in Search of a Thrill," this clever young actress appearing as a vivacious little New York heiress who has been brought up in a convent and hungers to see life in the big city. Miss Janis plays "Betty" with the proper dash and performs a number of amazing feats during the action of the photoplay. Other screen attractions are a new Keystone comedy, scientific and travel pictures, and the Strand Topical Review. The musical program consists of vocal and instrumental solos, and the Concert Orchestra, under the direction of Carl Edouarde. The soloists are Miss Julia Beverly, Miss Alys Baldwin, Miss Anna Welch and Miss Isoline Harvey.

The Hippodrome Bill.

The Danish tragedienne, Miss Betty Nansen, in "A Woman's Resurrection," a five-reel photoplay made from Count Leo Tolstoi's celebrated story, "The Resurrection," is the feature picture at the Hippodrome this week. "The Pendleton Round-up," a one-reel thriller, showing the most daring riders in the West in exciting sports; the Mutual Weekly, the animated review of current events; "A Cluster of Gems," by up-to-date composers, rendered pictorially by the Hippodrome quartette, chorus and orchestra; and a Peace Tableau, an elaborate living picture symbolizing peace, complete the excellent program.

Clyde Fitch Drama at the Broadway Theater.

The Broadway Theater is presenting this week Clyde Fitch's powerful drama, "The Moth and the Flame," which has been splendidly produced by the Famous Players Company. The play made a great success in its original form, and the screen version is being received with equal favor. The bill also includes a number of the latest comedies, the Broadway Animated News, South American travel pictures, and humorous cartoons.

Canada Passes Fight Pictures.

Quebec Censors Find Nothing Objectionable to Public Morals in Willard-Johnson Fight Films.

AFTER a three hours' session, the Johnson-Willard fight films were passed by the Quebec censors on May 10. Twice the films were shown for the benefit of the judges, and upon their verdict the censoring boards in every province of Canada waited. The pictures were privately shown some time ago in Toronto, but the censors there did not come to a decision, preferring to hear what the Quebec board had to say. Dr. L. J. Lemieux and Messrs. G. Maxwell Sinn and M. J. Walsh, after considering the question from every viewpoint, and taking cognizance of a pile of letters received in the main from outside places in the province, came to the conclusion that there was nothing in the picturization of the combat at Havana that was injurious to public morals. Their decision is based on what is shown on the screen. After the session the following statement was issued by Sheriff Lemieux:

"The Willard-Johnson boxing match was unanimously passed by the Board of Censors after several days' consultation. It was decided finally by the censors that the Willard-Johnson contest was not nearly as injurious to public morals as many boxing matches permitted by the city's by-laws, and by boxing matches allowed and encouraged in almost every athletic club in the city, particularly after the cuts and modifications made in the pictures."

The cuts mentioned, it is understood, were of a trifling nature, and chiefly dealt with some of the titles to the reels. The battle for the heavyweight championship of the world is described as being clean-cut all through and the camera did not record one foul blow in all the twenty-six rounds.

This official O. K. by the censors permits the pictures to be shown in Montreal. While the censors were busy at their labors they were bombarded by inquiries by the film censoring boards from Vancouver to the Maritime Provinces, while interest in the fate of the pictures was not confined to Canada, inquiries regarding the censors' decision being made from New York and Boston.

Rival Fight Films.

There are two films being shown in Montreal purporting to depict the Willard-Johnson contest. A seven-reel version of the fight was shown at the Gayety theater the week of May 9th. An eighteen hundred foot length was also playing around the corner at the Casino and King Edward theaters, these two reels being switched back and forth. The owner of the big picture is George Kennedy, a local sport promoter. The Picture Playhouse, Ltd., claim to have the Canadian rights for their subject, the smaller one. Since both claim to have authentic films, we here publish their statements.

Mrs. Paxton, local Picture Playhouse manager, stated: "We are now handling and booking the Johnson-Willard fight in films. These films were taken at the ringside in Havana, and were developed and printed in Cuba. The films were placed in care of the Royal Bank in Havana and delivered under cover to the Royal Bank of Canada, when they were handed into our custody. The picture is now at the Casino and King Edward theaters, the managers of these houses having paid the highest prices ever paid in Canada for a similar picture. Seven hundred dollars a week is the amount."

Mr. Kennedy, owner of the longer picture, when approached, replied as follows: "There is really no statement to make. I have the genuine film of the fight. I am getting the highest prices in town, and we are turning the people away. I could take action against the owners of another film in town, but I do not wish to give the other folk the publicity." Later on Mr. Kennedy publicly told a Gayety audience these last words. Furthermore, Mr. Kennedy showed us a telegram from Jack Curley and Jess Willard claiming that he, Kennedy, held the authentic film.

All of which reminds us of the seven holders of keys in "Seven Keys to Baldpate." Everybody has the genuine article. We have had occasion to view both films and venture to give a candid opinion as to their merits. The shorter film shows scenes preceding the battle, gives a close-up of a negro said to be Johnson, and another of Willard; this last scene seems to be a "still." Several titles are in a foreign language, presumably Cuban or Spanish. The knock-out of Johnson is not cinematographically shown. Instead, it is described in words on the screen, and then follows a masked scene showing a negro lying prostrate; this scene also appears to be a still, and it is of short duration, being merely a flash. The photography is poor, although we are not an expert, the trouble seems to lie in bad focussing.

The seven-reel version of the fight is of good entertaining value. The audience seemed pleased with it. The photography was good. Many notables were shown in the picture, and there were some humorous situations. The taking of this picture, we are given to understand, was under the personal supervision of Fred Mace. The entire twenty-six rounds were shown, and the knock-out was clearly demonstrated. One thing we noticed concerning the two films was that the Picture Playhouse version did not appear to have the same backgrounds as the Fred Mace film. The pictures may have been taken from different angles, it is true.

My sole aim in expressing myself in the above terms is to give to readers an idea as to how the two films appeared to a disinterested party. In any circumstance the above is to be regarded as a purely personal opinion.

GERALD GALLAGHER.

Bushman Tells it to Thompson

Francis X. Bushman, now a member of the Quality-Metro Corporation, Wednesday morning, May 5, at the City Hall, Chicago, held a two hour conference with the Mayor, William Hale Thompson, in which the noted screen star made an effort for the moderation of the censorship laws of Chicago.

Mr. Bushman brought out points which the Mayor willingly admitted to be worthy of special attention. Mayor Thompson seemed to be better educated regarding the welfare and uplift of motion pictures than Mr. Bushman ever dreamed of. He accepted each statement made by the popular motion picture actor as authentic because he knew each to be so. "We were the ones to be enlightened by the information that the Mayor already had preparations under way whereby the photoplays would be given their censorship due and that he had long recognized the fact that a better method of dealing with the 'past' and 'ban slips' were surely necessary and that the corrective methods were already being considered," said Mr. Bushman. In the film world such a move will place Chicago in the popular limelight and awaken considerable talk which will soon bring motion picture business to our own home town.

Francis X. Bushman and Mayor Thompson.

Mr. Bushman left Chicago last Thursday to enter upon his new duties as a star of greater magnitude, playing leading roles with the Quality Pictures Corporation on the Metro program. He will arrive in Los Angeles Sunday and begin work Monday on the first production, "The Second in Command," in which Marguerite Snow, the former Thanhouser star, will play opposite him.

"ONLY NERVOUS BREAKDOWN," SAYS JOHNSON.

Alarming reports regarding the health of Arthur Johnson, the popular Lubin director, brings forth the statement from Johnson that he is not so ill as reported. "Please tell my friends," said Johnson, "that I have had a nervous breakdown—not a very serious one. I have been working very hard for the past few years and have needed a vacation. The doctors told me this some time ago but it's hard for me to keep away from the studio. Now I'm going to take a vacation and follow the line of least resistance. Then I shall return to the Lubin studio and resume directing again. I expect to write a number of photodramas while I am taking life easy at the seashore."

New York Making Big Features

Kessel and Baumann's Companies Busy with Large Feature Subjects for Early Release.

WITHIN two or three weeks the people and plant of the New York Motion Picture Corporation will begin to be busier with the production of feature pictures than ever before in the history of the company. Two multiple-reelers are being completed this week, and with their shipment to New York the wheels of activity will begin to move with even greater speed.

The productions on which finishing touches are being put this week are "Rumpelstiltskin," the four-part adaptation from Grimm's Fairy Tales, and "The Reward," a powerful story of a chorus girl, starring Bessie Barriscale. "Rumpelstiltskin" is being directed by Raymond B. West, the "boy director," and except for about a dozen difficult scenes demanding double exposures it is ready for its journey to the cutting and assembling room.

"The Reward" is being produced by Reginald Barker. For more than six weeks Mr. Barker has been concentrating his efforts on this beautiful picture story, and he declares his work has not been in vain. As Jane Wallace, the chorus girl, who battles to be good, succumbs to her environment and eventually finds peace of mind and consequent happiness, after bearing witness to the birth of a baby, Bessie Barriscale is said to have rendered a remarkable performance. The other principals in the cast are Arthur Maude, Louise Glaum and Clara Williams. The big cabaret scenes were made last week, and it is likely that with the taking of the many exteriors the script will be turned in at the end of this week.

Miss Barriscale will next make her appearance under the direction of Raymond B. West, when that director finishes "Rumpelstiltskin," in "The Mating." This is a refreshing comedy-drama of college life, by C. Gardner Sullivan and Thomas H. Ince, and will offer Miss Barriscale in a somewhat different role. Lewis J. Cody, former Broadway legitimate favorite, will be co-starred with Miss Barriscale. West expects to begin production of "The Mating" next week.

Director Barker's next task will be that of filming a virile political story, to be called "The Man from Oregon." This is a big vital tale of love and intrigue whose scenes are laid in Washington and Oregon, and will have Howard Hickman and Clara Williams as its stars. It, too, was written by C. Gardner Sullivan and Mr. Ince and is expected to prove one of the most pretentious productions of its kind ever made at the Inceville studios.

Simultaneous with the production of these two big features, Charles Swickard will undertake the staging of a spectacular feature of Oriental life, to be known as "The Beckoning Flame." This will present Henry Woodruff, the noted legitimate star, as an Ince player. Tsuru Aoki, the celebrated Japanese actress, who has appeared in a number of the big Ince productions, and Rhea Mitchell will be the other principals in the cast. Carpenters already have begun the erection of many costly settings for use in this picture. Two other features of a like nature, their scenes being laid in the Orient, will occupy Swickard's attention following "The Beckoning Flame." These are to be entitled "The Toast of Death" and "The City of the Dead."

"The Scales of Justice," "Shorty Turns Knight" and "The High Card" are other features contemplated. Each of the forthcoming multiple-reelers, of course, will, like all previous productions, be given the personal supervision of Thomas H. Ince.

HOWARD ESTABROOK IN "FOUR FEATHERS."

"Four Feathers," the new five-reel Metro feature, in which Howard Estabrook is being starred, is almost completed; the final scenes are being made up at the big Dyreda studio on Sixty-first street, New York, and J. Searle Dawley is working night and day to finish by May 10, in time to allow Mr. Estabrook to fill a two weeks' vaudeville engagement. Immediately following, he will go on tour with the Lambs' All-Star Gambol, beginning May 29 at the Metropolitan Opera House.

"JUST OUT OF COLLEGE," BY FROHMAN.

The Frohman Amusement Corporation has started on its new feature, "Just Out of College." Eugene O'Brien, now playing in "The Celebrated Case," Jack Boynton Sherrill, who was in "The Builder of Bridges," Wright Kramer, late of "Androcles and the Lion," Ben Hendricks, Marie Edith Wells and Kate Jepson have been cast for this breezy, bright comedy. Mark Swan wrote the scenario, and George Ade himself will edit the titles.

George W. Howard

ANOTHER evidence of the thoroughly up-to-date policy of Knickerbocker Star Features in securing the best talent available, is seen in their closing a contract with George W. Howard. Considering the country-wide reputation of Mr. Howard as a leading man under the best managements and with the greatest stars that have played on the American stage in the past few years, Knickerbocker Star Features feel warranted in promising superior work on the part of their new leading man.

George W. Howard.

Mr. Howard is a man of strong temperamental nature, warm-hearted, clear minded, with a strong sympathetic nature and a personality with force and character, all of which have been seen in the many difficult parts he has assumed during his very successful career.

The record of Mr. Howard includes nine years with Charles Frohman's Empire Stock Company. In all, he played under Charles Frohman's management 12 years and was the leading man with all of Frohman stars during that period. As Capt. Jinks, he played three years with Ethel Barrymore. Under Henry B. Harris, Mr. Howard played lead in Charles Kline's play, "Daughters of Men." He was leading man in "Du Barry" with Mrs. Leslie Carter, playing the difficult role of "Cosse." Other important engagements followed with A. H. Woods and W. A. Brady.

In the first three-reel feature of Knickerbocker Star Features "The Kick Out," Mr. Howard will play the difficult role of the newspaper man, a part calling for the display of wit, wisdom and varied emotions as he endeavors to resurrect an old newspaper and make it the means of a city's salvation. During the struggle, which involves large political issues, the newspaper man also is struggling for the hand of the Mayor's daughter, and in this struggle is given an opportunity for the display of the strongest types of character.

In his first work before the camera, Mr. Howard is coming well up to the expectations of the company, and under the direction of Robert T. Thornby, the director of Knickerbocker Star Features, the company anticipates the best possible work.

These feature dramas will be released on alternate Wednesdays on the General Film Company's program.

KRITERION IN RECEIVER'S HANDS.

Pending the consummation of plans already under way for the reorganization of the Kriterion Film Corporation with the introduction of fresh capital, the affairs of the corporation have been placed in the hands of a receiver appointed by the United States District Court, with the usual powers to continue the business and borrow the necessary funds.

Upon the application of several film manufacturers, who are creditors of the Kriterion Film Corporation, Judge Mayer appointed Samuel Strasbourger receiver of the property under a bond of $5,000. The receiver will assume all contracts entered into by the corporation and continue the releases constituting the so-called Kriterion Programme.

The defendant corporation was formed last November with an authorized capitalization of $1,100,000 and succeeded the Mica Film Company. The assets are said to be $200,000.

BLISS MILFORD WITH PATHE.

Bliss Milford, the magnetic young film star, was first discovered by Elsie Janis, who found her in a small western town, and, seeing in her a girl of exceptional intelligence and rare personal charm, brought her to Broadway for "The Candy Shop." Miss Milford followed in the footsteps of her winsome "godmother," and now, after leaving the footlights for the films, and playing leads in many big feature pictures with Edison, she will be seen in the principal role in the forthcoming Pathe feature production, "The Beloved Vagabond," playing opposite Edwin Arden, better known to film patrons as Wu Fang, in the "Exploits of Elaine."

Reviews of Current Productions

"The Purple Iris"

Princess Hassan Appears in First Picture in the "Under the Crescent" Series, Produced by Universal.

Reviewed by Lynde Denig.

THE PURPLE IRIS" is the first of a series of two-reel pictures to be released by the Universal Company in a series called "Under the Crescent." The stories are woven around the personality, and, so it is asserted, actual incidents in the life of Princess Hassan, who is credited with all sorts of odd experiences while living in Egypt. This same Princess Hassan, otherwise Ola Humphrey, is the featured player, assisted by Edward Sloman, William Dowlan, Carmen

Scene from "The Purple Iris" (Universal).

Phillips, Helen Wright and many others under the direction of Burton King.

The initial production, on June 1, will be followed at weekly intervals by "The Cage of the Golden Bars," "The Shadow of the Pyramids," "For the Honor of a Woman," "In the Name of the King" and "The Crown of Death," all complete stories, yet designed to fulfill the same purpose—a photoplay depiction of the romance, the mystery and the splendor of Egyptian court life.

In "The Purple Iris" there is plenty of splendor in the settings, and at times a disconcerting amount of mystery in the plot that may prove too much for an audience anxious to grasp the significance of many emotional demonstrations, all inspired by a charming prince. He falls in love with a beautiful American actress, although his royal mother is irrevocably set upon his marrying Princess Narde. Then there is still another young woman who believes that she has very definite claims upon the prince. Under the circumstances he finds a custom of his country, whereby the faces of the women are covered by veils, to be most convenient. A similarity in attire and a veil that conceals the features, enables him to marry the American girl while those attending the midnight ceremony believe the bride to be Princess Narde.

The picture is lavishly staged and rather uncommon in its material. With a few more sub-titles to make the purpose of the action clearer, it should be a popular attraction. Princess Hassan is an excellent type for pictures, dark, handsome with intelligent and expressive features.

Marguerite Loveridge May Change Name.

Marguerite Loveridge, who is now connected with the Griffith forces in Los Angeles, is at present considering a very vital question. It has been suggested that she discard the name of Loveridge and resume her own name of Marsh, it being well known that she is the sister of the famous Griffith star Mae Marsh. The main objection raised by Miss Loveridge is the fear that by changing her name at this late date she would lose all the prestige that she has attained under the old name, and on the other hand she feels that she would be encroaching on the laurels won by her sister Mae if she now adopted the name of Marsh. However, much pressure is being brought to bear, so if in the near future you should see Marguerite Marsh billed instead of Marguerite Loveridge you will know that she has succumbed to the demand.

"The Shooting of Dan McGrew"

Robert W. Service's Poem Inspires Five-Part Drama to be Released by Metro Pictures Corporation.

Reviewed by Lynde Denig.

IN the picturization of "The Shooting of Dan McGrew," the Popular Plays and Players have a production that at its best is excellent and at all times is more than passable. With Edmund Breese in the part of "the man from the creeks," called Jim Maxwell in the photoplay, Director Herbert Blache had an actor of much power to head a company which was wisely chosen throughout, presenting Katheryn Adams, Audrine Stark, Betty Riggs, Wallace Stopp and William A. Morse in the more important characters. The excellent points of the production are found in the powerful acting of Mr. Breese, in the grip of the story at climactic moments and in a wealth of beautiful snow scenes, for the most part suggestive of the Alaskan wilds in which the action is supposed to transpire. The picture is so good in the main that a few unconvincing turns in the development of the plot are the more to be regretted. It just misses being a notably impressive interpretation of Robert W. Service's stirring verses.

The spirit of the poem is perfectly caught in the prologue laid in the Malamute saloon:

> When out of the night, which was fifty below
> And into the din and the glare
> There stumbled a miner fresh from the creeks
> Dog-tired and loaded for bear.

As each verse is thrown on the screen the conditions described in the poet's lines are faithfully depicted in scenes starting with the meeting of Maxwell and the woman, who was his wife before she became the companion of Dangerous Dan McGrew. The prologue is distinguished by accuracy in the details of characterization and settings and its power is appreciably increased by the verses, serving the needs of sub-titles.

The transition from poetry to prose is somewhat sharp when the action shifts back to earlier years and events prior to the dramatic meeting are pictured. Naturally, the original story has been altered and amplified, somewhat, to meet the requirements of a five-reel photoplay; but for the most part

Scene from "The Shooting of Dan McGrew" (Metro).

the alterations are in good taste. And the happy ending we still have with us; for Mrs. Service's line, "And two men lay stiff and stark" has been modified. Maxwell is allowed to recover and all save Dangerous Dan McGrew are started on the orthodox journey to a happier life in a more salubrious clime.

Of the many finely contrived scenes, one calls for particular comment. To all appearances a horse with two riders leaps from a cliff into swift rapids, and then all three struggle through the icy water to the shore. If there is any deception in this scene it is very well concealed.

"Graustark" Breaks Record.

Word comes from C. A. Meade, manager of the Dallas office of the V. L. S. E., Inc., that "Graustark," the six-reel Essanay feature, has broken all records at the big Hippodrome theater in Waco, Tex.

"The Heart of Cerise"

Pauline Bush Gives Varied Performance in Three-Part Universal Drama Adapted from "The Spitfire."

Reviewed by Lynde Denig.

THAT Pauline Bush is not limited to the depiction of sombre characters is shown conclusively enough in this three-part drama, adapted from "The Spitfire." For a change, and it is a change, Miss Bush plays a woman blessed with high spirits and something of the joy of life, combined, in this instance, with a quite ungovernable temper. Through about half the picture, Cerise is an astonishingly animated creature, an actress liable to smash the bric-a-brac without

Scene from "The Heart of Cerise" (Universal).

warning; but charming even in her tantrums, Miss Bush possesses the requisite vivacity and is, of course, perfectly at home in the darker passages of the drama that brings several chapters of misfortune for the actress.

The picture is French in its characterizations and atmosphere and Director Joseph DeGrasse is fortunate in gaining the requisite effects in staging. The opening is appropriate with its introduction of Cerise and her company in a performance of "Camille." These early scenes, showing Cerise in a temper, soon give place to a pretty romance that has every promise of happiness up to the eve of the wedding. It is on this eventful night that Cerise goes to a hotel for her first glass of champagne. Her escort proves to be a good deal of a cad. Left alone in the street, the girl loses her way, falls ill and is given shelter by kindly nuns. But when she returns to her company a week later, her sweetheart refuses to credit the story and she is turned away before he finds a note testifying to the truth of her statements.

The third reel follows the actress through various persecutions and introduces a strongly acted trial scene prior to the reunion with her sweetheart. Mollie Elliott Sewall constructed a plausible scenario, introducing a number of dramatic climaxes and Director DeGrasse made a first rate copy of French buildings without leaving his California studio. Mr. DeGrasse acts an important role himself and has competent players to direct, in William Clifford, Henry Nelson, Agnes Vernon and Ray Gallagher.

United "Character" Man Writes Book.

Will Sheerer, Ideal character lead and master of make-up, will shortly have ready for the press his second book on the art of handling grease paint and wigs to the best advantage. Mr. Sheerer has made a profound study of make-up in its entirety for many years and in the profession is regarded as an authority on the subject. His collection of wigs, character clothes, and in fact everything which enters into the depiction of types, is looked upon as one of the most complete in the country.

Strong Cast in "The Island of Regeneration."

The second Vitagraph "Blue Ribbon" feature on the V. L. S. E. program to be released May 17, will be "The Island of Regeneration."

In this feature, the "big four" are presenting one of the strongest as well as one of the most subtle plays ever produced in motion pictures.

Miss Edith Storey, S. Rankin Drew, and Antonio Moreno, are in the leading roles, supported by a strong cast.

Buck Massie at Universal City.

H. L. Massie, known as "Buck" Massie among the showmen of the country, with whom he has traveled for twenty years, has left the road and is now in the employ of the Universal Company at Universal City. Among other duties Massie is taking care of the notable visitors to the "capital of filmland." He has a warm personality and is making hosts of friends for the Universal Company.

Edna Maison in De Grasse Company.

Miss Pauline Bush, who was married to Allan Dwan on April 24, will not return to the Universal Company for several weeks. In the meantime Miss Edna Maison will take the place of Director Joseph De Grasse's leading woman and opposite her will play Ray Gallagher in a two-reel western story entitled, "Oh, Man's Evil."

Gretchen Lederer Again Universalite.

Miss Gretchen Lederer is once more a member of the Universal forces, having come back to the company at its West Coast Studios during the past week. This charming actress, who will play heavy leads, as heretofore, probably will be attached to Frank Lloyd's Laemmle Company.

"Prejudice"

A Three-Reel Offering With a Big, Good Purpose—Shows How the Hypocritical Christianity of Deacons Tries to Block Pastor's Work and Fails (Kalem).

Reviewed by Hanford C. Judson.

THIS offering, a three-reel Kalem picture, "Prejudice," will excite either great admiration or distate. It is the reviewer's duty to say which and to state his reasons. I believe the picture is going to make a decided "hit" in any place where it is given a chance. The public must be made ready for it by the right kind of publicity. Where it is "put on" right, it will surely go well. It is a preachment against hypocrisy and it slams the old hard-shell kind of religion that everybody who is alive hates, and slams it hard. This is the big thing about the picture and it must be brought out so that the people will know what to expect. It not only shows what is the matter with the church, but it shows how the church, to be healthy, should be run. It takes account of the humanity of the people in the audience and shows that the church should be run for the people in the church and not for the deacons and elders alone. Where this is being done the church is alive; where the country churches are being run for the deacons and elders alone, they are going to pot. That is why I think the picture (considering the quality of interest its incidents excite) is destined to make a stir in the community where it is ably exhibited.

There is a love story in it, but it is not the minister's love story; it is slight and of secondary interest; is employed to illustrate personally the effect in the community of the minister's methods. These methods are the big interest and the picture is kept active and pertinent by their effect as shown on many other characters, village types, in which the offering is most rich. They are fine. Among these which, after the minister, will come closest to the audience is the hard deacon's young son who is sent out to cut a switch because he was caught playing ball on the Sabbath. At one point, the picture leaves the ordinary level of typical, homely doings to get a "punch." This incident is a picturization of a newspaper account and shows us the good people of the village

Scene from "Prejudice" (Kalem).

stoning a man whom they suspect is a leper, a lurid account of whose escape was read by them in the morning paper. It is fear of the contagion that makes them do this fiendish thing and the incident is used to contrast the minister's humanity with theirs. It is not a pleasant incident.

Tom Moore, the picture's producer, plays the leading role. The old deacon, his chief opponent in the good work of saving souls, is played by Richard Lyle. The deacon's daughter, heroine of the picture's love story, is taken by Marguerite Courtot and Robert Ellis plays the hero of this as the village doctor. Herbert Conley plays the deacon's son and does splendid work, human and likable. But nearly every player in it is thoroughly acceptable. The author is Harry O. Hoyt.

Griffith Pictures Re-Issued

Subjects Selected by the Biograph Company Are Models of Single-Reel Photoplay Development.

Reviewed by Lynde Denig.

THE re-issue of a number of Biograph pictures produced by D. W. Griffith in 1912-13 is a response to many requests from exhibitors. It is one of the most interesting moves made by any manufacturer in a long while, for, talk about great advances notwithstanding, the fact remains that, tucked away on the shelves of the Biograph vaults, are negatives beside which the customary output of to-day looks tawdry and inartistic.

In the years that Mr. Griffith made the subjects chosen for re-issue, the best energies of producers were concentrated on single-reel pictures. The market was so constituted that time and money might be invested in brief photoplays with a reasonable assurance of a profitable return. Most of these old Biographs if produced to-day would be extended into multiple reel features and liberally advertised, and they would be worth it.

To all, save newcomers in the field, these titles will recall pleasant memories: "The Battle," "Love in an Apartment Hotel," "Fighting Blood," "The Sands of Dee," "A Timely Interception" and "Broken Ways," to be released in the order given, beginning June 11. Each week will bring a new-old Biograph until the best of the Griffith pictures have been revived. The selection is being made from a stock of something over 300.

A recent showing of the first six releases suggests comparisons. Photographically, the pictures are flawless. No exhibitor need fear that because the subjects were made a few years ago they are in any way inferior to work of the present. In sharpness of detail, lighting and atmospheric effects, scenes in "The Battle," a Civil War drama, are quite on a par with similar spectacles in "The Birth of a Nation." Hundreds of men were used and in much the same way adopted in the more famous production of later date. "Fighting Blood" is equally notable in its masterly treatment of a pioneer story presenting an attack by Indians and a fierce encounter almost terminating in a massacre. This is said to be the first production introducing a long distance panorama of Indian warriors circling a besieged cabin, an effective scene that since then has been imitated times without number.

The casts in all of these pictures are significant in emphasizing the rapidity with which fame and fortune have been acquired in a few short years. Actors and actresses who now are receiving large salaries as directors or stars were playing "bits" under Mr. Griffith's direction and their reputations, in most cases, had not spread beyond the Biograph studio. If the same people were assembled in one company now, it would be an all-star cast with a vengeance and the pay-roll would be unpleasant reading for the producer.

A fair sample of an old Biograph cast is that in "Love in an Apartment Hotel," acted by Mae Marsh, Edward Dillon, Blanche Sweet, Henry Walthall, Walter Miller, Jack Dillon,

Scene from "The Battle" (Biograph).

Robert Harron, Harry Carey and a few others, now celebrated, who at that time were beginning as "supers." Then there is "A Timely Interception," with W. Chrystie Miller, Lillian Gish, Robert Harron, Lionel Barrymore, Joseph McDermott and William J. Butler, or "The Sands of Dee," Mae Marsh's first important picture, by the way, in which she was assisted by Edwin August, Charles H. Mailes, Claire McDowell, Mr. Miller and Mr. Harron.

But these productions are by no means dependent upon the sentimental interest aroused by the first appearances of actors who have since become famous. The stories come pretty near to being models of photoplay development, finely artistic in their presentation and carrying an impression of completeness all too seldom attained in single reel pictures.

"The Test"

Three-Reel Edison Feature by Lee Arthur, Visualized by James W. Castle.

Reviewed by Louis Reeves Harrison.

LEE ARTHUR dares picture a phase of life very much according to the way we live it, instead of offering a Laura Jean Libby arrangement for the edification of school girls in curl papers. "The Test" is a man's story about men with the inevitable love interest as a minor issue. Not to please a young lady, but to demonstrate that his inherent honesty

Scene from "The Test" (Edison).

is unaffected by one breach of confidence, a young attorney, impersonated by Herbert Prior, signs a confession of his crime, that of stealing a few hundred dollars from his employer to help a friend in dire need, and he agrees to return every dollar within a specified time.

Interested in his struggle is his employer's niece, and she proves to be his good angel at every stage of it, the direct cause of his ultimate success. We are all fond of woman thus idealized, and we know that her intelligence, when in league with her warm-hearted sympathy for the erring, has been the making of many a successful man, but she is so very, very good in this story that she barely escapes being superhuman. Opposed to her, and to the young lawyer's redemption is the black-hearted stage villain, that ancient incarnation of evil who used to make the gallery gods boil with suppressed indignation. This relic of melodrama is without a redeeming trait—he is always where he should not be, and he hounds the hero to the very last. Mr. Arthur can certainly do better than that—if we are to picture contemporaneous life as it is, let us, at the same time picture human nature as it is, a composite rather than a characteristic.

After the erring young lawyer's redemption, his employer, supposedly a man of high intelligence, merely tears up the incriminating confession and throws the fragments in a scrap basket, instead of destroying them completely. At the exact moment that he does this stupid thing, the villain is on hand and sees it all through a keyhole. He is then given access to the private office that he may pick up these scraps and paste them together for future villainy. He now has the "papes," all this in spite of the fact that the maker of a written promise has it returned to him on redemption in plain, ordinary, everyday life.

The two most threadbare devices used by amateurs in motion-picture scenarios are those of the dropped letter of incriminating purport and the dying confession of the villain when the resourceless playwright in embryo can find no other means of straightening out his entanglement. Barring the villain incarnate and his inevitable dropped "papes," "The Test" contains the material of a live and plausible story. The hero wins his first case in court and rises in poularity until he contests the election for office of District Attorney with a live incumbent and a rival for the hand of the girl.

The villain is about to destroy all his chances, when the girl, the one who has helped him from the outset, secures one scrap of the incriminating document, that bearing his signature, and all ends well. Virtue is triumphant and vice defeated according to the good old school. The play is well handled and the acting of Herbert Prior, Charles Sutton, John Sturgeon and Frank McGlynn is in highly intelligent response to all the opportunities offered.

Ed. Lincoln, the former Vitagraph star, and principal in "The Littlest Rebel," has branched out on an independent venture, which from present indications has all the ear-marks of success. He has surrounded himself with a capable company, and already is happily engaged producing his own pictures, which will bear the trade name of "The Lincoln Players."

"When It Strikes Home"

First Production of Charles K. Harris Is Released by World Film Corporation in Five Reels.

Reviewed by Lynde Denig.

PARTICULAR interest attaches to this drama in that it is the initial offering of the Charles K. Harris Feature Film Corporation and marks Mr. Harris's debut as a successful photoplay author. The writer of innumerable popular songs has adapted his gifts—the gifts of a born story teller with a keen eye for human interest—to the new medium with remarkable readiness. Especially in the opening reels, "When It Strikes Home," is natural, convincing drama with few exaggerations to detract from its effect. After that the plot becomes more involved and reveals ingenuity in working up a plausible conclusion, rather than the sincerity which characterizes early passages.

Scene from "When It Strikes Home" (World Film).

The story at its best is quite typically a page from the life of Broadway as revealed in occasional newspaper accounts of the escapades of young millionaires, given to spending their time and their fathers' money on the entertainment of women addicted to wine suppers. Dick Hartley is engaged to marry a perfectly respectable girl; but at the end of a convivial evening he forgets all about that and, tempted by his friends, foolishly weds an actress for whom he has taken a sudden fancy. Because he is under age the marriage is annulled without much difficulty and Hartley marries the young woman in his own social circle. This ends the first chapter in Mr. Harris's story, and really the best chapter, although there is plenty of melodramatic excitement and no little suspense in what follows.

Grace Washburn, despite a tendency to overact, does reasonably well in her interpretation of the actress, who becomes a self-sacrificing mother and eventually a trained nurse that she may be near her son when he is a physician in a hospital. Edwin August plays Hartley with varying success. His chief handicap is an inability to look like a youth under twenty-one. Muriel Ostriche, appearing in the last two reels, is charming, as usual, and, of course, becomes a real asset to the picture. Director Perry N. Vekroff supplied a first rate production in which there are many carefully staged and strongly acted scenes.

"Diamond From the Sky" Has Fox Hunt.

Real huntsmen after a real fox will be seen in a forthcoming release of "The Diamond From the Sky" and it is a sensational thrill the scene gives. The best riders of the "Flying A" studios were impressed into service to make the hunt look like the old fashioned meets in Virginia.

Then it was that one of the cowboys, doubling as a Virginia gentleman, suggested that a genuine honest-to-goodness fox hunt would be a big improvement over the aniseed chase. So a posse started up in the hills and caught Mr. Fox.

Then the entire party rode out to Montecito where the meet was the spacious grounds of the country club. A pack of real hounds was shipped to Santa Barbara from Virginia and when they were released and sent in full cry after Mr. Fox the field of riders made a picture seldom equalled.

There were jumps—water, turf and trees—and of course some spills. It would not be a real meet without some fractious animal demonstrating his strength to his rider. Two spills are very amusing although for an instant each looks as though the rider were in great danger. It affords a stirring moment in the chapter and is a sure enough red blooded scene.

United Civil War Drama Features George Larkin.

United exhibitors have something "coming to them" when the two-part western subject, "Stepping Westward," is released on Monday, June 7. Another scenario creation from the fertile and artistic imagination of the Rev. Clarence J. Harris, this story has a broad human appeal. The leading roles, in the hands of Mabel Van Buren and George Larkin, are characterized by splendid work on the parts of both these capable Ideal performers. The story runs from the Civil War up to the days of the present time and the contrasting periods and necessary atmosphere are cleverly suggested.

"The Esterbrook Case"

An Exceptionally Fine Vitagraph Mystery Melodrama in Three Reels.

Reviewed by Louis Reeves Harrison.

WITH an exceptionally fine cast, tasteful and appropriate settings, and admirable treatment, "The Esterbrook Case" enjoys an additional advantage in structure—it is a genuine photodrama and not a theatrical corpse reviver. It is to be taken for granted that the author, Ouida Bergere, is responsible for the architectural design, or of working in harmony of spirit with director Lorimer Johnston, for the complete result is a pictured story of carefully conserved suspense, one which holds close attention until the crime mystery is solved. The tension is not relaxed by the introduction of a new line of action at a critical period—to the contrary—the audience is made to feel that there is no infirmity of purpose—suspense is increased from scene to scene until the new line unites with the old and the whole narrative moves swiftly to its pathetic and logical conclusion. Such flawless work is very rare.

The entire initial action takes place in one evening during the entertainment of a week's end party. Rogers Lytton, as a social crook, becomes involved in a quarrel with the fiance of a beautiful young debutante, and the outcome is a violent physical struggle between the two men. There is bad blood between them when they retire to their respective bed chambers. The social crook fumes and frets in his dressing gown, going out on a portico for air and finally seating himself near the window. The hot-blooded young fiance is seen attempting to effect an entrance to the other's room, a weapon in his hand. A few moments later the crook's servant finds his master dead in the chair by the window, stabbed with a dagger which formed part of a collection in the young fiance's room adjoining. On this overwhelming evidence the young man is accused of deliberate murder, and he is condemned to death during an interval not shown. At the expiration of that interval, he is about to be executed, when a new line of action leads skilfully up to the old one to unite with it in high tension.

In recognition that melodrama forms a legitimate and interesting part of any varied program, not because of admiration for that class of play, I extend high praise to "The Esterbrook Case" because of its many merits. Skill in conception and construction, imagination and taste in treatment, intelligence and personality in interpretation, all these are big factors of success. Rogers Lytton, Julia Swayne Gordon and Cissy Fitzgerald respond to their opportunities in a way that leaves nothing to be desired, though that is expected of such experienced artists. Garry McGarry and Zena Keefe are revelations, and delightful ones at that. Their last scene might easily have been weakened, but they rose to its dignity.

Scene from "The Esterbrook Case" (Vitagraph).

To the author and to the director may easily go the highest commendation for their consistent, plausible and logical presentation of a difficult subject. The story is original, and the treatment of a kind that is bound to win respect for the new art. They and the entire cast have done something worth while in elevating "The Esterbrook Case" to a place among the topnotchers of its class.

"Houses of Glass."

No. 6 of the "Who Pays?" Series, Which Proves to Be Interesting and of Moral Import.

Reviewed by Margaret I. MacDonald.

WITH each number of this series of dramas there seems to be a marked improvement, not so much in the story as in its development. Any crudeness that may have been evident in the earlier numbers, has entirely disappeared, and the "Who Pays?" series has now developed into the sanely entertaining sort of film as well as being possessed of an element of moral enlightenment. It appears on the program of the Pathe Exchange in strong comparison to the

Scene from "Houses of Glass" (Pathe).

thrilling "Exploits of Elaine," each holding to its own particular kind, and each striking an entirely different chord in the human mind. The one touches the adventurous side of human nature, while the other stirs the philosophical impulse.

Perhaps no young woman could have been chosen whose personality would have fitted so well into this particular sort of drama as that of Ruth Roland, who combines all the qualities of beauty, health, a strong vitality and gentle winsomeness. The drama in question gives her ample opportunity for the display of her ability as an actress, and is human in every particular. The idea of the story, as is implied in the title, covers the folly of judging too quickly of others, while they at the same time are scanning our deeds of similar nature with the same critical eye with which we are scanning theirs. The story is based on an unpleasant situation which arises out of the most trivial affair between two young married couples. The idle gossip has of course much to do with stirring up ungrounded jealousies. The story is not a particularly strong one, but has been clothed in attractive garments, and will be found very entertaining, and in many instances useful.

"The White Terror."

Impressive Four-Reel Production Made by the Universal in Conjunction with the National Association for the Study and Prevention of Tuberculosis.

Reviewed by Margaret I. MacDonald.

THE purport of this film is a distinct drive at the dope-laden patent medicines that wheedle what the picture terms "blood money" from unsuspecting and anxious-to-be-well tuberculosis victims, and which in place of effecting the cure represented, hurries the consumer to an earlier grave.

Philip P. Jacobs, assistant secretary of the National Association for the Study and Prevention of Tuberculosis, has been largely instrumental in the preparation of the film, which has been staged by Stuart Paton. The film is an impressive one and brings home to the spectator conditions which exist and of which we are apt to be forgetful, unsanitary conditions in the manufactories, and the methods through which individuals are overworked, and thereby tempted to have recourse to stimulants and injurious drugs.

The story of the film treats of a successful attempt to expose the wrongs perpetrated through the placing of patent medicines warranted to cure tuberculosis on the market. One of the interesting points of the picture is the war waged between the press and the manufacturer. An additional human interest element has been added by having the son of the idle rich who is in love with the daughter of the manufacturer, on her suggestion that he seek to make life profitable by attempting the doing of something worth while, buy out the newspaper which is attacking the manufacture of tuberculosis medicine, on the strength of some startling information he has received concerning the horrors of the factories where the medicine is made. The climax of the story is

Scene from "The White Terror" (Universal).

reached after the accomplice of the manufacturer has had the newspaper office blown up, no one, however, being especially injured, but the perpetrator of the deed, who is afterward found dead amid the debris. The story ends happily for the lovers, and also leaves the impression of its main issue having been satisfactorily lodged in the mind of the spectator.

"Pro Patria."

Five-Part Great Northern Release Presents Battle Scenes in a Graphic Fashion.

Reviewed by Lynde Denig.

NO DOUBT this five-part Great Northern war drama will be welcomed by exhibitors on the watch for pictures reflecting to some degree the tragedies in Europe. From first to last it is a military picture presenting a succession of maneuvers culminating in battles depicted with sufficient graphicness. It probably is a fact that scenes of wounded and dead, which a few months ago might have been considered overgruesome, nowadays will be taken as a matter of course, so accustomed has the public become to horrors. "Pro Patria" is not without scenes of carnage that will stand comparison

Scene from "Pro Patria" (Great Northern).

with others known to be real. Much the same holds true of the improvised hospitals with their rows of wounded soldiers stretched on cots. They might have been photographed in France or Germany, last week.

The story in this production follows the orthodox lines for a war drama, with a young woman whose sweetheart is an officer in one army while her father and brother are in the opposing force. The plot development may or may not, be followed with interest, according to the sophistication of the spectator and the readiness with which convenient relationships and fortuitous happenings are credited. But it is quite possible that one may dismiss the story as being of little moment, yet respond to the military spectacles, for the most part strongly presented. Clear photography and appropriate locations are among the production's assets. The acting, kept in a highly emotional key throughout is good of its kind.

"The Law of Nature"

First Issue of the New Smallwood Brand Features Edwin August and Iva Shepard.

Reviewed by Margaret I. MacDonald.

Under the name of "Pyramid" appears the new brand of films on the program of the United Film Service. Pyramid films have, by the way, materialized in the natural evolution of things at the Smallwood studios, and promise to give the public pictures that are well made and interesting, if we may judge from the initial offering.

Edwin August appearing for the first time in Smallwood productions plays opposite Iva Shepard in "The Law of Nature," a two-reel picture which, although handling an exceedingly delicate subject, does not fail to make a distinct impression. With the exception of the sub-titles, which are to be subjected to a modifying process we understand, the problem of race suicide and its unhappy consequences, has been presented, not too aggressively to be effective, but in a clear and concise manner. The production has been exceedingly well made, and is able to tell its story with very few and carefully worded sub-titles.

Scene from "The Law of Nature" (Pyramid).

There has been a successful effort made to set the picture artistically; and doubtless some of the black and white sets, which are most effective, will attract much admiration. Another point about the picture that is noticable is that it is well-dressed; or, rather, its players are tastefully attired. There are also inconsistencies, for it is to be questioned why the second wife (Ruth Blair) walks about her new home with her marriage veil and orange blossoms still a part of her attire, while there is no evidence that the wedding has only just taken place. This seems rather too obvious a manner of stamping the fact that the two have been joined in the bonds of matrimony. Another inconsistency appears where the first wife of the man, and now the wife, or mistress, we are not sure which, of another and villainous type, about to die in childbirth, arises from her bed while her nurse is out of the room, takes her baby and walks to the house of her former husband, places her child in his automobile outside of the door, and returns to her home, dropping dead on the bed.

These are probably the only faults that could be found with the direction of the picture, which must be considered an unusually impressive production.

Myrtle Stedman Gets Valuable Ring.

That the power of the film is quite as mighty as the power of the press in bringing the peoples of the earth into heartier unity and concord is the rather unanswerable conclusion to be derived from the costly ring, encrusted with a small fortune in gems, which has just been received from an admirer in far New Zealand by the beautiful Morosco-Bosworth star—Myrtle Stedman.

This priceless example of the jeweler's and goldsmith's art is all the greater tribute coming as it does from a wealthy woman in the Antipodes whom Myrtle Stedman had never known nor seen, and whom, as the generous donor rather wistfully suggested, in all probability she never will.

The ring is a rare example of the finest hand carving. It is fashioned in a perfect likeness of a turtle, much the shape and fully the size of an almond. The shell is a finely chased design in rich old gold. Its rim is studded with twenty diamonds, a large sapphire is set in the middle of the back, and two smaller sapphires take the place of the two eyes in the head. Aside from the great value of the gems, as an example of art work the ring is a masterpiece. It was on exhibition recently in the window of a Los Angeles jeweler and attracted large crowds. Myrtle Stedman is initiating the ring as a professional talisman of good luck in the new Morosco-Bosworth production, "Kilmeny" a spectacular story of a gypsy belle.

"Fanchon, the Cricket"

A Masterly Film Version of the Old Drama with Mary Pickford in the Title Part.

Reviewed by W. Stephen Bush.

CAREFULLY weighing my words and trying to use them with a conscience I find that any term other than perfection will be inadequate in appraising the merits and the artistic value of this feature. It simply disarms criticism. It is a thing to be enjoyed to the utmost. It captivates and fascinates and before we know it we are beguiled into happiness.

The charm of the cricket has made its appeal to the poets from the days of Anacreon, but there was never a sweeter cricket than Fanchon and let me hasten to add there never was a Fanchon like Mary Pickford. Yes, I know that the greatest of the French and the English and the American stars have attempted and have successfully rendered Fanchon, but I stick to my belief that none ever surpassed and few approached the work of Mary Pickford. Of course the part suited her uncommonly well; the chords of rogueishness, of tenderness, of awakening love are familiar to her, but her art in this feature, it seems to me, is more dainty and delicate than ever, she is merged into her part as if her soul had been poured into the mould, the characterization is charmingly complete in every detail and the performance as a whole leaves a host of pleasant sensations and memories.

"Merry Cricket
Ever wicked
Art so little black and fine
Kissed by th' yellow moonshine
Flies dancing in the sun
Cricket's chirping full of fun."

Next to the incomparable performance of Miss Pickford and to the capable and well selected cast, the atmosphere and the direction of the play call for unqualified commendation. The original foundation of the film-play was the sweet tale of George Sand. This prolific writer with her keen sense for the value of color and atmosphere inspired the adapter with her own particular talents. Every thing is there even to the rude musicians that ushered in the feast of St. Andoche and to the dances on the green around the Maypole. The settings of every scene—I make no exception—will tempt any painter if only the screen would hold them long enough. The interior of old Fadet's hovel and the exterior as well may serve as illustrations of my meaning. There is an even excellence throughout that makes detailed appreciation difficult.

The direction and the upbuilding of each scene shows skill of a most uncommon order. I would be willing to take out every title. There are not many titles, but the picture runs so naturally, the development of what plot there is comes with the convincing simplicity of a fairy-tale. An art which can produce such films is "fated never to die." We must remember that color and voice played an integral part of the drama as we saw it years ago and here the director had neither color nor voice to depend on in spite of which he has given us a visualization of which the conventional stage is quite incapable. He must have resolved the story into its simplest elements as he found it in the original form rather than in the drama. Clean, simple, beautiful, endowed with infinite charm this feature deserves to rank at the very top.

Scene from "Fanchon, the Cricket" (Famous Players).

There is an incidental lesson, too, for the ambitious producer. This story was open to all on even terms, it only required proper handling. There is much more in George Sand's abundant materials and in literature generally. No other keys than a little knowledge and a little power of selection are needed to unlock this treasure house at any time and at any door.

Manufacturers' Advance Notes

"ALIAS HOLLAND JINNY" (United-Lariat).

One of the most gripping and well presented two part photo dramas which have appeared on the United Program will be the release of May 22, "Alias Holland Jinny" in which the excellent directorship of William V. Mong, the new assistant director, scenario editor and leading actor of the Lariat Company at Colorado Springs is shown to good advantage. Mr. Mong has written a play with a peculiar "punch" to it which now thrills with its daring and again tightens the throat with

Scene from "Alias Holland Jinny" (United-Lariat).

its human touches. The story is that of a happy, fun loving girl, a minister's daughter, who is led into the wrong path by the profligate son of a railroad president and disappears, leaving the impression that she has commited suicide behind her, rather than face her disgrace and her father's sorrow. She is not dead, however, and the second scene sees her the proprietress of a gambling resort in a western town where she has hidden her identity under the name of "Holland Jinny." Reparation comes to her, in part, for her broken life, by the love of a good man for her and her child, and the end of the drama sees her headed for the hills with her daughter and her new husband. Mr. Mong has spared nothing to produce an extraordinary picture. The opening scenes are exceptionally well staged, set as they are in the home of the railroad magnate and at the country club. The photography is excellent, and Mr. Mong shows his ability as both an actor and a director in the excellent double exposures where he, as the miner, plays against himself, as the real road president's son, at a gaming table.

METRO SECURES TWO NEW DIRECTORS.

William J. Bauman and Lawrence B. McGill, two prominent motion picture directors, were this week added to the long list of Metro Pictures Corporation accessions and from now on will devote their time entirely to that company's productions.

McGill, formerly a noted stage director, first came into prominence with the French Eclair Company, with whom he stayed a year, after which he produced "Arizona" and "Checkers" for the All-Star Corporation and "The Greyhound" for the Life Photo Film Corporation. McGill, for the past several years, has been with the Mutual Film Corporation and severed his connections there only last week to join the Metro staff. McGill is now busily engaged reading plays, novels and scripts and will shortly begin active operations with the Broadway stars under the Metro banner.

William J. Bauman, whose screen work was as Shylock in Thanhouser's production of "The Merchant of Venice" has been with Thanhouser, K. B., Vitagraph and American, and produced such noted features as "Ghosts," "The Yellow Streak," "White Feathers," and "The Lure of the Violin." Bauman will devote himself entirely to the productions of the Quality Pictures Corporation in which Francis X. Bushman will star, supported by Marguerite Snow and special Metro casts. Bauman leaves for Los Angeles Monday in company with Miss Snow, the other players engaged by General Manager Fred J. Balshofer. Mr. McGill will locate in New York at one of the Metro studios.

FRANK DANIELS IN "CROOKY SCRUGGS."

Frank Daniels, who will make his initial appearance in motion pictures in the name part of the Vitagraph Company's four-part production, "Crooky Scruggs," has a profound respect for animated photography since he saw his picture run for the first time. Mr. Daniels had, what for a better term might be called, "stage fright," during the first few minutes of the unfolding of the story, and it is to this feeling the power and influence of motion pictures was brought forcibly home to him. As is customary at the Vitagraph Studios, the principals in "Crooky Scruggs" formed an audience that assembled in the exhibition room to "see themselves as others see them"—later. From the time he was seated until it was absolutely certain the picture would be a success and the comic opera king had registered a "hit" Mr. Daniels acted as he would have done and experienced the same feeling as if it were the initial production of one of his legitimate stage successes. In speaking of it later, he remarked, "If I had had lines to read I would have 'hit the ceiling hard,' for the first few scenes until I had gained control of my nerves."

"Crooky Scruggs" was produced under the direction of C. Jay Williams, with Harry Morey, Anna Laughlin, Edwina Robbins, Evart Overton and Charles Eldredge in support of Mr. Daniels and will be released as a Vitagraph Blue Ribbon Feature.

"THE RACE LOVE" (Mutual).

"The Race Love" is an unusually interesting and picturesquely produced two-reel Indian drama by G. N. Terry. It is released in the Mutual program by Reliance and was filmed under the direction of Arthur Mackley. Joseph Henaberry, Bessie Buskirk and Ray Myers are featured, and Miss Buskirk's impersonation of the little Indian girl, White Dove, is of the kind sure to appeal to picture lovers in no small degree. The story gives her unusual opportunities to exploit her charming personality and she makes the best of them.

Walton, a young man of high ideals, is ordered by his physician to take a much needed rest from business. He leaves for the great Southwest, and while on a long tramp becomes lost and exhausted. He falls in a faint near a high rock from which two Indian lovers, White Dove and Grey Crag, have been accustomed to watching the sunset. Walton is found by them and taken to the Indian village, where he is nursed back to health, a return to normality which is viewed with suspicion by the Indian, Grey Crag, for between the white man and the sweet-faced Indian girl, White Dove, there has arisen a friendship which gradually strengthens.

At the settlement house Grey Crag is set on by a crowd of roughs and rescued by Walton. Deeply grateful, Grey Crag goes to the trysting place and there fights out with himself

Scene from the "Race Love" (Mutual).

the old struggle between jealousy and gratitude. On his return he proposes to Walton that they each make their plea to the girl and abide by her decision. That evening around the camp fire both press their claims on her. By a series of pictures Walton's description of the claims of civilization are effectively illustrated. Then Grey Crag speaks, telling her she, the pride of the race, would become an outcast. The girl goes to him and Walton turns sorrowfully away.

"THE GOLDEN WEDDING" (Universal).

The two oldest actors in the Universal organization, "Daddy" Manley and "Mother" Benson, are featured in "The Golden Wedding," a Laemmle drama which is to be released on May 30. Mark Robbins and M. K. Wilson support their seniors in as charming a play as has ever been released by the Universal.

The play possesses a gripping heart interest and a wholesomeness which marks it from the usual run of photoplay releases. "Daddy" Manley is 84 years old and has been engaged in theatrical work for a round seventy years. He played with Booth, Barrett, Kean and Forrest in the old days and was one of the first of the veteran actors of the legitimate stage to enter moving picture work.

Scene from "The Golden Wedding (Laemmle).

"Mother" Benson, who is the oldest actress engaged in moving picture work, is universally beloved on the Pacific Coast. She has had a long experience both on the legitimate stage and in moving pictures. She makes an ideal leading woman for "Daddy" Manley.

The story of "The Golden Wedding" is by John Fleming Wilson, author of "The Master Key" serial. The play was produced by Frank Lloyd. It tells of an aged actor who, unable to obtain a position on the stage, accepts a job as doorkeeper, but tells his invalid wife that he is starring in a role he made famous years before. The star of the play, hearing the old actor repeat his own lines, gives him a chance to appear in his stead for the remainder of his stay in the city and "Daddy" delights his aged wife by playing his old role with the fervor of his youth.

MACK AND KEENAN WITH THOMAS H. INCE.

Willard Mack, author and actor, and Frank Keenan, according to the announcement of Thomas H. Ince, are to join his forces in Southern California immediately. They are slated to appear in forthcoming Mutual Masterpictures. Mr. Ince's "Big Six" now includes Mack, Keenan, H. B. Warner, Dustin Farnum, George Beban and William S. Hart. Julia Beane, the character actress, is also under contract.

Willard Mack is the author of "Kick In," in the New York production of which Jack Barrymore and Jane Grey played the principal roles. He also wrote "So Much for So Much," in which he and Marjorie Rambeau starred.

FRANK POWELL STRONG ON "SETTINGS."

Frank Powell, director of the Fox Film Corporation and whose production of Porter Emerson Browne's "A Fool There Was" has made him famous on two continents, is a firm believer in backgrounds for bringing out the strong points of his characters. In other words, he believes that the "setting" of an important scene is as vital in its way to the "punch" of the production as the acting and photography. Mr. Powell gave a notable demonstration of this in "A Fool There Was" and is particularly endowed for his pet hobby of picking "locations" by his experience with the Pathe Freres Company abroad, where he staged picture scenes in almost every part of Europe.

"THE ETERNAL SACRIFICE" (Lubin).

Nearing completion at the Lubin studios in Philadelphia is one of the most unique and vitally interesting feature pictures that has ever been made there. It is called "The Eternal Sacrifice" and was writen and is being produced by George W. Terwilliger.

Terwilliger has taken for his theme, in this remarkable play, the greatest thing in the world, mother love, and has not only succeeded in telling a most interesting story, but has carried the mother love instinct from the animal world up through various periods of human existence to modern days and he has driven home a lesson that should have a lasting influence wherever the film is shown.

GIRLS TO SELL RADIUM GOLD FIBRE SCREENS.

In connection with the extensive sales campaign which is being formulated under the direction of J. L. Kempner, treasurer of the Radium Gold Fibre Screen, Inc., a decided novelty is to be introduced in the moving picture industry. Mr. Kempner has marshaled a force of a half dozen comely and aggressive girls who are to call upon exhibitors throughout the country with the idea of interesting them in the company's product. Heretofore, it is claimed, the selling of moving picture accessories has been confined to men.

Mr. Kempner, while familiar with the moving picture business by reason of his important connections with Kinemacolor and other big ventures, is primarily a commercial sales manager, having achieved great success as a "business doctor" in commercial lines. After a careful study of the situation he has decided that projection screens are among those commodities which girls can sell as well, if not better, than men.

The girls who are soon to start out to tell the Radium Gold Fibre story are now being trained in the company's offices in the Candler Bldg., New York City, and in the big factory in Jersey. When they approach an exhibitor, according to the plan, they will be able to go right into the operating booth and run in an expert manner any projecting machine on the market in order that they may demonstrate the advantages of the product which they are attempting to sell.

NICHOLAS DUNAEW IN "MEINE VERLORNE."

"Meine Verlorne" (My Lost One), by Jesse Datus Smith, has been accepted for production by the Vitagraph Company and will be placed in immediate production under the direction of Harry Handworth, with the Russian character actor, Nicholas Dunaew, in the title role, supported by a specially selected cast. "My Lost One" was written especially for Mr. Dunaew, and his enactment of the principal character, Otto Von Geuder, an orchestra leader and composer, will give him an opportunity to present in pictures a characterization more in keeping with his ability than has heretofore fallen to his lot.

MARGUERITE CLARK AS "THE PRETTY SISTER OF JOSE!"

The next release of the Famous Players Film Co. presents the adorable little star, Marguerite Clark, in a five-part photo-adaptation of Frances Hodgson Burnett's picturesque romance of old Spain, and Maude Adams' former starring vehicle, "The Pretty Sister of Jose." This subject will be issued on the Paramount Program May 31.

The title role of this celebrated romance has been so devised as to exhibit to the fullest extent the many capabilities of the magnetic little star. It is that of a Spanish girl, full of life and buoyance, instinct with haughty Spanish pride and throbbing with the power of love, who comes for the first time to live amid the splendors and delights of Madrid.

It is not necessary to say that Miss Clark can portray this complex and bewitching web of emotion as no one else on the screen. She is admirable in her scenes with Sarita, dying for hopeless love of Sebastiano, and full of tenderness and awe-struck horror. She is more admirable when she first confronts the matador, and with shoulders thrown back and head aloft glares scorn and defiance of his power. Miss Clark denotes exceedingly well the struggle in the girl's heart to maintain a haughty demeanor toward the man she adores, while long-

Scene from "The Pretty Sister of Jose" (Famous Players).

ing to yield to the impulses of her love. With her fascinating dark beauty and charming grace of form and motion, she is exceptionally adapted to the role of the exquisite Spanish belle of a thousand moods and whims. The scenic environment of California, where the subject was produced, lends itself faithfully to the atmosphere of the story, and its rapidly changing development, with its wealth of color and romance, has resulted in a thoroughly unusual and picturesque photoplay.

"STOLEN GOODS" (Lasky).

"Stolen Goods," which is to be released by the Lasky Feature Play Company through the Paramount Pictures Corporation on Monday, May 24, is the third photodrama in which Blanche Sweet has appeared for this company. It is stated that her two previous Lasky successes in the Lasky-Belasco production of "The Warrens of Virginia" and "The Captive" are much excelled by the new offering. It is evident that Miss Sweet has now become fully accustomed to her new surroundings and that she is doing her utmost to increase her immense popularity even further and take full advantage of the opportunities afforded her by the very liberal and artistic Lasky management.

Scene from "Stolen Goods" (Lasky).

"Stolen Goods" is a five-reel subject based on the famous emotional drama of the same name by Margaret Turnbull, the noted author and playwright who has recently become associated with the scenario end of the Lasky enterprises. It may be described as distinctly an emotional romance.

The concluding episodes are tremendously dramatic. It is said that the bursting of shells is shown in an entirely new and startling manner in "Stolen Goods" and that the explosion of the shell which wrecks the hospital is so close up as to be positively startling. Never before have the effects of explosions been so marvelously photographed.

In addition to Miss Sweet, the cast of "Stolen Goods" includes House Peters, Cleo Ridgley, Sydney Deane, H. B. Carpenter and Theodore Roberts. The production was made by George Melford.

"THE ISLAND OF REGENERATION" (V. L. S. E.).

During the past year considerable attention has been given to the matter of improving the paper for multiple reel productions, and the composition and quality of the posters prepared by the Vitagraph for its V. L. S. E. release, "The Island of Regeneration" is a striking example of what can really be accomplished with care and thought.

Scene from "The Island of Regeneration" (Vitagraph).

All the paper for this big subject is printed in soft warm pastel shades but so arranged that, while harmonious and pleasing to the eye, the reds, yellows and blues stand out and command attention.

The figures are all idealized paintings, representing scenes from the film story; the minor details on the stills from which the artist drew his inspirations, are eliminated and artistic color combinations substituted. This brings out the principal figures in bold relief.

Paper of this kind is expensive but it is appropriate to the dignity and present standing of the picture art. It will attract the class of patronage the picture deserves, and in fulfilling this mission, it is well worth the expense.

At the Vitagraph Theater in New York, "The Island of Regeneration" broke all house records on it's merit alone and with the aid of this attractive paper to boom the showing, it is expected that new attendance figures will be recorded wherever it is presented.

MOROSCO-BOSWORTH SECURES WILLIAM DESMOND.

William Desmond, one of the country's most noted matinee idols who has been with Oliver Morosco for the past ten years, has been engaged by the Oliver Morosco Photoplay Company, in association with Bosworth, Inc. to appear on the screen opposite Leonore Ulrich, the popular little star at present appearing in "The Bird of Paradise" with big success.

Mr. Desmond played opposite Miss Ulrich in "The Bird of Paradise" for the past two seasons and received much praise from the press and public through his splendid characterization of a rather unlikable role. "Bill" Desmond, as he is popularly known, has been around the world twice on tour, having in Australia one of the biggest special stock seasons in the history of the Antipodes. For years he appeared at the head of the Burbank Stock Company and when Oliver Morosco made his maiden bow to Broadway with "Judge and Jury" he chose Desmond as leading man for this production. The biggest drawing team western stock ever had were Bill Desmond and Blanche Hall, who are also well known all over the East.

LADY MACKENZIE'S BIG GAME PICTURES.

Lady Grace Mackenzie has just returned from a year's thrilling expedition after big game in East Africa. She is the first woman who ever penetrated so far into the depths of the African jungle and she has outdone Rainey, Roosevelt and all the other big game hunters in her achievements. She has not only potted every known specimen of big game in that next-to-nature section, but she has succeeded, at great expense, in photographing them all under the most interesting conditions with a moving-picture camera. The result is the best set of big game pictures ever taken.

Lady Mackenzie the Modern Diana.

This Diana of to-day, this modern huntress par excellence, has four miles of film such as has never been seen. In it will be found the most wonderful lion hunt ever photographed, showing a huge African lion charging straight at her; a furious rhino accompanied by his mate and countless pictures of elephants, giraffes, zebras, babboons, buffaloes, apes and wild dogs. All are beautifully pictured and the charges of the hunted wild beases are thrilling in the extreme. In one rare picture three hundred and sixty elephants are seen watering at a pool in the jungle. The best of this vast assortment of film has been worked into a two and a half hours' entertainment and will soon be seen at one of the leading theaters on Broadway, New York City.

HOW TO GET SELIG "RED SEAL" STORIES.

Since the announcement that the Selig Company would supply daily newspapers with an illustrated story in plate form of each of their Red Seal attractions, especially written by the leading lady in each production, hundreds of exhibitors have written the V. L. S. E. and the Selig Company for further particulars. Several hundred others have availed themselves of this attractive advertising feature, but evidently quite a

number did not thoroughly understand the offer, and for their benefit, the plan is again explained.

The story of "The Carpet from Bagdad" and the interesting incidents that occurred during its production, has been written by Kathlyn Williams. The story is intensely interesting and over the signature of this popular star, has great value both as a news story and an advertising feature.

The Selig Company has had the story set up in type and cast into plate form all ready for printing. Proof sheets will be sent to all exhibitors booking the feature, and they may show it to the editors of their local newspapers, and request its publication.

Where the editors agree to publish the story, the exhibitor by writing or telegraphing direct to the Selig Company at Chicago, may have the plate sent direct to the newspaper, without any cost to either the newspaper or the exhibitor.

Stories will be written on all Selig "Red Seal" features, by the principal star in the production, and requests for the plates should be addressed direct to Selig, and, as the publicity department suggests, it is better to telegraph instead of writing. It is quicker and certainly worth the cost of a telegram.

CANADA "IN" ON "RUNAWAY JUNE" CONTEST.

Reliance Management Arranges the Voting Plan to Let in Seven Candidates from the Provinces.

In response to the demands of many exhibitors, the "Runaway June" contest was extended this week by the Reliance Motion Picture Corporation to Canada.

Prior to the request of Canadian exhibitors that they receive a chance to send some of their women patrons at the expense of the Reliance, to the California Exposition, a great popular interest has been created in the contest. The advertising and publicity had aroused the women of Canada. In spite of the fact that Canada is at war, popular appreciation of the contest spread rapidly. This interest was made practical when patrons demanded of Canadian exhibitors that they, too, make some arrangement to run the contest in their theaters.

The Canadian exhibitors at once got into communication with the Reliance Motion Picture Corporation, producers of the serial "Runaway June" and by the latter organization were placed in touch with the Serial Publication Corporation which is marketing "Runaway June."

The arrangements made this week for the extension of the contest to Canada provide for one woman winner from each of the seven Canadian provinces. Thus seven women patrons will go free as guests of the Reliance to the Panama-Pacific Exposition in San Francisco and to the San Diego Exposition.

The interest which the people of Canada are taking in the contest is operating there just as it is in the United States. Heavy bookings of "Runaway June" and the contest are pouring into the offices of the Serial Publication Corporation.

As in the United States, there will be fourteen votings for candidates by photoplay patrons in theaters in which "Runaway June" is shown. At the first showing of the serial candidates will be nominated. As each nominating and voting coupon represents a paid admission it can be seen how profitable this Canadian interest in the contest will be to Canadian exhibitors.

Canadian exhibitors were notified this week that their urgings to be allowed to enter the contest had been favorably acted upon, and that they could start the contest at any time. Those who began to show "Runaway June" in advance of the determination to permit them to take part in the contest, were informed at the same time of a Reliance plan which enables them to enter the lists, even though they have shown some of the episodes of "Runaway June," and to enter on terms of equality with theaters just now booking the serial and the contest.

Such theaters are permitted to hold extra votings, at times other than those at which the film is shown. In this way they have fourteen full votings.

Advices to the Canadian exhibitors point out that small theaters and large are on a par in the voting. At each of the showings at which candidates are voted for, the three who receive the largest number of votes are given one credit each on the final result. Thus in a house where 2,000 vote, three candidates receive one credit each; in a house in which only 200 vote, three candidates likewise receive one credit each.

"PROHIBITION" MAY BE GOVERNMENT AGENT.

England, Russia and France have now before them a proposal to use the feature film "Prohibition" to support their prohibition measures against alcoholics. The efficiency experts of the three named nations have decided against vodka, absinthe, and the Britisher's toddy. Robert T. Kane, president of the Prohibition Film Corporation at No. 220 West 42nd Street, New York City, this week through foreign agents, has practically arranged for a showing of the picture as soon as copies can be dispatched to the countries named.

In the event of the film being adopted by the English Ministry, as proposed, the active film photographs of Lloyd George, Lord Kitchener, and Winston Churchill, will be substituted for the scenes in office action of Hon. William Jennings Bryan, Hon. Josephus Daniels, and Hon. Richmond Pearson Hobson. The English Temperance Societies have played an active part in bringing the crusade to a head, operating not only in England, but through representatives in Petrograd and Paris.

The tremendous moral lesson showing the pernicious effects of drink, is thought by the foreign governments to substantiate their edict against alcoholics during perilous times of war, during which time soldiers' physical efficiency has much to do with their ability to fight and to fight hard, and to stand the rigors of trench and battlefield. The American temperance societies are active boosters for the adoption of the film abroad, and through their powerful affiliations, the film may become the organ of governmental belief.

MARY PICKFORD TO STAR IN HER OWN STORY.

Mary Pickford, the Famous Players Film Company's idolized star, will shortly be seen in a feature story conceived and written by her and now being produced at the western studios of the Famous Players, entitled, "A Girl of Yesterday," a novel American comedy-drama woven about all the mechanical marvels of our present-day life, in which the aeroplane plays a conspicuous part.

Aside from this unusual fact, the subject attaches a unique interest because connected with the production are a number of original and totally unconventional incidents. For the first time in their entire association with the screen, Mary Pickford and her younger brother, Jack, will in this production play together in their true relationship. In the golfing, riding and ball-room scenes that form an important factor of the story, eight of Southern California's most prominent society people play parts.

The aeroplane scenes will be conducted and participated in by Glenn Martin, and already trial flights have been made by Miss Pickford in his new four-seated machine to map out a route by which it will be possible to secure the proper backgrounds for the picture. It is planned to ascend about three thousand feet. Other aeroplane scenes will be taken at the Government Aviation Field in San Diego, which has never before been photographed.

The yacht scenes that terminate the story will be produced aboard John D. Spreckles' five million dollar yacht, the first time this palatial vessel has ever been used for the purposes of a motion picture.

Notes of the Trade

W. J. TEDMARSH, playing Quabba, the Italian, in "The Diamond from the Sky," was formerly a member of the Royal Northwest Mounted Police and also served the Cape Colony Mounted Rifles in the Boer War.

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Director Edward "Komic" Dillon and his company went to Venice, Cal., recently to perform before the camera a scene in the Komic comedy, "Gasoline Gus."

The action of the play demands the driving into a canal of an auto bus with the heroine and two contending suitors.

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"Beans" is the offering on which Robert Daly's company is working. The story is funny and the picture is something out of the ordinary. As in the other Daly productions, Fritzi Brunette, who has recently joined the Universal forces again, is featured, and the release is to be a Joker.

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Cautain Wilbert Melville, manager of the Western Lubin studio at Los Angeles, Cal., has come East for a few weeks on a business trip and is making his headquarters at the Lubin studio in Philadelphia.

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The "Overland Monthly," in recognition of the fact that Bret Harte was its first and most famous editor, prints in its June number a twelve-page article on the work now being done in turning his famous California stories into motion pictures. Mrs. Josephine Clifford McCrackin, associate editor under Harte in the sixties, has written the account, "Bret Harte in the 'Movies,'" describing the productions finished and contemplated by the California Motion Picture Corporation. The article is handsomely illustrated with halftones from "Salomy Jane" and "The Lily of Poverty Flat."

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Reliance and Majestic photoplays in which Spottiswoode Aitken appears will become very popular with the suffragists. Aitken has been converted to the suffrage cause since joining the Reliance-Majestic forces on the coast. He is usually making speeches for the suffragist gatherings in Los Angeles, when not working in pictures.

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Mae Marsh, Robert Harron, Spottiswoode Aitken and Jennie Lee, old favorites, and Elmo Linkenhalt, are busily rehearsing "Her Shattered Idol," by Ella Woods, under the direction of John B. O'Brien, who produced "Captain Macklin" and "The Outcast." "Her Shattered Idol" will be released in four parts as a Mutual Masterpicture.

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The entire Lubin studio is to produce "50 Miles from Boston" the latter part of the month in Philadelphia for the benefit of the Lubin Annual Beneficial Association. Every leading man and leading woman among the Lubin players has volunteered for the occasion and in order that the public may have an opportunity to see all their favorite players, a different cast will appear in each of the three acts. Practically every player in the studio, who hasn't a part, will appear in specialties and in the chorus. Percy Winters will be the stage director.

Picture Theatres Projected

SAGINAW, MICH.—The Purity Theater and Photo Play Company will erect a moving picture theater to cost $25,000 and have seating capacity for 600 persons.

ST. LOUIS, MO.—The seating capacity of the Marquette theater will shortly be increased so as to give accommodations to 1,000 persons.

ST. LOUIS, MO.—G. Becker, 2904 Bailey street, is preparing plans for a one-story moving picture theater, to cost $5,000.

ST. LOUIS, MO.—B. Cunliff, Navane building, is preparing plans for a one-story theater and store building, 42 by 120 feet.

ST. LOUIS, MO.—The Melba Amusement Company, 211 Chestnut street, are having plans prepared for a one-story theater building, to cost $25,000.

HOLDREGE, NEB.—L. C. Severns is having plans prepared for a fireproof moving picture theater, to cost several thousand dollars.

MONTCLAIR, N. J.—John H. Scott, 78 Midland avenue, will erect a one-story theater and store building, 70 by 90 feet, to cost $40,000.

SOUTH AMBOY, N. J.—Extensive alterations and improvements have been made to the Theatorium on David street. The house has been renamed the Strand.

BROOKLYN, N. Y.—Max Strammer, 962 Sutter avenue, is planning to erect a one-story moving picture theater and store building, 50 by 129 feet, to cost $15,000.

BUFFALO, N. Y.—The Kinetic Film Company, Oscar A. Simon, president, 619 Michigan avenue, contemplates building a two-story moving picture theater, 65 by 125 feet, to cost $15,000.

CLIFTON SPRINGS, N. Y.—Local interests are planning to erect a new opera house. The structure will be built of concrete blocks, cover an area 100 by 40 feet and have seating capacity for 500 persons.

GLENS FALLS, N. Y.—George La Rose has disposed of his moving picture theater, known as the Scenic Temple, to Elmer Crowningshield.

NEW YORK, N. Y.—Minsker Realty Co., 111 East Houston street, are planning to extend about $7,000 for alterations to their moving picture theater.

TROY, N. Y.—Fifth Avenue Amusement Co., 2328 Fifth avenue, D. A. Shea, manager, will make alterations to their moving picture theater, to cost $1,500.

WATERTOWN, N. Y.—Otis C. Kinney and Lawrence J. Carkey have purchased the North Side Theater and are planning to make extensive improvements to the house.

CINCINNATI, O.—The Alhambra Theater Co., 146 West 5th street, will build a one-story addition to their moving picture theater, to cost about $20,000.

CLEVELAND, O.—A. E. Nitschke and E. C. Abel have purchased the Penn Square theater, located at Euclid avenue and 55th street, formerly conducted by Emil Meyer.

COLUMBUS, O.—William P. Bresnaham, 287 No. High street, contemplates building a three-story moving picture theater, to cost $40,000.

OBERLIN, O.—Ira West has purchased the Rex theater and will devote the house to the exhibition of high-grade moving pictures.

POTTSTOWN, PA.—Philip Brenneman is having plans prepared for a three-story theater building, 50 by 250 feet, to cost $75,000.

SEWICKLEY, PA.—Sewickley Amusement Company is planning to erect a one-story moving picture theater, 40 by 115 feet, to cost $18,000.

WASHINGTON, PA.—J. M. Connors, 96 Main street, will convert a store property into a modern moving picture theater, to cost $15,000.

JOHNSBURY, VT.—H. A. Graves of Whitefield, N. H., has leased the Globe theater. The house will be devoted to the exhibition of high-grade moving pictures.

MADISON, WIS.—Sawyer Film Company has disposed of its interest in a moving picture theater, located on Atwood avenue, to G. F. Lavin.

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Lure of New York	N. Y. Film Co.	4000	100	1-3-6
Falsely Accused	Asta Nielson	4000	75	1-3-6
Murdock Trial	Turner	4000	100	1-3-6
The Movie Queen	Asta Nielsen	5000	250	1-3-6
Into the Depths	Asta Nielsen	3000	75	1-3-6
Aeronautical Intrigue	Asta Nielsen	4000	150	1-3-6
A Victim of War	Photo Drama Co.	4000	150	1-3-6
Baptism of Fire	Philo.	3000	100	1-3-6
The Crystal Ball	Warner	3000	75	1-3-6
Cry of a Child	Asta Nielsen	2700	75	1-3-6
Coils of Calamity	Lloyd	3000	75	1-3-6
Slums of New York	Photo Drama	4000	125	1-3-6
Life's Temptations	Ideal	4000	75	1-3-6
The Lotus Dancer	Ideal	4000	100	1-3-6
The Emigrants	Beacon	6000	120	1-3-6
The Little Angel	Asta Nielsen	5000	100	1-3-6
The Black Ship	Dragon	3000	60	1-3-6
And There Was Light	Helen Gardner	4000	75	1-3-6

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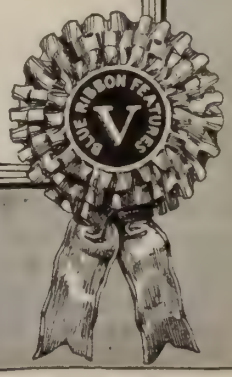

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The "Big Four" of Picturedom

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Arrange Children's Shows

St. Paul and Minneapolis Civic Organizations Are Promoting Special Children's Shows—Aim to Prove to Exhibitors That There Is Demand for Educational and Substantial Offerings—Three Theaters Give the Shows on Alternate Weeks.

Special to Moving Picture World from Midwest News Service.

THREE Twin City houses were selected for the early special fairy tale shows for children on Saturday mornings. The dates were: Strand, Minneapolis, May 8; Lyric, Minneapolis, May 15; Dale, St. Paul, May 22. Mrs. Carleton F. McNally, of St. Paul, a narrator of children's stories, will talk about the films. One aim of this survey is to prove to exhibitors that censored and educational films are demanded. If the plan works in downtown theaters it will be extended to outlying houses.

Behind the movement are the Drama League, the Fourth and Fifth Districts of Woman's Clubs of St. Paul and Minneapolis, the Mothers' Council, Woman's Civil League, Guild of Catholic Women, playground organizations, children's department of the public library in St. Paul and the Minnesota Congress of Mothers.

MINNESOTA BRIEFS.

Winfield Sheehan, of the William Fox Film Company, was recently at Minneapolis and looked over the surrounding country, including Minnehaha Falls, with a view to producing some pictures there.

Orchard Gardens, a rapidly developing town, has erected two buildings which will be units in the social center of the place. A moving picture theater will be included in the complete group.

Ben Huntly has been at Wimona making a local film built about the comic adventures of two rival salesmen.

A. J. Mack, who recently secured control of the Lyle, at LeSueur Center, has purchased a site and expects to open about July 1 a new one-story 28x80 brick and tile picture and vaudeville theater.

B. F. Frazier has sold the Rex, at Hutchinson, to B. C. Werdin and Ralph Habberstad.

Ed Buckley, who recently sold his picture house at St. Peter, planned to take possession on May 15 of the opera house at Foley, which he has leased from O. N. Vista.

A moving picture show has been opened in the Eagles Hall, at Little Forks.

Walter Heine, operator at the Colonial at Tracy, since it started, and Adam Bahmer of that pace have taken a three years' lease on the theater.

Nels Jensen has purchased from C. E. Williams the opera house at Mora, Minn., in which he has operated a picture show for two years. Jensen will make improvements to the house and has increased the schedule from three to six nights a week.

Prosper Schwie, assistant manager and treasurer of the Lyric at Minneapolis for the last five years, has assumed the management of the New Calhoun theater at Lake and Hennepin avenues, in Minneapolis. The new house, seating 800, and costing $75,000 is owned by the Calhoun Theater Co. It will run high-class pictures exclusively.

WISCONSIN ITEMS.

Special to M. P. W. for Midwest News Service.

William E. Hamilton, secretary of the Greater Milwaukee association, has been appointed a member of the Citizens' Motion Picture Censorship board to succeed E. M. Barron, who resigned. Mrs. L. Celeste Constant is another member.

Capitalists from Superior were in Kenosha recently looking for a location for a new picture house, it is reported.

Manager Joseph G. Rhode of the Rhode at Kenosha has contracted for the Paramount and World film services.

Manager A. A. Green has instaled a new cooling system in the Neenah theater at Neenah. He has taken on the Mutual Service.

Fred Jacobi is now devoting his time to the Rex at Sheboygan Falls, having sold his interest in the Idle Hour to Otto Kock, who, with Frank Steffen, will operate it under the firm name of Kock & Steffen.

Sunday matinees have been discontinued for the summer months by the Monroe at Monroe.

Work of remodeling Ben Rosenburg's building in River Falls into a photoplay house seating 300 will start about July 1. Rosenburg will operate the show.

J. E. Andrews sold the opera house at Bloomer to William Prince.

ILLINOIS NEWS LETTER.

By Frank H. Madison, Illinois Correspondent Moving Picture World.

THE establishment of a board of moving picture censors not only for East St. Louis, but for every city and village in St. Clair County was favored in a resolution passed at the convention of the St. Clair County Federation of Catholic Societies in session at Freeburg.

Organic education ideas are being assisted in Oak Park by the Playhouse, which has set aside Tuesday nights for educational programs under the auspices of the Fair Hope League. These will run until fall and the proceeds will go to the league's summer school of organic education. The programs include industrial, scenic, natural history and comedy films.

A private showing to all pastors and Sunday school superintendents and many other church workers caused a favorable feeling toward Harry Paulo's Sunday show of Pathe's "The Life of Our Saviour" at the Grand Opera House, in Aurora. Several pastors would have been willing to show it at their churches had not expense prohibited. One Sunday school worked who had never seen a moving picture voiced his amazement at the possibility of this film as a Bible teacher.

The South Side theater, at Aledo, has a good plan to keep its name always in the home. It published its program in a weekly paper to be hung on the wall. When ten of these have been collected they are good for an admission. The Lyric, at East Moline, helped a junior baseball team get new suits. Manager Harold J. Johnson, of the Grand Opera House, at Jacksonville, had a benefit for the local lodge of Rebekahs.

Plans for the W. R. Lyon and Delmar Schnepp motion picture theater, at Bloomington, have assumed definite shape. The firm of C. O. Williams & Son will erect a six-story building, the lower two floors of which will be used for a theater. Schnepp will retire later from the management of the Chatterton Opera House, but the Chatterton will still carry some picture programs. Lyon, who operated the Castle, is now running his picture show at the Chatterton.

A. B. Campbell, who operates a show at Hardin, will erect a 30x50 picture airdome, seating 400, at that place.

Al Phelps and Frank Allen have opened an airdome at Oglesby.

A. J. Roath has opened a picture show in Columbia Hall, at Algonquin.

The Photoplayers' Statuette Company, of Chicago, has been incorporated with $1,000 capital stock to manufacture and deal in statucttes, miniatures and art goods of all kinds, to be manufactured from all kinds of material. Incorporators, Charles E. Stark, Nicholas Miller and F. H. Owens.

Bruce E. Henry has bought the A-Muse-U theater, at Princeville, from J. F. Warren.

Edwin Johnson, William Lavery and Annette Graff have incorporated the Madison Street Theater Corporation of Chicago, to conduct moving picture shows, exhibitions, entertainments, etc. Capital stock is $120,000.

The Jitney Garden, pictures and vaudeville, has been opened at "A" and Richland streets, in Belleville.

Blayney & Black have opened a moving picture airdome seating 1,000 at Fairfield.

Manager Joehrendt has opened the Airdome at Monticello for a summer season of pictures.

The Family Airdome, at Eleventh street and South Grand avenue, Springfield, has been reopened by George Hopper.

Roy McMullen, of Joliet, made plans to start early in May remodeling the Colonial and enlarging it to a capacity of 600. A new heating and ventilating system will be installed. A stage will be installed for vaudeville. The house will be closed for about three months.

William H. Pemberton, formerly with the Colonial Amusement Company of Eldorado, is assisting Manager Parker with his new theater at Carmi. The new house runs four reels of pictures and vaudeville.

Robert Mathes, of Quincy, has joined the ranks of the camera men and will film events in that part of Illinois, also in Eastern Missouri.

Al Carney, of Dubuque, Ia., has opened the Rex, on Sinsinua avenue, in East Dubuque.

Wilson McKim, proprietor of the Lyric, at Sterling, is the newest owner of the Grand there, having purchased it from Cole & Geddes.

A moving picture show and dance pavilion has been opened at Wauconda by P. A. Hoffmeyer.

CURREN BILL RECOMMENDED.

A special telegram to the Moving Picture World as we are going to press notifies us that the License Committee of the lower house of the Illinois Legislature has reported out and recommended passage of Curran Censorship bill.

SOUTHWEST NEWS LETTER.

Special to the Moving Picture World from Midwest News Service.

AMONG the first pictures to be produced by the new Excel Fotoplay Company at San Antonio, Tex., are Clarence Bennett's two road successes, "The Royal Slave" and "The Holy City." Bennett has arrived at San Antonio to help in producing these. Raymond C. Parent, who was with the St. Louis Motion Picture Company, is on the ground to act as scenario editor and to take part in some productions. Among the actors now under contract are Ed Sedgwick, Carol Arden, Marguerite Miller, W. W. Blake, Eileen and Josie Sedgwick, Nick Baker, Robert Longmire and Katherine Child.

FORT WORTH CENSOR RESIGNS.

William Massie has resigned as a member of the city board of censorship at Forth Worth, Tex., and Mayor Tyra has accepted the resignation. His action is attributed to the fact that the Mayor, without seeing the pictures barred "Three Weeks" after the board had passed it.

WITH THE MANAGERS.

The Gem, at Little Rock, Ark., urges patrons to 'phone its office to get the correct starting time of each show of a big feature. Dreamland, at Denton, Tex.,

gave a benefit for the local high school baseball team. The Byers Opera house, at North Fort Worth, Tex., is running a voting contest with a Maxwell auto as first prize. A dry goods store in Greenville, Tex., took over the Queen for a Saturday morning show of "The Fairy and the Waif" for children. The only condition was that the mothers call at the store for the tickets. "Visit the Gaiety twice and you'll have the habit" is a slogan of that Muskogee, Okla., house. Moving pictures of Austin's greatest flood were shown at the Bes-Mar, in Austin, Tex. The Empress, at Muskogee, Okla., did good business with local films. When "Hiawatha" was shown at the City Auditorium, in Houston, the street railway company arranged special service to carry children from the more distant sections to the Auditorium. The Isis theater, at Houston, Tex., is running the Ford-Detroit weekly. The Knights of Pythias lodge at Ardmore, Okla., entertained lodges from neighboring cities and gave the visitors a special show of "Damon and Pythias" at the Theatorium.

OVER THEIR HEADS IN IOWA.

"Ted Sullivan, the noted baseball expert, is disgusted with the Iowa City," says the Iowa City Press. "Even though this is the seat of Hawkeye culture, he declares that the beautiful classic he presented here during the past two days (his lecture and the moving pictures of the White Sox and Giants' world tour) went clear over the heads of the populace.

"This is worse than the jungles of the copper country of Lake Superior," he predicted wrathfully, at the close of a second performance, with scarcely enough people as his auditors to pay for a good lunch at a first-class cafe.

COLLEGE WILL ADVISE SCHOOLS BUYING PROJECTORS.

The following announcement has been sent out by the department of engineering extension, Iowa State College at Ames:

"High schools, libraries, women's clubs, Y. M. C. A.'s or other organizations which are considering the installing of moving picture machines will find the engineering extension department at Iowa State College ready to advise with them on their purchase. This department has, for the past six months, been testing various makes of moving picture machines and on the basis of its experience is ready to give advice to intending purchasers.

"School boards and school officials throughout the state are awakening to the possibilities of instruction through the aid of moving picture machines and a good many of them are planning purchase of this kind of equipment. The department is also ready to give aid in the purchase of different kinds of service and to extend information on the various industrial films available."

HOW IOWA SHOWS ARE GOING.

Requests came so thick that the Palace, at Waterloo, returned "The Spoilers." The Casino, at Des Moines, got a lot of good publicity with a creditable double of Charles Chaplin on the screen. The Princess, at Anamosa, had some good slides right after a big railroad wreck near that place. Manager Iverson of the Superba, at Lyons, showed the Essanay "One Wonderful Night" for the benefit of the Girl's Friendly Society. Another Francis X. Bushman picture that went big was "Every Inch a King," the Star, at Mt. Vernon, heightening the interest in it by featuring the author, Miss Laura Hinkley, a local girl. The Busy Hour, at Jefferson, got 15 and 25 cents for "Tillie's Punctured Romance," but offered $10 to all who did not laugh. The Eagle, at Grand Junction, gave a six-reel benefit for the local fire department.

Pictures in "Dry" City

In Des Moines Closing of Saloons Has Boosted Amusements—People Have Money to Spend and Are Taking In Moving Picture Shows and All Harmless Diversions—Saturday Nights Bring Out Throngs.

Special to Moving Picture World from Midwest News Service.

A RUSH to the picture shows in Des Moines since that city went "dry" is related by a special correspondent of the Iowa City Press.

"The closing of the saloons in Des Moines has enormously increased the business done in the amusement houses of the city," he says. "The amount of money being spent for pleasure and sport of one kind or another is simply appalling. The Saturday night crowds that throng the movie houses, bowling alleys, billiard halls, etc., are larger than ever before known in the city. The purveyors of entertainment report their business having increased by 25 to 30 per cent. in recent months."

INFLUENCE OF PICTURES ON CHILDREN.

If Iowa exhibitors held to cleaner pictures their juvenile patronage would be larger, believes H. J. Whitacre, who has been making a survey of Des Moines and Waterloo for the State Teachers' College of Cedar Falls. "Most of the answers we receive indicate that the children want better films," he said.

"It is interesting to find that the children of the poorer classes attend the shows perhaps more than any others. In some cases I find that they go to the shows in the winter because they can keep warm there better than at home.

"Our investigation indicates that moving pictures are doing some good in the way of education. Children are learning things that they use in their geography, history and science. They read newspapers more as a result of attending the shows. Very few of them say that the shows affect their religion. Scarcely any of the teachers attribute poor work to the influence of the shows.

"Some of the questions were: How often do you attend picture shows? What time of the day? What day or days? Do your parents like to have you go? Do they go with you? Do you go with friends. Do you learn from seeing picture shows? Does it make you want to read? Newspapers, magazines or books, and what kind of each? How does it help you in your studies? Do the pictures affect your religion? Hurt your eyes? Do you dream of them? Think of them while in school? What kind of pictures do you remember longest? Do they affect your desire to attend school? What kind do you like best, spectacular, tragedy, comedy, romantic, travels, western, thrillers, educational?"

The teachers' college will continue the experiments by installing machines in several schools next year.

SUIT OVER LOST FILMS.

Martin & Estes filed suit in the United States District Court at Sioux City to recover $1,175 from Maurice W. Jencks for seven reels of "The Spoilers" destroyed in Sioux City last January. The films are valued at $675 and the losses from necessarily canceled dates at $500.

PEOPLE SEE MORE GOOD ACTING THAN FORMERLY.

Perhaps the moving picture as coach may bring better acting to the home talent drama. High school seniors at Iowa City gave "The Man From Home" at their annual class play. While they were in rehearsals Thomas A. Brown showed that film at the American theater in Iowa City. Both the school and photoplay house profited. The school turned out to get pointers and friends of the pupils decided after seeing the films to hear the lines.

ON THE SHELDON CUT-PRICE WAR.

Apropos of the fight at Sheldon, where admission was cut to three cents of two for a nickel, the Burling "Hawkeye" sees that many managers cannot cut prices:

"Perhaps the right way to win out in Sheldon would be to get better pictures than the competitors are showing and to raise the price. If the pictures are poor the low admission will not add to the number of patrons, while there will not be sufficient space in any of the theaters to hold all who will be willing to pay better prices to see high grade pictures. It takes but a very short time for the dear public to learn the difference, and then the majority will be demanding the best that is to be had, regardless of the price.

IOWA BRIEFS.

The Keck, at Wapello, had a benefit for the local baseball team. "The Devil" was run at the Guthrie Center theater under the auspices of the local Woman's Relief Corps. D. Orville Reese, manager of the Grand, at Fort Madison, had a two-reel local "The Guiltless Fugitive" made. Before the picture was taken the members of the cast appeared at a show at the Grand and were introduced to the audience.

F. E. Leonard has purchased the interest of his partner, C. W. Melcher, in the Lyric, at Hawarden.

A partnership has been formed by Guy Mahoney of the Palm, and Manager Shlaes of the Airdome, at Missouri Valley.

H. Holloway has opened a picture show in his building at Whiting, McBeath & Howe having moved their show from it to the Opera House.

William Fruehling and F. P. Otten, who have reopened the Princess, at Ft. Madison, will use a Mutual program. Mrs. Fruehling will have charge of the musical programs.

Saul & Son, of Carroll, have opened another show at Lidderdale.

G. A. Spelbring has opened a show at Silver City.

Clarence Rhole has purchased the moving picture show at Lake Mills.

The Pastime, at Maquoketa, ran "The Hypocrites" April 28 and began using other Paramount pictures May 1.

L. A. Whaley, of the Lyric, at Preston, has just been married.

C. Dirks has been making preparations to erect a one-story moving picture theater at Holland.

The Royal theater, at Drakeville, has been sold to Dewey Williams.

The moving picture show at Williams has been moved from the State Bank Opera house to the Hayse building.

Manager Williams did not care to raise his prices of 5 and 10 cents at the Isis, in Lake City, so leased the house for one night to Martin & Estes, of Kansas City, who have the rights for "The Spoilers."

G. H. Carlson sold his show at Pilot Mound to Rollin Wolk and Thomas Tomlinson.

Fairchild & Paine opened their new show in the Blotcky Building at Onawa May 1.

H. Bopp Hampton is having the Callan building at Clear Lake remodeled for use as a moving picture theater.

The Real Amusement Company of Newton and Colfax has purchased the picture house of A. M. Stover and L. E. Alexander, at Marengo. Manager Lundgeon, of Colfax, will supervise the new properties.

Censors and the Public

Kansas Newspapers Are Having Fun at Expense of State Censorship—Mayor House of Topeka Writes a Few Pertinent Paragraphs on Subject for the "Capital"—Many Other Kansas Editorials of Like Mind.

Special to Moving Picture World from Kansas City News Service.

SOME of the editors in Kansas are inclined to make fun of the moving picture censorship. One of the most outspoken of the newspaper writers is Jay E. House, paragrapher on the Topeka Capital, and recently elected mayor of that town. Mr. House does not care what he says so long as it expresses his opinion, and the fact that they elected him mayor shows that his opinions coincide with a majority of the citizens of Topeka. In a recent issue of the Capital, Mr. House in his column had the following paragraphs, three of which together indicate his attitude toward the censorship and toward other efforts to regulate the public:

"There is always a good deal of foolishness going on. You are right. We had in mind the work of the Kansas board of moving picture censors.

"We have watched many Legislatures come and go, and have observed one thing. If there is a chance to pass a law which is sure to annoy men in legitimate business the Legislature always passes it.

"Our further observation in the matter is that if you have a boy who can be corrupted by the ordinary run of moving picture films you might as well kill him now and save trouble."

THE ONLY GOOD CENSORSHIP.

Public Leaves Theater When Bad Films Appear—Keeps Away for a While.

The Parent-Teachers' Association of Missouri held its annual convention in Kansas City the week of April 26, but without taking definite action in respect to moving picture shows. A year ago the association had adopted a policy with reference to neighborhood shows, and informal reports of the operation of this policy were made in the "circles," or small sub-meetings, in connection with the convention.

The resolutions of last year recommended that the patrons of a neighborhood show exercise an informal and unorganized censorship over the exhibitions and programs, and enforce this censorship by means of what is practically a boycott. The patrons understand that if, on the nights when the children of the neighborhood are generally to attend the exhibition, usually Friday or Saturday night, the program does not meet with approval, the audience that is in sympathy with the practice get up and leave, and not again patronize that show until assurance is given that the desired quality of program is given.

This method of indicating influence by the censors has not made any headway in St. Louis, but is practiced rather extensively in Kansas City, Springfield and some other cities. One of the reports made is indicative of them all.

"Quite a number of the patrons of our neighborhood show have agreed to the method of bringing pressure on the exhibitor. One night, for instance, one picture was far below the standard, and a kind of picture that we had explicitly asked the exhibitor not to show on Friday nights. When the reel began, one of our number rose, and looked at others —about thirty men, women and children— got up and left the show, telling the proprietor as we went out that we were dissatified with the way he had met our suggestions. We stayed away for two weeks, until he sent announcements around of a specially good program, which we attended, and found quite up to standard. It is sometimes a hardship, apparently, on the children, and they often object to leaving in the middle of a show; but the parents of course insist, and it is increasing our ability to secure the right kind of programs for our neighborhood."

One of the difficulties mentioned by another person making a report, was the fact that a change in ownership of the house often makes necessary several weeks' of "demonstration" before he falls into the habit of his predecessor of cooperating with the parents.

Another of the problems of the neighborhood show which was mentioned, was that of satisfying both the children and the young people. The latter are fond of the serials and features, while the children are better satisfied and benefited by the simpler short comedies, educational films, brief spectaculars, and single-reel romances.

In neighborhoods where the parents cooperate most sympathetically with the exhibitors, the Friday night programs are most carefully adapted to the children, and the houses are filled, the older persons become accustomed to patronizing the house on nights when the pictures especially suited to them are shown. The Parent-Teachers' association are helping to simplify this problem, since the teachers insist that Friday or Saturday night, following which there is no school, are the proper times for children to attend the shows.

The agitation of the subject is in fact rather spreading the notion that the children should go on the nights of the special programs, so that the tendency is to make all the school children picture fans.

CENSOR JESS WILLARD SCENES.

The films of the Kansas hero, Big Jess Willard, have been barred by his own state for a time at least. Willard was shown at his training camp and at his home. One of the scenes objected to was a barroom with one of the best collections of prize fight followers ever on the screen, and the other was a scene of Willard leaving the bedside of his sick baby to go to Havana to fight Jack Johnson. These two scenes barred the pictures in Kansas, although they will again be shown before the appeal board and their judgment of them will be final. The appeal board consists of Governor Capper, S. M. Brewster, attorney general, and J. T. Botkin, secretary of state.

SALISBURY'S WILD ANIMAL FILMS GOING WELL.

The Grand Feature Film Company which recently opened in the Gayety building at Kansas City started off their business with a rush on their one feature photoplay, "Salisbury's Wild Animal Life of America." Manager Joseph Gilday, after reviewing the seven reels of film, immediately signed a contract for a week's production at the Willis Wood theater. Manager Gilday received a wire from Manager Rothapfel of the Strand theater in New York to be sure and secure the first production of these pictures in the city. But Manager Gilday beat the telegram and had the pictures already booked for a week's engagement. They were shown in the New York Strand.

CENSORS GET FIRST VIEW.

The censors of Kansas have had ridicule heaped upon them that not they, but the lawmakers there, justly deserve. In truth the censors have passed nearly every picture that has been tendered to them without making any cuts and the public can have its drinking scenes and all the other scenes that go toward making moving pictures that the puritanic legislature called vice. These pictures are being passed, although the law says that they should not be, and the one woman censor did make a mistake at one time. The fact is the censors just like to be the first ones to see a picture show in Kansas and the law pays their way.

SUFFRAGISTS' FILM WILL GET BY CENSORS.

Kansas City was somewhat overrun with parades last week, especially on Saturday afternoon. Ball teams paraded the streets first, then the Suffragettes marched in a body from their headquarters to the Twelfth Street theater to see the moving picture production "Your Girl and Mine," which was made and endorsed and censored by the National American Women Suffrage Association. Manager Durrin said that the crowd of suffragettes almost frightened him at first, but that they quieted down in the show and watched the performance through just like school children. The suffragettes have censored their own film, but its a cinch that they will get it by the censors in Kansas and other states that are supposed to have such strict censorship laws.

KANSAS CITY BRIEFS.

The German War Relief Committee at Kansas City has announced that they will show pictures showing the mobilization of the European armies that have never before been shown in this country at the New Turner Hall. The proceeds of the three days' exhibition will go to the German relief fund.

Miss Etta Arthur, representative of the Kansas City Feature Film company, has returned from a trip to the East to visit her mother and is now in the state of Kansas booking orders for her favorite pictures, the Paramount releases. Miss Arthur has proved to be one of the best booking agents on the road and has turned in a very large number of excellent contracts. She is the only woman booking agent working out of Kansas City so far as is known.

News has reached Kansas City that K. L. Williams, who left the 101 Ranch Picture company the first of the year to handle the Pawnee Bill pictures, is back with the Miller Brothers, and has the picture factory running at full speed. The picture that he is now busy on is the Expositions First Romance. The picture, which is a five-reel feature, will be handled like other 101 productions through traveling agents and Mr. Williams is busy making twenty-five prints and that many men will be sent to that many states during the next month.

MISSOURI ITEMS.

J. J. Sprague, manager of the Star theater at Sarcoxie, Mo., has added a new machine and screen and has made other improvements at his moving picture theater there. Mr. Sprague says that the good business demanded that the new installations should be made immediately and he has just had to put them in.

A. E. Holten, formerly manager of the airdomes at Booneville and Webb City, Mo., has located at Bethany, Mo., where he is going to manage the airdome for the summer. Mr. Holten says that it is one of the liveliest little town that he has ever been in and he feels certain that the airdome will be most successful there.

Houses's Gem theater at Appleton City, Mo., opened recently and the first show was free to the public.

"Cabiria" was shown under the auspices of the Improved Order of Redmen at the Landers theater at Springfield, Mo.

KANSAS SHORT NOTES.

Frank Yates is building a new airdome at Augusta, Kan., and he promises to

have the best one in the state erected there.

The Cozy and the Nest theaters at Topeka, Kan., opened again last Sunday, showing the semi-religious pictures, "Judas of Bethulia," "Nero and the Burning of Rome," and "Joseph in the Land of Egypt."

BUNNY WAS A MANAGER IN SALT LAKE CITY.

By H. W. Pickering, Salt Lake Correspondent of Moving Picture World.

AS with many localities, there was a "local end" in Salt Lake City in the story of the death of John Bunny. About seventeen years ago the late comedian was manager of the old Grand theater, now the Garrick, in Salt Lake, at the time that a popular stock company occupied the boards of that house. Many members of the company, like Bunny, who also appeared in the casts, became famous in after years.

SALT LAKE CITY BRIEFS.

George E. Carpenter, editor of Real Reels, the house organ of the Notable Feature Film Company in Salt Lake, boosting Paramount productions, comes out this week disguised as a sporting editor. Real Reels appears on the pinkest of pink paper, a la sporting sheet, and all items of news as well as the editorials are written in approved sports style. The back page, carrying the Paramount advertisement, features a large mat of Jess Willard, labeled "Paramount Champion." Carp is the true little friend of the advertising departments of magazines and newspapers and shows no mercy to managers with "cold feet."

A. P. Cahill, swinging around the circle for the Mutual Film Corporation in this territory, sends a whole shipment of optimism regarding the outlook for the motion picture business in these "valleys of the mountings."

A. S. Hatfield, who resigned recently as manager of the Pathe office in Salt Lake, has purchased a half interest in the Princess theater, in this city which, under management of Sam Loeb, was built up from a hoodoo house and a steady losing proposition to one of the best little money-making houses in this city. While the Princess is known principally as the home of "tabloid" musical comedy it is a heavy user of first class films and has featured Keystone comedies with considerable profit to itself. It may be mentioned in passing that Mr. Hatfield resigned from the Pathe office for the purpose of taking part in a legal contest over a will in Philadelphia in which he and his mother, Mrs. W. F. Powers, of Salt Lake, are mentioned to the extent of about $25,000. Mr. Hatfield, however, found that his presence in Philadelphia was not imperative and remained in this city to keep up his end of the show game.

Nathan Offer, manager of the Salt Lake office of the United Film Service, is preparing to issue a house organ which, he says, will be a new departure in this line of publicity.

The Princess theater, in Provo, has added vaudeville to its film attractions, and the new addition is said to have made a strong appeal to Provo patrons of the house.

Charles F. Tabler, motion picture manufacturer of Denver, was in Salt Lake this week with his bride, formerly Mrs. J. A. Snedeker, a wealthy widow of Denver, on their return trip from a honeymooning jaunt in the Hawaiian Islands. Mr. Tabler has in production a number of reels made in the Garden of the Gods, Colorado.

Salt Lake's motor equipped fire department was caught in action last week by Joseph E. Howard, who was featured on the bill at the Orpheum theater. Mr. Howard is an expert camera man and carries his camera over the circuit with him for his own amusement. The pictures will be shown here at the Orpheum next week.

Children's Feature Co.

The New Louisville Picture Making Company Has Been Incorporated—Hopes to Begin Production Within Thirty Days and to Release About July 1—No Site Chosen as Yet—Who Are Behind the New Venture.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

THAT LOUISVILLE is to have a film-producing company to produce special childrens' films for use in theaters handling special matinees for children, noticed recently in this column, is now an assured fact. Louisville was the first city in the country to start censored pictures for children and the idea has now spread until theaters in all sections of the country have adopted the plan. The new film corporation has filed incorporation articles under the title of the Children's Feature Film company of Louisville. The capital stock of the concern is listed $50,000, divided into 5,000 shares of the par value of $10. There are 2,000 shares of common stock and 3,000 shares of preferred stock. The incorporators are: Thos. J. Morrow, Jr., R. W. Conant and Norman M. Sweet, each holding three shares. The corporation is authorized to incur an indebtedness not to exceed $25,000. The officers are: Thomas J. Morrow, Jr., president; A. T. Macdonald, vice-president; Norman Sweet, secretary-treasurer, and R. W. Conant, director and producer. The company expects to be in position to start making films inside of thirty days, but will not be able to make releases until about July 1. Several locations for studios have been considered and a deal will shortly be closed.

WILL DEVELOP LOCAL FILM.

The Royal Photo company of Louisville, which recently secured comodious quarters, taking the entire third floor at 421 South Fourth street, announces that it is making arrangements whereby a full equipment will shortly be installed so that the company will be in position to develop moving picture films in Louisville. The concern for a number of years has been giving its entire attention to making commercial photographs. The studio was burned twice inside of a few months and new quarters were taken which are the largest and most commodious in this section of the country. Abundance of room is to be had, and the studio could easily produce indoor moving picture scenes under the larke skylights. Heretofore it has been necessary to send almost all films taken locally to Chicago or other points to have them developed. The concern also specializes on slides.

BROADWAY THEATER COMPANY TO BUILD AIRDOME.

The Broadway Theater company, which recently built a new theater at Shelby and Broadway has just torn down the old theter and is contemplating erection of a large airdome on the vacant lot. The company has increased its capital stock from $70,000 to $85,000. The additional stock is divided into 8,500 shares of the par value of $10. This stock is divided into 6,500 shares of common and 2,000 shares preferred. Louis Steurle, president of the company, said that the increase was made to take care of the new building, although it had not been definitely decided whether the airdome would be erected this season or next.

SUMMER PROGRAM AT THE MARY ANDERSON THEATER.

The Mary Anderson theater has announced that several changes have been made in the ventilating system for the hot weather. The program will be changed three times a week instead of twice, as heretofore. Fox films will be shown on Sundays, Mondays and Tuesdays. World Corporation films will be exhibited on Wednesdays and Thursdays, and the last two days of each week will be devoted to the four-company productions known as the V-L-S-E features. One of the first pictures will be "The Juggernaut." Manager Goldberg stated that he would try to continue special children's features throughout the summer, even after the public schools closed.

THE BEN ALI OF LEXINGTON TO SHOW PICTURES.

C. H. Berryman, of Lexington, Ky., manager of the James B. Haggin estate, recently announced that he intended to switch the Ben Ali theater, of Lexington, to a moving picture house. Mr. Berryman was lately admitted to the Kentucky Exhibitors' League, at the Lexington convention.

QUEEN THEATER DID NOT PAY.

The Queen theater, of Winchester, Ky., which was recently closed, has since been placed in the bankruptcy courts. Chris Sideras and Mike Catson filed a voluntary petition in bankruptcy. A petition was filed for the firm and for each of the owners individually. Liabilities are placed at $6,400 and assets at $6,000. The Queen theater started last February, but has had hard sailing all the way, due to strong competition on the part of the older houses. The owners went to considerable expense in converting the Fraternity building into a theater and used expensive materials in the work. When settlement time came around the partners were unable to meet their bills and a creditors' meeting was called. The house was run by the creditors for a time, but the patronage was small and a levy was made in the form of an attachment against Sideras, who is supposed to have property in the old country. The theater was at once closed down. The American Seating Company, The Amusement Supply Company and local concerns were among the creditors. Lewis R. Hampton, on motion of the creditors, was appointed receiver in bankruptcy for the firm.

LOUISVILLE BRIEFS.

F. B. Masters, manager of the Crescent Amusement Company's theater at Bowling Green, Ky., was recently in Louisville calling on some of the film and supply men. The Crescent Amusement Company is located at Nashville, Tenn., but operates the Colonial at Bowling Green. This theater was erected about a year or so ago and is one of the handsomest theaters in the smaller cities of the state.

Roland Clark, of Lebanon, Ky., who recently completed remodeling the Arista, which was badly damaged by fire during the winter, was in Louisville during the first week in May. He placed orders for some special feature productions with the local film exchanges.

The Henderson Theater Company, of Henderson, Ky., recently filed articles of incorporation, listing the capital stock at $12,000, divided into 1,200 shares of the par value of $10 each. The incorporators are: George A. Bleich, 1194 shares; Emma C. Bleich and A. S. Zelt, three shares each. The debt limit is placed at $10,000. Mr. Bleich owns the Empress theater and is preparing to open the Peoples' theater on Third street. He also owned the Princess theater, which was recently closed.

The Scenders Amusement Company of Louisville has leased the Crescent airdome from the Crescent Amusement Company.

Essanays at Chicamauga

Company of Film Folk from Chicago Studio Will Make Picture on Famous Battle Ground—"Vain Justice" Is Its Title—It Will Have Battle Scenes as Nearly as Possible Like Those There Fifty Years Ago.

By G. D. Crain, Jr., Tennessee Correspondent of Moving Picture World.

THE hills and gullies of Chicamauga, which tingled fifty years ago during one of the greatest battles of the Civil War, are to be treated in much the same way in a mimic reproduction of the great struggle which occurred half a century ago. The picture will be made by the Essanay Company, now quartered at Chattanooga. The wearers of the blue and gray will be represented in the conflict. "Vain Justice" will be the subject of the production and many "supes" and a portion of the Eleventh Cavalry will probably be used in making the picture. Richard Travers, of Chicago, will play a leading role in the production, and will be assisted by Capt. Calvert, Lillian Drew and other well known actors and actresses. Trouble will probably be experienced in keeping the younger generation out of the film, as it is expected that many Chattanoogians will endeavor to see the reproduction of the famous battle while enacted.

OTHER ESSANAY PICTURES.

Mr. Travers has come to Chattanooga especially to take part in another Essanay production entitled "Dynamite Special." This picture has been postponed for the time being, however, as some of the details, such as dynamiting an express train or two, have not been arranged for. Following the production of the Chicamauga pictures Mr. Travers will return to Chicago to take part in Viola Allen's production of "The Little White Sister," and later will return to Chattanooga to produce the "Dynamite Special."

CHANGE AT VENDOME LIKED.

At the Vendome, of Nashville, the change to pictures has proven popular. The theater has already proven an ideal moving picture house. It is comfortable and convenient, and with its new ventilating system coolness is assured in the hottest weather. The house is naturally arranged in a far more elaborate and expensive manner than is the average moving picture theater, but the patrons are given these added advantages at the price of admission to the cheaper houses. "On the Night Stage," the Mutual production in which Robert Edeson takes the leading role, was one of the first pictures to be shown at the theater. This picture has been well advertised and is going good.

NASHVILLE ORPHEUM WILL BE PICTURE HOUSE.

The Orpheum is to be a picture house not only for the summer months, as we erroniously stated in this column on May 1, but will be devoted exclusively to films hereafter summer and winter, spring and autumn. Roy Shelton, vice-president and general manager of the Dixie Amusement Company of Nashville, Tenn., has written to the World to that effect. The house is having a very successful week with "The Clemenceau Case" and will play it for the entire week. Other features of like size and quality will follow. A six-piece orchestra furnishes the accompaniment. Success seems to be assured to the house.

TENNESSEE BRIEF NOTES.

Moving picture houses are specializing just now upon Tennessee-made pictures in a number of cases. The first productions of the company of Essanay actors, located on Signal Mountain, near Chattanooga, Tenn., are expected to "go big" throughout the state. The first of these pictures made was "A Lesson in Romance." This picture was shown as soon as completed at the Majestic theater, under the auspices of the Chattanooga King's Daughters' Society, the proceeds going for the benefit of the Children's Refuge, a home for orphans. The admission price for this picture was 25 cents, and four shows were given, two in the afternoon and two at night. Commercial pictures taken in Tennessee are also being shown at various points with good results.

John M. Dean, chairman of the Memphis Board of Censorship, formally passed upon the Memphis moving picture film entitled "Cotton Bolls and Wedding Bells," on Saturday night, May 1. Viewing this film was really a matter of formality, as it was clean throughout and was largely a commercial production. The picture was first shown at The Lyceum theater on Sunday and throughout the following week. Interest in the picture was keen and Miss Clarkson and a number of residents of Clarksville, Miss., came to Memphis to see the first run. Miss Clarkson was the leading lady in the play.

The Glendale Zoo, at Nashville, Tenn., was formally opened for the 1915 season on the afternoon of May 2. The Glendale Zoo theater, a moving picture house, is one of the main attractions of the park. A big program of special interest to children was arranged for the opening day. Prizes and souvenirs were given away at the big opening. The park has been greatly improved, the illuminations enlarged and a greater number of animals installed in the various cages.

INDIANA NEWS LETTER.

By Special to Moving Picture World from Indiana Trade News Service.

INDIANA managers of moving picture shows have been notified by the state fire inspection bureau that boys wearing roller skates must not be admitted to the theaters. The roller skate craze has hit the state hard and children have had a habit of wearing their skates into the theaters, a practice regarded as dangerous.

Gus Schmidt and Harry E. Cohen, of Bingham, Crose & Cohen, operating the Colonial theater, Indianapolis, have leased the Crystal theater of Barton & Osen, owners.

Henry Meilman, former assistant controller of Evansville, and Louis Wollenberger, former deputy city clerk, have started the Magnet Film company in the Indiana river town and propose to produce plays requiring a cast of four to twelve players.

The work of remodeling the Zeigler room for the Orpheum theater, at Attica, Ind., is going forward rapidly. The house will be opened May 8. Chase McDermod is manager of the house.

Manager Smith of the Grand, Terre Haute, stirred up interest in "The New Governer," the adaptation of Sheldon's play, "The Nigger," by announcing no one under seventeen would be admitted.

C. C. Hyatt, of Walton, Ind., has bought the moving picture outfit of Asa Cline, and has leased the Camden opera house, where he will give shows Monday, Wednesday, Friday and Saturday nights.

The Elite, Huntingburg, Ind., has been opened by M. T. Willard and wife. General Film Service is being used. The interior is decorated in green and yellow, with the walls hand painted to represent Swiss scenes, Swiss forming the major portion of the population.

Dale Loomis, manager of the Victoria theater, Peru, Ind., is a modest showman. Loomis booked "Winning His First Case" and it was not until after it had been run that Peru awakened to the fact that Loomis was in the picture as the juvenile lead, in which part he appeared shortly before coming to Peru to assume the Victoria management.

A committee of women in South Bend, Ind., has been named by the womens' clubs to see if arrangements cannot be made for special children's pictures.

N. C. Gwinn has sold the Frankfort, Ind., airdome to Miss Faustina Cook, of Evansville, Ind. Miss Cook is now employed as a teacher in the Kirklin, Ind., schools. Her brother will assist in running the house.

Will Conway has bought the Majestic, Cannelton, Ind., of Messrs. Bopp and Bartles. The price was $600.

George R. White, manager of the Princess open air house at Crawfordsville, Ind., is having it remodelled and renovated, and will open as soon as the painters and decorators finish.

Gary, Ind., is growing so fast that M. Wohl, proprietor of the Cosmos, after exhibiting the Shriners parade films, gave it to the Commercial Club to be kept as an authentic record of "How Gary Looked in 1915."

Selmire & Duffy have opened a new house in New Washington, Ind., and Pernett & Duffy in Hanover, Ind.

The Bell theater, Warsaw, Ind., has been closed by the state fire marshal until exits to comply with the law are supplied.

U. E. Slifer, Macy, Ind., has bought the Temple theater at Peru, Ind., of Mrs. Cy Palmer.

The airdome, Warsaw, Ind., opened the season May 1.

The Princess theater, Rensselaer, Ind., has just successfully passed through a baby show. The prize contest proved a great stimulant to attendance.

Manager Boyer, of the Kendalville, Ind., opera house, will operate a moving picture show every night from now on, according to his announcement. The season for legitimate attractions is about over, and Manager Boyer says that the movies have always pulled well for him on open Saturday nights, so he proposes to use them every night.

Frank J. Rembusch, mirror screen and motion picture manufacturer at Shelbyville, Ind., will add a roof garden to his demonstrating theater within the next few months.

Maurice Less, owner of the American, the fine new picture theater in Terre Haute, Ind., has made a change in prices, and is now making the admission 10 cents to any part of the house, matinee or night. Box seats can be reserved at the same rate.

The Orpheum theater, Elkhart, has closed its vaudeville season and expects shortly to reopen with all picture program.

Mrs. Chares Krieger, Valparaiso, Ind., the first woman in the northern part of the state to operate a jitney show, is dead of heart disease.

Education by pictures is to become a permanent feature of the Connersville High School, Connersville, Ind., science department.

Walter Downey is remodeling his Main street property in Princeton, Ind., and will open a picture theater in a few weeks.

The DeLuxe theater, Hammond, Ind., packed them in for the reception of film actors that accompanied the Essanay film, "The Song in the Dark." The players in reel life were seen in real life at the same time, as Miss Gerda Holmes and Mrs. Rapley Holmes, Bobby Bolder and Lester Cuneo had part in the original production of the film.

The police at Columbus, Ind., stopped an exhibition of supposed Johnson-Willard fight pictures.

Henry K. Burton, manager of the English opera house, the Isis and the Lyric theaters, properties owned and leased by Barton & Olsen, has leased the new house in Greenfield, Ind., now being built by A. L. New.

NEW KRITERION MANAGER.

David Bershon, who has been in charge of the San Francisco branch of the California Kriterion, at 111 Golden Gate avenue, since the establishment of this office, has resigned and has been succeeded in this capacity by W. W. Ely.

TO ISSUE STOCK.

The Turner & Dahnken Controlling Co., of San Francisco, has made application to the Commissioner of Corporations for permission to sell 200,000 shares of preferred stock at a par value of $5 per share. The money to be secured from the sale of stock is to be used in fitting up and operating new houses in several coast cities not covered at the present time. Statements have been filed showing that the profits of the corporation for 1914 were $122,372.

IN SAN FRANCISCO.

Davis Bros. Poster Exchange has issued a unique Mary Pickford one-sheet with interchangeable title, which is meeting with considerable favor here, especially since all the reissues of Mary Pickford pictures are now being released in the regular service of the General Film Company.

The Arcade Amusement Company, of which M. A. Fisher is manager, has opened a $100,000 amusement hall at Eddy and Jones streets. It will be used primarily as a dancing pavilion, but is also arranged for moving picture entertainments.

The operating room of the new Hippodrome theater has been fitted with two Powers cameragraphs No. 6A by Walter Preddey, who has also furnished a Powers equipment for the San Joaquin Valley Counties building, at San Diego.

Mrs. May Pettengill was a visitor here this week from Eureka. Cal., arranging for service.

The great Selig production "The Spoilers," has been booked for an indefinite run at the Filmland theater on the Zone at the Panama-Pacific Exposition.

CALIFORNIA NOTES.

The Arlington, at Tracy, Cal., is now being conducted by Charles Fraler, who has placed an order with George Metcalfe, of San Francisco, for a new Powers cameragraph No. 6A.

A company has been organized by Messrs. Klink, Deacon & Barry to conduct the Princess theater, at Oakland, Cal. Two Powers cameragraphs No. 6A have been installed.

W. C. Kolthoff, formerly of Stockton, Cal., is arranging for the erection of several airdomes in the upper San Joaquin Valley.

W. Thompson, manager of the Theater Visalis and the "The" theater, at Visalia, Cal., is planning to erect an airdome on Main street, with a seating capacity of 500.

Charles Moser, a well known operator and former exhibitor, is to have charge of the new moving picture house being erected at Telegraph avenue and 41st street, Oakland, Cal.

A Wagner motor-generator set has been installed in the Bell theater, at Redwood City, Cal., by Walter Preddey, of San Francisco.

H. C. Schmidt has just installed a fine $7,500 organ in his handsome photo-play house, the Marquee, at Palo Alto, Cal.

William Elliott, former owner of the Swastika theater, at Sausalito, Cal., is erecting a new theater at that place, and will open this about the middle of May.

The Marquee theater, at Oakland, Cal., has been taken over by Auslen & Sons, formrly of the Home theater, of that city.

J. W. Wright, manager and owner of the Dreamland, at Riverbank, Cal., is preparing to enlarge the capacity of the house to 600.

The San Jose Film Company, of San Jose, Cal., has been granted a temporary permit by the Commissioner of Corporations to sell 25,000 shares of stock.

No State Censorship

In California, General Public Wants No State Interference with Censoring Films —Public Debate in Berkeley Shows Strong Opinion Against It—Press and Public Agree on Its Dangers—Local Authorities Have Ample Power.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE agitation that has been under way in a number of California cities of late for the establishment of local boards of censorship does not seem to have made much headway, and it is not likely that any legislation will be passed for the formation of such bodies. The public debate on film censorship held recently at the Shattuck Hotel, Berkeley, Cal., a leading suburb of San Francisco, brought forcibly to the front the fact that the general public is not in favor of regulation of this character and practically all of the addresses that were made were against the proposition. That the present police powers in that city are ample to cope with any situation that may arise may be judged from the fact that the chief of police recently informed a leading exhibitor that it would be unwise for him to book "The Clansman" as the presentation of this production would not be allowed.

At Fresno, Cal., the agitation for local censorship has been even stronger than it has been at Berkeley, but from present indications there is no danger of adverse legislation along this line there. The press of that city, scenting in the agitation for film censorship a movement for the censorship of news, threw open the columns of its daily publications to discussions of the subject, and several splendid articles appeared from the pens of leading citizens expressing opposition to the plan. In other localities plans for censorship have been nipped in the bud and invariably the agitation has been stopped when it has been made clear that public opinion has been against the proposition.

JURY DECIDES "HYPOCRITES" NOT IMMORAL.

A stubborn attempt was recently made at San Jose, Cal., by Mayor F. R. Husted, Acting Chief of Police Dave W. Campbell and members of the Board of Police and Fire Commissioners, constituting a board of censorship, to stop the showing of the photoplay "Hypocrites," scheduled to be shown at the Theater De Luxe during the last week in April, and the right to display the picture was established only after a jury trial had been held. Immediately upon the announcement that this picture was to be shown, efforts were made to have the booking cancelled, but without avail. Before exhibition to the general public it was displayed before the board of censorship and other city officials and William F. Hanell, manager of the theater, was warned that it could not be exhibited as it was immoral.

The warning was disregarded and after several ineffectual attempts to stop the show the films were finally seized about the close of the first day's performance. The case was called for trial the following day and City Attorney Earl Lamb for the prosecution made the contention that the display of any nude human figure on the moving picture screen constituted a violation of the city ordinance and called for police censorship. He sought to exclude the introduction of the pictures as evidence, but this was insisted upon by the defense, as well as a jury trial. The theater was cleared in the midst of the afternoon performance and the jury and court witnessed an exhibition of the films, with the result that a unanimous verdice of "not guilty" was at once returned. The films were at once returned to Manager Hanell and were shown to packed houses during the rest of the engagement of four days.

Judge Dougherty held that the complaint as drawn by the city attorney involved other issues that merely the question as to whether Hanell had refused to obey the order of suppression, and agreed that the pictures themselves should be inspected by the jury. The attorney for the defense tore the opening argument of the prosecuting attorney to shreds and called attention to the fact that he section of the city ordinance prohibiting the display of a nude figure on the screen also contained the qualifying clause: "In such manner or details as tends to corrupt public morals."

The objection to the picture at San Jose was based entirely on religious grounds, but the jury decided that no direct attack was made on any particular church or creed and some publicly advised that all see it who possibly could do so.

BUYS BILLPOSTING PLANTS AND THEATER.

Foster & Kleiser, bill posters and outdoor advertisers of Portland, Seattle and Tacoma, have purchased the plant of the J. Charles Green Company, of San Francisco, and this branch will be in charge of A. F. Lausen, Jr., formerly manager of the Tacoma office. The California purchase includes plants at San Francisco, Fresno, Stockton, San Jose and other large cities in Northern California, as well as the Valencia theater, a vaudeville and moving picture house at Valencia and Thirteenth streets, San Francisco.

STUDIO ON EXPOSITION ZONE IS MAKING PICTURES.

The Exposition Players' Corporation, which is under the management of George Collins, has opened a studio on the Zone, at the Panama-Pacific International Exposition, adjoining the Filmland theater, and here the general public is given an idea of the manner in which moving pictures are made. Part of the talent used has been secured from the 101 Ranch, which has a concession close at hand.

OTHER SAN FRANCISCO NOTES.

A fine Edison phonograph has been presented to the Screen Club, of San Francisco, by the Eilers Music House, for use in the new club rooms.

W. E. Legg, an experienced exhibitor of Northern California, has taken over the Cosy theater, on Fillmore street, and has installed new Powers projection equipment.

A moving picture theater has been completed in the Iowa pavilion at the Exposition and has been fitted up with a Powers Cameragraph No. 6A.

The Hippodrome has succeeded the Gaiety, on O'Farrell street, and has been opened with vaudeville and moving pictures at 10 cents and 15 cents. The moving picture attraction for the first week was "The Heart of a Painted Woman."

Irving Lesser, of the Golden Gate Film Exchange, Inc., 234 Eddy street, is convalescing at a local hospital, where he has undergone an operation for appendicitis.

D. H. Bergh, of the Chicago office of George Kleine, has returned to this city from a trip to the Northwest and will shortly leave for the East.

Children's Shows Popular

In Grand Rapids, Mich., Special Shows for Children at the Colonial, Under Patronage of Drama League and Other Local Societies, Brought Out 2,500 Youngsters on First Day—Pictures Given—Effects of Such Shows.

By Frank H. Madison, Michigan Correspondent of Moving Picture World.

GRAND RAPIDS, MICH., is also seeing the beginning of what is fast becoming a very important field of motion picture activity, viz., special programs of interesting and instructive pictures chosen for children and given in the regular theaters at special times. The really important element in the movement is the cooperation between the exhibitors and the civic and community organizations who supervise the shows and in large part provide the audience of children. In practical effect it is the public choosing its own offerings and paying for them as a person buying books at a store rather than as a person buying a magazine and paying before the contents are known. The pictures chosen will have some influence on the exhibitor in making his own choice for his regular shows and this will be the more marked if the special shows are popular and well attended. In turn it will reflect back on the manufacturing of pictures.

The Drama League and other local organizations of Grand Rapids have chosen the Colonial theater for experiments with these special Saturday morning shows for children. For the first Saturday the pictures that were chosen were "The War of the Lilliputians," "Yellowstone Park," "The Legend of the Lone Pine," "Col. Heeza Liar—Ghostbreaker," "Sleeping Beauty" and "The Great Eared Bat." The first day 2,500 youngsters appeared and it was necessary to give two shows to accommodate them.

MICHIGAN BRIEFS.

A band concert in Eaton Rapids was cancelled recently because there were Mary Pickford pictures at the Bijou. Mrs. Minnie Woodruff has installed a new Powers 6-A in the Bijou. This house has booked "Neptune's Daughter" for an early date.

Manager Pierce, who opened the New Colonial at Paw Paw, had four free nights of the "Creation" film.

Films of the state Y. M. C. A. camp were shown two days at the Auditorium in Saginaw to help the local boys' camping fund.

James B. Starker has taken over the Gem at Holly, which has been operated by R. G. Hinkley.

A. L. Favier made a good impression at Alpena by opening his recently acquired Rex with a benefit for the Alpena Hospital association. "The Merchant of Venice" was the feature.

George Drinkwater and Ensign Olmstead have taken over the Venetian at Coldwater formerly operated by Dennis Vanes.

DRUM HOLDS GET-TOGETHER MEETINGS.

By Clarence L. Linz, Washington Correspondent of The Moving Picture World.

MANAGER Ben. C. Drum, of the World Film Corporation, has adopted a plan for holding weekly get-together meetings of the employees of the local office similar to those held by him while manager of an exchange in Denver, Colo. The World correspondent was a guest at the first of these which marked the opening of the new quarters on E Street and was greatly surprised at the manner in which the members of the force entered into the spirit of the meeting. Many good ideas were advanced for cutting down needless wasting of energy in the various parts of the work of the exchange and plans were made for the systematizing of all branches. Mr. Drum addressed the employees telling them of the benefits to be derived from getting together. A paper was read on the subject of "System" following which a general discussion of the subject was had, each of those present being called up to state his or her views. An elaborate repast followed the meeting, and it was at quite a late hour that a halt was called to a most pleasant evening.

BROKEN SEAT BRINGS SUIT.

Suit has been entered in the Supreme Court of the District of Columbia against the Plaza Amusement and Tom Moore by Curtis Clagett, who seeks to recover damages in the sum of $10,000 for injuries alleged to have been suffered by him while a patron of the m tion picture show operated by the defendants at 434 Ninth street, Northwest.

The plaintiff asserts that he entered this theater on April 12, 1915, and was in the act of seating himself when the seat broke with a sudden jar, gave way, and fell, causing him to fall suddenly and unexpectedly about 20 inches to the concrete floor of the theater, and against the irons that supported the bottom of the seat. He alleges that as a result of the accident one of his ribs was fractured and that he was otherwise bruised, lacerated, and injured in other parts of his body.

THE VICTORIA IN CHARLOTTEVILLE CHANGED.

Plans have been approved by the owners of the Victoria theater in Charlotteville, Va., by which it is intended to increase the seating capacity from 300 to 800. To accomplish this the rear wall of the theater is to be torn out and the side walls extended back a number of feet, there being a large vacant lot at the rear which the company possesses. This in itself will double the number of seats but a further addition of 200 is to be made by the building of a balcony to accommodate colored patrons. This work will require the remodeling of the interior and while the workmen are busy on this a modern ventilating system will be installed. Consideration is also being given to the installation of an electrical plant.

The screen, now at the rear of the house, is to be replaced by one at the front and the seats all turned around. It is believed that this will add to the security from fire accidents and will serve as an additional advertisement. With the orchestra at the front of the house, passersby cannot fail to hear the music and thus will be created a further desire to attend the show. In the winter season a three piece orchestra is employed. Two Powers 6A machines are used in projecting the pictures. This is a 10-cent house running Paramount, Box Office and other big features.

REVIVAL MEETINGS HURT PICTURE SHOWS.

The exhibitors in the smaller cities and towns of Virginia are reporting it to be extremely hard at present to do business because of the religious revivals which are attracting the people of those places. Box office receipts have dropped off greatly and even the large features fail to draw in some instances. This applies both to those houses catering to the white and to the colored population. The seriousness of these competitive gatherings can well be imagined when it is said that some of them will be in progress for up to two months.

WASHINGTON BRIEFS.

Sidney B. Lust, manager of the local branch of the United Film Service, accompanied the group of Washington merchants who made a trade boosting trip in Maryland and Virginia waters. There were more than one hundred representative men in the party, which went by special train to Baltimore where they embarked on the steamer "Three Rivers," for a trip into Chesapeake Bay waters. Stops were made at all of the important river landings where band concerts were given and advertising matter boosting Washington was distributed. Mr. Lust carried with him a number of motion picture films and an automatograph with the intention of giving the members a show all of their own.

John W. Hamilton, proprietor of the Mailton Hotel in Martinsville, Va., will open his new motion picture theater of the same name during the week.

C. F. Senning, traveling representative of the Fox Film Corporation, has returned to the headquarters here after an extended trip through Virginia and North Carolina.

N. J. Hoerrmann, who operates the Palace theater in Petersburg, Va., reports the taking over by his company of the Bijou and Lyric theaters in the same city.

A Carlos, representing the Fox Film Corporation, from New York, and George Denbow, from that concern's Philadelphia office, were seen in the Capital last week.

Ben. F. Pitts, now operating a motion picture show in the old opera house in Fredericksburg, Va., will shortly open a modern motion picture theater in that place.

Pearce & Scheck are reported to be doing an exceptionally fine business with big features at the Hippodrome in Baltimore, Md.

J. H. Kidd is reported to have opened the American theater in Bristol, Va.

The Jefferson theater in Charlotteville, Va., of which the Kendler, Zimmerman Company are the operators, plan to reopen that house. It has been remodeled following a fire recently. F. W. Twyman is manager of this theater.

It is reported that Harvey & Aikers now have control of the Colonial theater in West Radford, Va.

NOTES FROM HAWAII.

Special to Moving Picture World from Pacific News Service.

COUNTIES in Hawaii may have local option on the question of Sunday moving picture shows. The Senate at Honolulu passed on third reading Senate Bill No. 144, which provides:

"The boards of supervisors of the several counties and the city and county of Honolulu are hereby authorized and empowered to provide by ordinance for the exhibiting of moving pictures on Sundays after the hour of 6.30 p. m. under such restrictions as they may prescribe."

The Sunday show bill offered by Representative-Exhibitor Fernandez was killed after it had passed the house without protest. A determined fight on the Fernandez bill was made in the Senate by a delegation representing practically every religious organization in Honolulu. E. K. Fernandez and Joel C. Cohen and J. A. Magoon, of the Consolidated Amusement Company, spoke for the bill. The Senate military committee considered a territory-wide election on the issue of Sunday shows, but this was deemed too costly.

Joel C. Cohen, president of the Consolidated Amusement Company, at Honolulu, recently had the members of the legislature, territorial, county and city officials as his guests at a showing of "The County Chairman" at the Bijou.

Equipment of the Hawaii moving picture theater on Hotel street in Honolulu was sold to A. R. Oberle to satisfy a mortgage.

Information issued from the Volcano House that a camera man named Porter

planned to be lowered into the crater of Halemaumau by a wire cable to get moving pictures of the lake of fire.

Films of the Harvard-Yale football game, shown in private to the Harvard Club of Hawaii, were later exhibited to the public at Bishop hall in Honolulu.

OREGON NEWS LETTER.

Special to Moving Picture World by Northwest News Service.

A BILL to prohibit Sunday commercialized amusements will be asked in Oregon. The Commission on Sunday Observance of the Federal churches of Christ proposes to inaugurate a movement for an initiative ballot at the next state election. It will be termed a Sunday rest law. An educational campaign probably will be started early.

Films of the Rose Festival at Portland are now being shown in the Oregon building at the San Francisco Fair.

The Oregon theater at Salem gave two nights' proceeds to the Commercial Club for the purchase of a huge electric sign.

DETROIT BRIEFS.

C. Howard Crane, Detroit architect, with offices in the Dime Bank building, is working on plans for a new theater costing $25,000 for the Schlossman Amusement company of Muskegon, Mich. It will be used for high-class motion pictures.

The Majestic, Detroit's largest photoplay house, has slightly altered its policy. World Film pictures are now being shown for three days of each week; the new Vitagraph - Essanay - Selig combination features for the ensuing three days, and specials on Sunday.

C. W. Graham, formerly manager of the Addison, has been appointed assistant manager of the new Majestic theater.

A. W. Blankmeyer, proprietor of the Grand Circus theater, and president of the Michigan Theaters Corporation, organized for the purpose of dealing direct with producers, was in New York on May 5, negotiating for film for the corporation.

Detroit's only bridge to Belle Isle, the most popular park in the city, visited by thousands of people winter and summer, was completely destroyed on Tuesday, April 27. Joe Klein, manager of the Detroit World Film office, heard of the fire a few minutes after it started and sent a man out to get pictures. The man was successful, securing about 400 feet. This film was shown at the Liberty the week of May 1st. In this connection it might be said that the Knickerbocker theater, recently opened, is located at the Belle Isle bridge approach and had figured largely on patronage from the throngs going back and forth from the park. Now that the bridge is useless, the crowds in that section of the city have diminished, and yet Manager Bertrand of this playhouse reports that business is as good as ever. In fact he has changed the policy of the theater, and instead of only giving one performance in the afternoon and two at night, he is running continuously from noon until eleven at night, and finds that it is more profitable.

The Michigan Association of the Deaf holds its annual convention at Flint, Mich., June 11 to 16, one of the entertainment features will be the exhibition of motion pictures of addresses in sign language by nationally prominent educators.

DIRECTORS OF MILES-DETROIT CO. ELECTED.

The Miles-Detroit Theater Company stockholders at their annual meeting, April 27, elected the following directors: E. W. Voigt, S. X. Goldberg, Dr. Paul C. Dulitz, S. W. Chase and John J. Cash, of Chicago. Mr. Voigt was re-elected president and Mr. Goldberg vice-president, while Dr. Dulitz was re-elected house manager. A good surplus was reported in the treasury after the payment of the quarterly dividend of three per cent. in April.

No Michigan Censorship

Legislature Adjourns for the Year—Bill Asking for Board of Censors Not Even Seriously Considered—Fire Inspections Bill the Only Picture Show Measure Passed—Grand Rapids Censoring Film—Detroit Exhibitors Discriminate.

By Jacob Smith, Detroit (503 Free Press Bldg.) Correspondent of Moving Picture World.

THE 1915 session of the Michigan legislature has adjourned and unless a special session is called the legislature will not convene again until January, 1917. This is really good news to the exhibitors, producers and exchanges who comprise the motion picture industry. Although a few months ago the industry was threatened with drastic legislation, such as a censorship bill, the only bill that passed both the senate and house affecting motion pictures was one which calls for the inspection of these theaters once every six months for which the exhibitor pays ten dollars for each inspection, and that not more than twenty dollars shall be spent in any one year by exhibitors. This policy has been pursued by the state fire marshal's office for the past two years, and while efforts were made by leading members of the Michigan Association of Motion Picture Exhibitors to have the number of inspections reduced, the legislature seem determined to approve the policy of the fire marshal, believing that every possible precaution should be taken to prevent any disasters due to fires. The motion picture industry can be thankful that no other drastic bills were passed. It certainly shows that the tendency of Michigan legislators has been to go slow and to "let well enough alone." For a while exhibitors were very much worried over the possibility of the censorship bill becoming a law, but when it came up for discussion it was given practically no consideration and was "dead" before anybody reaized that such a bill had been presented.

Talking of censorship, it might be said further that there is only one place in the entire state of Michigan where censorship is at all favored and that is the city of Grand Rapids. A temporary censorship committee was appointed some months ago comprising five women who reported back to the mayor that pictures bordering on vice and sensationalism were being shown in large quantities. The council is now considering the proposition of passing an ordinance that will call for the appointment of a permanent committee to censor all pictures.

As for the city of Detroit, censorship is a thing of the past. Officer Potter did good work when he was censoring pictures for the police department, but today the exhibitors, with very few and rare exceptions, are themselves acting as censors and are passing up pictures which, in their opinion, might prove offensive. Just this week, one of the largest exhibitors on Woodward avenue refused to book a well-known feature because it felt that certain scenes might be found fault with. Detroit exhibitors are heartily in accord with the arguments expressed by the Moving Picture World on this question of censorship and believe that censorship more than anything else will rob the industry of the great progress it is sure to make if left alone.

GOT HIS CHANCE AND MADE GOOD.

There is an old adage that "opportunity knocks at the door of every person at least once during their lifetime." A thorough believer in this adage is Carl W. Aller, manager of the Liberty theater, who has been acting in that capacity for about six months. Carl is probably one of the best known drummers in the city, having for years played with all of the best orchestras. When the Columbia opened three years ago he was engaged to handle the drum and has been in that position until his recent promotion to the Liberty. The Columbia is a vaudeville and picture house and when M. W. Schoenherr, the manager, needed an assistant he decided, after talking things over with John H. Kunsky, owner of the house, to give Mr. Aller a trial. The long and short of the story is that Carl made good. When a few months later there was a vacancy at the Liberty, Mr. Kunsky gave him another chance. Mr. Aller is now the manager and doing very well. It only proves that many a man can make good if given the opportunity. The Liberty has just been redecorated, and improved by a new stage setting. It represents New York harbor, showing the Statue of Liberty. All of the beautiful night effects of the harbor are brought out very distinctly, and the setting never fails to bring applause at the opening of each performance.

MANAGER OF GARDEN THEATER ILL.

A. C. Hoganson, manager of the Garden theater, is seriously ill and indications are that he will be confined to his home for some time yet. About the middle of April he was taken sick and the symptoms indicated a slight touch of typhoid fever. He was soon on the road to recovery, but had a relapse on Sunday, May 2. Managers of the other Kunsky theaters made up a fund and sent Mr. Hoganson a beautiful floral tribute on May 6 with a card wishing him speedy recovery.

UNITED FILM SERVICE CO.

The United Film Service Co. of Michigan, with headquarters in Detroit, has been capitalized at $50,000 to control the output of the United Film Co. of New York in Michigan. Headquarters are at No. 7 Campau building, although it is understood the company is now looking for larger quarters. Officers of the Michigan company are: Mr. Louis T. Schurer, president and Nicholas Palley, secretary. During the past month the company has made two valuable acquisitions in its sales department, Herbert F. Fowser as road man and Rex Minkley for the city. Mr. Fowser was formerly an exhibitor in Lansing, and for the past year managed the Luna theater in Detroit. He was also president of the Detroit Motion Picture Exhibitors' League for six months, succeeding Peter Jeup, who resigned. Mr. Minkley for the past year has been manager of the Forest theater at Woodward and Forest avenues.

SPECIAL SHOW OF "ETERNAL CITY" AT THE WASHINGTON.

The Washington theater was the scene of quite a gathering of stage celebreties on Friday evening, April 30. During that week Thos. Holuen was in the city, playing the leading role with the "Peg O' My Heart" company at the Garrick theater. Mr. Holden is the same person who played the role of David with Pauline Frederick in "The Eternal City." Mr. Holden had never seen this picture. Mr. Kunsky, who owns the Washington, learned of this, and immediately arranged to give a special exhibition of this picture, and invited Mr. Holden and all of the members of the Peg company. The Washington orchestra volunteered its services, and the performances started at 11.30 p. m. While the picture was being shown Mr. Holden explained various scenes in Italy, which made the film much more interesting. Mr. Holden, by the way, will make his second film appearance in a picture called "Sold," playing opposite Pauline Frederick.

Picture Bill Amended

Pennsylvania Legislature Drops from Censorship Bill the Objectionable Clause, "Or Prejudice the Public Mind"—Amendment Offered by Representative James H. Maurer—Would Have Given Despotic Powers to Censors of Pictures.

Special to Moving Picture World from Philadelphia News Service.

REPRESENTATIVE James H. Maurer, from Reading, Pa., recently furnished one of the legislative news items for the week shortly past by having the moving picture bill referring to censorship amended so as to strike out the words, "or prejudice the public mind."

Mr. Maurer declared that he was prompted in his action by several reasons. In the first place, he remarked, the phrase is ambiguous, undefinable and unstatutory. The power it conveys to the censors is wholly discretionary. It creates a board of despots instead of a board of censors. The board certainly has sufficient power upon being authorized to prevent the exposure of pictures that are sacrilegious, obscene, indecent, immoral or might endanger the public peace, but if the eliminated phrase had been left in the measure they would have enjoyed an unlimited authority and it is yet to be proven where any benefit has been derived in a case where any set of persons were clothed with absolute authority. By the power of that little phrase they need give no other reason for disqualifying a picture other than that it tends "to prejudice the public mind." Every picture is, in some sense, instructive as well as amusing, and every picture would thus be subject to the "prejudices" in the minds of the censors, and from them there could be no appeal. "Prejudice the public mind" is elastic enough in its connotation to be stretched to fit any condition, and until men have become angels and infallible I shall fight against giving to any one or three of them any such prerogative.

MUSICAL ACCOMPANIMENT AT THE STANLEY.

The Stanley theater, Philadelphia, is credited with being the first of the large and standard photo-play houses to recognize the importance of interpretative music in conjunction with the silent drama or comedy, and to intelligently and effectively combine the two.

To successfully accomplish this was no small task. As a first step Harry W. Meyer, one of the leading members of the Philadelphia Orchestra, was engaged, instructed to organize the Stanley Symphony Orchestra, and practically given carte blanche as regarded the selection of players and in the matter of expense.

His first moves were to engage Albert F. Wayne, of the Chicago Opera Company, as Assistant Director, and Richard F. Bach and Rollo Maitland as organists. His drafts upon the Philadelphia Orchestra included Alfred Lorenz, F. C. Cook and David Nowinski, first violins; John Fasshauer, bass; Hans Schlegel, flute; Fred Wagner, cornet; William Schlechtweg, trombone. The Chicago Opera Company, in addition to Mr. Wayne, clarinet; provided Benj. D'Amelio; Ignatious Kavamaugh, the famous pianist of the Church of the Epiphany, was secured, and from other outside sources there were engaged Walter Schmidt, cello; and Louis Eschert, timpany.

After organization, weeks were spent in experiment and practice, in the selection of music and in rehearsal in connection with the film plays to be produced. And so perfect in action and union has the orchestra become that it is able to interpret in music the thoughts and action incident to the photo-plays, standard comedies, scenics and current event pictures, and the melody strains are actually made to intelligently and understandingly take the place of the ordinarily spoken words, to such an extent that explanatory screen announcements are seldom if ever found necessary at the Stanley.

NEW SUMMER POLICY AT CHESTNUT STREET OPERA HOUSE

Cream of the Programs to Be Offered at Popular Prices.

Beginning Monday, May 10, the management of the Chestnut Street Opera House announces a new summer policy, which will consist of the presentation of a bountiful program of single and multiple reel comedies and dramas. The demand for a great variety of photoplays ever increasing and this fact led to the adoption of the new policy, which, it is thought, will provide a summer entertainment even more desirable than the longer feature pictures which have been so successfully shown at the house, during the winter months.

Service has been secured from the Universal, General and Mutual Film Companies, and the cream of the releases from all three will be shown at the Opera House. It is predicted that a feature of the new policy will be the excellent musical accompaniments offered by the capable performer of the Unit Orchestra. This organist has been notably successful in furnishing appropriate and illuminating musical commentaries on the pictures.

This change in the policy of the theater is coincident with a change in the management. Mr. Wilson, formerly manager of the Park theater and special representative of the General Film Company, is now in charge and announces that the price of admission will be five and ten cents and that a continuous performance will be shown from 11 a. m. to 11 p. m.

CROSS KEYS THEATER SHOWS PICTURES.

Temporarily giving over its vaudeville policy, the Cross Keys theater, 59th and Market streets, recently began a season of motion pitcure presentations. As an initial offering the film version of Hall Caine's "The Eternal City" was shown. Extra equipment has been added to the theater within the past several weeks in order to insure the success of the showing of the motion pictures, a new 6A machine and several large brass frames having been purchased from the Calehuff Supply Company, 1301 Race street.

SAVOY AT ATLANTIC CITY TO BE PICTURE HOUSE.

The Savoy theater, Atlantic City, N. J., well known among theater goers at the seashore resort for many years as the home of good shows, will shortly be opened as a first class moving picture theater. The theater has been completely remodeled throughout and everything possible has been done in order to make the place attractive and cool during the summer months. Beautiful oil pictures have been purchased and hung on the walls and large lamps like those used in the decorating of the new Arcadia theater, Philadelphia, have been installed. It will be the policy of Mr. Herbert J. Elliot, under whose direction the new venture will be launched, to run nothing but feature films. Many of the interior decorations and also the moving picture machines for the new theater have been furnished by the Philadelphia Moving Picture Supply Company, 1233 Vine street.

PHILADELPHIA BRIEFS.

A new moving picture theater will be added to the list of attractions at Atlantic City, N. J., this summer. The new structure, which will be known as the Anita, is located at Florida avenue and the Boardwalk, and will be under the management of A. S. Siracusa. With a seating capacity of 780 persons and running nothing but the best pictures on the market the new theater should be a success.

Plans are being prepared by J. Earl Hickman, architect, for the erection of a moving picture theater, for Constantine X. Mautes, at 545 Penn street, Reading, Pa. The new structure will be one story in height and 40x150 feet.

The new Theatorium theater, at Shamokin, Pa., was recently opened to the public. This addition to the moving picture theaters of the State is under the management of Mr. Chamberlin and will display nothing but the best pictures obtainable.

Lewis M. Swaab, proprietor of the Swaab Film Supply Company, 1327 Vine street, announces that he has obtained the agency for the Harris Player Piano for the vicinity of Philadelphia.

M. L. Shannon, manager of the Plainfield Theater, Plainfield, N. J., recently wrote a letter to Mayor Calkins asking for permission to operate an open air moving picture theater on the vacant lot corner of East Front street and Watchung avenue.

Ashland, Pa., boasts of a new moving picture theater. The new structure, which is thoroughly modern and first class in every respect, is owned by Mr. Schreck who expects to win the good will and patronage of the people by the showing of first class pictures.

The motion picture theater, store and dwelling at 2907-13 North Fifth street, with the property in the rear facing on North Orkney street, was recently sold at auction for $29,000.

The motion picture theater at 733-37 Chelten avenue, near Chew street, was recently conveyed by the Walton Amusement Company to Mary A. Wright, subject to mortgages of $24,500. The property measures 54x154.9 feet, and is assessed at $30,000.

The Opera House, at West Chester, has recently been converted into a moving picture theater under the management of F. J. Meyer.

After having been thoroughly overhauled and remodeled, the moving picture theater at Fourth and Moore streets, will be reopened shortly, under the management of Mr. Saller. The practice of the new management will be to show nothing but first class feature films and it is expected that he will be successful in having capacity houses for some time to come. Mr. Saller is booking through the Philadelphia Exhibitors' League.

Great interest has been aroused in the city of Trenton by the showing of the picture entiled "Making a Convert," in connection with the Safety First campaign, which was recently launched at that place under A. J. Van Brunt, director of public safety for the Public Service Railroad Company.

Millard Brands and H. C. Dilliard, of East Bangor, recently leased the Stroud theater of East Stroudsburg for a period of one year. They will soon take posesssion of the theater, where they will conduct high-class moving picture shows. Mr. Brands formerly conducted the White City park, at Trenton, and also successfully operated a moving picture theater in Lambertville, N. J.

Announcement was recently made that Charles Marks, W. Ellwanger and C. Alma Boltz will make application on May 17 for the charter of an intended corporation to be called the Federal Film company, the character and object of which is the buying, selling, leasing, exhibiting and manufacturing of moving picture films.

C. N. Allen, Jr., and Michael J. Norton, of Plainfield, N. J., have dissolved partnership, after having been in the moving picture business for more than a year. Mr. Norton was forced to retire on account of a large increase in his electrical business which compelled him to devote all of his time in that direction. Mr. Allen recently sold his grocery and will devote himself entirely to the moving picture business.

Mark Haller has recently conveyed to Arthur I. Beilin the moving picture theater located on the corner of Seventh and McClellan streets, below Moore street, lot 50 feet by 100 feet, for a price which was not disclosed, subject to a mortgage of $14,000 and a second mortgage of $6,000, taken by the seller. The property is assessed at $30,000.

Close to one hundred motion picture actors and actresses of the Universal Film company recently visited Trenton for the purpose of getting realistic atmosphere for the production of "A Daughter of the Circus," and have been working in connection with the Frank A. Robbins show. Pictures were recently taken at the old Y. M. C. A. field. Miss Mary Fuller is starring in this new feature and is assisted by Matt Moore, Charles Ogle and Etinne Girardat. The principals have been stopping at the Hotel Windsor, accompanied by L. J. Henderson, who is directing the taking of the pictures.

The Central theater, Fourth and Market street, has recently been reopened under the management of Harry Silk. Mr. Silk expects to make the theater go and has completed a high-class booking for the next several weeks. This is the third time that the theater has been reopened, previous managements having failed to make a success of the place. Mr. Silk has the well wishes of his fellow contemporaries.

JACKSONVILLE STUDIO NOTES.

By Leon Louiso, Jacksonville Correspondent for the Moving Picture World.

MANAGING Director Arthur D. Hotaling of the Lubin studio will as usual take his company on May 16 to Atlantic City, where they will work during the summer. During his absence work will be commenced on the buildings and grounds and many changes will be made.

The roster of the Lubin Company is as follows: Billie Reeves; "Jolly" Mae Hotely, the Lubin international screen star; Patsy De Forest, who played the leads in the Patsy Bolivar series; Billy Potter and Effie Hartwell, of the vaudeville team Potter and Hartwell; Johnny Doyle, who has been one of the Fred Karno comedians for years; Ben Walker; Robin Williamson; Imy Webb; Imy Forrest; Katherine Hauser; Garry Hotaling and Leland Coutant are in charge of the camera work. Eddie Hoffner handles the property end of the studio and George Sherwood the carpenter work. Richard Bleynagel is the scenic artist and Carl Goodwin has charge of the automobiles.

Mrs. W. L. Lewis gave a farewell dinner to the ladies of the Lubin studio, Mae Hotely, being the guest of honor. The dinner party was held at the Theatrical Club rooms. The affair was occasioned by the debut of Baby Zoe Lewis, a talented tot, who has been on the legitimate stage and who appeared here recently for her first time in moving pictures in the comedy picture in which Billie Reeves and "Jolly" Mae Hotely are the co-stars, entitled "Just Like Kids." The affair was a very enjoyable one and those present enjoyed it immensely. Among others present were: Patsy De Forest, Imy Webb, Effie Hartwell, Imy Forest, Katherine Hauser, Leola Mae Hotaling and Mrs. Howard of the Aerial Howards act. The baby's work in the picture was very good and she has great promise for a big future.

The Kalem studio is a busy place with the three companies working. It is thought that there will be a busy summer's activities despite all so-called depression in the industry.

St. Louis Tent Show Bill

Bill Has Been Presented to City's Board of Aldermen That, If Passed, Will Prohibit Use of Tents for Moving Picture Shows—Outcome of Long Contest by City to Get Rid of Such.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

A BILL prohibiting the use of tents for moving picture shows or theatrical performances was introduced in the Board of Aldermen on May 1 by Alderman Otto G. Koenig. The bill contains a provision making it effective on next Sept. 1 if it is enacted. This action was taken in response to a plea urged by Mayor Kiel in his annual message to the board a few weeks ago. The mayor declared that the use of tents for exhibition purposes should be legislated against, as they are hazardous to life in case of fire or a panic. This bill follows a long controversy with those tent shows that was noticed in this column a month ago.

FEATURE WEEK IN ST. LOUIS.

The week of May 2 was special feature week in St. Louis. "The Eternal City" was in its second week at the New Grand Central, Grand and Lucas avenues, showing to crowded houses at each performance. The film created much attention and comment.

The Columbia theater, Sixth and St. Charles streets, the leading vaudeville house of the city, closed its regular season on Sunday, May 2, and opened next day with "The Nigger," changing the admission from 15, 30, 50 and 75 cents, to 10 and 20 cents. The Columbia intends to run all summer with special moving picture features, changing the program only once a week.

The Hippodrome was in its second week as a moving picture feature house, with "The Heart of a Painted Woman." The Hippodrome is another large vaudeville house lately gone over to pictures, and intends to remain open all summer.

The Strand, next door to the Columbia, is showing Paramount features, changing program twice a week. The Broadway and the St. Charles, two theaters on opposite sides of St. Charles street, only a block away from the Strand, were advertising features for two days of the week.

The Penrose Garden advertised four features for the week, and many of the airdomes all over the city are showing large features instead of a mixed bill of vaudeville and pictures, as was the rule last summer. Nearly every airdome of importance shows at least one large feature a week, and the rule is that two or more are used, the five cent places raising the price to ten cents for those nights.

NEW EXCHANGE OPENED.

A new exchange has been opened at 205 North Tenth street by the Inter-State Feature Service, announcing that the arrangement for the distribution of films is complete in every particular. A feature is to be released weekly, among which is "Atlantis," in six reels, "Lay Down Your Arms," in four reels, and the German War pictures.

WITTMANN GOES TO KRITERION.

A. Wittmann, former manager of the Monroe theater, and later of the Paris Airdome, has given up the theatrical business and is now connected with the Kriterion Film Exchange of this city as traveling representative. Mr. Wittmann was a successful exhibitor, and understands thoroughly all phases of the moving picture business.

ST. LOUIS BRIEFS.

The Savoy airdome, Vandeventer and Morgan streets, opened on May 2 for the summer season with Marion Leonard in "Romany Rye." The airdome is next door to the Savoy theater, and under the same management, and has always maintained a mixed bill of moving pictures and vaudeville, but has now gone over to an all moving picture program.

The Paris airdome, on Morganford road and Juniata street, opened on May 12 with an all-picture program. The Paris is an independent outdoor theater, and is far away from any other moving picture house, so far that the people in the neighborhood can hardly wait for the opening in the spring, and are loath to see it close in the fall. The Paris was perhaps the last airdome to close for the season of 1914, showing to good audiences as late as the middle of October.

An airdome at 5814 Easton avenue has been purchased by William Forman and F. Linberg, and has been renamed the Kriterion, using Kriterion service. The place has been handsomely remodeled and decorated and will be one of the showplaces in that section of the city.

Woodland airdome, on Gravois and Morganford, opened for the summer on May 6 with a moving picture and dramatic stock program. The Woodland is in a good location, with practically no opposition nearer than Grand avenue, which is ten blocks or more away.

The Yale Poster Mounting Company was incorporated last week for $5,000. The company is under the active management of J. D. Bone, and is doing contract work for nearly every exchange in the city, as well as some out-of-town work.

The Lyric skydome, on Delmar and Taylor avenues, which opened on May 2, is the third amusement place operated by the Cornelius Amusement Company. The Lyric, on Sixth street, in the downtown district, and the West End Lyric, on Kings Highway, are well established houses. The new skydome was formerly known as the Bonita airdome, but the many changes made and the new decorations have made the place a "Garden Beautiful," as the advertisements read. The seating capacity is 3,000, and the program will consist of only high-class pictures, as is shown in the two other Lyrics. Mr. and Mrs. Cornelius give their entire time to looking after their string of three moving picture houses.

Moving pictures formed a part of an entertainment furnished to the students of the St. Louis College of Pharmacy, at the Army and Navy Club on April 30. Woods A. Caperton gave a lecture on "Modern Pharmaceutical Manufacturing," which was illustrated with 2,000 feet of moving pictures besides seventy-five stereoptican slides.

George Colovos, manager of the Fair theater, Grand and Cass avenues, has made extensive alterations in the entrance and lobby of his theater, thereby facilitating the handling of the crowd and adding to the comfort of the audience. Mr. Colovos has announced that he will build a new theater in the fall to take the place of the house now in use, and as soon as the airdome season is over he hopes to have the new building ready for business.

William Goldman prevented a panic in the St. Louis theater, Prairie and St. Louis avenues, on Sunday, May 2, when a messenger boy, age 15, cried "fire." Mr. Goldman, manager of the theater, had the young man arrested and assured his audience that it was all a practical joke, and as no sign of fire appeared, the show went on as if there had been no interruption. The St. Louis is a canvas topped theater.

The Bremen theater, 20th street and Bremen avenue, entertained its audience on April 28th and 29th with a very interesting act including a drill by the North St. Louis turn verein performers, in addition to the regular moving picture program, charging ten cents admission.

Sunday Shows in New York

As a Result of the Decision of the Court of Appeals Many Exhibitors in the State Will Open Their Theaters on Sabbath—Some Reformers Will Still Continue the Fight—Police vs. Decision in Albany.

By Billy Bison, Buffalo (229 Oxford Ave.) Correspondent of Moving Picture World.

THE number of Sunday shows in moving pictures throughout New York State will be greatly increased as a result of the recent decision of the Court of Appeals, which virtually rules that municipal authorities have no right to prevent shows on this day. In North Tonawanda, N. Y., however, Police Chief Ryan announced that he would still oppose Sunday shows. The authorities there hold that the decision of the Court of Appeals does not apply to that city inasmuch as the North Tonawanda charter gives the mayor the right to say under what conditions licenses for moving picture houses may be granted.

As a result of the Court of Appeals decision, Judge Benton in Supreme Court, Rochester, N. Y., has sustained a writ of habeas corpus invoked in behalf of Morris Lichterman, who operated a moving picture theater on Sunday to test the right of the Rochester authorities to stop him. The Ministerial Union of that city is taking concerted action against the opening of these amusement places on Sunday. According to the ministers, if the moving picture people want to give entertainments, they are free to do so, if no fee is charged. The ministers contend that the law, as it stands, forbids profit-making shows on Sunday. The moving picture men in Rochester, on the other hand, are jubilant over the Court of Appeals decision. John Kinney, who represents the theater proprietors in that city, said in part: "The people want Sunday shows. The picture houses do not have to compete with the churches. A person can attend religious services and also get some pleasure on his day of rest. Moving picture men will be glad to run a slide at the Saturday night shows urging attendance at church the following day."

Despite the Court of Appeals decision, Police Chief Hyatt of Albany has issued this statement: "If proprietors of moving picture houses have performances on Sundays, their licenses will be revoked." The Albany police contend that the moving picture men have no right to have their theaters open on Sunday. The city gives the licenses for these places, it is pointed out, and the city alone has the right to revoke these licenses.

The proprietors of moving picture shows in Watervliet, N. Y., are anxious for Sunday openings. The theaters there have been closed on Sundays for several months. As a result many of the residents attend the shows in Troy on Sunday night.

In order to fight Sunday shows the Clerical Association of Yonkers is in favor of a proposed change in the form of theatrical licenses in that city. It is suggested that licenses be issued for six days only. The general impression is, however, that the majority of the Yonkers Common Council would not be induced to vote for any new form of license in the face of the court's action.

The proprietors of moving picture theaters of Batavia, N. Y., have been sounding the feelings of their patrons in regard to Sunday shows. As no opposition has developed, Sunday performances may be permitted there.

CHANGES IN MANAGEMENT.

Changes in the management of some of Buffalo's theaters have just been announced. Elmer S. Davis has been appointed manager of the Elmwood, a palatial theater in Elmwood avenue. He has been in the show business for years, from performer to manager, and has a good line on the wishes of his patrons. "Give the public what they want," is Mr. Davis' motto. He will use the best features obtainable. He successfully managed Keith's moving picture theater, Buffalo, for two years.

M. H. Goodman is now manager of Keith's, where he is taking care of a good transient and regular patronage.

G. W. Erdmann, who was manager of the Elmwood from the opening to a recent date and who was responsible for an excellent attendance there has been appointed manager of the Columbia theater. The Elmwood is in a high-class residential district and Mr. Erdmann handled his patrons tactfully and courteously. His publicity was dignified and effective. He will follow at the Columbia the successful methods which he used at the Elmwood.

G. S. Schlesinger, former manager of the Regent moving picture theater, Buffalo, has become manager of the New Victoria theater, Mitchell H. Mark's beautiful West Side theater in that city. Mr. Schlesinger has been with the Mark-Brock Theatrical Enterprises in this country and Canada for years. One of his assets is novel advertising, which never fails to draw the crowds. He will continue at the New Victoria the policy of showing high-class productions, with extra musical programs by an orchestra of twelve pieces and a pipe organ. Mr. Schlesinger has succeeded Mrs. Lillian M. Hastings as manager of the New Victoria. Mrs. Hastings resigned to take a much needed rest. She was manager of the Old Victoria for five years. She entered the moving picture business eight years ago and has always maintained a high-class standard in her programs.

SENDS FOR NEW IDEAS.

In order to profit by the methods followed by the moving picture theaters of Buffalo, Manager Leon Schlesinger of the Strand theater, Toronto, Ont., sends each week one of his representatives to the American city. Everett Ramsey, treasurer of the Strand, visited Buffalo Sunday and collected valuable ideas for his theater.

BECKER FEATURE FILM CO.

The Becker Feature Film Co. has opened new offices at 29 Franklin Street, Buffalo. The members of the company are: Al Becker, Henry Carr and John E. Carr, prominent in vaudeville and moving pictures in that city for several years. They are New York State representatives of the United Booking Office Feature Picture Co. and the Exhibitors' All Feature Film Co., of Albany. The Becker Co. recently showed the features, "Reaping The Whirlwind," and "Springtime" at Shea's Hippodrome, Buffalo.

MODEL ORDINANCE SENT TO MAYORS.

The authorities of several cities in New York State have received copies of what is purported to be a model ordinance drafted by an organization known as the Conference of Mayors and Other City Officials. The Conference is now affiliated with the National Board of Censorship of Motion Pictures. The ordinance drafted by the Conference would give the cities the authority to appoint unsalaried commissions to censor any picture that has not been passed on by the National Board of Censorship and to prevent the exhibition of the films if they are considered immoral.

NEW YORK BRIEF NOTES.

Mrs. Thomas Tyas of Rensselaer is opposing the opening of a moving picture theater in Third Street, Albany, N. Y.

The Penn Yan Film Corporation has built a studio in Penn Yan, N. Y. The first film made by the firm will be shown in the Sampson theater in that city May 31. E. R. Ramsey and Jack Ramsey are at the head of the enterprise.

Chief of Police Horsch of Batavia, N. Y. is strictly enforcing the law prohibiting children under 16 years from entering moving picture shows, unless accompanied by parents or guardians.

Edward Fitzgerald and John Kelly may open an outdoor moving picture theater in a vacant lot opposite Prospect Park in Troy, N. Y.

Benjamin Young has bought the building in which the Ilion opera house of Ilion, N. Y. is located. He will erect an up-to-date ground-floor theater.

Wilmer & Vincent will re-open the Shubert theater, Utica, N. Y., with moving pictures under the management of George W. Carr. The house has been dark for three months.

It is reported that Hiram Goldsmith may build a moving picture theater with a capacity of 2,500, at 27 Chanango Street, Binghamton, N. Y., and that $125,000 may be spent on the house.

John A. Morley has bought the Star moving picture theater at Athens, Pa., from Frank Groat.

E. R. Jones and C. C. Lewis have taken over the management of the New theater at 649 Main Street, Buffalo. The house has been remodeled and beautified.

The Gem moving picture theater, Utica, has been re-opened by Louis Tennis.

At a recent meeting of the Buffalo Schoolmasters' Association, Elmer J. Cobb, former president, asked the members to help enforce the law against children, unattended by parents or guardians, entering moving picture shows.

Harry T. Thompson, former manager of Rand's Opera House, Troy, N. Y., is dead. He was born in New Haven, Conn., and was in the show business practically all his life.

Linton & Clark have reopened the Hippodrome theater, Utica, N. Y. The house has been renovated and redecorated and a new indirect lighting system installed.

NEBRASKA NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

DR. G. E. CONDRA of the Nebraska State Conservation committee, whose films are being shown in many Nebraska houses, is planning a picture that will show the most notable parks and playgrounds in the state. It will also contrast tumble-down homes and those with good landscape work. Another film will show manual training shops in model Nebraska schools.

Prior to the departure of Frank Harris from Omaha for Kansas City to become traveling representative for the V. L. S. E. company his associates at the Empress presented him with a gold cigarette case filled with gold coins and the stage hands gave him a silk umbrella.

Leslie Nickerson of Harbine has opened a show at Jansen.

W. B. Sickler has sold the Lyric at Benkleman to Guy E. Presson.

Grant S. Mears is enlarging the Crystal at Wayne.

C. G. Binderup is now in control of the Gem at Winden, Dan Doyle having retired.

F. E. Harrison of Lincoln, who made moving pictures on a trip to Panama, Guatemala and South American countries gave a travelog to the boys at the State Industrial school at Kearney.

Edward Plunkett has opened a picture show at White.

L. W. Jewell of Grand Island bought the picture show at Doniphan from I. J. Dvance.

William Crosson has taken over the Empress at Hastings. Luther Fuller goes to Grand Island.

MEXICAN NEWS LETTER.

By Harry B. Ott, Chihuahua Correspondent of The Moving Picture World.

Chihuahua, Mexico, May 2, 1915.

IT is only natural that motion picture theaters in this country should feel the disastrous effects of the present revolution. Even though crowded houses are often the case, the road of the picture exhibitor in Mexico is anything but easy.

Naturally the European war has cut off the importation of films across the ocean, which, under normal conditions, is Mexico's chief source of supply. The lack of shipping facilities, and the present isolation of Mexico City, in normal times the film, as well as the political, capital of the "republic," further complicates matters. The only resource left the wide-awake exhibitor is to turn to the United States, and even though laboring under a great handicap, run American films, with titles, sub-titles, cut-ins and inserts in English, and unintelligible to a Mexican audience. And, further, the present rate of exchange makes the price of American films almost prohibitive. The value of a Mexican peso fluctuates around five cents gold, so that theaters charging fifty centavos admission, receive two and a half cents, United States currency.

But the situation has its bright side as well. Money, such as it is, is plentiful, and the army, which now includes a large proportion of the male population, here, as in all other countries, is a patron of everything in the amusement line. And when the day of peace and prosperity once dawns in this land, there will be few countries offering a richer field for the M. P. man, than Mexico.

MEXICAN CHARACTERS IN NORTHERN FILMS.

Exhibitors running American pictures complain of the great number of films attempting (but rarely succeeding) to portray Mexican characters, and nine times out of ten the Mexican is the villain. Naturally, it is impossible to run such pictures in this country. The management of the Alcazar in this city was recently called before the city government to answer for showing one of the series of "Lucille Love," in which it was claimed the Mexican flag was fired upon. Manager Williams convinced the council that such was not the case, and the complaint was dismissed.

MEXICAN BRIEFS.

Manager Kennedy of the Teatro Herrera of Torreón, Coahuila, reports fair business in that city. Most of the garrison has been withdrawn to strengthen the battle line south, and this has caused a decrease in business. The Herrera is using United Film service.

The Méndez-Caldrón house in Zacatecas has been running European films to good houses. As an added attraction this house has alternated vaudeville with pictures.

All houses in Aguascalientes have been doing excellent business during the past weeks, owing to the presence in that city of the entire Villa army, which has been mobilizing there to meet the advance of the Carranza army under General Obregon.

Manager Symons of the Cine Club and Salón Variedades of this city managed to get a shipment of feature pictures from Mexico City, when the road was open recently for a short period. "Othello," "Queen Margaret," "King Edward's Sons," "Marie Jean, a Woman of the People," "Anthony and Cleopatra" and various other French and Italian multiple reelers have since been on the program of these two houses.

Several motion pictures of official acts and personages have recently been taken for the government. These are to be kept in the governmental archives, as official "documents" of historical interest.

Torreón has the reputation as Mexico's city of tent picture shows. Four are now doing business in that city.

Cincinnati Skydomes Open

Many of City's Open-Air Theaters and Roof Gardens Are Starting—Grand Opera House's Hot Weather Program Provides Fox Offerings by Arrangement with Manager Weigle of the Alhambra, the Regular Fox Patron.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

IN spite of the fact that last week presented some weather for local consumption, which was far from summery, the enterprise of Cincinnati moving picture magnates led them to decide that the time has come for the opening of the airdome season; and the advance of the year toward summer is also indicated by the opening of the Lyric for its regular season of moving pictures. The Orpheum roof-garden, or "Sky Theater," which is one of the most delightful resorts in the city on a hot night, has announced its opening for Sunday. The roof has been gone over and completely remodeled, with fresh fitting and fresh paint much in evidence, and there is no question but what it will have its usual successful season. McMahan & Jackson, managers of the Plaza, of Norwood, have already opened their airdome, using it when the weather permitted, and showing at the Plaza on cool and rainy nights. Big features will predominate through the summer season, as at the Plaza during the regular season. As a special feature of opening week the management presented a regular musical comedy, which was given by a full company at every performance, and swelled the attendance to banner proportions. One of the most interesting announcements in connection with Cincinnati's big summer season of moving pictures, however, was that relating to the Grand opera house, which closes its regular season this week with Cyril Maude in his famous production of "Grumpy." By special arrangement with the Fox Film Co., through General Representative A. Carlos, of New York, and Manager A. M. Muller, of Cincinnati, concurred in by Manager Charles Weigel, of the Alhambra, which has been receiving the first-run Fox service, the Grand will run Fox features first for a period of fifteen weeks, covering the greater part of the summer season, after which the first-run will revert to the Alhambra, as heretofore. It is reported that the figure arranged for, covering this service, was unusually high, by reason of the unusual nature of the arrangement. "The Clemenceau Case," one of the best of the Fox productions, featuring Theda Bara, a Cincinnati girl, will be the first production at the Grand, starting off the season in a blaze of glory.

IMPROVE ORPHEUM.

The Orpheum theater, at Urbana, O., has been extensively improved, with complete new decorations and other changes calculated to add to its efficiency and attractiveness. The house was opened recently after a shut-down during the period of the new work, and its patrons were much pleased at the changes made.

The Hoover Suction Sweeper Co., of New Berlin, O., has joined the ranks of the progressives, and is advertising its product by means of a thousand feet of film under the title of "The Passing of the Broom." The film was produced in Toledo, following a scenario prepared by the company's advertising experts, and has been shown with much success in several houses in Ohio.

BLIND "SPECTATOR" DIES.

A figure which had become familiar in several suburban moving picture houses near Cincinnati, in the person of "Nick" McCarthy, passed away recently. The remarkable thing about Mr. McCarthy's fondness for moving pictures was that he was stone blind. In spite of this, he seemed to enjoy attending the exhibitions, and was always admitted free by the proprietors of the several shows in his neighborhood, sitting quietly for hours, and listening to the music and the comments of those about him on the pictures. When blind people can enjoy pictures, it seems that the one class to whom they were supposed to be barred is thus brought within their influence, the totally deaf having always been on an equality with the unafflicted in the enjoyment of the film drama.

WILL DIEDRICH SIGNS WITH HIGHLAND FILM.

The general trend of actors on the so-called "legitimate" stage toward the moving picture stage, indicated by the appearance of numberless scintillating stars in screen performances, received further confirmation in Cincinnati recently when Will Diedrich, a popular and accomplished comedian with the German stock company which has worked in this city for some months, accepted a contract with the Highland Film Corporation. He had the distinction of being one of the first of the actors signed up by the company at the Cincinnati office, although a number of actors were engaged in New York some time ago.

CENSORS APPOINTED FOR CAMPBELL COUNTY, KY.

They have no moving picture censors in Kentucky, at least none established by act of the Legislature, and exhibitors in the Bluegrass State have been congratulating themselves on their immunity from the plague of censorship which has so complicated matters in other States. However, as recently suggested in these columns, when, following the lead of the mayor of Cincinnati, the municipal authorities of one of the Kentucky cities across the river ordered the discontinuation of a picture, there is no apparent reason why every city and town could not establish its own censors, if it can be done in Cincinnati, which is under a state censorship. Apparently acting on this idea, Judge Boltz, of Campbell county, Ky., in which Newport is located, has appointed Probation Officer J. H. Meyers and County Patrolmen Manwaring and Hoskins as official moving picture censors for Campbell county. Just what authority is behind these censors, and what they will do to an exihbitor who exhibits pictures which do not meet with their approval, does not appear; but the appointment has been made, and the censors, presumably, are acting.

REMOVES STAGE AND INCREASES SEATING CAPACITY.

A step forward in the whole business of exhibiting moving pictures, as well as in the particular instance in question, is indicated by the improvements now in progress at the Alhambra, Charles Weigel's popular Fifth street house. By the elimination of the traditional, if somewhat useless, stage, the seating capacity of the house is to be increased from 299 to 450, which would be possible in no other way. The original idea in having a stage built in a moving picture theater, of course, was to enable the exhibition of vaudeville stunts, for the purpose of adding attractiveness to the program; but it has now been some little time, as time is reckoned in the amazing picture business, since first-class houses decided that so far from adding anything to their attractiveness, vaudeville tended to cheapen their performances. First-class houses, as a rule, therefore, show only pictures; and in view of the pressing need for more seating room at such houses, especially in the downtown section, like the Alhambra, the stage seems doomed to disappearance.

A Compromise Censor Bill

Massachusetts Senate May Consider a Substitute for Carstens-Lowell Bill—Provides for Unpaid Censor Board on Which Public, Picture People and the Unions Will Be Represented—Attorney Denied Time to Study New Measure.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

IN all probability a new compromise censorship bill will be presented to the Massachusetts Senate Committee on Ways and Means to be substituted for the Carstens-Lowell bill. It is believed that this new bill will provide for the appointment by the governor of an unpaid commission of from eight to ten censors who will follow the standards set up by the National Board of Censorship. This commission will only have the power to act when there is complaint against a film by at least fifteen citizens.

This board is to have a representative of the labor unions, a representative of the motion picture interests and of public spirited citizens.

The Ways and Means committee called a hearing last week on the Carstens bill, which provides for a state-paid board of three censors, under the jurisdiction of the State Board of Labor and Industries. At the outset of this hearing, the proponents of the bill sprung a surprise when James A. Lowell for the Society for the Prevention of Cruelty to Children submitted an entirely new draft of a bill to take the place of the Carstens bill.

The Lowell bill provides for the establishment of a department of film censorship in the district police force consisting of the chief and not more than five censors, one of whom shall be a woman.

Another section provides for the appointment by the governor of another board of seven to comply standards for the censorship. One of the board of rules shall be a wage earner, it is provided, and another shall be a representative of the moving picture interests. The censors shall examine every film and license it unless it finds such film immoral, indecent, obscene, inhuman, or of such a character that its exhibition would tend to impair the health or corrupt the morals of children or adults, promote lawlessness or incite crime. An apepal from the decision of the censors to the Superior Court is stipulated. The censors are to be selected under civil service rules.

Mr. Lowell stated that he had drafted his bill from the one now used in the state of Ohio. He declared that many of the films now passed by the National Board of Censorship are obscene.

Harry James, attorney for the moving picture interests, asked that the hearing be postponed to give his clients an opportunity to examine this bill carefully, but Chairman Bazeley ruled that the hearing should continue.

In outlining the bill, Mr. Lowell based his argument on the feature of the bill which provided a board of rule to formulate standards of censorship. When asked if the National Board did not have definite rules, he replied that they did, but that a committee of men and women in the state had examined films shown at various theaters and had reported 235 out of 1,261 films examined as objectionable, although they had been passed by the National Board.

He declared that the bill provided for the broadness of mind, not of the fellow looking at the film, but of the men who made the rules. It would be comparatively simple if the board of rules decided that gambling pictures were objectionable for a censor to look and see if there was a gambling scene in the film under examination.

He stated that the new bill would permit the stopping of objectionable shows in the state before they were shown, hitherto a difficult thing to accomplish.

Senator Bates, speaking in favor of the bill, attacked the methods of the moving picture interests in opposing the bill. He charged that they were against any form of censorship. That when national control was sought they declared that it was a matter for the states to decide, that when state control was sought they declared that it was a matter for local control; when local control was igitated, the interests, he claimed, said that it was too large a matter for local control and should be left to the national government. He also attacked the arguments presented on the petitions now being circulated by the anti-censorship committee.

He then said that National Board of Censorship, although it was composed of an advisory board of 101 members, it was in reality run by four paid secretaries. In regard to the ability of the board to pass on every film submitted he said that it would be possible in the case of such a film as "David Copperfield" to pass on it without seeing it. This caused an outburst of laughter. Senator Gordon of Springfield challenged this statement and said that the picture would not be taken at the time of David Copperfield and might be entirely different. To this Senator Bates replied that he would not accuse and did not think that the moving picture producers were guilty or would be guilty of such cupidity or deceit as to falsify the works of Dickens.

The opposition was opened by John J. Gartland, who corrected some erroneous statements made by previous speakers. He said that there was sufficient law against immoral, indecent, obscene and inhuman films. In reply to a question, he declared that he believed to be untrue a rumor which was circulated throughout the State House to the effect that the moving picture men had threatened to have the pictures of the Senators who may vote for a censor bill thrown upon the screen at picture shows, together with requests that the patrons of these places vote against these men at the fall election.

George F. Washburn, representing the Massachusetts Real Estate Exchange, stated that his organization favors the substitution for the bill of a measure providing for the appointment of an unpaid board of censors by the governor, such board to only pass upon films against which objections had been raised.

J. A. Eslow, New England manager of the Universal Film Exchange, opposed the new bill as unnecessary and a burden to the state. He declared that no committee could view all the films sent into this state. If the law should go into effect, he said, some of the picture theaters would have to close for six months before films would be available for them, so slow would the work of the censoring of film be.

Henry Sterling, Ignatius McNulty and William Francke, representing the labor interests, also opposed the bill and the hearing was continued for a week.

UNITED FILM TO HAVE PROJECTION ROOM.

Fred B. Murphy, proprietor of the New England franchise of the United Film Service, is planning for the installation of a Pompeiian projection room in his headquarters at No. 209 Pleasant street, Boston. He has contracted with the Simon Gerroir Construction Company to build this new room, which will seat 100 persons and will have a pitched floor. An 8 by 10 screen will be used and in the future all releases will be run off on Wednesday afternoon of each week.

Mr. Murphy has added two new roadmen to his working force. They are J. A. Binney, formerly with the Fox Film Corporation and "Billy" White, formerly of the Universal and more recently manager of the Academy at Lowell, Mass.

CHARLES WEBSTER TO MANAGE NEW ENGLAND V. S. L. E.

Charles Webster has been appointed New England manager of the V. S. L. E., Inc., with headquarters at No. 67 Church street, Boston. The building is now being renovated to conform with the building laws of Boston. General Manager Walter Irwin spent several days in Boston last week completing final arrangement for the location with Edward A. Hall, a local real estate dealer.

THE RACE PREJUDICE BILL.

The so-called "Birth of a Nation" bill, providing for a board of censors consisting of the Mayor of Boston, the Police Commissioner and the Chief Justice of the Municipal court to pass on theatrical exhibitions has been advanced to a third reading in the Massachusetts House of Representatives after a stormy debate by a vote of 94 to 31.

The opponents of the bill based their argument on the claim that this bill was founded entirely on the protest of the negroes against this certain film play. The members of the Committee on Judiciary, which reported the bill, declared that this was not the case.

Representative Kennard, chairman of the committee, explained that the committee found that the law is different in Boston from any other part of the state.

On other places, the local authorities may stop a film for any reason whatsoever, while in Boston, it may only be stopped when it is found to be obscene or immoral.

Representative Dowse declared that the picture is an insidious attack upon the North. He said, "If my nation was born when the Ku Klux Klan was organized, then I am willing to sell my birthright for a mess of pottage."

Representative Donovan of Boston opposed the bill and criticised the negroes for what he said was an attempt to start a riot in front of the theater the night many arrests were made. He said 80,000 persons have seen the picture and not one has been incited to crime. He said the Jew, the Irish, and the Italian have been ridiculed for years on the stage, but it is left for the negro to register the first complaint.

Representative Washburn of Worcester urged that the bill be not treated as one designed solely to remedy a possible wrong to the colored race, as it gives to properly and fairly constituted authorities power to prevent any production which ought to be prevented.

During the hearing the gallery was filled with colored people who caused the introduction of the bill.

Representative Washburn was loudly applauded when he declared "That the Republican party could not afford to turn its back on the colored people." He spoke for the silent minority he said.

This bill would give the power to the three officials to stop any production, but their vote as to whether a production should be stopped must be unanimous. Representative Rowley of Brookline, intends to submit an amendment which will allow the vote of two of the three members to stop the production.

Frank Brown, formerly of the Beacon theater, Boston, and the Mystic theater, Malden, has been appointed manager of the Allston theater, Allston, Mass.

NEW ENGLAND BRIEFS.

The Lynn theater, Lynn, Mass., has changed its policy from stock to pictures last week, under the management of Dumas and Meade. They will use first run pictures released through the United Film Service.

"Billy" De Wolfe, formerly of the Cambridge Olympia and of the Lynn theater, Lynn, has been severely ill at Lewiston, Maine.

"DAMON AND PYTHIAS" IN BANGOR.

From John P. Flanagan, Maine Correspondent of the Moving Picture World.

THE five part spectacle, "Damon and Pythias," at the Park theater, Bangor, during the past week, was given under the auspices of Condeskeag Lodge No. 53, Knights of Pythias, and drew thousands of people to the theater. The Knights of Pythias, of whom there are hundreds in Bangor, nearly all attended themselves, and got a great many of their friends to attend. They displayed on the side of the theater an immense Knights of Pythias banner, and the electric sign of the Park was fitted out with red, yellow and blue lights, the colors of the Knights of Pythias. The admission to "Damon and Pythias" was 25 cents, the highest price ever charged in a Bangor motion picture house, but nevertheless the crowds came and seemed to enjoy themselves.

The Knights of Pythias orchestra gave a musical program from 7:30 to 8:30, and 16 incidental orchestra numbers during the showing of the film. Betty Bogrett, soprano, wife of Manager Stephen Bogrett, sang very pleasingly indeed.

"Damon and Pythias" has been booked by Manager Charles M. Stern of the Bangor Universal Exchange for Fort Fairchild, Presque Isle, Caribou, Houlton and Old Town. In all these towns the Knights of Pythias lodges will co-operate with the picture men, guaranteeing a certain proportion of the receipts, in several instances buying 100 tickets at 25 cents each.

NATIONAL REFORM BUREAU INVESTIGATING.

Rev. Henry N. Pringle, of the National Reform Bureau, of Washington, was in Portland during the week to visit the moving picture houses and ascertain the quality of the pictures being shown in Portland.

It is the purpose of the National Reform Bureau to have established a Federal censorship on all moving pictures, with a view of improving them in quality. Mr. Pringle, who for many years was actively engaged in forcing the prohibitory law in the state of Maine, during which time he had several physical encounters with the saloon element, states that there are many who believe that the National Board of Censorship does not pass on all pictures, and that many pictures it does pass on should be eliminated.

MAINE BRIEF NOTES.

James W. Greely, manager of Greely's theater, at Portland, was a candidate for a position on the State Highway Board, which is to spend $2,000,000 in improving the roads of Maine. He received good support for this office, but lost out to a Houlton man. Mr. Greely was the only moving picture man who was a member of the last legislature.

Paul Peaks, manager of the Chic theater, at Milo, advises that business with him is picking up. Mr. Peaks uses three changes of regular program weekly, and one big feature show. The features are all of the Class A. issued by the World Film Corporation.

Frank A. Owen, of Dover, who for 30 years was manager of the Bangor Opera House, which was burned in January, 1914, and is now proprietor of Central Hall, Dover, was a visitor to Bangor during the week with Mrs. Owen. He is using Universal service, and reports an excellent business, partly due to the fact that the mills in Dover are rushed to the limit with orders.

Mr. Stithan, proprietor of the Bijou, at Pittsfield, was a visitor to Bangor this week, calling on the local exchange men.

The Dreamland, at Van Buren, has taken on Universal service, three nights a week.

Charles Rush, manager of the Millinocket moving picture house, has booked "The Black Box" and "The Master Key."

Co-Operation in South

In New Orleans a Definite Move May Be Made Towards a Joint Committee of the New Exchange Men's Association and the Exhibitors' Association—George Schaefer Talks of the Needs and Probabilities of It.

Special from Trades Press, New Orleans Correspondent of Moving Picture World.

CO-OPERATE—that is the most important thing, is what George Schaefer, sales manager for the World Film Corporation, said to the World correspondent when asked what was the most important thing to be done to improve conditions in the picture business, more particularly in the southern territory centering around Atlanta and New Orleans, what the exchange men and exhibitors should do to improve the general situation in this territory, he having just been through it.

The southern Atlantic and eastern Gulf states, he said, were not up to the level of the rest of the country in efficient conduct of the picture business and lack of co-operation between exchange men and exhibitors was the reason he assigned, wherefore he is preaching at every step the gospel: "Co-operate." A joint association of exhibitors and exchange men for the promotion of understanding of each other's needs by each is his ideal. Failing that, a joint committee from the exhibitors' association and the exchange men's association, he said, would prove an excellent arrangement.

This seed will, it is believed, bear fruit in the New Orleans territory; not only has it fallen at a most opportune time, the exhibitors having recently organized and the exchange men being now organizing, but the business in the New Orleans territory has reached a plane where such co-operation is practicable and where those concerned are prepared to take advantage of every means at their disposal to put their business on a sounder and more efficient basis. This improvement of spirit between the exchange men and exhibitors is easily discernible even over a period of three years.

Previously associations of exchange men were usually looked on by the exhibitors as plunderbunds, organizations with no reason for being except to squeeze the exhibitor; and the exchange men were not uninclined to consider banded exhibitors as having as a chief aim a desire to dictate arbitrarily to the exchanges. But that was in the old days, in the period just following that in which each exhibitor or exchange man was trying to get all he could out of the other fellow.

It is expected that some definite move toward the establishment of a joint committee of the exchange men's association and that of the exhibitors will be taken as soon as the former complete organization and get their routine adjusted. That, according to the present outlook, will be within a very few days. Mr. Schaefer will make New Orleans his headquarters for about two weeks more, covering the adjacent territory from this point, and may be able to interest himself in the working out of the plan.

DISCUSS CENSORSHIP.

A threat of a municipal board of censorship developed in New Orleans last week at the state convention of the Federation of Catholic Societies but seems to be quiescent for the time. The bill as called for by a resolution, which has not been pressed, purposes a board to censor not only film but stage plays and so is considered especially dangerous. It would pose as not being aimed at the pictures, against which it is believed all the objections lie, but at plays in general. That any attempt to censor a legitimate production would be made is not considered for a moment; on the other hand several recent film releases are known to have proven highly distasteful to the powers of the federation.

There has as yet been no newspaper comment on the proposition, aside from notice that such a censorship was being advocated, save an article in a morning paper by the World's correspondent, setting forth the views of picture row and calling attention to the fact that the Federation of Catholic Societies has in the past rendered good public service by directing the attention of the police to the more noticeable violations of good taste by certain of the burlesque houses. It was suggested that this kind of patriotic service was helpful and that the same kind of supervision of picture theaters would be in no way objectionable.

An editorial from the Evening Telegram of Philadelphia, one of the press clippings distributed by the World for such use, was quoted, it being opposed to censorship boards with arbitrary authority and advocating resort to the courts and the police power by those questioning the propriety of the exhibition of a picture in question. The Times-Picayune the same morning carried a strong general anti-censorship editorial, which carefully avoided mention of the resolutions offered by the federation, but left no doubt of the paper's unfriendliness to censorship as a general principle.

SPRING'S OUTDOORS VS. SHOWS.

That Spring feeling has hit New Orleans with the opening of the parks and there is a grand scramble for the fresh air, with a resultant falling off in receipts of the downtown houses. Spanish Fort, the resort on Lake Pontchartrain, for instance, admitted something over sixteen thousand people at its Sunday opening, which is some sixteen thousand nickels and dimes and "higher prices" that got away from the downtown theater owners; but they are cheerful, even despite the fact that the formal Spring opening of City Park is also near and it draws almost as many people as "the Fort."

W. H. Gueringer, manager for Fichtenberg, said that the park openings had materially effected receipts of the company's houses, but that it was only a temporary diversion and that after the novelty of the green grass and blue sky has worn off, which he says should not take more than three weeks, the honorable public will begin to consider with alarm the mercury column in the street thermometer as it climbs toward the 100 mark and flee from the glare and heat of the outside to the always cool interiors of the picture houses. The close of the legitimate theaters, too, he thinks, will bring the level of the downtown exhibition house back and above the level of the pre-spring season.

The suburban houses have suffered hardly at all from the park competition. The reason is thought to be that it is only when a party starts out to make an evening of it that they seek the downtown houses or the parks, which mostly means the parks right now. The suburban houses, however, are not all banking on the continued patronage of their regular clientele; a number of them are busy installing fans and other cooling apparatus. In fact the suburban bid for the hot weather trade is confined to a large extent to this kind of improvement, there being a comparatively small number of airdomes springing up.

Frank Marfese's "Victory" at Cleveland and S. Broad streets has been put in especially good shape for the summer trade. Opera chairs have been provided, an abundance of ceiling fans and some added openings. As it stands it is typical of the better class suburban house. It recently inaugurated a feature night at ten cents and has booked some big features to be run on these nights.

THE BUILDER OF BRIDGES

THIS Gustave Frohman photo production is a drama by Alfred Sutro, strong and compelling when first enacted, and now increased in interest through the possibilities of the camera. The first screen appearance of C. Aubrey Smith has in support a powerful cast of experienced actors selected for individual fitness and including G. W. Anson, Jack B. Sherrill, Ed. R. Mawson, Fred Eric, Sidney Mason, Marie Edith Wells, Helen Weer and Kate Meek.

Scenic locations ranging from massive interiors to the swaying cable hoist of a huge bridge, contribute to the action without dominating it. Skillful stage technique is splendidly exemplified in the direction of George Irving.

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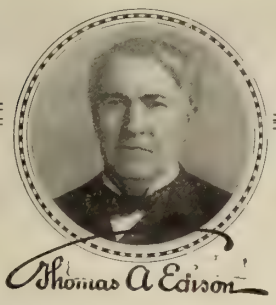

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Calendar of Daily Program Releases

Releases for Weeks Ending May 22 and May 29

(For Extended Table of Current Releases See Pages 1346, 1348, 1350.)

General Film Company

Current Releases

MONDAY, MAY 17, 1915.

BIOGRAPH—The Canceled Mortgage (Drama).
EDISON—(No Release this Day.)
ESSANAY—Manners and the Man (Drama).
KALEM—The Lure of Mammon (Special—Three parts—Drama).
LUBIN—Road o' Strife Series No. 7—"Into the Night" (Drama).
SELIG—The Jest of Jealousy (Special—Two parts—Drama).
—Hearst-Selig News Pictorial No. 39, 1915 (News).
VITAGRAPH—The Jarr Family, Series No. 7—"Mr. Jarr and the Dachshund (Comedy).

TUESDAY, MAY 18, 1915.

BIOGRAPH—Felix Holt (Special—Two parts—Drama).
EDISON—Their Own Ways (Drama).
ESSANAY—A Lesson In Romance (Special—Three parts—Drama).
KALEM—The Liberty Party (Comedy).
LUBIN—A Lucky Strike (Comedy).
SELIG—Across the Desert (Drama).
VITAGRAPH—The Awakening (Special—Two parts—Drama).

WEDNESDAY, MAY 19, 1915.

EDISON—Chinks and Chickens (Comedy).
ESSANAY—The Fable of "The Two Sensational Failures" (Comedy).
KALEM—The Closed Door (Episode No. 17 of "The Girl Detective" Series—Special—Two parts—Drama).
LUBIN—In the Dark (Special—Three parts—Drama).
SELIG—Love Finds a Way (Drama).
VITAGRAPH—Almost a Hero (Comedy).

THURSDAY, MAY 20, 1915.

BIOGRAPH—For Her Happiness (Drama).
ESSANAY—Sweedie's Hero (Comedy).
LUBIN—A Decision of the Court (Special—Two parts—Drama).
MINA—Where's Oliver? (Comedy).
SELIG—The Two Natures Within Him (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 40, 1915 (News).
VITAGRAPH—Dimples, the Auto Salesman (Comedy).

FRIDAY, MAY 21, 1915.

BIOGRAPH—Bobby's Bargain (Comedy—Drama).
EDISON—The Wrong Woman (Special—Three parts—Drama).
ESSANAY—The Revenue Agent (Drama).
KALEM—Jean of the Jail (Drama).
LUBIN—Just Retribution (Drama).
VITAGRAPH—Cupid Puts One Over On the Shatchen (Comedy).

SATURDAY, MAY 22, 1915.

BIOGRAPH—The First Piano In Camp (Comedy—Drama).
EDISON—A Hazardous Courtship (Comedy).
ESSANAY—Otherwise Bill Harrison (Special—Two parts—Drama).
KALEM—The Broken Train (Episode No. 28 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The Club Man (Comedy).
SELIG—The Jaguar Trap (Jungle-Zoo—Drama).
VITAGRAPH—In the Days of Famine (Special—Three parts—Broadway Star Feature—Drama).

United Film Service

Current Releases

SUNDAY, MAY 16, 1915.

CAMEO—Where Can I Get a Wife? (Comedy).

MONDAY, MAY 17, 1915.

IDEAL—The Little Band of Gold (Two parts—Drama).

TUESDAY, MAY 18, 1915.

SUPERBA—Davy Crockett (Comedy).

WEDNESDAY, MAY 19, 1915.

EMPRESS—The Spender (Two parts—Drama).

THURSDAY, MAY 20, 1915.

LUNA—The Poor Fixer (Comedy—Drama).
STARLIGHT—The Ghost Fakirs (Comedy).

FRIDAY, MAY 21, 1915.

PREMIER—The Curse (Two parts—Drama).

SATURDAY, MAY 22, 1915.

LARIAT—Alias Holland Jim (Two parts—Drama).

General Film Company

Advance Releases

MONDAY, MAY 24, 1915.

BIOGRAPH—The Avenging Sea (Drama).
EDISON—Sally Castleton, Southerner (Special—Three parts—Drama).
ESSANAY—The Secret's Price (Drama).
KALEM—Rivals (Special—Two parts—Drama).
LUBIN—Road O' Strife, Series No. 8 "In the Wolf's Den" (Drama).
SELIG—Light o' Love (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 41, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 8 "Mr. Jarr Visits His Home Town (Comedy).

TUESDAY, MAY 25, 1915.

BIOGRAPH—Captain Fracasse (Special—Two parts—Drama).
EDISON—All Cooked Up (Comedy).
ESSANAY—Above the Abyss (Special—Two parts—Drama).
KALEM—"Ham" The Detective (Comedy).
LUBIN—Mathidla's Legacy (Comedy).
SELIG—Two Brothers and a Girl (Drama).
VITAGRAPH—The Esterbrook Case (Special—Three parts—Broadway Star Feature—Drama).

WEDNESDAY, MAY 26, 1915.

EDISON—The Man Who Could Not Sleep (Drama).
ESSANAY—The Fable of "The Intermittent Fusser" (Comedy).
KALEM—The Figure In Black (Special—Two parts—Drama).
KNICKERBOCKER—The Kick Out (Special—Three parts—Drama).
LUBIN—Her Other Self (Special—Two parts—Drama).
SELIG—Mother's Birthday (Drama).
VITAGRAPH—The Story of a Glove (Comedy).

THURSDAY, MAY 27, 1915.

BIOGRAPH—Gratitude (Drama).
ESSANAY—A Bunch of Matches (Comedy).
LUBIN—On Bitter Creek (Special—Three parts—Drama).
MINA—Once Is Enough (Comedy).
SELIG—The Quarry (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 42, 1915 (News).
VITAGRAPH—Hilda of the Slums (Drama).

FRIDAY, MAY 28, 1915.

BIOGRAPH—The Candidate's Past (Drama).
EDISON—According to Their Lights (Special—Two parts—Drama).
ESSANAY—The Bachelor's Burglar (Drama).
KALEM—Prejudice (Special—Three parts—Drama).
LUBIN—Nobody Would Believe (Drama).
VITAGRAPH—The Starring of Flora Finchurch (Comedy).

SATURDAY, MAY 29, 1915.

BIOGRAPH—Truth Stranger Than Fiction (Drama).
EDISON—The Dumb Wooing (Comedy).
ESSANAY—Vengeance (Special—Three parts—Drama).
KALEM—A Railroader's Bravery (Episode No. 29 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Out For a Stroll (Comedy).
SELIG—In the Amazon Jungle (Jungle Zoo—Drama).
VITAGRAPH—Jane Was Worth It (Special—Two parts—Comedy).

United Film Service

Advance Releases

SUNDAY, MAY 23, 1915.

CAMEO—Can A Jealous Wife Be Cured (Comedy).

MONDAY, MAY 24, 1915.

IDEAL—"Red Tape" (Two parts—Drama).

TUESDAY, MAY 25, 1915.

SUPERBA—Bumped For Fair (Comedy).

WEDNESDAY, MAY 26, 1915.

GRANDIN—War At Home (Two parts—Drama).

THURSDAY, MAY 27, 1915.

LUNA—She Couldn't Get Away (Comedy).
STARLIGHT—Love and Pies (Comedy).

FRIDAY, MAY 28, 1915.

PREMIER—The Smuggler's Daughter (Two parts—Drama).

SATURDAY, MAY 29, 1915.

PYRAMID—Canned Curiosity (Two parts—Drama).

BIOGRAPH RE-ISSUES

Productions Featuring

Henry Walthall	Lillian Gish	Mae Marsh
Blanche Sweet	Mabel Normand	Florence La Badie
Lionel Barrymore	Dorothy Gish	Robert Harron
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Calendar of Daily Program Releases

Releases for Weeks Ending May 22 and May 29

(For Extended Table of Current Releases See Pages 1346, 1348, 1350.)

Universal Film Mfg. Co.

SUNDAY, MAY 16, 1915.

BIG "U"—Where Brains Are Needed (Two parts—Detective—Drama).
LAEMMLE—Fate's Alibi (Drama).
L-KO—No Release this week.

MONDAY, MAY 17, 1915.

IMP—Destiny's Trump Card (Drama).
JOKER—A Day At San Diego Fair (Comedy).
VICTOR—Baby (Two parts—Comedy—Drama).

TUESDAY, MAY 18, 1915.

GOLD SEAL—The Dancer (Three parts—Drama).
NESTOR—When Cupid Crossed the Bay (Comedy).
—Homer Croy Along the Nile (Educational).
REX—No Release this Day.

WEDNESDAY, MAY 19, 1915.

ANIMATED WEEKLY—Number 167 (News).
LAEMMLE—From Italy's Shores (Two parts—Heart-Interest—Drama).
L-KO—Love and Sour Notes (Comedy).

THURSDAY, MAY 20, 1915.

BIG "U"—Celeste (Drama).
REX—A Fireside Realization (Drama).
STERLING—The Battle of Running Bull (Two parts—Comedy).

FRIDAY, MAY 21, 1915.

IMP—Court Martialed (Four parts—Military Society—Drama).
NESTOR—They Were Heroes (Comedy).
VICTOR—No Release this Week.

SATURDAY, MAY 22, 1915.

JOKER—The Lady Doctor of Grizzly Gulch (Comedy).
POWERS—Diamonds of Fate (Drama).
REX—When Love Is Love (Two parts—Modern—Drama).

SUNDAY, MAY 23, 1915.

BIG "U"—The Old Doctor (Two parts—Modern—Drama).
LAEMMLE—One Kind of Friend (Drama).
L-KO—No Release this Week.

MONDAY, MAY 24, 1915.

IMP—Fifty-Fifty (Comedy).
JOKER—Hiram's Inheritance (Comedy).
VICTOR—A Witch of Salem Town (Two parts—Costume—Drama).

TUESDAY, MAY 25, 1915.

GOLD SEAL—Shattered Memories (Three parts—Memorial Day—Drama).
NESTOR—When Her Idol Fell (Comedy).
REX—No Release This Week.

WEDNESDAY, MAY 26, 1915.

ANIMATED WEEKLY—Number 168 (News).
LAEMMLE—Trickery (Two parts—Society—Drama).
L-KO—Broken Hearts and Pledges (Comedy).

THURSDAY, MAY 27, 1915.

BIG "U"—The Memory Tree (Memorial Day—Drama).
POWERS—Lady Baffles and Detective Duck, in "The Great Egg Robbery" (Comedy).
REX—The Trail of the Upper Yukon (Two parts—North Western—Drama).

FRIDAY, MAY 28, 1915.

IMP—You Can't Always Tell (Two parts—Modern—Drama).
NESTOR—With Father's Help (Comedy).
VICTOR—The Nightmare of a Movie Fan (Comedy—Drama).

SATURDAY, MAY 29, 1915.

IMP—The Pursuit Eternal (Two parts—Mystery of Romance—Drama).
JOKER—No Soup (Comedy).
—Fun Among the Pharoahs (Educational).
POWERS—The Amber Vase (Drama).

Mutual Film Corporation.

SUNDAY, MAY 16, 1915.

KOMIC—Ethel's Romance (No. 23 of the "Bill" Series—Comedy).
MAJESTIC—At the Stroke of the Angelus (Two parts—Drama).
THANHOUSER—Three Roses (Drama).

MONDAY, MAY 17, 1915.

AMERICAN—The Greater Strength (Two parts—Drama).
KEYSTONE—Subject Not Yet Announced.
RELIANCE—When Cameron Passed By (Drama).

TUESDAY, MAY 18, 1915.

BEAUTY—Naughty Henrietta (Comedy—Drama).
MAJESTIC—The Electric Alarm (Drama).
THANHOUSER—The Heart of the Princess Marsari (Two parts—Drama).

WEDNESDAY, MAY 19, 1915.

AMERICAN—At the Edge of Things (Drama).
BRONCHO—The Operator at Big Sandy (Two parts—Drama).
RELIANCE—Gridley's Wife (Drama).

THURSDAY, MAY 20, 1915.

DOMINO—Her Alibi (Two parts—Drama).
KEYSTONE—Subject Not Yet Announced.
MUTUAL WEEKLY—Number 20, 1915 (News).

FRIDAY, MAY 21, 1915.

FALSTAFF—The House That Jack Moved (Comedy).
KAY BEE—"Bad Buck" of Santa Ynez (Two parts—Drama).
THANHOUSER—The Refugee (Drama).

SATURDAY, MAY 22, 1915.

KEYSTONE—Subject Not Yet Announced.
RELIANCE—The Huron Converts (Two parts—Drama).
ROYAL—When Beauty Came to Koskob (Comedy).

SUNDAY, MAY 23, 1915.

KOMIC—The Rivals (Comedy).
MAJESTIC—Eleven-thirty P. M. (Two parts—Drama).
THANHOUSER—Daughter of Kings (Drama).

MONDAY, MAY 24, 1915.

AMERICAN—The Purple Hills (Two parts—Drama).
KEYSTONE—Subject Not Yet Announced.
RELIANCE—The Cliff Girl (Drama).

TUESDAY, MAY 25, 1915.

BEAUTY—The Stay-At-Homes (Comedy).
MAJESTIC—The Rightful Heir (Drama).
THANHOUSER—Fairy Fern Seed (Two parts—Drama).

WEDNESDAY, MAY 26, 1915.

AMERICAN—Reprisal (Drama).
BRONCHO—Shorty's Trouble Sleep (Two parts—Drama).
RELIANCE—The Deadly Focus (Drama).

THURSDAY, MAY 27, 1915.

DOMINO—Hostage of the North (Two parts—Drama).
KEYSTONE—Subject Not Yet Announced.
MUTUAL WEEKLY—Number 21, 1915 (News).

FRIDAY, MAY 28, 1915.

FALSTAFF—It's An Ill Wind (Comedy).
KAY-BEE—Her Easter Hat (Two parts—Drama).
MAJESTIC—Little Dick's First Case (Drama).

SATURDAY, MAY 29, 1915.

KEYSTONE—Subject Not Yet Announced.
RELIANCE—The Man of It (Two parts—Drama).
ROYAL—Oh, Baby (Comedy).

Simplex

THE DAILY EXAMINER

Bellefontaine, Ohio, April 26th, 1915

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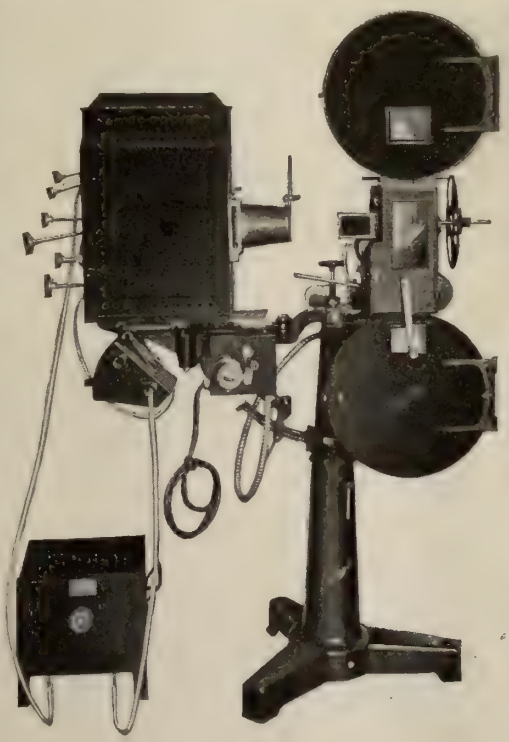
This is a cut of the Simplex Motion Picture Projector recently purchased by the public schools. It is one of the very best machines obtainable and represents the very latest type. The machine was purchased through the agency of Moore, Hubbell & Co., Chicago, the price being $300, with special discounts for schools and religious institutions as are customarily granted. The machine will be dedicated by entertainments for the school children, their parents and friends next Friday afternoon and evening.



The proceeds from these entertainments will be devoted to the installation and equipment of a fire-proof booth such as is required by State code. A moving picture projector of this type in a public meeting place such as a High School Auditorium may be made an agency for great good, in community welfare work. It is designed in no sense to compete with the regular motion picture entertainment, but to provide for a definite educational and civic uplift service which the latter is neither designed nor prepared to furnish.

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EDISON.

SALLY CASTLETON, SOUTHERNER (Special—Three Parts—May 24).—Sally and Genie Castleton have just received a letter from their father, a Confederate general at the front, advising them to abandon the Castleton farm and come to Richmond, where it will be safer for them. Genie is very enthusiastic, as George, fifteen years old, delivers the letter, but Sally, the elder, is serious. As they are discussing the letter, Philip, Genie's sweetheart, rides up exhausted and hands Sally a letter addressed to General Lee. His horse expires from exhaustion and Philip, physically worn out, is assisted to the house. George is sent with the letter, which he delivers in good order. Hardly has Philip been assisted to the house, when a detachment of Union calvary, in command of General Haverhill, approaches the house. The girls hastily push Philip into the huge stove, and admit the men. After searching the house thoroughly, they are convinced that the girls and Claben, the man-servant, are the only occupants. From a window upstairs Sally sees Captain Radcliffe approach the house. She is impressed by his imposing physique, and Radcliffe is also struck by Sally's beauty as he catches a glimpse of her in the window. After an unceremonious entrance, Radcliffe, a Union spy, attired in civilian dress, tells General Haverhill that he must make a hole through the Confederate outposts so that he (Radcliffe) can get to Richmond and secure plans from a spy there. Full plans are discussed, as Philip, inside the stove, listens attentively. When the Union men leave, Philip tells the girls all and they start out at once, Sally and Genie for Richmond and Philip to impart what he has heard to the Confederate commander.

Outside of Richmond Radcliffe, posing as a cotton broker, is held up by the Confederates. He overhears a Morse code telegram to the effect that his captors have a man in custody resembling Radcliffe, the spy. He remains, however, determined to get through to Richmond. Sally's party arrives at the outposts, and when she identifies Radcliffe, she is ordered to accompany him to Richmond so that the spy in that place can be trapped. Reluctantly she acquiesces, and she and Genie, accompanied by Radcliffe, leave for the city. On the way Radcliffe confesses his love and Sally also admits her affection for him, but does not tell him she's a spy. They stop at a farmhouse over night, and by a clever ruse, Radcliffe gets out and goes to Richmond, arranges to have the plans turned over to him, and returns without Sally knowing it. In Richmond, Radcliffe is cornered after receiving the plans of which he has two copies. He is pursued to the house Sally is stopping at and secretes one copy in a bag of love letters Genie always carries around. As he is leaving he encounters Philip and there is a hand-to-hand struggle. Sally orders Radcliffe to give up the plans and he gives her the package and rides swiftly away. A couple of weeks later, after the girls have returned home, Radcliffe comes to the house, takes the plans from Genie's love letter bag, gives them to a Union officer, and his duty is done. He then assures Sally he is no longer a spy, and there is no barrier to prevent their marriage.

ALL COOKED UP (May 25).—Bill and Louie are pastry cooks. Their cooking does not appeal to the digestive organs of the patrons of that particular restaurant and after some little ceremony of placing them in the proper position, the manager literally kicks them out. They are considering hiring themselves out as cooks to one of the warring nations, to be stationed in the commissary at the prisoners' camp when a waiter in the restaurant, a member of the no-law and no-order league, invites them to join his society. Timidly Bill and Louie enter the cellar where the "bureau of combustibles" is considering placing a bomb under some rich man's front parlor. Bill and Louie are duly initiated, and draw lots with the rest to determine who will plant the bomb. Of course, they are the "lucky" ones, and are handed the bomb. Louie lights it immediately, so that Bill can get a light for his cigarette. The infernal machine is immersed in water and then the cooks start out to blow the house.

They board a Fifth avenue bus, and touch a match to it. The passengers scatter in double quick time, hopping off the bus while it is in motion. An old rheumatic gentleman is being assisted down the street by his daughter when the lighted bomb rolls against his bandaged foot. It's a sure cure. Up the street he flies, abandoning his crutches. The bomb next lands in a baby carriage. Baby fondles the bomb as if it were a doll. Louie runs up and takes the bomb away, giving baby a revolver to play with in its stead. The members of the "bureau" who have followed the cooks, are huddled up against the wall of a building as the bomb rolls up to them. A terrific explosion! The walls separate and the men are blown through. It is the police station. Bill and Louie rush up and in short order call the police captain to the breach in the wall. The men are dragged in and placed in a cell. Bill and Louie are arrested for carrying concealed weapons and later escape. The following day they are standing out in the snow muttering that if they ever get in a warm jail again, they will sign a lease.

THE MAN WHO COULD NOT SLEEP (May 26).—Judge Jeffer has sentenced a woman to thirty days, after she, in contempt of court, has answered the judge and expressed the hope that he never would be able to sleep again. The judge soon becomes obsessed by this curse, and is unable to get sleep. The first night is one of torment. The slightest sound makes his nerves tingle. In the morning he sees his physician, who prescribes, but that evening he is again unable to sleep. The bell in a neighboring tower awakens his jumping nerves to further action and the blind, slamming against the house, contributes to the judge's discomfort.

After he has spent three nights of horror, during which time he has been haunted by visions of the woman he sentenced, the judge appears in court, haggard and drawn for want of rest. He instructs the prosecutor to direct the probation officer to look into the case of the woman he sentenced three days before, as in his opinion, the sentence was unjust. A woman is brought before him with her a child, for sleeping on a bench in the park. The judge looks down upon her kindly and when court is over, goes with her to her squalid flat. He pays her rent, thereby preventing her eviction, and asks his beneficiary to pray that he might be able to sleep. An earnest prayer is said by the grateful woman and that night, Judge Jeffer, for the first time in four nights, is able to sleep. His valet enters as the tower clock tolls the hour of twelve, but the judge does not move.

ACCORDING TO THEIR LIGHTS (Special—Two Parts—May 28).—Amos Hartley, a Washington real estate broker, has just received a letter from Colonel Snowden, of Madison Hills, Tennessee, to the effect that he will not consider the sale of his coal lands. Bob Mason is delegated to go to Madison Hills and persuade the Colonel to sell the lands. Bob is given a code book, and directed to send all messages in that code. Arriving in Madison Hills, Bob meets the Colonel and also his daughter, Grace. She is immediately impressed by his fine appearance, with the result that Bob is persuaded to stay to supper. His presence in the little town is noticed particularly by Eric Allen, who, seeing him on occasions with Grace, becomes jealous. He follows Bob to the telegraph office where he learns that the stranger has been sending code messages.

Meg Tracey, daughter of Nate Tracey, a mountaineer, operating a "wildcat" still some distance from his cabin, meets Bob while on her way to school. He reads her primer with her, and is sorry within himself that she has had no education. Meg takes an immediate liking to him, and subsequently meets him often. Bob has become engaged to Grace, the teacher at the little school which Meg has started to attend. Colonel Snowden has consented to the deal, and Bob sends a code message to Washington to that effect. Allen overhears him at the telegraph office ask the operator where Sherad's Forks is. Allen puts two and two together and concludes that Bob is going to raid Tracey's still, which is close to Sherad's Forks. He warns Tracey, in the presence of Meg, who will not believe that Bob is a revenue officer.

Early in the morning in question Meg slips out and, getting Grace, repairs to Sherad's Forks, where Bob and Colonel Snowden have gone to look over some land. The Traceys are in waiting with guns as Bob approaches. Meg's signals for them to stay back are misconstrued by Bob and the Colonel, and Meg rushes forward in time to receive the bullet meant for Bob. Allen is shot dead by the Colonel. The Colonel explains Bob's mission to Tracey and the code messages.

THE DUMB WOOING (May 29).—Carter and Johnson are the two who would win their way into the heart of Phyllis Boggs. But whenever they come to pay their respects, it takes them so long to blurt out the formal salutation owing to an impediment in their speech that the patience of Phyllis is taxed to more than its carrying capacity. Consequently, it is not long before she tires of the contortions the pair go through on the occasion of each visit, and seeks a new beau.

William Graham, the favorite with Phyllis, is hardly the favorite with her father. The latter insists that Phyllis consent to marry either of the two originals. Carter and Johnson are told that they will be given five minutes each in Phyllis' company, during which time they will not be allowed to speak a word; just manifest their devotion and affection by action. Carter enters the room and proceeds to make his love plain, first on one knee and then on the other. Phyllis thinks he has been bereft of his speech and is more disgusted than ever. She hastily pushes him behind the screen as Johnson appears.

In identically the same manner Johnson evidences his love. His pantomimic manifestation does not make a hit with Phyllis, who rushes him behind the screen so that he will not be present when Graham calls. Presently the latter enters and soon Phyllis and he are absorbed in that favorite pastime of lovers—osculation. From behind the screen the two young men view the unpleasant sight, and they are unable to restrain themselves. Their protests are met by a command to leave the house and they leave the place not a little dejected as Phyllis remains in the embrace of the fortunate William.

VITAGRAPH.

THE JARR FAMILY SERIES, NO. 8, "Mr. Jarr Visits His Home Town" (May 24).—Because of Willie's health, the Jarrs decide to visit Mr. Jarr's home town of Bunkburg for a week. There Willie soon becomes hale and hearty, running around with the other country boys, and winning all their jack-knives by his superior city "wisdom." The others get sore and try to take their valued trinkets back by force, but Willie proves a good runner and escapes. Whispers reach Mr. Jarr's ears of a little masquerade ball to be held in the "hose-house" or village fire company's building. He promises to attend, and tells his wife he must bo back to the city for a day. From the village barber, who is incidentally the local costumer, Jarr obtains a fine bear costume. They have trouble making the head stay on, so the barber sews Mr. Jarr up in the costume. It happens that an old Italian comes to town with a real tame bear, it gets away and he excitedly informs the nearest farmer. All the men and boys organize a hunting party and, happening to spy Jarr in his disguise, they mistake him for the real bear. An exciting—and, for poor Jarr—agonizing chase follows. When he runs into the real bear, which proves to be only a little fellow, Jarr establishes a new record for tree climbing. The cub follows right behind, and finding it as tame as can be, Jarr lets it go to sleep in his arms all night. Next morning Willie and the other boys locate Jarr up in the tree and practice on him from a safe distance with their bean shooters. Matters get serious, however, when the farmers arrive and get ready to shoot in earnest. Jarr desperately drops to the ground, where his disguise falls off. All indulge in uproarious mirth at his expense, but he angrily threatens Willie with a walloping if he tells Mother.

THE ESTERBROOK CASE (Broadway Star Feature—Three Parts—Special—May 25).—Paul Sturgess is engaged to Grace Van Austin. At a week-end party in their Newport home, Grace amuses herself by flirting with Howard Esterbrook, a man of unusual charm, and a guest of the Van Austins. This arouses Paul's jealousy and precipitates a desperate fight between the two men. They are separated by the others, and that night Stephen, a servant, sees Paul try to enter Esterbrook's room, revolver in hand. Paul is interrupted by a maid on an errand, and hurries to his own room. Fearing for Esterbrook's safety, Stephen enters his room to warn him and sees a hand extend through the window curtain, stab Esterbrook, and mysteriously disappear. At the investigation, Paul is arrested on circumstantial evidence. Six months later, Ann, "The Woman of Mystery," is taken with a number of other prisoners in a raid, during which she is shot by Renway, a criminal, while trying to aid the police. Greatly stirred by hearing that Paul Sturgess's plea for pardon has been denied and that he must die in the electric chair at dawn, the woman tells Detective North, leading the raid, something that causes him to rush her to the District Attorney at once. There she tells her story again and the Warden at Sing-Sing is telephoned just in time to stop the electrocution. Then the District Attorney and Ann start for Sing Sing. In the Warden's office, in the presence of the District Attorney and the prisoner, Ann tells how she killed Howard Esterbrook, and the powerful reason why. In the course of her story it is revealed she is

the mother of Paul Sturgess. At the completion of her narrative, Ann dies in her son's arms. Completely exonerated, Paul returns home, and is happily reunited with Graee, who had retained faith in his innocence throughout.

THE STORY OF A GLOVE (May 26).—When Huggins announces to his wife his intention of going to his annual college dinner she determines to prevent a repetition of what happened the year before. She puts one of her long gloves in his pocket, feeling sure he will find it during the evening and be reminded of his promise to return home early. Huggins takes an affectionate leave of her, and is soon having a roaring time quaffing the jovial glass with his old college "bums." At 11 o'clock his wife asks herself if Henry has found the glove yet. Evidently he has not, for he is at that moment busy trying to keep time with a rousing college song. At midnight his wife has a pleasant dream of her husband's discovery of the glove and thereafter, until three o'clock, Mrs. Huggins sleeps peacefully. At that time the party breaks up, and all the members pile into an owl lunch wagon. A wild ride, three college cheers and Huggins is deposited at his door. Mrs. Huggins is awakened by the noise and when she sees the time her face sets grimly. Her husband, after a trying time with the keyhole, drops his pumps in the goldfish tank. In getting them out a fish bites him. Then he finds the glove; and in his befuddled condition, can't imagine where it came from. Mrs. Huggins suddenly sits up and, misinterpreting her frown, he starts in to explain how he came into possession of the glove! It is a weird tale of how poor Charley Smith had died from drinking too much milk at their banquet and left him the glove as a keepsake. Mrs. Huggins, with a meaning smile, brings forth the other glove. He is flabbergasted but soberly informs her, "That's my story, and I'm going to stick to it."

HILDA OF THE SLUMS (May 27).—Living in a home destitute of love, in the poor quarters of the city, Hilda still retains the fineness of her nature. Naturally affectionate, she longs for love and a happy, quiet, domestic life, but feels there is little chance of her ever gaining her heart's desire, for the men she meets at Big Ben's cabaret, where she is employed as singer and dancer, are not her kind. Ben runs the cabaret as a blind, his real business being "gang leader" and "hold-up man." Hilda's father, a cripple, is a profesional beggar, and becomes a bitter enemy of Big Ben's, after the latter abuses him. Shortly after this the gang gets wind of a wealthy young cattle-rancher's presence in town, and plan to rob him. The cripple finds an incriminating note written by "Big Ben," and in revenge starts for the police station to "show it to the cops." Joe Manning, the young ranchman, strolls into Big Ben's place, then Ben goes to Hilda and coerces her into agreeing to help them get the ranchman's money. Hilda immediately attracts Joe's eye. After her "turn" on the stage, he invites her to his table. Realizing the girl's superiority, he gently tells her, "This is no place for you, little girl," and his sincerity makes a good impression. When the gang pounce on Joe, Hilda, seeing the stranger is getting the worst of it, cleverly trips one of the crooks, and the two make their escape through a hidden panel in the wall. Joe and Hilda are nearly cornered by the gang, but the police, brought by the cripple, arrive in time to prevent a tragedy. As Joe takes the brave girl in his arms, Hilda knows she has found Love at last.

THE STARRING OF FLORA FINCHURCH (May 28).—Upon receiving word from her friend, Annabelle Mason, president of the Mothers' Charitable Organization, that she has been selected to give her famous recital, "Curfew Shall Not Ring Tonight," Flora Finchurch immediately gets busy and with Hirum, her farmer sweetheart, for an audience, recites and recites, until the poor fellow falls fast asleep. She is shocked at the effect of her speech and angrily tells him to go home and sleep it out. A reporter is sent to write up the Charitable Organization's entertainment, and he gives Flora's recitation an awful roast, but the editor makes him change it to a highly commendatory writeup, in the name of sweet Charity. Shortly afterwards, Flora receives a handsome legacy and, remembering the splendid writeup in the local newspaper, at once advertises for a theatrical director to manage her planned theatrical venture. Senor Bird, a down-and-out "ham" actor, applies for and gets the position. Of course he tells her she has a splendid theatrical future before her, so they organize a company and start on tour. By distributing plenty of advertising, they secure some good advance press notices, while Hirum stays home and raves helplessly. At the very first town where they open, the show—particularly Flora's "acting"—is so poor the actors are hooted off the stage. Two weeks later, after another trying time at their next stand, in the language of the stage—the show "goes broke." Flora's five thousand has vanished, and in that town's local paper appears a notice containing the interesting sentence: "Another example of a talentless amateur trying to force herself on the public!" Hirum is the only one who feels at all sorry for her, and with her pride completely humbled, Flora sadly and wearily wends her way back to the home village and Hirum, on "Shank's Mare," by the arduous, but inexpensive route of the ties.

JANE WAS WORTH IT (Special—Two Parts—May 29).—Fresh from the country, Jane proves eminently satisfactory as a cook to Hughie, an eccentric bachelor, and his pet cat. When she becomes jealous of the cat, however, and complains to Hughie that it is a nuisance, he tells her quite plainly that the cat is more valuable to him than his cook, so he discharges Jane. Not realizing the difficulty of getting a good cook, he thinks he can easily secure another. Hughie tries a few, and the experiences he meets with are not at all conducive to peace and quiet. His last one, Mandy, a colored lady, proves a good cook, but extremely careless, especially when she substitutes Hughie's cat for a rabbit stew she is preparing. That settles it and Hughie fires her. Jane, meanwhile, has obtained a position with the Lanes, where, from seeing the young and attractive daughter, Elsie, attending to the preservation and embellishments of her personal charms, she gradually learns the art of tidiness and make-up. Visiting a moving picture show, Jane is struck with the beauty of one of the actresses, and steals her lithograph from the lobby to use for beauty hints in her art of making-up. Her change in appearance to a neat and really pretty girl causes great wonderment among the Lane family. She becomes too obstreperous, however, and they have to discharge her. Hughie is surprised to meet the girl wandering discouraged in front of a church, and after recovering from the shock of her transformed appearance, evidences his admiration for her. Pointing to the open church door, he suggests they enter and be made man and wife. In they go, and are married. After the honeymoon, Hughie, watching his charming and capable wife, smiles proudly and thinks Jane well worth all the other cooks in Christendom and some acquisition as a better-half.

KALEM.

THE LURE OF MAMMON (Special—Three Parts—May 17).—Fire destroys the vessel which is bringing Dorinda back to America. The girl is washed ashore. She is later rescued by Thorston, a millionaire. Thorston, who falls madly in love with the girl, restores her to her father. The millionaire invites the Ladues to visit them. While his guest, Dorinda meets Hastings, his secretary. The two fall in love with each other at first sight. Dorinda, however, consents to become Thorston's wife, out of a sense of duty to her father.

Just before the wedding, Ladue dies as the result of an accident. Bound by her promise, Dorinda marries Thorston. Events which transpire on the wedding day, lead the millionaire to believe his bride guilty of a clandestine love affair with Hastings. Insane with rage, Thorston deliberately humiliates his wife of an hour, before the guests. The limits of Dorinda's endurance are finally reached and she rushes out of the room. Celeste, her chum, endeavors to console her. Hastings, Celeste's escort for the evening, follows the girl.

While Hastings and Celeste wait for Dorinda, Thorston follows his wife to her room. A violent storm arises. Learning that his wife is determined to leave him, the millionaire endeavors to throttle her. A bolt of lightning crashes through the window, killing the scoundrel. The young widow retains Hastings to look after the estate left by her husband. Led to believe her secretary is in love with Celeste, Dorinda endeavors to further the match. Dorset, one of Thorston's friends, determines to win Dorinda. A fortune hunter, the man is prepared to marry her by fair means or foul.

Dorset soon learns the true state of affairs. He realizes that he must get Hastings out of the way before he can hope to marry Dorinda. The scoundrel's opportunity comes when he sees the secretary enter the vault in the Thorston library. Utterly unscrupulous, Dorset fells Hastings, and locks him in the vault. Dorinda enters the room an instant later. Her suspicions aroused by Hastings' disappearance, she has a search made. Hastings recovers consciousness. Realizing that he is in danger of suffocating, he frantically pounds on the door of the vault.

Dorset boldly asserts his belief that the secretary has absconded with Dorinda's money. Just at this moment, the girl hears the noise coming from the vault. Perceiving that his plot has gone for naught, Dorset is filled with a desire for vengeance. Leveling a pistol, he forbids Dorinda to attempt to rescue his victim. By a clever ruse, however, the girl disarms the would-be murderer. Hastings is released in the nick of time. It is then that Dorinda learns of her error—that it is she, and not Celeste, whom Hastings has loved all along. While Dorset is led away under arrest, Dorinda promises to become Hastings' wife.

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THE LIBERTY PARTY (May 18).—Tired of living in jail, Ham and Bud take French leave. Seeking a place to hide, they enter a paperhanger's store. The telephone rings. Ham answers it and receives a request from Mrs. Smith that he come over and paper her dining room. Donning overhalls, Ham and Bud grab paper, ladders, paste buckets and brushes and obey the call to duty. Arriving at the Smith cottage, the adventurers get right down to business. Before long, the dining room is a first-class imitation of a Belgian battlefield. Ham and Bud get into a dispute over their respective paperhanging abilities. Angered, Bud determines to paper a room all by himself. In the meantime, Mrs. Smith, discovering the chaotic condition of her rooms, frantically phones her husband to come home.

The convicts' escape is discovered and guards take up the search for them. Smith gets home. The man is about knee-high to a grasshopper. Seizing him, Ham and Bud paint his clothes into a resemblance of prison garb and turn him loose. Poor Smith is captured by the guards, but is freed when he tells his story. Discovering the guards approaching, Ham and Bud flee from the house. By this time, they have grown lonesome for their prison home. Back to the paperhanging shop they go, where they don their striped suits. Cautiously returning to jail, they climp the wall and sit down in front of the building. There they are found by the weary guards who presently return. Springing forward, Ham and Bud welcome their jailors and ask to be locked up.

THE CLOSED DOOR (Special—Two Parts—May 19).—Mabel, a bride of a few weeks, learns that her husband, Dr. Keene, has married her for her money. The doctor forbids his wife to enter a certain room in the house. Mabel disobeys and is caught in the room. Infuriated, Keene makes his wife a prisoner, tying her in one of the chairs. In his effort to secure money from his wife, Keene resolves to hypnotize her. Mabel pretends to succumb and, at his order, makes out a check for $25,000. While Keene hastens to the bank with it, Mabel phones the cashier to refuse to honor the check. The bride then gets in touch with Police Headquarters. Bertha, a detective, is sent to investigate.

In the meantime, Keene returns home and learns how he has been fooled. The scoundrel decides to place his wife in an insane asylum. Bertha, learning what is taking place, endeavors to intervene. By a clever ruse, however, Keene steals her police badge and informs persons about to interfere that he is taking two crazy girls to an insane asylum. The badge deceives the people into believing the man. Bertha and Mabel are thrust into a cell in the sanitarium. Undaunted, Bertha later turns upon the guard who enters with food, and disarms him. Forcing the man to surrender the keys of the cell, Bertha locks him in and then, accompanied by Mabel, confronts Barry and Keene. While the girl detective covers the men with her pistol Mabel phones for the police.

JEAN OF THE JAIL (A Carlyle Blackwell-Alice Joyce Re-issue—May 21).—It is old Pedro's boast that in all his years as keeper of jail, he has never lost a prisoner. This, in a measure, is due to the aid rendered by Jean, his daughter. The girl is loved by Jose, but refuses to name the wedding day. Garcia, a notorious bandit, is captured. The outlaw is brought to the jail by Ordema, the alcalde. The same day, old Pedro is stricken ill. In her anxiety over her father's health, Jean fails to notice that Garcia, aided by his sweetheart, Luisa, is making an attempt to escape. Not until Garcia and Luisa are mounted on the latter's pony, does Jean discover what is taking place. She shoots after the two slaying the woman. Garcia gets away.

The knowledge that the alcalde is due to come for his prisoner, fills Jean with fear. In her extremity, she summons Jose. Jean promises to wed him upon the condition that he bring Garcia back. With this for an incentive, Jose pursues the fugitive and overtakes him. A wild struggle ensues, in which Jean's sweetheart proves victorious. Meanwhile, the alcalde arrives and demands his prisoner. Jean, fencing for time, calls his attention to her father's condition. Just as the alcalde grows impatient, Jose and his captive arrive. It is then Pedro learns that at last a prisoner had broken out of the jail. In his enfeebled condition the shock proves too great for him. His years of service are at an end.

THE BROKEN TRAIN (Episode, No. 28 of the "Hazards of Helen" Series—May 22).—Norris and Wheeler, entering the express car of No. 7, turn upon the express messenger, knock him unconscious, and rifle the safe of a package containing $10,000 in gems. The crooks leap from the car as it approaches Lone Point and hide under the station. The crime is discovered. Helen is ordered to telegraph a report of the theft into headquarters. Hearing the rapping of the transmitter, Norris and Wheeler, guessing the import of the message, sever the wires and then make a dash for a passing freight.

Helen sees the crooks climb aboard the train. Her suspicions aroused, the girl tries to intercept them but her efforts go for naught. A racing auto stands nearby. Springing into the machine, Helen goes in pursuit of the freight. In the meantime, the engineer of the freight finds his airbrake is out of commission. He decides to bring his train in by the handbrakes. Misfortune overtakes the freight a second time when a coupling gives way and the train breaks in two.

The road over which Helen travels, crosses the tracks near Lead Junction. The machine arrives at the crossing just as the first half of the broken train passes. In spite of the frightful danger, Helen keeps straight ahead and crosses barely in time to escape being run down by the second half of the broken train. A mile further, the road runs parallel with the tracks. Running her machine alongside the freight train, Helen leaps from her auto and lands on a flat car. Running forward, she informs the train crew of what has taken place. Norris and Wheeler are captured after a hard battle and the gems are recovered.

RIVALS (Special—Two Parts—May 24).—Dixon, owner of a Virginia lumber camp, and Lee Trevor, who owns a neighboring plantation, are both Northerners and warm friends. Lee loves Sally, Dixon's daughter. He finds a rival in Sutton, the brutal foreman of the lumber camp. With the declaration of war, Lee is given a commision in the Federal army. Sutton enlists in the Confederate army. A number of field pieces belonging to the Union forces are held in reserve in a train shed near Dixon's house.

Lee defeats a party of Confederates in a skirmish. Sutton, one of the enemy force, subsequently discovers that a daring raid would enable a small body of men to capture the Union cannon. The plan approved by his commanding officer, Sutton is given a force of men. His mission meets with success. In making his rounds, Lee discovers what has occurred. Realizing that the Federal forces, weakened by the loss of the artillery, would be unable to resist a sudden attack, he secures a body of men and hastens to Dixon's train shed for the reserve cannon. Sally sees her sweetheart loading the guns on flatcars. In her desire to be with him, she hides under one of the tarpaulins whirh cover the weapons.

The Confederates attack the Union breastworks and sweep over the weakened defenses. The Federals are about to surrender when the flat cars containing the reserve guns come up. Manned by Lee and his men, the cannon beat the Confederates back. Sally becomes separated from Lee. Sutton makes her a captive and drags her to a deserted shack. Lee follows with his men. Locking the door of the shack Sutton threatens to shoot Sally if his rival attempts to break in. Climbing to the roof, Lee shoots through a hole and gets his man. The door is forced and Sally is rescued.

HAM, THE DETECTIVE (May 25).—Guiseppe the Black, a desperado, makes up his mind to win the fair Citronella by fair means or foul. He sends a letter to her father, Signor Dedough, threatening him with death unless Citronella becomes Mrs. Guiseppe. Terrified, Dedough secures Ham and Bud to work on the case. The two Sherlocks accidentally pass the shack in which Guiseppe's gang hangs out. The desperado prepares a bomb. To test its strength, he lights the fuse and throws it out of the window. It explodes just as the sleuths are passing.

Bud is blown into the next county, while Ham is hurled into the desperado's den. He is promptly bound. The gang prepares to torture him. Guiseppe, with another bomb under his coat, departs to wreak vengeance upon Dedough. Bud sees the bandit. The two are of the same size and build. Disguising himself, as Guiseppe, Bud enters the den and saves Ham. The two hasten to the Dedough residence, Guiseppe is in the house and is terrifying Citronella's father. The bandit informs the latter that death will be his portion unless Citronella becomes Mrs. Guiseppe before 6 o'clock.

Ham and Bud enter the house. The two mistake each other for bandits. The result is a pistol duel. Guiseppe, alarmed, endeavors to escape, but is captured by a regular policeman. The latter takes his prisoner into the house. There, Guiseppe is triumphantly seized by Ham and Bud. Indignant because of this high-handed procedure, the officer grabs hold of the detectives and lugs them off to jail.

THE FIGURE IN BLACK (Special—Two Parts—May 26).—Despite the warning uttered by Blake, the house detective of the Alhambra, Mrs. Cluett refuses to deposit her gems in the hotel vault for safe keeping. A few nights later, a mysterious thief enters the woman's apartment, binds and gags her and then departs with the gems. When Mrs. Cluett's maid discovers her mistress's plight the following morning, Blake is summoned. The man finds a black robe, similar to that worn by the thief, in the maid's room. Mrs. Cluett, however, declines to have

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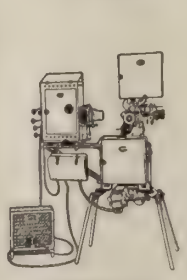

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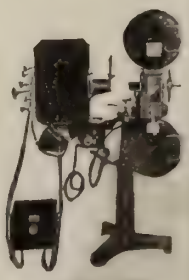

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the girl arrested. The woman announces that the gems stolen by the intruder were paste imitations and reveals the fact that the real gems were in an old shoe.

Although Blake expresses the desire to handle the case by himself, Mrs. Cluett secures the aid of Bertha and Talcott. Bertha becomes Mrs. Cluett's maid, while Talcott poses as a wealthy guest. Confident that the crook will appear a second time, the detectives set a trap for him. Again the black-robed intruder appears. Bertha is ready for him. A howl of pain informs her that his hand is caught in the heavy spring trap concealed in a clothes closet. When Bertha endeavors to arrest him, however, the man dashes out of the room. He finds Talcott waiting. A sudden blow sends Bertha's assistant reeling. The thief dashes upstairs and escapes. Accompanied by the hotel manager, Bertha and Talcott visit Blake in his room on the top floor. The man's bandaged hand arouses the detectives' suspicion. They speedily unmask him as the real thief. The gems he had just stolen are recovered and the house detective is led away under arrest.

PREJUDICE (Special—Three Parts—May 28).—Scandalized by the behavior of their young minister, the officials of the village church, headed by Deacon Pettybone, register a strong protest. Lowell, however, informs them that it is his intention to make the church so interesting that the young people will prefer to spend their time inside its doors, rather than in saloons and dance halls. Byron, the village doctor, who is ruining his career by drink, is attracted to the church because of Lowell's policy. He falls in love with Malvine, Pettybone's daughter. The deacon, however, sternly forbids Malvine to accept Byron's attentions.

The church officials are horrified to see their sacred edifice "desecrated" by the presence of the village's riff-raff. Then comes Pettybone's discovery that dances are being held in the church under the minister's auspices. Furious, he informs his fellow officials. In spite of their attitude, Lowell asserts his intention to stand by his colors. Lowell induces the local saloon-keepers to promise to shut their places on Sunday. The day before the minister is to announce this from his pulpit, a riot is almost caused by the rumor that a leper has been discovered in a freight car.

Lowell, attracted to the scene, finds the man being stoned. The minister's rage cows the mob and he rescues the victim. Investigation proves the latter to be suffering from hunger. Pettybone and the church officials witness the incident. It opens their eyes to their pastor's character, and they realize just what his work has done for the village. Thenceforth, they are among his staunchest admirers.

A RAILROADER'S BRAVERY (Episode No. 29 of the "Hazards of Helen" Railroad Series—May 29).—In spite of Helen's advice, Henry, the relief operator, decides to give up his position and go to the city. There the boy falls in with a gang of wire tappers. Thomas, the chief of the gang, learns that the results of the following day's races are to be sent on wire 35. Three men, headed by Jim Noyes, proceed to Rexford to tap this wire. Their presence is discovered by a lineman. To keep their plot secret, the wire tappers make him a prisoner.

Helen learns of what has taken place. She severs the wire being tapped. The wire tappers discover her presence and give chase. Helen, however, secures the assistance of the crew of a freight train. Outnumbered, the criminals steal a gasoline speeder and flee. Uncoupling the engine from the freight train, Helen and the train crew pursue. Seeing the girl on the engine, Noyes levels his pistol to shoot, but Henry knocks the weapon up. Angered, the wire-tapper hurls the boy from the speeding car. Helen rescues him and then continues the chase. In danger of being run down by the locomotive, Noyes surrenders. The man is placed under arrest. Henry, realizing the error of his ways, promises to return to his former position.

LUBIN.

ROAD O'STRIFE SERIES NO. 8.—IN THE WOLF'S DEN (May 24).—Robert Dane has not met with success in the city, failing to secure employment and receiving an offer of but a thousand dollars for a chemical formula which he knows to be worth a fortune. Moreover, he is rendered miserable by what he persists in regarding as his futile love for Alene. He becomes obsessed with the idea that the girl is again in danger, and obeys an impulse to return to the village. He has, in fact, heard, with the strange power of one soul attuned with another, the wistful whisper of the girl, alone in the world—"I am so weary and afraid. Can't you hear me, Robert Dane?" When he reaches the village he learns that Alene has disappeared, leaving no trace. Crushed with fear and grief, he searches in vain for some clue.

Meanwhile, Alene has been carried to the city by a kindly farmer bound for the market. She is seen by Gilbert Jerome, who forgets the danger to his fortune in the revival of his passionate hopes and his delight in finding that Alene still lives. Gilbert's plans are temporarily balked, however, by the interference of Daisy, a show girl, who knows through sad experience the fate that threatens Alene, and who takes her under her protection. In order that she may keep watch over her protege, Daisy secures for Alene a place in the chorus of the show with which she is engaged, devoting her spare time to a search for Dane. Gilbert succeeds in having Daisy discharged and so separating her from Alene, it being necessary, inasmuch as Daisy is entirely without funds, that Alene retain her position.

Realizing that the only practical hope of locating Dane is to trace him from a logical starting point, Daisy goes to Elmhurst. Gilbert has by this time completed his plans, and lures Alene to his house. Totally unconscious of the trap into which she has been led, Alene joyously awaits the promised coming of Dane and readily agrees to have supper while so waiting. She observes on the sideboard the silver cup taken by Gilbert from the mineral spring, and, taking it up, reproaches him for having removed it from the place where it had so long remained undisturbed. Taking the cup from her, Gilbert fills it with wine, and with the statement that always he takes whatever he may want, drinks. An instant later he reels and falls, and the butler, rushing to his assistance, draws back in dazed fright, whispering, "He is dead!"

MATILDA'S LEGACY (May 25).—Fatty and Stubbs are rivals for the hand of Kitty, the village belle. Fatty comes upon Stubbs making ardent love to Kitty. A fight ensues in which a board, thrown at Fatty, misses him, and hits Si Dewberry, the Justice of the Peace. Si becomes enraged and gives pursuit. He spies a head protruding from behind a tree. Thinking it is Fatty's, he smashes it with the board. By mistake he has hit Matilda Honeysuckle, the unpopular old maid of the village. Old Seth Perkins happens along in time to render aid to Matilda and to care for her wounds.

Seth's niece discovers a letter belonging to Matilda, in which she is informed that Matilda has fallen heir to a fortune. She spreads this news to the widowers and bachelors of the village. The entire male population of the village begin a conquest for the old maid's heart, and rush to her home with presents. About this time, Seth happens along, looks in the window, sizes up the situation, and decides to defeat the others. He hurries off to the telegraph station and persuades the operator to write him a fake telegram, stating that it was all a mistake about Matilda's inheritance. This he takes back to the house and gives to Matilda. Upon reading it she faints and her "gallant lovers" decide it is no place for them and beat a hasty retreat, leaving Seth and Matilda alone. Seth loses no time in reviving Matilda, and in explaining that he faked up the telegram to test the loyalty of her suitors. Seth proposes and is willingly accepted.

HER OTHER SELF (Special—Two Parts—May 26).—Anna Anson is a girl of dual personality. As Anna, she is sweet and lovable, but as Ruby Queen, her other self, she is the incarnation of wickedness. Years before her father, Bill Anson, wielded a strange influence on her timid, shrinking mother, Doris, and compelled her, against her will, to assist him in crooked gambling play. Doris died in terror of her husband when Anna was born, so the child came into the world with a prenatal influence of evil over her. Anna lives with Martha, the old family servant. She is loved by young Dr. Alan Reed, but refuses to marry him because of the spell hanging over her. The father works in a large gambling establishment in the city not far away, and when Anna becomes Ruby Queen, uses her as an attraction.

At the beginning of the story Gonzales, the gambling house proprietor, tells Anson to send for Ruby, and Anson goes to Martha's house, and uses his influence to make Anna become her evil personality. The change comes gradually over Anna. She discards her simple dress and draws forth a flashy costume. A few hours later she triumphantly enters the gambling salon, and acts as the moving spirit of the occasion. Back home, Martha discovers that Anna has disappeared, and tells the doctor the whole story. He resolves to follow Anna the next time she goes. Though Anson can bring Anna under his influence, he cannot keep her very long, and shortly afterward the good personality comes over her again. Anson permits her to depart, but tells her the next time he wants her, he will not have to come for her. Anna goes back home, and the doctor continues to visit her.

Business at the gambling establishment becomes dull, and Anson is told to get Ruby back. This time he merely exerts his will power, and Anna feels the change coming over her. The doctor is present at the time. She tells him to go, and he watches from outside. When she departs he follows her. At the gambling salon, Ruby is given another royal welcome. The doctor faces her, but sees that she does not recognize him. Puzzled, he secures a room in a near-

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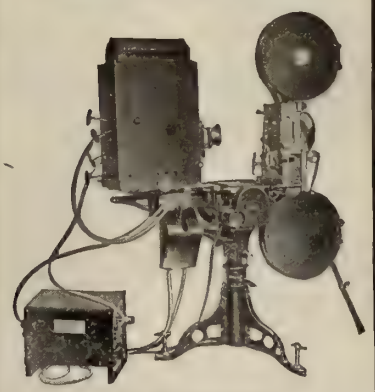

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by hotel, and manages to install a dictograph in the office of the gambling house. The next night he listens to the conversation of Gonzales and Anson, and learns of the influence Anson has over Anna.

Then the gambling house is raided. Anson, attempting to escape with Ruby is shot. The doctor hears the report and Ruby's scream over the dictograph, and excitedly rushes to the place. He explains to the sergeant, and attends to Ruby, who has fainted. She comes to as Anna, and the doctor explains everything to her. He tells her she can be cured only by successfully resisting her father's will. The next day the struggle for mastery takes place at the hospital, where Anson has been brought. He tries to wield his influence over Anna, but she has been strengthened, and as Anson grows weaker, she emerges triumphant. Anson falls back, and they discover that he is dead. The evil self is gone from Anna forever, and she finds happiness with the young doctor.

ON BITTER CREEK (Special—Three Parts—May 27).—For generations ill feeling has existed between the Cavalier Yancy family living on one side of Bitter Creek, and the Puritan Kirbys on the other. Over the creek is a covered bridge built by Yancy long ago. The Yancy family consists of Clay Yancy and his widowed sister, who has a little daughter. In the Kirby house there is Horace Kirby, his son, Robert, aged three years, and Carolina, Horace's sister. Despite the ill feeling existing between the factions, Clay Yancy is courting Carolina Kirby. One day Horace happens to come upon the sweethearts just as Yancy has merrily demanded a kiss as toll for crossing the bridge. Carolina, fearing a quarrel between Clay and Horace, pretends to refuse, on which Clay swears that never again shall a Kirby cross the bridge until some woman of their house shall buy the freedom with a kiss. A toll gate is erected and all but Kirbys are permitted to pass free. A bitter and bloody feud ensues. Yancy's sister dies and he rears the child as his own, never marrying. Neither does Carolina wed.

Twenty years pass. The toll gate has been maintained. Robert Kirby and Virginia (Yancy's niece), have grown to maturity and are at the same college. They fall in love and get married, hoping that it may bring peace to Bitter Creek. Virginia hears that her Uncle Clay has been wounded and feels that she must go to him. Robert also goes home, but for a time they keep their marriage secret. Jed Tolliver, a Yancy clansman, has loved Virginia and renews his attentions. The Kirbys, defeated in the long war, have resorted to the courts and the Supreme Court declares the toll gate is illegal and must be removed. Clay Yancy is furious and determines to blow up the bridge. Jed Tolliver accordingly lays the mines. Virginia tells Robert that she is afraid of Tolliver. He must take her away, and the announcement of their marriage be no longer delayed.

Robert and his wife cross to the Yancy side, are recognized, and their retreat cut off. They flee back across the bridge. Tolliver fires the mine and is himself killed, but Robert and Virginia reach the other side and go to the Kirby home where they are warmly received by Horace Kirby, who had loved Virginia's mother. From the wreck of the old bridge a small metal box is discovered and is taken to Clay Yancy. The box had been used by the lovers to leave letters, but into which Clay had never looked since the quarrel. In the box is a letter placed there by Carolina on the day of the quarrel, telling Clay that if he will send her a red rose she will go to him and pay the toll demanded. A new iron bridge is built over the creek, and one day Carolina receives a red rose. She realizes that Clay has learned the truth and goes joyously to pay the toll.

NOBODY WOULD BELIEVE (May 28).—To disprove the contention made by the social reformer, Roger Latham, that hundreds of girls are lost in the cities every year, the editor of the Star, which has ridiculed Latham, sends Violet Dare, a reporter, to make an investigation. Violet comes into the city disguised as a country girl, and shortly afterward meets Latham, who is conducting his work under an assumed name. She distrusts him because of his polished manners among the rougher element, and disregards his attempts to warn her of danger. On the other hand, she is attracted in a strange way to Bill Hanlon, notorious in the underworld, who, on his part, feels for the girl, the first decent emotion which has ever entered his heart. He determines that she shall come to no harm.

Violet is captured by a gang of crooks and is confined in a tenement attic. Both Hanlon and Latham learn of this and start to rescue her. They meet on the roof, and in their common interest, lay aside their own bitter enmity. They soon find that they can reach the girl only by way of the window, and as a last desperate measure, Latham is swung head-down from the roof by Hanlon, who manages to draw Violet to safety. The escape is discovered, however, and the captors cut off access to the stairway from the roof. The ammunition in the revolvers of Latham and Hanlon is soon exhausted, and as the gangsters rush up the stairs, the three make a desperate attempt to reach another roof, crossing on the telegraph wires. Some of the crooks follow, but when the other roof is reached in safety, Latham cuts the wires and the pursuers plunge to death below.

Latham and Hanlon manage to reach the river with Violet, but on the wharf, Hanlon sinks down, disclosing for the first time that he is wounded. It is impossible for Latham to save both Hanlon and Violet. The thugs reach the wharf and are getting into a boat when Hanlon, with his remaining strength, holds them at bay with a piece of timber until he is shot down. The arrival of the police results in the capture of the gangsters. Violet succeeds in reaching her home, under Latham's protection, and, though nearly exhausted, spends the remainder of the night in writing her wonderful story for the paper. When she hands in her "copy" the next day, she is met with a curt statement from the editor that he wanted a true story and not a faked one. When Violet protests that it is all true, he says that no one would believe it if it were published. Violet remains home in tears over her disappointment, but when Latham comes to her, disclosing his true identity, she finds happiness in the awakening love between them.

OUT FOR A STROLL (May 29.—"Happy Bill" starts out for a stroll, and, although he makes efforts to flirt with many of the fair sex, his advances are met with disappointment on all sides. He spies a beautifully dressed girl ahead of him and upon following and accosting her he nearly faints when he sees her face. But not discouraged with all this, he resumes his conquest. While leisurely strolling through the park, he flirts with the sweetheart of "Terrible Mike," the champion wrestler of the world, who is appearing at the Dixie Hall. Bill's luck does not last long, for Mike soon regains the company of the girl, and Bill is "cut out." In a spirit of revenge, Bill decides to go to the hall where Mike is performing. All of the contestants against the champion being thrown, a call is made for any member of the audience to meet the champion, with an offer of $500 to anyone who can stay five minutes. This is Bill's chance to seek revenge and he quickly accepts the challenge. Terrible Mike receives the surprise of his life when Bill begins to handle him with perfect ease, and when in a few minutes Bill pins him to the mat.

ESSANAY.

HIS REGENERATION (May 7).—The outlaw and his pals plot to rob the general store. He goes into the store with the intention of attracting the attention of the storekeeper while the rest of the gang enter from the rear. But the girl is the one who meets him and the outlaw feels a vague desire to reform at sight of her. He calls off the gang and orders them to let the store alone. But they are determined. While he is out of the camp gathering wood for the fire, they plot to overpower him. When he comes back they overpower him and leave him tied while they set out to rob. He frees himself by rolling into the fire and burning his bonds. He sets off in pursuit. He comes upon them in the act of robbing the store, forces them away at the point of his gun and accepts the thanks of the girl. Then he sorrowfully rides away.

THE OTHER GIRL (May 14).—The artist sits in his studio painting a picture. The girl comes in and greets him affectionately. Then she leaves and joins some friends who are selling tags for a charity organization. They all go to a cabaret with a man friend. The artist, accompanied by a chum, goes into the place and sees the girl. He reproaches her and she returns his ring. He goes into the country to paint. While there he meets the other girl, a sweet, unspoiled child of nature. He paints her picture and she falls in love with him. A tree which she and her father are cutting falls on the artist. They bring him to their cabin and the doctor says there is little hope for his recovery. The artist raves about the girl and the other girl determines to bring her to save his life. She performs this service and the artist and the girl are reunited.

THE FABLE OF THE TWO SENSATIONAL FAILURES (May 19).—Mr. and Mrs. Rutherford Wilton told their son, Oliver Cromwell, that he was going to be a great diplomat. As soon as Oliver was planted in college, the parents turned their attention to Eloise, who had not worked out according to the blue prints. In other words, Eloise was a bloomer and a natural drooper. She needed about two more dippings in thick starch. There wasn't enough whalebone in the department stores to give any gimp to Eloise. While they worried they got word that they might expect Oliver home any time now. He had refused to meet the professors except socially, so they gave him the tinware. The two apples of Paradise had turned out to be a lemon and a stringbean. Now get this. Oliver was some dancer. After the music

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started he was the big chief. Eloise went to see the great he dressmaker. The world was going crazy about the dances from Argentine and the Barbary coast. No wonder the queens of the smart set sent for Oliver to teach them the latest steps. Eloise put on one of the new gowns accompanied by the Slouchers Slink and knocked the town an awful twister. She married a millionaire. Old Rutherford was just going into bankruptcy when Oliver showed with the week's dancing receipts.

THE SECRET'S PRICE (May 24).—Billy, the beloved son of Mrs. Atherton, is ill and the doctor tells his mother that the only thing that will save him from death is a sojourn in the mountains. Mrs. Atherton is without money, but she refuses the help of Col. Stanhope because her dead husband had warned her against him. Heinrich Meyer, a foreign agent, learns that Mrs. Atherton has the plans of a great invention of her husband which will revolutionize modern warfare. He buys them from her. Stanhope learns of this and goes to Meyer. He tells him that he is the inventor and has kept silent because of his love for Mrs. Atherton. He pays Meyer back the money and keeps the plans. Mrs. Atherton goes to Meyer to make a bargain for the papers. Meyer tells her all and when Stanhope comes to her with the papers, she asks his forgiveness. He declares his love and the three go to the mountains.

ABOVE THE ABYSS (Special—Two Parts—May 25).—Leah, the wife of Jermyn Garston, a struggling author, is swallowed by the social whirlpool and becomes dissatisfied with life. Matthew Hendricks steps in at the psychological moment and makes love to her. Jermyn, sensing a tragedy, goes to the country to rest. While he is gone, Leah elopes with Hendricks. Later, Hendricks tires of her and casts her off. Meanwhile, Jermyn goes to the home of his foster mother in the country and finds Everild, her niece, living with her. Everild is a sweet, unspoiled child of the open spaces. Jermyn falls in love with her, but refrains from declaring himself because of his marriage vows. Hendricks, on a trip through the country, finds Everild and makes love to her. He makes arrangements for another elopement. Leah learns of it in time and warns Everild. Then she takes her place at the rendezvous, Hendricks' yacht. There she kills him and ends her own life. Jermyn then tells Everlid of his love.

THE FABLE OF THE INTERMITTENT FUSSER (May 26).—When Walter was a high school rabbit he snooped after one old enough to be his mother. Next he fell on an Amazon who wore a blazer and walked like a policeman. The she acrobat couldn't see him. As a sophomore he was strong for the actorines. When he was a senior the footlight favorites were no longer worthy of him. He was all snarled up over the sister of a prof. At commencement they were almost engaged. His father put him to work and two weeks later he had forgotten the lady highbrow. He began to act more like a human being and less like a college graduate. He was full of business and had very little time for the fluffy gender. At forty, he was known as a good business man with an adamant heart. All the fair sex passed him up. Then he met Violet. She was a half-portion, age 18. She did not know who was president, but she was a cutey to look at. A week later he began sending flowers and sitting up and barking when she snapped her fingers. She got him with a pruning hook and now he is a proud father.

VENGEANCE (Special—Three Parts—May 29).—Allen Haddock is summoned home from college by the suicide of his father. He finds a note in which his father tells him that Martin Scardon, a corrupt political boss, had threatened him with exposure because of a ruling years ago in which he had made a serious blunder, unless he decided a case about to come up in court in Scardon's favor. Rather than turn crooked or face exposure, the judge ends his life. His son determines to be avenged. He gets employment as Scardon's secretary and gathers evidence against his employer. The young man is in love with Lois Ware, daughter of Senator Ware, who is trying to put through an honest bill in the legislature. He is opposed by Scardon, who represents the moneyed interests.

Lois turns against Haddock, because he seems to be allied with Scardon. He explains to her he is playing a desperate game and asks her to trust him until the time comes to show his hand. In order to discredit Senator Ware, Scardon hires an adventuress to disgrace his daughter. Under a ruse she gets Lois and Haddock to come to her apartments. She locks them into a room together. Scardon then telephones Ware, telling him of his daughter's whereabouts, and takes several repotrers to the place. Scardon then offers to kill the story in the paper which he controls if Ware will drop his fight for his bill.

Haddock by this time has the evidence necessary to convict Scardon. He sees the ruse was a scheme hatched by Scardon, and produces his evidence. The adventuress confesses her part in the plot. Scardon, cornered, ends his life. Haddock has had his revenge and rid the state of a corrupt power. The sweethearts are then reunited.

A BUNCH OF MATCHES (May 27).—Old daddy drives into town with his bevy of four beautiful daughters. The town boys gather around and daddy perforce must use his driving whip to drive the girls' sweethearts away from them. They go into the village store and while daddy is buying vinegar, the four girls and their sweethearts spoon behind flour barrels and in nooks about the store. The merry widow comes to town and daddy falls in love with her while he drives her home. The girls and boys make the most of their opportunities and run away to get married. Arrived at the office of the justice of the peace, they fulfill their intentions and daddy wanders in to buy a marriage license. But the fickle widow denies him and takes the justice of the peace himself. The justice faints, however, and the Merry Widow remains a widow.

SELIG.

THE HAND OF MAHAWEE (May 1).—Mahawee, the bandit chief, loses his only son and tells Ezra Willard, a trader, that he caused the death of the boy and that Mahawee's hand henceforth, is forever against a white man. Mahawee with three bandits kidnap Raymond Cherry. Willard and others start a search for him. The search is fruitless and it is believed that the boy has been the prey of wild beasts.

Twenty years later, Raymond, who has not been killed, is known as Bazo. Staunton, the new commander at the post and Alva, daughter of Willard go for a walk. Staunton returns to his duties and Alva is tempted into the jungle where she meets Bazo, who is kind to her and shows her the way home. Weeks later Staunton's mind becomes unsettled and he has Alva watched. At the edge of the jungle Alva and Bazo again meet. Staunton and Willard pursue Bazo, who is known as a bandit. The natives take Staunton and Willard prisoners. Old Mahawee recognizes Willard and resolves to kill him. Alva pleads for her father's life and Bazo tells of his love for Alva. Mahawee then tells the secret of Bazo's life.

TIGER VAIT (May 15).—Frank Mason, with his wife and little son, Billie, live near the edge of the jungle. Bob Grant, a friend of Mason, also resides with them. Frank and Bob, accompanied by natives, go into the jungle to set a tiger trap. In the meantime, little Billie has been given a pet dog. The dog strays away, and the child, in pursuit, penetrates the jungle and becomes lost.

Mrs. Mason discovers her little son's absence and becomes frantic. The tiger trap has been baited with fresh beef. The dog goes straight toward the trap, as does an immense Bengal tiger. Little Billie innocently follows along in the wake of his pet dog. The dog enters the trap and little Billie, unconscious of danger, also crawls into the death trap. His parents and Bob Grant discover Billie unharmed and happy again in the possession of his dog.

THE HEARST-SELIG NEWS PICTORIAL NO. 35 (May 3).—New York.—Eight thousand police march through streets in monster parade and are reviewed by Mayor Mitchell and city officials.

Washington.—Boys take hand in clean up week work and help pile rubbish on wagons to be hauled away.

San Francisco.—Pasadena Midwicks defeat Cooperstown in final contest for Panama Exposition polo trophy.

New York.—Latest fashions from Lucile, Lady Duff-Gordon.

Dayville, Conn.—Forest fire sweeps hundreds of acres of timberland near Dayville. Volunteer fighters with shovels smother fire with earth.

Annapolis.—Harvard defeats the Naval Academy crew in eight-oared race.

Concord, Mass.—Boys and girls hold match to test model aeroplanes.

Chicago.—White Sox begin season at home in series with the St. Louis Browns.

South Boston.—Fire destroys factory and does $200,000 damage before it is controlled by fire fighters.

Montreal.—Princess Patricia, the Duke of Connaught and other Canadian dignitories inspect Canadian troops about to leave for the front.

Romsey, England.—Sir George Reid, high commissioner for Australia, inspects the Australian troops at Romsey before their departure for the front.

THE HEARST-SELIG NEWS PICTORIAL NO. 36 (May 6).—Marblehead, Mass.—Special safety first hydroaeroplane built for Vincent Astor is given first test by Aviator Clifford Webster.

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Philadelphia.—Children of orphan asylums are entertained at circus.

San Francisco.—Many lodges join in parade to Panama Exposition grounds on Fraternal Day.

Niles Center, Ill.—Pupils of Cook County schools take interest in garden study class. They get big returns from small plot of ground.

Coney Island, N. Y.—Extremely hot weather in early spring brings mid-season sized crowd of bathers to beaches.

San Diego.—Grace Darling, Hearst-Selig reporter, visits the California Panama fair.

Boston.—Newsboys Club hires special boxing instructor and is given training by Jimmy Walsh.

Belgrade.—Unusual pictures taken near Belgrade show the terrific effect of Austrian artillery fire on the Serb defenses. Salin gunners are seen lying near the wrecked pieces.

San Francisco.—Night pictures of the Panama-Pacific Exposition show the remarkable illumination of the Joy Zone and of some of the buildings in the grounds. The fireworks help turn the nights into day.

THE JEST OF JEALOUSY (May 17).—Sheriff Hines lives at his western ranch, some miles from the frontier railroad town. Cyrus Green, chief deputy sheriff, and Edith Hines, the sheriff's daughter, who is attending college in the east, are practically engaged to marry. Hines has been unfortunate during his term of office, for several murderers have escaped capture, including Mexican Pete.

Pete shoots a mail carrier and the sheriff and posse start a search for the outlaw. The search is fruitless and Hines receives a letter from the Citizens' Committee threatening to get a new sheriff unless Hines makes good. Edith and an eastern friend, Bradner Phillips, arrive at the frontier town. Green reads a letter from Edith, who says that she is bringing with her "a young man whom she wishes to marry and settle in the west." Green believes that Edith has thrown him over. Hines understands and sympathizes with Green. Green sees Edith and Phillips riding from the town, and he fires at Phillips.

Phillips, returning to consciousness, tells that Mexican Pete was the man who shot him. Sheriff Hines finds the outlaw. Phillips recovers, and Edith changes Green's sorrow to joy by explaining that she wants Phillips to marry her girl chum at college.

ACROSS THE DESERT (May 18).—Bess receives a message from across the desert from her sister Madge, asking her to bring a wagon and horses and rescue her sister and baby and the gold. Marsh, the mountaineer, accompanies her, and Hooper, another suitor is angered.

In the meantime, Bess's sister dies and Marsh entering, takes the bags of gold. With the baby, Marsh and Bess drive away. Later, the horses run away and Bess and Marsh are left on the desert. Hooper finds the horses. He goes to the rescue and finds Bess. She tells him of the baby. Marsh, meantime, conscience-stricken, has recovered the child, but dies from exhaustion. Hooper finds the dead body and the baby. He returns the child to Bess, and she, later, shows her gratitude.

LOVE FINDS THE WAY (May 19).—Prudence Gordon evades her Aunt Phoebe's watchfulness and says she is going for a walk. In the interior of the woods she meets Ned Warner of the Continental Army and they embrace. He tells Prudence that his army may be ordered to join General Washington. Captain Gordon of the English Army arrives and asks for Prudence. Finding her gone, he becomes suspicious.

The captain discovers Ned and Prudence and tells Ned that no soldier of George Washington shall marry his daughter. As a punishment, Prudence is put in the attic of her home, and there she finds her mother's diary. Later, love finds the way, and Ned and Prudence are reunited.

THE TWO NATURES WITHIN HIM (Special—Three Parts—May 20).—The Rev. William Morris is the director of a small church near a state penitentiary. He is convinced that a criminal is only a good man gone wrong. Dr. Bishop, a friend of the minister, has made a life-long study of this very subject. The doctor has a daughter whom the minister loves and to whom he is engaged. These three people are all possessed of one idea—saving criminals. Prisoners leaving the penitentiary often repair to the little rectory where a light burns all night as a sort of beacon to them. The minister reasons with them, the girl pleads and the surgeon performs operations at times to relieve brain pressure which often causes a malversion of character.

One night a thief creeps toward the rectory. The Rev. Morris is startled by a noise. He turns the light low, hides and awaits developments. Muggsy, a thief, sneaks into the house. The minister confronts the thief, who strikes him over the head with a club. The victim falls to the floor and Muggsy escapes. When the Rev. Mooris finally comes to, the blow which has fallen upon his head has transformed him into another being. He prowls through his own home, for the thief's blow has transformed him into a criminal. He goes to the freight yards, climbs aboard a freight train and follows Muggsy, the thief, into the city. Muggsy flees in terror, believing the minister has pursued him. In the city, the minister becomes a low criminal. At the same time Muggsy, whom the minister has followed, is haunted by him until it is almost an obsession with him. He endures the company of the minister as long as possible, and then he begins to wonder. He tries him out by having him perform several criminal "jobs." The more they are together, the more Muggsy is terrified. He resolves that he will return to the rectory, to see if this man is really the minister whom he assaulted.

Muggsy and the minister, trailed by two detectives, go back to the little town. Muggsy hides in the same place by the shrubbery. There the minister comes up with him. Muggsy is terrified by his appearance, but the minister assures him that it is all right and that they will do the job together. The minister says he will go inside while Muggsy watches without, and the two detectives watch them both. On this night, the surgeon, who has taken possession of the minister's house, is sitting in the library with his daughter, when the two hear a noise. Again the thief, this time the minister himself, comes furtively in. The lights are turned on and the minister is caught. The doctor stumbles back paralyzed as he recognizes his old friend, and Mary shrieks, but the minister denies knowing either of them. Muggsy, meantime, has been caught by the two detectives and brought into the house. Later, the minister and Muggsy are led away by the police.

Mary is heartbroken and her father is puzzled. At Mary's urging, they go to the cell where the minister is confined. Again they plead with him, but it is of no avail for he does not know them. Finally Muggsy is brought in. The idea that he has been followed by the minister and betrayed has become a sort of mania with him and now, worked up, he tells all that happened. The minister, in a fury of wrath, pounces upon Muggsy, but the men are separated. The doctor suddenly sees the truth. He questions Muggsy, who tells the surgeon how he struck the minister with a black-jack.' The surgeon feels the minister's head and realizes what has happened. He obtains permission and performs an operation upon the minister. After the operation, the crook again becomes the Rev. William Morris, and he is reunited with his sweetheart.

BIOGRAPH.

THE AVENGING SEA (May 24).—To the little fishing village came an artist on vacation, as once, many years before, another of his craft had come, innocently and with no thought of what the future might hold for him. The sea was his object. For a while he lived by the sea, striving to catch and convey to canvas some of its caprices; then the fisherman's granddaughter crossed his path, and he began to forget his mission. He was painting her portrait when her grandfather, discovering what had happened, came on the scene and, after hearing the artist's name, dashed the framed canvas upon the easel in sudden wrath. "Come away!" cried the terrible old man to the girl. To the girl her grandfather explained nothing, but to his old neighbor he told the tragic story of his daughter, who had loved that other artist and given her life for his child, Elsie. "And that man is his son!" he cried. "He will come tonight for my answer, and I shall kill him!" But the artist did not come. Instead, a boatman brought a note, telling Elsie's grandfather that she had eloped with her lover. They were beyond the old man's reach, but the sea must be reckoned with. At dawn, two bodies were cast up on the shore.

CAPTAIN FRACASSE (Special—Two Parts—May 25).—A troupe of strolling players, journeying through the country, sustain a breakdown of their wagon near the chateau of the impoverished young Baron de Sigognac, and are hospitably entertained by him. Among the members are two women to whom the young baron is particularly drawn—Madame Leonarde, the beloved duenna of the troupe, and Isabelle, a beautiful girl. Isabelle persuades the baron to join the troupe, and he is nothing loath to seize an opportunity of basking in her smiles.

On the road the baron is rehearsed in his first part, from which he assumes the name of Captain Fracasse. The wagon is ambushed by bandits under the leadship of Agostino; but Captain Fracasse leads the actors in a charge and drives off the bandits, after capturing a young girl, who, in response to questions, replies that she is a waif, named Chiquita, and adopted into the band by Agostino. Captain Fracasse gives Chiquita her freedom. That night, at an inn where they stop for safety, the players fall in with the profligate Duke de Vallombreuse and his friends. The duke makes advances to Isabelle and, being rebuffed, makes a wager with his friends that he will kiss the

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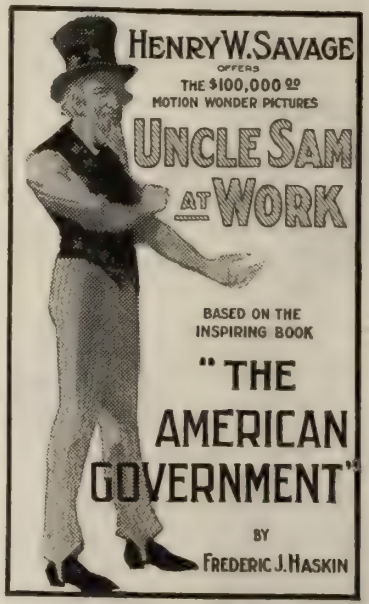

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girl. The troupe repairs to the theater where a performance is to be given, and Captain Fracasse asks Isabelle to be his wife. She confesses her love, but says: "I am only a strolling player, while you are noble; and I love you too well to mar your future by marrying you." The duke, scheming to win his wager, is embarrassed by the sudden arrival of his father, who enters the box where Vallombreuse and his friends are seated. After the performance the duke makes his way behind the scenes and is about to kiss Isabelle, whom he has seized in his arms, when Captain Fracasse hurls him away. Swords are drawn, but the duke's friends implore him not to soil his weapon a vagabond actor. The duke's father recognizes in Madame Leonarde an old acquaintance, and, strangely overcome with emotion, she leads him to a box where they may talk unheard. "That poor dying actress left your child in my care," she tells the sorrowful man before her, who conjures up visions of his wild youth, and of the girl he betrayed. "Isabelle is that child —your daughter," Madame Leonarde goes on, and the man starts up, eager to see his child. But when they reach the greenroom Isabelle is gone, abducted by Agostino and the other bandits at the behest of Vallombreuse. Despite the efforts of Captain Fracasse and his aids, they have taken her to the castle. Word of their destination is brought by little Chiquita, and she leads Captain Fracasse to the window through which he plunges in time to save Isabelle from self-destruction with the dagger which has menaced Vallombreuse in vain. The duke's father, following with his adherents, breaks into the room and stops the duel. To his abashed son he explains the hideous nature of his schemes in the words: "She is your sister!" Thus, also, he gives Isabelle her birthright and raises her from vagabondage to the level of the noblesse.

GRATITUDE (May 27).—Laughing Jim, a "square" gambler, arrives in camp, wearing a pair of toothpick shoes. Of all the characters who gather round his layout, the hardest loser is one Phil Mahoney. Jim ridicules Mahoney's play, and the bad man, in revenge, arouses public opinion against the gambler by accusing him of crooked dealing. Shakespeare George and his two partners, leaders of public opinion, urge Jim to cut out gambling, as it is his only chance to escape lynching, and he promises that he will play no more in that camp. During the night a thief makes off with the sacks of gold dust which Shakespeare George and his two partners have brought from their mine. Near the cabin are tracks of toothpick shoes and the friends believe Jim a black-hearted ingrate. Going in search of him, Shakespeare George reaches an Indian encampment, where he finds Laughing Jim lying, fatally wounded, in a tepee, and beside him the dead body of Phil Mahoney. Before he expires, Jim tells how he missed his toothpick shoes, followed the thief, and saw Mahoney sneaking away from the mine shack. He followed and saved the gold after a running fight with Mahoney. "You saved me—that squares our account—good-bye!" And Shakespeare George was left pondering on the true meaning of gratitude.

THE CANIDATES' PAST (May 28).—The opposition has chosen as its candidate for mayor a man who is not only honest and capable, but well known for his spotless political record. The ring realizes that a fight to the death is inevitable, and seeks to unearth in the candidate's private life something which may be used as a weapon against him. All efforts prove fruitless, however, and at last, in desperation, the ring boss demands that his sister, a beautiful and accomplished girl, take a position in the candidate's office and watch her opportunity to search his private papers. The girl demurs, but eventually consents to take advantage of the candidate's advertisement for a private secretary, and obtains the position. She soon has an opportunity to investigate his papers, and discovers a letter, written by a woman which apparently indicates a liaison. She abstracts this letter and carries it to her brother, who immediately summons his lieutenants and prepares his campaign. But they reckon without the girl. At the moment when they are plotting the candidate's ruin, she, in his office, is listening to the story of a woman who, accompanied by a child, has called to see her benefactor. "He saved us from being dispossessed when my husband was sick, sent us to the country and put us on our feet again"—so the woman's story runs. Swiftly the girl realizes the harm which she has done to her employer; she hurries home, abstracts the letter from its hiding place, and returns it to the candidate's files. When her brother goes to get it, so that it may be reproduced in the press, he finds only a blank sheet of paper. The candidate is elected mayor by a sweeping majority, and the warm interest he has taken in his secretary ripens into love. They are married, and on the evening of his election she is the first to hail him as mayor, while the crowds cheer outside the window.

TRUTH STRANGER THAN FICTION (May 29).—Hard pressed for money, the broker has appropriated funds of the firm, and dreads his partner's discovery of the deed. He tries in vain to borrow money, and determines to end his life after writing a confession. In the act of placing a pistol to his head, he is interrupted by a message informing him that oil has been discovered in the vicinity of his land, and the loan he requested will now be made. His one thought is to destroy the letter he left on his partner's desk. Entering the office by night, he is attacked by two robbers, who snatch the letter and leave him wounded. Fleeing from the police, the crooks enter the home of a novelist, who has procured a burglar's kit as a preliminary step to his investigation of the underworld. The kit establishes him as one of their order, and they invite him to their lair. At the home of the broker, whose daughter he loves, he overhears the two crooks and their female accomplice blackmailing his friend on the strength of the incriminating letter. He rushes to their den, secures the letter and, after a battle with the crooks, who are captured by the police, delivers the missive to his future father-in-law.

LAEMMLE.

THE GOLDEN WEDDING (May 30).—Jane Darling is an invalid, whose husband, Charles, was formerly a famous actor, but in his old age, has come down to be doorkeeper at a theater. For his wife's happiness, Charles still lets her think he is a famous star. He is helped, unconsciously, in the deception by a famous star of the present day, who has taken for a stage name the fallen star's surname and is playing at the same theater where Charles is doorkeeper, in a revival of the same play that Charles made his reputation in. One day as Charles is holding his little court about the door, composed of several children who hang about him, the star comes in and hears the old man reciting lines of the part he is playing in. He is surprised and, on talking with "Daddy," learns that the old man at one time read the same lines to his audience. That night the impression is deep on two minds. The star, eating his lonely dinner, wonders if he will come to what "Daddy" is now, while Jane, at home, reads of the success of the play and the encomiums heaped upon the star.

The next day is the wedding anniversary of the old couple and Jane intends to surprise her "star" husband by going to the theater unknown to him and watching him in his big success. At the last moment she tells her plan to her neighbor, who is horror struck at the idea,

(Continued on page 1322.)

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(Continued from page 1315.)

knowing that "Daddy" is only a doorkeeper at the theater and fearing that the shock of the surprise will kill her. The old lady is too determined to be turned aside and they leave for the theater.

At the theater things are not going well, the star is late and they are anxiously waiting his arrival. When he does arrive, in his hurry to get out of his car, he slips and wrenches his ankle so badly that he is unable to go on with the play. He persuades the manager to put "Daddy" on in his place, knowing his familiarity with the play, and, after many arguments, "Daddy" is finally given the part.

His rendition of the part is more than perfect. Jane has taken a front seat and is unable to contain herself. "Daddy" sees her, and for an instant, falters in his lines, but his old training comes into play and he goes on coolly with the part. He motions her to come back of the stage and after the performance, there is a very happy reunion. The star secretly makes the manager let "Daddy" take the part as long as the play runs so his wife will never know of the deception and as the story ends, "Daddy" comes again into the triumphs of his youth.

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VICTOR

THE GIRL WHO HAD A SOUL (Three Parts—May 10).—Old Mother Hubbard is the chief of a band of crooks. Mary is one of them, and is given some of the more difficult tasks, as she has proven that she is best able to evade the hands of the law. For this she is given the soubriquet of "The Dodger." She is almost apprehended by Wilkes, a detective, one day while picking pockets, but manages to give him the slip. Mary is peering into a florist's window when she is seen and admired by Dr. Carl Roberts, who happens to be passing with his fiancee, Agnes Merrick. The doctor remarks to Agnes that the soul of that girl is apparent in her eyes. The next day, Dutchy, a fellow thief, is to rob a jeweler named Isaacson, and tells Mary to help him. The detective bureau are apprised of the contemplated robbery, and Wilkes is assigned to watch the crooks. Dutchy is in the act of passing the jewels to Mary who puts them in her muff when they are observed by the detective. He follows Mary and she succeeds in losing him by darting around a corner. She is knocked down by Dr. Roberts' automobile, and he takes her to a hospital. When she has regained her strength, she is given a position as housekeeper in Dr. Roberts home to fill the place of the woman who left.

Agnes is really in love with Dr. Fox, the assistant to Dr. Roberts, but is marrying the latter purely for his money. Dr Roberts is unaware of the unfaithfulness of his fiancee and his assistant. Mary visits the den of thieves, surrenders the plunder of jewels, and voices her resolution of having nothing further to do with them. Dutchy, believing that Mary is trying to pull something over them, has his mother—Old Mother Hubbard—delegate another member to follow Mary and learn her new address. Mary hears of Agnes' engagement to Dr. Roberts, and becomes jealous, for she has fallen in love with him herself. Having secured Mary's address, Dutchy, under the pretext of being ill, visits Roberts' office, and is successful in giving Mary a note warning her not to do the gang any harm.

After a dinner given by Dr. Roberts in honor of his engagement, Dr. Fox and Agnes slip into the office of Dr. Roberts where Mary is trying to seek solace in seclusion. She surprises them by turning on the lights, and finds them in each other's embrace. Dr. Fox threatens her to silence by telling her that he will apprise Dr. Roberts of Dutchy's visit to the house when the doctor was absent, and of Dutchy's threat to put her into prison if she does not steal on the night of the dinner the expensive string of pearls which Roberts had bought for his fiancee, and to which demand she acceded. Afraid that Dr. Fox would strike her in his rage, she raises her arm to protect herself in such a way that it is interpreted by Dutchy, who is hovering outside, as the sign to enter.

Dr. Roberts, looking for Agnes to give her the present, is told by the butler, who had seen Dr. Fox and Agnes, go into the office where they are. Roberts becomes suspicious, and Mary tries to stop him from going into the office. In pushing her aside, he drops the pearls. She picks them up, and peers into the room where the two men and Agnes are. Fox wounds Roberts, who, in self-defense, seizes a scalpel, and, with the little strength that he has left, stabs his opponent in the back. Fox dies. Dutchy enters, Agnes exits, and the crook takes the pearls from Mary. He is caught, however, by the waiting detectives. Dr. Roberts lapses into unconsciousness, and Mary, to prevent the stigma of a murderer from the doctor's name, professes to have killed Fox. She is arrested and Agnes remains silent. During the trial, Agnes, who has now developed a strong hatred for the man who killed her lover, declares that Mary is lying, and explains everything. Through a newspaper, Roberts learns of the situation, and supported by a doctor he appears in the court room and tells his story. He is pardoned, and tells Mary that notwithstanding her past, he wants her to be his wife. Dutchy is sentenced to a long term in prison.

A WITCH OF SALEM TOWN (Two Parts—May 24).—Desire, Goody Martin's ward, is a waif from one of the French colonies. She is distrusted by the stern Puritans of old Salem. Goody Martin dies leaving her herb lore secrets to the girl who practices them. The old governor meets her and, being struck by her beauty, tries to kiss her. She slaps him and he never forgets. Later the fear of witchery spreads through the colonies. Desire's hut is burned and she is pursued and stoned until saved by Margaret Malden, for whom she becomes a maid. Here Margaret's fiancee, John, meets and falls in love with the little maid whom he calls a very witch in all truth.

Later he sees her dancing wildly and freely in the wood and his love cannot be repressed. He catches her in his arms and kisses her. She admits her love for him, too, but then remembers Margaret. Fearing to spoil the love of one who has been so good to her, she goes back to the woods. It is forbidden for any woman to practise what is called black magic in Salem. Desire, on a visit to the town, sees a woman burned and is horrified. Margaret falls ill. The doctor cannot help her. Desire comes back to see her. She knows the herb that will make her well, and, despite all protest, goes ahead.

Margaret recovers, but Desire is arrested as a

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witch. In her cell she is sentenced to death as a witch. John and Margaret visit her and say good-bye. Later the old governor comes in. He says good-bye and taunts her. Finally he offers her freedom if she will yield to his love. She laughs in his face. Later she is led out to execution. John comforts Margaret, but he thinks of the other girl, who goes to her martyrdom in that hour. And, as the flames creep about her, Desire bows her head in prayer.

THE NIGHTMARE OF A MOVIE FAN (May 28).—Beatrice and Joe, a happy young married couple, disagree on but one thing. Beatrice is a picture fan and cherishes the photographs of all the picture stars. Her own particular favorite, however, is Charles Le Monde, and she insists on seeing him in pictures whenever possible. Joe is ordered west on a business trip, and his wife accompanies him. Arriving in California, Beatrice in invited by some lady friends to go to the studios and see how pictures are made. There she spies the idol of her dreams. However, it suddenly begins to dawn upon her, that he is not quite as popular at the studio as he is on the screen.

The director bawls at him, the assistant director raves at him, and he is held in haughty contempt by the cameraman. Suddenly, in a heated row with the director, he flatly resigns and goes to his dressing room. The heartbroken Beatrice follows. Presently he emerges from the dressingroom with dusty, unkept clothes and a slouchy hat. However, the culmination of her disappointment arrives when, at the gate, the romantic Charles is met by a most unromantic female person, who has in tow several illy-dressed children.

The unhappy Beatrice goes home and contrasts the photograph of Charles with that of her husband. They mutually plead their cases, and at the finish, the picture of Charles, torn in little squares, reposes in the bottom of the waste-basket.

BIG "U."

THE MASTER ROGUES OF EUROPE (Three Parts—May 9).—Olga, an auventuress, receives a doped cigarette from her accomplice, Peter, to be given to the Count Von Rade, a wealthy nobleman whom they are trying to entrap. Olga has previously written a letter to the Count naming a rendezvous where she has agreed to meet him. A few moments later the Count arrives and picks up Olga in his automobile. Olga gives the Count a cigarette, the only one left in her case, and soon the latter falls unconscious. Olga takes the wheel from him and brings the auto back to where Peter is waiting. Unknown to either of the two conspirators, James Langtry, an English chemist, is watching them as they remove the Count from the car and rob him of all he has upon him, including a large sum of money and a pearl necklace. In her hurry Olga drops her fur cap. Langtry picks the cap up, hastens to the Count's assistance and takes the stupefied nobleman to a hospital. There he tells his story and the police are notified.

The latter inspect the neighborhood of the Alexis bridge where the robbery occurred. The fur cap serves as a clue to the owner and from the maker of the cap the police soon learn that only three of the caps have been sold. The owners of all three fur caps are watched and suspicion finally falls on Olga. The police throw a cordon around her home and Peter and Olga, looking from a window, see the officers waiting to seize them when they leave. The police finally enter the house, prepared for a fight, and seize Olga. Peter climbs out of a window and clings to a window shutter while the officers are searching the apartment. After a search the police find the jewels in a cabinet and an incriminating letter causes them to take Olga with them to prison. Peter, after their departure, swings back into the deserted room.

The police continue to watch the house and Peter intercepts an old woman on the stairs, induces her to change clothes with him for a purse of gold, and then hurries from the house unrecognized. Notices have been posted offering 500 roubles reward for Peter's apprehension. The criminal goes to a restaurant connected with a dive where he meets another friend from the underworld. The two read in a newspaper of Olga Sopolska's arrest and of her sentence to penal servitude for life in Siberia. Peter's friend agrees to dress as a peasant and to assist Peter in rescuing Olga.

Olga is taken along a country road together with other political offenders guarded by a platoon of soldiers. Peter writes a note reading as follows: "Pretend that you cannot walk and I will do the rest." The note is rolled into a cigarette. Soon after Peter hires an automobile and drives it himself to a point in the road where the soldiers and their prisoners must pass. He pretends to have a blowout and when the soldiers pass along, Peter engages an officer accompanying Olga in conversation. He offers the soldier a cigarette and accidentally drops it. When the soldier stoops to pick it up Peter slips the note he has written to Olga. Olga soon after pretends that she is too weary to walk and the officer asks Peter to give her a lift in his car.

Noon approaches and the soldiers stop to rest. Peter buys all the soldiers wine and food while his accomplice, disguised as a peasant, removes the bullets from their guns. While they are eating and the officer is inside a nearby roadhouse, the peasant quietly gets in the car with Olga and Peter and all three drive off. The soldiers attempt to fire upon them but find that the bullets have been removed from their guns. After their escape Olga and Peter repair to an English watering resort where Olga tries to entrap Count Feauchon, a French nobleman, into marrying her. Dr. Langtry, the nephew of Count Feauchon, notifies the police and the latter return to Count Feauchon's home and catch Olga and Peter as they are about to rifle the Count's cabinet containing his jewels and valuables. Langtry remembers the pair is the ones who robbed Count Von Rade and obtains their conviction.

A BURIED CITY (May 13).—Starting on a trip with the professor to see how archaelogical explorations are made, Homer Croy sees the remains of the "kings' feet," done in stone many thousands of years ago. The professor shows Mr. Croy where the digging goes. They walk through the streets of Cairo showing where mummies have been found. Then they come to a former tomb.

Later, a miniature railway is shown which is used in making the excavations, and the workmen discover a mummy 4,000 years old. The dust has to be carefully blown aside in order not to disturb the crumbling bones which are shown in a close-up of the picture. The professor shows a bust of a former king of Egypt. The relic is 3,000 years old. A scene follows showing the finds sent to America and our flag floating a few feet from the Great Pyramid over the professor's house.

THE MEMORY TREE (May 27).—The play begins with preparations for the celebration of the fiftieth anniversary of the closing of the Civil War, in a Southern town. The committee chooses the veterans of the highest rank to lead the parade. The honors fall to Colonel Fitzhugh, who fought with the blue. As Fitzhugh leaves his house he meets old McCormick, a Confederate veteran, and Fitzhugh shows the bitter hatred he cherishes for the kind old fellow. That night Fitzhugh's memory goes back to the past. Just before the war, both Fitzhugh and McCormick were rivals for the hand of Mollie Crane, a village belle, and in the bark of the tree beneath which Fitzhugh had wooed Mollie, he has carved her initials and his own. Mollie, however, has secretly given her heart to McCormick. When the war begins and the men are called to the colors, Fitzhugh remains loyal to the Union, but McCormick joins the rebels.

When McCormick calls to bid good-bye to Mollie, he surprises Fitzhugh and Mollie in the garden. Fitzhugh is proposing to Mollie, who promises to give her answer after the war. Their backs are turned toward him and their attitude leads him to believe that Fitzhugh is the favored suitor. During the war, Captain Fitzhugh is captured and led before Captain McCormick a prisoner. McCormick assists him to escape for Mollie's sake. The war is over. Fitzhugh finds that in the design he has carved in the tree McCormick's initials have been substituted for his own. When McCormick arrives, Mollie leads him to the tree. He discovers his error and they are married in the village chapel.

But the same night his hatred changes to remorse. He breaks down and tells his daughter the whole story, that McCormick is the worthier man, and that the honors of the coming celebration should go to him. She consoles him, and suggests that he and his comrades call on McCormick and confer the honor upon him. This Fitzhugh brings about. The veterans call at the old shack in which McCormick lives and find him seated at a table, dead. The picture diaphragms out with McCormick being buried with military honors.

A MODERN ENOCH ARDEN (Three parts—May 30).—Janet Fotheringay, to save her father from financial ruin, marries a millionaire suitor, John Arnold, a power in the street. Janet is in love with Dicky Bannister, but sacrifices all for her father's honor. Arnold, of course, turns out a brute and Janet, for this reason, keeps up her friendship with Bannister, the rising young playwright. One evening Mr. Courtney Fortheringay calls and attempts to interfere in Arnold's brutal treatment of Janet, for which he receives a blow at the hands of Arnold, which causes him to fall to the floor, striking his head and killing him. Arnold becomes a fugitive and makes his way out West. Before departing he cleverly simulates suicide and Janet, believing she is now free, marries Dicky Bannister, whom she has always loved.

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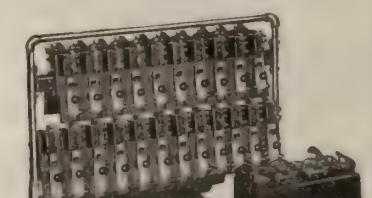

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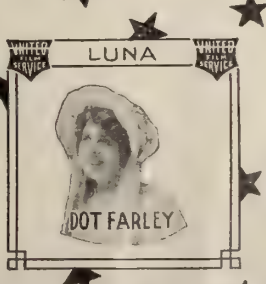

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West, Arnold, who is going under an assumed name, becomes an outlaw for the second time. He sees a notice of Bannister's success in a newspaper and also notes that Bannister and Janet are man and wife. He plans to return and torment Janet. Bannister is busy with the rehearsals of his latest play on the night that Arnold returns to Janet. Janet protects herself with her husband's revolver and Bannister returns home just as his wife has been placed under arrest for the murder of Arnold. Weeks of anxiety follow, but in the end the jury returns a verdict of justifiable homicide, which brings happiness to all concerned.

NESTOR.

SEEING INDIA WITH HOMER CROY (On same reel with "He Fell in the Park," a story of which was published on page 970 of the May 8 issue. The reel was released on May 11).—A Hindoo woman carrying mortar is followed by a Hindoo policeman. A scene shows that barbers in India sit down to their work. Another big scene shows dozens of sacred cows on the street. These cows belong to no one and must be fed. It is considered a sin to pass by an animal in the street without offering some food. Homer Croy then visits a Hindoo temple. He is compelled to take his shoes off before entering. The next scene shows holy men in a bed of spikes. This is a form of self-punishment.

WHEN HER IDOL FELL (May 25).—Slingarlic, the famous violinist, is a "lion." Women hasten to have their parlors graced by his presence. One morning Mr. Newlywed, who has noticed his wife's interest in the violinist, sees her cut out a picture from the paper and kiss it. As soon as she leaves, he picks up the paper and notices, beneath the article cut out, "The famous violinist, Slingarlic." He is jealous of his wife's love for the foreigner, and resolves to take action. Mrs. Newlywed gives a big reception for the violinist. When hubby gets wind of his rival's presence in the house, he and several other husbands who are disgusted with their wives carrying on over the celebrity, get together and work out a scheme. Newlywed brings in a box of axle grease and, catching the butler as he passes through the hall with the precious violin, they take it from him and grease both strings and bow with the axle grease.

Meanwhile Slingarlic arrives and is enthusiastically received. The women all vie with each other in complimenting him and trying to win his favor. Mrs. Newlywed, through the strength of being hostess, finally entices him away from the crowd and they take refuge in the conservatory. She makes violent love to him and even gets upon her knees. All this, of course, is very embarrassing to the little violinist, and his agitation is increased when he hears the snickers of the other women who have followed them. He rushes blindly into the drawing room and is met by Newlywed and his friends. They welcome him and urge him to play for them. Slingarlic gracefully starts to play. But the axle grease gets in its slick work and the bow merely slides backward and forward without a sound.

Slingarlic is humiliated. Hubby and friends are jubliant. They laugh and roar. The women all stand astounded, and, instead of joining in, they all show apathy for the poor man. This is a hard blow for the men. They succeed in getting him out of the house. Next day one of the neighbors comes in and shows Mrs. Newlywed an article where the famous violinist Slingarlic's wife and seventeen children have just arrived from the old country. This is a blow to her and the neighbor leaves her crushed. When hubby comes home she goes to him, reviles the violinist and says she has seen the last of him. She tells him she never cared for him and was merely having a good time and as the picture fades, we see her steathily sneak the paper off the table and hide it behind her.

WITH FATHER'S HELP (May 28).—Father has chosen as a future husband for his daughter Percival, a wealthy young man. Daughter loves Jack, who is honest but poor. Mother has still another matrimonial possibility in view, with a young aristocrat with no money. Mother has things her own way and father, to avoid a family row, apparently agrees with mother's choice, but gets the daughter aside and tells her he will give her $500 to elope with Percival. Arrangements for the event go forward. Mother is in her glory, Father is also in a high state of good humor. Daughter, however, slips the word to Jack to be at the house early and she will go away with him. The event is scheduled for 3 o'clock. Mother's choice, thinking he has plenty of time, is languidly dressing. Percival sets out in his automobile and on the road is met by Jack, who ties him up and leaves him beside the road in the bushes. They all hear an automobile horn at the gate. Mother is suspicious, knowing it is not time for the wedding. Father has to use all his powers to quiet her suspicions. The daughter slips in and tells father that she is ready to elope and he sneaks her the five hundred dollars and holds mother's attention while she slips out.

Then mother's choice shows up and there is more excitement. She realizes her daughter has eloped and telephones to the police to catch the eloping couple on the south road. Hastily calling their car she and hubby pile in and start after the fugitives. Jack and his fiancee see them coming and, running the car to one side, duck into the tonneau. Mother comes up to them and asks the chauffeur if he saw an eloping couple. He points ahead and they rush on. They run into the cops who are watching for the elopers and are arrested by mistake. Father insults the cops in the hopes that they will take them to the station and thereby be sure that the elopers escape. Finally they are turned loose and outside meet poor Percival, who tells them his tale of woe. At last father asknowledges that he has been outwitted by the wily couple and gives them his blessing.

POWERS.

LADY RAFFLES AND DETECTIVE DUCK IN "THE GREAT EGG ROBBERY" May 27).—The city is being terrorized by a mysterious female Raffles. At last, in desperation, the chief of police sends for his friend, the famous sleuth, Detective Duck. While these two are sitting in conference, Raffles, in her search for loot, enters the home of Mrs. Gotta Millun. Raffles' eyes sparkle as she takes in with delight the rich Oriental knick-knacks and furnishings. Mrs. Millun is a connoisseur. Raffles hides under a table when Mrs. Millun comes in.

Mrs. Millun has just received a gift from her brother in far-off India. It is a jewel case containing eight beautiful and rare pearls as large as hen eggs. In a note accompanying them her brother explains that the jewels were part of the loot of the Britishers when they raided Oski Wow Wow, and that they were taken from a famous Indian Princess who had sworn eternal vengeance on all who thereafter possessed them. This fact did not worry Mrs. Millun. Raffles secures a glimpse of the pearls. She manages to read the note accompanying them. Such magnificent pearls must not be allowed to go unstolen! A great scheme enters her mind.

Raffles later appears before Mrs. Millun. She has disguised herself and is impersonating the Indian princess mentioned in the note. She tells Mrs. Millun that she has come for the pearls, which are rightfully her own. Mrs. Millun ejects the intruder. Then a note appears on Mrs. Millun's front door. It is from this supposed East Indian Princess. Its contents fill the good woman with dread apprehension. She phones the chief of police, who sends the famous Detective Duck, who, upon learning Mrs. Millun's story, hides the pearls in a tooth cavity, replacing them in the jewel case with hen eggs.

That night, Raffles, still impersonating the East Indian Princess, appears again. She spots the famous detective and drugs his wine with a sleeping powder. He discovers her, however, and, after a terrific tussle, manages to lock her in the vault. Feeling mighty good at his exploit he drinks his wine, after which he phones for the chief of police to come and see his prize. Then the sleeping powder takes effect. He is in the middle of a horrible nightmare wherein the supposed Indian Princess is treating him to an awful dose of scares when the chief arrives and awakens him after strenuous effort. Then the two dumbfounded men discover the vault wide open. The bird has flown. In the empty jewel case is a note containing these words: "Da safe opens from de inside, yer loon. Say, cutey, where did you hide those pearls? Never mind, I'll get 'em yet. Thanks for de breakfast food.—Da Mysterious Female Raffles."

THE AMBER VASE (May 29).—Robert Wagner, a distinguished artist, is commissioned to paint a large vase, but he lacks inspiration in the model he has chosen. Red and Mack Clarke are two crooks, whom the police are watching. They read in the newspapers of this exceedingly valuable vase, and force their sister to attempt to steal it.

That night the artist remains seated in his studio after the butler has closed the house, planning a design for the vase. Mag enters the room with a burglar's spotlight, clad in boy's attire, while the brother keeps watch outside. Wagner turns on the lights and the girl is his prisoner. The brothers are captured by the police. On the entrance of the police with the two crooks they discover the girl posing for the famous artist, who tells them that she is his model. Mag thanks the artist for having saved her from the police, and gives up her life of crime.

L-KO.

BROKEN HEARTS AND PLEDGES (May 26).—Harry was hungry but the store man was unsympathetic and told him to beat it. Harry then sent hi· dog after provisions, but a cop

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interfered and the dog bit him on the calf. Harry escaped, but the cop had him spotted for future reference. Meantime, Hank was having disagreements with his girl's father and his rival. Both were quarrelsome and it was not until Hank got a couple of kicks in the face that he realized it was useless to try and make up with them.

He met the girl in the park after father had thrown him out the window. Another annoyance arose here when a gink tried to horn in and flirt with his girl. Hank got this intruder safely disposed of when Harry and his dog appeared. The cop who was trailing them also appeared. Hank hit Harry. Harry hit a bystander and the dog bit the cop again. All of them went into the lake except the girl and she went off with another fellow.

JOKER.

HIRAM'S INHERITANCE (May 24).—Hiram and Zeke love Arabella. The matter reaches the stage of acute contention. Finally Arabella settles things by accepting Zeke. Hiram is bitterly sore. Zeke and Arabella start to hitch up to drive to the parson's. At this point, Arabella is handed a letter by the postmaster to deliver to Hi. Overcome by curiosity, Arabella manages to read it. It reveals to her the fact that Hi has inherited a large sum of money, which will be forwarded in a few days. She tears the letter up and returns to Hi, showering him with affections. Poor Zeke is left in the cold. Arabella rushes Hi to the parson's, where they are married.

Now Arabella has a maid-of-all-work named Tillie. Tillie has long and secretly loved Zeke. She is delighted with the present turn of affairs, but Zeke, broken-hearted, still refuses to pay her attention. During the wedding dinner, Arabella hears Zeke's familiar whistle. It haunts her. She goes to him and endeavors to soothe him. Hi witnesses the act. He misunderstands, and, enraged, he sends Zeke about his business, starting an argument with his bride. She turns on him furiously. Her remarks cut him deep, and he determines to drown himself. Hi goes down to the river. To scare Arabella, he leaves his hat and coat on the bank and hides in the barn loft.

Arabella is terribly upset when she receives word of the supposed death of her groom. Zeke, on the contrary, is overjoyed. He finds Arabella grieving in the barn. He endeavors to renew his suit for her hand. Hi is a very interested listener in the loft above. Hi's inheritance comes. It is brought to Arabella in the barn. Hi is flabbergasted when he overhears the conversation. And when he hears Zeke trying to persuade Arabella to forget the "poor dub," take his money and marry him (Zeke) it is more than Hi can stand. He alights into the situation like a thunderbolt and certainly routs Zeke. Arabella is hysterical with joy. Zeke now decides that Tillie is the girl for him, anyhow, and the four of them leave for the parson's.

LAEMMLE.

TRICKERY (Two Parts—May 26).—Edward Garfield, after several years of study abroad, returns to his aged father, a retired capitalist. It has long been the old man's outspoken wish that his son and Doris Wentworth, his ward, should marry, and the old man had made his will leaving everything to his son, with this union in view. Doctor Granice, the family physician, is in the old man's confidence and knows of his hopes. The doctor secretly loves Doris, but is held back on account of his relations with an adventuress, Mildred Clement. There is a fond greeting between the father and son, and the son looks around inquiringly for Doris. The old man tells him the girl is in the garden, where he finds her. A happy meeting between them takes place. Edward, after his long years of study, seeks recreation and soon drifts into a fast set.

Doris notices the change in him and is very much worried. One night while he and a party of young men are having a gay time at the cafe, the family doctor and his woman companion come into the place and the woman sees Edward. She is attracted to him and asks the doctor about him. When she finds out taat he is the son of a rich old man she expresses a wish to meet him and the doctor, seeing a way to get rid of the woman, does all in his power to help the thing along. The infatuation of Edward for the woman grows and he loses all respect for himself. Finally she gets him to propose and accepts him. He persuades her to accompany him to his father to announce the good news. The doctor feels that he is free of the woman and offers his love to Doris, who rejects him, telling him that he knows of her guardian's wish. At this moment Edward and his fiancee arrive. He announces his engagement. His old father, in a furious rage, tells him he can choose between his inheritance and the woman. On choosing the latter, the old man tears up the will, and orders them out of the house.

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Doris is overcome with grief. The doctor, seeing that that it is partly due to his work, resolves to help her win Edward back. He tells her his plan, and she agrees. He gives the old man a sleeping powder and telephones the son that his father is dying. The boy resolves to return home, but the woman insists on coming with him, taking along a rough will which she has drawn up and expects to get him to make his father sign before he dies. The doctor battles all night, apparently, to bring the father to consciousness, and in the morning tells them he is successful. The son falls on his knees and asks for his father's forgiveness, which is granted. The adventuress tries to force her way in with the will, but is blocked by the doctor, who shows her the way out. As the picture fades, Edward and Doris are seen in the garden, renewing their broken vows, while the old father and the doctor watch them from the window.

UNIVERSAL.

UNIVERSAL ANIMATED WEEKLY NO. 166 (May 12).—Knights Templar.—Grand Commandery of Knights Templar hold 57th annual conclave—San Francisco, Cal. Subtitle—Supreme Grand Master Sir Philip Gordon (in shoulder cape).

For Their Cause.—Prominent women participate in annual Suffrage Day and contribute generously to the "melting pot."

Society at Races.—Brilliant display of fashions ushers in opening of racing season—Hewlett Park, L. I.

Dewey Day.—Commemoration of the seventeenth anniversary of the Battle of Manila Bay—Norfolk, Va.

The Helpmates Club.—Wealthy children distribute gifts to little cripples after giving them theater party—New York City.

Latest Addition to Navy.—The "Tucker," one of the largest destroyers ever built for the U. S. Navy, is launched at Quincy, Mass.

S. S. Lusitana.—Speed queen of the seas, which was torpedoed off the coast of Ireland, causing great loss of life.

The Fair by Night.—Wonderful achievements in electrical work magnificently demonstrated in illuminations—San Francisco, Cal.

World's Greatest Marathon.—Nearly 2,000 athletes compete in great endurance test for Evening Mail trophies—New York City. Subtitle—Hannes Kolehmainen, the winner.

Aeroplanes for Russia.—S. S. Kursk, with record shipment of aeroplanes for Czar's army, leaves Brooklyn, N. Y. Subtitle—Consul-General Oustinoff bids "bon voyage" to reservists.

Some Family.—Proud parents and their 16 children arrive from Holland to make their home here—Hoboken, N. J.

London of Today.—Regiment of Kitchener's army parades before Marble Arch, which is surmounted with powerful searchlights to guard against aerial night attacks—London, England.

Bombardment of English Coast.—Bombs dropped from Zeppelins wreck buildings and cause huge excavations—Maldon, England.

The Atlantic Fleet.—Three-mile array of warships marks opening of official visit of United States Navy to New York Harbor. Subtitle—Uncle Sam's submarines.

Cartoons.—By the world famous caricaturist, Hy. Mayer of Puck.

GOLD SEAL.

SHATTERED MEMORIES (Three Parts—May 25).—Jasper Wells and Jane Marsh are sweethearts in the village of Pleasanton, Mass., at the time of the Civil War. Jane, with tears in her eyes, tells Jasper that if he returns alive, he will find her waiting for him under the old oak tree. Jasper leaves for the front. Just before an important battle, Jasper's general receives a humorous note from a Confederate general who has surrounded him saying he expects to capture the camp the following day, when he will use the Federal general's standard for a table cloth. The Federal general chats with Jasper Wells, who is the standard tearer of his company, and tells him to keep an eye on his flag. Jasper promises to guard the flag with his life. His companions plot to hide the flag to give him a scare. Jasper determines to hide the flag in the hollow of an old tree and in doing so comes face to face with a Confederate spy. There is a terrific struggle. The spy manages to hit Jasper over the head with a revolver. Jasper falls unconscious. The spy strips him of his uniform, as he needs it to cross the enemy s line, leaving his own in its place.

Jasper recovers to find that he has lost his memory. He dresses in the Confederate uniform and is found later by a searching party from his company. Evidence is found in the pocket of the uniform and all believe him a traitor, as he cannot explain what he has done with the flag. He is condemned to death, but before he is executed, the battle starts. The barn in which he is confined is blown up. The enemy, seeing him in a Confederate uniform, care for him and take him with them. At the

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close of the war, Jasper, still unaware of his identity, wanders on to the estate of Col. Mobray.

He is looking for work. The Colonel, who turns out to be the spy who was responsible for Jasper's injury, gives Jasper work and cares for him. Later, they leave for the North together. They arrive in the village of Pleasanton on Memorial Day. Jasper, in company with the Colonel, sees the marching soldiers. The flag impresses him deeply. He follows the parade until it reaches the house where Jane, now grown old, resides, spending her time knitting under the old oak tree where she promised to meet her lover upon his return. Jason carries a flag in the parade. As he reaches the street in which is Jane's home, he sees her sitting under the tree, as ever, knitting. Recognizing her, his memory returns and he approaches her, being received with open arms. Jane assures him that she knew he would return and had resolved to wait until death. She had never believed he had been a traitor, as reported, and, as the story closes, the two lovers of long ago are fast in each other's embrace.

IMP.

UNCLE'S NEW BLAZER (May 10).—Violet is in love with Billie, who is a good-for-nothing rich fellow, and his aunt and uncle decide to give him an opportunity to study law in his uncle's office. Aunt buys uncle a striped coat, a tennis blazer. He is quite horrified with it, but she insists that he wear it to the office. He hangs it on the hat rack near the door at the office. Billy gets awfully lazy and sneaks out. He accidentally puts on his uncle's blazer and meets his sweetheart. An old gossip-monger sees the supposed uncle embracing and kissing the girl and rushes home to tell his wife.

Aunt is very angry and sends for her nephew, telling him that if he will find a sweetheart he will get $500 as a reward, but the girl must also possess a fortune. She suggests the girl who was with her husband and then Billy sees the mistake. He determines to use the information in procuring the prize and tells his sweetheart the scheme. It all ends happily after many complications, and Billy and Violet marry with the $500 as a wedding gift.

DESTINY'S TRUMP CARD (May 17).—Through the waving curtains of the darkened library, outlined by the moonlight coming through the windows, the figure of a crouching man is seen. He steals to the safe, which he opens and then vanishes. Bill Avery, a crook, is back at his old trade. Five years in prison has not made him fear the hands of the law. He dodges along the shadows in the street of the underworld until he reaches the hovel where his wife is living. There he sighs with relief. He is safe, for the present, at least. His haunted look tells his wife that her Bill, for whom she has waited and slaved for years, is thieving again. Her look makes even this hardened criminal cringe. He tries to placate her off by offering her the loot, but she shrinks from it. Angered by this, he leaves her.

He finds denizens of the underworld willing to drink with him and forget what they are. Bill's wife, Violet, toils in a laundry, subjected to the advances of a man who attempts to induce her to abandon Bill. After each day Violet hurries home only to find that Bill has not returned. Destiny takes a hand. Bill is robbed and has no place to go except home. He plans another job and all Violet's pleadings do not deter him. When she tries to restrain him from keeping his appointment with his pals, he falls and his limp arm convinces him that he is disabled, the job is put off. Bill's pals wait in vain, then undertake the job alone. They break into a mansion up the river, steal the family silver, but in doing so, drop some of it. The noise attracts the butler, who surprises the thieves. A fight follows. The butler is overpowered and the thieves make a getaway. The police get busy, but fail to place the crime upon anyone. Bill's pals leave their loot with him but do not tell him that in the fight with the butler one of the thieves received an injury on the arm. When Bill appears on the street with his injured arm he is arrested.

When Violet, at work in the laundry, is again approached by the manager, Violet leaves, deciding to go with Bill into the country. The thieves, afraid that Bill will double-cross them, steal to his room and find Bill gone. Then take the loot with them. As Violet is packing up the police enter to search her house, and are convinced she is making a getaway. She is arrested, but protests and when the policeman takes her luggage to the station she remonstrates, protesting "he has no right to touch that." At the station, the captain searches Bill's belongings and, realizing the word of a crook will not be accepted, sees the prison gates yawn. The captain opens Violet's bag and finds a complete set of baby's clothes for Violet's unborn child. Bill is released and this time determines to go straight for Violet and his child's sake.

FIFTY-FIFTY (Second Episode of "The Life of David Briggs" Series—May 24).—David Briggs transferred from the dry goods counter to the management of the soda department, is peeved because he is compelled to wear a white coat, and is chagrined by the guying he receives from Jenny, for whom he has succeeded in obtaining a position as one of his assistants. Miss Astorocks, a wealthy society girl, has been robbed while drinking a glass of soda. Briggs succeeds in recovering the lost articles, and goes to Miss Astorocks' house to restore them. She has left orders with her butler that if a certain would-be suitor called, to throw him out. The butler mistakes Briggs for him, throws him into the street. Briggs, who has spent his last cent to taxi there, is compelled to walk home—a horrible distance—but as he passes the store in which he works he decides to sleep there for the night. He speaks to the night watchman about it and is permitted to lie down under one of the counters. This being too hard for comfort, he looks about for a better place, and discovers that one of the show windows has been dressed to represent a bed room. He pulls down the street curtain, takes off his shoes, collar and coat, falls in bed and is soon asleep. Next morning the window dresser, without seeing Briggs, pulls up the curtain and leaves. Miss Astorocks determines to visit the department store to inquire about her jewelry. She is astonished to see an enormous crowd, hooting and laughing in front of one of the large show windows and on closer inspection, discovers Briggs sound asleep and snoring, with a sign on the bed: "Take me home for $4.50."

After a hearty laugh, she seeks the manager and tells him she would like to take that which is in the window home with her. He does not understand what she means until he goes out and sees for himself. The sight that greets him nearly causes apoplexy and, rushing back into the store, pulls down the curtain, throws Briggs bodily from the window, and discharges him. Miss Astorocks pleads for him. The manager subdues his anger and forgives Briggs on condition of his never getting into another scrape. Briggs returns the stolen articles, and Jenny pleads with him to forgive her for guying, which he finally does.

THE PURSUIT ETERNAL (Two Parts—May 29).—Grace Byron, wearied of being sought for her fortune, determines to hook a diamond of her choice in her own way. In her musings she sees a dashing cavalier of the "Three Musketeers" period and her innate sense of romance thrills at his ardent wooing. Coming to New York she sees a face which interests her and through an investigation agency learns about him. Stanton Leeds is also bored by the conventions of life. In his fireside reveries he sees himself as a cavalier, rescuing a strange damsel in distress. Several nights after Grace has spotted her man, Leeds sees two men jump from an auto, pull a heavily veiled girl from another car and dash away with her. He tries to enter the house in which she has been taken. Two masked men run out and overpower him, carrying him within. Bound and gagged, he encounters the mysterious veiled girl, who tells him of a strange conspiracy to compel her to marry, thus forfeiting her inheritance under the terms of a will which forbids her marrying before her twenty-first birthday.

The mysterious maiden is interrupted by the entrance of masked men who carry her out. Leeds liberates himself from his bonds. Through a keyhole he sees a number of masked men, among whom he recognizes the bridegroom-to-be. When the latter is left alone Leeds tackles him and dons his mask and gown. Back troop the band. It is time for the wedding. Leeds is in doubt whether to go through the ceremony or announce his identity. A feeling for the mysterious maiden stronger than pity guides him. The ceremony is performed. The dim lights leap into brilliance. Leed's mask and the mask of the other man is pulled off. They burst into laughter. Leeds is dumbfounded when the girl who unveiled proves to be Grace, hands him back the ring and confesses that it was all framed up. The romance of it all appeals to Leeds. He replaces the ring and says, "But, dear, we will lose all the wedding presents by being married this way."

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UNIVERSAL SPECIAL FEATURE.

THE BLACK BOX (Installment No. 11, "A Desert Vengeance"—Two Parts—May 16).—The next morning, Quest's party wakes to find itself lost in the desert. The canteens are empty. Suddenly there appears just ahead of them the streets of Port Said. All except the professor start forward with a cry of gladness, but the scientist realizes that it is only a mirage. In the oasis, Craig is being treated with the greatest courtesy by the Mongar Chief. When Craig protests against the attention shown him by Freeda, whose life he saved as a little child, the old chief replies: "Freeda has been taught gratitude according to the Mongar laws. Her life and that of the tribe are at your command." While they are talking, a Mongar scout rides in on horseback and reports that a rich Arab caravan has halted nearby. The chief determines to raid the caravan, and invites Craig to accompany him.

Meanwhile, Quest has sighted the Arab caravan, and signals them. The Arab leader sends three of his men to see what Quest's signaling is about. While the three messengers are gone, the Mongars attack the caravan. Seeing that their comrades are doomed to death, the three Arabs, who have come up to Quest's party, decide to ride for help from the English troops. The Mongars see the three Arabs, and several men ride out to capture them. Two of the Arabs are slain, but the third one escapes. The Mongars find Quest's party and one of the young leaders takes a great fancy to Lenora. He is showing his affection for her when Quest knocks him down. Immediately there is an uproar and the whole party of whites are in danger of being exterminated, when Craig suddenly recognizes them and shouts, "Stop, these people are my friends." The Mongar chief orders his men to leave the whites in peace. They are taken back to the oasis where they are fed and given water.

Freeda, the chief's daughter, adoring Craig as a God, is suspicious of the motives which have brought Quest and his party into the desert. Meanwhile, the Arab who escapes from the Mongars, has reported the loss of the caravan to the English officers, and a company of horsemen prepare to leave to avenge the raid. The Mongar scouts report the approach of the soldiers and the chief decides that it is necessary for the tribe to leave at once and lose themselves in the wilds of the jungle where pursuit will be impossible. Quest's party is forced to accompany the Mongars, as the chief fears that they might give information to the soldiers which would lead to the capture of the Mongars. Two days later, having evaded the troops, the Mongars make camp in the jungle. Freeda has determined that she will protect Craig and thwart Quest's plan to take him back to civilization. She overhears Quest talking to his assistants, and learns their plan to force Craig to escape with them that night. She tells Craig of what she has heard, but he simply smiles at her.

Quest and his party gather food and water, take two guns and saddle five horses, and lead them some distance into the jungle. Quest enters his tent to select such papers as he will need, and finds in his bag a small black box containing these words: "Fools—fools all. Plot and plan as you may, the cunning of the ages defeats your every move. The Hands." At that moment there is a commotion in the camp, for a hungry lion has entered Craig's tent, and now, frightened by the shouts of the Mongars, but determined to keep his prey, he breaks from the tent with a mangled mass of flesh which the Mongars think is Craig. The animal disappears into the jungle, while the natives, armed with torches and guns, follow Freeda, who has run screaming into the jungle. They come up with the lion, fire their guns, and the animal dashes out. Freeda runs to the body and falls weeping across it, but soon she realizes that the mangled flesh is not that of her beloved master; indeed, he himself, comes through the jungle at this moment. They stand talking as Quest appears looking for Craig. The criminologist places his revolver at Craig's head and says: "You know the road to Port Said, and you are going back with us at once."

Quest tells Craig that he must take his sash and tie Freeda to the tree so that she cannot give the alarm. The man does so. Quest lowers the revolver for a second. Craig stoops as if to tie his sash, knocks the revolver from Quest's hands, and places a knife against his stomach, saying that he will never go back to America alive. Lenora comes in with a revolver in her hand, steps up to Craig and commands him to drop the knife. Quest then ties Freeda to the tree, and he and Lenora leave with Craig.

The Mongars have missed Freeda, and start to look for her. They find the girl tied against a tree and release her. She tells them what has happened and they seek Quest's party. The Mongars are determined that Quest and his party shall die. The whites have a slight lead, but they soon realize they will have to make a stand. They dismount and lower their guns, and turn to fight for their lives. The Mongars approach, but Freeda rides out in front of them and says to her father, the chief: "Remember the master, he must be saved." But the Mongars have been aroused to too great a hatred for all Christians to spare even the man whom they owe the debt of gratitude. Freeda jumps from her horse and throws herself in front of Craig in time to save him from a Mongar bullet. The party is being surrounded and Quest has been slightly wounded. Suddenly there is a cry of fear from the native tribes, and the English soldiers appear. In a moment the tables are turned, and the Mongars flee for their lives.

Mutual Film Corp.

ROYAL.

OH, BABY (May 29).—Papa takes Baby for a ride in his little wagon. Crossing a bump in the sidewalk, Baby is spilled out, and Papa draws the empty wagon some little distance before he discovers his loss. He then starts a frenzied search for the child. Meanwhile, Baby has been found by Mamie Marie, who recognizes the youngster and starts with it for the Brown's house. A colored woman, who is carrying her baby in her arms, finds the wagon and appropriates it. She enters a store, leaving her baby outside in the cart. Frantic Papa, seeing the infant in the familiar vehicle, seizes it, believing it to be his own, and makes a dash for home. The colored woman enlists the help of the sheriff and they trace the kidnapper. Brown's wife, on being presented by her husband with a colored baby, faints. The girl, with the Brown baby and the colored woman arrive just in time to revive Mrs. Brown who at last is pacified.

KOMIC.

GASOLINE GUS (May 30).—Mr. Fizz runs a soda counter. His fascinating daughter, Fay, is engaged to Gus, one of the soda stand clerks. Will Steel, the other clerk, is terribly jealous of Gus, and succeeds in laying upon his rival the blame of thefts from the cash register. Mr. Fizz breaks off the engagement and fires Gus. The disconsolate young man sees a jitney bus unloading a crowd of passengers. He is filled with secret longing for a bus of his own with which to earn his daily bread. Just then, along comes a certain crook who has stolen Mr. Fizz's car. Anxious to get it off his hands, he lets Gus have it at a low figure. The former clerk starts immediately in the jitney business. Steel and Fay, on their afternoon off, decide to take a bus ride. They board Gus's machine. Their driver, in his goggles, and coated to his ears, is not recognized by them. But Gus sees his beloved Fay in Steel's company and determines to drive the car into eternity. The mad ride starts and the jitney lands in a canal. Fay's escort betrays his cowardice by leaving her to drown. Gus rescues Fay. Steel is pinched for stealing Mr. Fizz's automobile.

MAJESTIC.

LITTLE DICK'S FIRST CASE (May 28).—Little Dick is ambitious to be a detective like his father. He reads many detective tales and acts out the stories with his playmates. His father sees him at his games, gives him a badge and promises to make a real sleuth of him. The next day Dick hears his father called on a big Italian murder mystery case. While playing with the boys, he sees a dark-browed foreigner rush out of a house and race down the street. This looks suspicious to Dick. He gives pursuit. The Italian dashes out of a drug store with a bottle labelled "poison." Dick sees him hand it into a room and then wait anxiously about outside with several villainous-looking companions. Leaving two of his little pals to stand guard, Dick rushes to the police station and returns with an automobile full of police. They seize the Italians, and then it is discovered that they are only celebrating the arrival of a baby in the Parisi family.

OUT OF BONDAGE (Two Parts—May 30).—Jim McRae and his pal, Clancy, two crooks, perform many robberies and divide the loot equally. Clancy wants to marry McRae's daughter, Mary. She does not want to marry him, but is forced to do so by her father. After the marriage, Clancy and McRae have a quarrel over the division of some loot. Clancy refuses to give McRae his share. The latter gets sore and squeals on Clancy to the police. Clancy is arrested and sent to the state penitentiary. In the meantime McRae and his daughter have been watching the arrest from a nearby corner, and when they see Clancy taken away, they decide to leave the country. They go to the orange country and live in a little shack near the orange groves. McRae makes his living by stealing oranges, etc. He is caught by one of the owners and ordered off the place. The owner of the grove returns to his house and tells his son about the affair. In the meantime Mary McRae and the son have met and the latter is very much in love with Mary, though she feels that she cannot return his love on account of the marriage with Clancy.

A few nights later, McRae drives up to the grove with a wagon and starts stealing oranges when he is caught by the hired man. The latter takes a shot at McRae. McRae returns the shot and wounds the hired man. The owner and his son, on the porch, hearing the shots, rush to the scene, the son following McRae. During this time, Clancy has made his getaway from prison and comes to the orange country also, and finally comes to the shack where McRae and his daughter are living. He sees Mary and makes her get her hat and coat and go with him. The father comes on the scene, the two men pull guns on each other, and Mary rushes to the lamp to put out the light. Clancy shoots at the light and hits Mary. McRae raises his gun to shoot, and Clancy and he shoot simultaneously and both drop to the floor. The son of the orange grower, hearing the shots, comes to the house and finds all three lying on the floor and thinks them dead. He picks up Mary and a wallet drops from her waist. The bullet has pierced the wallet but has not gone through. She explains all details, and the son asks her to marry him as the picture ends.

RELIANCE.

WHEN CAMERON PASSED BY (May 17).—Cameron, a wealthy young man, ordered out in the open by his doctor, sees, while riding past a house in the country, a girl climbing along the roof-gutter, closely followed by a rascally-looking man. He decides to learn more of this, sneaks up on the porch, and hides near a window. Here he hears Kalt, the guardian of the girl, telling her that she must marry his associate in crime, Marsh, who, with other confederates, is present in the room. Margaret, the girl, objects to this, but to no avail. Kalt calls up the parson and tells him to come at once and perform the ceremony.

Cameron lies in wait on the road for the parson and after holding him up, changes clothes with him and binds and gags him. He then goes to the house and represents himself as the parson's assistant. The ceremony is begun, much to Margaret's despair. At the end Cameron reveals his true identity by drawing a revolver, holding up the crowd and escaping with the girl. They are closely pursued by Kalt and his gang and take refuge in a small deserted house where they are beseiged by the pursuers. In the fight Kalt is killed. Marsh contrives to set fire to the house, and things look bad for a while to Cameron and Margaret, who continue to fire at the gang until all their ammunition is exhausted.

In the meantime a party of the sheriff's riding along discover the imprisoned parson and release him. He tells his story and they start out to look for the desperado. They arrive at the little house and save Cameron and Margaret from falling into the hands of Marsh. The parson accuses Cameron of highway robbery but when explanations are made, he forgives the trick. Back at the house they round up the last of the gang and seize a lot of counterfeit money. Margaret is now left alone in the world, but all indications point to the fact that Cameron will not allow this state of affairs to last for long.

THE DEADLY FOCUS (May 26).—Sid Burns, a blacksmith and a gunsmith, uses his business as a cover for counterfeiting and is discovered in his criminal pursuits by Joe Blake, his assistant in the shop. Burns, as time goes on, fear's Blake's knowledge more and more. Diana Warburton, a Southern girl, visiting in the neighborhood, brings to Burns for repair a couple of old duelling pistols, heirlooms to her from her grandfather. Blake discovers in the barrel a diamond, wrapped in a note, explaining that the gem was placed there during the Civil War. Burns, realizing that no one will ever be the wiser, proposes that they sell the diamond and divide the proceeds. But Blake indignantly refuses. Though Burns assaults him, hitting him over the head with the butt of the pistol, Blake succeeds in getting away with the diamond which he returns to Diana. She becomes greatly interested in the young gunsmith. The counterfeiter tries to plan some way of getting rid of his assistant who knows too much. He hits upon a scheme to focus the sun's rays upon the powder in the pan of the pistol at a certain minute, causing an explosion which will destroy Joe's vise and cost the young apprentice his life. Meanwhile, Blake, who has been suffering with his head ever since Burns struck him with the gun, faints and falls in a direct line with the weapon. Diana finds him, and appeals to Burns, who enters in a partly intoxicated condition, to come to his assistance. Burns only laughs and tells her that Joe is dead. Diana helps Joe up and draws him aside, just as the pistol explodes. Burns drops lifeless. The two young people at first are horror-stricken. Then, discovering the cause of Burn's death, they marvel at their own narrow escape.

THE HURON CONVERTS (Two Parts—May 22).—A Jesuit missionary and Abasan, an Indian convert of his, are tortured by a tribe

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which resents their teachings. Some simple "miracles," however, overawe the Indians, and the missionary and his disciple are allowed to continue their work. Among those whom they win over to Christianity is Monoka, a beautiful Indian girl, whose sentiment becomes divided between the new religion and love for Abasan. Monoka's mother is a witch. She invokes a hideous spirit which visits the girl and puts her under a spell. Monoka is stricken blind. The medicine man is called in, but he can do nothing. The priest and Abassan drive away the evil spirit and restore the girl's sight. Soon after this she is dragged off into the mountains by spies of the witch who fasten her to a rock to perish, if she will not renounce the Christian faith. Several days later the Jesuit and Abasan find Monoka in the wilderness. They arrive just in time to save her from death. Monoka and Abasan are married by the priest.

FALSTAFF.

THE HOUSE THAT JACK MOVED (May 21).—The political boss of the little city was greatly worried. He had a municipal campaign on his hands, and what he called "the breaks" were going against him. There was a reform ticket in the field as usual, and the nominee for mayor was an active young man who was making surprising headway with the voters. It was a problem, but then the chief duty of a boss is to solve problems, and this man was competent to do it. The reform candidate lived on the edge of the town in a little detached house, and the boss, through the city surveyor, arranged that the city line should be changed just enough to place the candidate's domain just outside the city, thereby automatically removing him from the race.

Perhaps the scheme would have been a success, had not fortune favored the young man. One of his former schoolmates was the daughter of the editor of the local paper, a ring organ. The two were great chums, and the girl was frankly desirous that the reform ticket should succeed. She lived near the candidate, saw the boss and one of the henchmen lurking about, watched them and learned of their plot. Then she promptly informed the candidate. He rose to the emergency, as she hoped, asked her to help delay any publication for three hours, summoned house movers and had his house moved inside the line in short time. The girl was able to help, for she was running the newspaper in the absence of her father, "who," as she put it, "was out motoring." The real fact was that he and his daughter went out in an auto he had taken in trade. It was said to be a 40 horse power, but on the road thirty-nine of the "horses died," while the other had a bad case of asthma. Daughter got home all right, because the candidate came along in his own car, but the luckless editor toiled on an on, using all the tools in the car's kit, and never knew that a job was being put on the candidate, or that the candidate had beaten the conspirator's, compelled him to admit their defeat, proposed to the editor's daughter and had been accepted. The editor simply toiled on and on, and finally came back to earth with a start when the young couple drove up, and offered to tow him home if he would give them his blessing. The editor philosophically blessed them, and was prosaically towed home. And as the car rolled along, he decided that an auto was a good investment, for had it not been for his "40 horse power" his daughter might not have won the most desirable young man in town.

BEAUTY.

THE STAY-AT-HOMES (May 25).—Arthur Baldwin, a book worm, upsets his family by refusing to enter into the social gayety of their lives. He also annoys them by his inveterate habit of smoking and is daily turned out of every room, until he longs for some place where he can breathe and smoke in peace. Their nearest neighbors are the Howards. Helen, the daughter, is also a stay at home and a book worm. Arthur's family try to persuade him to go to the matinee, but he refuses and after they leave the cook and maid go out for the afternoon. Arthur, tired of reading, thinks he will take a stroll and while exploring the garage, finds an empty room which he decides will make an excellent den. He determines to act upon the idea at once, and goes back to the house to gather together some furnishings. Helen Howard has also been left home, and is quietly reading upon her balcony. Arthur, on reaching the house, finds he is locked out and finding the sitting room window open, enters that way. Helen sees what she thinks to be a burglar entering her neighbor's house. She gets a revolver and follows him. She sees the supposed burglar making a bundle of the contents of one of the rooms and she holds him up and asks him what he is doing there. Arthur demands to know what she is doing in his house. She explains that she lives next door and has taken him for a burglar. They soon find they have a mutual love of books, but when Helen explains that she objects to smoking Arthur promptly promises to give it up, the gardener benefiting. Helen asks Arthur to call on her and a few days later their respective families are astonished to find them each dressing up, a very unusual proceeding. Later the explanation is found when they see Arthur and Helen spooning in the moonlight garden.

THANHOUSER.

THREE ROSES (May 16).—The Colonel, for many years, has lived in the past, reverencing the lost cause of the Confederacy and hating all Northerners. When his daughter, Rose, named for her mother, falls in love with a New England youth, he haughtily refuses his consent. Rose and John Hewins run away and are married. The years pass, and the Colonel steadfastly declines to become reconciled to his daughter. Eventually the old Southerner loses his property. Then his wife dies. But, with her last breath, the first Rose wins her husband's promise that he will seek out their daughter and make peace with her. The old man goes North, but is unable to find Rose. His money soon is spent. At last, wandering, cold, hungry and penniless in the snow, he is befriended by a little girl who takes him home to her mother. It is the third Rose who has found her grandfather. The Colonel's declining days are happy. On the table in his room he keeps a vase containing three roses—one in full bloom, another half open and the third still a bud—to remind him of the three lives most dear to him.

THE HEART OF THE PRINCESS MARSARI (Two Parts—May 18).—An Indian Prince marries an American girl. On his wife's death he sends their little daughter, the Princess Marsari, to America to be educated. Some years later, the Prince joins her there, and tries to make his child's choice of country his own. Marsari falls in love with a young American portrait artist. When Paul Leighton is accused of the murder of his wealthy uncle—whose will is found to leave his estate to the nephew—the young Princess is the only person who believes in his innocence. One point, especially weighs with her. The victim's body, on its discovery, was stone cold. Yet the man had not lain long dead. The Princess sets her wits to work and gradually traces the crime to a half-crazed painter, who has used liquid air to kill Leighton's uncle. The fearless girl entraps him, forces from him a confession, and is about to give him up to justice when he meets with a still stranger death than did his victim. The Indian Prince recognizes in all these happenings "kismet"—and the Princess Marsari and Paul Leighton are married.

MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 19 (May 13).—Latest pictures from seat of war. After long days of waiting in expectation of war, Switzerland finally demobolizes her army. England training her cavalry recruits. Sky-raiders miss the baby. Bomb wrecks its home, but luckily the little one escapes. German prisoners at work at St. Brieux. Minister of War Millerand inspects the new Red Cross auto ambulances. The German Red Cross corps in action.

Pretty California girls present 20,000 daffodils to the Exposition.

The Maharajah of Karpurthala, the Maharanee and the Prince Karamjit arrive in New York aboard the Fabre Line S. S. "Patria."

Two coast guard cutters, "The Ossipee" and "The Tallapoosa," are launched tandem at Newport News, Va.

New York society folk out in force to greet thoroughbreds in their debut of 1915 racing season.

Congressional party leaves San Francisco bound for Honolulu on tour of investigation. Subtitle—Uncle Joe Cannon is the central figure of the party.

Seattle, Wash.—Japanese S. S. "Kageshima Maru" loads automobiles and aeroplanes consigned to the Czar's army.

The Panama-Pacific Exposition at night.

The Japanese cruiser "Idzumo" seeking German war prizes in the Pacific visits Honolulu Harbor for supplies.

San Francisco, Cal.—Knight Templars in 57th annual conclave.

Eleventh annual Missouri A. A. Marathon is won by Sidney Hatch at St. Louis.

Disastrous fire destroys magnificent public library at St. Paul, Minn.

AMERICAN.

IN THE PURPLE HILLS (Two Parts—May 24).—John Ogle and his young daughter, Katy, have discovered that their little mine has turned to be a bonanza and with this realization they leave for a neighboring town for machinery. For some months the community has been menaced by the daring actions of the outlaw, "Red Alec" Cantwell, who the sheriff and his deputies have been trying to capture, but without success. While Katy and her father are riding to town, a stray bullet fired by Cantwell mortally wounds the miner, and Katy drives to a small hut for help, where it so happens that Cantwell and his ally, fearing capture, have taken refuge. After a fearful struggle with Cantwell and a Mexican, Katy is forced to leave her father and climb through a window that she might bring medical aid. Katy returns to find that her father has died and that she is alone in the world. The sheriff, in the meantime, has traced Cantwell to the little hut and captured him. The sheriff, seeing that Katy will need the protection of a home, takes the girl to his mother, who receives her with open arms and gives her a mother's affection.

As time passes, the sheriff and Katy are married and live upon the site of her girlhood home working the mine left Katy by her father. The outlaw Cantwell has escaped from jail after serving four years of a life sentence, and with malicious intent returns to the community to get even with the sheriff for enforcing the requirements of the law. Very cleverly he plans his vengeance and comes upon the cabin when Katy is alone. To make his vindication complete, he ties Katy to a bench, places a gun at her head and in turn connects the trigger of the gun with the handle of the door, so that, upon opening the door, the gun will be discharged. The sheriff transacts his business in town and starts homeward, meeting Cantwell on his way. He immediately rearrests Cantwell, who, with all the malice of his type, boasts of the fearful vengeance he has wrecked upon the unsuspecting sheriff. Goaded to desperation, the sheriff binds Cantwell to a tree and rides home. Much time elapses during this ride and the sheriff comes in sight to see his little child disappearing through the doorway. They all rush into the house to find Katy apparently lifeless with a bullet in her shoulder. Mad with grief and terror, the sheriff returns to the tied and groveling Cantwell and there a fight ensues which terminates in the outlaw rolling over the cliff. The sheriff rides home to find that many hands and prompt attention has revived Katy.

THE REPRISAL (May 26).—Certain political ambitions lead Judge Green to endeavor to influence the policy of the city's leading newspaper, but John Giles, the editor, although engaged to the judge's daughter, Edna, refuses his support to anything but "clean politics," and the judge is backed by a corrupt political machine which is receiving the attention of the grand jury. The judge, knowing the political opinion of his prospective son-in-law, informs his daughter that he will never consent to their marriage unless the young man changes his views.

At the suggestion of Dan Parks, a boss, a personal appeal is made to Editor Giles, after he has turned a deaf ear to all telephone entreaties. Even his sweetheart's appeal, which follows her father's telephone talk, is of no avail. The visit of the judge and his party nearly results in blows, but Paul gradually calms down and the party leaves in disgust. Soon after Edna calls and demands that Paul either prove her father guilty or declare him innocent or she will not allow him to see or speak to her again. Paul, however, is determined to carry out his principle and that night the politicians plot to place the editor in a compromising position with the judge's maid servant. However, Edna overhears the conspirators and forces the servant into a closet while she presents herself heavily veiled in the servant's place.

In the meantime, the judge has telephoned the rival paper to send their best reporter and the plotters proceed to Paul's house. Sending the girl ahead with a story that she has been taken suddenly ill, the judge's party wait until Paul has invited her inside the house to rest until a taxi can be called and then storm the front door for admittance. Edna begs to be hidden in a closet and as she is unknown to Paul he complies. On entering the room the politicians demand where he has put his fair companion and taunt Paul with the prospective headlines in the morning papers. The unsuspecting man realizes that he is an awkward position and is about to accept their terms when everyone is startled by the appearance of the girl, who throws back her veil and informs her hearers that she has been secretly married to Paul for several months. Her father is dumbfounded but is convinced by the wedding ring on her finger and uncomfortably leaves the room, but not until his daughter has given him the key to the servant's closet where she locked her in.

KAY-BEE.

"BAD BUCK" OF SANTA YNEZ (Two Parts—May 21).—Down the winding road of the Santa Ynez Canyons, a sorry looking Nestor's outfit, drawn by two gaunt horses, lurches along. It pulls up at a broadening in the creek bed and a woman lifts from the seat a little

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girl, Honey. They look into the back of the wagon anxiously at the pale, emaciated face of the husband and father. Carefully they lift him to the ground, where he rapidly sinks, and in a few moments passes quietly out of this life. The mother falls to her knees in prayer, then taking a shovel from the wagon essays to dig a grave. She is unable to make an impression on the hard soil and taking Honey with her, goes to the top of the hill and looks about for assistance.

"Bad Buck" dashes around a turn in the trail and comes upon the widow and her little daughter. They implore his assistance, but he refuses brutally. At length Honey prevails upon him to return with them to the camp where Buck digs the grave for the widow. He then leaves them, as he is in a hurry to get away, having just escaped from the sheriff in the village. Before he leaves, Honey puts up her face to be kissed, and after some hesitation Buck kisses her. Buck reaches the top of the hill and looks down upon the widow and her child. A feeling of pity comes over him and returning to their camp, he mounts the wagon seat, hitching his horse on behind, and takes them to his shack in the hills, where he tells them they are welcome to remain as long as they wish, but that he has to get out.

Honey takes a water pail and goes to the creek. She is bitten by a rattle snake. Her mother hears her screams and comes to her and takes her back to the shack. Buck comes down to the stream. He sees the snake and shoots it. He then discovers Honey's sunbonnet on the grass and hurries to the shack where he finds Honey suffering from the bite. He takes the rawhide from his hat and binds it above the wound. He then goes to the village for the doctor, whom he forces to accompany him back to the shack. They are pursued by a posse and Buck is mortally wounded. They reach the shack in time to save Honey, but Buck, his face pressed against that of the little child on the pillow, and with her calling to him and kissing him, passes out.

BRONCHO.

SHORTY'S TROUBLE SLEEP (Two Parts—May 26).—Sancho, the bandit chieftain, and his followers, hold up the stage and Bill Wright, the driver, is much worried, as he has a large shipment of gold to go out the next day and thinks its a cinch there'll be another hold-up. His daughter, Betty, suggests that he let her take the gold in the prairie schooner, and that the bandits will think she is going for supplies. After some hesitation, Bill consents.

The following morning, Shorty starts to town for more grub, and ties his schooner in front of the saloon. Bettie comes along and ties her schooner alongside Shorty's. Shorty starts some commotion in the pool room with a pool shark and is thrown out. He climbs into Betty's schooner and falls asleep. Bill's stage is held up and not finding the gold, Sancho has a hunch that Betty has it. He wheels his men around and starts after her. Betty sees him coming and heads back for town.

In the meantime, Shorty is awakened by the jolting of the schooner. Betty is much startled when he appears, but he tells her not to be afraid, he will protect her from the bandits. As the wagon makes a curve in the road, Shorty is thrown to the ground, where he sits and fires upon the approaching bandits. He takes shelter behind some rocks and puts up a fight. In the meantime Betty arrives at the village and the camp boss rounds up the cowboys and they go to Shorty's rescue. They capture the bandits, and Betty proclaims Shorty a hero.

DOMINO.

HER ALIBI (Two Parts—May 20).—Joe Bailey and his sister Marion work for the same firm. Joe has a chum, Jim Channing, who gets Joe in debt and persuades him to embezzle some funds of the firm in order to meet a pressing debt. Joe is caught and arrested and sent to prison. Marion is discharged by the firm. She gets a position with another firm and marries Latimer, the general manager.

Latimer is of a jealous disposition. Channing has lost his job and is hard up and in need of money. One day he meets Marion on the street and suspecting that her husband has not been told of Joe, he resolves to blackmail her. She gives him money to keep the secret. Later, wanted by the police, Channing writes a letter to Marion and tells her to meet him at a notorious road house to pay him some more money so that he can get out of town. Latimer's suspicions are aroused as he catches Marion reading the letter. Under the plea of business at the office, he leaves his home and summons a taxi. He sees Marion leave in a taxi and follows. Meantime Joe Bailey has made a get-away and makes his way back toward the city to get help from his sister. The guards pursue him in the vicinity of the roadhouse where Channing is waiting to meet Marion. She goes to the roadhouse and meets Channing in a private room. Latimer follows and demands admittance. Believing Latimer is an officer, Channing opens fire on him and escapes through the window. Channing is wearing a light-colored suit, and is seen by the guards as he is running from the roadhouse. He is mistaken for Joe and ordered to halt. He keeps on running and the guards fire and fatally wound him. Joe has taken refuge in Latimer's taxi. Latimer and his wife, scared at the shooting affray, and she having satisfactorily explained her presence there, they beat it to the taxi and there come upon Joe. Marion introduces Joe to her husband, and Joe explains his escape as they journey back to the city in the taxi. Channing dies of his wounds.

MUTUAL MASTERPICTURES.

GOD'S WITNESS (Thanhouser—Four Parts).—Because of his daughter's elopement and her mother's death from shock, General Darrington disinherits her and fastens his affection, after the years pass, on Lennox Dunbar, a young lawyer. When her husband dies, Ella is stricken and must undergo an expensive operation. As her father returns her letters unopened, she sends her grown daughter, Beryl, to intercede and ask for money. Beryl and the old gentleman have a painful scene, but the general finally consents to help, not for his daughter's sake, but because a Southern gentleman always helps a woman in distress. The two part amicably, but Beryl misses her train back home, goes for a long walk and finally rushes to the station to escape a thunderstorm. She is arrested, just as the train pulls in, and accused of the general's murder.

The general has been killed by a blow from an andiron. A necklace and gold that were missing were found on Beryl. Also the will, making Lennox Dunbar heir, was gone. She testified she slept through the storm and wakened to hear voices, a negro's and the voice of "one I love." To Lennox Dunbar, who believes in her innocence, it appeared that she was shielding some worthless man. The necklace and gold, she swore, had been given her by the general, but she refused to elaborate her defense, declaring the outcome rested with God.

The trial was going against her, when her brother appeared. He testified that he, too, had called on the general. There were angry words and the old man seized an andiron with which to strike him. Suddenly there was a flash of lightning and heart failure toppled the old man dead to the floor. His head struck the andiron and the will fluttered into the fire from his nerveless hand. This proof was clinched by a strange happening. Servants cleaning the Darrington home, rushed out, screaming the "General's come to life." The flash of lighting photographed that last scene on the glass door of the study. There being no will, the money goes to Beryl. She refuses, saying the general wished Dunbar to have it. This is happily compromised when the two young people find they love each other.

THE LURE OF THE MASK (American—Four Parts).—Jack Hilliard hears a woman's voice singing an Italian aria and leans far out of the window, but he cannot make her out in the fog. The following day he tries to reach her through an advertisement. Finally they exchange notes, and he is invited to dine with her. He must go and come blindfolded. This he does, only to discover that she is masked. The following day she sails for Italy with the American Opera company, and from Naples mails Hilliard the mask.

His old Italian servant Giovanni, whose daughter, betrayed by a prince, has died, wishes to return to Italy for revenge. Hilliard decides to accompany him. On the canal he meets the opera singer and she shows him her face only to beg him to cease his attentions. He discovers her next day trying to better the fortunes of her stranded opera company at Monte Carlo, and there he saves her from the forced advances of the Prince Monte Bianca.

Later he goes to her villa and is pleasantly received by her. They are disturbed by the Prince whom Hilliard disarms only to learn he is the husband of the woman he loves. As the Prince rides from the gates he is set upon by Giovanni and killed. Thus the signorina, who never lived with her husband, and Hilliard, are free to love and marry.

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THE DIAMOND FROM THE SKY (Episode No. 2—"The Heritage of Hate"—Two Parts—May 10).—Blair Stanley's eyes shone with a murderous gleam as he stood, peering through the curtained window at Dr. Lee, whose whole attention was centered on the diamond from the sky, sparkling on the table before him. Silently, the youth stole away, vowing that the precious gem would be his before another sunrise. And that night, as the massive clock in the hall struck the midnight hour, Blair crept from his room, stole softly down the stairs, closed the hall door behind him and hurried off into the darkness, careful to screen himself by keeping from the road. Quickly, the desperate youth pried open the window and stepped into the darkened room. All was quiet. Above, Dr. Lee, roused from his sleep by the overturning of a chair, hurriedly donned his slippers and started down the stairs. Blair, trapped, waited until the old man crossed the threshold of the library. A moment later his strong young fingers were clutching the doctor's throat. And the old man fell slowly back across the table. He was dead. Horrified, the slayer snatched the coveted jewel from the dead man's grasp and ran to the door. There he abruptly halted, for he heard the faint sounds of a guitar. It was his cousin, Arthur Stanley, serenading the beautiful maiden, who stood, silhouetted in the flicker of the light in the room above, unmindful of the tragedy.

Blair, screening his features with a mask made from his handkerchief, and tightly clutching his revolver, stepped into the darkened hallway. Reaching the front door, he swung it back and started across the threshold. Before him stood his cousin Arthur. Without stopping to aim, Blair fired, the bullet grazing the head of the youth before him, momentarily stunning him and knocking off his hat. In a second, Arthur was on his feet and after his unknown assailant. Realizing that capture was certain, the fleeing youth, his features still masked, came to a halt close by a freshly opened grave. Arthur was alongside him almost immediately, but halted when he felt the muzzle of his assailant's revolver pressed tightly against his abdomen. Undaunted by the danger menacing him, he reached forth and pulled the handkerchief from the face of the man before him. Arthur was astounded to recognize Blair, who bid him to remain silent, if he wanted to keep the stigma from the girl he was serenading. Almost instantly Arthur's fist shot out. Blair staggered and fell, but gained his feet a few seconds later. The youths agreed to fight to a finish with revolvers. The surviving one to bury the other in a nearby grave hole.

Without further comment they took positions at the head of the grave, their revolvers aimed at each other's heart waiting the drawing tight of the handkerchief they held between them, the signal which meant eternity for one and, perhaps, both. At the signal they fired simultaneously. With a groan, Blair, clutching desperately at his breast where a crimson stain was showing, reeled toward the hollow opening, halted for a brief interval at the edge and then, with a curse, plunged downward. Realizing the seriousness of his act, Arthur rushed to the side of the grave, leaped into the opening and, kneeling at his cousin's side, tore open his shirt in a mad endeavor to learn if he still lived. Of a sudden, his staring eyes centered on an immense diamond, flashing a million colored hues, suspended from the youth's neck by a heavy golden chain. It was the diamond from the sky.

United Film Service.

A LITTLE BAND OF GOLD (Ideal—Two Parts—May 17).—Patrick Casey is convicted of burglarizing the safe of the office which he watches nights, and is sentenced to twenty years in prison at the testimony of Bemis, the junior member of the robbed firm, who is the real thief. Bonnie, his wife, promises that she will remain unchanged until he is released. Ten years pass. Alice is about to be graduated from college, Michael is about to enter the bar, and Joe and Josephine, the younger children, are in school. Astor, the son of Bemis, has also grown up. He meets Alice in school, and falls in love with her. On commencement day, Astor and his mother go with Alice and Michael to call on Bonnie. The old-fashioned ways of Patrick's wife and the unpretentiousness of the little home do not appeal to the proud mother of Astor, and Alice, made unhappy by her attitude, gives Astor up. When the elder Bemis confesses on his death bed, however, the guilt which he has had on his conscience these many years, Alice and Astor are reconciled, and Patrick is freed to come home to Bonnie and his grownup bairns.

DAVY CROCKETT UP-TO-DATE (Superba—May 18).—Davy Crockett is madly in love with a blonde young lady who also looks good to several members of a ferocious band of Indians that inhabit the backwoods. After a meeting with Davy one day, she is surprised and kissed by one of her red-skinned lovers, which makes her so indignant that she stops to thrash him and is captured by the band and scalped. Losing her fore lock does not seriously injure her health. She escapes to her Davy, and is taken to the hut of his parents and introduced as his future wife. A battle with the Indians follows, in which an intelligent redskin or two secures entrance into the cabin. The lives of all concerned are saved by a bunch of hardtack biscuits aimed at the Indians heads. Wedding bells ring merrily for Davy and the blonde heroine when the scene becomes calm enough to admit a minister.

THE SPENDER (Empress—Two Parts—May 19).—"The Spender" is Bill Dickinson, a liquor salesman. There is difference of opinion between Rev. Colton and the wealthiest member

Marshall W Faggart **President**

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New York Gotham Film Exchange, 1113 Bloomfield St., Hoboken, N. J., A. C. Davidson, Mgr.—Covering State of New Jersey.

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The Gotham Film Exchange, 247 North 11th St., Philadelphia.—For Eastern Pennsylvania.

The Gotham Film Exchange, 101 Fourth Ave., Pittsburgh, Pa.—For Western Pennsylvania.

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Wichita Film & Supply Co., Wichita, Kans.—For Missouri and Kansas.

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of his congregation, Amos Dunn, on the temperance question. Dunn blames the curse of drink to the saloon and the minister maintains that it is just as wrong to have strong drinks in one's house. Their differences are brought forcibly and unexpectedly home to them when they both discover their sons, Hal Colton and Rex Dunn, in a drunken condition and learn that the two lads have received their first impetus to drink from the open wine cellar in the rich man's house. At this time the wife of Bill dies. Rev. Colton and his wife express their sympathy by calling on the salesman and his lovely daughter, Lottie, and the kindness of the clergyman and his wife brings the two families close together. Hal, the minister's son, falls in love with Lottie, and her sweetness and nobleness urges him on to finer things. Rex Dunn, however, who has been cast aside by his father, goes from worse to worse, until one night he and his co-partners in crime waylay Hal, knock him senseless, drag him to the home of Rex's father and leave him still senseless—incriminating evidence that he was one of the robbers who sacked the Dunn's wine cellar, but the plot is all revealed the next day in court, and Amos Dunn, a saddened and much wiser man, takes his son back to his home and acknowledges to the minister that he has been wrong.

THE GHOST FAKIRS (Starlight—May 20).—Louie and Heinie find jobs with a village grocer who agrees to pay them $5 a month for the two, the principal inducement, however, being the grocer's attractive daughter, with whom both fall in love. Their rivalry leads to a fight in which the grocery is wrecked, and Louie and Heinie are fired. In the meantime the daughter in reply to their proposals of love tells them that she will marry none but a brave man and as a test of love demands that they spend a night in a haunted house near by, she agreeing to marry the one proving himself the bravest. Louie and Heinie accept the conditions and repair to the haunted house. Her sweetheart learning of this, with two pals, dress in skeleton suits and sneak into the haunted house. Louie and Heinie are awakened by their antics and flee in terror from the house. Outdistancing the pursuers they sit down to rest on a keg of powder. The keg is open. Heinie would smoke a cigarette. They vanish in the explosion.

THE POOR FIXER (Luna—May 20).—Jimmie Adams, finding his sister Rosalie in tears after a quarrel with her sweetheart, Guy, who has refused to take her to the ball because he does not approve of the low cut of her gown, goes out to find the lover and patch matters up. Being of a pugnacious nature, however, Jimmie smooths things over by kicking up a rumpus with Guy himself, which ends in a fight and bleeding nose for the erstwhile lover. Guy, taking his clothes to the cleaner the next day, is suspected of a murder because his clothes are blood-stained, and he is hauled away to court and locked up in jail, amid the wails of Rosalie and Jimmie, who have hastened to court on hearing of Guy's predicament. On their way home, the brother and sister are attacked by the real murderer. Jimmie holds the villain until he is relieved by the police. All ends happily, and Jimmie gives his blessing to the happy reunited pair.

THE CURSE (Two Parts—Premier—May 21).—Due to her secret marriage with Fred, a young scientist who has been compelled to join an expedition to South America after a sojourn of several months in the mountains gathering natural specimens. Molly is forced from her father's cabin into the wilderness and told never to return, even if she be starving. She comes upon the little home of Bill and Mary, recently married, where she stays until her child is several weeks old, then leaves for the city with the scanty earnings which Bill and Mary force upon her. But in the city, the poor little mountain girl cannot find employment. She grows paler and weaker day by day. One day Fred, who returned to the mountains after his expedition and told by Molly's demented father that she is dead, goes with his friend, Dr. Grayson, on a hurry call to a cheap tenement house. There they find the emaciated body of a little girl—Molly, who has at last succumbed to the hardness of her fate and to her father's curse.

ALIAS HOLLAND JINNY (Two Parts—Lariat—May 22).—Jennie Holland, the daughter of Rev. Thomas Holland, yields to the temptation of her false lover, Will Roland, and is scorned by him after he becomes more infatuated with a former sweetheart, Belle Mathews, whom he meets at the country club one day. Jennie, driven to desperation, disappears, and is thought to have committed suicide, having last been seen wandering near a lake in a deserted park. Seven years later, she is seen again as "Holland Jinny," the proprietress of a gambling place in the west. A miner, the exact image of her betrayer, comes down from the hills to gamble, and "Holland Jinny," thinking it is Will, gives the order to have him fleeced. Later, Will's father, a railroad president, is called to the mining town, bringing his son with him. At the same time, the fleeced miner comes back for another try at the gaming table. Jinny sees the two together, and realizing that the miner has been cheated, she gives him back his money and tells him the story of her life. The miner starts a fight with the railroad president's son, which soon gains proportions that it gets beyond Jinny's control. Will is forced from the place, but meets his death out of doors by an exploding mine. The miner is captivated by the charms of Holland Jinny's little girl, and in love with the little girl's mother, takes them back with him to the hills.

CAN A JEALOUS WIFE BE CURED? (Two Parts—Cameo—May 23).—Uncle Dudley, flirting with a widow at a tango party, incurs the jealousy of his wife and is so depressed by her continued hardness of heart that he resolves on suicide. Sending her a note of farewell, he takes himself to the river bank intent on "ending it all." But the season is winter, the water too cold to be inviting. To give himself needed courage for the desperate deed, Uncle Dudley betakes himself to a cafe. Meantime, Mrs. Dudley has received his farewell message, and starts immediately, accompanied by Dudley's entire office force and several policemen, to save him fram a watery grave. But Dudley is not in the grave. He is in the cafe, getting happily "warmed up." By the time he decides to leave he has forgotten his intention. He directs the taxi driver to take him home. Mrs. Dudley, in despair, has in the meanwhile given up the search. She, too, with her cohort, returns home. They enter the parlor when in the confusion someone knocks over the screen, and behold, the supposedly dead Dudley, asleep. Mrs. Dudley throws herself on his breast. All ends happily.

Pathe Exchange, Inc.

PATHE NEWS NO. 35, 1915 (Released week of April 26).—Marblehead, Mass.—Vincent Astor's new Burgess hydro-aeroplane is given a try-out. Subtitle, The inventor's little son and his pet racoon.

Bath, Me.—Launching of the new U. S. torpedo boat destroyer Wadsworth. Subtitle, Miss Juanita Doane Wells, granddaughter of Commodore Wadsworth, christens the vessel with champagne.

Paris, France.—Major Lafouillade proudly decorates his son, a lieutenant of the Second Chasseurs, wounded at the front, with the cross of the Legion of Honor. Subtitles, The decoration. Lieutenant Lafouillade and his family.

In Egypt.—Australian troops take part in a picturesque religious service in the desert.

Cartoon.—Colonel Heeza Liar at the front. Animated cartoon by J. R. Bray.

Fashions.—Carriage Coat—Dressy afternoon coat of taffeta, blue and red. Evening Coat—Bradley model, pale pink chiffon taffeta. Dinner Coat—Black tulle over irridescent spangles. Hair Bandeau of fine pearls.

New York City.—How the Civil Service Commission selects New York's physical instructors. Tests in artificial respiration. Diving tests for women candidates. The forward dive. The back jacknife dive. The standing-sitting dive.

Pittsburgh, Pa. (Pittsburgh only).—Boy scouts of Alleghany County receive medals for activity for civic welfare from Charles S. Hubbard. Director of Public Safety of this city. Subtitle, Scoutmasters, and others prominent in the activities of the scouts.

Charleston, S. C. (Southern copies only).—The beautiful gardens of Magnolia-on-the-Ashley, celebrated in history and story, shown in all the gorgeousness of their early spring bloom.

PATHE NEWS NO. 37, 1915 (Released week of May 3).

New York City.—Friends bid bon voyage to Guile Gatti-Casazza, director of the Metropolitan Opera House, and his wife, Frances Alda, as they sail for Italy. Subtitle—How Antonio Scotti, the famous baritone, bade farewell to Mme. Alda.

Little Rock, Ark.—School children celebrate May Day by performing pretty dances.

Quincy, Mass.—Launching of the U. S. S. Tucker, the navy's newest torpedo boat destrover.

Highland Park, Ill. —Cadets of the Northwestern Military Academy camp out in tents obtained from Fort Sheridan nearby when the school burns in a disastrous fire.

Chicago, Ill.—Garment workers of this city take part in a great May Day labor demonstration.

New York City.—Boys of the schoolship Newport bid affectionate farewells to their mothers and sweethearts as their ship sails for Honolulu. Subtitles—Smack! Smack! The Newport leaving her pier.

Pittsburgh, Pa.—City inspectors destroy a great pile of weights and measures which their tests show to be false. Subtitle—Thousands of false measures are burned.

Pittsburgh, Pa.—A band of Chippewa Indians leave the downtown section of this city for a visit to historic Fort Duquesne. Subtitles—The old block house, built in 1756 and battle-scarred, but perfectly preserved. Chief Black Eagle, oldest of Chippewas, and the youngest member of the tribe. Miss Phyllis Ray, a Pittsburgh clubwoman (holding papoose) and Starlight, an Indian maiden.

Pathe's American Fashion's Etc.—Golfing suit. Sport suit. Tyrolean hat.

Cartoon.—Colonel Heeza Liar, war aviator.

(Pittsburgh only.)

Pittsburgh, Pa.—Emil Marshall, motorcycle policeman, A. A. U. wrestling champion and physically perfect man, poses as model for Pittsburgh clean up poster. Subtitle—Marshall in his uniform as acting captain of motorcycle police.

(Pittsburgh only.)

Pittsburgh, Pa.—Great crowds view the "Be-Brite" parade, an interesting part of this city's Clean-up, Spruce-up and Paint-up campaign.

(Pittsburgh only.)

Pittsburgh, Pa.—Members of the Equal Franchise League hold a gala pageant as part of the campaign to extend the ballot to the women of Pennsylvania.

(Except Pacific Coast.)

Chattanooga, Tenn.—School children of this city greet the spring season with a series of dances and historical pageant on Chamberlain field. Subtitle—In Cincinnati, Ohio, a spring pageant is held under the auspices of the Woman's Civic Commission.

(Middle West editions only.)

Chicago, Ill.—Roller skaters' contest in a Marathon race through the principal streets of the city.

(Except Pacific Coast.)

San Francisco, Cal.—Hundreds of Knights Templars march in an impressive parade in this city. Subtitle—Lodge members march in a fraternity parade.

(Except New York, Pittsburgh and Pacific Coast.)

Syracuse, N. Y.—Students of Syracuse University frolic in the streets at the annual observance of "Moving-up Day," or promotion day.

THE LADDER OF LOVE (Balboa—Two parts—Released week of May 10).—The man was weak and the wine was strong and the combination of the two did not make for efficiency. The Man in fact became the Slave of the Wine and was called by his fellows, a Drunkard. And the Father seeing the worthlessness of the Son cast him out of his house. Aimlessly then the Son trod the streets. Here entered the Girl, a cabaret singer, refined but poor. Then came the Thief who waylaid the Girl. Her screams for help sobered the Man and he rescued her. Thus began a friendship which ripened into Love. Inspired by his Love, the Man started anew and prospered.

The Father, a mine owner, knowing the same to be of no value, circulated false reports and caused the stock to rise. And the Son invested heavily and was ruined when the stock fell. He learned of the Father's fraud and denounced him bitterly. And when night fell, the Son entered the Father's house by stealth to take that which was his. But the Sister seeing him robbing the safe, dissuaded him and prevailed on him to return to his home. There Happiness awaited him, for the Father learning of the Son's endeavor and of a little Child, had called to make restitution. And so was Sorrow turned to Gladness.

FROM OXFORD TO WINDSOR (England)—Released week of May 10).—A most delightful and picturesque trip, which unfolds in a panorama of garden-like vistas, is a sail down the river Thames from Oxford to Windsor. Cozy cottages and bungalows, nestling midst the shrubbery and verdant foliage, are fronted with velvety lawns and prim hedgerows which stretch to the banks of the river. The passage through the many locks, and the old familiar sight of the slow-moving horse-drawn canal boats, adds to the numerous interesting points en route. The peaceful pastoral scenes, the grazing cattle and sheep all enhance the atmosphere of quiet prosperity for which this fertile well-kept country is known. As you pass into the more thickly settled suburbs, a bend in the river brings into view that magnificent abode of royalty, Windsor Castle.

A GIRAFFE HUNT (Africa).—On same reel as above.—Here is an opportunity to witness a most interesting sport—the hunting of one of Africa's strangest animals, the Giraffe. Excitement aplenty is furnished ere this ungainly creature becomes the chief attraction at a barbecue "a la giraffe."

IMA SIMP, GOAT (Balboa—Released week of May 10).—Ambition simply oozes out of Ima Simp when he is bitten by the hookworm and he proceeds to go after the long-distance sleep

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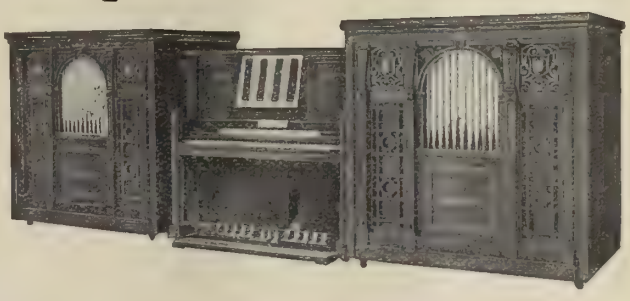

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record. He is later discovered stentoriously snoring under a horse's watering trough, from where he is dragged out by the heels and ordered to finish his chores. But it's no use. The only thing that interests Ima is sleep, sleep, sleep. He sleeps lying down and he sleeps standing up. Position may be everything in life, but it doesn't make a particle of difference to Ima Simp. He simply can't stay awake.

Noting the arrival of a great hook-worm specialist in town. Ima's father consults him, and he decides to operate on Ima. The surgeon removes a part of Ima's brain for examination. His cat promptly devours it. After vainly pursuing the voracious feline, the doctor decides to replace the lost portion of Ima's brains with that of a goat. As soon as the change is made, Ima shows every indication of being possessed with all the instincts and habits of the goat. From that moment things begin to happen. Ima gives as fine an exhibition of plain and fancy butting as was ever shown by any real goat.

WHIFFLES AND THE EMPEROR (Released week of May 10).—Whiffles' uncle is an ardent admirer of the great emperor, Napoleon, so when he attends a moving picture show and sees his idol being ridiculed on the screen by his nephew, his anger is aroused. He protests to the other patrons, but they give him the merry ha! ha! Not getting any satisfaction, he goes to Whiffles' home and rouses him from his sleep. Whiffles also laughs at him and is promptly cut out of the old man's will.

But nothing seems to worry Whiffles and he is soon fast asleep again. Owing to the excitement of his uncle's visit, his sleep is troubled by a dreadful nightmare. Napoleon's marshal calls with a detachment of soldiers and places him under arrest for poking fun at the great Emperor. He is severely berated by Napoleon but soons calms the irate man by his pleas for mercy and his genial manner. Being left alone for a few moments, Whiffles meets the Empress Josephine and in spite of the fact that he is adorned only with his pajamas, he makes an instant hit with the Emperor's spouse. But alas for Whiffles! While he is on his knees pouring his love-tale into the ears of the smitten Empress, the Emperor returns. He immediately orders Whiffles to be taken out and shot. As the report of the rifles ring out and the bullets enter his breast, Whiffles gives a convulsive leap and lands in a heap. In reality, Whiffles falls out of bed at that instant and wakes up with a shock. A hasty examination convinces him, however, that he is all there and he solemnly vows that Napoleon will have to find another imitator.

THE NEW EXPLOITS OF ELAINE (Episode No. 21—Two parts—"The Ear in the Wall"—Released week of May 17).—Wu Fang, the Chinese master criminal, knows the charm of Elaine, and knows also the danger of her ready wit. He sends her a box of roses, half white and half red, with a fiendish note attached giving her her choice as to who shall die first—Craig Kennedy, or her Aunt Josephine. Elaine is terror-stricken, but Kennedy, all unknown to her, flashes the red roses in the window, as the signal that they have chosen his life as the first to be attempted. The signal is noted and the deadly machinery of Wu Fang set in motion. Kennedy prepares for what he knows will be an ingenious attack. He sprays his hall-mat directly outside his door with a fluid that will photograph whosoever's foot steps on it. Wu Fang, by means of a method of wiring, connects a detectaphone between Kennedy's room and the cellar, where, with his henchmen, he hears Kennedy's 'phone instructions to police headquarters, ordering a raid on Long Sin and Innocent Inez, the demi-monde. Wu Fang communicates with Long Sin in time to forestall the police, who, when they arrive, find an empty apartment. Kennedy knows that his instructions must have been overheard, so, using a galvaniscope he detects the wiring in the hall, and knows that Wu Fang is listening at the other end of the wire, somewhere near by. The super-grip of this episode is in how he tricks the wily Oriental at his own game. It's too good to give away in the synopsis.

THE NEW EXPLOITS OF ELAINE (Episode No. 22—Two parts—"The Opium Smugglers"—Released week of May 24.—Wu Fang, the serpent, kidnaps Elaine's chauffeur, and substitutes in his place one of his henchmen. Craig Kennedy, disguised, searching Chinatown for a trace of Wu Fang, is met by Capt. Brainerd, of the U. S. Secret Service. Brainerd is trying to locate a band of opium smugglers who are going to "pull off a trick" that night. Kennedy points out a passing Chinaman who he knows keeps an opium joint. Together they track him to a dingy apartment, where they find and overpower three Chinamen receiving messages via carrier pigeons from the captain of a tramp sloop. They learn where the sloop is lying, and start out in a revenue cutter to apprehend it.

Meanwhile, Wu Fang, through his underling, the chauffeur, kidnaps Elaine, whom he intends to slip abroad the smuggler's sloop for shipment to Shanghai, where she is to be sold. The opium is unloaded, and Elaine carried to the ship. Kennedy, Brainerd, and Jameson, after a sharp fight, capture the Chinamen guarding the opium and load the stuff into their boat, before starting to run down the smuggler's ship. Elaine, aboard ship, uses the wireless telephone Kennedy has provided her with, and apprises him of her predicament. She flashes a lantern from the porthole, and Kennedy's boat makes for it. She flees from the Oriental set to guard her and climbs a rope ladder to the dizzy height of the topmast. He follows, a knife in his teeth. She makes a startling leap into the dark waters and he after her. It is a race for life in the fathomless ocean, with the Chinaman gaining at every stroke. He overtakes her and is about to strike when a shot from the racing revenue cutter kills him. Elaine is rescued, and the smuggler's ship captured.

WHO PAYS? ("Houses of Glass" Series No. 6—Released week of May 17).—A young married woman, happy in her husband's love, hears gossip reflecting on his fidelity. The gossip is a foul conception of an unclean mind, but so insidious is it that it enters her heart and slays her Faith before she is aware. Deeper and deeper it drives her into the maze of Disbelief, until she is induced to spy on him and his suspected stenographer. In her surreptitious errand she is discovered in a compromising, though innocent position in another man's office, and again Scandal, that "snowball of Society," is tossed on its endless journey by the willing hand of Gossip. She is named as co-respondent in a divorce suit, and when he hears of it, the husband himself feels the hand of Doubt clasp its icy fingers about his heart. Doubt Steals away his Reason, he slays the innocent man, and must look forever on the world through the cold bars of a murderer's cell. His wife must live always in the shadow of her dark Doubt and the good name of his stenographer is tarnished by the slimy tongue of Scandal. WHO PAYS?

WHO PAYS? ("Blue Blood and Yellow," Series No. 7—Released week of May 24).—Anita Logan, wealthy heiress, has an ingrown superstition with regard to the worth of "blue blood." Alfred Scott, aristocratic idler, has an inherited conviction of the worth of gold dollars, and is prouder of his ancestors than they ever could be of him. A young man, a student, loves her, but his "class" is a negligible quantity, though his mind is clean and his love has no gold alloy in it. She chooses the "blue blood," and marries him—for her faith in his lineage. He marries her for his faith in the buying power of her money. A palsy of fear overcomes him when he learns that her wealth is forfeited should she marry before she reaches the age of twenty-five. He persuades her, "for her own sake," to keep it dark, and she is touched by his consideration. Under cover of his apparent freedom, Scott makes overtures to Anita's sister. He is apprehended and Anita, in order to be divorced from the aristocratic philanderer, has to declare her marriage and forfeit her fortune. But the "blue blood" has one move left. He threatens to compromise Ann's sister's name, should the suit for divorce be pushed. Ann, to save her sister's name must live out her life with the blooded aristocrat, and her sister's part of the bargain is to support them. Paul, the scientist, can never know the fulfillment of his love. WHO PAYS?

Miscellaneous Feature Films

V-L-S-E, Inc.

THE ISLAND OF REGENERATION (Vitagraph—A picturization of Rev. Cyrus Townsend Brady's Novel of the same name—Six Parts—May 17).—John Charnock, his ailing wife and little boy, John, are on a trip around the world on Charnock's private yacht, Namsemond. The yacht catches fire while in the South Pacific Ocean and Mrs. Charnock, her son, and Rover, the dog, are the only ones who escape from the burning vessel. Drifting in an open boat for several days, they land on an uninhabited island. The life of a castaway is too severe for Mrs. Charnock and she dies, leaving John, Jr., a lonely occupant of the island.

Twenty years now elapse. Katherine Brenton, a high spirited wealthy young lady, becomes imbued with certain radical ideas in regard to the conventions supposed to exist between man and woman. Valentine Langford, a wealthy clubman, desiring to possess the beautiful preacher, becomes one of her converts and suggests they put their theories to the test by taking a trip together on his yacht. All goes well until they reach the southern waters of the Pacific Ocean when Langford's real object begins to assert itself and she comes to the full realization of his nature. To escape from his brutality, Kate goes off in a power launch and after her fuel is exhausted drifts until she reaches an island, where she is found by Charnock, now a full grown man and the only inhabitant. Fresh from her encounter with Langford, she is suspicious of all men and it is quite some time before she realizes that Charnock has been alone on the island practically all his life and knows nothing of the usages of civilization. While exploring the island, Kate finds the remnants of a small boat and the remains of a woman and dog together with trinkets and other things that convince her the strange man is John Charnock, supposed to have been lost twenty years ago. She at once proceeds with his education, moulding him into a being imbued with her ideals, but in the process which extends over three years, realizes through her increasing love for him her beliefs were wrong.

In the meantime, Langford, who had returned to his home in San Francisco, becomes convinced that Kate might have landed on one of the numerous islands in the South Pacific, fits up his yacht for an extended cruise, intending to explore every island he could find. An earthquake on the island and a daring rescue by Charnock, bring the pair to a realization of their love for each other, which is uninterrupted until one day Kate, sighting a ship, lights a beacon that brings Langford and the captain of a man of war, attracted by the smoke. There is a reckoning between Langford and Charnock. Langford accuses Kate of their having been together on his yacht for two weeks. Charnock's love for her is shaken and she refuses to leave the island until he comes to a realization of her innocence. Charnock leaves on the man-of-war, but becomes restless, returns to the island and finding Kate's clothes at the edge of a pool, thinks she is dead. Again going aboard the man-of-war, he is taken to the United States, where he establishes his identity and assumes charge of his father's estate. The discovery of coal on his land makes him a rich man and mourning Kate as dead, he determines to start the Katherine Brenton Foundation for the benefit of the poor. When Charnock left on the man-of-war, Langford could not believe that Kate was dead and returned to the island. Finding Kate, who had been hiding, he realizes his case is hopeless and at her pleading, promises never to reveal that she is living, and, on going away, leaves her with supplies. Reaching San Francisco, Langford hears of the Foundation, and although sick, journeys to Charnock's home in Virginia to tell him he had better go back to the island, but does not break his word to Kate. Charnock, every hope rekindled, fits out a ship and returns to the scene of his exile, to find Kate anxiously awaiting his coming.

Cort Film Co.

THE MELTING POT (Five Parts).—David Quixans, a young Jewish violinist living in the town of Kishineff, Russia, is left an orphan through the massacre of the orthodox Jews upon the "Black Easter" of Russia, when under the leadership of Baron Revandel, Governor of Kishineff, who has been commissioned by the Czar to baptize one-third and massacre one-third of all the Jews in Russia, he is left orphaned in his ruined home. The sympathy of Vera, the daughter of the Baron, is aroused in connection with the Jewish outrage of which she is a witness. While upon an errand of mercy, she attracts the attention of the Czar's spies and is subsequently made a prisoner, where her father refuses to recognize her and she is sentenced to Siberia. A Jewish woman who wishes to join her husband in Siberia induces Vera to change places with her and Vera successfully makes her escape upon a trading vessel bound for America. David is exiled with the Jews to America. He joins his uncle in "The Music Master" and "Grandmother" in New York.

Vera in America finds employment in a Russian Mission upon the East Side, where she attracts the attention, by her beauty and culture, of Quincy Davenport, a patron of music in search of genius upon the East Side. Vera interests Davenport in David, whom she has met, and Davenport offers to send him abroad to study, realizing the possibilities of his music. David refuses to be patronized by a man who had no greater aim in life than amusement. Instead, he interests a German music master in a wonderful symphony symbolic of the amalgamation of all the foreign races in the great "melting pot" of America.

David and Vera through a bond of music find themselves in love with each other to the horror of David's uncle, who considers David false to his race in loving a Christian. Davenport cables Vera's father of her presence in America and her engagement to a common Jew peddler. The Baron hastens to America, where meeting Vera he reproaches her for forgetting her country and birth. Vera finally induces him to meet David. Throughout the year the memory of the man who ordered the massacre that left him an orphan has been an obsession with David, and when he sees and recognizes in Vera's father the spectre of the past, he is overcome with horror, declaring that a river of blood separates them forever. Overcome with sorrow, the Baron offers to let David take his life, but at the crucial moment David discovers a broken string upon his violin and realizes that rage had for the moment

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swept aside the brotherhood of the great land of the free. He controls himself and leaves the Baron. The great symphony finished, David appears before a brilliant audience and is proclaimed a genius. The audience is swept to its feet with enthusiasm as the music vividly portrays the saving of all the races in the great crucible of the "melting pot" of America. Overpowered by his success, David leaves the theater seeking refuge in the solemn quiet of the night, where he is followed by Vera, who convinces him that here in the new land all race prejudice has been swept aside and love and liberty can walk unmolested together.

Metro Pictures Corp.

THE MIDDLEMAN (London Film Co.—Five Parts—May 17).—The owner of the Tatlow Potteries, Joseph Chandler, is in serious financial straits. He is visited by representatives of a committee of his creditors, and is informed that the potteries must be closed. This statement causes great excitement among the townspeople, as the whole population is dependent upon the works for a living. Among Chandler's employees is Cyrus Blenkarn, who is experimenting with a new glaze. With his assistant, Jesse Pegg, he examines the result of his last experiment, and finds that the last specimens are perfectly glazed and translucent. He realizes that his discovery will revolutionize the manufacture of pottery, and, accompanied by his two daughters, he bursts into the presence of Chandler and his creditors. The creditors are quick to see the possibilities of the new discovery, and inform Chandler that they will be willing to back him to any extent in the manufacture of the new ware. Chandler writes Blenkarn a check for 50 pounds, and a few moments later is himself receiving the acclamation of the workers as the savior of the town. Chandler has no scruples in taking all the benefits of Blenkarn's discovery, and in a few months is a wealthy man. Sir Seton Umfraville, with his daughter, Felicia, makes his acquaintance, and it is not long before thoughts of a match between their respective children occur to each of the men. But Chandler's son, Julian, is less enamored of Felicia than of Mary, one of Blenkarn's two daughters.

In the meantime Chandler, thanks to Sir Seton Umfraville's influence, is accepted as political candidate for the district. Julian, his son, is arranging to conduct an expedition to Africa in search of a lost explorer. When Mary discovers that Julian's departure is imminent she can conceal her guilty secret no longer. Julian is amazed and shocked by what Mary discloses to him, and when a few seconds later old Chandler hurriedly enters the room, it is to find the weeping Mary in Julian's arms. There is a scene between the two men, and Julian makes a frank confession of his intention to marry Mary. Chandler, terrified at the threatened collapse of his political career, begs his son to do nothing before his return. Julian will promise nothing, however, and sets off for Paris en route for Africa. His conscience reproaches him for leaving Mary in such a dilemma, and he writes a note to her, telling her to follow him to Paris, where he will marry her before setting off, and enclosing notes for her expenses. Mary never gets this letter, for Chandler, who calls on Blenkarn with a view to hushing the probable scandal, finds it lying on the table and, recognizing his son's handwriting, steals it.

Mary, believing Julian has left her without a word, determines to hide her disgrace as much as possible by running away from home. A few moments later, Jesse Pegg, Blenkarn's assistant, realizing that there is mischief afoot, tells old Blenkarn that he suspects the relations between the absent Julian and Mary. Blenkarn is incredulous and furious, but his incredulity is rudely shattered by the farewell note from Mary, which he at that moment discovers. He sends Pegg to fetch Chandler to him, and Chandler, confronted by the rumor, acknowledges its truth, and to Blenkarn's fury, refuses to order Julian to return. Mary is rescued from suicide on the Embankment by a woman engaged in rescue work, and is taken to a shelter and cared for. In due course a baby is born, and though the mother recovers, the child dies, and Mary, prostrated by shame and grief, sinks into a hopeless lethargy. Chandler indulges in foolish stock exchange speculations, and once more is faced with financial ruin. Again the Tatlow works are threatened with closure, and again Chandler's thoughts turn to Blenkarn.

Blenkarn, driven half insane by the shame and loss of his daughter, has left the works, and in direst poverty, is devoting himself to a search for the secret of the old Tatlow ware, which has long been lost. Unfortunately, he is unable to bear the cost of continued experiments, and on the verge of his most critical experiment he is refused the necessary coal for his kiln. Chandler's manager, Batty Tod, has promised that if Blenkarn's experiments are successful, he will provide the necessary money and help Blenkarn in crushing Chandler. Chandler approaches Blenkarn and offers to give him a place in the works on condition that any discoveries Blenkarn makes shall belong to Chandler. Blenkarn scornfully refuses all help. Unable to secure coal, he breaks up his furniture and burns it instead, and throughout the night sits waiting for his kiln to cool. In the morning the kiln is broken open and the test pieces are extracted. They are worthless. The old man collapses despairingly beside an opened kiln. He chances to raise his eyes and suddenly sees the perfect piece of Tatlow ware lying inside, and unseen before. He has succeeded. Before long Chandler and his manager, Batty Todd, call on the old man. Chandler offers to buy the discovery, but Blenkarn is scornfully contemptuous.

In Africa Julian learns of Mary's disappearance, and of old Blenkarn's distress, and at once sets off on his return journey. News of his return is read to Mary by her kindly rescuer, and provokes such a storm of emotion as to convince the Salvationist worker that Julian should know the secret of Mary's identity. She breaks in on his triumphal reception in London, and Julian, forgetting everything, rushes off with her to Mary's room. The next day when Julian arrives at Tatlow Hall it is to find Blenkarn in possession, as owner of the Tatlow Potteries and the employer of the now humbled Chandler. Blenkarn's first fury against Julian is calmed when he learns of the stolen letter and the fact that Mary is already his wife.

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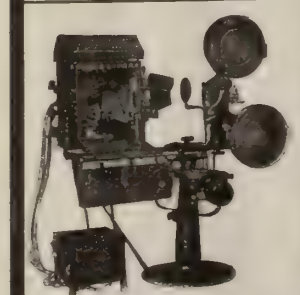
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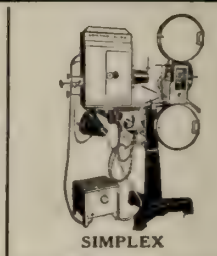
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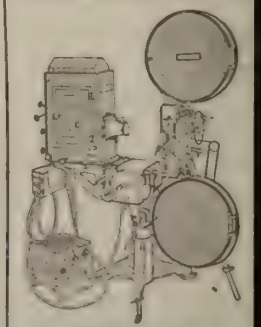
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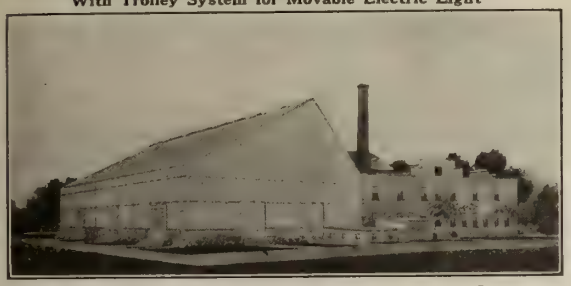

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List of Current Film Release Dates

(For Daily Calendars of Program Releases See Pages 1304, 1306.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Imp, Joker, Victor.
Tuesday—Big "U," Gold Seal, Nestor.
Wednesday—Animated Weekly, Laemmle, L-KO.
Thursday—Big "U," Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG "U."

May 16—Where Brains Are Needed (Two parts—Detective—Drama).
May 20—Celeste (Drama).
May 23—The Old Doctor (Two parts—Modern—Drama).
May 27—The Memory Tree (Memorial Day—Drama).
May 30—A Modern Enoch Arden (Three parts—Heart-Interest—Drama).

BISON.

May 15—The Jungle Queen (Two parts—Dr.).

GOLD SEAL.

April 27—Matty's Decision (Two parts—Drama of To-Day).
May 4—The Faith of Her Fathers (Three parts—Drama of the Ghetto).
May 11—The Torrent (Two parts—Modern Spectacular—Drama).
May 18—The Dancer (Three parts—Drama).
May 25—Shattered Memories (Three parts—Memorial Day—Drama).

IMP.

May 7—Tony (Drama).
May 10—Uncle's New Blazer (Comedy).
May 14—The Corsican Brothers (Three parts—Melo-Drama).
May 17—Destiny's Trump Card (Drama).
May 21—Court Martialed (Four parts—Military Society—Drama).
May 24—Fifty-Fifty (Comedy).
May 29—The Pursuit Eternal (Two parts—Mystery of Romance—Drama.)

JOKER.

May 17—A Day at San Diego Fair (Comedy).
May 22—The Lady Doctor of Grizzly Gulch (Comedy).
May 24—Hiram's Inheritance (Comedy).
May 29—No Soup (Comedy).
—Fun Among the Pharoahs (Educational).

LAEMMLE.

May 16—Fates Alibi (Drama).
May 19—From Italy's Shores (Two parts—Heart-Interest—Drama).
May 23—One Kind of Friend (Drama).
May 26—Trickery (Two parts—Society—Dr.).
May 30—The Golden Wedding (Drama).

L-KO.

May 9—No Release this Week.
May 12—A Stool Pigeon's Revenge (Comedy).
May 16—No Release This Week.
May 19—Love and Sour Notes (Comedy).
May 23—No release this week.
May 26—Broken Hearts and Pledges (Comedy).
May 30—No release this week.

NESTOR.

May 18—When Cupid Crossed the Bay (Com.).
—Homer Croy Along the Nile (Educational).
May 21—They Were Heroes (Comedy).
May 25—When Her Idol Fell (Comedy).
May 28—With Father's Help (Comedy).

POWERS.

May 8—In the Hills Beyond (Drama).
May 15—Framed (Western—Drama).
May 22—Diamonds of Fate (Drama).
May 27—Lady Baffles and Detective Duck in "The Great Egg Robbery" (Com.)
May 29—The Amber Vase (Drama).

REX.

May 13—An Idyll of the Hills (Two parts—Rural—Drama).
May 18—No release this week.
May 20—A Fireside Realization (Drama).
May 22—When Love is Love (Two parts—Modern—Drama).
May 25—No release this week.
May 27—The Trail of the Upper Yukon Two parts—North Western—Drama).

STERLING.

May 6—Counting Out the Count (Comedy).
May 13—Pokes and Jabs (Comedy).
May 20—The Battle of Running Bull (Two parts—Comedy).

VICTOR.

May 14—A Stranger in Camp (Comedy—Drama).
May 17—Baby (Two parts—Comedy—Drama).
May 21—No release this week.
May 24—A Witch of Salem Town (Two parts—Costume—Drama).
May 28—The Nightmare of a Movie Fan (Com.).

UNIVERSAL SPECIAL FEATURE.

May 2—The Black Box (Episode No. 9 "Lost in London," (Two parts—Drama).
May 9—The Black Box (Episode No. 10, "The Ship of Horror"—Two parts—Dr.).
May 16—The Black Box (Episode No. 11, "The Desert Vengeance" (Two parts—Drama).
May 23—The Black Box (Episode No. 12, "Neath Iron Wheels"—Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

April 26—The Day of Reckoning (Two parts—Drama).
April 28—Wife Wanted (Comedy—Drama).
May 3—One Summer's Sequel (Two parts—Drama).
May 5—When Empty Hearts Are Filled (Drama).
May 10—The Altar of Ambition (Two parts—Drama).
May 12—The Broken Window (Comedy—Dr.).
May 17—The Greater Strength (Two parts—Drama).
May 19—At the Edge of Things (Drama).
May 24—The Purple Hills (Two parts—Dr.).
May 26—Reprisal (Drama).

BEAUTY.

May 7—Dreams Realized (Drama).
May 11—Life's Staircase (Drama).
May 18—Naughty Henrietta (Comedy—Drama).
May 25—The Stay-at-Homes (Comedy).

BRONCHO.

May 12—His Affianced Wife (Two parts—Drama).
May 19—The Operator At Big Sandy (Two parts—Drama).
May 26—Shorty's Trouble Sleep (Two parts—Drama).
June 2—The Conversion of Frosty Blake (Two parts—Drama).
June 9—The Tavern Keeper's Son (Two parts—Drama).

DOMINO.

May 13—The Shoal Light (Two parts—(Drama).
May 20—Her Alibi (Two parts—Drama).
May 27—Hostage of the North (Two parts—Drama).
June 3—The Scales of Justice (Two parts—Drama).

FALSTAFF.

May 21—The House that Jack Moved (Comedy).
May 28—It's An Ill Wind (Comedy).

KAY-BEE.

May 7—The Kite (Two Parts—Drama).
May 14—The Human Octopus (Two parts—Drama).
May 21—"Bad Buck" of Santa Ynez (Two parts—Drama).
May 28—Her Easter Hat (Two parts—Drama).
June 4—A Piece of Amber (Two parts—Dr.).
June 11—The Pathway from the Past (Two parts—Drama).

KEYSTONE.

April 22—Fatty and Mabel Viewing the World's Fair at San Francisco (Comedy).
April 24—Love, Loot and Crash (Comedy).
April 26—Gussle Rivals Jonah (Two parts—Comedy).
May 1—Mabel's Wilful Way (Comedy).
May 3—Gussle's Backward Way (Comedy).
May 8—A Human Hound's Triumph (Comedy).
May 10—Crossed Love and Swords (Comedy).
May 10—Our Dare Devil Chief (Two parts—Comedy).

KOMIC.

May 2—Ethel's Disguise (No. 22 of the "Bill" Series) (Comedy).
May 9—Flooey and Axel (Comedy).
May 16—Ethel's Romance (No. 23 of the "Bill" Series—Comedy).
May 23—The Rivals (Comedy).
May 30—Gasoline Gus (Comedy).

MAJESTIC.

May 9—The Spell of the Poppy (Two parts—Drama).
May 11—The Smuggler (Drama).
May 16—At the Stroke of the Angelus (Two parts—Drama).
May 18—The Electric Alarm (Drama).
May 23—Eleven-Thirty P. M. (Two parts—Drama).
May 25—The Rightful Heir (Drama).
May 28—Little Dick's First Case (Drama).

(*Mutual Releases continued on page* 1348.)

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1304, 1306.)

(*Mutual Releases continued from page 1346.*)

RELIANCE.

May 10—At the Hour of Eleven (Drama).
May 12—The Son of the Dog (Drama).
May 14—Mike's Elopement (Drama).
May 15—Added Fuel (Two parts—Drama).
—When Cameron Passed By (Drama).
May 19—Gridley's Wife (Drama).
May 22—The Huron Converts (Two parts—Dr.).
May 24—The Cliff Girl (Drama).
May 26—The Deadly Focus (Drama).
May 29—The Man of It (Two parts—Drama).

ROYAL.

May 1—Locked Out (Comedy).
May 8—That Doggone Serenade (Comedy).
May 15—Casey's Tribulations (Comedy).
May 22—When Beauty Came to Kobskob (Comedy).
May 29—Oh, Baby (Comedy).

THANHOUSER.

May 4—Monsieur Nickola Dupree (Two parts—Comedy-Drama).
May 9—Love and Money (Drama).
May 11—The Song of the Heart (Two parts—Romantic—Drama).
May 16—The Three Roses (Drama).
May 18—The Heart of the Princess Marsari (Two parts—Drama).
May 21—The Refugee (Drama).
May 23—Daughter of Kings (Drama).
May 25—Fairy Fern Seed (Two parts—Dr.)

MUTUAL MASTERPICTURES.

Apr. —A Man and His Mate (Reliance—Four parts—Drama).
April 26—The Cup of Life (N. Y. M. P. Co.—Five Parts—Drama). No. 11.
April 29—A Child of God (Majestic—Four parts—Drama). No. 12.
May 3—The Absentee (Majestic—Five parts—Drama) No. 13.
May 6—The Victim (Majestic—Three parts—Drama) No. 14.
May 10—Rumpelstiltskin (N. Y. M. P. Corp.—Four parts—Drama).
May—Strathmore (Reliance—Four Parts—Dr.).

NORTH AMERICAN FILM CORP.

May—The Lure of the Mask (Four parts—Dr.).
May 3—The Diamond from the Sky (Episode No. 1—Two parts—Drama).
May 10—The Diamond from the Sky (Episode No. 2, "An Eye for an Eye"—Two parts—Drama).

United Film Service

RELEASE DAYS.

Monday—Ideal (a two-reeler).
Tuesday—Superba.
Wednesday—Empress (a two-reeler).
Thursday—Luna, Starlight.
Friday—Premier (a two-reeler).
Saturday—Lariat (a two-reeler).
Sunday—Cameo.

CAMEO.

May 9—Can Love Grow Cold (Comedy).
May 16—Where Can I Get a Wife? (Comedy).
May 23—Can a Jealous Wife Be Cured (Com.).

EMPRESS.

Apr. 16—Oysters and Pearls (Comedy).
Apr. 21—The Room Between (Two parts—Drama).
Apr. 23—More and More (Comedy).
April 30—Back to the Farm (Comedy).
May 5—The Shop Nun (Two parts—Drama).
May 19—The Spender (Two parts—Drama).

GRANDIN.

May 12—In Her Daddy's Footsteps (Two parts—Comedy—Drama).
May 26—War at Home (Two parts—Drama).

IDEAL.

Apr. 19—Shadows of the Harbor (Two parts—Drama).
April 26—The Mysterious Airship (Two parts—Drama).
May 1—Beginning at the End (Two parts—Drama).
May 3—Avarice (Two parts—Drama).
May 10—A Country Lad (Two parts—Drama).
May 17—The Little Band of Gold (Two parts—Drama).
May 24—"Red Tape" (Two parts—Drama).

LARIAT.

Apr. 24—The Parasite's Double (Two parts—Drama).
May 8—Told in the Rockies (Two parts—Drama).
May 22—Alias Holland Jim (Two parts—Dr.).
May 20—The Poor Fixer (Comedy—Drama).

LUNA.

Apr. 22—Her New Yob (Comedy).
May 6—Louisa's Battle With Cupid (Comedy).
May 13—How Allopath Conquered Boneopath (Comedy).
May 27—She Couldn't Get Away (Comedy).

PREMIER.

Apr. 18—The Come Back (Drama).
Apr. 20—The Girl With the Camera (Drama).
April 27—Brothers (Drama).
May 7—The Other Girl (Two parts—Drama).
May 21—The Curse (Two parts—Drama).
May 28—The Smuggler's Daughter (Two parts—Drama).

PRYAMID.

May 29—Canned Curiosity (Two parts—Drama).

REGENT.

April 3—Victims of Satan (Two Parts—Dr.).
Apr. 17—In the Blood (Two parts—Drama).

STARLIGHT.

April 29—Jealousy (Comedy).
May 6—The Fortune Tellers (Comedy).
May 13—Tough Luck (Two parts—Comedy.
May 20—The Ghost Fakirs (Comedy).
May 27—Love and Pies (Comedy).

SUPERBA.

April 27—A Million Hid (Comedy).
May 4—The Trunk Mystery (Comedy).
May 11—All About a Baby (Comedy).
May 18—Davy Crockett (Comedy).
May 25—Bumped for Fair (Comedy).

UNITED.

May 14—The Education of Father (Two parts—Drama).
May 15—The Stronger Mind (Two parts—Dr.).
May 30—Business is Business (Comedy).

Miscellaneous Feature Releases.

ALLIANCE FILM CORP.

April —Beulah (Balboa—Six parts—Drama).

ART FILM CO.

May—The Stubbornness of Geraldine (Drama).

CORT FILM CORPORATION.

May—The Melting Pot (Five parts—Drama).

COSMOFOTOFILM CO.

April —Constantinople (Topical).
May—The Middleman (Five parts—Comedy).

GREAT NORTHERN FILM CO.

May—Without a Country (Four parts—Dr.).

IVAN FILM PRODUCTIONS, INC.

May—Unwelcome Wife (Five parts—Drama).

L. LAWRENCE WEBER.

May—Willard-Johnson, World's Championship Fight (Sports).

METRO PICTURES CORP.

Apr. 26—The High Road (Rolfe—Drama).
May 2—The Shooting of Dan McGrew (Popular Players—Drama).
May 9—Cora (Rolfe—Drama).

PARAMOUNT PICTURES CORPORATION.

May 3—The Woman (Lasky-Belasco—Five parts—Drama).
May 6—Little Sunset (Bosworth—Four parts—Drama).
May 10—Fanchon the Cricket (Famous Players—Five parts—Drama).
May 13—The Moth and the Flame (Famous Players—Five parts—Drama).
May 17—Betty in Search of a Thrill (Bosworth—Five parts—Comedy).
May 20—Bootles Baby and Man on the Case (Six parts—Comedy-Drama).
May 24—Stolen Goods (Lasky—Five parts—Drama).
May 27—Wild Goose Chase (Lasky—Four parts—Comedy).
May 31—Pretty Sister of Jose (Famous Players—Five parts—Drama).

PATHE EXCHANGE, INC.

Released week of May 10:
New Exploits of Elaine No. 20 (Two parts—Drama).
From Oxford to Windsor, England (Colored—Scenic).
Giraffe Hunt, Africa (Colored—Educational).
Some Interesting Birds (Colored—Educational).
Ladder of Love (Balboa—Two parts—Dr.).
Ima Simp, Goat (Comedy).
The Bay of Ha-Long, Tonkin (Scenic).
Pathe Daily News No. 38, 1915 (Topical).
Who Pays? Series No. 5, "Unto Himself Alone" (Balboa—Three parts—Drama).
Whiffles and the Emperor (Comedy).
Pathe Daily News No. 39, 1915 (Topical).

Released week of May 17:
New Exploits of Elaine, No. 21 (Two parts—Drama).
In the Vosges, Picturesque France (Colored—Educational).
The Otter (Colored—Educational).
The Agouti (Colored—Educational).
Father's Brilliant Idea (Comedy).
Eyes that Cannot See (Balboa—Two parts—Drama).
Pathe Daily News No. 40, 1915 (Topical).
Who Pays? Series No. 6, "House of Glass" (Balboa—Three parts—Drama).
Whiffles Wins Out (Comedy).
Picturesque Caucasia (Colored—Scenic).
Apple Industry in the State of Washington (Colored—Educational).
Pathe Daily News No. 41, 1915 (Topical).

PICTURE PLAYHOUSE FILM CO.

April —The Key to the Mystery (Drama).
April —The Coiners' Game (Drama).
May—The Pearl of the Antilles (Terriss—Drama).

PROHIBITION FILM CORPORATION.

April—Prohibition (Five parts—Drama).

WORLD FILM CORPORATION.

May 3—Woman and Wine (Brady—Five parts—Drama).
May 10—The Butterfly (Shubert—Five parts—Drama).
May 17—When It Strikes Home (Harris—Drama).
May 24—The Boss (Brady—5 parts—Drama).
May 31—A Phyllis of the Sierras (California—Drama).

A. WARNER.

May—Uncle Sam at Work (Nine parts—Topical).

WORLD COMEDY STAR FILM CORPS.

Apr. 19—Sauce for the Gander (Comedy).
Apr. 26—The Feats of Felix, Series No. 1 "Compressed Air" (Flamingo—Two parts—Comedy).
April 26—Beware of the Dog (Comedy).
May 10—Something Just as Good (Comedy).

V-L-S-E, INC.

May 3—The Carpet From Bagdad (Selig—Five parts—Drama).
May 10—The College Widow (Lubin—Five parts—Drama).
May 17—The Island of Regeneration (Vitagraph—Six parts—Drama).
May 24—The Slim Princess (Essanay—Four parts—Drama).
May 31—The Millionaire Baby (Selig—Five parts—Drama).
June 7—The Sporting Duchess (Lubin—Six parts—Drama).
June 14—Sins of the Mothers (Vitagraph—Five parts—Drama).
June 21—The Crimson Wing (Essanay—Six parts—Drama).

GEORGE KLEINE.

April 26—The Commuters (Five parts—Com.).
May 10—Who's Who in Society (Four parts—Comedy)

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List of Current Film Release Dates

(For Daily Calendars of Program Releases See Pages 1304, 1306.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BOGRAPH.

May 7—Masked Fate (Comedy—Drama).
May 8—A Day's Adventure (Drama).
May 10—A Much-Needed Lesson (Comedy Dr.).
May 11—The Confession (Special—Two parts—Drama).
May 13—The Sheriff's Story (Drama).
May 14—The Little Scapegoat (Drama).
May 15—The Oriental Ruby (Drama).
May 17—The Canceled Mortgage (Drama).
May 18—Felix Holt (Special—Two parts—Dr.).
May 20—For Her Happiness (Drama).
May 21—Bobby's Bargain (Comedy—Drama).
May 22—The First Piano in Camp (Comedy—Drama).
May 24—The Avenging Sea (Drama).
May 25—Captain Fracasse (Special—Two parts—Drama).
May 27—Gratitude (Drama).
May 28—The Candidate's Past (Drama).
May 29—Truth Stranger than Fiction (Drama).

EDISON.

May 8—A Sad Dog's Story (Drama).
May 10—Her Proper Place (Special—Three parts—Drama).
May 11—An Innocent Thief (Drama).
May 12—Nearly a Scandal (Comedy).
May 14—The Struggle Upward (Special—Two parts—Drama).
May 15—His Peasant Princess (Drama).
May 17—(No release this day.)
May 18—Their Own Ways (Drama).
May 19—Chinks and Chickens (Comedy).
May 21—The Wrong Woman (Special—Three parts—Drama).
May 22—A Hazardous Courtship (Comedy).
May 24—Sally Castleton, Southerner (Special—Three parts—Drama).
May 25—All Cooked Up (Comedy).
May 26—The Man Who Could Not Sleep (Dr.).
May 28—According to Their Lights (Special—Two parts—Drama).
May 29—The Dumb Wooing (Comedy).

ESSANAY.

May 4—The Profligate (Special—Three parts Drama).
May 5—The Fable of the Galloping Pilgrim Who Kept on Galloping (Comedy).
May 6—How Slippery Slim Saw the Show (Comedy).
May 7—His Regeneration (Western—Drama).
May 8—Thirty (Special—Two parts—Drama).
May 10—Home Coming (Drama).
May 11—Means and Morals (Special—Two parts—Drama).
May 12—The Fable of the Highroller and the Buzzing Blondine (Comedy).
May 13—Sweedie in Vaudeville (Comedy).
May 14—The Other Girl (Drama).
May 15—The Awakening Hour (Special—Three parts—Drama).
May 17—Manners and the Man (Drama).
May 18—A Lesson in Romance (Special—Three parts—Drama).
May 19—The Fable of the Two Sensational Failures (Comedy).
May 20—Sweedie's Hero (Comedy).
May 21—The Revenue Agent (Drama).
May 22—Otherwise Bill Harrison (Special—Two parts—Drama).
May 24—The Secret's Price (Drama).
May 25—Above the Abyss (Special—Two parts—Drama).
May 26—The Fable of the Intermittent Fusser (Comedy).
May 27—A Bunch of Matches (Comedy).
—The Bachelor's Burglar (Drama).
May 29—Vengeance (Special—Three parts—(Drama).

KALEM.

May 4—Ham's Easy Eats (Comedy).
May 5—The Clairvoyant Swindlers (Episode 15 of the "Girl Detective" Series—Special—Two parts—Drama).
May 7—The Actress and the Cheese Hound (Comedy).
May 8—The Wild Engine (Episode No. 26 of the "Hazards of Helen" Railroad Series—Drama).
May 10—A Sister's Burden (Special—Two parts—Drama).
May 11—Rushing the Lunch Counter (Comedy).
May 12—Scotty Weed's Alibi (Episode No. 16 of the "Girl Detective" Series—Special—Two parts—Drama).
May 14—The Black Ring (Special—Three parts—Drama).
—The Sinews of War (Educ.).
May 15—A Fiend at the Throttle (Episode No. 27 of the "Hazards of Helen" Railroad Series—Drama).
May 17—The Lure of Mammon (Special—Three parts—Drama).
May 18—The Liberty Party (Comedy).
May 19—The Closed Door (Episode No. 17 of "The Girl Detective" Series—Special—Two parts—Drama).
May 21—Jean of the Jail (Drama).
May 22—The Broken Train (Episode No. 28 of the "Hazards of Helen" Railroad Series—Drama).
May 24—Rivals (Special—Two parts—Drama).
May 25—"Ham," the Detective (Comedy).
May 26—The Figure in Black (Special—Two parts—Drama).
May 28—Prejudice (Special—Three parts—Dr.).
May 20—A Railroader's Bravery (Episode No. 29 of the "Hazards of Helen" Series—Drama).

KNICKERBOCKER.

May 26—The Kick Out (Special—Three parts—Drama).

LUBIN.

May 6—Such Things Really Happen (Special—Two parts—Drama).
May 7—The Spy's Sister (Drama).
May 8—The Busy Bell Boy (Comedy).
May 10—Road o' Strife (Series No. 6, "The Strength of Love"—Drama).
May 11—Who Stole the Doggies (Comedy).
—A Hot Time in Punkville (Comedy).
May 12—Who Bears Malice (Special—Two parts—Drama).
May 13—The Gray Horror (Special—Three parts—Drama).
May 14—What Money Will Do (Drama).
May 15—The Substitute (Comedy).
May 17—Road o' Strife, Series No. 7—Into the Night (Drama).
May 18—A Lucky Strike (Comedy).
May 19—In the Dark (Special—Three parts—Drama).
May 20—A Decision of the Court (Special—Two parts—Drama).
May 21—Just Retribution (Drama).
May 22—The Club Man (Comedy).
May 24—"Road o' Strife" Series No. 8—In the Wolf's Den (Drama).
May 25—Matilda's Legacy (Comedy).
May 26—Her Other Self (Special—Two parts—Drama).
May 27—On Bitter Creek (Special—Three parts—Drama).
May 28—Nobody Would Believe (Drama).
May 29—Out for a Stroll (Comedy).

MINA.

April 29—Bunks Bunked (Comedy).
May 6—Safety First (Comedy).
May 13—The Trouble Maker (Com.).
—Doctor Monko (Com).
May 20—Where's Oliver? (Comedy).
May 27—Once is Enough (Comedy).

SELIG.

May 5—Her Career (Drama).
May 6—Hearst-Selig News Pictorial No. 36, 1915 (News).
May 7—The Strategist (Comedy).
May 8—The Lion's Mate (Drama).
May—Ingratitude of Liz Taylor (Special—Two parts—Drama).
May 10—Hearst-Selig News Pictorial, No. 37, 1915 (News).
May 11—The Yellow Streak (Drama).
May 12—Last of the Stills (Drama).
May 13—Hearst-Selig News Pictorial, No. 38, 1915 (News).
May 14—A Matrimonial Boomerang (Comedy).
May 15—Tiger Vait (Drama).
May 17—The Jest of Jealousy (Special—Two parts—Drama).
May 17—Hearst-Selig News Pictorial No. 39, 1915 (News).
May 18—Across the Desert (Drama).
May 19—Love Finds a Way (Drama).
May 20—The Two Natures Within Him (Special—Three parts—Drama).
May 20—Hearst-Selig News Pictorial No. 40, 1915 (News).
May 24—The Jaguar Trap (Jungle-Zoo—Dr.).

VITAGRAPH.

May 8—The Breath of Araby (Special—Three parts—Broadway Star Feature—Drama).
May 10—The Jarr Family Series (No. 6—The Jarrs Visit Arcadia—Comedy).
May 11—The Girl Who Might Have Been (Special—Broadway Star Feature—Three parts—Drama).
May 12—When a Feller's Nose is Out of Joint (Comedy—Drama).
May 13—To Save Him for His Wife (Comedy—Drama).
May 14—The Professor's Painless Cure (Comedy).
May 15—The Valley of Humiliation (Special—Two parts—Drama).
May 17—The Jarr Family—Series No. 7—Mr. Jarr and the Dachshund (Comedy).
May 18—The Awakening (Special—Two parts—Drama).
May 19—Almost a Hero (Comedy).
May 20—Dimples, the Auto Salesman (Com.).
May 21—Cupid Puts One Over on the Shatchen (Comedy).
May 22—In the Days of Famine (Special—Three parts—Broadway Star Feature—Drama).
May 24—The Jarr Family Series No. 8 (Mr. Jarr Visits His Home Town (Com.).
May 25—The Esterbrook Case (Special—Three parts—Broadway Star Feature—Drama).
May 26—The Story of a Glove (Comedy).
May 27—Hilda of the Slums (Drama).
May 28—The Starring of Flora Finchurch (Comedy).
May 29—Jane was Worth It (Special—Two parts—Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

March 30—The Enemies (Special—Three Parts—Drama).
April 10—The Return of Maurice Donnelly Special—Three parts—Drama).
April 13—Between the Two of Them (Special—Three Parts—Drama).
April 24—Pawns of Mars (Special—Three parts—War Drama).
April 27—The Lady of the Lighthouse (Special—Three parts—Drama).
May 8—The Breath of Araby (Special—Three parts—Drama).
May 11—The Girl Who Might Have Been (Special—Three parts—Drama).
May 22—In the Days of Famine (Special—Three parts—Drama)
May 25—The Esterbrook Case (Special—Three parts—Drama).

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The first fine day Bill started out for a spin. All went well until he reached a big hill. The car could not climb it. When Bill returned home he called an automobile expert who soon discovered that Bill bought style and appearance, without giving even the slightest consideration to the worth of the car's most vital part—THE MOTOR.

Bill had always been lucky and in this case luck did not desert him. A neighbor had seen him return with the car, which so struck his fancy that he offered the owner five hundred dollars more than the original purchase price. Of course, Bill eagerly accepted.

Fortune, however, was not so kind to Bill's three friends who, finding their cars worthless with bad motors, sold out at a big loss.

This incident is parallel with a situation in the motion picture business today.

The film rage has brought Bill and his many friends into the game as exhibitors. They erect beautiful theatres and buy the finest equipment to be had, but overlook the most vital part of the scheme—GOOD PICTURES.

For a time their business is good because these fine theatres are a novelty, and the necessity of powerful driving force in the way of good pictures is not realized—just as Bill did not notice the defect in his motor while rolling along on a level road-way.

But with their theatres past the novelty stage, these exhibitors face an uphill climb to success, which they are unable to accomplish simply because they lack the motive power of good pictures to carry them on. Stalled at the bottom of the hill, unable to advance, they fail.

An occasional exhibitor proves an exception to the rule by making money with bad pictures, just as Bill made money selling a car with a defective motor. However, such results are a stroke of rare luck—they do not permit of repetition. The exhibitors who always succeed are those who combine the strong driving force of good pictures with the advantages of beautiful and comfortable theatres.

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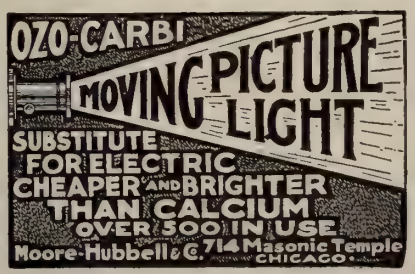

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"THE TWO NATURES WITHIN HIM," A SELIG DIAMOND SPECIAL in three reels, released Thursday, May 20, in **regular service** of General Film Company, is one of the greatest three-reel productions in plot, action and scenic effects ever produced by the House of Selig. Bessie Eyton and Thomas Santschi star.

ALSO LISTEN TO THIS!

"THE QUARRY," A SELIG DIAMOND SPECIAL in three reels, released Thursday, May 27, is a film adaptation by Gilson Willets of the world-famous novel of the same name. It is an absorbing story of the underworld and of how a victim of circumstantial evidence is finally exonerated in the eyes of the world.

THEN LOOK OVER THESE:

"LIGHT O' LOVE"—Released Monday, May 24. A two part love story with a new plot.

"TWO BROTHERS AND A GIRL"—Released Tuesday, May 25. A one-reel drama of heart-felt appeal.

"MOTHER'S BIRTHDAY"—Released Wednesday, May 26. A Selig one-reel drama proving that there is no real home without a mother.

"IN THE AMAZON JUNGLE"—Released Saturday, May 29. A Selig Jungle-Zoo Wild Animal drama in one reel. Denizens of the jungle furnish thrills.

AND STICK A PIN IN THIS!

Every Thursday, a Selig Diamond Special in three reels will be released through the General Film Company's **regular service.** You know that the name of Selig attached to multiple reel productions means that no time nor expense has been spared in producing them.

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Vol. 24, No. 9 May 29, 1915 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

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FROM Terre Haute's Orpheum Theatre, Mr. Frank J. Holland sends on his surprised thanks for one of the new Thanhouser releases; says his audience was charmed, and he adds: "It is a veritable masterpiece, but it came *unheralded!*"

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Would you rather I herald my films *TO* you, or your audiences herald them *FOR* you? Which?

Edwin Thanhouser

Our Next Releases:

Thanhouser—"Fairy Fern Seed"—(Tuesday, May 25th) two reels.
"The Angel in the Mask"—(Sunday, May 30th) one reel.

Falstaff Comedy—"It's An Ill Wind"—(Friday, May 28th) one reel.

THANHOUSER FILM CORP.
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THANHOUSER

ON THE MUTUAL PROGRAM

FALSTAFF FILMS

How to Make Money

by Lewis J. Selznick

No. 18

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

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World Film is the only established feature program releasing regularly, which not only owns its own exchanges all over the country and controls its entire selling policy—but also has its own production force.

World Film has recently acquired all of the Shubert interests and the entire ownership of the Peerless studios, which has produced the greatest features released on the World Film program.

Through its own exchanges and its own sales force it can feel the pulse of the consumer's demand and the exhibitor's needs, and by controlling its producing branch it can apply the ideas that must be enforced in order to produce the greatest features which will bring to the exhibitor the greatest revenue and at the same time create the biggest consumer demand.

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"THE PURPLE IRIS"

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Full of the gorgeous splendor and barbaric magnificence of the East. The heroine (Ola Humphrey—Princess Hassan) is an American girl actually and legally married to the Prince Hassan. Produced under the direction of Burton King.

"The House of 1000 Relations"

Harry Myers and Rosemary Theby in another VICTOR 2 reel screaming absurdity

This screaming story of the experiences of Harry and Rose in a boarding house, their decision to go into housekeeping and the visit of their relations who also bring a crowd of friends and other relatives, will keep the house in a roar from start to finish. It is simply and colossally absurd yet it hangs together with a plausibility which is simply irresistible.

All included in Regular Universal Program for Week of May 31st.

No other Program can begin to compare for big money making value.

"THE SILENT COMMAND"

A LAEMMLE 4 reel masterpiece of thrilling dramatic interest. Features Robert Leonard and Ella Hall

A creepy, thrilling story of love, hypnotism and crime that holds the spectator spellbound. Shows how the machinations of a clever but unscrupulous doctor and his piercing, soul stirring eyes, work mischief to his innocent victims. By the loving help and tireless self sacrifice of a young lawyer, he is at last unmasked. Will carry everybody with it from beginning to end.

"THE HEART OF CERISE"

Pauline Bush and William Clifford in a great REX 3 reel French Drama

A powerful drama of love, pathos, jealousy and revenge which tells of the intimate joys and sorrows of a small French Dramatic Company. Cerise is put into a false position and a great deal of hardship and trouble ensues before she is finally vindicated.

"THE SMUGGLER'S LASS"

Gene Gauntier and Jack Clark in a thrilling BISON 2 reel drama of the olden days.

Bryan is "a broth of a boy" but his smuggling adventures cause a lot of heartache to his pretty sweetheart before they finally escape from the country.

"A LIFE IN THE BALANCE"

A powerful IMP 2 reel drama, featuring King Baggot at his best.

The old doctor is failing. His young rival tries to help but is rejected by the daughter. However, love and patience triumph in the end.

"THE SWINGING DOORS"

Murdock Macquarrie in a powerful BIG U 2 reel drama of real life.

The dramatic story of Jean, a French immigrant, his misfortunes and the love story of his pretty daughter. Strong and pathetic in plot and action.

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When William Ernest Henley Wrote

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I have not wept nor cried aloud;
Under the bludgeonings of chance
My head is bloody but unbowed."

He worked out the basis for Essanay's great photoplay

"The Clutch of Circumstance"

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"THE LONGER VOYAGE"

is a touching human interest story of a wife who gives her life for her husband. Released May 31.

"SOPHIE AND THE FAKER"

This latest Snakeville comedy sets every spectator into roars of laughter. Released June 3rd.

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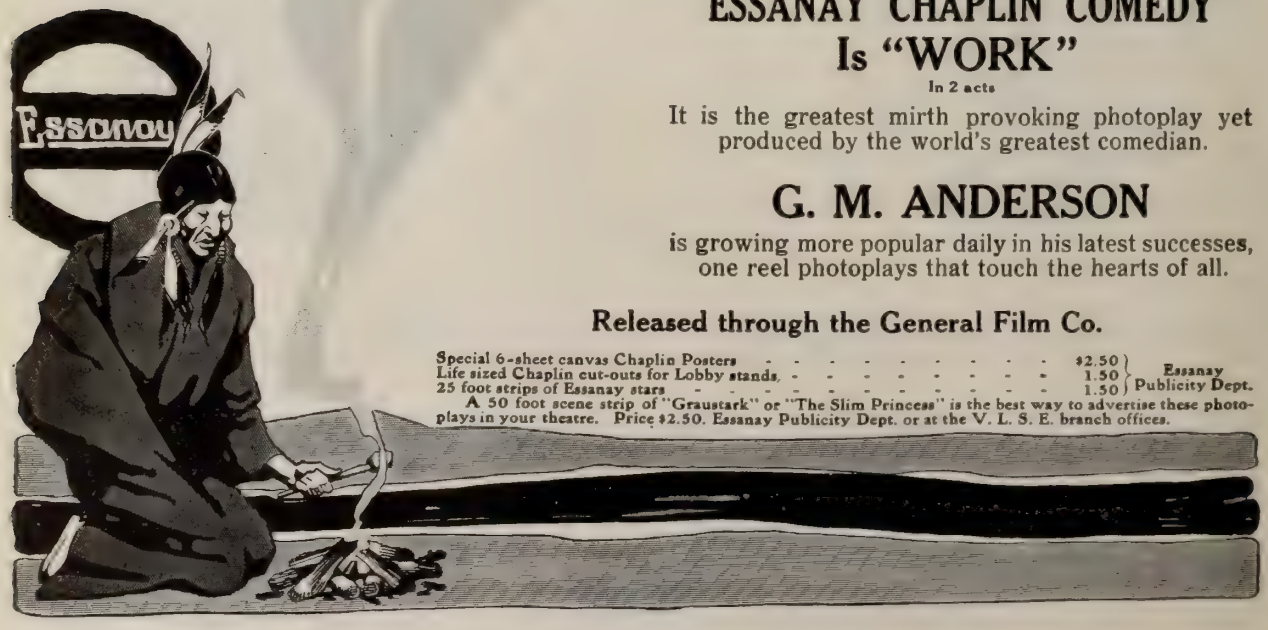

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THIS means a great increase in its working force. Essanay has added one more company to the two already at the Niles, California, studios. It has established a new studio with two companies at Los Angeles, where Charles Chaplin now is working. It has a large company at Chattanooga, Tenn. Another company with an all star cast is located in Michigan. Still another is going to the Atlantic coast, while many new players have been added to the force at the Chicago studios. This means local color and realism in all Essanay photoplays.

VIOLA ALLEN now is working at the Chicago studios in producing "The White Sister," the greatest work of F. Marion Crawford, in which this world famous star made such a signal success on the stage. June Keith, William Buress and Johnny Slavin are at work with the Michigan company in producing Charles Hoyt's great stage success, "A Bunch of Keys."

ESSANAY is purchasing the very best novels by world famous authors for its photoplays. These include Henry C. Rowland's great series on the adventures of Dominica, "The Blindness of Virtue," by Cosmo Hamilton, in which Edna Mayo stars, "The Man Trail," by Henry Oyen, and scores of other equally popular and noted works of fiction.

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Another Famous Players-Mary Pickford Triumph!

Mary Pickford, the unrivalled favorite of the screen, has added another notable characterization to her long list of triumphant successes, in her latest portrayal, "Fanchon the Cricket."

We would suggest that you read the trade papers' glowing tributes to Miss Pickford's art in this charming subject:

W. Stephen Bush in "The Moving Picture World" enthusiastically declares:

"Carefully weighing my words I find that any term other than perfection will be inadequate in appraising the merits and artistic value of this feature. It captivates and fascinates. Clean, simple, beautiful, endowed with infinite charm, this feature deserves to rank at the very top."

Horace A. Fuld in "The Dramatic Mirror" affirms:

"Mary Pickford has proved without dispute that there is but one Mary Pickford. The picture is a series of Mary Pickford moods, all quite enchanting, none long enough to become monotonous. Just the play which gives her a chance to do what is best suited to her."

Peter Milne, in the "Motion Picture News," agrees as follows:

"With every appearance of Mary Pickford in a Famous Players release, nothing less than a small sensation is created. 'Fanchon the Cricket' is no exception to this prevailing order. To predict success for the picture much resembles the well-known process of painting the lily, for failure and a Pickford-Famous Players release have never met."

Miss Agnes Smith, in "The Morning Telegraph," makes the opinion unanimous:

"The role of 'Fanchon' affords Mary Pickford infinite opportunities to display the charm and originality that have made her so famous. 'Fanchon the Cricket' will be an event in the moving picture world. The settings are uniformly beautiful. Each scene is a delight, and the picture, on the whole, has such spontaneity, humor and originality that it goes without saying 'Fanchon the Cricket' will achieve great popularity."

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Beginning Week of June 14th, 1915

IMPORTANT NOTICE TO THE TRADE

ALL SINGLE REEL AND SEMI-MONTHLY RELEASES WILL BE DISCONTINUED AFTER WEEK ENDING JUNE 12TH, 1915, AFTER WHICH DATE ALL EFFORTS WILL BE CONCENTRATED ON MAKING MACK SENNETT 2 REEL SPECIAL KEYSTONE FEATURES, TO BE RELEASED TWICE WEEKLY.

KEYSTONE MASTER PICTURES

EXHIBITORS!

The MACK SENNETT Special Keystone Features will be released through all of the Exchanges of the Mutual Film Corporation. The Mutual Film Corporation has agreed with the Keystone Film Company that after week beginning June 14th, 1915, it will take two two-reel Special Keystones weekly instead of three single reels weekly, and one two-reel bi-weekly, in order to obtain higher quality.

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Mack Sennett	Glen Cavender	Geo. Somerville	Fritz Shade
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And many others too numerous to mention.

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BERT CLARK of Clark & Hamilton and late Star of the Winter Garden, New York.

HALE HAMILTON—Late STAR of A PAIR OF SIXES, Long Acre Theatre, New York, and famous for his interpretation of the title role in GET RICH QUICK WALLINGFORD, Geo. M. Cohan's Theatre, New York.

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Hundreds of Exhibitors throughout America report extraordinary box office receipts from this stupendous continued photoplay. "Capacity business;" "Thunderous applause;" "Beautiful story, beautifully filmed;" "Three hundred per cent increase in receipts;" these are only a few extracts from exhibitors' replies that indicate this as the greatest box office attraction ever presented;

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A Four Part Drama

Full of Fun, Pathos, Love, In Just the Right Mixture

Never was a prettier picture offered than "The Lonesome Heart," an artful mingling of smiles and tears, a combination of the ludicrous and the pathetic reaching an absolutely new pinnacle in the motion picture world.

Specially Written

"The Lonesome Heart" was written to order by an expert—not the haphazard offering of an amateur. The story has all the elements that appeal to emotions of an audience. Produced by the American Film Manufacturing Company at its beautiful Santa Barbara Studios. That fact alone means absolute excellence and stupendous box office drawing power.

ARRANGE YOUR BOOK

A MUTUAL Master Picture

HEART

Featuring

MARGARITA FISCHER

This versatile little actress, whose flashing black eyes have made her the adored of film fans, appears at her best in "The Lonesome Heart." Supported by an all-star cast, including William A. Carroll, Lucille Ward, Joseph E. Singleton and Robyn Adair.

Released June 3rd

Mutual Film Corporation Offices everywhere will release "The Lonesome Heart" June 3rd. Book it early. The highest class production for a run of several days. Your theatre will rock with laughter, then choke with tears, every time you show it. Act now, if you want this exceptional picture.

American Film Mfg. Company
Chicago, Ill.

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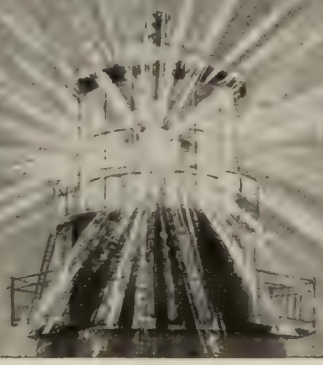
Flying A and American Beauty Feature Films

MADE IN U.S.A.



THE GUIDING LIGHT

AN INTENSE PSYCHOLOGICAL DRAMA FEATURING

WINIFRED GREENWOOD and ED COXEN

under direction of HENRY OTTO.

Release Friday, June 4, 1915

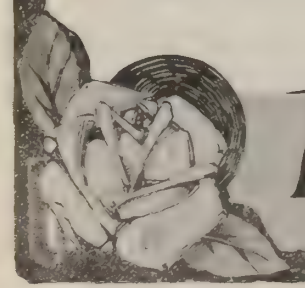
OTHER BIG FEATURES OF THE WEEK:

Monday, May 31st—Two Part "Flying A"
"THE RESOLVE"

Tuesday, June 1st—"American Beauty" Release
"LITTLE CHRYSANTHEMUM"

Wednesday, June 2nd—"Flying A" Release
"A GOLDEN RAINBOW"

C. A. Nichols of Worcester, Mass., writes:
"I sat at The Royal and wept like a fool at the marvelous portrayal in your superb feature 'In the Twilight.' And down in my heart I said, Thank God for motion pictures, particularly AMERICAN pictures."



AMERICAN FILM MFG. CO.

CHICAGO

Majestic Motion Picture Co.

PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, MAY 30

Dorothy Gish

Out of Bondage

With a complete cast of Majestic players headed by

Dorothy Gish

Two "Kid" Comedies Coming

Friday, May 28. LITTLE DICK'S FIRST CASE

Tuesday, June 1. HER FILMLAND HERO

These delightful pictures are played almost entirely by children.

MAJESTIC AND KOMIC GUIDES FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases.)

THE ELECTRIC ALARM (1 Reel Majestic). Release date Tuesday, May 18. Melodrama with a thrill, showing how the electric lineman saved a train from destruction by using his body to connect the electric current.

ELEVEN-THIRTY P. M. (2 Reel Majestic). Release date Sunday, May 23. An unusual detective drama in which a murder mystery is solved in a logical but unexpected way. A strong story well produced.

THE RIVALS (1 Reel Komic). Release date Sunday, May 23. A child "Komic" release played by children of unusual ability.

A RIGHTFUL THEFT (1 Reel Majestic). Release date Tuesday, May 25. A pleasing rural comedy telling how the mortgages on the church and the widow's home were lifted.

LITTLE DICK'S FIRST CASE (1 Reel Majestic). Release date Friday, May 28. Little Dick and his side partners turn detectives and come somewhat to grief. An all-child story of unusual merit.

OUT OF BONDAGE (2 Reel Majestic). Release date Sunday, May 30. A characteristic story with DOROTHY GISH in which she is freed from bad environment by a double tragedy that comes as a thrilling climax.

GASOLINE GUS (1 Reel Komic). Release date Sunday, May 30. A farce of more than ordinary laugh-provoking qualities. Two rivals for the fair Fay's hand wind up in a wild ride, that brings disaster to the guilty lover.

LOBBY DISPLAY New poses of Majestic and Komic Players in sizes up to 5 feet high. Prices and particulars on request.

Majestic Company, 4500 Sunset Boulevard, Los Angeles, Cal. Evanston, Ill., May 5, 1915.

Gentlemen:—

I wish to acknowledge receipt of the pictures you sent. They are very clear and are the best of the actors that I have ever seen anywhere. I am very pleased with them.

Yours very truly,

MARION JAMES, 1812 Chicago Ave.

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Business Office: 71 West 23rd St., New York, N. Y.

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WM. A. BRADY PICTURE PLAYS, Inc.

Present

Holbrook Blinn

and

Alice Brady

in

"The Boss"

Edward Sheldon's powerful play of love and politics, wonderfully picturized.

It has the story, the punch, the thrill—an exceedingly well assembled cast and two stars of surpassing merit.

Other Big Features Coming

Wm. A. Brady Picture Plays, Inc., presents

VIVIAN MARTIN in "LITTLE MISS BROWN"

JANET BEECHER in "FINE FEATHERS"

Wm. A. Brady Picture Plays, Inc., presents

ROBERT WARWICK in "THE FACE IN THE MOONLIGHT"

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CORPORATION

Presents

C. AUBREY SMITH

in Alfred Sutro's play

"The Builder of Bridges"

In which Kyrle Bellew scored his greatest triumph

With MARIE EDITH WELLS

To pay his gambling debts, the boy steals $20,000 and charges it to the "Builder of Bridges."

His sister saves him from jail by winning the man's love.

A powerful story of a strong man and a scheming woman.

Other Big Features Coming

California Motion Picture Corporation Presents
BEATRIZ MICHELENA in "A PHYLIS OF THE SIERRAS"

Wm. A. Brady Picture Plays, Inc., presents
"AFTER DARK," with ALEC B. FRANCIS

BURR McINTOSH in "COLONEL CARTER OF CARTERSVILLE"

A Shubert Feature
EUGENE O'BRIEN and ELAINE HAMMERSTEIN
in "AN INDIAN DIAMOND"

SHUBERT
CALIFORNIA
MOTION PICTURE
CORPORATION

WORLD COMEDY
STARS
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GEO. W. LEDERER
PRODUCTIONS

Thomas A. Wise

whose work in "A Gentleman From Mississippi" and "The Song of Songs" made his name world famous, is the gigantic drawing power in back of the next Comedy-Star

One Reel Comedy

"A Ready Made Family," ready May 24th

All these one reelers have a force in back of them which equals many *Broadway Two Dollar Successes.* For the sake of your bank account get to the near World Film Exchange and arrange to run one for demonstration. If you run one, you will run them all.

WEBER AND FIELDS

Thomas A. Wise	Paula Edwardes
Jeff de Angelis	Kathryn Osterman
Richard Carle	Florence Tempest

and Lulu Glaser

are the stars whose names form the Comedy-Star idea. One exhibitor said, *"They are the Roll of Honor of motion picture comedy."*

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COMING!!

Beautiful

IRENE FENWICK

And that accomplished artist

CYRIL KEIGHTLEY

In Porter Emerson Browne's

The Spendthrift

"THE SPENDTHRIFT" IS A STORY OF TODAY, A DRAMA OF MAGNIFICENT POWER, VERY HUMAN, VERY APPEALING, VERY ALIVE WITH THOSE STRONG DRAMATIC ESSENTIALS WHICH MARK THE GRIPPING FILM.

TO BE SHORTLY RELEASED THROUGH THE KLEINE OFFICES.

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Kansas City
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Pittsburgh
509 Lyceum Theatre Bldg.

Chicago
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Dallas
238 Saner Bldg.

Los Angeles
514 W. 8th St.

Philadelphia
1309 Vine Street

San Francisco
234 Eddy Street

Atlanta
71 Walton Street

Denver
405 Railroad Bldg.

Minneapolis
210 Temple Court Bldg.

Seattle
204 Orpheum Theatre Bldg.

Toronto
96 Bay Street

GEORGE KLEINE

"A 'HAM' comedy featuring Lloyd V. Hamilton and Bud Duncan that is quite one of the funniest of the series so far. A good laughable burlesque throughout."
—Dramatic Mirror, issue of May 12th.

Now you know how funny previous "HAM" comedies were! It's because they were filled chock-a-block with laughs that these comedies attained their present popularity.

Consequently, when the Dramatic Mirror's reviewer comes out with the statement that

"HAM" THE DETECTIVE

"is quite one of the funniest of the series," you can safely make up your mind that it is even better than its predecessors.

Not even in his palmiest days did Nick Carter encounter such fearful adventures as those experienced by

"HAM" and "BUD"

who are employed to bring to justice the bold, bad blackhander who threatens to blow up Signor Antonio Dedough and his daughter, Citronella. It's an absolute certainty that your patrons will agree with the Dramatic Mirror's reviewer after they have seen this mirth provoker.

Released Tuesday, May 25

Special 1 and 3-sheet 4-color Lithographs for all "HAM" comedies

KALEM COMPANY

235-39 West 23rd Street **New York City, N. Y.**

If you haven't already arranged for this feature, you'd better do it NOW!

Wilmuth Merkyl

In the Three-Act BROADWAY FAVORITES Feature Production

WIFE FOR WIFE

The popular star featured in this production of John A. Stevens' famous Southern drama came to Kalem direct from Broadway, where he appeared opposite Hazel Dawn, in "The Debutante," which opened at the Knickerbocker Theatre. Mr. Merkyl's other Broadway vehicles were "Sari," "Her Little Highness," both of which were presented at the Liberty Theatre, and "Adele," which ran at the Longacre and Harris Theatres,

Released in Regular Service
Monday, May 31st

Special 1, 3 and 6-sheet, 4-color Lithographs

KALEM COMPANY

235-39 West 23rd Street, NEW YORK CITY, N. Y.

THE PERFECTION OF PHOTO PLAYS

SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

A Great Serial, "ROAD O' STRIFE"

15 Parts.
By Emmett Campbell Hall

Monday, May 24th
ROAD O' STRIFE NO. 8
"In the Wolf's Den"
Drama
Dane goes back to the village only to find that Alene has gone to the city, where she has met Jerome and discovers that he has possession of the Silver Cup. In bravado Jerome drinks from the cup and falls dead.
Featuring **Crane Wilbur** and **Mary Charleson**

Tuesday, May 25th
"Matilda's Legacy"
Comedy
A report is rife that Matilda Honeysuckle has fallen heir to a fortune. The entire bachelor population of the village rush upon the old maid with presents, but old Seth Perkins fakes a telegram which quickly causes a stampede and leaves him master of the situation.
Featuring **Mae Hotely**

Wednesday, May 26th
"Her Other Self"
Two Reel Drama
Story of a girl with a dual personality, as her normal self, she is sweet and lovable, but when the spell comes over her as "Ruby Queen" she is the incarnation of wickedness. Her wicked father dies and she is cured of her spells. Featuring **Velma Whitman**

Thursday, May 27th
"On Bitter Creek"
Three Reel Drama
Very dramatic tale of a bitter feud which runs very many years and is finally ended by the finding of a letter, which proves that an unhappy mistake has caused the trouble. A pretty love match eventuates.
Featuring **Edgar Jones and Justina Huff**

Friday, May 28th
"Nobody Would Believe"
Drama
A clever female reporter is assigned to make a true story of the White Slave traffic and goes thru terrible experiences. The Editor refuses the article on the ground that he wanted facts not fiction; she is, however, compensated by a love match.
Featuring **Lilie Leslie** and **Joseph W. Smiley**

Saturday, May 29th
"Out for a Stroll"
Comedy
This is one of the Billie Reeves famous sketches in which for "Love Sake" he engages in a wrestling match with a champion, whom he finally pins to the mat.
Featuring (Of Course) **Billie Reeves**

LUBIN

MULTIPLE REEL MASTERPIECES READY AND ABOUT TO BE RELEASED

"THE SPORTING DUCHESS" With Rose Coghlan and Ethel Clayton
Supported by GEORGE SOULE SPENCER
Comedy Drama by CECIL RALEIGH — Direction BARRY O'NEIL

"THE VALLEY OF LOST HOPE" Featuring Romaine Fielding
A Powerful Drama by SHANNON FIFE — Direction ROMAINE FIELDING

"THE DISTRICT ATTORNEY" - With George Soule Spencer and Dorothy Bernard
Drama by CHARLES KLEIN and HARRISON GREY FISKE — Direction BARRY O'NEIL

"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by GEORGE ADE — Direction BARRY O'NEIL

"THE EVANGELIST" With GLADYS HANSON, Supported by GEORGE SOULE SPENCER
Powerful Drama by SIR HENRY ARTHUR JONES — Direction BARRY O'NEIL

"THE CLIMBERS" With GLADYS HANSON, Supported by George Soule Spencer
Drama by CLYDE FITCH — Direction BARRY O'NEIL

NOW SHOWING TO CROWDED HOUSES EVERYWHERE

(By Arrangement with Fred Mace)

EVELYN NESBIT THAW and her son, Russell William Thaw, in "THREADS OF DESTINY"
Drama by WILLIAM H. CLIFFORD — Direction JOSEPH W. SMILEY

and the great Pioneer Picture
"EAGLE'S NEST" With Edwin Arden and Romaine Fielding
Mr. Arden's Successful Drama — Direction ROMAINE FIELDING

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CHICAGO OFFICE, 154 WEST LAKE STREET

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Billie Reeves

"The Scream of the Screen"

Record-Breaking Bookings

for the popular Lubin one-reel comedies of the famous Billie Reeves; the great comedy actor, acrobat and pantomimist shows that Billie Reeves will pack moving picture theatres just as he packed vaudeville theatres with his screamingly funny act, "A Night in an English Music Hall."

Billie Reeves side-splitting stunts will capture your audiences and make big money for you.

Make YOUR bookings NOW

Lubin's One Reel Comedies

"THE NEW BUTLER"

This is a hummer

Lubin's One Reel Comedies

"The Substitute"
Released Saturday, May 15

"The Club Man"
Released Saturday, May 22

"Out for a Stroll"
Released Saturday, May 29

"The New Butler"
Released Saturday, June 5

"Nearly a Prize Fighter"
Released Saturday, June 12

Released through General Film Co.

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TRADE MARK
Thomas A Edison

The New Edison Program, 3 and 4-reel Features in the Regular Program

A 3-Reel Feature by one of America's Most Successful Dramatists—
Lee Arthur, Author of the phenomenal success, "The Auctioneer"

"THE TEST"

Featuring Herbert Prior

Released Friday, June 4th. About 3000 feet. Direction, James W. Castle

Lee Arthur, distinguished dramatist now writing exclusively for Edison films, has written in this feature, "The Test," a theme of universal heart interest. It is marked with all the tests that a good play can stand—full of action that treads upon action, events happening with the force of fate but grappling in the toils the poor humans who must work out their dramatic existence and end.

As a struggling lawyer weighted in debt who, nevertheless, does not forget the call of a near-to-death friend, and, to save the friend's life, steals, we have one of those problems of "Did he do right?" which always add power to a play. He is discovered —dishonored—starts anew and then comes the supreme test.

Herbert Prior gives to the screen a manly and convincing characterization that does not, at any time, lean upon the theatric or over-acted for effect. It will strike home to conviction because his conception of a man so driven by fateful circumstances reflects life in its own rugged power.

The new regular program—Fridays, a three or four-reel feature; Wednesdays, a single reel comedy; Saturdays, a single reel drama

And the new program features plays of strength—not length

Thomas A. Edison, Inc. **239 Lakeside Avenue, Orange, N. J.**

TRADE MARK
Thomas A Edison

VITAGRAPH

"Mr. Jarr Visits His Home Town"

Comedy .....MONDAY, MAY 24

He has the time of his life and comes near losing it. People think he is a bear, and it makes him feel very sheepish. HARRY DAVENPORT and ROSE TAPLEY are the principals.

"The Esterbrook Case"

Three-Part Drama. Broadway Star Feature
TUESDAY, MAY 25

The mystery of the case is baffling. The innocence of the convicted man and his consequent happiness are so unexpectedly established, it fills one with a thrill of joyous surprise. An all star cast.

"The Story of a Glove"

Comedy .....WEDNESDAY, MAY 26

The glove belongs to his wife, but he doesn't know it. He finds it in his pocket, tells a yarn about it and sticks to it. Presenting MR. AND MRS. SIDNEY DREW.

"Hilda of the Slums"

Drama .....THURSDAY, MAY 27

She is a martyr to most wretched environments. Her higher aspirations are gratified through a chance acquaintance and most thrilling escape. The cast includes NATALIE DE LONTAN, GEORGE STANLEY and JACK MOWER.

"The Starring of Flora Finchurch"

Comedy .....FRIDAY, MAY 28

Haughtily she follows the lure of the stage. Crestfallen and humbled she trudges back to the old home town and her rejected lover. FLORA FINCH, JAY DWIGGINS, TEMPLER SAXE and JACK BULGER are the cast.

"Jane Was Worth It"

Two-Part Comedy .....SATURDAY, MAY 29

"The way to man's heart is through his stomach." Jane has the art of cooking and make-up down to a science. She "brings home the bacon." Presenting EDITH STOREY and HUGHIE MACK.

Six a Week, Including a Three-Part Broadway Star Feature

"MRS. JARR'S AUCTION BRIDGE"
Comedy .....Monday, May 31

"PLAYING THE GAME"
Two-Part Comedy .....Tuesday, June 1

"BUNNY IN BUNNYLAND"
Cartoon .....Wednesday, June 2

"SONNY JIM AT THE MARDI GRAS"
Comedy .....Thursday, June 3

"JONES' HYPNOTIC EYE"
Comedy .....Friday, June 4

"THE WAY OF THE TRANGRESSOR"
Three-Part Drama.—Broadway Star Feature
Saturday, June 5

VITAGRAPH ONE, THREE AND SIX-SHEET POSTERS.

RELEASED BROADWAY STAR FEATURES

6-PART WAR DRAMA
CAPT. ALVAREZ

3-PART DRAMA
SHADOWS OF THE PAST

3-PART COMEDY
BINGLES' MELODRAMA

5-PART RUSSIAN DRAMA
MY OFFICIAL WIFE

3-PART COMEDY
UNCLE BILL

3-PART DRAMA
THE PAINTED WORLD

5-PART ROMANCE
FLORIDA ENCHANTMENT

3-PART DRAMA
413

4-PART COMEDY
THE WIN(K) SOME WIDOW

4-PART MILITARY DRAMA
THE TANGLE

3-PART FIRE ROMANCE
THE LOCKED DOOR

4-PART PSYCHIC DRAMA
SYLVIA GRAY

5-PART DRAMA
THE LITTLE ANGEL of CANYON CREEK
FROM THE BOOK
4-PART COMEDY
THE MAN BEHIND THE DOOR

4-PART COMEDY
C. O. D.
Picturized from Fred. Chapin's Play

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The VITAGRAPH CO. OF AMERICA
East 15th St. and Locust Ave.
Brooklyn, N. Y.

"To-morrow's fate, though thou be wise,
Thou canst not tell nor yet surmise;
Pass, therefore, not to-day in vain,
For it will never come again."

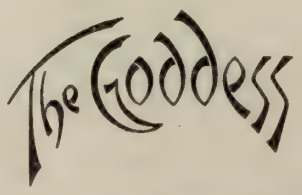
—OMAR KHAYYAM.

WHY NOT TO-DAY?

Everyone is Hearing of "The Goddess."
Everyone is Reading of "The Goddess."
Everyone is Talking of "The Goddess."
Everyone is Thinking of "The Goddess."
W h y n o t B o o k "The Goddess."

With much satisfaction to your patrons
and profit to yourself

BOOK IT TO-DAY



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Guaranteed by

The Author	Gouverneur Morris
The Dramatist	Charles W. Goddard
The Director	Ralph W. Ince
The Stars	Anita Stewart and Earle Williams
Produced by	The Vitagraph Company
Booked by	The General Film Company
Published by	The Hearst Newspapers

TO-DAY

ANITA STEWART AND EARLE WILLIAMS
IN THE THIRD CHAPTER OF
"THE GODDESS"

THE HAUNTING FEAR

Alice Hollister, Anna Nilsson and Harry Millarde in a Three-Act Modern Drama

Mocked and cast aside by Mace, the man who had won her heart, Katherine attacks him in a blind rage and leaves him for dead. Then comes the haunting fear which almost drives her mad. But Mace does not die—a worse fate awaits him at the hands of the old man whose daughter he had killed. We think this one of the most remarkable stories we have ever filmed!

Released Friday, June 11th. Special 1, 3 and 6-sheet, 4-color Lithographs

HER HUSBAND'S HONOR

A Powerful Two-Act Drama

Hot on the trail of smugglers who are bringing diamonds into this country, the young Customs Inspector makes the astounding discovery that **his wife** is one of the culprits!

Released Monday, June 7th. Strong 1, 3 and 6-sheet, 4-color Lithographs.

A "HAM" COMEDY

HAM AT THE FAIR

Featuring "HAM" and "BUD"

A pair of swindlers see Ham and Bud in the act of finding a roll of money. There's a laugh a minute in the manner in which Kalem's famous fun-makers are divorced from their roll. This comedy filmed at the Panama-Pacific Exposition, San Diego, Cal.

Released Tuesday, June 8th. 1 and 3-sheet, 4-color Lithographs for all "HAM" Comedies.

THE MONEY LEECHES

A Two-Act Story of the Loan Sharks

This story of the methods pursued by loan sharks is of direct interest to every person who visits your theatre. The drama will be heartily endorsed by every individual who is familiar with the practices of the money leeches.

Released Wednesday, June 9th. Striking scenes on the 1, 3 and 6-sheet, 4-color Lithographs.

THE PAY TRAIN

An Episode of the

Hazards of Helen Railroad Series

Helen frustrates a plot to wreck the pay train and, in doing so, gives a mighty exciting exhibition of her skill with the revolver.

Released Saturday, June 12th. Money-bringing 1 and 3-sheet, 4-color Lithographs.

Kalem Company

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

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17 MADISON AVENUE, NEW YORK CITY.

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(*The Index for this issue will be found on page* 1516.)

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Saturday, May 29, 1915.

Facts and Comments

WE HAVE received a letter from the Ohio Board of Censors stating that the Board does not intend to confiscate eliminated portions of films. We based our comments upon complaints made to the writer by exchange men located in the state. We earnestly hope that there was no ground for the complaint and that the censors have enough fairness and respect for other people's property to return eliminated portions of films to the owner or distributor of the film.

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THE Moving Picture World has from the very beginning been a mine of information and an example in more ways than one to all publications which devote any of their space to motion pictures. Both here and abroad the paper is widely copied, sometimes with credit and sometimes without. We have no objection; to be copied and imitated is one of the penalties of success. Recently one paper appropriated our entire literature on the censorship question and makes the agitation against this evil an original editorial policy of its own, calmly reprinting our "Appeal to Exhibitors" and repeating our offer to supply exhibitors with anti-censorship materials. It is, of course, much easier to borrow ideas than to originate them.

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A MAGAZINE writer speaks of the need of cleaning the motion picture theater. He refers to physical not moral cleanliness. Incidentally he draws an alarming picture of conditions in some theaters. "Go down to your theater in the morning," he says, "and see. The genial manager, the smiling ticket-seller are not in evidence. The only person in sight is a porter, usually colored and lazy who, by the sickly light of a single gas jet or electric bulb, is making a pretence of sweeping out the house. He may have one door open a few inches and more than likely he sweeps the refuse into the street. What he does not do is to fling open every door and window, sweep and dust with sanitary equipment and thoroughly purify the air." We can only speak from personal observation and experience, but having seen many theaters every week we think the writer's graphic picture is a trifle too black to accord with actual conditions. At the same time keeping the house clean is really one of the most important duties of the managers. Our own knowledge on the subject favors the supposition that ninety-nine managers out of every hundred fully realize this and live up to their duty.

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WITH Italy on the verge of war, with France and Germany having practically stopped the production of films, it looks as if the importation of motion pictures would soon come to an entire standstill. England alone has lately sent us any films of importance, and there is no certainty whether this will continue much longer. The production of highly artistic films treating a classic or literary theme will suffer in the next few years. This is to be much deplored; we were wont to look to Italy, especially, for the art in our films. Every single one of the great film classics has come from Italy. Italy had given us a wonderful standard. We can ill afford to miss it.

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A DISTINGUISHED pioneer in the film world, speaking to the writer recently, suggested that The Moving Picture World start a campaign to keep "unsophisticated" money out of the motion picture business. "Unsophisticated" was far from the word he really used. We have now and then sounded a general warning, and in more than one case the warning was sufficiently specific. However good our intentions may be, we feel that there is, after all, no substitute for the school of experience. The notorious rapidity with which the "unsophisticated" are ushered into this wicked old world makes missionary work almost hopeless.

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AT THE present rate of consumption "Broadway stars" still available for films are hard to discover. The visible supply is practically exhausted. After the last "Broadway star" has become a film producers will have to go about with a divining rod to discover new sources of theatrical fame. With all the apparent prominence of "Broadway stars," exhibitors and everybody else in the industry realizes that this desire for Broadway fame in prospective film stars is but a passing affair after all. The motion picture will probably march on to new triumphs long after it has ceased to depend on a Broadway star for temporary fame.

In the Beginning

By Louis Reeves Harrison.

IF THE photoplaywright is not engaged in dragging from obscurity writers who have dropped out of sight, or in transforming the work of modern authors in the struggle for recognized place, he may follow his intuitions in beginning his photodrama, and he may reach a creative achievement far more interesting than anything he could accomplish as an adapter, but he will find himself up against a commercial environment as peculiar as it is stupid. Most of the popular and profitable screen productions are from men unheard of in other arts and the real stars of screen portrayal, those who are making money for the exhibitor, draw no fame from theatrical careers. Yet, in spite of these facts, the men who buy and distribute features lay great stress on reflected light, "the flash."

In explanation of this—we will call it—"peculiarity," is the influx of theatricalism and a somewhat chronic inability on the part of those who purchase and distribute feature photodramas to judge of merit—they are not especially qualified to forecast success. The buyer tells the producer that his product must be a revival of something that has died a natural death in some other art, that of prose fiction or of stage performance, and that it must exploit some actor or actress who has starred on Broadway. The flash often covers a multitude of sins. The purchaser will sit patiently through a screen portrayal that is positively ghastly with stage artificiality or through a lifeless reproduction of some worn-out novel, when he would pass judgment at the expiration of one act of an original five-reel photodrama. This peculiar state of affairs might just as well be considered by the author of original photodramas. He is up against a condition.

The beginning of a photodrama thus assumes an importance beyond that of artistry. There is a commercial value in a first reel which compels attention or which so excites curiosity that prospective buyers may be led into a more intelligent examination of the whole story. Even though it may contain a wealth of thought, display a rare charm and grace, be replete with the magic of sustained interest in its big scenes, it may never be a child of the sun, delight millions with its glory, if its first act fails to make an impression. To be profoundly careless of this first impression may, therefore, mean a highly artistic inability to earn one's daily bread.

To go at the heart of a story at once without endangering interest in its crisis may plunge the photoplaywright into a mental whirlpool of indecision, but the way out may be as easy as that of a melodrama hero thrown into a sewer where the water rose higher and higher during a series of exciting scenes until it reached his face, when he calmly *swam out* by an exit not available until the water had risen. It is not always necessary to begin at the beginning in photoplays, and, there being no arbitrary starting point, one may plunge into the middle of his subject without qualms. Antecedent causes and circumstances may be shown in the course of action immediately preceding a crisis. To what extent this may be done, however, without a lapse of sustained interest, is a matter requiring nice judgment. Opportunities for failure at the high point are multiplied by the number and extent of previous explanatory phases to be pictured.

A three-reel mystery story of fine development opened with a rapid succession of incidents, including a bitter quarrel between two men closely followed by the murder of one. Commonplace in subject, the development proved to be unusual and of high interest. Aside from the evidences pointing straight to one man, there was not the slightest clue to the real murderer, not a visible motive, not a character other than the accused man capable of the deed. The author now set up an entirely new line of action, itself quite sensational, leading gradually to the first, though there had apparently been no previous association of the main characters. It was a daring expedient to reach the edge of a crisis and turn back for a gradual solution of the mystery, but it succeeded.

In spite of the fact that a number of able critics have written learnedly on various forms of creative composition, there is little to offer in the way of rules—suggestions are, however, permissible, and that is about as far as one writer can go in helping others. There are instances without number to show that it is unwise to always plunge into the thick of the struggle, and it will become apparent to the writer of screen stories that he is at his best when he has a free hand. It need not be taken for granted, therefore, that any one method of introducing characters, theme and action is to be blindly followed, but there are many considerations, artistic as well as commercial, which favor attacking a photodrama near its end.

An audience can be held by interesting personalities during the opening of a stage play; the novelist may keep our minds aglow by the power of his own thoughts until his narrative is under way; the photoplaywright may not indulge—he has to depend largely upon what can be made visible of characterization, motive and movement. He may get at character, penetrate motive and set action going on in a way to hold attention while preparing for important situations, but his problem bristles with difficulties if he follows a straight line from his earliest events to his terminal position.

To the gentlemen engaged in trading between the creator and the user of photoplays it may seem almost laughable that a scenario writer should take infinite pains with his work, but it is to be expected that audiences will grow more and more exacting—that is in accord with experience—and the standard of technical excellence must be constantly raised. The number of writers for screen production is rapidly narrowing down to those who *do* take pains and who are capable of concentration upon large themes and their effective visualizations. The art itself started as did the old-fashioned story of a "solitary horseman seen wending his way" and it promised much, like that old story, that it did not fulfil.

We can still start our tale with the solitary horseman and even have him stop at a wayside tavern, but we cannot keep on forever promising all and giving so little. Something must happen that arrests attention. He meets there a woman or a man or both, closely connected with a crucial period of his life, one possibly involved in tragic mystery. Why do they start and pale at the sight of this new-comer? Why are they and other characters, who are apparently living tranquil lives, suddenly thrown into confusion at the sight of the stranger who has come upon them? There is nothing new about this method—it is as old as the detective story—but it is worth the consideration of writers who do not relish wearing laurels in the bread line. A live beginning may help to tide over that period of preparation which nearly always precedes the really big scenes in a play. It can often stimulate anticipation of good things to come, and it should certainly operate to put the spectator in the responsive state of mind of an impressionist.

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The Range of the Screen

By W. Stephen Bush.

THE victories of the motion picture in the world of amusements are growing bigger and more numerous every day. Think of the victory of the motion picture over vaudeville. But a few years ago it looked as if vaudeville would overwhelm the picture. For a time a strange hodge-podge and misfit grew up—a mixture of motion pictures and vaudeville. The craze spread to even the smallest cities and the smallest theaters. Men still doubted the power of the motion picture as an exclusive form of amusement. The Moving Picture World fought cheap vaudeville and predicted its certain elimination from the motion picture theaters. The prophecy has been vindicated by the facts. Now comes George Bernard Shaw and tells us of the influence which the motion picture has now and is bound to have hereafter upon the legitimate stage. What the great playwright and reviewer has to say about the tremendous advantages of the screen over the conventional stage will sound commonplace to the readers of The Moving Picture World. It will sound entirely different to that portion of the theatrical world which is even at this stage still unreconciled to the permanency and the importance of the motion picture. He says that the motion picture is bound to force the highest attainable quality upon the productions of the speaking stage.

Are we, who claim to be convinced of all the extraordinary advantages of the screen, always willing to act up to our convictions? There is still vaudeville in motion picture houses. There are theaters by the dozen devoted to vaudeville and owned or controlled either wholly or in part by film men. We know of more than one house fitted out in gorgeous style hesitating between vaudeville and pictures, or between pictures exclusively, or pictures mixed with vaudeville. Men with a rich and varied experience in motion pictures, men who have made their money in the motion picture business build magnificent theaters and fear to trust their fate to pictures alone. They, of course, like pictures, but will the public be satisfied with an out-and-out picture house? They suspect the public of a lingering fondness for vaudeville.

For the enlightenment of such doubters we might point to more than one highly successful house which has been devoted to pictures exclusively for at least a year or so. We might also ask these doubters to consider the growing variety of picture programs. There never has been a form of entertainment in the world's history more capable than the motion picture of satisfying a wide variety of tastes. The motion picture is not merely a new development of the dramatic art. If it were just that and nothing more it could never have attained its present popularity. When motion pictures first made their appeal to public interest and favor they attempted nothing more than a representation of life aside from any formal dramatic construction. The invention which enabled man to reproduce motion, or to plausibly stimulate such a reproduction, need never be confined to the drama. We have seen far more than the purely dramatic in the motion picture. The taste which craves for the pathos of the novel or for the charm of description is as easily satisfied by the screen as the preference for the severely dramatic. We have seen the world's greatest epics transferred to the screen with a success in visualization which has astonished the world. Poetry, too, with but the slenderest thread of drama the screen has reproduced with no loss of beauty or power. Indeed, there is no part of literature from the idyl to the tragedy which cannot be effectively visualized upon the screen. What other form of human entertainment can do this?

Nor is the screen confined to literature and to the drama. In the language of a distinguished pioneer of educational films we have but touched the surface in putting the marvels of Nature upon the screen. Again, as a recorder of news, the camera excels all previous methods of reporting.

The exhibitor who is capable of thoroughly appreciating and absorbing these facts and of utilizing them in the composition of his program is sure to find the road to success. There are exhibitors who believe that the Alpha and Omega of the motion picture business is hunting for "punches." Their efforts go no further than looking for "strong meat" and "plenty of sensations." Having secured a feature with a railroad accident or a man jumping from a cliff or an heroine struggling in the millrace and about to be drawn into the wheel they think they have done their full duty. We are altogether too apt to overestimate what are vulgarly called "punches." A "punch," if such be our definition of a strong climax or an highly emotional scene or a hair-raising accident, is all right in its place, but it is not half as important as the proper balancing of a program. It may sound paradoxical, but it is literally true that there are many splendid programs to-day that have but one weak point, and that is the so-called feature. I am not speaking of the program as the exchange man understands it, I am speaking of the program which the exhibitor puts together in the sweat of his brow and upon the balancing and the quality of which depends his daily bread and butter. Feature-making is developing into an art more and more every day. It is a curious situation. On the one hand there are clouds of features and on the other hand there are but few which the exhibitor feels safe in offering to his patrons. Of all film productions the feature is the hardest to select. Here, too, the present of the old-fashioned "punch" is not always an infallible criterion. A feature may be pre-eminent because of its color, its atmosphere, its stars, its story. The best story is not necessarily the story with a plot full of "punches." Characterization and atmosphere often make the simplest and most elemental of plots overwhelmingly powerful, while a strong dramatic story lacking these elements will often leave your audience cold and disappointed. I would hesitate to lay down such a proposition for the speaking stage, but I have no hesitation whatever in applying it to the screen. I cannot make my meaning clearer than by pointing out a concrete example. The basis for the well-known drama, "Fanchon, the Cricket," was taken from the tale of George Sand; the film was founded on the same source. Now the tale of Fanchon is exceedingly simple. Its apparent dramatic values are obviously slight. To make it a success on the speaking stage the adapter had to add a good deal by way of multiplying and sustaining the dramatic interest. He had the dialogue but he could not get the atmosphere, which a skilful direction of the film has secured. The filmer then left the story much in its original charming form, relying upon the power of the screen to tell a simple, touching story with a wonderful artistic background. The result is astounding: The drama does not begin to give the spectator the pleasure which the film affords him in such unstinted measure.

Study the power and the variety of the screen and its growing new developments.

At the Golden Gate

Blaisdell Meets Up with a Lot of Old Timers in San Francisco—Says the Exposition Is Some Show.

From the Moving Picture World Staff Correspondent.

San Francisco, California.

EXHIBITORS throughout the country who are considering the question of attending the annual convention of the Motion Picture Exhibitors' League of America, to be held in San Francisco July 13 to 16, may as well take into account the fact that to miss the big exposition is to overlook something worth going more than three thousand miles to see. A wonder city it is, indeed, these men and women of San Francisco have designed and constructed. Fifty million dollars has been expended on these structures and grounds in the 635 acres of Exposition Park. The amount of money does not impress one as being the chief factor. What does stand out is the manner in which it has been employed. The dominant note is artistry—in architecture, in landscape, and in the employment of the 3,600,000,000 candlepower which furnishes the illumination and effects. Two hundred searchlights are used. For the firework displays two batteries of twenty-four searchlights each provide a riot of color which baffles adequate description. When these lamps, masked under colors of blue, yellow, red and white, are turned onto clouds of escaping steam there is duplicated the glory of a rare mountain sunset. To be sure, this is only one incident in the big show, but it gets under your skin.

I am judging the fair simply as one who has rambled through the grounds for one evening; but that was sufficient to satisfy, as to its magnitude. I had the marked advantage of the guidance of A. H. Byrd, vice-president of the Wyanoak Publishing Company of New York City, who has just closed a contract for the reproduction in sepia and colors of a hundred of the more striking pictures among the twelve thousand taken by the Cardinell-Vincent Company, official photographers of the Exposition. Mr. Byrd, a fellow-screener, by the way, has a wide business and social acquaintance in the motion picture industry. He has been away from New York since January 20 on a trip covering a wide territory. He has been in San Francisco since the middle of March.

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The local offices of the United Film Service was the first film shop sighted by the World man after his arrival in San Francisco. George J. Ekre is the new manager. He had been in New York but five days on a recent visit when he hooked up with James C. Graham. Mr. Ekre said he was just getting in touch with conditions and was "plugging away" to build up business. The attraction of the fair has drawn away some of the patronage of smaller photoplay houses and the larger houses in the Market street section get the benefit of the strangers in town for the big show, he said. Mr. Ekre added that business for the United was looking better all the time.

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O. V. Traggardh, president and general manager of the Union Film and Supply Company, said that besides maintaining selling offices in San Francisco, Los Angeles and Seattle, his company was opening one in Portland. On the film side the Union specializes in state rights. Mr. Traggardh is the treasurer of the new film board of trade and one of its workers. He said that with twenty-two or twenty-three exchanges in the city the organization was a necessity and that it was proving of benefit to the exhibitor as well as the exchange man. Letters were coming in from all over the country asking for details as to the scope and work of the board.

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While visiting Mr. Traggardh we shook hands with F. C. Malkes, of the World's theater, Gilroy, Cal.

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H. W. Oviatt, manager of the Pathe exchange, greeted the World man in hearty fashion. He said he intimately knew the founder of the World, J. P. Chalmers, Jr., and had at one time sent him correspondence from Los Angeles. Mr. Oviatt came to the San Francisco office on February 8 from the Los Angeles branch of the Pathe. He referred to the business he was doing with the Pacific Coast edition of the Pathe News, which is shown in Seattle, Portland, San Francisco and Los Angeles. The positive prints are made here, after which the negative is shipped east. He said the plan of giving quick action to the Westerners was meeting with success. For the new Balboa-Pathe serial of "Who Pays" Mr. Oviatt said he was all ready to play ball as soon as the umpire gave the word. It is a big office the Pathe exchange has at 67 Turk street. There is a projection room with a Simplex installation.

Saturday afternoon just after a chat with D. J. Grauman, pioneer exhibitor of San Francisco, I met down stairs in the lobby of the Empress theater Sid Grauman, the manager of this big Loew house. The son, who, by the way, is president of the Screen Club of San Francisco, insisted that we look over at least one act. It happened to be a picture—one that carried my thoughts back to good old N. Y. as I saw on the screen Howard Crampton and little Katherine Lee; and then as six and a half foot Jess Willard came into the picture there were recollections of an afternoon in speedy El Paso when Captain Warren Dean, of the Fifteenth Cavalry invited me to reach away up and shake hands with the big fellow. The picture was Imp's "The Heart Punch"—and there was a bit of a punch in it, too. Willard is not a half bad actor, either.

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Saturday noon as the guest of William Citron, of the Fox Film Corporation, I attended the weekly luncheon of the Screen Club of San Francisco. The table was spread in a private dining room of one of the best restaurants in this town of good eating places. Among those present were Fred Frisk, George E. Chamberlain, O. V. Traggardh, Robert S. Stebbins, H. J. Gosliner, G. Blumenthal, N. K. Herzog, Sol Lichtenstein, Maurice Markowitz, Tom North, Abe Markowitz, H. Calmy, Sol Lesser, Leon Netter and Joseph Huff.

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The Screen Club of San Francisco is settled in very comfortable quarters in Eddy street. The new home was informally opened Friday evening, and yours truly was given the honor of being the first to inquire "What'll it be?" There was an argument, to be sure, but the stranger was finally allowed to have his own way. The film men, exchangemen and exhibitors alike, have a convenient rallying spot in congenial surroundings. The fact that the organizations of the two branches of the trade have tentatively accepted the invitation of the club to hold their meetings in the new film headquarters augurs well for the solidarity of the business in San Francisco.

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In the offices of the World Film Corporation W. W. Drum, western division manager, introduced the World man to Alfredo Miron Estrada of A. Miron Estrada & Co., of Guatemala, and James Ch. Jones of the same film. Mr. Estrada is the general manager of the Europa, Excelsior, Apollo and Moderno theaters of Guatemala. Mr. Jones, who acted as interpreter, said the company besides conducting theaters, also rented films, which now are being obtained from Cuba and New York, the European supply practically having been closed. Mr. Jones made the interesting statement that Estrada & Co. is now erecting studios and laboratories in Guatemala and intend to begin the production of pictures in August. Men are now being engaged in California. Mr. Jones said climatic conditions in Guatemala were favorable for picture-making. The plant is located at an altitude of 5,000 feet. The rainy season extends over three months, but the downpours are spasmodic rather than prolonged. The company will do commercial and industrial work as well as produce dramatic subjects.

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The World Film has spacious offices in San Francisco. One of the features is a little theater.

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Crossing Powell street at O'Farrell this Sunday noon I saw a figure that looked strangely familiar. It was Matt Snyder, now nearly two years out of New York, living here in San Francisco with his daughter. If you saw "The Heart of Maryland" you know Mr. Snyder—he is the fine old general in that stirring picture. The veteran sailor, soldier and actor looks as hearty as ever—and he commanded a ship before the days of the civil war, was imprisoned in Cuba and sent by Spain into exile in Northern Africa—from whence he escaped. He served through the war between the States and was in the last body of Confederates to lay down arms. Mr. Snyder has been with the California Motion Picture Company from the beginning. The veteran has a host of friends in the dramatic profession. He is one of the late comers to the screen, after more than two score years on the speaking stage; he's just as good at the one as he was at the other. "Am I going back to New York? Well, now, son, it would look mighty good—just for a visit, you know. You never can tell."

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We found George Breck at his big store at 70 Turk street, where he keeps a big stock of picture machines and films and general supplies for picture theaters and vaudeville houses. Away back in 1893 Mr. Breck assembled in San Francisco the second motion picture machine to be set up in

the United States—and he has been in the motion picture business ever since. Just to prove Mr. Breck is still in business it may be mentioned that he has sold ninety ticket choppers in the exposition grounds. In the basement Mr. Breck has a model operating room, where, for instance, screen buyers may witness a demonstration of different makes, including his own Radiant Sunlight. Several of these latter are in state buildings at the fair grounds. Mr. Breck maintains a model theater lobby, in which are shown the latest devices. In the basement also is an enormous stock of all kinds of supplies. The Breck store, by the way, is the Pacific Coast distributor for Thomas A. Edison, Inc. The Vita slide, a novelty which some thought would be too expensive, is meeting a general sale all over the country. It is being taken up by merchants under a yearly contract, and is used by them in theaters for advertising purposes. Mr. Breck demonstrated a number of these interesting slides, showing how it is possible to create the remarkable situation of a theater audience applauding an advertisement. Asked as to how he found business, Mr. Breck said it was good—and he added that it was his observation that many exchanges were going out of the supply business.

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J. R. Crone, manager of the Mutual Film Corporation's San Francisco branch for the past twenty months, said that business with his exchange had been good since October except during a few rainy weeks. The Master pictures are going well. We also met X. K. Stout and the Mutual's outside representative, F. W. Voigt.

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It was at the invitation of Harry David, assistant manager of the fine big Portola theater, that I saw one of these Master Mutuals—at least I assume it was. "The Outcast" was the subject, and it was a feature, too. There is a court scene in this story which in length exceeds anything I have seen—and the interest was maintained all the way at the top pitch. Mae Marsh and Bobby Harron make a rare team.

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It was on a Thursday I called on Tom North, representing George Kleine Attractions, at his office in the Pacific Building. It was a business-like looking place, too. Mr. North was making arrangements to transfer his quarters and was busy, but remarked that he'd like to see the World man about sundown. He did. It was in the wee sma' when goodnight was said. There was a party of seven. During the evening we called on Sam Gordon, one of the earliest exhibitors in San Francisco. Mr. Gordon owns an amusement place adjoining his Broadway theater. Quickly he had the World man in an outfit of bewhiskered "pants," a big hat and a bandanna looking into the barrel of a pistol held by one of the leading film lights of the U. S. Tom North was behind an imitation mining camp bar looking immensely pleased. The World man tried to look good and properly frightened. To tell the truth, the camera proved him an abominable actor.

While here we met Ralph L. Marks, one time secretary of the Motion Picture Exhibitors' League of San Francisco, one of the officers of the Screen Club of San Francisco, and a man who has been officially connected with the exhibitors since their first organization. He is giving much thought to the problems presented by the coming national convention of exhibitors. The first organization of picture men in San Francisco was formed about eight years ago, Mr. Marks said. While there was no local organization at present, there was no doubt that at the meeting on April 28 one would be created, for the convention anyway, and probably for permanency. One of the suggestions receiving much attention is that of grading initiation and dues according to the size of the theater represented.

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Harry Leonhardt, western representative of the Fox Film Corporation, said that during the convention exhibitors of Fox films and all other visiting picture men, for that matter, would be welcome at the exchange at 107 Golden Gate avenue. Mr. Leonhardt has under his supervision also the Los Angeles and Seattle offices. He said he would leave the coast during the following week to meet at Salt Lake Winfield R. Sheehan, general manager of the Fox Company. "We are going to print in the company's bulletin the individual photographs of our exhibitors out here, describing them as the Fox Feature Club of California," said Mr. Leonhardt. The office, of which William J. Citron is manager, has been open since October 1.

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We had a pleasant chat with the Davis Brothers, dealers in advertising matter and supplies for moving picture theaters at 158 Eddy street. They reported business good. The same statement was made by W. G. Preddey, dealer in motion picture electrical supplies, who occupies the other side of the store. Mr. Preddey said he had found the preceding month especially a busy one. He said in his opinion there were about thirty installations of motion picture apparatus within the fair grounds, larger estimates to the contrary notwithstanding. BLAISDELL.

Anna Laughlin

ANNA LAUGHLIN, a member of the Vitagraph Stock Company, has been continuously before the public since she was five years old, when as a tot she was engaged by the Grove Street Stock Company at San Francisco to appear with Arthur May in "Rosedale," September, 1894. Miss Laughlin was born in Sacramento Oct. 11, 1889.

Her father died when she was five years old and her mother moved to San Francisco, where, armed with letters to several influential theatrical managers of the Golden Gate City, succeeded in securing for her daughter the engagement with the Grove Street Stock. This paved the way for better parts in "Inherited," with Maud Granger; Louise in "Infatuated" and Suzanna La Rouque in Paul M. Potter's "Rogar La Honte." Little Miss Laughlin was beginning to make a name for herself and cast longing glances to New York City, the centre of theatrical activities. An opportunity to play Eva in an "Uncle Tom's Cabin" company headed for the Atlantic Coast, presented itself and was accepted. Arriving in New York City Miss Laughlin was immediately successful in securing the part of Editha in "Editha's Burglar," which she played for an entire season.

Anna Laughlin.

Boston was the next city to be invaded by the coming theatrical star and the Old Boston theater, the scene of her trimuph, "Little Lord Fauntleroy" serving as the vehicle. Engagements in "A Summer Shower," in which she was featured with Arthur Sidman; "The Man Without a Country," in which she created the part of Ruth, and "The War of Wealth" followed in rapid succession, until, becoming too large for child's parts, she went into vaudeville.

Fluctuating between the vaudeville and legitimate stages from the time she was fourteen until August, 1913, Miss Laughlin made rapid advancement, appearing successfully with such well-known stars and productions as the Wilbur Opera Company; "Belle of Bohemia," both in America and England, playing opposite Richard Carle at the Apollo theater, London, with "The Casino Girl;" opposite Dan Daly in "The New Yorkers," created the part of Dorothy in "The Wizard of Oz," and was featured in "The Top o' the World," and "In the Land of Nod." Vaudeville now claimed Miss Laughlin for a season, she appearing with Joseph E. Howard, under the team name of Howard & Laughlin. An offer from Frazee and Lederer to appear in "The Lady's Lion," featured with Jefferson de Angelis, was the inducement for her to return to the comic opera stage, this engagement being followed by one in support of Eddie Foy in "Mr. Hamlet of Broadway."

In August, 1913, Miss Laughlin was induced to try posing for motion pictures and was placed under contract by the president of one of the large producing firms to appear in dramatic roles of feature pictures. After eight months of this work, the legitimate stage again called and in March, 1914, she returned to support Blanche Ring in "When Claudia Smiles," playing with this attraction until well into the summer.

But the lure of the pictures again claimed her. Six months with one of the well-known film producing companies served as a stepping stone to membership in the Vitagraph Stock. Miss Laughlin's first picture with the Vitagraph was "Rector's At Seven," following which she played an important part in "Fair, Fat and Saucy." She has been selected to play opposite Frank Daniels, and for her third Vitagraph release will be seen in "Crooky Scruggs."

Olive Johnson

OLIVE was born in Detroit, Michigan, where they make all the automobiles, and her anniversary is the 12th of May. It was in 1911 that she was born. She first went on the real stage when only 23 months old, with her mother and her aunt. For many months she appeared in stage productions until two years ago when the Universal found her, and then the Sterling company recruited her to play leads with Billy Jacobs. She was under the tuetelage of Robert Thornby, who directed most of the Kid films, and while working in the Hollywood studios became quite a pet among the grown-ups. Director Thornby used to call her his big leading lady, and even called her Olivette, the actress.

Olive Johnson.

Olive, when asked why she was not working with little Billy any more, smilingly replied that "Oh, we just got fired," but her mother put in that it was not really truly firing, because the company had given the mighty little players their two-weeks' notice because the company disbanded. After the Sterling brand died Olive went to the Biograph where she appeared in several juvenile pictures.

Olive is not only a little leading lady, but somewhat of a champion youngster as well, for two years ago she was given a handsome gold medal for being the most perfect formed baby in the world.

Some of the best pictures in which she starred are "Olive's Love Affairs," a worthy Sterling picture; "Olive's Pets," same company, and "Olive's Hero," "A Beach Romance," and many pictures in which Billy took the title.

Little Olive has one desire or hobby, that is to dress up like Cleo Madison and then play that she is a real honest to goodness grown up leading lady. Cleo is her one ideal, and she loves her mightily. She also likes to imitate Ford Sterling's facial "gyrolations," and sometimes when she dresses up like a boy she tries to imitate Charlie Chaplin.

At present she is being featured in Mutual kid releases and is just completing her second picture under the guidance of the director who is handling the juvenile company.

ESSANAY INCREASES OUTPUT.

In line with his policy of progress, George K. Spoor, president of Essanay, is rapidly pushing forward Essanay's capacity for production and in the last few weeks has almost doubled the output of films. Essanay is now putting out more than twelve reels every week. This has been done by increasing the number of directors and companies while increasing the quality of films constantly. In addition to the six regular weekly releases, including a two and a three-reel feature, it is getting out one and two-reel Essanay-Chaplin comedies, and four, five and six-reel features, which are being released direct to the exhibitors through the V. L. S. E. To produce the extra releases, Essanay has added largely to its force at the Chicago studio, Viola Allen being one of the leading players recently secured. It has added an extra company at Niles, Cal., studios; has opened a new studio at 147 North Hill street, Los Angeles, and has a company playing at Chattanooga, Tenn. Another company will be established on the Atlantic coast this summer to take special plays requiring an eastern setting.

BILLIE BURKE WITH N. Y. M. P. CORP.

It is announced by the New York Motion Picture Corporation that Billie Burke, the popular actress who has appeared under the management of the late Charles Frohman for the past several years, has signed a contract to work in pictures and is now at the KayBee studios in Los Angeles. This well known star of the legitimate stage has a host of patrons and should prove a drawing card for picture theaters.

Seelye With V-L-S-E

C. R. SEELYE sprang the surprise of the week by giving up the position of sales manager for the World Film Corporation to become assistant general manager in the New York office of the Big Four, otherwise Vitagraph-Lubin-Selig-Essanay, Inc. Mr. Seelye moved into his new quarters at 1600 Broadway on May 17th.

C. R. Seelye.

The former sales manager of the World Film has made an enviable record in carrying through new methods in the sale of pictures, in developing a thoroughly trained force of salesmen and in systematizing office records so that the home office might be in close touch with its branches and with exhibitors. On a recent trip to the far West he made many friends among motion picture men and returned with a comprehensive report on conditions, and supplementing his information were definite plans for reaching the market. He is credited with originating for the World Film a theater card system enabling branch managers to get in communication with all theaters in towns of over 1000 population at least once a week. Personally, Mr. Seelye is characterized by energy, a capacity for hard work and the ability to enthuse others into carrying out his aims. During his connection with the World Film he was always successful in surrounding himself with able men ready to forward policies, the practical value of which was proven by results.

G. J. Schaefer has been appointed to succeed Mr. Seelye as sales manager for World Film. Mr. Schaefer has shown his value, first as secretary to Lewis J. Selznick, and more recently as a member of the department he has been chosen to direct.

NORTH HAS NARROW ESCAPE.

Late this afternoon I dropped in on F. C. Aiken, special representative of General Film, who informed me of the miraculous escape Mr. North had had from death in San Francisco. The new manager of the Big Four for Portland, Oregon, was stepping into the elevator of his hotel when, the operator's attention being momentarily distracted, a child threw the lever. In the office the manager, just a moment before in conversation with Mr. North, saw the impending tragedy. He reached out his hand and touched a button that providentially was within his reach. The pressing of the button automatically stopped the car.

Mr. North was so badly bruised on one leg below the knee that he was confined to his room for a day or two. At last reports he was walking around on two legs, a little chipped, but as chipper as ever.

More power to the elbow of the manager of that hotel! He saved for the film bunch one good fellow it can't afford to lose.

BLAISDELL.

Los Angeles, May 13.

LEWIS TO LEAVE FOX.

It is rumored in film circles that Edgar Lewis, the producer, is about to leave the Fox Film Corporation, with which concern he has been a fixture. It is said that Mr. Lewis has recently received some very flattering offers on the strength of the rumor. Mr. Lewis refuses to comment on his plans for the future other than to say that his work will embrace bigger and better plays than he has done in the past. When it is considered that within the last six months he has produced "The Thief," "Samson," "The Gilded Fool," "The Nigger." "The Plunderer," and is now making "The Bondman," Mr. Lewis' plans for the future will be of interest to the film industry.

Daix Censor Bill a Law

Governor Brumbaugh of Pennsylvania Signs Measure Modifying Censorship in That State.

GOVERNOR BRUMBAUGH of Pennsylvania signed the Daix bill Monday, May 17. This measure is a substitute for the present moving picture law and causes a reorganization of the entire censorship department and its present form of activities. By the terms of the new law, a board of three moving picture censors is established, an increase of one member over the board as it now stands. The chairman of the board is to receive a compensation of $3,000, the vice chairman $2,500, and the secretary $2,400 per year. According to the terms of the new law one of the members of the Board of Censorship must be a woman. A fee of $1 is required for the censoring of all pictures, originals and duplicates, and all money thus acquired is to be turned into the state treasury.

The passing of the bill, and it may be said, the bill itself, is the result of an effort on the part of the moving picture operators of the state to have the law of 1911 repealed. The new law requires an annual report to the Governor, instead of to the Secretary of Internal Affairs, and also provides for the appointment of two clerks and two stenographers, a chief inspector, six inspectors, four operators, an assistant operator, a film patcher and two messengers.

Projection rooms and offices are to be maintained at the state's expense in Philadelphia, but the board may have other offices where needed.

Rose Coghlan

ONE of the most remarkable women on the American stage today is Rose Coghlan, who will shortly be seen in Lubin's six-part Liberty Bell feature, "The Sporting Duchess." Miss Coghlan played Lady Teazle in "The School for Scandal," the first attraction presented at Wallack's Theater in New York City. That was thirty years ago, and marked the opening of what was then America's most fashionable playhouse. Recently this famous theater closed its doors forever, and Miss Coghlan had the honor of being the last star to appear on the stage in the performance that closed its history.

Rose Coghlan.

She will celebrate the fiftieth anniversary of her stage debut next October, and from her appearance it is hard to believe that for half a century she has been constantly before the public.

Speaking of her picture play experience, in the production of "The Sporting Duchess," she said: "Everybody at the Lubin Studio was perfectly lovely to me, and while the work is all so different to that on the stage, I enjoyed every minute of it. I think I surprised them just a little bit, especially when the scenes were made in which the hunt takes place. Mr. O'Neill, who directed the picture, came to me and inquired if I would 'just sit' on a horse and be photographed. When I told him I intended to ride, he seemed worried about my personal welfare. I will confess that I half regretted this declaration, for I had not been on a horse's back for twenty-five years. However, I had made the bluff and I intended to make good. The horses were brought around at nine o'clock in the morning, and until five that evening I was almost continuously in the saddle. At six o'clock I was in my bed and I stayed there until studio time the next morning, when the worst was to come, for the ballroom scene was then put on, and I had to dance. Such is the life of a motion picture artist.

"It is strenuous work, but as glorious as it is hard, and I am hoping that when the public sees the screen version of 'The Sporting Duchess' they will like my work as well as they did in its stage presentation. I feel confident they will, for so much more was possible with all of nature for stage settings; and Miss Ethel Clayton as Muriel is charming."

Change in Edison Program

Releases Its Five-Reel Feature, "The House of the Lost Court," on Paramount Program.

WHAT is taken to be a marked change and a departure in the policy of the Edison Company, is the almost simultaneous announcement of the releasing on the Paramount program of a five-reel feature, "The House of the Lost Court," which Edison has had in preparation for two months, and a change of their weekly program so that, in point of number, there will be less releases.

"The House of the Lost Court" is from the book by the noted English writer, Mrs. C. N. Williamson, who has thrilled her readers with stories of weird adventure and mystery plot, and features Viola Dana. The film is now being shown at the Broadway theater, New York. Miss Dana, not so long ago, when playing leads in Broadway productions, was hailed all over the country as "Broadway's Youngest Star," she then being not much more than a child. It was Miss Dana's remarkable work in the three-reel feature, "The Stoning," that brought forth such encomiums from all sides, and caused a prominent member of the National Board of Censorship to rather break precedent and give to the press an unusual letter of commendation, believing that the lesson conveyed so dramatically well worth the departure. In the cast of "The House of the Lost Court" are included practically all who were in "The Stoning" and it includes many of Edison's most talented players, besides Miss Dana, Gertrude McCoy, Sally Crute, Helen Strickland, Robert Conness and Duncan McRae. This departure appears to be an Edison entry into the long feature field, released on other programs than its own. Heretofore the few long features that company has produced have been released through the special feature department of the General Film Company.

Viola Dana.

The new program will eliminate the Tuesday one-reelers and the alternate Monday three-reel features, all three-reel features hereafter being released Fridays. On Friday, June 11, however, there will be released on the regular program Lee Arthur's famous stage comedy drama as a four-part feature, this being found necessary because of its containing so much good material. From time to time, when the story warrants it, the Friday three-reeler will likely give place to a four-reel feature. This will mean but three releases a week, one reel on Wednesday, a feature on Friday and a one-reel on Saturdays.

This will, Mr. Plimpton believes, give the production end more time to consider and perfect each picture so that each film may have all the care and attention of a feature picture.

THRILLS IN LADY MACKENZIE'S PICTURES.

The Lady Mackenzie Film Company, which has just been organized to handle the motion pictures taken by Lady Mackenzie during a hunting trip in Africa, has opened offices in the Candler Building, 220 West 42d street, New York, and is preparing to offer the pictures to exhibitors. Arrangements have been made to give an exhibition in a prominent New York theater where an evening's entertainment will be given with these pictures forming the entire program. In point of interest the pictures taken by Lady Mackenzie are said to excell all others taken in Africa. Many thrilling incidents are accurately portrayed in these pictures. The story accompanying the pictures will be told by one of the hunters who accompanied the expedition.

Chaplin Not Coming to New York

Essanay Company Decides to Keep Him in Los Angeles—But He Gets Twenty-five Thousand Dollars Just the Same.

CHANGE will have to be made in the announcement that Charles Chaplin is to come to New York to appear at the new picture show at Madison Square Garden, New York, for two weeks for the trifling sum of $25,000 for the engagement. Word comes from the coast that the deal is off, but that Chaplin will get the twenty-five thou' just the same. The money was passed to him on May 14 in the form of a check drawn by Gilbert M. Anderson on the Fort Dearborn National Bank of Chicago. George K. Spoor and Mr. Anderson were both in Los Angeles to put the deal through.

Two weeks ago Mr. Spoor, in Chicago, was called on the phone from New York by I. Presburg, Manager of the Arena Amusement Company. Mr. Presburg was very anxious to secure Mr. Chaplin's appearance at the opening of the Garden. Mr. Spoor said it was impossible, but that he was starting for New York and could be seen there. In New York Mr. Spoor said the engagement was out of the question; that six figures would have no more influence than five. The releases had to be maintained and the head of the Essanay Company declined to listen to the suggestion that Chaplin could be working on pictures enroute and in New York City.

Mr. Spoor returned to Chicago at the end of the week. Back in the Lake City on Monday, May 10, Mr. Spoor had a hunch the wires between New York and Los Angeles were too busy, so he just boarded the midnight train and on May 13 met Mr. Anderson in Oakland. The report was then that Chaplin had decided his contract with Essanay would permit him to make the trip and return to the company. It was understood the comedian was to travel across country in a special train, with observation platform appearances and a circus parade on arrival in New York.

Mr. Spoor and Mr. Anderson were in Los Angeles on May 14 and on the same day there was deposited to Chaplin's account the bouquet of twenty-five thousand dollars and there was executed a supplementary contract to the mutual satisfaction of the parties concerned. The transaction is probably without precedent in amusement history.

On Sunday Mr. Spoor returned to Chicago and Mr. Anderson to Niles. While in town the Essanay manager was entertained by Wm. N. Selig at his big Zoo which now is practically completed.

Rare Antiques in Studio

Samuel Jacobi Provides Costly Setting for Joseph A. Golden's Production of "The Price."

WHEN Joseph A. Golden, president of the Crystal Company, planned his production of George Broadhurst's play, "The Price," in which Helen Ware is being starred, he determined upon elaborate interior settings comprising genuine antiques, instead of imitations

A Jacobi Stage Setting.

such as usually are made to serve the purpose. He went to Samuel Jacobi, gave a general outline of what was wanted and told him to go ahead with the furnishing of a drawing room and a studio, quite as though he were equipping the Fifth avenue home of a millionaire.

Mr. Jacobi took Mr. Golden at his word and last week the Crystal studio contained rare antiques, the total value of which was many thousands of dollars. Great care was exercised in designing the rooms under the personal supervision of Mr. Jacobi, who made a point of having everything in perfectly good taste that the interiors might harmonize and not become a mere jumble of costly objects. Many directors from other studios visited the Crystal plant just to see the sets for two of the big scenes in "The Price."

The drawing room, used for a reception, has chairs and lounges of the Louis XVI. period, the value of one old chair being placed at $150. In the extreme rear of the room is a mantlepiece of the same period, handsome tapestries cover the walls and equally striking are the curtains and rugs used in this scene. Rare bronzes and pieces of bric-a-brac that could not be duplicated at any price are used in the decoration of a room containing enough valuable material to stock an antique shop. The studio of a wealthy artist was furnished in the same lavish manner with the finest of tapestries, paintings, and pieces of sculpture by old masters. If the dramatic quality of "The Price" equals the art displayed in preparing the settings, it will be a notable production, indeed.

O. W. Biarmer

WHILE columns have been written extolling the capabilities of producers, directors, players, cameramen, and incumbents of other important positions in the scheme of motion picture producing, there is one individual of whom very little mention has been made at any time, despite of the fact that his work, when backed by a thorough understanding of its requirements, is of greater importance by far than is generally realized. That individual is the studio manager.

O. W. Biarmer.

Of those following this vocation one of the best known is O. W. Biarmer, who is in charge of the studio of the Centaur Film Company in Bayonne, N. J.

Since his advent into the motion picture business some years ago Mr. Biarmer has been associated with David Horsley, the founder of the Centaur Company. His first effort was as one of the sales force for the Lumiere raw stock film, for which Mr. Horsley was the American agent. Here his work was so effective that in a short time he was made general sales manager. In this capacity he traveled the entire United States and Canada, visiting every motion picture manufacturing plant of importance.

Being of an observant nature, he made note of the different systems of management (particularly in the studio), then in vogue, cataloguing this information for future reference. Sooner than expected he was called upon to use the knowledge thus acquired, for with the outbreak of the war, the Lumiere supply was cut off and the American offices consequently discontinued.

In the meantime Mr. Horsley had erected the Centaur plant and studios in Bayonne. These studios he decided, in time, to operate as a commercial proposition, renting them to outside producing companies. In appreciation of past efforts Mr. Biarmer was placed in charge by Mr. Horsley.

Not content with following the routine generally accepted by studio managers, Mr. Biarmer set to work making improvements wherever possible. Here his intimate knowledge of studio requirements in the way of photographic qualities of the different makes of electrical equipment and devices, of building props, scenery, and other necessities, came him in good stead, with the result that the Centaur plant offered outside producers unusual facilities for picture making.

Ordinarily, the work of a studio manager may be considered a matter of mere routine; but when handled by one possessing a vast knowledge of the craft, backed by untiring efforts, as in the case of Mr. Biarmer, it becomes an important item in picture making.

The Motion Picture Exhibitor

CONVENTION PROSPECTS.

President Pearce on the Importance of the National Convention at San Francisco in July.

A MEMBER of the World's staff visited Marion S. Pearce, the national president of the Exhibitors' League in Baltimore, last Friday, and found him enthusiastic on the subject of the coming national convention.

"There are a large number of exhibitors," said Mr. Pearce, seated in the elegant offices of his new Hippodrome at Baltimore, "especially in the West and on the Pacific Coast, who have never had an opportunity to attend a national convention before. The place of convention being now brought nearer to them than ever before there is no doubt that they will make every effort to be present. The enthusiasm encountered everywhere convinces me that the convention will easily be the most successful ever held. I must say that I am more than pleased at the amount of interest taken in the convention along the Atlantic seaboard. The exhibitors of the East realize that attendance at the national convention will enable them to see the great California Exposition and to make the marvelous journey across the continent. The program of the convention has been arranged in such a way as to give the exhibitors every opportunity to enjoy the wonders of the Exposition. All the business sessions will be in the morning. Special coaches will leave the various sections of the country and all these specials will converge at Chicago. From Chicago there will be a grand exhibitors' special to the coast. The great producing interests located in Los Angeles and other parts of the Coast will make a special effort to entertain the members of the convention.

"It will be a great time for getting acquainted. The biggest people in the industry will be present and all will be glad to meet the exhibitor.

"Depend on it we will not neglect business. There will be no petty politics, but the real business problems of the exhibitor will be taken up and discussed in an intelligent and profitable manner. This great national organization must be put on a self-sustaining basis and the convention will have to deal with the arrangements necessary for that purpose. We will have, I trust, a central office in the City of New York, which is the great centre of the motion picture interests of this country. We will have a national secretary in connection with this central office. He will be able to get valuable information at first hand and communicate it to the various state branches. Prospects for a stronger organization were never brighter than now. Exhibitors everywhere realize the need of a strong national body. The length of time exhibitors want to stay at the convention city will entirely depend upon themselves. There will be no special train schedules for the return trips."

Mr. Pearce, it must be added, has freely given of his valuable time and his cheerful energy to strengthen the national body. He has done so at the expense of his own private interests.

LEAGUE BRANCH FORMED IN THE BRONX.

A mass meeting of Bronx exhibitors was held Thursday, May 13 at the Art theater, 1077 Southern Boulevard, New York City, under the auspices of the Motion Picture Exhibitors' League of America, New York Local No. 1. The purpose of this meeting was the reorganizing of the Bronx exhibitors. Lee A. Ochs, the president of New York Local No. 1, presided. He made a short address in which he outlined the benefits of the organization and the necessity of the exhibitors getting together for their mutual protection. Brief addresses were also made by Mr. Harris, the former attorney for the Cinema Club, and Herman Hoffman, an attorney of Manhattan.

Next followed an election of officers for the Bronx branch of New York Local No. 1. D. B. Picker, of the Burland theater, was unanimously elected president. Chas. Goldreyer, of the University theater, was unanimously elected vice-president. A. B. Samelson, of the Art theater was unanimously elected secretary. Thomas Howard, of the Claremont theater, was unanimously elected treasurer.

The new officers promised to do their utmost to enroll new members and strengthen the organization.

DON'T MISS READING MEETING.

Big Time Has Been Planned and Important Business Will Be Transacted.

MOTION picture exhibitors who fail to attend the convention and exhibit of the Pennsylvania State League, to be held in Reading, June 7, 8 and 9, will miss one of the greatest treats in their lives. Not only are the Reading exhibitors interested, but the Chamber of Commerce, city officials and the most prominent business concerns have volunteered their services. The city will take on the appearance of a holiday. Every picture fan will be asked to display the American flag at his residence. This, in addition to the bunting and other decorations to be used in the business sections, will add to the attractiveness of the exposition.

The entertainment of visiting exhibitors and their friends will occupy a prominent place during the sessions. While the picture men are in session the Ladies' Reception Committee, appointed by Manager Ben H. Zerr, will have charge of the visiting women and friends. Mrs. J. G. Hansen has been chosen chairlady. Other members of the committee include Mrs. Ben H. Zerr, Mrs. Harry J. Schad, Mrs. C. L. Carr, Mrs. Frank D. Hill, Mrs. Frank A. Gould, Miss Deppen, Misses Elsie, Dorothy and Bertha Hansen.

The automobile parade Tuesday afternoon, headed by the Ringgold Band, Monroe A. Althouse, director, will be shown in motion pictures through the courtesy of the Lubin Manufacturing Co., of Philadelphia. Arrangements for these pictures as well as other scenes, will be in charge of J. Allen Boone, the genial publicity representative for Mr. Lubin.

Recently Mr. Hansen, secretary of the Reading Exhibitors, received an interesting communication from the United Film Service, Inc., stating that Edwin August, supported by the following: Ruth Blair, Iva Shepherd and Bill Bailey, would produce a two-reel photodrama in Reading during the convention. This will undoubtedly prove a unique feature. Miss Ethel Grandin, together with Messrs. Arthur and Ray Smallwood, will also attend.

A number of the screen artists from the Metro, World Film and Fox companies have been assured. Through the efforts of the Inter-State Film Co., Philadelphia, the following Universal stars have been promised: Harry C. Myers, Rosemary Theby, Ben Wilson, Dorothy Phillips and Mary Fuller.

The Lubin Company will send a large delegation in a special train with a representation of more than 75.

The Reading exhibitors have arranged for a ball on Tuesday night, June 8, at the Auditorium. This will prove the greatest affair of its kind ever held in the East. Never has such an array of leading players been promised for any function outside of New York City. Following the ball the players will be entertained at a banquet at the Mansion House. This function will be exclusively for the screen artists. The banquet for the exhibitors and their families will take place the following night at the Berkshire.

This convention will prove a benefit to the exhibitors from many viewpoints. Matters which vitally effect every exhibitor will be taken up. An exhibit seldom equalled has been arranged. A very few booths remain, and the entertainment will be one of the greatest surprises ever given motion picture exhibitors.

WHERE IS WILLIAM MARLOW?

This is to advise William Marlow that his mother, who resides at 678½ East Clair street, Indianapolis, Ind., is sick and would like to hear from him.

CHICAGO LETTER

BY JAS. S. McQUADE

"The Birth of a Nation" Barred in Chicago.

THE fiat has gone forth from the office of Chicago's recently elected mayor, Wm. Hale Thompson, that "The Birth of a Nation" will not be permitted exhibition in this city. The scenes showing the assassination of President Lincoln and the events in the reconstruction period following the Civil War are mainly responsible for the mayor's action.

"I will not permit any theatrical man, or picture show company to operate or show a film in any theatre in Chicago which reflects on any race or nationality," said the Mayor on Saturday, May 15, after hearing arguments for and against the issuing of a permit and after viewing the picture himself. "I will not grant my permission for the exhibition of a picture just to give a theatrical man a chance to charge $2 a seat. Complaint was made to me that this particular photoplay was the cause of race riots in the east. We want nothing of that in Chicago."

On the other hand, the manufacturer of the film of this subject sought to establish the justness of his claims for exhibition in the following announcement:

"To the American people the outcome of four years of fratricidal strife, the nightmare of reconstruction, and the establishment of the south in its rightful position is the birth of a new nation. Lincoln's plan of restricting negroes to Africa was dreamed of only—never carried out. The new nation, the real United States, as the years glided by, turned away forever from the blood lust of war and anticipated with hope the world-millennium in which a brotherhood of love should bind all the nations together."

The Chicago Herald supported the mayor's action editorially, as follows.

Mayor Thompson has barred from Chicago the notorious photoplay based on the romances of racial hatred by the Rev. Thomas Dixon. Mayor Thompson is right. It should be barred.

In vain do the promoters protest that in their spectacle there is "a note of optimism, brotherly love and readjustment of racial conditions intended to soothe and brighten."

A famous French author dedicated to "My sons, when they reach the age of 20," a graphic account of the disasters that follow on yielding to enticements to enter into illicit sexual relations.

The book may, perhaps, be usefully read by many young men. Yet when presented in dramatic form it became merely the picture of a brothel and its inmates, affronting all clean-minded spectators and gratifying only the morbid emotions it sitmulated.

However excellent the intentions, everything depends on the way they are carried out. The public derives no benefit from "popular" presentation of the scenes of the clinic and the confessional. This particular presentation, both in its ordinary and its film dramatization, has a riot-provoking record. Let it stay barred, so far as Chicago can bar it.

"The Birth of a Nation" was underlined in the Illinois theater program to open in that house May 1. Charles Fitzmorris, secretary to the preceding Mayor, Carter H. Harrison, inspected and passed the films some time before the primary election, in which Mayor Harrison was defeated.

Chicago Women's Clubs Against State Censorship.

The bills recently introduced at Springfield for a state censorship law in Illinois will be fought tooth and nail by members of various leagues and federations of women's clubs, of Chicago. A representative meeting of these members was held in the Chicago Woman's Club Saturday, May 15, and every one present pronounced herself strongly for "home rule," and for the censoring of moving pictures exhibited in Chicago by Chicago herself.

"Bills Nos. 382, 393 and 422 are now pending before the Assembly for the creation of a state board of censorship," said Mrs. Herman Landauer. "The bills are a blow at home rule. If passed, three censors will be appointed by Governor Dunne. They will each draw a salary of $2,500 a year. These state censors could not express the highest needs of a local city. Each city is capable of that task only."

Christian Endeavor organizations of the state are also strongly in favor of retaining the Chicago board of censors, and a state wide campaign was launched Monday, May 17, to bring pressure to bear upon the legislature to kill the bills now being considered. The Rev. E. L. Reiner, pastor of the Waveland Avenue Congregational Church, and chairman of the finance committee of the Illinois Christian Endeavor Union, made the foregoing announcement Sunday evening, May 16.

"Moving picture manufacturers don't like the moral standard set by the Chicago board of censorship by which immoral scenes, scenes of crime and other objectionable matter are cut out of films," said Mr. Reiner. "They tried last summer to abolish the present board by action of the city council, but failed because church and civic organizations fought the crafty manufacturers.

"The Chicago board has the reputation of being among the best censors in the country. Cities and towns throughout the Middle West require exhibitors to show their Chicago permits before they can show certain films. Oak Park and Naperville have passed ordinances making this requirement.

"Naturally, the manufacturers want to break down this system and establish their own board of censorship.

"We cannot allow them to succeed. We will call upon our organization throughout the state to fight the manufacturers' plans. The Chicago standard must not be lowered.

"We will urge instead that the standard shall be raised and that all drinking and gambling scenes be eliminated as well as criminal scenes."

Mr. Reiner asked his congregation to write letters to representatives.

Efforts will also be made to interest the Chicago city council to take action to oppose the proposed legislation.

Moving Picture Industry Ranks Fifth in United States.

The federal census report covering the moving picture industry for the year 1914, up to December 1, shows that the manufacturing of film subjects forms the fifth largest industry in the United States.

During the eleven months $20,000,000 was spent in the making of 10,000 reels, each averaging 1,000 feet of moving picture negatives. From each reel of negative an average of thirty-five positives was made at a total cost of $17,000,000, which made the total sum expended $37,000,000.

The report shows that it cost on an average between $10,000 and $15,000 to produce the regulation five-reel feature; also that about 10,000,000 people in this country patronize the picture theatres daily. Of this aggregate Greater New York can claim 900,000 daily, and Chicago 385,000.

Chicago Film Brevities.

It was with great regret that I learned of the serious accident to my friend, Tom Mix, out in Los Angeles. I am glad to learn from the Chicago office of the Selig Polyscope Co. that Mr. Mix's injuries were not so grave as at first reported. It has been found that a bone in his forearm was broken and that his chest and head were considerably bruised. The wonder is that America's greatest star horseback rider, roper and picturesque actor in Western plays has escaped so easily, after such a terrible mix-up. Tom has my sincere best wishes for his speedy recovery.

* * *

A number of sets of Selig's big feature, "The Carpet from Bagdad," shipped to England, France and other foreign countries, were lost when the Lusitania was torpedoed. The films had been ordered by foreign governments for the entertainment of their troops when given relaxation from hard fighting in the trenches.

* * *

Miss Ruth Stonehouse left Chicago Monday, May 17, for Chattanooga to join the Essanay forces there. In addition to other parts assigned her there, she will play the lead in "The Man Trail," adapted from the story by Henry Oyen, which will be a five-reel subject.

* * *

E. B. Rice, owner of the Seeley theater, 2042 Roscoe Boulevard, called at the office one day last week to renew his subscription. The Seeley seats 300 persons and charges an admission of five cents for a Licensed program of three and a half and four reels of pictures. When special features, such as World Film Corporation, Famous Players, etc., are shown, an admission of ten cents is charged. Mr. Rice stated that he ran "The Christian" and "The Spoilers" to capacity houses at fifteen cents. He reported very good business.

* * *

The American theater, one of Jones, Linick & Schaefer's big houses on the West Side, began a season of moving picture entertainment on Monday, May 17. The program will be changed daily, and the presentations will begin at 6:30 evenings, with a matinee on Saturdays at 3:00 p. m., and continued presentations on Sundays from 1:00 p. m. to 11:00 p. m. The admission will be ten cents for adults and five cents for children.

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Watterson R. Rothacker, general manager of the Industrial Moving Picture Co., this city, gave an address on "The Advertising and Educational Possibilities of Moving Pictures," before the real estate board of Cook County, Tuesday afternoon, May 18, at the Hotel Sherman. Mrs. Watterson R. Rothacker recovered sufficiently from her recent serious illness to take the journey by rail for Venice, near

Los Angeles, on May 9. She will occupy the pretty little bungalow secured by her husband in that beautiful spot until he joins her in June. Frisco, Portland, Mount Rainier, Seattle and Vancouver will then be visited in turn on their way back home, via the Canadian Pacific Railway.

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John Ahonmos, former owner of the Clifford theater, 1537 West Twelfth street, was arrested recently charged with failure to pay the war tax on that house. The arrest of Ahonmos is said to be the first for this cause made in Chicago.

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Edgar O. Brooks, Western manager of the Cosmofotofilm Co., made a hasty call Monday, May 7, on his return from a trip of four weeks through the Middle West, during which he visited Detroit, Cleveland, Columbus, Indianapolis, St. Louis and Kansas City. He expressed himself as being much pleased by the fine business done throughout the territory by his company.

* * *

On Sunday afternoon, May 16, a company of Essanay players left for Dowagiac and other Michigan towns, in which Charles Hoyt's comedy, "A Bunch of Keys," will be produced. Essanay has engaged three new stars to take the leading roles; namely, June Keith, who will take the part of Miss Teddy Keys; William Buress, the part of Grimes, and Johnny Slavin, the role of Snaggs. As the scenes of the comedy are laid in small towns and it is Essanay's policy to secure the proper realism in these rural settings, Cassopolis, Pogagon and Eau Claire will be visited in addition to Dowagiac.

* * *

Douglas H. Bergh, George Kleine's personal traveling representative, was in the city a few days last week, after an absence of several months on the Pacific Coast. He reported very satisfactory business for the George Kleine product in every place visited. He told me a rather interesting story which goes to prove that the Moving Picture World can be found in even the smallest hamlet where a moving picture theater exists. Tom North, who has now severed his connection with George Kleine's forces to become manager in Portland for the V. L. S. E., Inc., not long ago visited the hamlet known as Sterling City in the Sierra Madre range. The snow was nine feet deep at the time, and almost the first man Mr. North met was Gilbert Horton, proprietor of the Horton Playhouse, a small structure devoted to the showing of moving pictures. "I know I have just what you want, after your trip," said Mr. Horton. "I know you want all the latest news about the trade, and here it is," he said, bringing out the latest copy of the World. Seeing that the little burgh depends for its existence on the lumber mill of the Diamond Match Co., and has only a population of 225 people, it will be evident to the reader that this publication is the only pioneer in its line in the country.

* * *

George K. Spoor, president of the Essanay Co., has issued invitations to Chicago exhibitors, public officials and representatives of the press to attend a private exhibition of "The Slim Princess," that will be given in the Palace Music Hall, the big vaudeville playhouse in the City Hall Square Building, on Clark street, Thursday, May 20, at 10:30 a. m.

* * *

Arthur Bard, general manager of the Associated Film Manufacturers, of New York City and Los Angeles, stopped over in the city Thursday, May 13, and left for New York City the following Sunday night.

* * *

Viola Allen arrived in the city from New York Saturday, May 15. She will begin work in the Essanay studio, in "The White Sister," her well-known stage production, on Tuesday, May 18.

* * *

Four reels of pictures taken in Japan and China for the United Photoplays Co. were shown Tuesday evening, May 11, at a meeting of the Geographic Society. The pictures were taken under the direction of Dr. George A. Dorsey, curator of anthropology of the Field Museum. Dr. Dorsey, who is an ex-president of the society, is still in the Orient. An address was given in connection with the pictures by Dr. Fay-Cooper Cole, assistant curator of anthropology at the Field Museum. The principal subjects treated of in the pictures are the whaling industry at Aikawa, Japan; the pearl fishers of Japan, and life in China as shown in the street scenes in Peking. These pictures, known as the Dorsey Pictures, began an indefinite run at the Studebaker theater, under Jones, Linick & Schaefer's management, Saturday, May 15.

"Graustark," Essanay's first big feature released through the V. L. S. E., Inc., opened a run at the Fine Arts theater Saturday, May 15.

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The Strand Theater Co. at Orchestra Hall is offering "Betty in Search of a Thrill" with other strong film attractions during the current week.

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"A Fool There Was" entered upon its third and last week at the Ziegfeld theater Saturday, May 15.

* * *

"Mizpah" is one of the first of a series of big spectacles that will soon be produced in the Edendale studio of the Selig Polyscope Co. The film story is an adaptation from the celebrated play of that name by Ella Wheeler Wilcox. Colin Campbell has been chosen as director, and Kathlyn Williams and Tyrone Powers have been assigned the leading roles. A large cast of principals, including Wheeler Oakman, and about a thousand supernumeraries will support them. It is rumored that the Selig Co. may send several actors and actresses to the Holy Land to secure the proper atmosphere for some of the scenes, just as was done in the filming of the "Ne'er Do Well," when a company was sent to the Panama Zone. The settings, it is promised, will be in full keeping with the scenes of the play. When completed, "Mizpah" will be released as one of Selig's "Red Seal" photoplays, which form a part of the output of the V. L. S. E., Inc.

* * *

H. L. Wallick, broker for the Lea-Bel Feature Film Co., with offices in the Schiller Building, left this city for New York for a week's stay, Tuesday, May 18.

Will Louis, Edison Director

PRODUCING is, to most men, work, but if all directors were to get the enjoyment and fun out of their work that Will Lewis, a new Edison director, does, in the vernacular, "it would be a shame to take the money."

Mr. Lewis is to direct comedies entirely and, to judge from his first picture, "A Lucky Loser," he succeeds in injecting his fun-loving nature into the film. He has also produced the comedy, "The Cook's Mistake," on the slapstick order.

Will Louis.

Director Lewis is not new to motion pictures as he was for a number of years producing comedies for Lubin where he began at the bottom of the ladder—though thoroughly experienced on the stage—and showed in a quick climb what he could do. He then spent a year in comedy direction with Solax, also producing the serious and well-known 5-reel suffragette film with Emeline Pankhurst featured.

Mr. Lewis hails from a small town near Germantown, Maryland, and it was his knowledge of the farm boy that made his first hit on the stage. He has had an extensive experience in myriad roles in stock having first been associated with the Forepaugh Stock in Philadelphia for three years when he became stage manager. He spent two years in stock with the Chestnut Street Theater players in that city, when he went to the Columbia Stock Company in Washington, D. C.

He has been from the first a character man and his "Little Gecco" in "Trilby" has been remarked as a fine bit of characterization. One of Mr. Lewis's best productions was the dramatic version of "Parsifal" done at the Grand Opera House, Philadelphia. His son, Leo Lewis, has made quite a name as a child actor in motion pictures, and gives very threatening indications of following his sire's example.

Mr. Lewis is a prolific scenario writer, having written scores of scripts for Lubin. He is in hopes of having the time to write more funny films for Edison.

Doings at Los Angeles

FRED BALSHOFER and Francis X. Bushman are here and have taken over a part of the Hollywood Universal studio, which was recently vacated by the big Laemmle company. They will do some remodeling and renovating before starting on production. Fred says he is glad to be back at the capital and his star is busy getting ready to work and incidentally meeting the westerners.

* * *

Tom Mix, Selig's western producer of cowboy stories, is recovering slowly in the Sister's hospital, where he has been ever since his accident at the Rodeo here ten days ago. The telephones have been ringing almost constantly ever since the popular director has been in and it is with joy that the news was received that the cowboy was on the road to recovery.

* * *

Since Charlie Chaplin and his Essanay players have been in town it has been nothing but a round of pleasure between scenes for the jolly little comedian. He has "grabbed off" most all the picture publicity in local papers since his arrival, and he has posed with great people, mayors, actresses, and everything imaginable, even being snapped with animals and an automobile.

* * *

The other night Manager Lloyd V. Brown of Clune's Auditorium entertained 200 members of the Selig plant, including most of the big bugs of the firm. Mr. Selig was there also, and saw the "Clansman" for the first time.

* * *

"Who Pays," the Balboa-Pathe series of a dozen question stories, is winning a place in the western photoplay world, and the work of Ruth Roland and Henry King is well appreciated as is that of Daniel Gilfether, Ed Brady, and numerous others. Bert Bracken is directing the last of the series now, which are to be released periodically.

* * *

Three Universal big guns are this week on the sick list and receiving treatment in the municipal hospital at the valley picture city. They are Henry McRae, who suffered mild blood poisoning when he stepped on a rusty nail; Otis Turner is navigating with the aid of a heavy cane, his ankle having been badly sprained, and Fritzi Brunette is suffering more painful injuries, sustained when she ran amuck with a new automobile. She will be back at work in a week or so.

* * *

Our little friend Billy Jacobs has been sick for two weeks with a serious attack of pneumonia, from which his parents did not expect him to recover, but fortunately the little picture star has pulled through in fine style, although handicapped by a seige of measles just as he was finishing with the lung trouble. Little Billy's mother says that he is gaining steadily and will soon be back to work at the Majestic Mutual.

* * *

Since the combination of Morosco and Bosworth productions, the stage space has been cramped, and as a result, a new strip has been added to the already large area, the new one containing about 2,500 square feet. Another 25,000 square feet have been added to the stages across the street where big exteriors are done as well as some mammoth interiors.

* * *

Billie West, the mutual girl, is training to be a cameraman for she was presented with a "two by four" camera the other day and ever since she has been shooting up the studio and finishing her own prints at her home. At least Bennie Ziedman says she is.

* * *

Carlyle Blackwell, who just completed a picture at the Lasky studio with Ina Claire, was taken sick shortly after the last scenes were made, and now he is on a vacation to recuperate.

* * *

Even if Thomas H. Ince was hurled 30 feet from his auto while it was going at racing speed, he refuses absolutely to be downed, and he is "going to the bat" with everyone who comes to see him. After installing a big projection machine in his home, he viewed all the pictures that were put out by the New York firm. At first he sat in an invalid chair, but is now able to sit up and see the films. He expects to be out in a week or so and be back on the job at Inceville.

* * *

Mr. George Blaisdell of the Moving Picture World returned to the city after several weeks' tour of the northern part of the state. He is temporarily located in a nice apartment house and has secured a typewriter to grind out some stories on the west coast capital.

* * *

The old members of the deceased Photoplayers' Club gathered together once more for a dinner and talkfest at Levy's cafe Thursday night. Henry B. Walthall was honored with the chair and he ably piloted the good fellow-ship through the sea of mirth. Many representative moving picture men were present, including many visitors and big men of the industry.

* * *

The total stage space, when the new Keystone stages are completed, will be the largest used exclusively for producing comedies in the world, so says Frederick Palmer of the Sennet publicity bureau. His figures must be correct, for the plant certainly is being greatly enlarged. A small army of workmen are rushing the new buildings across the street, and in thirty days they will be ready for use.

* * *

Marshal Neilan has left the Famous Players and has accepted a directorship with the Selig company, where he will put on a serial. Mr. Neilan has for several years been in the business, and is a well known and popular man, having been with the Kalem, and other concerns. He worked with and directed Ruth Roland in comedies for a long time in Hollywood. He goes to the new place and will start work immediately.

* * *

When the bathing girls had their parade in Venice this year, pretty dark-eyed Miss Fay Tincher won first prize, fifty dollars in gold, and the admiration of hundreds and hundreds of people of the fair southland. Fay wore her famous typewriter dress of Komic fame, only it was slightly abbreviated, making quite a unique bathing suit. Many girls of the picture were entered, but the Mutual favorite won over the throng of fair entrants.

* * *

Winfield R. Sheehan, general manager of the Fox Film Co., is in town and has established headquarters here where the productions will be handed out. Although no pretentious quarters have as yet been secured, and only a vacant storeroom rented, the place is piled high with goods and a string of exhibitors have been coming and going all the time. Harry Leonardt, special Western representative of the Fox attractions who looks after the territory west of Denver, is also here for a week or so.

* * *

The truth will out and it has been discovered that Louise Glaum, leading woman at Inceville, and Director Harry Edwards of the LKO company were wedded many days ago. The official announcement came rather as a surprise and the couple were congratulated upon their keeping the affair secret.

* * *

Mina films are being made in California, Milton H. Fahrney having already started production at the old Universal studios in Hollywood, until the new stage is ready at the Horsley jungle in the city. He is using Goldie Coldwell, George Ovie, Louise Fitzroy, and Jefferson Cabourn.

* * *

Sad to relate, four famous filmers were pinched for using too much gasoline in their cars. Otto Lederer, a Vitagraph leader; Marshal Stedman, one of the Big U sub-managers; Lewis J. Cody, leading man at Inceville; and the other one cannot be named because he has been speeding too much lately.

* * *

Plans for a new interior stage building at Universal City are now in the hands of construction men and work will be rushed on the big buildings which are to cost $100,000. The past two weeks of bad weather has fully convinced the officials of the firm that large covered stages with lights are absolutely necessary where so much film is turned out each day.

* * *

A premature explosion of gunpowder for a Keystone scene wrecked the concrete bottom of the big plunge at the studio, and narrowly missed injuring three players. The mammoth bath tub of cement will have to be extensively repaired before it can be used again. Chester Conklin was slightly injured.

* * *

Thomas H. Ince has secured the services of Jane Grey and Hale Hamilton, who will shortly appear in New York pictures. Dorothy Dalton, wife of Lewis J. Cody, has arrived at this studio where her husband is a leading player, and may possibly appear in several Ince pictures.

CLARK IRVINE.

A Japanese Photoplayer

Makato Inokuchi Believes His Stars Made Him a Star—Now With Selig.

"HOW strangely the Supreme Being provides that each one should do his share in the work of mankind, to the end that I should become a moving picture actor! And here, too, in the Land of Liberty so far away from my own."

Seeing things always in the mystic light in which the Oriental loves to view even the minutest happenings, Makoto Inokuchi, one of the few sons of Nippon now on the rolls of the moving picture stage, so expressed himself in connection with his career, as he stood waiting for his scene at the Selig Jungle Zoo Studio.

Makato Inokuchi.

"Indeed, my people never trained me, nor intended to make me an actor," he continued. "It was quite the contrary, they hated to see me in the profession.

"In my childhood days my parents aspired for me to become a statesman or some other honorable occupation; in the old Japanese way of thinking, to be an actor is not so ranked. As I was a good student, holding first place in the class almost all through my primary school days, my people thought to send me to an American college to study economics and finance, which study our people thought harmonized with our family interests. It was then one of the popular aspirations of young Japanese to come to America to study.

"To tell the truth, I believe that each person has a certain calling, to suit the time of his birth; this God provides without our being conscious of it. How pitiful, then, that so many of us should try so hard, and in vain, something that God never meant us to do!

"This fact was demonstrated to me from the age of five years, and it followed me from that time on. When five years old I made a little speech at the Japanese Young Men's Association—a sort of little anecdote, which I had been taught in kindergarten. That shows I had nerve enough to become some kind of a public man. And when seven years old I saw for the first time the stereopticon pictures, shown by a traveling lecturer. I believe this was almost the first impulse to my future career that was instilled into my childish imagination. I became so much interested and curious concerning this strange, beautiful art, with the eloquent lectures that accompanied it, that when I returned from them I remembered nearly every word and gave a childish, but correct, imitation of the lecturer, which astonished my people. They said, 'The boy has an unusual talent—but I hope it won't make him a stereopticon lecturer.'

"But my fondness for these things grew and grew, until finally I got money from my parents and relatives and bought a whole outfit of stereopticon equipment. This was when I was 11 years old. I gave free public exhibitions at clubs and before society, with success, and my schoolmaster was very proud of me.

"After these lectures, by request of the host, I usually gave the so-called 'Students' Sword Dance,' so popular and almost exclusive among students. One of the elderly gentlemen said, 'I think you will become a Seuky Yokusha—big star.' I laughed at the idea of it and I told my mother what he said, which made her mad, and she took it rather as an insult.

"After years in American schools and colleges, my fondness for literature and arts grew, in spite of regular study of the subjects chosen for me, and finally I found my interest centering on the dramatic. The transition is not difficult. During this time I did several translations from famous English authors, including Shelley and Edgar Allen Poe. I also wrote a few one-act plays and scenarios. After my college studies, on the way to my home, I went to New York to view the wonderful city, where Broadway theatricals and its gay life attracted me. Study in the dramatic school and of the moving pictures followed, quite, it seemed, by accident. Later I became a member of such companies as 'Paid in Full,' 'A Daughter of Heaven,' 'Bought and Paid For,' 'The Derelict,' and many others of less importance.

"The opportunity in moving pictures came for the first time about four years ago, when Pathe Freres used me as an assistant, at a time when no legitimate actor considered it desirable to appear in the pictures. I returned to the footlights in the Liebler production with Viola Allen, but my impression of the pictures was very pleasant. I thought that some day I wanted to study it carefully. At length the moving picture art became wonderfully uplifted, to such a high standard that all legitimate actors became willing to enter the work. So, since last summer, I also have found the opportunity to become one of their number in film productions. I played in nearly all the pictures in George Kleine's American productions before I came here, and in several pictures with the Kalem Company, which fortunately resulted in my getting an engagement with Mr. Selig.

"Now I realize that my childish bent has followed through my life, to what ends I do not know. I hope to do fine work with the Selig pictures."

Historical Opportunities in Cartagena

Not Fertile Ground for Marketing Pictures, but Sensational American Subjects Would Go—Abundant Material for Historical Productions.

CONSUL ROSS HAZELTINE, Cartagena, Colombia, announces that motion pictures have not attained the popularity in Cartagena which they enjoy in other parts of South America. There are no manufacturers or exchanges, and only two theaters, one of which is rarely used. One theater shows French films two nights a week. The admissions charged are very reasonable considering the quality and length of the films.

During the year 1914 motion picture supplies were imported into Cartagena to the value of $936, of which $850 came from France and the remainder from Germany. Most of the films shown here are said to be entered at Barranquilla. The import duty on developed films is $5 per kilo ($2.27 per pound), gross weight; the duty on unexposed films is $0.10 per kilo ($0.045 per pound), gross weight. The films are purchased and resold when possible. American films are not shown, although there is little doubt that sensational western dramas would prove popular.

The opportunity for American producers does not exist, however, in the sale or rental of films, but rather in the manufacture of historical films. Cartagena has the most romantic history of any city of the old Spanish Main. The remarkable walls, which are said to have cost $59,000,000, were constructed during the reign of Philip II. of Spain, and to-day they are in a perfect state of preservation. Some of the forts have been destroyed, but several are in excellent condition. The ancient Palace of the Inquisition (now private property), completed in 1706, is also in excellent condition. The picturesque fort at San Jose at Bocachica, dating from 1698, has scarcely been touched by the passage of years. The Castle of San Felipe, begun in 1630 and completed 27 years later at a cost of $11,000,000, but now in ruins, is situated on a hill overlooking the city and harbor. These and other historical structures give Cartagena a scenic background not excelled in all Latin America, but nothing has yet been done to turn these advantages to practical account.

EDISON DAY AT READING, PA.

Harry Eytinge, Edison, was the specially invited guest at the Rex theater, Reading, Pa., recently, where an Edison Day and Night was held in honor of the visit of the player. Five performances were given and Mr. Eytinge appeared three times during the day and night, giving a talk from the stage on the making of motion pictures and the life of a cinema player. Manager Frank A. Gould had advertised the event widely and Mr. Eytinge received a rousing reception, flattering to both the player and the company. A number of films, in which the visitor appeared, were shown. He held an informal reception after and between performances. Manager Gould is most enthusiastic about the event and is already looking forward to the opportunity to hold another Edison "carnival."

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

THE element which has so persistently favored every action that might stay the progress of and help injure the motion picture business comes forward with the statement that the manufacturers of the pictures are responsible for the mushroom growth of censorship bodies throughout the country, and not the people who are looked upon as being enemies of the picture business. In support of this it is cited that a certain picture was severely and justly condemned and its production prevented in a town that had a censorship board. Instead of withdrawing the subject from the market, the owners made all the advertising capital they could over the condemnation and produced the pictures in the nearest town having no censor organization. As a result the residents of the latter town at once organized a censor board of its own.

* * *

The facts stated may be correct in every detail, but the conclusion drawn from them by the censor champions is not. That certain producers of films have steadfastly ignored and combatted all efforts and regulations towards censorship and have endeavored to force the exhibition of pictures which they know would not bear any censorship cannot be disputed, but the number of outlaws have been so few that their influence could not possibly have brought about the condition of censorship that exists today. Time and again the legitimate producers of motion pictures have challenged the censorship champions to show that more than five per cent. of the entire productions have violated public decency or policy, but in no instance has the opposition successfully met the challenge. It has simply rested upon generalities. It is safe now to challenge these people to search the entire country and show the existence of one per cent. of the films now upon the market that could not pass examination before any unbiased board of censorship.

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The radical element is utterly devoid of reason. It is so wrapped up in the mistaken idea that it alone possesses all that is moral that not the slightest concession is made to any outside effort. In all the years this element has conducted its bitter warfare, it has accomplished but one purpose, and that is to awaken on the part of the public a precaution against pictures that might possibly have a harmful influence. When pictures were produced regardless of the lessons or examples they imparted, or the influence upon the minds of those who witnessed them, the pictures were new to the public. They were looked upon as a novelty and none thought for an instant that they would become such a factor in spiritual or educational life. Then the element which has since become so radical entered upon its sphere of usefulness and for the first time directed attention to what the public, and even the makers of the films, had not thought of. There the work of the radicals ended. Sincere, productive work.

* * *

The first people to devise means by which harmful influences might be averted were those engaged in the motion picture business. Very sensibly the manfacturers and exhibitors realized that the question raised as to the moral influence of certain subjects was an important one. They looked upon it as a warning to be heeded if they hoped to be successful. Voluntarily they encouraged the formation of a censorship board and allowed the People's Institute to select the membership. It cannot be disputed that the Institute comprised many of the best people the intellectual and religious circles of this great city possessed.

* * *

For several years this board performed its duties with such fidelity that the moral and intellectual standard of the films rose most perceptibly. Then some people called attention to the wonderful strides the motion picture business was making and some with itching palms insinuated that the people who had volunteered to censor the products had made soft berths for themselves. They could not be doing the work for nothing, they said. Then the sleuths proclaimed a startling discovery. The board of censors was being paid by the film manufacturers. The secretary of the board was under salary and that money with other required to meet the disbursements of the board was paid by the film manufacturers.

* * *

Then the radicals once more took the stage and declared they would have a system of censorship that would censor. These people are working like beavers in every important city and town throughout the country, and what have they accomplished with all their claims to a higher sense of morality and exalted intelligence it is difficult to pick out two of all their organizations that have concurrent thoughts on any of the subjects passed upon by them. They have so demoralized the public mind on the question of censorship that a cry for relief can be distinctly heard. If a popular vote were taken on a constitutional amendment to incorporate a provision for the censorship of motion pictures, the amendment would be so decisively swamped that it would not come to the surface again for another generation at least. It may seem like a far reach to suggest that motion picture censorship should become a subject of popular vote. But it is by no means beyond possibility. Censorship, Sunday laws, license regulations and other controversies bearing on motion pictures have the calenders of the courts in all parts of the land crowded with cases. The time will come when the public will inquire into the courses for all the turmoil and heavy expense put upon the taxpayers and a demand will be made whereby a standard be fixed to put an end to it.

* * *

Atlantic City, N. J., and Lincoln, Neb., are burdened with Sunday law litigation. New York State has just finished a similar fight, with a decision in favor of the motion picture people by the Court of Appeals. In Grand Rapids, Mich., there is a fight on among the reformers because some of them claim the censors should not be given passes to motion picture houses, it being claimed that when the passes are used the managers know the censors are present and the programs are arranged to suit the occasion. What rot! The censorship board of Milwaukee, Wis., is at war with itself. A member resigned as a protest against the conditions that exist in the board and the other members say he "got huffed" because he could not have his own way. In the same city there is a fight over a bill legalizing Sunday shows. From Boston comes the news that the legislature of Massachusetts is swamped with all kinds of censorship bills. One prominent member of the legislature has declared there is danger that censorship in the state may become so strict and unreasonable as to be stupid. And so it is all along the line. In most instances the people causing the disputes have become habitual disputants because they cannot satisfy themselves as to what they really want or should have. After they get what they think they want, they take up the time of the courts and the legislatures in striving to get more. The time, so absorbed, means so much more expense to the taxpayers.

* * *

The sentiments of a very prominent exhibitor of this city seem to point toward the only avenue of permanent relief for the people who have suffered so long at the hands of the professional agitators who parade under the cloak of the clergy. He said: "The exhibitors must organize. There must be a campaign of education among the exhibitors to bring them to a realization of what organization means to them. And when organized, the exhibitors must become more closely connected with all others connected with the motion picture business so that the entire business may become so amalgamated that it will be prepared at all times to meet the enemy. The reformers whip the politicians into line by threats of the church vote. We must be prepared to do equally effective lobbying against unreasonable legislation by showing that not only is the moving picture vote large enough to command attention, but the moving picture people pay many kinds of heavy taxes and the churches are exempt from all taxation. On these two points we have our persecutors beaten a mile. As exhibitors alone it seems we can accomplish little. We must size up with the enemy and become semi-political."

LASKY TO PRODUCE "CHORUS LADY" AND "TRAVELING SALESMAN."

Jesse L. Lasky Feature Play Company announces that it has acquired the photodramatic rights for two of the greatest comedy successes ever produced on the American stage—"The Chorus Lady" and "The Traveling Salesman," both by James Forbes and both originally produced under the management of the late Henry B. Harris.

BATTLESHIP ALABAMA IN PICTURES.

George W. Terwilliger, the Lubin writer and director, recently "borrowed" the battleship Alabama, which is at League Island Navy Yard, Philadelphia, and took a number of scenes on board. As a return compliment, Mr. Lubin gave the officers and crew a moving picture show and smoker this week, and the occasion was a gala one at the navy yard.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Welcome Back.

EZRA RHODES, of the La Salle, South Bend, Ind., drops in again after a long sleep. He writes that he is enclosing a vest pocket folder after the Lyric, Libertyville, model. But Mr. Rhodes gives his own stamp to the idea and offers several new wrinkles that are worth taking notice of. He may think he copied another style, but he didn't. He did use the idea of text top and bottom of the front page with the house card in the middle, but that's all.

In the first place he gets a new style of folding. Instead of folding from the right to the left, one form is printed to show the back, front and first page. On the inside form the second page of the program is at the right. When the first page is folded over we get what might be a four page folder with the two page program inside and the front and back cover. But lift up the front page and there is revealed two pages of notes in two thirteen em columns running the wrong way of the two pages, making this one entire page instead of two short ones.

It is one of the best forms of a six-page folder that has come along for some months.

He still holds to his invitation to come in and see a part of the performance at noon and get a return check good after business hours. The invitation is worded:

> We want our regular noonday patrons who have not time to see the full show to ask for a return check good for later in the day.

That's the notice. This is the idea: A man has a lunch hour. By the time he has eaten lunch there is not time enough to make a show worth while. He might see one reel or two, but not more. He decides to wait until evening. Then something else comes up and he does not go then. But under this plan he drops in for as long as he can stay, feeling that he can come back later and finish off. Business is not very brisk about the noon hour. Mr. Rhodes does not miss anything if the patron comes later and stays for the entire show. If the man comes back it's the same as though he had come for the first time. If he doesn't come back Mr. Rhodes has the money anyhow. It's a great scheme for a house in the business section that runs continuously, as this clipping indicates:

> Our regular program is six reels of pictures, one short subject followed with a feature production. We aim to start our shows promptly, at 9 a. m., 10:30 a. m., 12 noon, 1:30 p. m., 3 p. m., 4:15 p. m., 5:30 p. m., 7 p. m., 8:15 p. m., 9:30 p. m. On Sunday, by order of City Administration, first show starts at 1:30 p. m.

Mr. Rhodes used to be a regular and welcome caller. We hope that he has the habit again. He is one of the "born" showmen.

Two in One.

C. R. Blubaugh, of Fort Scott, Kans., breaks a too long silence to shoot in a Hennegan cover program covering his two houses, Pictureland and the Vaudette. He wants to know what we think. In the first place we think that the printer should suit the ink to the job It is good ink but not the right sort. It smudges and spreads and takes away from the clean look. We think, too, that here and there a line might be pulled up by the use of italic, in the issue to hand, for example, the Thursday distribution of post cards at the Vaudette. And we would date each day. Then we would use the back page for house talk instead of giving it to an advertiser, call it a day and stop worrying. Mr. Blubaugh prints up and down instead of across the page, getting five fifteen em columns. Columns one, three and five are advertising. The other two are the program columns, with strips printed top and bottom in red ink. We do not believe that the cost of the extra impression in red pays for itself. It looks well, but it does not pay for its cost.

Shifted, But Thinking Still.

James C. Quinn is out of the exchange business in Los Angeles, and is with the Magner Company. He writes:

> I suggested to a friend of mine the other day that he advertise the hours during the day when he shows the Chaplin pictures. He is running an all-day show in an office building district, where the majority of his possible patrons have only so much time during the day to attend a show and an announcement of the time the reels would be shown would act not only as an advertisement for the house, but also as a pointed suggestion to them to arrange their spare time so that they could be there to see that particular picture, something that most of them may not have thought of, or if they did there was no way that they could definitely figure their time without knowing what hours the pictures would be shown.
>
> He suggested that I should figure up an attractive way of presenting it and the enclosed is the result. There may be better ways of handling it, and there probably are, but I believe that it is of great importance in the downtown sections. Of course it is not so much so with the ordinary program, but with a popular star like Charley Chaplin the idea ought to appeal very strongly to picture fans. Of course, the show must be kept running according to schedule and that is another good chance to impress patrons. The "B-O-O-O-ARD" one was sent out first, followed by "Charley's Running Time" this week. I think the Isis manager, Mr. Millard, would be glad to send copies to anyone interested.
>
> I am connected with the above office at present and expect to have some advertising ideas to contribute to the department from time to time on our own stuff.

These are sheets 3½ by 5½, folded once. Cheap light stock is used, but of a better grade than news. One is on blue stock with black ink and the second is printed in red on yellow stock. Neither will reproduce well, which is a pity, for the idea is clever. One is lettered on the outside "B-o-o-o-ard" and the other "Charley's Running Time." Inside both have this heading:

DAILY TIME TABLE—ISIS ROUTE
Week of March 25th to April 1st, inclusive
Via CHARLEY CHAPLIN FLYER
Double Machine System
Continuous passage from 9.52 A. M. till bedtime
TICKET OFFICE, 542 SOUTH SPRING STREET

ROUND 5c TRIP — ROUND 5c TRIP

Below is the time table and then:

(x) Drama. (s) Comedy. (c) New Picture Friday and Monday. (p) Half minute to stop laughing.

NOTE.—A regular Charley Chaplin excursion each day over the "Isis Route."

This is a part of the time table, there being ten shows in all:

STATIONS	Lv.	Lv.
(c)(x)AURORA FLOYD, 1st Section	9.52	11.12
AURORA FLOYD, 2d Section	10.08	11.28
(s)CHARLEY CHAPLIN, "In the Park"	10.24	11.44
(c)(x)A DRAMA OF EAGLE MOUNTAIN	10.40	12.00
A DRAMA OF EAGLE MOUNTAIN	10.56	12.16

This is about as much as can be done without reproduction. If Mr. Quinn will be good enough to send in one done in black ink on white card we'll be glad to reproduce. It is an excellent scheme for any continuous house and for any set of films.

Good Points.

R. C. Hallock, of the Crescent theater, Southampton, Long Island, sends a long letter and a lot of samples, both of which are welcome. From the tone of the letter it might be thought that the previous mention was adverse to the house, which was not the case. He says:

> You were good enough to review our program in a recent number of the World and we inclose additional samples. You spoke of our changing style and paper in each issue. We do this in order to obtain a distinctly different appearance each week, that no patron will confuse the new program with the old. Our method of distribution is to pass out every Saturday the program for the coming week to all who attend. This we repeat on Mondays and Tuesdays. Then through the week we keep a pile at the ticket window. This we find to be the best method of distribution for a small town.
>
> You mention that it requires a multiple reel feature to rise to a 24 point display. True! We are furnishing a program for intelligent, refined people. We do our poster advertising elsewhere. Our idea of an attractive, convincing program is to use type just large enough to be plainly readable (8 point) for the body and to be very sparing of display—just enough for contrast. To prove that this has paid us, I can assure you it is a fact that we have won the confidence of the public to such an extent that they rely upon our statements regarding coming attractions absolutely and we have the reputation for invariably giving more than we advertise, and have never been criticised as making false claims.
>
> The program is only a part of our advertising. We use special folders (sample inclosed), 20 to 100 inches of newspaper space weekly. heralds and posters up to 24 sheet.
>
> We have a $20,000 property in a town of less than 4,000 population. Our policy from the beginning has been to provide the utmost in safety, sanitariness, comfort and entertainment. The Crescent policy, in existence long before the Strand was built, was adopted by that house upon its opening. That's how much we think of the Crescent policy.
>
> In explanation of our methods and policy I might state that I am interested in the local newspaper and have been in the printing and newspaper business for twenty years.

There are two ways of looking at the change of style of program each issue. One argument is that the program always the same comes to be recognized as such. The other is that variety pays the best. It is very largely a matter of clientele.

There are no two ways of looking at the big type proposition. As Mr. Hallock says, the place for poster advertising is on the posters. If more managers would only realize that it is not the *size* that gives importance but the *relative* sizes of the types, there would be more well printed programs. A twelve point is as much bigger than an eight point as a twenty-four is larger than eighteen. Both mean the same thing precisely, except in the matter of space. You don't have to use poster type for emphasis. On the program it is better not to. Being a publisher, Mr. Hallock knows this. We beat Mr. Hallock by four years' experience, and we know it. If all exhibitors could appreciate this point they would either save on paper stock or have more room in their programs for business making stuff.

We've alluded before to the rhymed catchlines they use. Here are some more that will be useful to any house with a two syllable name accented on the first syllable. It will serve, for instance, for the Bijou, but not so well for the Unique.

Wouldst have a merry, jolly time? The CRESCENT beckons. Price, one dime.

In worry would you pound some dents? Go to the CRESCENT for Ten Cents.

One Dime, Ten Cents, is well expended within the CRESCENT. Troubles ended.

Ten little pennies make one Dime. The CRESCENT means a happy time.

There was a man in our town, and he was wondrous wise, he went into the CRESCENT TO REST HIS BRAIN AND EYES.

There was a child in our town, who, morning, noon and night, implored his folks to take him to the CRESCENT, kid's delight.

And here's a good prose line for any program. It says just what you want to say and says it nicely.

Slip this program in your pocket when leaving theater. It's the best possible answer to the question, "Where shall we go to-night?" Its advertisements will tell you where you can spend your money to the best advantage.

Two of the programs are printed on a slaty blue that is not cheerful in tone and hard to read in a partly darkened house. The others are on white or light stock. The most important issue is twelve page and cover bulletin of coming specials. In this the right hand pages, as the book opens in the middle, including the cover, are three inches longer than the left hand pages and are folded over on top of the shorter sheets, the title being printed on this lap. It is odd form and well worded, but not so well printed.

It is evident that they are using dated stuff, for they advertise one subject as "An unusual film with 'jumps' in it." In some houses with a commercial service the unusual film is one that has no jumps.

In all the changes of style and color there is one point they adhere to. They offer clean, readable type, well and temperately worded without extravagance of statement or typography. It's a decent and respectable program for a house of the same sort—good but not gaudy.

We'll always be glad to get those Tennyson catchlines or anything of that sort.

A Pickford Week.

Leon Schlessinger, of the Strand, Toronto, sends in some programs for an all-Pickford week and thanks it for the "somewhat belated" mention of his art department. If we had known he was in a hurry we would have hustled the mention through, but it is seldom that a paragraph can be run the week the matter is received or even the week after that. Will other impatient managers please also note.

We like the art department better than we do this program. The big punch is a scare head on the front that reads:

Extra! Special! Extra!

MARY PICKFORD DIVORCED

NOT

FROM QWEN MOORE!

But—From Every Other "Movie" Theatre in Toronto For the Entire Week Commencing Next Monday April 19th, as the Magnetic "Movie Queen" has been

ENGAGED TO MANAGER LEON SCHLESINGER OF THE STRAND THEATRE, TO APPEAR IN REPERTOIRE.

A DIFFERENT PLAY EVERY DAY.

The effect would have been better had the bank commencing "But from every other" been set in a smaller and lighter type. It would have better connected the "divorce" line with the "engaged" line. It would have been well to have run a story under the scare head. A headline without a story is not very deceptive. There is no connection between the head and the rest of the matter on the front page, and the effect of the sell is partly lost. The remaining pages are badly jumbled. Instead of running two columns to the page and taking a column to each of the plays, there are three columns to the page, one two and one-half inches and two an inch and a quarter wide. Naturally the plays advertised in the narrow columns are lost in the shadow of the wide measure stuff. Through a confused, disorderly layout the bill is only about twenty per cent. efficient.

Why?

If you were a confirmed fan you might be willing to dig through the program of the Homecrest theater, Brooklyn, to see what they had, but you have to be a most enthusiastic and confirmed fan to wade through this:

THE REMINDER

HOMECREST THEATRE
Monday, March 22d
Selected Bill of Vitagraphs
4 COMEDIES
KEYSTONE COMEDY
Six comedies to-day

It Pays to Buy of Us
It always did, but more so now
Complete Stock and Right Figures at
H. WILBERG
Hardware and Housewares
2079-2081 CONEY ISLAND AVENUE
Phone, 2266 Coney Island
Tinsmithing, Roofing, Stove and Range Work

HOMECREST THEATRE
Wednesday, March 24th
Matinee Day, 3.15
CHARLES CHAPLIN
in His Greatest Scream, 2 part
THE CHAMPION
Broadway Vitagraph 2 part Feature
Keystone Comedy

HOME COOKING A SPECIALTY
DELICATESSEN
O. WOHLKENS
2334 CONEY ISLAND AVENUE
Tel 1613-J Coney Island — Prompt Delivery

FANCY GROCERIES
Full Bakery Line — Orders Taken for Parties

SHOES and RUBBERS
or
THE "BETTER KIND
NATIONAL SHOE CO.
1315 KINGS HIGHWAY
EMERSON SHOES FOR MEN

HOMECREST THEATRE
Tuesday, March 23d
ALICE BRADY in
AS YE SOW
Will positively appear
FRANCIS X. BUSHMAN in
The Lieutenant-Governor
2 Parts
The Dance of Alec Montaine
The Beautiful Lady

BIG MONEY
Does not insure satisfaction in Trusses and kindred things
IT'S THE FIT THAT'S IT
WE KNOW HOW!
P. H. HENCKEL
2338 CONEY ISLAND AVENUE
Telephone, 530 Coney Island

HOMECREST THEATRE
Thursday, March 25th
FRANCIS X. BUSHMAN
in Special 2 part Drama
13 DOWN
Slippery Slim Comedy
Keystone Comedy
Hearst-Selig Illustrated News (Latest)

This may help the advertiser to get his advertisement read, but we doubt it. It came home with some dry goods and looked so little like a program that it was thrown out and rescued only by chance. Now, this house is off the beaten line of travel and the program is supposedly used for store distribution to get the trade on the three-block-long shopping center, and yet it is so difficult to read that very few probably do. The program should first advertise the house and do it properly. Then, if possible, it should advertise outsiders. If both cannot be done, the house should have first call, but with this arrangement neither the house nor the outside advertisers profit much.

Does His Own.

Here is another exhibitor who does his own printing. He does not say he has had no shop experience, and we rather fancy that he has slung type at some time or another. He is Will L. Beebe, of the Candor (N. Y.) Picture theater. He gets out a sheet 4¼ by 8½, probably all his press can handle. He writes:

I am inclined to give my people a little picture talk rather than burden them with cheap advertising. I read the World regularly from cover to cover and it is a question which department carries the greater amount of interest for me, as I get good out of every department, especially the Advertising and Projection departments.

That's the way to read this paper. Let each page tell you something. You may run licensed service and yet find good suggestions in the Universal or feature advertisements, suggestions for catchlines, display schemes or text.

Mr. Beebe probably printed his letter heads, too, using the name of the house and his own; nothing else. It is in singularly good taste. This same economy of type is observable in the program. It is not weighted down with every piece of type and ornament he has in his cases. He used a light six-point border, ornamental but not too ornate and cuts with two-point rule, which is his only departure from good form, for two point is too heavy for the rest of the display. A one-point flush rule or a two-point parallel rule would be more in keeping. He uses the all-Pathe service and takes more space talking about it than he used for the titles. He realizes, what few exhibitors seem to do, that the general talk makes for interest in the titles if it is the right sort of talk. Think this line over:

No better pictures can be seen at any theater—we care not how large the city or how grand the theater.

Isn't that more convincing for the whole program and coming programs than a flash line that tells "this is the grandest and most sensational picture ever produced?" You know that that's not true. You know it is true that the Candor gets the same pictures that New York sees. Ten point roman and twelve point bold are the only faces used except for the title page, where there is one thirty-six point line. He trusts to talk instead of type and his confidence is not betrayed. It is all quiet and effective and not at all as the average village job printer would turn it out.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Revision and Sales Bureau.

ONE of those argumentative correspondents wants to know just what it is that makes the revision bureaus unworthy of support. "It must be so if you say so," he agrees, perhaps with gentle sarcasm, "but why is it? You must have a reason."

Surely we have a reason. The reason is that in the very nature of things the revision bureau is offering for sale something it has not in stock. The offer of revision is the implied promise to make a script salable. Most always this is a definite promise and not an inference. The advertisements urges the reader to have scripts revised and sold, or revised in order that they may be sold.

Practically all of the revision bureaus are also sales agencies. They charge from three to five dollars for revising a reel and ten to twenty per cent. of the selling price if a sale is made. Generally a small fee, perhaps fifty cents or a dollar, is charged for reading a script. Were the rest of the business legitimate this fee would be legitimate as a means of keeping out the flood of utterly useless scripts that would be sent in if for no other reason that the hope of a free criticism. But an agency may not exist on commissions alone. There are heavy overhead expenses. Advertising is generally the heaviest expense, but there are also rent and generally the hire of stenographers. It is almost foolishly within the bounds of safety to say that even the smallest revision agency is under an expense of fifty dollars a week. It may be that the "overhead" is some enterprises runs several hundred dollars.

Granting that there are one hundred and fifty stories produced each week, it is safe to say that half of these are from the closed market, either being written by staff employees or authors in close touch with a studio. Of the remainder not more than half are bought in what might be called the open market, that is from authors not known to the editors either through previous sales or sales to others.

This leaves a market for about thirty-seven and a half stories in which the bureau may participate. It is to be questioned whether even the largest of these agencies sells more than four or five a week. The income from commission can hardly be in excess of one hundred dollars. The rest must come from fees and revisions. Naturally the editors who pass on the scripts must be extreme optimists in order to get scripts to revise that their salaries may be paid them. If they revise fifty scripts knowing that their average market is about ten per cent. of this number, it stands to reason that they must realize that they are coaxing a certain percentage of the authors to incur a needless expense.

Apart from this it is seldom or never that the work is well done. Writers who can do good work can fare better writing out their own stories. It follows that revisionists are not able to do the best work, and so the author pays for inferior development. We fail to see any angle from which the game may be viewed that presents any aspect of honesty.

Literary agents for established writers are well enough. Men like Richard Harding Davis, George Randolph Chester and Phillips Oppenheim do not want to be bothered with business details. Their time is more profitably spent in creative work. The agent is a business manager rather than a sales manager. He supplies a created demand, he does not create it himself, but because it is well known that there are literary agents, the photoplay writer believes that they create a market, and eagerly pay the fees demanded, getting nothing in return. Most of the agencies play upon this fiction. It is their principal asset. They know they cannot sell to any greater advantage. Not always do they stand as good a chance as the individual writer. They know that, too.

Fadding.

You will not find that word in any dictionary, but it should be there. Fadding is the pursuit of fads. Perhaps you have passed the fadding stage, but many have yet to come to it. Perhaps they can be warned in time. Applied to photoplay fadding means to overwork the newest discovery.

An author reads how to break scenes. He may have read before of the break scene, but this time something that he reads drives home the idea and shows him just how to do it. He learns that it is a valuable aid to authors. He has a lot of scripts that have not sold. He knows there must be something wrong. Perhaps it is because there are no break scenes. He takes up the bundle and writes breaks into every script at every conceivable place. They come back again. Meantime his reading has emphasized visions. At once he fads on visions and puts visions into all his scripts. This is not more successful, so in turn he changes his leaders into cut-ins, fades down his stuff instead of dissolving it, works busts to the point of nausea and changes straight letters to "hand holding letter." He gets his scripts so full of technique that there is no longer a recognizable plot. He has fadded his stuff to a finish.

If your stories do not sell, it is because they are not the right sort of stories. There is something wrong with the plot, not with the technique. Write better plots or improve those you have. Technique is not what sells the story. It is what enables you to write a story and gets you more money for it after it is written. Don't fad. Work on plots.

Beginning.

This seems to be one of those times when it is extra fashionable to write letters something like this:

> About three months ago I purchased a copy of your Technique of the Photoplay. I studied it with avidity—ate with it, slept with it—walked with it. When I thought I had thoroughly digested it, I wrote a play, a comedy—had it typewritten and sent it out, but my *poor play* came back. Now I adhered very closely to the text, following your advice as best I could, but apparently did not come up to the scratch. Can you tell me where I can find a good, honest, capable teacher in this line of work?

Or perhaps it is more along this line:

> I wrote two plays, but was not surprised that they came back, but my third should sell, for I wrote this in the *exact* form of a Vitagraph story, a printed copy of which they sent me.

One writer did one play and is much surprised to find that it came back. Another did three but the first two were not in proper form. These are two of perhaps thirty letters received within the past two weeks all to the same effect, worshipping the same fetish of form. One writer had Technique of the Photoplay. One had only a Vitagraph form sheet. The former writer did not see this from page ten of Technique:

> Success is to be gained, save in exceptional instances, only through close study, hard work and long practice. It is not possible to sell many, if any, scripts the first year.

And yet she walked and ate and slept with the book, writes one "poor play" that probably was a poor play indeed, and right away yells for help. She read nothing of the introduction to Plot Formation on page 66 that runs:

> Photoplay form enables the author to present his story in its most attractive guise of perfect workmanship, but if there is no story to be presented, the elaborate care bestowed upon form will avail the author nothing.

She didn't want to see that. She read that there was money to be made in plays. She wanted to make it—at once. She thinks a photoplay is something written in a certain form. She studies form—and finds that form will not sell.

She would not make a pair of boots that she could try to sell. She would know that she would have to practice making boots. She knows she cannot be a shoemaker, but she knows that photoplays are so easy to write—just a few sheets of paper and a check for fifty dollars.

We use a Blank typewriter. It does not follow that if you use a Blank typewriter also that you can sell plays. We use a typewriter just as we use form; as a means of getting *ideas* down on paper. It is not the make of typewriter or the size of the paper or the technical form that really sells the work. It is the idea that these mediums permit the display of.

The second correspondent quoted above is even more a slave to the idea of form. Two plays did not sell because they were "not in proper form." The third must because it is precisely like a Vitagraph form. It is the third attempt of a very evident beginner to write a story. If anyone with the proper form could write a story, what would be the need of all this worry about scripts? The manufacturer would need only to hire half a dozen girls, give each an old script and five dollars a week.

Just to save some of your postage stamps we'll admit that some film stories look as though precisely that thing had been done. To save others other stamps we'll admit that some of the stuff on the screen with our own name on looks like that. But this is not the point at issue. It is not what you see on the screen but what is written in the script that counts, and most manufacturers are making an earnest effort to get really good material. And that is not the sort of stuff that is turned out by the man who tries to sell his first script and whose feelings are hurt when he doesn't.

And as an offset a woman in Wichita wrote for advice last summer and we told her to stop trying to sell and to lean to plot. Now she writes that some of the early plots were very, very bad. So we wrote that when she thinks that some of the later plots are good, she can make efforts to sell some.

You don't need teachers to help you. They cannot help you to the extent represented even by moderate fees. It is your own work and YOUR OWN WORK ALONE that will ever get you anywhere.

Motivation.

Don't have things happen just to make a story or to make a story more interesting. Have an interesting story because things happen. Give a motive, a reason, for all action. If John kills Jim, do not have the murder merely because "it makes the story stronger." Have it a strong story because of the reasons why the murder was done. If Harry is found in front of his father's safe with ten thousand dollars in his pocket, do not trust to the *fact* for strength, but to the *reason* that created the fact. If Harry robs his father it is a dramatic event if there is any reason for it other than that the author made him do it. And the stronger the *reason,* the stronger the *situation.* If Harry takes the money to pay a gambling debt, the scene is not as strong as it would be if he took the money to save his brother from disgrace,

knowing that his father loves the other brother better. If he takes the money to give his father's discarded mistress and shoulders the blame that his mother may not learn of her husband's infidelity, the situation is stronger still. The action of the scene is practically the same in all three situations, but the motivation gives the physical scene its strength. Real strength of plot comes from story rather than from the action that tells the story, for the action is merely the recital of the motive and is not in itself as dramatic as the thought it suggests. This is a point wherein many students fail. They seek strenuous action without idea, not realizing that it was the idea behind the action they saw on the screen that made a similar scene interesting to them.

Closing Up.

Too many writers seem to feel that if they develop their story in the best possible action that no more can be done. They look helplessly at their overlong story, realizing that it has run beyond its proper footage, but not knowing how to correct the error. And yet it is very simple. Suppose that John, who is almost engaged to Sadie, calls on Nellie and Sadie sees him entering the gate to Nellie's home. She sends her young brother over to scout. The action might run somethink like this:

17—*Street*—John walks through.

18—*Back yard at Sadie's*—Mother washing—stops—calls Sadie—tells her something—

Cut-in—"Get me two cakes of soap."

Back to scene—Sadie takes money—exits.

19—*Gate to Nellie's*—John comes along street—looks at house—enters gate.

20—*Front of Sadie's*—Sadie enters—hat on—she starts—looks off.

21—*Nellie's front door*—John standing—Nellie enters from house—greets John—asks him in.

22—*Back to No.* 20.—Sadie stamps foot—Very angry—calls—Bobbie enters—Sadie points in direction she was looking—gives Bobby instructions—he exits—watches him.

23—*Side of Nellie's house—window*—Nellie comes to window—opens—

24—*Front gate as in No.* 19.—Bobby enters—goes to house.

25—*Parlor*—John and Nellie talking—sitting close together.

26—*Side of house as in No.* 23—Bobby enters—looks in window.

27—*Parlor as in No.* 25—John giving Nellie a ring—Bobby appears at window—looks—disappears.

28—*Back to No.* 26—Bobby beside window—turns and runs off.

29—*Front of Sadie's as in No.* 20—Sadie watching.

30—*Nellie's gate—as in No.* 19—Bobby coming from house—through gate and up street.

31—*Front of Sadie's—as in No.* 20—Bobby runs in—tells Sadie—shows John was giving ring—Sadie sore—starts in direction of Nellie's.

32—*Street*—Sadie hurrying along—stops—sees large stone—picks up—regards intently—hurries on, carrying stone.

33—*Nellie's gate*—Sadie enters—still carrying stone—enters gate—goes toward house.

34—*Parlor as in No.* 25.—John admires ring on Nellie's finger—speaks—

Cut-in—"Too bad Harry is not here to give it to you himself."

Back to scene—Nellie nods—takes photo frame from table—regards it lovingly—John stands very close to her.

35—*Side of house as in No.* 23—Sadie enters—looks in window—still has rock.

36—*Back to No.* 34—John and Nellie close together—she smiles into his face.

37—*Back to window*—Sadie throws rock—cut to

38—*Parlor*—Rock comes in—strikes Nellie—she screams—falls into John's arms—Sadie appears at window—climbs through—John tries to explain—she will not have it—points to ring on Nellie's finger—catches up poker—beats him—he drops Nellie—runs—Sadie follows.

39—*Front of Nellie's as in No.* 21—John runs through—Sadie follows—

40—*Gate as in No.* 19—John runs through—Sadie follows.

Then a succession of chase scenes until John can explain he was his brother's proxy. It has taken 24 scenes to get this over naturally. It might be possible to cut perhaps ten scenes, but that would still leave fourteen. It looks like a hopeless case. It isn't. Look—

17—*Back yard*—Mother at washtubs—calls—Sadie enters—mother gives her money—speaks—

Cut-in—"Two cakes of soap."

Back to scene—Sadie takes money—exits.

18—*Gate at Nellie's*—John enters—goes to house.

19—*Front of Sadie's*—Sadie enters—hat on—exits.

20—*Gate at Nellie's as in No.* 18—John at front door—Sadie enters—sees them—stands watching.

21—Back to No. 19—Nellie to door—smiles—asks John in—he enters.

22—*Back to gate*—Sadie angry—starts through gate—sees rock—picks up—passes on.

23—*Parlor*—Nellie ushers John in—he speaks—takes small box from pocket—speaks—

Cut-in—"Harry sent you this."

Back to scene—Nellie smiles—John unwraps box—takes out ring—Nellie admires—

24—*Side of house with window*—Sadie enters—still has rock—looks in window—

25—Parlor—John slipping ring on—Sadie appears at window—throws rock—hits Nellie, who faints in John's arms—Sadie climbs in—John starts to explain—Sadie catches up poker—beats him—John drops Nellie and runs—Sadie follows—

26—*Front as in No.* 19—John run out, followed by Sadie—both exit.

27—*Gate*—John and Sadie run through.

This is a saving of thirteen scenes and a quickening of action as well through the simple expedient of dropping Bobby, sending Sadie where she can see, and letting her act. She gets the stone in a running scene instead of a special set up, and not a particle of the real story has been lost.

It is not enough to be able to write your story in proper action. You must pursue your study to the point where you can make the action do all sorts of tricks. Even eleven scenes may be too long to let all of the story into length. In that case play scenes seventeen to twenty as written in the second form, but in No. 20 bring Nellie on and let her get the ring right there. Then—

21—*Gate*—Sadie picks up rock—throws—cut to

22—*Front*—Nellie hit—faints in John's arms—Sadie charges in—he tries to explain—she will not have it—beats him with fists—he drops Nellie and runs—Sadie follows.

In the next scene we have the gate. This makes only seven scenes. A further reduction could be made by having Sadie start off from the back yard without her hat, just running down to "the corner." This would eliminate the front of Sadie's home, and give six scenes, just one-fourth of the original layout. It can always be done if you plan properly.

Diffidence.

We know a man who can write good comedies, only he thinks he cannot, and so he doesn't. That is different from the many who think they can and really cannot, but it is just as bad, if not worse.

Two Angles.

Lately we ran a paragraph on using the Boss' stamp. One very young man wrote in it was none of our blamed business if he did use stamped envelopes with the business card cut out. They were his own property. He was very indignant and wrote with vigor. We laughed and basketed the letter. We didn't care whether the stamps were his or the boss'. We said that it *looked* bad. It still does. He can take the envelopes to the post office and get face value for them. He should.

What we did like was a letter from a different sort of chap who wrote: "Thanks for the article on the boss' stamps. I never looked at it in that light."

Punch Finishes.

"And so they were married and lived happily ever after," still does well enough for fairy stories, but fiction form demands a better punch to the ending. Long years ago it was considered clever to end the story with the title. "And so, safe in her husband's arms were ended forever A WIFE'S PERILS." Today the fiction reader wants to have the story wind up with a short arm jolt to the ribs.

It is the same way with the film stories. Work up the climax and have that the ending of the film as well as the real end of the story. It can be done in most cases and the exceptions are so few that they but prove the rule. Your film should be like a good prize fight and end with the knockout, only you should not even count ten after the drop.

Stating Facts.

The other day a brilliant young author who admits he cannot write in action, asked Marc Edmund Jones to suggest that he supply ideas for Jones to work out. He did not enclose a return cover but Jones sent him this reply:

> I return your enclosures to you unread, as your proposition is of no interest to me. To guard the manufacturer from plagiarism, conscious or unconscious, I do him the courtesy of evolving my plots from my own brains. Any other established photoplay writer will do likewise. Incidently, the "evolving" of a plot is the easiest part of photoplay writing and you will be apt to find the working up of the plot when "evolved" to be about seven-eighths of the actual work. And I can assure you that I like work as little as you do.

That is just about the proportion of things. It is the plot that sells the story, and a story without plot will not sell, but given the plot about seven-eighths of the hard work is doing the plot into action. That is why there are so many "literary loafers" who want to sell synopses only.

That Short and Ugly Word.

When your friends tell you that your script is better than what they see on the screen and still the editors will not buy, be loyal to your friends, but pity their poor judgment.

Knowledge.

The more you know the more you can write. Store up facts and fancy. Read good novels, study dry books, ask questions. The more you know the more you can write about—correctly.

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Operators' Union Directory, I. A. T. S. E.

NOTICE: Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

Local No. 154, Seattle, Washington.

W. W. Ladd, president; George Smith, vice-president; Arthur L. Bohnert, secretary, Labor Temple; E. W. Jones, financial secretary; Vance Bartlett, treasurer; Earl Cram, business agent.

Local No. 164, Milwaukee, Wisconsin.

George Harris, president; Arthur Weaver, vice-president; Burton Grote, secretary, 551 Jackson street; John Black, financial secretary; C. A. Colter, treasurer; Edward Medower, business agent; Charles Hoover, sergeant-at-arms. Meetings held in the Alhambra Building, Room 214, every Friday morning.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either Booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 86.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

Ought your projection machine, including the mechanism, lamp-house, and table to be grounded to the operating room metal? Ought the metal of the operating room too be grounded? Explain, in detail, the reasons for your answers.

Roll of Honor on Question No. 80.

The Roll of Honor was a reasonably difficult proposition since there were a number of replies that were essentially correct, and moreover accompanied by very good sketches.

I have, after considerable hesitation, selected the reply of Montreal, Canada, as best suited for publication, though no more correct than a number of other Roll of Honor replies.

The Roll of Honor on Question 80 is as follows: Joseph H. M. Smith, Fort Worth, Tex.; W. C. Crawford, Brooklyn, N. Y.; Clarence E. Lawson, Cleveland, Tenn.; M. W. Lamour, Waco, Tex.; J. H. Hanson, Lubec, Me.; Baltimore, Md.; Chicago, Ill., two; Rufus R. Bliss, Park Falls, Wis.; A. T. Weiss, New Orleans, La.; John Solar, Watertown, N. Y.; Vernon Kidd, Victoria, British Columbia; P. Reg. Dey, Brandon, Manitoba; F. H. Williard, Marshalltown, Ia.; Montreal, Can., and G. R. Cameron, Tacoma, Wash.

I might mention incidentally that there are several on the roll of Honor who overlooked one point, viz: the fact that with two 110-v. rheostats connected in series on 220 volts there will be an overload on the rheostats. I might also say the replies in general brought forth a rather weird collection of ideas concerning resistance. For instance, one man, and an old operator, too, had two 25-ampere rheostats connected in multiple, with one single 25-ampere rheostat on either side of the multiple; that is to say, the first 25-ampere rheostat connected to the line from one of its binding posts, then from its other binding post to a multiple of two, and from the other side of the multiple to one binding post of the fourth rheostat, and from the other binding post of the fourth to the line—*some* connection. And that is only one of the quite some several remarkable ideas submitted. However, I honor these men for having at least made the attempt. When the right answer is published they will see wherein they failed, and they will remember it, too. I might say that many of these replies came from men whom I personally know are members of unions, and I am mighty glad to know that they are studying. It is never too late to learn, nor is it any disgrace to show your lack of knowledge if by so doing you can learn. I would cordially shake the hands of these men who sent in the replies I speak of. They may lack knowledge now, but they are studying, and in course of time they will overcome that defect, whereas the self-satisfied boob who goes around with his nose in the air, sustained by an ingrowing idea he knows it all, is not likely to get ahead very far.

Answer to Question No. 80.

By Montreal, Canada.

The Question: Show, in detail, how you would connect four 110-volt, 25-ampere, fixed rheostats so as to get approximately 60 amperes at the arc from a 110-volt D.C. supply. How would you connect two of them on 220-volts, and how many amperes would you get? Suppose you connected all four in series on 220 volts, how many amperes would you get? How would you connect all four on 220 volts so as to get about 25 amperes? Suppose you connected all four in series on 110 volts, what would you get? Illustrate the various connections with sketches.

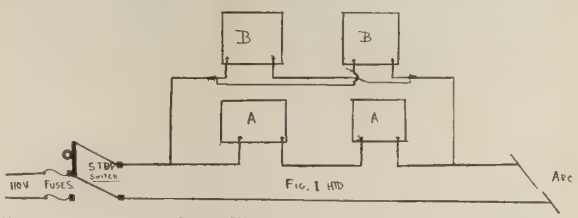

Fig. 1 HTD

The Answer: Considering question 80, as consisting of a series of questions, I will answer each separately.

(A) We would be obliged to connect our four rheostats in what is known as a series-multiple connection, as per Fig. 1. Following the rules for figuring rheostats in series we have, for a 25-ampere, 110-volt rheostat, as follows: Arc voltage 48, therefore (110-40) ÷ 25 = 2½ ohms, which is the resistance each rheostat offers. The arc resistance can only be approximated, since we would have to know the exact amperage which would flow in order to figure it, but, taking the amperage at 25, the capacity of one of the rheostats, we have 48 ÷ 25 = 2 ohms; therefore the total resistance of two of the rheostats in series with the arc would be 2½ + 2½ + 2 = 7 ohms, and 110 ÷ 7 = 15.7 amperes, which is the current delivery of the series connection. In addition to this we have the combined capacity of the two rheostats, viz: 25 + 25 = 50 amperes, so that the total would be 50 + 15.7 = 65.7 amperes at the arc, which is as close as one could get to 60 by using four of the rheostats. (You made one error here, Montreal. You knew the multiple would deliver 50 amperes at the arc, and, since the series would be working in conjunction with the multiple, you should, in figuring the resistance, have approximated your arc amperage at 50, plus about half of the normal capacity of one of the rheostats, or, say 63 amperes in all, which you will observe brings the arc resistance down to less than one ohm.—Ed.).

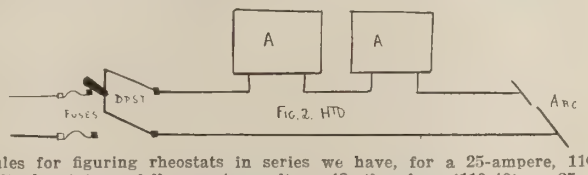

Fig. 2. HTD

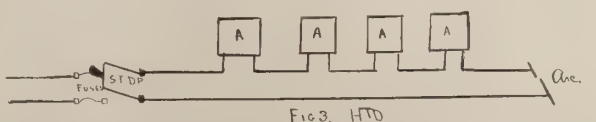

Fig 3. HTD

(B) Two rheostats should be connected in series as per Figure 2, and we would thus have 110 — 48 ÷ 25 = 2½ ohms in each rheostat, and 48 ÷ 25 = 2 ohms (approximately) in the arc, therefore the total resistance is 2½ + 2½ + 2 = 7 ohms, and 220 ÷ 7 = 31.4 amperes (approximately), which would be a heavier overload than it would be advisable to carry, but is as near to a working condition as we can get with two of the rheostats on 220.

(C) At B, Fig. 2, we have four rheostats connected in series on 220, therefore, having 2½ ohms resistance in one rheostat, we would, for the four, have 4 × 2½ = 10 ohms, plus the approximate 2 ohms in the arc, or a total of 12 ohms, and we would therefore have 220 ÷ 12 = 18.25 amperes at the arc.

(D) There would be no way of connecting all four in series to get 25 amperes: two in series gives us 31 and four approximately 19 amperes. You can, of course, cut out a part of the coils in one of the rheostats and by connecting the three and a portion of the fourth in series get the 25, but we must remember that such figures as have been given in this answer will vary in practice, since voltage itself is seldom constant.

(E) With four in series, as per Fig. 3, we would get $110 \div 12 =$ approximately 9 amperes.

Another Claimant.

C. B. Rubens & Brother, Joliet, Ill., says:

Was surprised to see your article in Feb. 27 issue with regard to border projector attachment invented by A. J. Stone. We would call your attention to the fact that an identical at-

tachment was invented by us, and was in actual use in local theater here (The Tavern, Joliet, Ill.), and in the Fox theater, Aurora, Ill., beginning March 17, 1911. Patent was applied for shortly thereafter. The border was used on St. Patrick's Day of that year, and was made up of a green background with shamrocks and harps. Enclosed find photograph showing attachment and method of adjustment, also blue print of illustration used in applying for patent. As patent is still pending we wish you would call Mr. Stone's attention to this matter, as our attorneys seem to be sure a patent will be granted, which would entail great and unnecessary expense to all concerned.

Well, this whole matter is up to your folks to fight out between you According to the blue print, your method seems to be somewhat different from that of Stone's, but the difference consists mainly in the relative position of the mirror, slide carrier and condenser. The result would be essentially the same, and is accomplished by means of the same things, placed in different positions with relation to each other. I would publish the blue print, but a cut cannot be made from a blue print. I am not a patent attorney, and, therefore, don't know whether your device, neighbor Stone's and Schneider's overlap, from the patent point of view, or not.

Comes Back at Laemmle.

Brooklyn, N. Y. comes back at Laemmle with the following:

Just read the article put forth by Carl Laemmle of the Universal. Before rapping the operators too hard they should first investigate their own exchanges, and see that only metal reels in good condition are sent out. I am not the only one who has had, and is having trouble with reels received from the exchanges. In fact some of them are in such bad shape that they cause the film to run off the upper sprocket. At times the film will be pulled tight by the crooked reel forming a brake, and then, being suddenly released, a large loop will form between the upper magazine and the large top roller of the Powers Six, then the reel will rub against the door again and stop, and when the loop is taken up the jerk is so heavy that at times the film will snap in two if it happens to occur where there is a patch. Other reels have screws so loose you can pick them out with the fingers. There is not a day I do not repair one or more reels of this kind. To sum this matter up, many of the metal reels from the Universal Exchange are in very bad shape—very bad indeed. Therefore it seems to me there is something for Brother Laemmle himself to get busy on, right in his own door-yard. I bought one of your first Handbooks and loaned it to another operator who liked it so well that I have never seen it since, so I purchased one of the new ones and am guarding it, metaphorically speaking, with two shot guns and a cannon. That is the way I feel about the Handbook. My employer is going to open one of the largest airdomes in the city at 61st Street and 5th Avenue, Brooklyn, using a Powers Six A with all improvements.

I am publishing this letter, not to take a slap at the Universal—by no means—but to call pointed attention to the fact that while what Pres. Laemmle said about the operator is unfortunately all too true, still, there are two sides to this proposition. Give the operator a *chance* to do perfect work, then if he don't do it I am with Laemmle to the finish in the application of drastic methods. I do know that it is the desire of all the heads of our large film concerns to co-operate towards improving conditions that are wrong and it undoubtedly is a case of incompetent help most of the time.

Film Patcher.

The Film Repair Company, Los Angeles, Cal., have forwarded a sample of their patcher with the following letter:

We are admirers of the Moving Picture World and expect to be patrons in the future. A company in New York asked whether or not the "Beissel's Ideal Film Patcher" has been approved by the projection department. This patcher has just been placed on the market and we hasten to send complimentary sample by parcel post, which we believe you will consider cheap at the retail price of $2.50. We have mailed you a copy of the American Globe, oldest financial magazine in Los Angeles, which has investigated the repairer and the company. It goes without saying that we will appreciate anything you can do for us.

Now, what we would like to have this company explain is, what the American Globe, a financial magazine, knows about patching film. This part of the communication caused us a broad smile. We have carefully examined the device, and this is what it consists of: a little piece of poplar board, 4¼ inches wide by 8¼ inches long, neatly champered on its edges, with a 2-inch hole near its center, which can probably be had, in quantities, for, say, 3 cents each, but let us be liberal and put it at 5 cents. On top of this plate is the following: a nickel plated piece of metal about 1/32 of an inch thick and 3½x¾ in size, fastened to the block with four screws. On the underside of this plate is a flat steel spring, ⅝ inch wide by probably 2¾ inches long—I cannot see all of it. On top of the plate and hinged thereto is a little pressed metal tongue having two holes which fit down over two pegs placed in the aforesaid metal plate. Now, this metal part is every bit of it stamped work, and, after two or three simple dies are made, they can be turned out in quantities for very, very little.

The point I am getting at is this. This company proposes to sell to theater managers a device which, in the opinion of the editor of this department, ought to sell for not to exceed $1.50, and that would be, I should think, at least, six times its cost to manufacture in quantities.

But this is not the real meat of the kernel. I would not object so much to the $2.50 end of it, if the thing were well made, which it is not. The hinged part of the sample I have, which comes down on the plate and is presumed to supply pressure in making a patch, rests on the plate at one end and is mighty near 1/32 of an inch away at the other end. Now what earthly good would that be in making a patch? It would result in a good, tight patch on one side of the film, and a mighty loose one at the other. This little device is not a bad one, if it were properly constructed. It furnishes one thing that is badly needed, in that by placing the film in the second sprocket hole from the end, it supplies a perfectly straight edge to scrape against. That part is fine. Now if the Film Repair Company wants the approval of this department at a $2.50 selling price, they will have to add a pressure equalizer so that exactly the same amount of pressure will be supplied clear across the film. Apparently the makers of this article don't understand the proposition, that, in order to make a good film patch, considerable pressure must be supplied while the cement is drying or setting. If this company will change their device in such manner that a considerable and even amount of pressure will be supplied to the patch all the way across, we will then approve the thing and advise its purchase, even at $2.50, but we will *not* approve the device as it is now, at any selling price, because, while it would tend to improve one phase of splice making it would make matters worse in another direction, than they are at present.

Lacks Ingenuity.

Canada says:

I have your Handbook, but it does not explain matters in full. Is there any set of books on sale to study before taking an examination for license to operate? In one place your book instructs how to set star and cam shafts when you have them parallel to start with, but how do you get them right when they are out of line?

My dear sir, the method of lining the cam shaft differs with different machines, and if you have not sufficient ingenuity and mechanical ability to do as simple a thing as that, then I am afraid you will never make a good operator. My Handbook is not intended as a book the novice can use to *cram* himself full of answers to questions for an examination, nor do I know of a book that can be used for that purpose; if I did I would not tell you of it. And there you are. *You can get what you need out of the Handbook if you study and dig deep enough*, and combine that study with practical experience, but when you do get it it will be in the shape of *real information and knowledge*, and not merely the parrot-like answer to a question.

A Kick on Carbons.

V. A. Barton, Baltimore, Maryland, says:

I wish to register a complaint on our domestic carbons, the "National." I use ⅝ inch National on top and Bio on bottom, with 30 amperes from a G. E. mercury arc rectifier; Simplex machines. The first trouble is the light is more yellow than with the imported carbons; second, the spot has a very noticeable lack of definition; third, the binder does not consume at all, but peels off and drops away in large pieces, making considerable dirt in lamphouse, and whenever the binder peels off the arc will run around in a circle on the top carbon. You certainly must have *some* correspondence to look over in the course of a week, so I will not lengthen your work by writing more.

Yes, I do get a letter occasionally, that is a fact, but, nevertheless, that is what I am here for, and I manage to wade through it. I have had some very good reports on the National, and some not so good. Why use anything that does not give the very best results? It is immaterial whether domestic or imported, everything, in the long run, will have to stand on its own merit.

A Pleasant Time.

In response to an invitation from the editor the following New York operators gathered at his home at 1 A. M. Saturday, April 3rd, to witness a demonstration of light ray action through the optical system of a projector. I would like to have invited more, but unfortunately my home has its limits in the item of space, and believe me when twenty-one of us sat down to luncheon at 1.30 in the morning my dining room was almost full. As a matter of fact we had to chuck Fred Stoffragen, Joe Basson and one or two others under the table, or was it off in one corner? Anyway after putting the shoe stretcher in the table Mrs. R— could only seat eighteen, and Joe, Fred, and one or two others got put in a corner, like bad boys, and were supplied with such things as those at the main table did not happen to want.

The boys left at 4 A. M., expressing themselves as exceedingly well satisfied with what they had seen, and I think they went home with the idea that perhaps there were more things to be learned about the optical system of a projector than they had imagined. Here is a list of guests.

Joseph D. Basson, Standard Motion Picture Machine Company; Walter Pickert, Strand Theater; Fred Nordstrom, chief operator New York Hippodrome; Leslie Reed, New York Hippodrome; Ivan W. Bowen, Astor Theater; Lester W. Bowen, chief operator Strand Theater; William D. Burroughs, Renfax Musical Pictures; Jack Carlin, Halsey Theater, Brooklyn; I. C. Conway, Star Theater, Broklyn; Joseph A. Crehan, Liberty Theater; Gus. Herschoff, Crescent Theater; J. C. Kroesen, Renfax M. P. Company; Arthur A. Lewis, "Cabiria" Road Show; Alfred Myers, Cumberland Theater, Brooklyn; Frank E. Nealy, Kinemacolor Company; Albert Nieter, Crescent Theater; Fred M. Stoffragen, Sec.-Treas. Local 306, I. A. T. S. E.; Phil Glaser, Duffield Theater, Brooklyn; Robert Millstein, Fifth Avenue Theater, Brooklyn, and John Griffiths, Pastime Theater, Ansonia, Conn.

It Is Not.

W. L. Keyser, Iowa City, Iowa, says:—

> Will you kindly inform me, through the department, whether it is the duty of the operator to inspect and repair the day's run of film? I contend it is not. As I understand it, it is only up to the operator as a matter of pride in doing his work well. I have inspected films from fifteen minutes to five hours, and always do inspect my day's run. The other fellow contends that any old film that comes to the house, even those put out by big concerns to advertise their line of goods, should be inspected and repaired by the operator without extra pay. Now one more question. What is the reason for the condition of the sprocket holes of the enclosed samples? We run Mutual program, and in the last three weeks have bumped into this same thing in four different brands of film, viz: American, Princess, Thanhouser, and Domino, the larger piece of the two is the Domino, and the smaller the Thanhouser. By-the-way, I have both editions of your Handbook, and they certainly are fine.

Most emphatically by no stretch of the imagination, can it be called the duty of the operator to inspect and repair films. Under present conditions, however, due to the failure of theater managers to demand films in good condition and refuse to pay for those in poor condition, the operator who has any pride at all in his work *is compelled to do the work of the film exchange inspector,* but it is nothing more or less than an outrage and an imposition. I believe that operators' unions will do well to include in their agreement clause taking care of this particular proposition, and stipulating that if the operator finds it necessary to inspect his films in order to put on high class projection he shall be paid over-time for the time thus expended.

As to the film samples, it is the fault of the perforator. I have sent the samples to the Mutual, with a suggestion that it might be well to examine into their perforator's performance.

New Office.

The National Waterproof Film Company desires to announce, through the department, to the trade in general, that they have opened a new office at 19 South La Salle Street, in the center of Chicago's business district. New officers have been elected as follows: Benjamin W. Beadell, president; Ray Palmer, vice-president, and Charles W. Carroll, secretary and treasurer. Comment unnecessary. The National Waterproof people have been doing business for a matter of five years and ought by this time to be fairly well known.

It Is Funny How Things Happen.

G. M. Miller, Fernie, British Columbia, writes:

> Noticed some time ago in the department—yes, of course I read it—someone wanted information regarding extinguishers for film fires. Here is a stunt I have had fixed up, though yet untried, for four years. I keep a pyrene gun hanging right by my machine, and in the top magazine have made a hole just the size of the nozzle of the gun. In case of fire, which generally happens in the top magazine, the nozzle can be inserted and the fire extinguished without opening the magazine door. This hole is located in the top back side.
>
> Have you ever noticed that in threading a Powers SixA; when the cross line between pictures on the film is exactly level with the top mechanism, the film will be in frame at the aperture? After I put on a loop setter I had a little trouble with the film running off the lower sprocket, and found it was due to the idler spring being too weak, so that when the loop setter got busy it pulled the idler up enough to let the film run off. Here is hoping you will get that condenser problem worked out satisfactorily.

Now is it not strange! This is the first time an operator or exhibitor has mentioned pyrene, yet only two days ago I dictated an article in which I recommended identically the same scheme Brother Miller has described, except that I proposed a hole ⅝ of an inch in diameter be made in the *door* of the magazine, so that it would be on the operating side, and that it be covered with a sliding metal shield. Great minds certainly do run in the same direction! The article in question will probably be published before this is, though maybe not.

As to the weak spring, that is a good point for operators to take note of when they are using a loop setter. That matter of threading the six in frame in the manner suggested has been up before, though not for quite a while. It simplifies threading in frame if the operator, regardless of what machine he has, will note exactly where the dividing line of the picture comes in order to bring the picture in frame at the aperture and mark that point,—always assuming he has sufficient light to see the dividing line in a dark film, which is not always the case.

Nope. Guess I Don't.

Burt Martin, Castle Gate, Utah, arises to make the following remarks:

> Yes, I read the department, and have noticed where you used to be on the road. I wonder whether or not you and I have the honor of each other's acquaintance. I was proprietor and manager of the Eden Musee, St. Joe, Mo., up to 1898. I believe I am about the oldest operator now working at the crank. (Fireworks from Brother Reed.—Ed.). Bought my first machine, an Edison Exhibition 703, November 1899, and am still at it.

Brother Martin then goes on to say that the Utah Fuel Company, which has many large coal camps, wants information concerning educational films and that he has referred them to this department as the proper source of information. No, I don't believe I had the pleasure, Friend Martin, though I have been in St. Joe quite some several times, and I have been in that old musee too, but I was at that time busily engaged heaving coal into the fire box of a locomotive on the then Hannibal and St. Joe, which has since become a part and parcel of the Burlington Route. I have referred your inquiry regarding the Handbook you paid for and have not received to the proper department, and we will see that you get it. I will be glad to supply the needed information concerning educational film as soon as I hear from your company.

Wants Advice.

R. A. Osborne, Lumberton, North Carolina, writes:

> I want some advice. This, the "Star Theater," is situated in a one-horse town, naturally, therefore, we cannot call it a first class house. The juice is 220 D. C., and I am using two Powers 110 volt rheostats in series, with fairly good results, though the current bill runs very high. When I have the first rheostat cut out, and the second one half way, I get a good light, but beyond this it will not burn steadily. We have a 100 foot throw with a Powers Six machine and an old style lamp and lamphouse. If I set the top carbon back, as the Handbook says, I cannot get a steady light, although the carbon arms are in perfect line. I have been in the profession now for three years. Am a member of Local 614, and was its president before I came here. Have just read Kansas City's letter. Think I can beat him on the size of operating room. The last eighteen months I have been operating two Powers SixA motor driven machines, single handed, ten hours a day. The owner of the show also runs a vaudeville house and the chief works there. In this operating room (?) there was just space for two machines and a rewind; it was barely deep enough to allow me to squeeze back of the lamphouse and get to the front machine. It was situated right inside the theater and there was no ventilation. The heat in summer varied from 110 to 115 degrees every day. If Kansas City can beat that I feel sorry for him.

Say, man, what are you talking about? You say you have two 110 V. rheostats working in series on 220 volts, and that when you have the first rheostat cut out and half of the second one cut out you get a good light. Mother of Moses! my dear boy, I should think you would! but the remaining half of that rheostat would last about as long as a small snow ball in the center of the dominions of his Satanic Majesty. It would get considerably hotter than that misnamed operating room you are talking about. It would last possibly about one minute, and then the whole thing would go blooey. Something wrong with that dope. The thing, as you set it forth, is impossible. Yes, the juice bill will run mighty high, because you are using approximately watts equal to amperes times 48 at the arc, and wasting in resistance ampere times 220—48. You had better get a D. C. compens-arc. Send me the marking, if any, on your rheostat and sketch how you have them connected. Later: He has two *adjustable* rheostats and meant "when I have one cut clear down and the other half way."

Handbook Rules Correct.

Montreal, Canada, says:

> Certain experiments made recently with rheostats have proven conclusively that the rules laid down in the Handbook are correct. For instance: with two coil rheostats in series, we got, on the low notch 15 amperes, and on the high notch 22 amperes. By rules on Page 124 of the Handbook we should get 15 and 21.6 amperes.

Much obliged for the corroborative evidence. Of course, we already knew the rules were correct. Sure we did! huh! (business of swelling up). But we are glad to have it proven over again.

A Streak of Canary.

G. D. Bullock, Gallup, New Mexico, says:

Here are two bits for the new question book. I also want to get a little weight off my chest as follows: Referring to remarks of T. E. Anderson, I. C. S. E. E., N. Y. U. E. E., etc., etc., of St. Paul, Minn., February 20th issue, if that gentleman has not recovered from the effects of that degree in thirteen years, discovered that looking forward, alive to everything new in the game, aiming at achievement and serving the public to the best of his ability, and not a college degree, is the royal road to success, it is high time he wound the alarm clock, set it to go off in thirty seconds, and let it ring, for he sure needs waking up. Four of my acquaintances were graduated from Purdue, which is, I think, the finest electrical school in the United States. Each wrote his thesis and received his degree of E. E. This is where they stood the last I heard of them. (1) Superintendent of construction, Panama Canal; (2) Locomotive fireman, Pennsylvania Company; (3) substation operator, Gary, Ind.; (4) Idle; discharged by an automobile company in Detroit where he had been employed in wiring cars. I merely cite this in proof that a degree does not necessarily make a Steinmetz of a man. And now a word direct with the wiseone: I notice, Mr. Anderson, you are an I. C. S. graduate. If you have completed that course, shake, I admire you for it. There is another I would like to advise you to take, which I guarantee will give you your money's worth. It is Sheldon's Business Building, the best antidote for an enlarged cranium I have ever had the pleasure of taking a dose of. If you are influenced by my recommendation, when you get to the book on "Thinking," and the topic "Judgment," look back at your letter in the department and roast yourself for the number of important factors you failed to consider in that incomplete, prejudiced judgment of yours. *The Handbook and the projection department are written for progressive men, who are giving the public their best efforts on the screen; aiming always to better their results, and glad at all times to co-operate with their fellows,* swapping ideas, instead of keeping their discoveries secret, in the fear that somebody will beat them to their job. And that is the idea that spells progress. Each of us is receiving the other fellow's experience without having to grind it all out in the hard mill of experience; also *that is exactly what you got in college,* and it is the idea on which the institution of electrical engineers is based. You and I, who gloat over some fine spun theory for an hour or so, dissecting it into the minutest details, are inclined to pick the Handbook to pieces for minor errors, and when Mr. Richardson says the current "flows," whereas we are convinced that it is propagated by molecular induction, we throw the book aside, instead of giving it our thorough interested attention, and write him it is not worth the paper it is written on, *but the lad who wants to put a picture on the screen that will make the manager break the world's record in the standard broad grin: the kind our friend from Peoria says makes the audience forget there is a man behind the observation port, will seize that current-flows idea* (and you will admit, I am sure, that it is the easiest theory for the average man to understand) *and make good. And that was what the book was written for.*

The greatest teachers in the world are those who can strip a technical subject of its fine technicalities and bring out the facts in such way that the novice can understand it. Mr. Richardson was broad enough to get that viewpoint, and that book was not written for you alone, Mr. Technical Man, but for the lad rewinding films somewhere in a hot, ill-ventilated coop, working and sweating with an ambition to some day achieve a trade or profession, and become an operator. And it was written so that that poor boy could understand it if he applied himself to study, as well as the oldest man who ever cussed the lower loop. And he, not you, is the one who is most likely to pay interest on the investment with a good, live suggestion. And now, Mr. Anderson, I am going to pull a bluff on you, and if you don't call it you have got a streak of yellow down your back as wide as an admiral's bar. Answer the next fifteen questions published, one each week, in the projection department, and we will see how many times your answer is published. A wise man like you ought to get his article published every week, and you can be certain of a square deal from Mr. Richardson, who is simply looking for the best he can get to help us poor mutts along.

Referring to Mr. C. A. Borgon's question regarding mercury vapor tubes: in 1913 there was a company which bought old tubes and remodeled them. I do not remember the name, nor do I know if they are still in business, but I believe he can find out by writing C. B. Gallagher, of Illinois Central R. R., Memphis, Tenn.

I am building a new take-up, which I believe will at least take up 5,000 feet of film with uniform tension at all times. I am not going to let the department fans in on it until I have given it a thorough trial, whereupon I will throw it on their tender mercies and let them write my epitaph.

Well! I really don't feel it is up to me to comment on Brother Bullock's letter, but I know this: I have been writing for a good many years. I sold one story to the Frank H. Munsey Company for $980, and a great many stories for a less sum. I have something of a reputation as an off-hand roaster, and some reputation in other departments of literature, but I don't believe I could set forth more good, hard, rock-bottom facts in less words than Friend Bullock has in his letter. Anderson did not give his street address. I don't know whether or not he gave his right name, but anyhow I think after reading Brother Bullock's letter he would feel inclined to sit down and hold a little heart to heart communion with himself, and arise with a fixed idea that he came pretty close to making an ass of himself. I second Friend Bullock's invitation to the gentlemen to answer the next fifteen questions, and if he fears he won't get a fair deal I am willing to submit my selection for publication and the Roll of Honor, together with all the answers, to any one in New York City he may select.

As to the tube matter, I don't think I would advise the remodeling of tubes. Mind you, I don't know but what it would work out all right, but I am skeptical. If any one knows of a company who does this sort of work I would be glad to have their address.

Good Projection.

O. E. Wilson, writes from Indianapolis, Indiana, as follows:

I am at present a salesman, but have been an operator, consequently am a follower of the department. My spare time is usually taken up with visits to picture shows. Some days since, while in Terre Haute, Indiana, I visited several theaters. Naturally, being a stranger, I was attracted by the best "front," and that was the "American," showing Paramount features; a beautiful house both inside and out. The operator maintained a fair light, but on one machine the picture was out of focus in the center, the screen was badly wrinkled on one side, and *the entire show was run at the rate of twelve minutes per reel,* which of course, utterly ruined it. At the "Varieties," using General Service, there was plenty of room for better projection. This house shows four reels for five cents. Further down the street I was attracted by the display of the Kriterion posters, and, being desirous of seeing this new brand of pictures. I visited the "Fountain." Three reels for five cents was the programme, and it was here I saw the best exhibition of the operator's art I have ever witnessed, and I have seen some, too, let me tell you. The entire three reels were exceptionally bright and clear. The speed of the machine was in absolute synchronism with the action of the film, which I hold is necessary to good projection. The operator was handicapped by only having one machine, but by the use of large reels he only had one "Just a Moment" (which by-the-way should have read just a fraction of a minute for he certainly was a lightning change artist) slide on the screen. I did not see the operator, but learned his name was Steinhouser, and I am a firm believer in the old adage: "Place credit where credit is due." I am one who is willing to pay for good pictures well projected, and I hope this department will continue its fight to that end.

My compliments to you my good Irish friend, Brother Steinhouser. May his tribe increase. That is the kind of report that pleases yours truly. I would suggest that the operators at the "American" and the "Varieties" take a lesson from Friend Steinhouser's performances, and mend their ways.

New Scheme.

C. A. Emme, Masontown, West Virginia, says:

Here is where I break the ice and get into the limelight—or the waste basket. To my way of thinking, the department, its editor and his Handbooks, have done more for moving picture people, operators especially, than all other sources of information put together. I have had a good many years' experience as operator, and a few as owner and manager, (am manager of the Empress Theater now) and have discovered that when a man's head becomes swelled so much that he cannot learn anything from the above named sources, his case is hopeless and he has no business in an operating room. And now here is a mighty good screen for little money. Take plain white oil cloth and stretch it on wall, or other similar support of sufficient size for screen. Then take ¾ x 3 or 4 inch soft wood strips, and lay them flat all the way around the oil cloth; nail them, of course. Next get the finest white muslin obtainable and have it sewed into a sheet large enough so that you can stretch and tack the same over the oil cloth to make the surface of the screen, the same to be tacked to the wood supports. You can either tack the oilcloth or paste it to the wall. Do the job right and it will take a mirror screen to beat it.

Well, I am not at all certain but there is considerable in this particular scheme. It strikes me one might get fairly good results by such a plan, and still better results by coating plaster or cloth with aluminum paint polished as highly as possible, and then stretching very thin, fine, high-grade muslin over it, removing say one quarter from the surface. I am not quite certain how this thing would work, but for small town houses, which cannot afford to buy one of the high-grade projection surfaces, it might be worth a tryout.

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Comments on the Films

General Film Company

A MUCH NEEDED LESSON (Biograph), May 10.—Rea Martin, Irma Dawkins, Gus Pixley and Jack Mulhall are the quartet of players utilized in this one-reel comedy. The subject is a domestic one, a young wife being taught the folly of unreasoning jealousy. An average good photoplay, very well acted.

HOME COMING (Essanay), May 10.—Another pleasant little romance, the author of it being I. A. R. Wylie. The famous German tenor, who finds his boyhood sweetheart poor and ill in America and keeps faith with her, is well played by Bryant Washburn. Nell Craig is an attractive Gretchen. One reel.

THE STRENGTH OF LOVE ("Road o' Strife" Series, No. 6) (Lubin), May 10.—The death of Abner Gray is the big dramatic happening in this number of the Emmett Campbell Hall serial. Other exciting incidents take place at the old mill, where Alene and Robert Dane nearly lose their lives, and Clara Delane is shown to be one of the most desperate women that ever furnished strong scenes for a photoplay.

HEARST-SELIG NEWS PICTORIAL No. 37, 1915 (Selig), May 10.—The launching of Alexander Smith Cochran's yacht at Neponset, Mass., is the first picture shown. Germans honoring Bismarck at Berlin, Suffragette parade in Philadelphia, Wellesley College girls rowing, "Uncle" Joe Cannon at the Panama-Pacific Exposition, Lord Wimborne, the new Lord Lieutenant of Ireland, at Dublin Castle; Girl Pioneers at Kissena Lake, N. Y.; war pictures and the latest styles are also shown.

THE JARRS VISIT ARCADIA (The Jarr Family Series, No. 6) (Vitagraph), May 10.—The perils of night life in a small town are set forth in all their alluring and reckless abandon, when Mr. and Mrs. Jarr accept the invitation of a suburbanite to visit his home. A one-reeler, filled with fun. Harry Davenport and Rose Tapley still contribute their clever impersonations of the Jarrs.

AN INNOCENT THIEF (Edison), May 11.—Olive B. Harms has made a pleasant little romance of this one-reel comedy. The pretty young girl from the country, her haughty rival and the discerning millionaire are all in the story, which comes out just right. Bessie Learn makes a most engaging country mouse, and Olive Templeton and Augustus Phillips are excellent as the remaining sides of the triangle.

RUSHING THE LUNCH COUNTER (Kalem), May 11.—The joys of dining at a railroad lunch counter are broadly burlesqued in this one-reel "Ham" comedy. Lloyd Hamilton and Bud Duncan obtain jobs as waiters and the finish of the film is a large sized and enthusiastic riot. A good "rough house" comedy.

WHO STOLE THE DOGGIES (Lubin), May 11.—A "hot" sausage farce in which all the characters get on the trail of a string of stolen weiners and follow the scent until the culprit is caught. Will be found amusing by many people. Frances NeMoyer, Babe Hardy and Harry Loraine have the leading roles. Half reel.

A HOT TIME IN PUNKVILLE (Lubin), May 11.—A very funny cartoon comedy by Stewart Whitman. On the same reel with "Who Stole the Doggies."

NEARLY A SCANDAL (Edison), May 12.—This one-reel "comic" has one of the best plots ever seen in a photofarce. It is absolutely unforced and admits of no end of fun. J. E. Hungerford deserves honorable mention for his authorship and has been ably aided and abetted by William Wadsworth, Arthur Housman, Jessie Stevens and Caroline Rankin.

THE FABLE OF "THE HIGHROLLER AND THE BUZZING BLONDINE" (Essanay), May 12.—That eminent moralist and shrewd observer, George Ade, has told the experience of many a gay young spender in this one-reel of wise comedy. As usual, the sub-titles are more than half of the enjoyment. Bryant Washburn, Leota Chrider and Ruth Stonehouse realize perfectly their respective types.

THE LAST OF THE STILLS (Selig), May 12.—Moonshine whiskey, revenue officers and love all assist in making this one-reel drama interesting. The moonshiner's pretty daughter and the chap from the city are the central figures of the romance, and are nicely played by Virginia Kirtley and Robyn Adair.

WHEN A FELLER'S NOSE IS OUT OF JOINT (Vitagraph), May 12.—This juvenile drama, with Bobby Connelly in the leading part, is wholly delightful. It's all so "just like a boy," and Bobby is so natural and lovable that it will be hugely relished by big folk and little.

THE SHERIFF'S STORY (Biograph), May 13.—The climax of this one-reel drama is of great power, and is made doubly effective by the acting of Walter Coyle. The story will touch the heart of every audience. Joseph McDermott, Ivan Christy and Mary Malatesta are also in the cast.

SWEEDIE IN VAUDEVILLE (Essanay), May 13.—Sweedie's attempt to break into vaudeville results in a generous display of the Wallace Beery brand of broad humor. Arthur Bates and Edmund Thompson are prominent in the ex-scrublady's support.

THE TROUBLE MAKER (MinA), May 13.—Harry La Pearl is the principal fun-maker in this half-reel farce. The offering follows the MinA policy of careful production, and is good for any number of laughs.

DOCTOR MONKO (MinA),— May 13.—A cartoon comedy, that fairly bulges at the sides with humor. Ladies will laugh at it, children roar, and the men grin. On the same reel with "The Trouble Maker."

HEARST-SELIG NEWS PICTORIAL No. 38, 1915 (Selig), May 13.—Launching the Destroyer Tucker, at Quincy, Mass., leads the news items. The arrival of the Maharajah of Kaperthala; planting mines in San Francisco harbor, parade of the Veteran Artillery Corps in New York, sailing of School Ship Newport on 15,507-mile cruise, May Day frolic at the Panama-Pacific Exposition, war pictures, views of the Lusitania, and the arrival at New York of the U. S. fleet, led by the Wyoming, are other important events.

TO SAVE HIM FOR HIS WIFE (Vitagraph), May 13.—L. G. White's one-reel comedy is capital. It has an air of freshness and sincerity that makes it very enjoyable. Lillian Walker is charming in the star role, and Evart Overton, Billy Bletcher and Lillian Burns ably second her efforts.

THE LITTLE SCAPEGOAT (Biograph), May 14.—Another version of the always diverting Cinderella story is found in this one-reel drama. The characters are all our fellow countrymen, but the heroine marries her prince—an American Money Prince, and that's the best kind. Irma Dawkins makes a pretty princess, Gus Pixley a faithful retainer and Jack Mulhall a manly prince.

THE OTHER GIRL (Essanay), May 14.—G. M. Anderson makes it clear in this one-reel drama that an artist's occupation may be more dangerous than that of a cowboy. The big situation, where he is struck by a falling tree, is uncommonly realistic. "The Other Girl" makes an interesting little drama, and is well played by Mr. Anderson, Marguerite Clayton, Ethel Wallace and Lee Willard.

WHAT MONEY WILL DO (Lubin), May 14.—Will M. Ritchey's one-reel drama has genuine power. It does not paint humanity in anything like flattering colors, but there is no doubt of the truth that pervades its theme. Marvin Mayo, Dolly Larkin, Webster Campbell and the rest of the cast give an effective performance.

A MATRIMONIAL BOOMERANG (Selig), May 14.—This one-reel drama never has happened and never will happen, but it's entertaining romance, for all that. Tom Mix, as a cowboy hero, and Louella Maxam, as a pretty schoolmarm, take good care of the love interest, and there's plenty of excitement besides.

THE PROFESSOR'S PAINLESS CURE (Vitagraph), May 14.—This one-reel comedy by William Addison Lathrop is vastly amusing and has a sharp dig at the dancing craze, as an "added attraction." Sidney Drew's characterization of the absent-minded professor is among his best efforts, and he is followed closely by Mrs. Sidney Drew as his wife in the play.

THE ORIENTAL RUBY (Biograph), May 15.—A vigorous little melodrama in one reel, which will please those who relish a mystery and plenty of sensation. Chas. Perley and Augusta Anderson have the leading roles.

HIS PEASANT PRINCESS (Edison), May 15.—An echo of "The Prisoner of Zenda" school of drama is found in this one-reel photoplay by William B. Pearson. The heir to the throne of Rodenkurst is a most democratic young chap, who packs his own bag, treats a waitress with amazing condescension and permits members of his father's court to stride out of a room ahead of him. However, he marries his Peasant Princess at the finish. Thomas MacEvoy and Margaret Prussing are the high contracting parties of the romance.

A FIEND AT THE THROTTLE (Kalem), May 15.—A real red-blooded thrill takes place in this railroad drama, when the handcar upon which the heroine is riding is run down by a locomotive. The story is an exciting one all through, and Elsie McLeod is an excellent substitute for Helen Holmes as the heroine.

THE SUBSTITUTE (Lubin), May 15.—This is the photoplay in which Billy Reeves, well known in vaudeville as "The Drunk" of "A Night in a Music Hall," makes his moving picture debut. Mr. Reeves' method will become better adapted to his new line of work as time goes on and he learns to make the most of his undoubted comic gifts. The prize fight finish is by far the best thing on the present film.

General Film Company Specials.

HER PROPER PLACE (Edison), May 10.—Reviewed by Louis Reeves Harrison on page 741, issue of May 1.

A SISTER'S BURDEN (Kalem), May 10.—Reviewed by Hanford C. Judson on page 916, issue of May 8.

THE INGRATITUDE OF LIZ TAYLOR (Selig), May 10.—Maibelle Heikes Justice has injected a deal of honest and appealing human nature into her two-reel comedy-drama. Jimmie, the newsboy, and Liz Taylor are very real characters, and the serious side of the story is relieved by a rich vein of humor. Vivian Reed is an earnest and attractive Liz, and Roland Sharp does Jimmie to the life. Guy Oliver, Eugenie Besserer and Roy Clark are well cast.

MEANS AND MORALS (Essanay), May 11.—The low wage question is given forcible illustration in this two-reel drama by H. S. Sheldon. The story takes a firm hold on the attention, and is among the things that have happened more than once in all large cities. Edna Mayo and Bryant Washburn have the leading roles, and Peggy Sweeney is also a member of the cast. High grade acting is the result.

THE GIRL WHO MIGHT HAVE BEEN (Vitagraph), May 11.—Reviewed by Lynde Denig on page 928, issue of May 8.

SCOTTY WEED'S ALIBI (Episode No. 12 of "The Girl Detective" Series) (Kalem), May 12.—A masque ball furnishes a brilliant background for the main incidents in this two-reel contribution to the crime hunts of the Girl Detective. The recovery of a diamond tiara is accomplished in an ingenious manner and the usual lively action and thrills keep the interest at the proper pitch. Cleo Ridgeley is retained as Jean and fully merits the position.

WHO BEARS MALICE (Lubin), May 12.—Primitive passions and men and women of the backwoods are dealt with in this two-reel drama by Elizabeth R. Carpenter. There is vigor of action all through the play, the hero and the "heavy" indulging in not less than three desperate battles. It is all honest, clean-minded melodrama, however. Edgar Jones, as usual, has shown marked ability, both as producer and actor. Justina Huff and Louis Mortelle are also excellently cast.

THE GRAY HORROR (Lubin), May 13.—There is one situation in Shannon Fife's three-reel drama that is sheer nonsense: the manner in which Parr, at the transom, spys upon the expert criminal. The play will prove interesting to those who love a mystery, and, after the opening episode, is skillfully developed. Joseph W. Smiley does a convincing piece of character work as the fear-haunted Ellis. John Smiley and Lilie Leslie are well cast.

THE BLACK RING (Kalem), May 14.—Reviewed by Hanford C. Judson on page 1092, issue of May 15.

THE STRUGGLE UPWARD (Edison), May 14.—Several of the situations in this two-reel drama by Harold G. Files put a severe strain upon a spectator's credulity, and the character of Philip Atwood, the arch-crook who poses as a mission worker, seems a creation of a dramatist bent solely on manufacturing thrills. There is no denying theatric value and continuous action to the photoplay, however. Margaret Prussing lends her fine womanliness and convincing art to the character of Helen Turner. Herbert Prior carries out the author's conception of Atwood, and Pat O'Malley is an equally good Jack Morton.

THE AWAKENING HOUR (Essanay), May 15.—A three-reel drama based upon a young girl's struggles before she realizes her ambition to become a famous actress. The story is well-told, and gives a reasonably truthful picture of life "behind the curtain." Joseph Byron Totten, as an eminent star, and Nell Craig, as the aspiring young girl, are a credit to the actor's profession.

THE VALLEY OF HUMILIATION (Vitagraph), May 15.—A human, self-respecting two-reel drama that goes beneath the surface of things, and tells of a woman's fight for love and happiness, with earnestness and truth. Josephine Lawrence is to be congratulated and, it is hoped, asked to keep on writing more such dramas. Eleanor Blevens does justice to the title role, and Alfred Vosburg realizes fully the character of Jim Aberdeen. Producer Ulysses Davis has been equally successful with his portion of the work.

Mutual Film Corporation.

A HUMAN HOUND'S TRIUMPH (Keystone), May 8.—Ambrose, Sly Fritz and others disport themselves in this number, the latter being a man detective disguised as a woman. The opening scenes are guite slow, but the finish is a rousing one and sure to bring much laughter.

CROSSED LOVE AND SWORDS (Keystone), May 10.—A social dance breaks up in a rough house, the rivals quarreling over Louise and her dog. One of them sets it adrift on the lake. This starts things moving. A low comedy number containing a lot of laughable nonsense.

FERDIE FINK'S FLIRTATIONS (Falstaff), May 14.—This yarn, in which Riley Chamberlain appears as an old flirt trying to find a wife after years of trifling, has a good idea in it. Some of the latter scenes suffer from padding and the story should have had more incidents or have been told in shorter space. It seems drawn out as it stands.

MIKE'S ELOPEMENT (Reliance), May 14.—A juvenile comedy number, with Harold Gordon and Violet Wilkie playing the parts of two runaway children. They meet with some gypsies and numerous adventures before returning home. The photography is very good and the yarn contains a fair amount of entertainment.

ETHEL'S ROMANCE (Komic), May 16.—No. 23 of the "Bill" Series. Ethel's beau assists a lady autoist in mending her car. She becomes jealous and Bill dreams that he has won her heart. The number is characteristic and pleasing. The photography is very good.

WHEN CAMERON PASSED BY (Reliance), May 17.—An adventure yarn, well pictured and nicely put on with William Williams and Gladdie McDonald in the leads. The young men, riding casually past an old house, sees a girl in danger of a forced marriage. He impersonates a minister and rescues her. This holds the interest well.

NAUGHTY HENRIETTA (Beauty), May 18.—This is an exceptionally pretty little comedy in which Henrietta, through her persistence in sending each month for six months a calendar with her picture pasted on it to a bachelor man whom she intends shall fall in love with her and all in spite of the fact that she has never been formally introduced to him.

THE ELECTRIC ALARM (Majestic), May 18.—An interesting one-reel drama wherein a young electrical engineer completes the circuit on an electric fire alarm with his own body to save the train on which his sweetheart and her mother are travelling from being wrecked from the menace of a burning bridge. The picture has been effectively produced, although it is possible that the idea is rather far-fetched.

AT THE EDGE OF THINGS (American), May 19.—This is a drama that will please the average audience. It contains the story of a man who invested all his money in the stock market and is threatened with financial ruin, and his wife, who, learning the circumstances, endeavors in vain to get help for him from her father. The man is about to end his life, in the belief that his wife has deserted him in his hour of need, is deterred by a safe robber in the shape of his own butler, who, also having money invested in the apparently worthless stock, has decided to steal from his master to make good his own financial position. Vivian Rich and David Lythgoe play the leads.

GRIGLEY'S WIFE (Reliance), May 19.—A Western story of considerable interest, which treats of how a wife in the absence of her husband foolishly allows another man to pay her attention. She receives an insult from him, and surprises us by holding him up at the point of a revolver when he dares to enter her home at midnight. Her husband, apprised of the dangerous position in which his wife has placed herself, has returned home and in hiding is a witness to his wife's virtuous act.

THE HOUSE THAT JACK MOVED (Falstaff), May 21.—The plot of this is unique and fresh, though light in subject matter. A young candidate for mayor foils a plan to declare his home outside corporate limits by moving the house. The girl holds the conspirators while the house is being moved. Arthur Ashley and Mignon Anderson play the lovers. A good little yarn.

THE REFUGEE (Thanhouser), May 21.—A pretty little story of a Belgian refugee, with a touch of pathos in it. An American girl, returning home, discovers a stowaway in her cabin. It turns out to be a Belgian boy, whom she then takes in her own charge. This makes a nice appeal.

DAUGHTERS OF KINGS (Thanhouser), May 23.—A delicate comedy plot, with Marguerite Snow, Harry Benham and others in the cast. The characterizations are not entirely convincing, but the yarn is pleasing. An American girl exchanges places with a princess and palms herself off on an English fortune-hunter, as a joke.

OH, BABY! (Royal), May 29.—This is rather a good comedy based on a subject that has been picturized many times. An accidental exchange of babies is the theme that has been worked into a quite enjoyable one-reel comedy.

Mutual Film Corporation Specials.

ADDED FUEL (Reliance), May 15.—A sensational story into which has been drawn the newspaper and the detective element. The production has been made in two reels and is thoroughly interesting and well-staged. Irene Hunt plays the feminine lead in the role of a reporter. At the murder of her father by the butler, her brother is arrested for the crime, but through her persistent efforts the butler is caught and tricked into confessing.

AT THE STROKE OF THE ANGELUS (Majestic), May 16.—Francelia Billington and Charles Clary are featured in this two-reel production, which is moderately interesting. It is the story of a child, the only remaining one of the occupants of a prairie schooner crossing the desert and who was rescued by a Mexican bandit. Later the girl, grown to womanhood, falls in love with a man whom she learns is falsely her father. The truth learned, the marriage ceremony is performed. The story has been artistically developed in many ways.

THE GREATER STRENGTH (American), May 17.—Edward Coxen and Winnifred Greenwood are the leading players in this two-reel production, with George Field as the heavy. The picture is well made and holds the interest every inch of the way. The story is of a young doctor, who, having crippled his friend unintentionally in a wrestling match, goes West in answer to an advertisement for a doctor at a mining camp. Here he carries out his resolve to use his strength to save life rather than to destroy it.

THE HURON CONVERTS (Reliance), May 22.—A two-reel Indian picture, demonstrating how the Jesuit missionaries brought the Christian faith to the redskins in America's early history. The cast includes Joseph Henabery, Bessie Buskirk, H. Moody and Dark Cloud. The scenes are picturesque and pleasing and the incidents adhere to Indian traditions and superstitions. The most exciting scene is that in which the priest and his Indian assistant escape burning at the stake. This is an entertaining production of its type.

SHORTY'S TROUBLE SLEEP (Broncho), May 26.—Another number in two reels featuring Jack Hamilton as the cowboy, Shorty. This is a worthy successor of other numbers featuring this character. It abounds in humor and thrills. The pool room scene is very funny and Shorty's gun fight with the bandits later is also very good. He holds them off till the girl gets the gold bullion to safety. A very successful Western offering.

HOSTAGE OF THE NORTH (Domino), May 27.—A strong two-reel number, featuring Walter Edwards, Leona Hutton and others. Mr. Edwards plays the part of old Dan, an Alaska miner, who gives up his hoarded gold so the widow and her child may come back to the states and live happily. This action is taken after the widow stole the gold and then replaced it in a fit of remorse. The atmosphere of the production suggests Alaska very strongly and the story works up to a very effective close. A good offering of its type.

HER EASTER HAT (Kaybee), May 28.—A two-reel number, telling a pathetic story of a girl's effort to buy an Easter hat. Her father will not let her keep it. Later she defends the house from robbery at the risk of her life. She is injured and the father buys her the hat because of her brave deed. Her lover, who has been flirting with another, also returns to her. A simple story, but one that works up to a good close. Estelle Allen, George Fisher, Margaret Thompson and others appear in the cast.

Paramount Pictures Corporation.

FANCHON, THE CRICKET (Famous Players), May 10.—Reviewed by W. Stephen Bush on page 1276, issue of May 22.

The Pathe Exchange Inc.

PATHE NEWS NO. 36, 1915 (Released week May 3).—Of the items of this issue perhaps the most interesting are the launching of the revenue cutter "Talapoosa," at Newport News, the Woman Suffrage parade in Philadelphia and the parade of 50,000 Socialists on May Day on the East Side of New York City.

BABY'S TRUMPET (May).—This is a short comedy on the same reel with "How Swedish Troops Cross a River." It is a good comedy, showing how a slight situation can be worked into something that is entertaining, principally because it has been carefully handled. The story is of a little boy who, to revenge the pricking of his finger on a pin in his mother's clothing, resorts to various childish methods of torture, the last of which ends quite gloriously for him when, as a trumpet is being bought for him, the purse which he has filled with fleas is stolen, and by the inconvenience caused by the fleas on the thief, the boy is able to identify him and cause his arrest and the recovery of the purse.

HOW SWEDISH TROOPS CROSS A RIVER (May).—Consisting of interesting views of the Swedish troops crossing a river on a rope slung from bank to bank.

A STONE AGE INVENTION (May).—On the same reel with "How Building Stone Is Quarried," this is one of the cleverest of the Bray animated cartoons, and is good for a laugh any time.

HOW BUILDING STONE IS QUARRIED (France), May.—These views of different quarries and their methods of cutting stone, loading it onto cars for transportation, etc., is not alone interesting, but thoroughly instructive.

THE RUINS OF ANCIENT ROME (May).—An exceptionally interesting series of views taken in the most ancient portions of the city of Rome, encompassing nearly all of the places of historic interest. On the same reel with the following:

MICROSCOPIC MARVELS OF FRESH WATER (May).—This interesting treatise on the minute organisms of fresh water includes the Ranatra, the Gordius, the Chironome, the Daphnia, the Velvox and the Turbellais. On the same reel with the above.

Pathe Exchanges, Inc., Specials.

THE NEW EXPLOITS OF ELAINE, Episode 6 (May).—"Spontaneous Combustion" is the title of this episode. In it Wu Fang succeeds in making another attempt to end Elaine's life through a plan which is worked out on the principle of spontaneous combustion. He selects a young woman as his accomplice. A fake attack on the woman before the house of Elaine is arranged, she is taken into the house, and out of sympathy is employed as a maid. With her aid a peculiarly devised chair is brought into the house and placed in the room of Elaine, who sits in it and is embraced firmly by an iron contrivance, comes near to being burned to death. She is again rescued by Kennedy. This is an interesting episode and, as usual, well worked out.

HOUSES OF GLASS (No. 6 of the "Who Pays" Series) (Released week of May 17).—Reviewed by Margaret I. MacDonald on page 1275, issue of May 22.

United Film Service.

IN HER DADDY'S FOOTSTEPS (Grandin) May 12.—Reviewed by Margaret I. MacDonald on page 1095, issue of May 15.

THE POOR FIXER (Lariat), May 20.—A quarrel with a lover and a well-meant but clumsy attempt at fixing it, on the part of the young woman's brother, is the source of the comedy of this production which features Dot Farley. This comedy would no doubt be acceptable to most audiences.

CAN A JEALOUS WIFE BE CURED (Cameo), May 23.—Although this is not quite up to the Cameo standard, still the comedy is fairly good, and often above the ordinary. Jack Kelly as "Dudley" (for this is one of the "Dudley" series) is, as usual, very funny. He has also some splendid companions in comedy to help him out.

BUMPED FOR FAIR (Superba), May 25.—This is rather a good comedy. In it two tramps facing the eternal problem of how to get enough to eat have an exciting experience. In a chase by the police one of them, getting separated from his pal, has the good fortune to drop unhurt in front of an automobile. He succeeds in keeping up a deception through several days in the home of the owner of the machine, where he is nursed and treated to all good things. His pal tries to work the same game, but is discovered and both end in jail.

WAR AT HOME (Grandin), May 26.—An excellent two-reel comedy with a simple situation, artistically developed. Ethel Grandin, as the wife, who insists on loving a little dog more than anything else in the world, is prettily amusing. The husband and the butler, in their joint efforts to get rid of the little animal, are also intensely funny. The affair almost ends in the divorce courts, but instead a happy reconciliation is decided on.

SHE COULDN'T GET AWAY FROM IT (Luna) May 27.—Dot Farley plays the lead in this film, which is moderately amusing. The story is based on the effort of a rich old maid to get away from the singing of "It's a Long, Long Way to Tipperary." In the end, brought to a different frame of mind by a little child, she starts singing it herself.

THE SMUGGLER'S DAUGHTER (Premier), May 28.—A rather interesting story has been utilized in the making of this two-reel production. It is not a particularly strong story, but has been developed in an interesting manner. It is the story of how the daughter of a smuggler, who at last gets in trouble and is killed, meets in her flight a man whom she played with when they both were children. The love story of childhood is renewed.

Universal Film Mfg. Co.

ANIMATED WEEKLY, No. 166 (Universal), May 12.—An unusually pleasing number containing views of the Knight Templars in San Francisco, an excellent night view of the exposition, Long Island races, war views and numerous others.

HIRAM'S INHERITANCE (Joker), May 24.—A farm comedy with May Asher, Gale Henry, William Franey and Lillian Peacock in the cast. The fun is of a rather coarse, burlesque type, quite amusing in its way, though not unusual in plot.

WHEN HER IDOL FELL (Nestor), May 25.—A little comedy number by Ben Cohn, featuring Lee Moran, Eddie Lyons and Victoria Forde. The young bride becomes infatuated with a professional violinist and the husband and his friends rub axle grease on the violin and bow. Later his wife and ten children come. A pleasing light comedy.

BROKEN HEARTS AND PLEDGES (L-KO), May 26.—A knockabout comedy number with Hank Mann, Neal Burns, Gertrude Selby and Peggy Pearce in the cast. There is no particular plot; an average offering of the kind.

THE MEMORY TREE (Big U), May 27.—A story of two old veterans of the Civil War, written by Raymond L. Shrock, with Charles Ogle, Fred Sullivan and Elsie MacLeod in the cast. The men served on opposing sides, were rivals in love and carried their enmity late into life. When the Northern veteran decides to make up, he finds the Confederate soldier dead. The sentiment in this is good and it is fairly strong in treatment.

LADY RAFFLES AND DETECTIVE DUCK, in "The Great Egg Robbery" (Powers), May 27.—Episode No. 1 of a new series, with William Franey, Max Asher and Gale Henry in the cast. This is a burlesque detective story of the low comedy order. The action is quite amusing in places, but not very strong in plot. The photography is good and some interesting tricks are performed by the camera.

WITH FATHER'S HELP (Nestor), May 28.—A light comedy subject, with Jack Dillon, Billie Rhodes and a good supporting cast. The girl's parents each have a lover for her, but she evades them and elopes with Jack. This is well photographed and pleasing.

THE NIGHTMARE OF A MOVIE FAN (Victor), May 28.—A number featuring Beatrice Van as a young wife very fond of the movies. She goes to Universal City in a dream and after seeing how hard the actors and directors work, goes back to her home and husband. This introduces many of the Universal actors and managers and gives an interesting side-light on the mechanical side of the work.

NO SOUP (Joker), May 29.—Picturing Ernie Shields as an American Consul in a country where the natives live on dog soup. He saves the American girl's canine from the pot and wins her love. This is quite amusing and makes a very fair comedy offering.

FUN AMONG THE PHARAOHS (Joker), May 29.—An educational subject on the same reel.

Universal Film Mfg. Co., Specials.

'NEATH IRON WHEELS (Universal Special), May 23.—Episode No. 12 of the "Black Box" series. Craig is brought to San Francisco by Quest and his party, then sent East in charge of an inspector. The train is wrecked in New Mexico and Craig escapes, becoming cook for some cowboys. Quest and his friends visit the Exposition and later again take up the trail of Craig. The number is full of entertaining incidents and closes with Anna Little falling through a bridge on horseback into a stream.

A WITCH OF SALEM TOWN (Victor), May 24.—A two-reel number by Margaret Hovey, with Mary Fuller, Curtis Benton and others in the cast. The French orphan, Desire, is brought up by an old woman skilled in the use of herbs as medicines. Later Desire is accused of witchcraft because of her knowledge of these things. She is finally burned at the stake. This is well photographed and entertaining in plot, but is not very strong in dramatic quality. The settings and atmosphere of Colonial days is good.

THE TRAIL OF THE UPPER YUKON (Rex), May 27.—A two-reel Alaska story of about average interest, featuring Ben Wilson, Dorothy Phillips, Arthur Ritchie, Joseph Girard and others. Dog trains and snow scenes suggest the great north fairly well, but there are numerous breaks in the continuity of the story. The characterizations are not very clearly cut and their relationship is a little vague. The plot has to do with the rivalry of three men over a girl in a dance hall.

PURSUIT ETERNAL (Imp), May 29.—Reviewed by Margaret I. MacDonald on page 398, issue of April 17.

World Film Corporation.

WHEN IT STRIKES HOME (Harris), May 17.—Reviewed by Lynde Denig on page 1274, issue of May 22.

Miscellaneous.

THE SHOOTING OF DAN M'GREW (Metro Popular Players), May 2.—Reviewed by Lynde Denig on page 1271, issue of May 22.

PRO PATRIA (Great Northern), May.—Reviewed by Lynde Denig on page 1275, issue of May 22.

Selig's Spoilers for Panama Exposition.

By an arrangement with Sol L. Lesser, President of the All Star Features Distributors, Inc., Selig's "Spoilers" has been booked to play indefinitely at the Panama-Pacific International Exposition.

Picture Situation in Germany

Consul Harry G. Seltzer, Breslau, Says Germany Is Good Country for American Films and Projectors—Neither Is Listed as Contraband—American Pictures Well Received, and Exhibitors Want More—Declares Our Manufacturers Neglecting German Field—Demands for Big American Productions.

SINCE the larger places of amusement are open irregularly, due to a lack of talent caused by the present European hostilities, the motion picture theaters offer the principal source of entertainment and instruction for the people of Breslau. Some of these theaters are equipped with the most modern furniture and conveniences; others would seem to offer some chance for improvement. Each has its regular class of patrons, who are apparently satisfied with the accommodations. The best places have wardrobe service, for which a small charge is made. No beer or other liquids are sold, and smoking is prohibited by police regulations. Very few children are seen in these places.

There are eight principal motion picture theaters in Breslau, but this is not the limit of business that may be expected in this district. The Breslau consular district includes about 40 cities with a population of over 10,000, most of which have one or more of these popular places of amusement.

Seating capacity ranges from about 300 to 1,200 in the Breslau theaters. The seats are arranged by classes, and in about the following order from the screen: Third class, second class, first class, first parquet, second parquet, balcony, and reserved. Not all theaters have a balcony. The price of admission for each of these classes varies with the theaters from about 30 pfennig (7 cents) to 1.70 marks (40 cents). First class and first parquet seem to be the most popular, but it is not unusual for every seat in the house to be occupied. Police regulations are very strict and the aisles and exits are always kept clear. No tickets are sold beyond the seating capacity. Soldiers are admitted at half price.

War Pictures, Patriotic Dramas, and Scenes from Nature.

Every theater publishes a printed program. War pictures seem to have a monopoly, inasmuch as they are the same in all theaters for one week. They consist of scenes from the various battle fields, captured cities, incidents in camp and on the march, sea fights, warship and submarine maneuvers, airship and balloon movements, hospital work, etc. They are always followed by slides of the Emperor, the Crown Prince, the Prime Minister, and the various war heroes. The music during these scenes is of a patriotic nature, and the audience frequently joins in singing these songs.

Patriotic dramas are not unlike those American pictures that depict incidents of the Civil War. The brave father, loving mother, and sweet sister, together with her lover, the villain or traitor, are the principal characters. The scenes are all from German life. Scenes from nature include beautifully colored landscapes and marines, birds, beast and plant life. The films are principally of Italian, Austrian, Swiss and Norwegian origin. Many industrial films, such as the Carrara marble quarries, might also be included in this classification. There are no American films of this nature on exhibition, but they would undoubtedly prove popular.

Romance and Comedy—Text in German.

Romance and drama include the typical love story, which is the same in all countries and in all languages. The most thrilling are possibly of Austrian origin, although it is not unusual to see American films of this class. The one characteristic of these scenes which appears most prominently is their length. Five-reel subjects are not uncommon. In one theater there is a lecturer who explains the whole picture. Comedies are mostly of American origin; likewise, Wild West films. Scenes from the desert are always interesting. The American cowboy and soldier seem to have a peculiar fascination, and good detective stories are well received. On the other hand, plots and villainous intrigues are not acceptable to the German public.

Advertising Slides—Special Features.

One of the Breslau theaters (the Tauentzien) displays several advertising slides at the end of each program. They are, in the main, the advertisements of local dealers, but it should be possible for American exporters to secure the same privilege to advertise their goods in Germany. The text should be in German. These slides are left upon the screen long enough to be read from beginning to end and are well received. Upon one occasion 27 of these advertisements were projected and upon another occasion 31. They must be a paying investment.

The length of each performance is two to two and one-half hours. Theaters are open every day from 3 to 11 p. m. On account of this long program very few people remain to see a show more than once. Special features consist of music and songs. The Palast has a male quartette and the best music throughout; the Ring has the lecturer previously mentioned; the Tauentzien is most handsomely furnished; the Kammer has the reputation of having the best pictures. Vaudeville is unknown in the motion picture theaters in Breslau and would be a questionable financial venture.

Advertising by billboards and by showing scenes from the principal plays is practiced here. The daily newspapers also carry regular advertisements. Change of program varies from two days to one week.

Opening for American Apparatus.

Most of the machines in use here were made by Pathe Freres, with some German machines. There never was a better time to introduce and push American motion picture apparatus than now. Germany is in the right spirit to receive anything American; this apparatus is not contraband, and there are no burdensome restrictions upon importations. On the other hand, importations from the countries at war with Germany are prohibited altogether.

The largest houses in Breslau secure their films and apparatus from two agents in Berlin. Proprietors of motion picture houses from all parts of Germany visit Berlin to see the films and make their selections. Films are rented by the week. The price paid varies according to their popularity in Berlin. There is no fixed price per foot or per meter. Films used in Breslau cost from 300 to 5,000 marks ($71 to $1,190) per week. There was a recent attempt to form a film trust in Berlin, but this movement has not yet succeeded. American dealers have not pushed this business as hard as they should. It is believed that other cities could well be made distributing centers and that Breslau should be one of them.

Subjects That Would Prove Popular.

American comedies will always be appreciated, but an attempt to introduce higher-class pictures will be well received. Among those recently seen was "Judith of Bethulia"; others of the same character occasionally appear. Proprietors here complain that there are not enough American subjects from which to choose. They want more, and they want the best America can produce. Scenes from nature and American industrial scenes will be welcomed. Colored pictures are especially in demand.

American dealers and manufacturers should give more time to German business. Complaint is made that they send agents who stay but a short time and seldom carry the high class of films desired. This is clearly the time to build up a more extensive business, as well as a business of higher character.

"YOU NEVER CAN TELL" SAYS LEWIS.

Edgar Lewis is not that kind of a big man who looks down upon those of lowly position under him. "You never can tell," says Lewis, "when the office boy of the screen, the extra, will break out in some form of genius and show himself to possess the making of a first-rate actor. It is unfortunate, both from the standpoint of the extra himself and the moving picture business, that so many directors give such scant attention to their extra people. Contrary to general opinion, many an ambitious but poor person takes a position with a film concern as an extra in order to break into the moving picture field of acting. Unless the producer takes the pains to watch his extras carefully and give them the benefit of proper training, there is a loss of talent to moving pictures; and the poor extra finds that he has entered but a poor wedge.

"I can give instances in my own experience of big actors who first only took part in the mob scenes. Irene Hunt first came to my notice when she was playing an extra part in a mob scene for me, when I was under the Reliance management. I recognized that she showed promise of something better and tried to give her more attention. Now she only plays big roles. George Siegman, who is now one of the biggest actors of the Reliance-Majestic Company, once worked as an extra under me. These are only two instances of rapid rises from the extra roles to big parts. I have no doubt other directors could give many other instances as remarkable.

Prize Winning Entry of Keystone Film Company in La Fiesta de la Flores, Los Angeles, May 3, 1915.

At Leading Picture Theaters

Programs for the Week at the New York Motion Picture Houses.

Vitagraph Theater Bill.

"A PRICE FOR FOLLY," a five-part drama, written by George Dillenback, is one of the main attractions at the Vitagraph Theater this week, the Third Chapter of "The Goddess" being the other star picture. The story of "A Price for Folly" is a powerful one, most of the scenes taking place in the house of a wealthy French Duke and in the interior of a theater. Edith Story has the leading female role, a popular dancer, and other prominent players in the cast are Harry Morey, Charles Kent, Louise Beaudet, and Arthur Cozine. Two clever comedies complete the program. In "Mrs. Jarr and the Beauty Treatment," No. 10 of Roy L. McCardell's famous series, featuring Harry Davenport and Rose Tapley, further amusing trials and tribulations befall the Jarr Family. "Mr. Blink of Bohemia," in which Mr. and Mrs. Sidney Drew appear, tells an amusing story of love by proxy that disrupts an alliance of art and Bohemia, and is the means of a timid man winning a suffragette bride.

Blanche Sweet at the Strand.

"Stolen Goods," a dramatic photodrama based on the play of the same name by Margaret Turnbull, is the leading event at the Strand Theater this week, Blanche Sweet appearing in the principal role. The theme of the play is timely, several of the scenes being laid in Belgium, where Miss Sweet becomes a hospital nurse. The character of the heroine is well suited to Miss Sweet's method and personality, and she is given excellent support by House Peters, Cleo Ridgley, Sydney Deane, H. B. Carpenter and Theodore Roberts. The Strand is also showing an extremely interesting collection of foreign travel and educational pictures, a new comedy, and the Strand Topical Review. New vocal and instrumental soloists are also on the bill.

Double Bill at the Broadway Theater.

"Bootle's Baby" and "The Man on the Case" are sharing honors as feature pictures at the Broadway Theater this week. "Bootle's Baby" is a film version of John Strange Winter's well known story, and retains all the charm and humor of this delightful tale of army life. "The Man on the Case," is credited to Grace Livingston Furniss, and is another smartly constructed photoplay, filled with laughable situations. Paramount South American Travel Pictures, and the Broadway Animated News, are also on the program.

William Farnum at the Hippodrome.

"The Plunderer," a five-reel Western drama made from Roy Norton's vigorous and entertaining story, with William Farnum in the chief role, is the feature picture at the Hippodrome this week. "The Plunderer" is melodrama from start to finish, but melodrama of the very best sort. It also has a rich thread of humor running through it, and is splendidly played by the entire cast. The second installment of "Where Cowboy is King" showing thrilling feats of horsemanship at the Pendleton Round Up; the Mutual Weekly; a Charles Chaplin comedy; the Hippodrome Singers, chorus and orchestra in new musical numbers, and the Hippodrome Models in a new series of poses, make up the rest of the program.

MILLER TO MAKE SPECIAL FEATURES.

Ashley Miller, for several years one of the principal producers for the Edison Company, has decided to devote his time to the production of pictures of special character. Mr. Miller will write and direct his own productions. He has in preparation a large American subject showing the awakening of a people, and a comedy series of novel character which he may put out himself. For the immediate present it is Mr. Miller's intention to take a vacation and enjoy the opening of the motor boat season.

DRASTIC LEGISLATION IN ILLINOIS.

On May 18, by a vote of 111 to 2, the lower house of the Illinois legislature passed the Jackson bill drafted for the purpose of barring from the state all pictures calculated to inspire race hatred. Jackson, the father of the bill, is a Chicago negro and aimed the bill at pictures of the "Clansman" type, but the opponents contend that it will eliminate all films raising the race issue, even to the prohibition of such pictures as "From the Manger to the Cross" and the "Passion Play." The measure has still to pass the senate.

Dorothy Donnelly

DOROTHY DONNELLY, best remembered from her present excellent work in one of the star parts in "The Song of Songs" at the Eltinge Theater, has been engaged by the Metro Pictures Corporation in one of the forthcoming productions of the Dyreda Art Film Company, under the direction of J. Searle Dawley.

Dorothy Donnelly.

Dorothy Donnelly, during the past six years, has been before the public in the principal roles in such famous successes as "The Lion and the Mouse," "Madame X," "Maria-Rosa" and "The Song of Songs," and is now to appear in her first big picture production under the direction of the new, ambitious corporation mentioned above.

Miss Donnelly, whose name in real life is Dorothy Agnes Donnelly, is a daughter of the late Thomas Lester Donnelly, former manager of the Grand Opera House, and made her first appearance on the stage at the Murray Hill Theater in 1898. Her first big role was in Richard Harding Davis' "The Soldiers of Fortune," in 1910, but her greatest successes were registered in the role of Shirley Rossmore in "The Lion and the Mouse" and as Jacqueline in "Madame X," and her most recent touring engagement was in the "Garden of Allah."

Few greater dramatic actresses ever graced the American stage today than Dorothy Donnelly and that her coming forth in a big picture such as characterizes the work of the newly formed Metro Corporation should be the cause for keen anticipation on the part of picture patrons and exhibitors through the country.

Work will begin on "The Iron Woman" within a few weeks and it will characterize the Metro program about August 1st.

HORSLEY AND POWERS BURY HATCHET.

The object of David Horsley's flying trip from Los Angeles to New York, last week, was made apparent today by the announcement that an amicable adjustment of the differences existing between Mr. Horsley and P. A. Powers had been made, and that their former business relations, dating back to the genesis of the film industry, had been re-established.

Thus is ended a dispute that originated in the early days of the Universal, and was for months bitterly fought.

Now that the object of his trip has been accomplished, Mr. Horsley will return at once to Los Angeles.

ELSIE JANIS IN SECOND PHOTOPLAY.

Following the initial appearance of the well-known Elsie Janis in motion pictures in "The Caprices of Kitty," which has exceeded even the expectations of the producers as a money maker, Bosworth, Inc., announces the second screen production of this little star, in "Betty in Search of a Thrill," as its next release.

Playing opposite Elsie Janis, is the well-known screen favorite, Owen Moore, as Jim Denning, her sweetheart. Other important characters are portrayed by Juanita Hanson, Herbert Standing, Vera Lewis, Harry Ham and Roberta Hickman. This production was released on the Paramount Program, May 17th.

MORE KALEM FEATURES.

Beginning Monday, July 12, the Kalem Company will issue on alternate Mondays a four-reel feature production.

The possible first four-reeler will be "Midnight at Maxim's," the big cabaret show Kalem is now putting on at their enlarged eastern studio at Cliffside, New Jersey.

Kalem has an international reputation for novelties, and they promise to outdo past performances in their coming big four-reel headliners.

Billie Reeves in "Out for a Stroll"

THE recent debut of Billie Reeves, the English international comedian and pantomimist, as a Lubin star, created a great deal of interest throughout the entire country, and in "The Substitute," his first comedy, the droll acrobat had an opportunity to show at his best his ability as a funster. Reeves, who created the famous role of the drunk in "A Night in an English Music Hall," played in all parts of the world, is even funnier on the screen than he was in vaudeville.

Billie Reeves.

For some weeks past Reeves and his own company of acrobatic comedians have been in Jacksonville, Fla., making a series of one reel comedies for the Lubin Company. These comedies are released each Saturday, and Ira M. Lowry, general manager of the Lubin Company, says he intends to spare neither brains nor money in making them the funniest of funny pictures.

In his first comedy, "The Substitute," Reeves does his famous burlesque boxing match with Billy Potter and his demonstration of a skating exhibition in a fashionable cabaret restaurant is one of the funniest things Reeves ever did.

"The Clubman" follows "The Substitute" on Saturday, May 22, and then in order come "Out for a Stroll," "The New Butler," "Nearly a Prize Fighter," "A Safe Investment," and "Just Like Kids." In all of these Reeves will be featured with his own company, under the direction of Arthur D. Hotaling.

W. Eugene Moore

W. EUGENE MOORE, Thanhouser's premiere director, might well be called "a man of a thousand roles." During his connection with the drama Mr. Moore has appeared in over one thousand different parts. Back in 1912 Mr. Moore became connected with the Thanhouser Studio in New Rochelle, N. Y., bringing with him thirty years of experience in the legitimate drama.

W. Eugene Moore.

During his connection with Thanhouser he has visualized such noted features as "Joseph in the Land of Egypt," "Cardinal Richelieu's Ward," "Pamala Congrieve," "A Legend of Provence," "The Children's Hour," an adaptation from Longfellow's famous poem. This picture made such a hit at the Strand Theater in New York City that Manager Rothapfel recalled it for a two weeks' run. Among his latest productions is "God's Witness," a four-reel feature, selected as a Mutual Master-Picture for release during the latter part of May. In this picture Miss Florence LaBadie and Harris Gordon appear in the leading roles.

At present Mr. Moore is directing another Mutual Master Picture, "The Four Seasons." In this four-reel feature Harris Gordon, who has been associated with Mr. Moore for some time, is playing the leading role.

Mr. Moore was born in Annapolis Valley, Nova Scotia, but spent most of his early life in Boston, Mass., preparing for the divinity school at Harvard University, his parents having decided upon a pulpit career for him. But he early developed a liking for the drama, and gave up his theology for the stage. He received his first training under the late Thomas W. Keene, later serving with such men as Edwin Booth, John McCullough, Frederick Warde, Louis James and Stuart Robson. After that excellent training he was starred in a number of productions.

Kane off to Close Contracts

WITH offers for every important section of the United States and Canada in his possession, Robert T. Kane, president of the Prohibition Film Corporation, 220 West Forty-second street, New York City, will leave New York within the next few days on an extended western tour for the purpose of completing the sale of territorial rights on the company's big feature photoplay, "Prohibition."

Robert T. Kane.

"Prohibition" has been handled in an admirable way in every detail. In promoting the company Mr. Kane first of all secured the financial backing of a number of big business men, among them Henry Brock, Frank Neuman and George W. Neugass, the latter constituting the law firm of Neuman & Neugass. With the feature ready, an aggressive advertising campaign was begun, until options on all the territory for sale had been taken. The equipment of paper, heralds, etc., was prepared and, finally, Mr. Kane is going on the road to close the contracts which have been practically agreed upon.

It is claimed that there has been somewhat of a departure from usual methods in the manner in which rights for the picture are being sold. Payments to the Prohibition Film Corporation are being made solely for the right to show the feature in a given territory and the right to purchase as many prints of the picture as are desired, and as much paper as is needed, etc., at the cost price—the price paid does not include a single print. Mr. Kane says that this plan has innumerable advantages, most important being that the territorial right buyer is perfectly free to use his own judgment as to the number of prints he can handle to best advantage, making it possible for the buyer to get his purchase money back and his profit at the psychological moment and in a short space of time.

BERST VISITS NEW YORK.

J. A. Berst, vice-president and general manager of the Selig Polyscope Company, recently returned to Chicago from a business sojourn in New York City. Mr. Berst is enthusiastic over the outlook for business through the new V. L. S. E., Inc. "That the exhibitors are appreciating the high class productions being released through V. L. S. E., Inc., is putting it mildly," asserted Mr. Berst in an interview. "The first Selig Red Seal play released through the new incorporation, 'The Carpet from Bagdad,' may ultimately reach the popularity attained by 'The Spoilers'," said Mr. Berst. "Opinions from public, press and exhibitors are highly complimentary. The second Selig Red Seal play, 'The Millionaire Baby,' dramatized by Gilson Willets from Anna Katherine Green's wonderful novel, will, according to present indications, also attain the high tide of popularity. You may say that the Selig Company is hesitating at nothing to make its Red Seal plays, its Diamond specials in three reels, released in the General Film Company's regular service, and the Selig productions in one and two reels."

Frank Reicher to be Lasky Director

THE JESSE L. LASKY Feature Play Company has entered into a contract with Frank Reicher, whereby he is to become associated with Cecil B. De Mille, director-general for the Lasky Company, and to become one of the leading directors of Lasky productions.

Frank Reicher.

Though Mr. Reicher was born in Germany, being a member of a most distinguished theatrical family, and won his first fame as an actor there, he speaks flawless English and has been in New York so long that he is regarded as an American artist.

His note, as a stage director, is largely due to his work in this capacity for the late Henry B. Harris, by whom he was put in chief command of all his producing. It was under his supervision that the most notable of the Harris dramatic offerings — especially those of the "modern" dramatic school—were presented to the public.

Mr. Reicher's first engagement as an actor in this country was with Mrs. Fiske in her first production of "Becky Sharp." From that time to the present day he has been associated always with offerings of the finest artistic and intellectual grade. One of his most notable achievements was his interpretation of the title role in Percy Mackaye's "The Scare Crow." Some of his other recent important engagements as an actor have been with Frances Starr in "The Secret," under the management of David Belasco; as the Frenchman in Winthrop Ames' production of "The Pidgeon" and as Benedik in Annie Russell's production of "Much Ado About Nothing."

Before leaving New York for his trip to the Lasky studios in Hollywood. Mr. Reicher said:

"I expect to act for the camera as well as direct. In fact, the very first thing I mean to do is to act. If I can do only a brief role myself, then have the film projected again and again for my benefit, I will learn more about directing others than I could learn in far more time by any other method. I know just what I do to obtain every effect, and if I can see in my own instance just how well I get the effect I had in mind or how far I missed it, I feel I shall have the key to the entire situation.

"At the present time I must confess that I have never produced a moving picture or acted in one. However, I have for some months become more and more interested in the ambitious feature offerings and have seen most productions of note released during the current season. This has naturally lead me to some rather close investigation. I will be given ample time to learn the rudiments of camera effects before I direct a picture myself.

"It is my belief that there is a great artistic future in the field of photodrama and that fact alone accounts for my entrance into this new and extraordinary art."

BERT ENNIS OUT OF ECLAIR.

The American Eclair Company has reduced its forces temporarily and Bert Ennis, manager of publicity and sales, is now at liberty. Mr. Ennis is a competent and very likable man with a host of friends among the film trade and newspaper men. There is little doubt of his soon connecting up with some other concern in need of a live wire. The first film job he held was with the Vitagraph Company in Sam Spedon's office, where he remained two years. He was two years with the Keystone Company and two years ago went to the Eclair people. His more recent experience has been broad; for besides handling the publicity and sales of that company, he has done executive work, securing rights from scenario writers and general supervision of the scenario department. He is still a young man of about twenty-six or seven, affable and a good mixer but at the same time level headed.

W. C. Brandon

"'WAY down South in the land of cotton," V. L. S. E. is represented by W. C. Brandon, a man of wide experience, who counts as his friends all of the exhibitors in Dixie Land. Mr. Brandon was formerly a representative of the General Film Company and later handled the bookings for feature films throughout the Southern states. He is thoroughly familiar with local conditions in the South, and in his personal make-up embodies all of those characteristics that form so charming and inseparable a part of Southern life and business.

W. C. Brandon.

He is enthusiastic over the manner in which the exhibitors in his territory have welcomed the V. L. S. E. program and says that the system of direct booking is fully appreciated by Southern theater owners, and with such men back of the program as the heads of the four companies in whom exhibitors have implicit confidence, the success of the program in the South is assured.

"I believe without doubt," said Mr. Brandon, "that the V. L. S. E. program has the greatest features of any feature concern in the business, and with the vast resources and unequaled facilities, backed by the policy of co-operation with exhibitors, politeness and fair dealing, as outlined by General Manager Walter W. Irwin, the motion picture business as a whole, and the feature end of it in particular, has been placed on a higher plane than has ever been attempted."

FIGHT FILMS IN LITIGATION.

The Canadian courts have been called upon to adjudicate differences which have arisen over two sets of Willard-Johnson fight pictures which are being offered exhibitors in the Dominion.

J. Parker Reid, Jr., of New York City, controls the rights to a set of what are said to be authentic action-views of the championship encounter and is handling them in Canada through the Picture Playhouse Film Co., Inc., with branch offices in Montreal, Toronto, and other important Canadian cities. Mr. Reid's right to exhibit the pictures has been questioned by other interests and some days ago the Reid films were seized during a performance in Montreal. The court has ordered their return because of an irregularity in the method through which they were seized and Mr. Reid is confident that he will speedily establish his right to market the pictures, at least in Canada and those other countries where there is no prohibition against fight pictures.

The Picture Playhouse Film Co., Inc., was chosen by Mr. Reid as the medium for the distribution throughout Canada because of the position the company has established in the Dominion and the efficiency of the distributing organization would seem to be indicated by the fact that the fight pictures were booked for sixty consecutive days' showing at a minimum price of $100 per day within forty-eight hours after the contract with Mr. Reid had been executed.

SELZNICK ON TOUR.

Lewis J. Selznick, vice-president and general manager of the World Film Corporation, has left town on a tour of the principal World Film offices in the East and Middle West. First visiting Pitsburgh, he will find there a condition of things which require important action. Pittsburgh business in World Film has grown so enormously that new and larger offices must be at once installed.

From Pittsburgh Mr. Selznick proceeds to Cleveland and after dealing with important matters there makes his next stop at Chicago, where he meets the various branch managers and will dispose of many matters demanding his personal attention.

Reviews of Current Productions

"The Wives of Men"

A Melodrama in Two Reels with a Struggle Between Motherhood and Gratitude—Heroine Lets Her Baby Be Substituted for Dead Child of Friend.

Reviewed by Hanford C. Judson.

WHILE not a notably artistic offering, this two-reel picture by the Biograph Company has a melodramatic story and makes use, though in a most stock-in-trade way, of a very human and appealing situation. The heroine of it, a poor woman, wife of a drunken brute foreman of a mine, gives up her newly born baby that her friend, wife of the mine superintendent, may not know that hers was born dead.

The picture will go, but it will not stir enthusiasm nor will spectators compare it favorably with the good pictures. It will go acceptably, for it is full of the "sure fire" kind of interest and such always-open doors to sympathy as the lame boy son of the brutal foreman, who has to carry water and is knocked about by his father. The new superintendent comes and his wife sympathizes with the wife of the drunkard and she takes the boy to the hospital and has him cured.

The players are able and do their parts well enough,

Scene from "The Wives of Men" (Biograph).

though the roles seemed hardly to win their respect. As a production it is passable, though one can see plainly that it was hurriedly done and without too much regard for those small things that make one believe in a story—it fails to convince that what it shows is a probable happening.

The backgrounds are western and it was taken around some big mining work or excavation. The scenes show heaps of refuse rock and cuts where blasting is going on. The interiors are cabins, the village gin mill and the rich house of the superintendent. The photography is clear.

"The Haunting Fear"

Three-Reel Kalem Picture, with Alice Hollister Doing Splendid Work as High-Spirited Girl Enticed to City—Many Big Situations Give Her Ample Scope.

Reviewed by Hanford C. Judson.

ALICE HOLLISTER'S remarkable ability to act is being demonstrated by her again and again these days. She proves herself amply able to fill all the requirements of her playwrights and directors. Her good work in this picture, "The Haunting Fear," a three-reel offering written by C. Doty Hobart and produced by Robert Vignola, tempts a comparison with the best this reviewer knows. If the impression that she makes does not amount to the dignity and human profundity of the spoken stage's best, one feels that the situations she has to portray lack the inevitable simplicity of those that some really human and great writer sets before us. Hampered by the lack of explanation afforded by the speaking voice, and setting forth experiences human enough and deep enough taken by themselves (as she acts them) but artificial and only partially convincing in the author's string of incidents, she none the less holds our interest and at times touches a deeper emotional sympathy.

This heroine, Katherine, that she plays, is a country girl and is enticed to come to the city by an adventuress (Anna Nilsson) who calls her "little one." The scenes shift to the "White Light" district and the cabarets. Mace (Harry Millard) makes love to her (in the atmosphere of the story, this love-making borders on the suggestive for a moment only). She falls deeply in love with Mace and learns that he is merely a roue. She stabs him and thinks she has killed him. The

Scene from "The Haunting Fear" (Kalem).

"haunting fear" chases her from one boarding house to another until she confesses to a priest (Henry Hallam), who orders her to tell the authorities. She does so, but can't be convicted on her own story, because the murdered body isn't found. Mace is in the hands of a crazy doctor (Robert D. Walker), whose daughter he once ruined.

She becomes a nun and prays all the time. The man escapes and seeks with a revolver to kill her. He climbs into the church and is about to shoot her, standing unnoticed, when he overhears her prayer and is subdued. The whole train of happenings is out of the ordinary and sensational. The acting keeps it keyed to a high level and the offering's mechanical work makes the artistic effort effective on the screen. It is a pretty safe picture to choose. One can call it a strong offering.

"The Unbroken Road"

A Production in Five Reels Made by the Life Photo Film Company, with Mary Nash in the Leading Part.

Reviewed by W. Stephen Bush.

THIS is a long and tearful tale with the talented Mary Nash in the role of the weeping heroine. Her multifarious and complicated wrongs begin almost in childhood and then continue thick and fast through five solid reels. The young lady is in love with her guardian, who neglects her. This makes her quite sad and when a plausible young man approaches her she gives him considerable encouragement. The young man is a scoundrel. He is the son of a wicked political boss, and induces Constance, the heroine, to elope with him. They go to a hotel where the young man registers and takes a room. Pending the arrival of a minister the tricky youth explains Constance had better wait in his room. Constance, a guileless heroine, enters the room and presently the seducer follows without the minister. Constance now sees through the villainous scheme of the bad young man and runs away. She runs into a bad rainstorm and falls into a brooklet. When she returns to the home of her guardian the latter assumes that she has done wrong and casts her out. Later she meets the villain again and again listens to him. He resolves to get her in his power by a mock marriage. When the young woman finds out that she has been betrayed she tells her story to her betrayer's father, the wicked political boss. The latter wants to settle the whole thing with money, but Constance scorns the thought. Thereupon he opens his

safe, throws its contents about the floor and accuses Constance of being a burglaress. Constance is duly taken into custody, convicted and imprisoned. Her guardian has in the meantime become Governor, and the case of Constance, whose identity is concealed by a fictitious name, is brought before him by a prison reformer who believes in the innocence of the girl. The Governor recognizes his old ward and pardons her. Just about this time clouds appear on the political horizon; there has been "an eruption" between the boss and the Governor. A rival political leader appears who sees Constance faint in the Governor's anteroom. Like the other man who is attracted by her, he dearly loves her company but is totally averse to marrying her. Constance repulses him, but later to

Scene from "The Unbroken Road" (Life Photo).

help her guardian politically and to revenge herself on the boss accepts the new leader's attentions. The latter then throws his support to the Governor, who is renominated in spite of the old boss. Here matters become more and more complicated. The son of the boss returns from a temporary exile and happens to come into a room of the convention hall where Constance is watching the political developments. The young libertine forces his attentions on Constance for the third and last time. Constance fights him off, there is a prolonged fight in the course of which a red-hot stove is upset. The convention hall is set on fire, Constance escapes, but the villain is burnt very badly, dying soon afterward in the hospital. The political boss makes a horrible and impenitent end. He has a revolver ready to shoot himself, but apparently chokes to death or is attacked by apoplexy and dies. The new political leader is made to see the impropriety of his bargain and realizing that Constance really loves him he marries her. The logic of the title is not as obvious as it might be. The acting of Mary Nash is good, her support is capable and the photography entirely acceptable. The route which the characters travel is a bit circuitous, the play will be improved by a little pruning. There are some strong situations in the play.

"The Campbells Are Coming"

Four-Reel Gold Seal Production Which Sets a New Pace in Film Stories Dealing with the Indian Mutiny.

Reviewed by Robert C. McElravy.

GRACE CUNARD and Francis Ford have appeared in numerous stories of the great Indian mutiny, but this four-reel production, written by Miss Cunard, is a step in advance of anything they have so far done in this line. The offering is remarkable for its splendid scenic effects and admirable settings throughout. The number of participants reaches into the hundreds and battle scenes of intense vigor are the result. The costuming has also been well looked after and the production is one that takes rank with the great war spectacles of filmdom.

The opening scenes depict the Scottish Highlands and introduce Miss Cunard as Mary McLean, the pride of Colin Campbell's regiment. The part of her lover is played by Harry Schumm. These scenes give the story a very appealing opening, and after the bloody conflict in India they are again brought on at the close of the last reel, making an equally attractive ending

The girl's father is a missionary in India and sends for her to come and take charge of a school there. This is in the year 1857, the time of the great Sepoy uprising, when the natives refused to use cartridges greased with the fat of the sacred cow and the despised pig. The first outbreak is brought on swiftly, and before he knows it the observer finds himself witnessing scenes of tremendous tumult. This company excels in action, but it has not quite learned the full value of suspense in the incidents leading up to it. A splendid example of this suspense is found in "The Drums of Oude," a well known vaudeville sketch dealing with the Sepoy rebellion.

The first outbreak depicts the terrible massacre of Cawnpore, from whence the survivors flee to Lucknow. Men and women are seen fighting valiantly against the natives from trenches. Instances of individual daring are frequently noted in all of the battle scenes, giving them a strong sense of reality.

The girl and other members of the garrison are made captives by Nana Sahib, the treacherous leader of the rebels. The girl is placed in his harem at Rithoor Palace. It is during the storming of Lucknow by the natives that the Campbells arrive and relieve the situation at a crucial moment. Suspense

Scene from "The Campbells Are Coming" (Gold Seal).

is more evident here and the first sight of the oncoming troops, led by the bagpipers, is a most inspiring one. It needs only the accompaniment of an orchestra, playing the song from which this production is named, to give this a strongly romantic effect. After the relief of Lucknow, the palace is stormed. The girl meanwhile finds a way to bring about the death of Nana Sahib by drowning him in a pool. The photography is excellent.

"Ghosts"

Five-Reel Mutual Masterpicture Adapted from Ibsen's Drama by Russell E. Smith, with Walthall in the Leading Role.

Reviewed by Louis Reeves Harrison.

REMARKABLE for construction, settings and the acting of Henry Walthall, "Ghosts" will be of unusual interest to students of the drama. The stage version, superb in technique, let loose a torrent of abuse in continental Europe and was so censored in Great Britain that even today it is a

Scene from "Ghosts" (Mutual).

forbidden production. It is generally conceded to be a drama of great power, and some critics claim that it is Ibsen's greatest achievement. Possibly because the scientific truth, or the lack of it, involved has given rise to discussions is it brought into marked prominence.

That the sins of the father shall be visited on the children

is an old idea, well ingrained in many individuals, but rarely entertained by men who depend upon scientific data rather than upon tradition. Cold and exact science tends more and more to support the views of Luther Burbank, who said in relation to children, "There is no such thing in the world, there has never been such a thing, as a predestined child. Heredity means much, but it is not some hideous ancestral specter forever crossing the path of a human being. Heredity is not merciless and unchangeable, the embodiment of Fate itself. This belief, which tinges even literature of today, comes from a general lack of knowledge of the laws governing the interaction of heredity and environment."

Odin, Cadelle, John Stuart Mill, Huxley, Lester Ward, and a long list of careful observers, with the noted exception of Francis Galton, recognize the power of circumstances, the force of environment, the influence of opportunity, as opposed to domination of heredity in no unmistakable terms, and the most exact scientists are dispelling what Burbank designates "the dark specter" used by writers of superficial information in a manner calculated to disseminate error.

Be that as it may, "Ghosts" offers tremendous opportunity in the screen version for acting and Walthall uses his opportunity to the utmost, even straining at times. His impersonations are, however, so far above the average that he must be commended for the tremendous effort he makes. The constructive methods of Russell E. Smith are not wholly in accord with what we know of the best methods, but he has accomplished wonders in handling a subject of unusual difficulty.

A high compliment must be paid also to the settings of this "master-picture." They are admirably chosen in exteriors and are the result of fine taste, together with infinite pains, where interiors are shown. The atmosphere thus intensified is preserved in the types and costumes. The high signs of craftsmanship and artistry are everywhere visible, but the gloomy and morbid subject, taken in conjunction with the doubt of Ibsen's premises, is not to be so highly commended. That adapting directors and interpreters have done so much and done it so well is full of promise for the new art, all this energy and talent will eventually be concentrated upon themes in closer harmony with vital truth.

"In the Days of Famine"

An Approved Three-Reel Vitagraph, by James Oliver Curwood—Produced by Theodore Marston.

Reviewed by Louis Reeves Harrison.

COMPLETENESS, a professional skill of finish, seems to characterize recent Vitagraph productions. If they do not always rise to the highest class, there is a delightful absence of incongruities and crudities in their pictured stories. "In the Days of Famine" has an added charm of treatment at the hands of Director Theodore Marston, that of appealing to the mind through that widely-distributed human attribute "sense of the beautiful." Without intruding on the story with his backgrounds, he has given it force by his taste of selection. The scenes are in reality wisely chosen, but they give the impression of being accidentally striking.

The story is one that never seems to grow old, that of

Scene from "In the Days of Famine" (Vitagraph).

"guardie" and the girl he brings up at the cost of much personal sacrifice, only to feel in the end that he must give her up to a man nearer her age, and, in the end, to meet the just reward of her entire devotion. It occurs in that region known as the "Far Northland," even though adequate backgrounds be found in the Adirondacks, and the action is almost entirely given to depicting the suffering and hardships of those who manage, for reasons best known to themselves, to live in those regions. The characters of Jan and Jean, interpreted by James Morrison and Dorothy Kelly, are made interesting through personality of the actors. People in the audience liked the play and gave unmistakable evidences of their approval in close attention and applause.

"The Diamond from the Sky"

Chapters Four and Five of the Big American Serial Sustain the Interest Created by Preceding Chapters.

Reviewed by James S. McQuade.

IT will be remembered in my review of the first three chapters of "The Diamond From the Sky" that the closing scene showed Arthur Stanley drifting down the river into which his automobile had plunged, half consciously holding on to the gasoline tank of the wrecked machine. In the fourth and fifth chapters we find none of the thrills that marked chapter

Scene from "The Diamond from the Sky" (American).

three; but we do find a well connected story, with interest at all times that prevents the mind from slumbering.

It chanced that the river into which Arthur plunged swept past the gypsy encampment where Hagar and Esther and Luke Lovell lived, and it was Esther who first spied the still live body of Arthur, where it lay washed up among the rocks Hagar, believing him guilty of the murder of Dr. Lee, reveals to him that he is not heir to Stanley Hall and the wonderful diamond, but that he is her own son. Arthur sets out for Richmond to make his fortune and takes the diamond with him, unknown to Hagar. There he is forced to pawn the stone, and meets his cousin, Blair Stanley, later. Hagar, Esther and Luke also travel to Richmond, where Hagar hopes to regain possession of the diamond.

At a fashionable ball given at the home of a prominent society matron, the great diamond is worn by one Vivian Marston (Charlotte Burton), who had, through the influence of a friend of the broker with whom Arthur had pawned the stone, secured it for the occasion. Arthur Stanley, his cousin Blair, Hagar, Esther and Luke all contrive to be present at this ball, and each in turn gaze in wonder at the gem worn by the strange woman. When the Marston woman is resting in an alcove, screened by portieres in the rear, a hand is seen gliding between the curtains and snatching the gem and its chain from the wearer. Luke, it turns out, was the thief and he rushes from the house just as the alarm is raised over the robbery. Hard pressed by the police, who suspect him, he drops the diamond into a United States mail box, on a street corner. It is collected by the postman and taken to the postoffice among the mail without being discovered, and at the postoffice the gem gets fastened to the inside of the mail bag which, in turn, is marked for repairing. Then we see this bag with many others carted off to the repair shop, and watch it topple from the wagon into the street, when a sharp turn is made by the driver.

Quabba, an organ grinder, with his performing monkey is resting nearby, and calls after the driver to notify him of his loss; but the man drives on, and Quabba giving the bag a shake hears the clink of something inside. He searches the bag and secures the diamond from the sky. He and his monkey companion are seen trudging over a country pathway until he seeks rest under the gnarled limbs of a big tree. He brings from its hiding place the great stone with its dazzling sparkle and dangles it before the eyes of the inquisitive monkey. Then he falls asleep after placing the gem in his bosom. The last scene in chapter five shows the monkey up in the branches of the tree, with the diamond from the sky flashing as it hangs from the massive chain, which the little creature wears around its neck.

The story in the meantime follows the fortunes of Arthur Stanley, who flees from the ballroom to escape arrest at the hands of the sheriff, who has learned of his whereabouts, for the murder of aged Dr. Lee. It will be seen, therefore, that interest is strongly preserved, and that those who are following the screening of the successive chapters will be anxious to learn of the next changes and chances in the history of the wonderful stone. The reels of chapters four and five are finely tinted, and the photography is excellent.

"Sallie Castleton, Southerner"

Three-Reel Edison Story of the Civil War, by Crittenden Marriott.

Reviewed by Louis Reeves Harrison.

THERE is an ingenious plot in the story "Sally Castleton," one which brings the heroine of that name into a peculiar relation with the man she loves, and there is certainly need of some new situations in love stories shown on the screen. Sally Castleton of the story is not given much opportunity in the screen version to exhibit any striking individual characteristics, and the role would be absolutely colorless but for the interesting personality given it by

Scene from "Sallie Castleton, Southerner" (Edison).

Miriam Nesbitt. Whether this is the fault of the director, or is a bit of stupidity reflected from the author, is not a matter to be helped at this stage, but it might be a good idea to remember in future visualizations that the title role is supposed to stand out by reason of opportunity for action and for self-revelation.

Inasmuch as she is given comparatively little to do, Miss Nesbitt, by way of compensation, proceeds to do that little comparatively well, using all the grace and skill of her art to enliven a dull part, but it is only a grey background for the brilliancy of Marc MacDermott as an officer of the United States Secret Service. That this officer is not so utterly inane as most of those shown on the screen, that he is permitted to use common sense and display real intelligence in his acts, affords MacDermott a chance to hold attention throughout the story. He makes a very fascinating adventurer, his grace of movement and impressive attitudes holding the eye, while he engages the minds of an audience with clear revelation of his own mental states.

As Captain Radcliffe, MacDermott is permitted to use some common sense, though he is forced by the author to reveal important government secrets in a room where there is a stove big enough to hide an eavesdropper, and it is known to him and the Union General that a Confederate soldier is hiding in the Castleton house. With the weight of national affairs on their shoulders they talk loud enough for a man in the stove to hear them, but it never occurs to these highly intelligent officers to look into that stove. Too much for human credulity and not a particularly high compliment to the intelligence of our army officers. A sliding panel, or some other veritable hiding place, such as there were in old houses, would be more interesting and within the limits of human belief. Captain Radcliffe's mission, that of penetrating Richmond for the Confederate defense plans, is revealed, and, from then on, he is a marked man.

Sallie Castleton also goes to Richmond, having meanwhile fallen in love with the fascinating Captain. She is ordered by a Confederate general to watch the Captain, now disguised as a civilian, and thus is set up a fine situation. We are not given a powerful portrayal of Sallie's mental condition, her struggle between loyalty to the South and natural tenderness toward the man she loves. She yields to the dictates of her heart because she fears for him and a splendid opportunity for the lead, for the woman playing the title role, vanishes in thin air. The Captain has several close calls and exhibits skill in evading capture, all of which is made very interesting by MacDermott, but the story is not plausible enough to be convincing, and it falls down hard at its highest point.

Martha Boucher with Edendale Company.

Miss Martha Boucher, a young, pretty and talented actress from the legitimate, has joined the Edendale Company, giving the Selig studio there another star. Miss Boucher played the lead in "Ben Hur" on the stage, was with William H. Crane and enjoyed a splendid experience in the line of roles before entering motion pictures.

Two Savoia Features

"The Heart of India" in Five Reels and "The Mirror of Life," a Four-Part Production, Ready for Release.

Reviewed by Lynde Denig.

AMONG the first of the pictures to be released by the Savoia Company of America are "The Heart of India" and "The Mirror of Life," two subjects characteristically foreign in subject matter and manner of treatment. Easily the better of the two in point of production and the spectacular quality of the settings is "The Heart of India," which introduces scenes in a mammoth temple frequented by throngs of native worshippers. The handling of the crowd reveals expert direction and the temple, built especially for this picture, it is said, appears massive and real. Photography varies, but for the most part it does justice to the splendor of the backgrounds.

In its essentials the story is rather too familiar to excite particular interest, relating, as it does, the adventures of an English army officer who steals a priceless jewel from the temple, escapes to England and presents the stolen stone to his fiancee. Three mysterious men in frock coats and high hats follow him, run off with the young woman and are about to offer her as a sacrifice to their god when the officer effects a rescue. Primarily the picture is a spectacle and in that capacity does very well.

In an announcement on the opening title, "The Mirror of Life" is correctly termed a melodrama. The picture does not, however, mirror life in any of its known phases. The story is extravagant and not very impressive, despite a quite clever handling of some of the more important scenes. The central character is a miser who after a time becomes a monomaniac, thinking of nothing save the precious bags of gold hidden in a secret chest. For fear some one will come near his estate, he envelopes himself in a sheet and makes nightly pilgrimages around his castle, thereby creating a belief that it is haunted. The daughter of a woman whom he deserted long years before wanders into the danger zone and shoots him, but he recovers and is persuaded to live a more generous life in the future. Exhibitors looking for obvious sensationalism should find this production satisfactory.

"Gambling Inside and Out"

John Quinn, Reformed Gambler, Featured in Four Reels That Show How Gambling Never Pays—No Square Deal In It.

Reviewed by Hanford C. Judson.

THERE is a personality behind this picture and its author, John Quinn, once a gambler but now an anti-gambling missionary, has made it his life work and wants to have it perfect and effective as an expose and leave it behind him to correct, through the accumulative numbers to whom it will show the wrongs of gambling and above all its foolishness, the wrong that he himself did in the days before his conversion. It tells his life story in a very interesting way and only becomes a showing up of the crooked means of a gambler's gains, toward the end. He has designed it to be a good film for churches and schools—there is no attempt to make

Scene from "Gambling Inside and Out."

it melodramatic or sensational. The humanity of its story is true and rings with sincerity.

The picture is still in a rather rough state. Scenes must be added and scenes must be cut shorter. Mr. Quinn, who owns it, is looking for sufficient backing to have it made what he wants it to be finally and is willing to make very fair terms with any responsible company, individual or society so that, as this reviewer understood him, the value of the lesson will be given to the world, even though he himself makes but little by its exploitation. The heart of its lesson and its story are already clearly on the screen. It should not be an expensive undertaking to make it an acceptable offering. Mr. John Quinn's address in New York City is the Lyric Apartments, 215 West 42d street.

"The New Exploits of Elaine," Episode 7

In Which "The Ear in the Wall" Is Frustrated in Its Intent by the Wits of the Detective-Lover.

Reviewed by Margaret I. MacDonald.

ADDED to the interesting cast of the big serial when it makes its seventh bow on its new avenue of persecution, are a ferret and a mouse. They of course are only incidental, and we have doubtless said goodbye to them with this episode in which they made their debut. These little personages of the brute creation, one acting as a bait for the other, are used in conveying a telephone wire from one building to another, and eventually aiding in making complete the connection between the room of Craig Kennedy and the headquarters of Wu Fang, the scheme being to learn the proposed

Scene from "The New Exploits of Elaine" (Pathe).

movements of Kennedy, Elaine, and their associates. The dictagraph is, however, discovered by Kennedy, and communications between him and his friends are written and not spoken, and again Wu Fang is frustrated in an attempt to gain the upper hand.

There are also some thrilling scenes of battle between Kennedy and the accomplices of Wu Fang, during which one of them is shot and badly wounded. The episode is, as usual, provocative of admiration for the players and director especially.

"Doctor Cupid"

The First Release of the Momus Producing Company Is a High Grade One-Reel Comedy.

Reviewed by Edward Weitzel.

DOCTOR CUPID," the one-reel comedy which marks the entrance of the Momus Producing Company into the moving picture field, is a commendable example of photoplay-making, and should encourage the new firm to put in a bold bid for recognition. The story has to do with the love affair of a young college chap, who objects to being separated from the girl of his choice, and so simulates a serious illness. A confederate, disguised as a doctor, helps on the plot, and the patient continues to grow worse until a nurse, in the person of his sweetheart, is brought into the case. The sufferer at once regains his health and happiness. This is told with humor, spirited action, and due regard to the demands of real comedy as distinguished from horseplay. The characters are mostly taken from the more refined walks of life, and the actors in the cast are called upon to impersonate ladies and gentlemen. Marie Baxter, Eddie Gunung, Margaret Baxter, John Burns, Julia Calhoune, H. E. Keller have no difficulty in accomplishing this result, and F. J. Boyle makes an amusing gardener. Walter Morton's photography is thoroughly artistic, and the production of the picture has been effected by an intelligent expenditure of time and money.

"Where Cowboy is King"

A Lifeograph Picture of the Annual Round-Up, 1914, at Pendleton, Oregon—It's About as Exciting as Anything Can Be.

Reviewed by Hanford C. Judson.

THIS offering of sensational riding on outlaw horses and wild bulls by cowboys and cowgirls very plainly got hold of a large audience at the New York Hippodrome this week. It is a half hour show and is offered by the U. B. O. Company of New York.

This annual round-up, held at Pendleton, Oregon, is a show that must attract the great crowds, plainly shown in the film, from far and near. The picture of the events is so exciting that we long for a glimpse of the real thing; the feeling is that where much is shown, something must have been missed. It opens with riding of bucking horses and, believe this reviewer, none of these bunch grass snorters are rocking chairs, and riding them is no beside the kitchen fire business—the truth is that very few of them were ridden long. The camera caught some of the would-be riders going up and caught many of them coming down.

Then there is bull dogging and bull riding and fancy races. One of the best shows is a stage coach race. If the wild horses threw their riders, one of these fours effectively disposed of a whole wagon full of cowboys and took the coach to the post partly in the air like a balloon—it ended with the coach righting itself and a group of riders catching the run-aways till the crew could climb aboard once more and try to win what was left of the race. The photography, while very jerky at moments, as was necessary, it seems, is clear and well done mechanically.

"The Boss"

Holbrook Blinn and Alice Brady Are the Stars in the World Film Corporation's Adaptation of Stage Play.

Reviewed by Lynde Denig.

UNQUESTIONABLY, this five-part William A. Brady drama is one of the strongest World Film productions released in some time. Edward Sheldon's play furnished likely material for a screen story that was used to excellent purpose by Director Emile Chautard, barring a lack of definiteness in establishing some of the characters in the opening reel. At times the action would gain in force were its purpose more clearly shown; but in so far as the plot concerns Michael Regan, the man who uses brute strength to fight his way to the top, and Emily Griswold, the girl he marries, the sequence of dramatic scenes is clear and interesting.

In the role of "The Boss," Holbrook Blinn makes his first photo-play appearance. The power that he knows so well how to suggest on the stage is equally evident in the portrayal in question. He is forceful in the extreme and expert in conveying changes in emotional feeling by shifting facial expressions. Early in the picture he convincingly establishes the vulgarity, the strength and the ambition of the domineering Irishman, who sees no reason why he should not make a fortune and at the same time marry the daughter of the man he sets out to ruin. Emily marries him to save her father and then, having paid the price, as she reckoned it, there comes the inevitable conflict between husband and wife, separated by all the instincts of breeding and caste. Mr. Blinn is quite at his best in scenes serving to reveal the emotional crises met by these two. There is no sudden transition from the character of a saloon keeper to that of a gentleman, rather gradual compromises and eventually a victory for the finer elements of his nature appealed to by the girl.

Alice Brady looks entirely charming on the screen, acts with intelligence and restraint and altogether makes a fitting companion for Mr. Blinn in interpreting the author's most important characters. Charles F. Abbe, William Marion and Fred C. Truesdell should be mentioned for efficient performances. Director Chautard succeeded in getting spirit into the

Scene from "The Boss" (World Film).

mob scenes at the time of a strike and staged with fine effect a spectacular reception following the marriage of Regan and Emily. A sub-title stating that a man is arrested for murder should be changed, for it is contradicted by another sub-title a little later on, and at all events the victim of the assault does not die.

Hobart Henley Goes West

Hobart Henley, who was with the Imp Company in New York for several years, will play leads with one of the companies at the Universal's Pacific Coast studios, after playing in one picture which is to be produced by Lois Weber.

"Man and the Law"

Two-reel Ideal Which Seeks to Prove that the Character of the Motive Reduces the Sinfulness of Crime.

Reviewed by Margaret I. MacDonald.

DEALING with a subject that has caused quite as much controversy as any other subject in the world, this production which Frank Beal has produced from his own scenario, has much more than the usual grip on its audience. It deals with its theme in a clear and concise manner, straying not at all from the main thread of the story, after opening fire in a startling and original manner.

The picture, which has Norbert Myles and Edna Payne in its

Scene from "Man and the Law" (Ideal).

chief characters, opens with a court room scene at the point where the defendant who has committed a murder confesses to having killed a man, but at the same time insists that he is not guilty of murder, which it is afterward made clear was committed because of an irreparable wrong done his sister. The jury shortly afterward leaves the room to discuss the case, and by means of numerous flash-backs are shown to be deterred from entering a unanimous verdict of "Guilty" by one of its members, who stubbornly refuses to be moved from his opinion that the defendant is guiltless. Then comes the recital by the juryman of his reason for taking this stand, which involves the story of a period of his own life in which a similar instance has occurred, when he had been restrained from killing the man who has ruined his sister's honor and happiness by the intervention of a passing train which saved him the trouble.

The story within a story has been prettily as well as tragically produced; there is much that is artistic, and more that is human about the picture. It has been well cast, and the types chosen for the various minor parts are worthy of mention. The photography is also clear and good, and the production reflects credit on all connected with its making.

"The Climbers"

A Film Adaptation of Clyde Fitch's Play Directed by Barry O'Neil and Released Through the V. L. S. E.

Reviewed by W. Stephen Bush.

HAVING seen two film adaptations of Clyde Fitch plays, both of them done by clever directors, I am almost convinced that Clyde Fitch is the least filmable of all the authors whose products have been transferred to the screen. The Lubin Company is lavish in the expenditure of money, tireless in its efforts to produce good features, but the greatest skill finds plays of this type baffling from the filmer's point of view. The strength and substance of the Fitch plays lies mostly in the dialogue. In this play long before it was filmed critics had detected a tendency to anti-climax, and a tendency to drag. It was not in human skill to blot these faults from a film production. That he has in a measure at least covered these faults in the original structure entitles the director to considerable credit.

The plot, like most Fitch plots, has a strong society flavor, which at times dulls the purely human interest. With these limitations much good can be said of the picture. The acting is praiseworthy throughout. Gladys Hanson had a most difficult part, which she performed with great conscientiousness. George Soule Spencer made the most of his part; indeed, the acting and the cast leave nothing to be desired. It goes almost without saying that the settings in a Lubin play of this sort are rich and correct, that the social functions look like the real thing, that the photography is superb and all the outdoor scenes are particularly good.

If the dramatic thread does at times get lost in long drawn out scenes, there are compensations, scenes of great intensity and pathos.

"The Road o' Strife"

Part 6.—The Strength of Love.—The Lubin Serial Keeps Up Interest and Creates New Suspense.

THE ROAD O' STRIFE" keeps up the interest of the spectator. In the sixth instalment the spectator feels as if he were in the middle of a Sherlock Holmes story, thoroughly absorbed and intensely curious to see how it will end. It is said that President Wilson beguiles the cares of state by reading just the kind of detective story which the clever Lubin serial has visualized. The element of mystery is present, it stimulates speculation and seems to lead up to an apparently inevitable conclusion when suddenly the skill of the story teller comes into play and the climax turns out quite different, bringing with it a most unexpected sensation.

The "Road o' Strife" has so far in every chapter shown a most facile and experienced hand, both in direction and scenario. The sensation of this chapter, No. 6, consists in the adventure of the lonely mill and the hidden pool, in which Crane Wilbur, John E. Ince, Jack Standing, Mary Charleson and Florence Hackett show to great advantage.

"The Slim Princess"

Essanay Produces George Ade's Comedy for V-L-S-E Program—Ruth Stonehouse in the Title Role.

Reviewed by Lynde Denig.

WHEN one recalls the plot in the musical comedy "Slim Princess," as acted by Elsie Janis several years ago, it is not easy to see where the author of the scenario for this picture found the incidents on which to build four reels. George Ade, as everybody knows, wrote the original story, perhaps he had a hand in preparing the scenario; but whether the credit belongs to him or to someone else, the picture is here as a V-L-S-E offering and for at least three-quarters of the way it makes distinctly pleasing entertainment with a fair amount of polite comedy. It might have been condensed into three reels without the sacrifice of anything vital in the action; but probably this will never occur to an audience, so it does not really matter.

Surely Francis X. Bushman as Alexander Pike, Ruth Stonehouse as Princess Kalora and Wallace Beery as Popova will be very well liked, for they give finely judged performances in a true comedy vein. In the garb of a Turkish princess, too slender to fill the beauty requirements of her countrymen, but exactly in line with American fashions, Miss Stonehouse is an alluring picture and her acting is marked by charm and vivacity. Mr. Bushman is just the type for the very wealthy and fearlessly outspoken young American, whereas Mr. Beery is the comedy hit of the production in his characterization of the princess's tutor, who resents being called a Christian dog and proceeds to retaliate by joining in an unholy triple alliance with his pupil and her American admirer.

Settings in a picture of this description are of vital importance, as the director apparently realized. Scenes in the palace of Count Selim are sumptuously staged and when the

Scene from "The Slim Princess" (Essanay).

princess journeys to America and finds temporary quarters in Washington she is not forced to forego luxuries. She is introduced to society at an embassy ball and in a handsome equipage she makes a tour, a rather prolonged tour, of the city, before meeting the redoubtable Alexander Pike. Called back to Turkey, Pike soon follows and Count Selim is overjoyed at marrying off his slim daughter to the American, who claims royalty because he is a Knight Templar and King of the Hoos Hoo. Brightly worded sub-titles in liberal quantity account for a number of laughs in this enjoyable production.

"The Sphinx"

Three-Reel Victor, Featuring Mary Fuller as an Adventurous Oriental Type.

Reviewed by Margaret I. MacDonald.

WITH our inherent love of sensationalism we seem never to tire of exploiting the character of the (usually beautiful) female adventuress; the more heartless she is the more fascinated we become, and so it goes.

"The Sphinx" presents a woman of Egyptian nationality, who at the time of the opening of the story is using for her plaything a man evidently of Russian extraction, and as it later transpires, of vicious tendencies. The story of the picture

Scene from "The Sphinx" (Victor).

has been written by Elaine Stern. It has been produced by Lucius Henderson and bears the hall marks of the quality usually exhibited in the Henderson productions.

Mary Fuller has seldom been seen to better advantage than in this production; and during her splendid portrayal of the character of the Egyptian, one is more than ever impressed with the versatile powers of this talented young woman. Apart from having played the part intelligently, she has dressed with good taste, danced an Egyptian dance with a grace and ease that suggests considerable experience in the art, and handled one of the serpent kind in a manner that causes a distinct thrill that could hardly be called pleasant, although complimentary to the actress.

Matt Moore plays opposite Mary Fuller, and acquits himself well. He plays the role of a young man who has just been accepted in the diplomatic service. For the adventuress he forgets his own sweetheart; but with the meeting of the Egyptian with the young diplomat we become aware for the first time that she really has a heart, for after the manner of her life, living it as she pleases, she ceases to live when she pleases.

At the death of the Russian in her rooms following a quarrel between the two men, and the too free use of a knife, she kisses, then burns the card of the man she loves, and swallows a poison potion she has had hidden away in a bracelet which she wears on her wrist.

The production is an exceedingly attractive one and does not present any serious points for adverse criticism.

Putting in the "Punches"

Metro Producing Companies Getting Some Startling Effects in Their Productions.

NO STONE has been left unturned by Rolfe, Popular Plays and Players, Dyreda, Tiffany and the newly formed Quality Pictures Corporation to achieve the ultimate of scenic beauty, artistic detail, environment, atmospheric surroundings and the faithfulness to type that sugars ambition. An excellent illustration of the attempts to procure the proper detail is given in the Popular Plays and Players production of "The Shooting of Dan McGrew," most of which was staged at Good Lake, Canada, far above the frozen lake region where the snow and air conditions were conducive to just the atmosphere Mr. Service conveys in his stirring poem.

In "Cora," B. A. Rolfe demolished a high powered, two year old Locomobile, which, in the scene where the prima donna is supposed to be killed, dashed over a high cliff and rolled to the abyss below, a shattered wreck. The engine was left in the car and this, when the bottom was reached, exploded giving a highly vivid effect and assisted in constructing a powerful climax to an exciting scene.

Lawrence B. McGill, one of the Metro directors recently returned from Rome, Georgia, whither he went to purchase a river steamer which will be used in the production of "Sealed Valley," a forthcoming Metro release. The steamer procured by McGill was the Alabama, a fifteen hundred ton affair, now in dry dock at Rome, Georgia, and which upon completion of repairs, will be turned over to Metro for use and demolition.

In "Fighting Bob," most of which was staged at the Rolfe Hollywood studios, Director Jack Noble and eighteen principals journeyed from Los Angeles to Nogales, Mexico, to stage the big battle scenes which will characterize that picture when complete. Several hundred Mexican Rancheros were engaged, a number of Senoras, Senoritas and the poetic dress of the Mexican peasant will feature the Mexican scenes. The battle scenes were vividly realistic and when the time came for destroying the ranch house, Mr. Rolfe purchased an abandoned adobe villa, occupying half an acre, and this was sapped and detonated. The effect is startling and realistic.

Demolishing an Auto for "Cora."

For the next Rolfe picture, "Marse Covington," in which Edward Connelly will star, Mr. Rolfe and his entire company will journey down the Mississippi River from Saint Louis, Missouri, to Bay St. Louis, Louisiana, at the end of the New Orleans Delta. "Marse Covington" is a Mississippi River story and in order to get the proper detail and locale, the concern will charter a boat, float down the river and while travelling will select the spots required to properly stage the picture. George Ade, author of "Marse Covington," will accompany the players on the journey down the river.

"Everything that can be done within reason," says General Manager Richard A. Rowland, "to get the picture the exhibitor demands, is being done and I think the readers who have seen "The Shooting of Dan McGrew," "Cora," "The Heart of A Painted Woman" and "Four Feathers" will agree with me that we are making the efforts required to produce good pictures."

Thanhouserites Capture U. S. S. Wyoming.

With the big fleet anchored in the North River, the word went round in New Rochelle that a naval picture was in order. So the regular "location finder" went out to make arrangements for some scenes aboard one of the battleships. But when he got there he discovered that cameras are taboo on the big sea-fighters, and all kinds of arguments did not avail. So he returned in failure.

Florence La Badie and Peggy Burke had been looking forward to the trip, however, and when the location expert returned they were keenly disappointed, to say the least. So they hatched up a little plan and the next morning found

Lieutenant London Surrenders to Florence La Badie and Peggy Burke.

them aboard the big Wyoming. First thing the studio knew, a message came in: "We have met the enemy and they are lovely," signed by Flo and Peggy. Director Sullivan and a crew packed into a car, still mystified, and dashed to the river front. There were Flo and Peggy, brave as you please, to welcome them into a government tender, with Lieut. Jack London, U. S. N., of the Wyoming, as a gracious host. Aboard ship the officers did honor to the film folk in gallant style, and Lieut. London came as near to being a picture hero in fact as his vexing modesty would allow him to. Harry Benham and Lloyd Lonergan thought that Peggy and Flo had bought the Wyoming, so cordial and accommodating was every man Jack on the big battler. The scenes they took are for one of the regular Thanhouser releases, to be scheduled soon.

Manufacturers' Advance Notes

"ON BITTER CREEK" (Lubin).

Feud stories though unfortunate are always dramatic and interesting. Feuds are very common in the mountains, especially of Kentucky, where man is a law unto himself and a moderate offense is recognized as the right to kill, not only by the contending parties but all who take sides with them, in short the servant of one house constitutes himself the enemy of the opposite faction. The "Bitter Creek" feud which runs for years is a wonderful example of the many mistakes

Scene from "On Bitter Creek" (Lubin).

that cause ill feeling and fearful bloodshed. As in this case love matches are a potent factor, causing tragedies too terrible to realize. Two families had been at outs for years, but had quieted down when the smouldering fire was fanned into a flame by the refusal of a playful kiss. More lives are sacrificed and the tense situation comes nigh to extermination when a letter is found which for a time had remained hidden, but would have saved the unfortunate warfare. The scenario is one of Emmett Campbell Hall's best, produced by Edgar Jones with all of the advantages of atmosphere and convincing interpretation.

"THE MOONSTONE" (World).

World Film Corporation will present the five-part photoplay, "The Moonstone," based upon Wilkie Collins' famous novel of the same name. Mystery is the keynote, and let it be said the dominant theme of this offering, which was very popular in stage form, and is so characteristic of the author's style of arousing and sustaining the interest of his readers. Collins was a master story teller. At devising a plot which held your interest from cover to cover he was without a peer; at originality of characterization he was unique. His writing style was "creepy," alluring, inspirational, thrilling; he kept you awake at nights by preventing you from going to sleep.

Frank Crane directed the picture and has cast it powerfully. Eugene O'Brien makes his debut in motion pictures in the offering, which also has a part for Elaine Hammerstein, the grand-daughter of Oscar Hammerstein, New York's very famous and versatile impresario opera manager and man of affairs.

"THE STAY AT HOMES" (Beauty).

"The Stay at Homes," which was produced for the Mutual program, is a clever comedy founded upon an occurrence best described as love's intrusion on the seclusion of two home-staying, book-loving people who have renounced the gayeties of live to devote themselves to literature. The leading roles are well played. Both Miss Neva Gerber and Webster Campbell get a maximum of humorous delineation out of the characters of Helen Howard and Arthur Baldwin, the two stay-at-homes. A large cast appears in support of the two principals.

"The Stay at Homes" was produced for the Mutual program under the direction of Frank Cooley at the Flying "A" studios in Santa Barbara, and will prove a valuable addition to any exhibitor's program.

"FATHER AND SON" (Mutual).

"Father and Son," a human three-reel drama by Russell E. Smith, is announced as a coming Mutual release with a cast which includes Francelia Billington, Ralph Lewis, Henry Darien and Edward Warren, the last two exceptionally able actors, but newcomers to the Mutual ranks. The story is worked out under the direction of F. J. Grandon, who produced the Mutual Masterpicture "Strathmore."

Kendrick, a self-made man, plans to make his son his successor. The boy rebels at this, having acquired a taste for another line of work. The father determines to separate his son from some unknown girl whom he loves, and by sheer will power succeeds in all his purposes. The son goes into the factory and takes full charge. Imbued with his father's spirit he becomes hard and brutal, a slave driver, and abuses even the little mill girl from whom his father had separated him.

The father returns, disguises himself and obtains work in his own factory and boards with the family of the little mill girl. What he learns astonishes him, and, in turn, changes his character. He becomes the girl's chum and champion and in the end is wounded in her defence. This nearly fatal climax works a good effect on all concerned.

Scene from "The Smuggler's Daughter" (Premier).

It is due to the fearlessness of the charming little leading lady of the Premier company, Lillian Hamilton, that "The Smuggler's Daughter," an unusually well produced and thrilling western drama which will be released on the United Program May 28th, is filled with a number of tensely thrilling situations. For one, Miss Hamilton drives a runaway team of horses dragging a lurching prairie schooner over a perilous road overhanging a mountain torrent, and jumps, only after the lines have snapped and the terrified horses are beyond control, into the arms of a horseman who overtakes the van from the rear. Miss Hamilton proves her versatility as a

Scene from "The Smuggler's Daughter" (Premier).

motion picture actress in the quieter scenes, when she pleaded with her father to abandon the gang of opium smugglers, and again in the later love scenes where she discovers in her rescuer, a childhood sweetheart. Combining as it does an interesting story interest, with an extraordinary picturesque ground and excellent acting "The Smuggler's Daughter" promises to be one of the most popular western releases of the United Program.

"HOW CALLAHAN CLEANED UP LITTLE HELL" (Selig).

"How Callahan Cleaned Up Little Hell" is a Selig Diamond Special in three reels to be released in the regular service of the General Film Company, Thursday, June 3. It's a gripping story of corrupt municipal politics, produced by Thomas Santschi, from the story written by I. K. Friedman. This is a tale that in the past has been applicable to political conditions in

Scene from "How Callahan Cleaned Up Little Hell" (Selig).

many of the leading cities; a drama of plot and counterplot, and how John Callahan, Captain of Police, kept in the straight and narrow way, and finally won his deserved reward.

Because Callahan is honest, he incurs the displeasuse of the Political Boss and is transferred to a district in a great city known by the unenviable name of "Little Hell." There, Captain Callahan, despite many temptations thrown his way, continues his work of reformation. He incurs the gratitude of Tom Gourley, a political henchman, who saves Callahan's life, and then says to him: "Hereafter you and me is pals. Say the word and you and me cleans up Little Hell." There is not a dull moment in this Diamond Special production, which embraces talented acting, beautiful photography and some wonderful ensembles. Thomas Santschi takes the role of John Callahan, Captain of Police, and is supported by an all-star cast.

"IN THE PURPLE HILLS" (American).

Vivian Rich, Harry Von Meter, Joseph Galbraith, Jack Richardson, Louise Lester and Reaves Eason comprise the cast of the two-reel drama "In the Purple Hills," offered in the Mutual program by the American company and released May 24. The story deals with a mining district terrorized by the bandit "Red Alec" Cantwell. While Katy Ogla and her father are riding to town to get machinery for their mine, which has turned out to be a bonanza, the old man is struck down by a bullet from the bandit's gun. Katy rides to a small hut in search of aid. Cantwell and his Mexican companion are hiding there and Katy only escapes after a struggle by climbing through the window.

The sheriff meanwhile descends on Cantwell and effects his capture. Informed by the doctor of old man Ogle's death, he takes the orphaned girl to his mother for protection. She and the sheriff marry and move out to work the mine.

The hands of time have turned four years, when the outlaw, Cantwell, escapes from the penitentiary and returns to his old habitat. He plans his vengeance cleverly and in a manner to produce the maximum of suspense in so far as an audience is concerned. He arrives at the cottage, finds Katy alone and ties her to a bench. Fastening a gun in a vise so that it points directly at her, he ties the trigger to the handle of the door. The sheriff, after an encounter with Cantwell, learns this and rides desperately homeward. Just as he comes in sight of the house he sees his baby girl open the door and enter. Luckily the mother is wounded only, and the sheriff avenges himself on Cantwell.

P. B. ELLIOTT, NEW BOSTON MANAGER.

P. B. Elliott lately connected with the New York exchange of the World Film Corporation, has been made manager of the Boston branch. Mr. Elliott's experience in the film business dates way back to the old "show days" when he was manager of theaters in western New York and Ontario, Canada, and worked in stock and repertoire. Realizing the great future in amusing the public with the silent drama he entered the fold of the World Film Corporation in its Indianapolis office. After being there for five months his ability was recognized and he was brought to the New York office, where after working only six weeks he has been promoted to the responsible position of manager of the Boston office.

EDNA MAYO IN ROLE OF SHOP GIRL.

Edna Mayo cleverly plays the role of a shop girl in Essanay's photoplay, "Means and Morals," a drama that brings out the temptation to working girls who are employed at a wage so meager as scarcely to keep body and soul together. Craving a substantial meal, she flirted with a stranger, who invites her to supper, when she finds out that he is a pickpocket. It is a part that requires exceptionally clever acting to bring out. This Miss Mayo does with a nicety that shows that it is not only her beauty but her finished acting that has made her such a success in photoplays. She is not constantly gesturing and contorting her features to register the various emotions. When there is nothing to do she does nothing but appear natural. As to portraying her feelings, she relies entirely on feeling her part, letting the expression of her face take care of itself. In this way she portrays no exaggerated emotion as so often seen, but expresses exactly what the part calls for, no more and no less.

"WIFE FOR WIFE" (Kalem).

Although Wilmuth Merkyl, the star of the legitimate stage who is featured in the three-act "Broadway Favorites" production, "Wife for Wife," is fond of dumb creatures, he draws the line at reptiles. Especially so since his experience with the rattlesnake which was used in the big scene of "Wife for Wife." This snake played an important role in this production. Inasmuch as it was the means of wreaking punishment upon a wrongdoer and thus aiding the cause of justice, the reptile might be said to have enacted the star part of the particular scene in which it figured.

Exhibitors who saw John A. Stevens' "Wife for Wife," during the years it appeared upon the boards, will remember the vengeance-seeking slave, George, and his master, Edward Walton. Mr. Merkyl was cast for the role of Walton in the Kalem production, while John E. Mackin appeared as George. As for the snake's role, that was filled by the largest and most vicious rattlesnake in all Florida.

It was apparent from the outset that his snakeship, like all stars, was given to eccentricities. Although treated with every consideration, the reptile showed a disposition to bite the hands which were stretched out to him in all friendliness, There was not the slightest doubt about the fact that he was not at all too proud to fight.

After cautioning Mackin to hold the snake firmly back of the head, the Kalem producing director waved his hands toward the camera operator and the scene commenced. Merkyl, bound in his chair, instinctively shrank back as Mackin advanced with the reptile. The movement undoubtedly saved the popular star's life because the rattlesnake darted its head forward like a streak of lightning and buried its fangs in the cushion against which Merkyl's head had rested a moment previous.

Jerked back by Mackin, the snake turned upon the Kalem actor and struck at him. Again it failed in its purpose. This time, its fangs tore through Mackin's shirtsleeve. A minute later, his snakeship was the deadest reptile in Florida.

Mackin, wiping the perspiration from his forehead, ventured the opinion that he didn't particularly care for such narrow escapes. Merkyl, examining the spot in the cushion which bore the marks of the snake's fangs, didn't say anything but

Scene from "Wife for Wife" (Kalem).

it was quite apparent that he fully agreed with his fellow-player.

Later, another rattlesnake was obtained and although this one seemed to be of a gentle disposition, and mild and forebearing, the Kalem players took no chances but saw to it that the fangs were extracted. "Wife for Wife," like the "Broadway Favorites" features which preceded it, will be released by Kalem in regular service. The release date is Monday, May 31.

"SHATTERED MEMORIES" (Universal).

"Shattered Memories," a three-reel Memorial Day drama featuring Robert Leonard and Ella Hall of "Master Key" fame, will be released under the Gold Seal brand on May 25. One hundred veterans of the Civil War at the Old Soldiers' Home at Sawtelle, Los Angeles, witnessed the filming of "Shattered Memories," the Universal sending thirty automobiles to the Soldiers' Home to carry the veterans to Universal City.

The scenario of "Shattered Memories" is by Grant Carpenter and the play has been splendidly produced by Robert Leonard. Harry Carter, Betty Schade, C. Burton, Mr. Hickman and D. Vinard support the principals, Bob Leonard and Ella Hall.

Scene from "Shattered Memories" (Gold Seal).

Some of the battle scenes are of the most spectacular character. In many of the scenes more than 1,400 actors take part. The cost of costuming the actresses in crinoline dresses was no inconsiderable sum, while even the vast resources of the Universal wardrobe galleries were stretched to the limit to provide enough uniforms for the soldiers, Zouaves and officers of varying rank.

"Shattered Memories" relates the adventures of a Northern soldier who in a hand-to-hand fight with a Confederate spy loses his memory from his injuries. The soldier has various exciting adventures until years later the sight of his sweetheart's old home and marching troops restores his memory. He is finally reunited to his faithful fiancee, who waits beneath the old tryst tree for him.

"A CIGARETTE" TO BE FILMED BY LOIS WEBER.

Lois Weber is to make a special feature in probably three reels of a delightful story which was published in the Black Cat magazine some time ago and which was pronounced one of the most entertaining of the short stories printed in that publication in many moons. It is entitled "A Cigarette," and was written by Helena Grace Evans, whose short stories have been accorded high praise in literary circles.

The story of "A Cigarette" is told in fascinating style and Miss Weber says it will make a superb film play. She and Phillips Smalley will play the leads and Rupert Julien and Hobart Henley will be included in the cast.

IRVIN COBB AS A PICTURE ACTOR.

Irvin Cobb, the international humorist, war correspondent and general celebrity, is among the unannounced stars to make his first photodramatic appearance under the direction of the Lasky Feature Play Co. The name of his character is "The American Tourist" and he appears in the photodramatic version of "The Arab."

When Edgar Selwyn, the distinguished dramatic star and playwright, went to the Lasky studios in Hollywood to pose for the film version of his own hit, "The Arab," he was accompanied by a party of friends, including Mr. Cobb. Selwyn said that he took the friends along to root for him and supply the audience so that he might not feel too lonely working before the camera.

Long before the party reached Hollywood, California, the fact that Cobb was one of the guests became known to Cecil De Mille, director general of the Lasky forces, and he began many a dire plot to entrap him and register him on the film. The fact of the matter is that Mr. Cobb became so much interested in the process of taking "The Arab" that it required only a certain amount of genial urging to get him to try the effects upon himself.

The photograph printed herewith shows him doing a scene with Edgar Selwyn and with Cecil De Mille directing.

The picture of Mr. Cobb in this episode is said to be excellent and it will doubtless interest many people to see this famous author on the screen, for certainly every man, woman and child who can read has heard of him. The Lasky company feels that the section of "The Arab" film showing Mr. Cobb must have a special value always in the minds of those who participated and in the public mind also.

Old Irv Cobb as a Picture Actor.

"FAIRY FERN SEED" (Thanhouser).

One of the most charming comedies released in the Mutual program this year is offered by the Thanhouser company under the title of "Fairy Fern Seed." The Thanhouser Twins, Madeline and Marion Fairbanks, are starred in this production. Appearing with them are Ethel Jewett, Peggy Burke and James Cooley.

The story pictures Susanna Cross intriguing until Rosalie Wood, whose home she shares, finally elopes with James Porter. Unable to forgive her daughter, Mrs. Wood now lavishes all her affection on Susanna. For the Porters life grow harder, year by year. Finally Mrs. Porter dies, leaving her husband with two little daughters. When they are twelve their father also passes on, and the two girls are told they will be sent to an institution.

Scene from "Fairy Fern Seed" (Thanhouser).

Their hearts are full of fairy lore. They have been reading of the princess who put fern seed in her shoes that her spiritual self might be transported to the care of the fairy prince. The two girls decide to reach the grandmother they have never seen in just this way, and the result of their action is all their trusting hearts could desire.

"THE WILD GOOSE CHASE" (Lasky).

Ina Claire, the celebrated Broadway star, will make her first appearance in photodrama under the management of the Jesse L. Lasky Feature Play Company in "The Wild Goose Chase" which is to be released on May 27.

"The Wild Goose Chase" is based on the comedy of the same name by Wm. C. De Mille and is in line with their strictly high-class comedy productions recently made by the Lasky concern.

Ina Claire is generally acknowledged to be the most beautiful as well as the youngest Broadway musical star. Her last engagement was as the star in "Lady Luxury" at the Casino theater. She acquired extraordinary fame both here and in England when she made her first big hit in the title role of "The Quaker Girl."

Scene from "The Wild Goose Chase" (Lasky).

"The Wild Goose Chase" is a humorous romance of confused identities. The conclusion is of course a happy one. The cast of the "Wild Goose Chase" includes, in addition to Miss Claire, Tom Forman, Theodore Roberts and other favorite members of the Lasky Company.

"HER OWN WAY" (Popular).

In "Her Own Way," which the Popular Plays and Players are producing with Florence Reed, in the principal role, for the Metro Program, the producing company are going to extreme limits to obtain fitting surroundings for the picture.

Thirty principals and the supporting company traveled to Pinehurst, North Carolina, for several summer scenes, not obtainable here during the winter months. A number of the more important scenes, calling for surroundings of water, bird life and little intimate touches of villa existence, were made at the home of a prominent millionaire on the New York side of the Hudson River, just about Tarrytown.

Scene from "Her Own Way" (Popular Plays).

Herbert Blache attended to the staging of the production under the direct supervision of the directing heads of the Popular Plays and Players Company and the advisory board of the Metro Pictures Corporation, consisting of nine participating members.

"Her Own Way," with Florence Reed, will be released by Metro Monday, May 31, and be seen first at the various houses and circuits on the Metro roster. Miss Reed is now appearing in "The Celebrated Case" at the Empire theater and makes daily trips to Fort Lee, where the Metro studio is located.

NOTABLES IN "THE GOVERNOR'S BOSS."

Ex-Governor Sulzer, is not the only well known personage who appears in the forthcoming production of "The Governor's Boss," a screen version of a novel written by ex-State Senator Barcus of Indiana. In the cast is Pauline Hall; Baroness von Raven, formerly Dorothy Kingdon; Miss Anna Logan, daughter of Hon. John H. Landis of Pennsylvania, ex-Superintendent of the U. S. Mint at Philadelphia, and formerly member of the House of Representatives, and Senate of Pennsylvania.

Another treat is coming to those who love to see celebrities in the films. Millions have laughed at funny Frank Tinney, the supreme ruler of all blackface comedians. In "The Governor's Boss," Frank does a small part and does it "straight," still the same old "stalling" methods are evident. You will hardly recognize the star of "Watch Your Step" until he starts to "talk with his arms."

PURE FOOD SHOW IN A PICTURE.

General Manager William Sherrill of the Frohman Amusement Corporation had planned on using the actual setting of the annual Pure Food show for the big scenes of the food exhibit of George Ade's "Just Out of College," but as there will be no show this year, an especially large set which will house the exhibit, is now being constructed over at Fort Lee. It will contain display booths of the various commodities that go to make up a modern food exhibit. It is in this set that the wealthy pickle manufacturer is driven out of business by the youthful collegian, who wins the hand of the beautiful daughter.

"ONE WHO SERVES" (Reliance).

"One Who Serves," a Reliance subject, is from the pen of Frank E. Woods, manager of production at the Reliance-Majestic coast studios. Mr. Woods knows his technical values well. Consequently he has provided situations which have striking dramatic values of the precise kind which best "get across" on the screen.

Scene from "One Who Serves" (Reliance).

Because of this quality "One Who Serves" requires an exceptional cast. Consequently W. E. Lowrey, Katherine Henry and Richard Cummings take principal roles.

The central dramatic situation is that of a burglar robbing the home of the physician who is about to attend the burglar's dying child. Eventually the father of the child is reclaimed. He had been driven into crime only by poverty.

"A BUNCH OF KEYS" (Essanay).

A company of Essanay players has gone to Dowagiac and other Michigan towns where Charles Hoyt's success, "A Bunch of Keys" is being produced by an all-star cast. Essanay has engaged three new stars to take leading roles in this rollicking four-reel comedy. June Keith takes the part of Miss Teddy Keys; William Buress that of Grimes, while Johnny Slavin will take the role of Snaggs. Other parts will be taken by prominent players already connected with the company. The towns in which scenes will be taken besides Dowagiac are Diamond Lake, Cassapolis, Pogagon and Eau Claire. The scenes of the comedy are laid in small towns and it is in line with Essanay's policy to secure realism in all its plays that it will employ these rural settings.

JACKIES VISIT PRECISION CO.

The Precision Machine Company's factory was the mecca during the past week for Uncle Sam's Sailor Boys. Simplex projectors, such as recently purchased by the War Department, are used in all branches of the Government and navy experts took especial delight in inspecting the details of Simplex machine construction.

"THE CONVERSION OF FROSTY BLAKE" (Broncho).

In "The Conversion of Frosty Blake," a two-reel drama released in the Mutual program under the Broncho brand, William C. Hart is ably supported by Louis Glaum and Charles Ray. The script is the work of J. G. Hawks and Thomas H. Ince and the production was made under Mr. Ince's personal direction. The story is concerned mostly with the adventures of a young Eastern clergyman in a Western camp.

The Reverend Horace Brightway, sent West for his health,

Scene from "The Conversion of Frosty Blake" (Broncho).

starts in to convert the community. He meets with indifferent success and encounters the active opposition of "Frosty" Blake, the character interpreted by Mr. Hart. Any general revival would probably cut noticeably into the profits of the Legal Tender saloon, which is Frosty's property. When the clergyman persists in his efforts Frosty has him thrown bodily from the hotel. Brightway resents this and attacks Frosty, but faints from sheer physical weakness. Bubbles, a kind-hearted girl of the dance halls, befriends him and nurses him back to health.

Through her influence Frosty is prevailed upon to allow the pastor to hold services for an hour on Sunday in the local dance hall, and it is Frosty himself who jumps to the rescue when the Horned Toad, a noted desperado, attempts to break up the meeting. The outlaw rushes out and hides behind a tree, and when Frosty attempts to corner him, shoots. All that saves Frosty is the clergyman, who jumped in between and received the bullet in his own breast. The great scene of the drama shows this young clergyman dying happy as he unites Frosty and Bubbles in marriage. That night Frosty closes his saloon "By the order of God," so says the sign nailed to the door.

PICTURESQUE AND INDUSTRIOUS JAMAICA.

These Paramount releases have chiefly to do with the Island of Jamaica. It is one of the best one-reel scenics that has been put out up to date. Of greatest interest, perhaps, is the Roaring River Falls. This rushing, tumbling flood in its deep tropical setting is a veritable jewel in the forest. This release is arranged in the form of an automobile tour. Jamaica is a paradise for motorists. It's two thousand miles of fine macadamized roads and several bits of wonderful scenery glimpsed en route helps along this idea. The general impression given by this release is not only that the island is very beautiful from a scenic standpoint, but it is also very industrious.

Jamaica is an English possession and many of the queer old customs and pastimes still survive. Punting, for instance, on the Rio Cobre Canal is still much in vogue and enjoyed alike by tourists and native sons. This, with a glimpse or two of the beautiful flowers in the Castleton Gardens, near Kingston, finish up the tour in Jamaica covered in releases No. 6 and 7. These releases are exceptional in quality and interest.

FIRST ALL-CELTIC RELEASE JUNE 7TH.

The first release of the All-Celtic Films Inc., will be on June 7 instead of May 31, as heretofore announced. These films are being handled exclusively by the World Film Corporation in United States and Canada, and bid fair to become as popular as any now on the market.

FOX FILM OFFICE AT LOS ANGELES.

The Fox Film Corporation on Saturday, May 15, opened a Los Angeles office at 734 South Olive Street in the quarters formerly occupied by the Kriterion Exchange, taking over the fine fittings and furniture. Winfield R. Sheehan, General Manager of the company and Harry Leonhardt, western manager, were in town to close the deal.

NEW LINE OF PAPER FOR HYPOCRITES.

Because of the immense popularity of that startling production, "Hypocrites," Bosworth, Inc., has been forced to issue an entire new set of posters, to take care of the demands for paper on this release. This includes two style each of ones, threes and sixes and one twenty-four sheet. The subjects in each case have been changed, now giving four different styles of ones, threes and sixes. As the stock of twenty-fours was completely exhausted on the preliminary order, an entirely new one was designed.

"A PHYLLIS OF THE SIERRAS" (California).

"A Phyllis of the Sierras," the third Bret Harte photoplay to be produced by the California Motion Picture Corporation, will be released on June 28 through the World Film Corporation. The motion picture will be remarkable not only for the magnificence of its interior sets, but also for the grandeur of the redwood country, in which the exteriors are now being filmed. The California Motion Picture Corporation has earned an enviable reputation for the selection of charming exteriors, and the standard, already set up, will be raised in the forthcoming production.

"THE SMUGGLER'S LASS" (Universal).

Some remarkable sets were used in the filming of "The Smuggler's Lass," a Bison two-reel Irish sea-coast drama featuring Gene Gauntier and Jack Clark. The accompanying view shows a reproduction of an ancient Irish-Norman castle which was constructed by Jack Clark's west-coast company of masons.

Although "The Smuggler's Lass" is a feature production of magnitude it will be released on the regular Universal program on June 5. Albert MacQuarrie and Duke Worn support Miss Gauntier and Jack Clark in the other principal roles.

The scene reproduced on this page shows Bryan, a smuggler, who has been placed under arrest in the castle, escaping down the castle wall on a rope smuggled in to him by his sweetheart, Sheilla. Miss Gauntier has spent a great deal of her time in recent years in Ireland with a camera ever near at hand. The castle is an exact reproduction of a centuries-old fortress fronting on the Irish Sea not a hundred miles from Belfast.

One of the sensational features of the play is a leap of forty feet from a cliff into the sea which Miss Gauntier makes before the camera lens. There were wagers among the mem-

Scene from "The Smuggler's Law" (Universal).

bers of the company that Miss Gauntier would balk at the last moment on this leap but Miss Gauntier has performed every kind of a sensational "stunt," from jumping on a railroad train in motion to dropping from the roof of a burning building, and when the time came she proceeded with her "little scene," as she called it, as nonchalantly as if she were stepping into a bathtub, instead of the Pacific Ocean from a cliff forty feet high.

"THE COWARD" (Essanay).

The lights and depths of human nature are touched in "The Coward," a three-act photo-drama released June 1. The story deals with a young collector, a coward from birth, who in a vain effort to better his condition, steals money from his firm to gamble on the horses. He loses and is about to end his life when the girl across the hall saves him from his predicament by lending him money enough to pay the firm. They are married and a child is born. The child is taken sick and a famous specialist attends it out of charity. He falls in love with the mother. The attraction is mutual and he tells the husband that he will save the child's life and give the mother

Scene from "The Coward" (Essanay).

every luxury if he will release her. The husband divorces her. Eighteen years later, he is a rich man, while the specialist is reduced to poverty through scientific experiments. He dies, leaving the wife and daughter penniless. The daughter gets a position as stenographer in her father's office. He attacks her and she escapes through calling him a coward. Filled with remorse, he follows her to her home and finds out she is his child and is reunited with his wife. Sheldon Lewis and Nell Craig play the leading roles.

"PILLARS OF SOCIETY," A MUTUAL MASTERPICTURE.

Ibsen's drama, "Pillars of Society," is being made into a motion picture by the Reliance Company for release as a Mutual Masterpicture.

Henry B. Walthall is playing Bernick. Mary Alden as Lona has visualized Ibsen's creation with unusual force and insight. As the leader of the hypocrites and a pillar of society, Ralph Lewis has been given just the sort of part he can make the most of. The scenario is the work of Mary H. O'Connor, and R. A. Walsh is responsible for the production.

"AT THE EDGE OF THINGS" (American).

Old favorites are seen in the leading roles in the one reel American release in the Mutual program, "At the Edge of Things." Here we have strong drama in short space and a

Scene from "At the Edge of Things" (American).

cast including David Lythgoe, Vivian Rich, Jack Richardson and Louise Lester. They play together as only old associates, skilled in one another's methods, ever can and all the fine points in the action are adequately illustrated. The story deals with the stock market and a father's opposition to his son-in-law's gambling.

"INTO THE NIGHT" (Lubin).

This chapter continues to keep up the intense interest of the story and is admirably presented by the able players of the Lubin Studio. The arch villain Jerome and Clara, his unscrupulous ally, having done all the crime necessary to secure the fortune, leave the village, and, in a railroad accident, the woman is killed. Dane, seeking employment, leaves Alene in the care of the Duncans and both the Doctor and his wife suddenly die. The sheriff takes possession of the

Scene from "Into the Night" (Lubin).

humble home and tells Alene that she must seek shelter at the poor farm. Dazed and helpless, her only refuge is Robert Dane, but he has gone to the city. She has no idea of where or how far it is, but learning that the highway from the village leads to the city, ignorant of the ways or dangers of the world, the poor girl with the heart of a child wanders forth into the night. Emmett Campbell Hall truly is telling a wonderful story.

WORLD FILM TO DO KENTUCKY DERBY.

Sam Mayer and three of the World Film camera men are taking pictures of the "Kentucky Derby" which is to be run off at Louisville, shortly. The World Film Corporation has secured exclusive permission to take scenes of this famous race and they are planning to use scenes in connection with some of the photoplays that are being made at their studio.

"THE CLIFF GIRL" (Reliance).

The Reliance drama, "The Cliff Girl," calls for very wild settings. A young geologist goes to a cliff country on a geological expedition. He meets Margot, a girl who lives in the shadow of the cliff. The country is miles from ordinary civilization.

"The Cliff Girl" was made from the Yonkers studio of the Reliance. Excellent locations which were in keeping with the demands of the story were found in the country about Yonkers.

Some very effective acting is done in "The Cliff Girl." Basil, the girl's father, played by Alfred Kranz, almost comes to violence with Walter Grant, the young geologist, played by

Scene from "The Cliff Girl" (Reliance).

William Williams. Both are very efficient in their part.

Exceptionally favorable conditions for photography were encountered during the filming of this drama. The result is some very unusual pictures.

The fall of the cliff girl's father over a precipice is thrillingly shown on the film.

Stelle Razeto is appealing as a mulatto girl in "The Blood Yoke," a role which calls for the full powers of this emotional Selig star.

* * *

At last they have reached it! Otis Turner and his company of special players are at work on the final chapter in "The Black Box." The entire company is working feverishly to get it finished so they may learn the solution of the mystery, which, up to the present time, has remained quite as much of a puzzle to them as it has been to the audiences who have seen the early episodes run. Herbert Rawlinson, Anna Little, William Worthington, Laura Oakley and Frank MacQuarrie appear as principals.

* * *

Sam de Grasse, who played the stellar part in "A Child of God," the Mutual Masterpicture, by Cyrus Townsend Brady, and also distinguished himself in "A Man and His Mate," the Masterpicture in which Harry Woodruff starred, has been cast for the detective in "11.30 P. M.," which is being produced for the Mutual under the direction of R. A. Walsh. De Grasse's work is winning critical praise all over the country.

* * *

The following changes have been made in the Chicago staff of the World Film Corporation: M. Levey, from roadman for the Chicago office, to branch manager of the Kansas City office; Paul Meltzer, from shipping department, to manager of the commercial department, in conjunction as special salesman on the Western Division in the City of Chicago; Al. Rosenthal, from city salesman to road salesman.

* * *

The Smalleys are still polishing some of the more elaborate scenes in "Scandal," the first allegorical feature they have attempted since their return to the Universal Company. The story is exceptionally gripping and bears a moral. Besides the Smalleys the cast includes some of the most able of the Universal's players.

* * *

In "The Living Death," a two-reel Mutual release, F. A. Turner, who created the part of the father in "The Escape," plays Dr. Farrell, who, embittered by the loss of wife and son, guards his remaining daughter, Nida, like a treasure. When she falls in love he tells her that the object of her affections is a leper. This leads to a dramatic denouement. Billie West and Edward J. Peil are also in the cast of this play which is being staged by Tod Browning.

* * *

Armored auto trucks are to be seen in battle, during the release of a Selig, one-reel picture as yet unnamed, in which Bessie Eyton will appear as "the beautiful princess."

* * *

Jack J. Clark and Gene Gauntier are working on three pictures at once, "The Smuggler's Lass," "The Ulster Lass" and "The Mate of the Primeval."

* * *

"The Baby," the Mutual's first "kid" release, has been booked so heavily that D. W. Griffith has formed a permanent stock company of children under ten years of age. They will be directed by the Franklin brothers. The second release is "The Rivals," by Russell E. Smith, with a cast including George Stone, Violet Radcliffe and Carmen de Rue.

* * *

Earle B. Tinker, salesman for Maine, New Hampshire and Vermont for the World Film Corporation under the administration of Mr. F. H. Vine, at Boston, has allied himself with the Boston Branch of the Picture Playhouse Company, and will handle the same territory for that concern.

* * *

The Indianapolis Film Exchange base ball league opened its season on May ninth with a game between the employees of the General Film Company, vs. the employees of the Kriterion Film Service.

The game resulted in a Kriterion victory, with a score of fifteen to nine.

Picture Theaters Projected

TUCSON, ARIZ.—H. Wilson is planning to erect a $28,000 moving picture theater.

CROCKETT, CALIF.—A new moving picture theater has been opened here by Connors & Witt.

MANTECA, CALIF.—J. Rawleigh is planning to erect a moving picture theater, 50 by 125 feet.

SAN LEANDRO, CALIF.—H. Arvidson who conducts the Rex theater at Berkeley, recently purchased the Best theater here.

STOCKTON, CALIF.—Extensive alterations and improvements are being made to the Tokay theater.

KELLOGG, IDAHO.—The seating capacity of the Princess theater will be increased to 650.

BLOOMINGTON, ILL.—The property at 204 East Jefferson street has been purchased by Clarence E. Irwin, who will erect a modern moving picture theater upon the site.

BLOOMINGTON, ILL.—Charles F. Sorenson, 1301 No. Maplewood avenue, has let the contract for the erection of a two-story theater and office building, 75 by 115 feet, to cost $50,000.

JOLIET, ILL.—The Ruby theater at 303 Ruby street, has been purchased by Arthur Bruer. The new owner plans to make extensive improvements to the interior of the building.

STERLING, ILL.—M. A. Maloney has disposed of his interest in the Grand theater to Cole & Gerdes.

VIRDEN, ILL.—George Bridwill is erecting a new moving picture theater, 100 by 45 feet.

MARTINSVILLE, IND.—The Switow Amusement Company has sold the Dream theater to F. J. Rembush, of Shelbyville.

KANSAS CITY, KANS.—J. E. Anderson & Son, 713 Minnesota avenue, have secured the contract to erect a one-story moving picture theater, 30 by 90 feet, to cost $4,000, for Brown Bros.

FT. THOMAS, KY.—The Highland Film Company, care James T. Ford, 402 Gayety theater building, Cincinnati, Ohio, contemplate erecting a one- and two-story moving picture theater, to cost about $300,000.

LYNN, MASS.—The owners of the new Strand theater will expend about $200,000 for alterations and added improvements.

REVERE, MASS.—Meyer Dana, 209 Washington street, Boston, contemplates erecting a one-story moving picture theater, to cost $45,000.

JERSEY CITY, N. J.—Edward Ericksen is having plans prepared for a one-story moving picture theater, 90 by 90 feet, to cost $25,000.

WEST HOBOKEN, N. J.—Work on the new fireproof Summit theater, located on Summit avenue, is nearing completion. The house which is owned by Bollinger and Hensel, covers an area 70 by 90 feet, and will have seating capacity of 1,000.

BROOKLYN, N. Y.—James Howard, 157 Remsen street, is planning to build a one-story moving picture theater, 72 by 122 feet, to cost $45,000.

BROOKLYN, N. Y.—Picker & Bennett are considering plans to erect a $125,000 theater building.

BUFFALO, N. Y.—Larkin Company are planning to convert a church property into a commodious auditorium.

ADENA, O.—Mrs. A. C. Ramsey is having plans prepared for a one-story moving picture theater, 32 by 80 feet, to cost $6,000.

AMHERST, O.—J. M. Bradbury is considering plans for a $15,000 moving picture theater.

AKRON, O.—Maurice Winter is erecting a $40,000 moving picture theater on the site of the old Dunn property. The front will be constructed of white enameled terra cotta.

CLEVELAND, O.—H. M. Clark, 403 New England building, is preparing plans for a three-story fireproof theater and store building.

CLEVELAND, O.—The Strand Theater Company is planning to erect a moving picture theater, 62 by 74 feet, to cost $25,000.

SANDUSKY, O.—H. C. Mills has disposed of his interest in the Gem theater to T. J. Powell.

AMBRIDGE, Pa.—Dr. J. Lorenz is having plans prepared for a two-story moving picture theater, 44 by 99 feet, to cost $15,000.

FRACKVILLE, PA.—M. J. Kerrigan of Gilberton, Pa., is erecting a new moving picture theater in this town. The structure will probably be completed the early part of June.

PHILADELPHIA, PA.—The moving picture theater located at 733-737 Chelten avenue has been conveyed by the Walton Amusement Company to Mary A. Wright, subject to a mortgage of $24,500. The purchase price was not disclosed.

READING, PA.—Constantine X. Mantis, 545 Penn street, is planning to erect a one-story moving picture theater, 42 by 150 feet.

SCRANTON, PA.—W. E. Baker, 1621 Capouse street, has been awarded the contract to erect a one-story moving picture theater, 28 by 119 feet, to cost $5,000, for Anthony Zonaskat.

SCRANTON, PA.—The store property located at 539 Penn street is being converted into a modern moving picture theater.

SUSQUEHANNA, PA.—J. J. Ryan is considering plans for a one-story theater building, 80 by 116 feet, to cost $50,000. A large gallery will be included.

PROVIDENCE, R. I.—The B. F. Keith Theater Corporation is having plans prepared for a six-story theater and office building, to cost about $400,000.

SPOKANE, WASH.—F. E. Starkey is having plans prepared for a $100,000 fireproof moving picture theater.

SPOKANE, WASH.—J. W. Allender and P. Gregory have purchased the Lyric theater from W. A. Windsor.

SPOKANE, WASH.—A. H. McMillan has purchased the Majestic theater and will make extensive improvements to the house.

PLAYER SLIDES,
$1.75 per dozen; sample 15c
NIAGARA SLIDE COMPANY, Lockport, N. Y.

ASHLEY MILLER

announces that after this month, the completion of his sixth year as director of Edison productions, he will retire to devote himself to the writing and staging of Special Feature films only. Address care **Huguenot Yacht Club, New Rochelle, N. Y.**

Many Sunday Shows

Decision of Court of Appeals in Keiley vs. the City of Yonkers Followed by Many Openings of Picture Theaters Throughout New York.—Authorities in Several Cities Regard the Decision as Not Binding Them.

By Billy Bison, Buffalo (229 Oxford Ave.) Correspondent Moving Picture World.

SUNDAY shows continue to be a topic of greatest interest among New York State moving picture men. The Bijou, Grand, Royal and Majestic Theaters of Jamestown, N. Y., recently catered to Sunday crowds for the first time in the history of that city. The favorable ruling of the Court of Appeals on Sunday shows caused Jamestown and many other proprietors to open their doors on that day. Chief of Police Johnson of Jamestown said he would take no action against the Sunday performances.

In Watertown, N' Y., Harry Stowell, manager of the Strand Theater, said he would open on Sunday as soon as there was a general movement in that direction, and, of course, only pictures that were particularly appropriate for Sunday would be shown. Alex Papanyanakos, connected with the Wonderland and Lyric Theaters of that city, said he was not in favor of Sunday moving pictures.

Manager Kenneth T. Marvin, of the Strand Theater, White Plains, N. Y., is now running Sunday shows. He said: "The attendance on Sunday is increasing and my week-day business is also larger." Manager George A. Newell, of Newell's Theater of that city, said he would not open on Sunday.

F. F. Proctor, who has a vaudeville and moving picture house in Mount Vernon, N. Y., failed to get a permit from Mayor Fiske of that city to give Sunday shows. Justice Tompkins, of the Supreme Court, who denied Mr. Proctor's application for an injunction restraining Mayor Fiske from closing Mr. Proctor's show on Sunday, said: "The only license the plaintiff has, permitting it to give shows in the City of Mount Vernon, was issued by the Mayor, and not by the Common Council, and was issued with the understanding that no show was to be given on Sunday. It seems to me that in these circumstances the Mayor has power to revoke this license, if the condition respecting Sunday shows is violated."

A recent report from Oswego, N. Y., says: "No effort was made in Oswego, N. Y., to open the theaters on Sundays, each manager apparently waiting for the other to take the initial step.

"An agitation for Sunday shows was noted in Johnstown, N. Y. A report from Albany, N. Y., says that the moving picture proprietors there would not open their shows on Sunday. Their reason is that in securing their licenses they signed an agreement that they would not open on that day.

A protest against Sunday shows was read at some of the churches at Elmira, N. Y. W. E. Pease, manager of the Grand Theater in that city, is credited with this interview: "Of course, I would like to run on Sundays if the rest of the theaters are going to. Saturday and Sunday evenings are worth more than the other five nights of the week combined, from a cash standpoint, and if people are going to spend money for moving pictures on Sunday I would like the Grand to have its share. However, the Grand will not be one of the theaters to test out the law and we will remain closed until the managers have demonstrated their lawful right to run on Sundays."

The Batavia, N. Y., Business Men's Association adopted a resolution opposing Sunday shows. At a meeting of the association Chester C. Platt explained his silence during the discussion by saying that he belonged to a church which had been showing moving pictures on Sunday evenings. Manager Flaherty, of the Grand Theater, and Manager Harrington, of the Family Theater, Batavia, announced that they would have their theaters open on Sunday and that they had agreed to certain rules of conduct for Sunday opening. Both managers agreed to select for their programs pictures of an educational and scenic nature; not to have music of a trashy character; to open not earlier than 2 p. m.; not to advertise their Sunday shows and not to display advertising posters on the theater fronts or on the street. Both houses opened on Sunday and did a good business. The Batavia Board of Trade discussed Sunday shows but decided that any action on the subject would not be within the province of the board.

Henry Klinger, proprietor of the Oliver Theater, North Tonawanda, N. Y., recently had the first Sunday show in the history of that city. Mr. Klinger was armed with a temporary injunction restraining the police from interfering with his performances. The Dreamland Theater of North Tonawanda did not secure an injunction and was not permitted to give a Sunday show.

At a recent meeting of the Common Council of Yonkers, N. Y., an amendment to the city ordinances, aimed at Sunday shows, was introduced. Mayor Lennon of Yonkers recommended the amendment. The Yonkers' Clerical Association is keeping up its fight against Sunday shows.

Manager Dodds of the Liberty Theater, Poughkeepsie, said he would not open his house on Sunday unless he was sure the public was in favor of the move.

Mayor John McIntyre of Rensselaer, N. Y., says he will revoke the licenses of proprietors of moving picture theaters who attempt to operate Sundays. He directed Corporation Counsel Boothby to aid him in his crusade. Mayor Edwin W. Joslin of Watervliet, N. Y., threatened to revoke the licenses of houses giving Sunday shows.

Practically all the moving picture theaters of Rochester, N. Y., recently opened on Sunday for the first time. At several houses prices were advanced for the day. All posters and advertising had been removed from the lobbies and an effort was made to present pictures which could not afford any basis for criticism. Wild West features were eliminated, as well as any scenes showing crimes or violence. High class features were popular. Theaters in all parts of the city had a satisfactory attendance. Ragtime music was barred. Classic music by augmented orchestras was the rule. In connection with Sunday opening the Rochester Motion Picture Exhibitors' League issued a long statement of which this is a part: "The managers appeal for support on the question of Sunday shows, believing they are aiding in the general uplift of the community on Sunday, as they claim they have been doing on other days in the week. As purveyors of wholesale, clean and inexpensive relaxation for thousands of people of this city, the managers think they are exercising, not only their legal, but legitimate rights in taking this action."

The Ministerial Association of Rochester has issued an appeal to the people of Rochester not to patronize Sunday shows, not on the ground of their immorality, but on the ground of unnecessary traffic in labor for commercial gain and the commercializing of Sunday.

NEW YORK BRIEFS.

Manager S. V. Wallace of the Idle Hour Theater, Cambridge Springs, Pa., has arranged for the filming of important scenes of that place.

The moving picture theaters of East Aurora, N. Y., Closed for a time in honor of Mr. and Mrs. Elbert Hubbard, the famous Roycrofters of that place. Both were victims of the sinking of the steamer Lusitania.

In United States Court an involuntary bankruptcy petition has been filed against the Garden Theater Co., proprietors of the Garden Theater, Buffalo. While the Shea Amusement Co. played high class vaudeville and moving pictures at the Garden the house prospered for years. The theater later passed into other hands and has been used for burlesque and moving pictures.

The Ministers' Alliance of Jamestown, N. Y., wants the Common Council of that city to name a committee that will censor moving picture shows there.

Francis Ribble of Addison, N. Y., has bought an interest in the Hippodrome Theater at Painted Post, N. Y.

Charles I. DeZutter will build a moving picture theater at Williamson, N. Y.

Fire Marshal Wheeler of Rochester, N. Y., says the last moving picture operator test in that city before the rule goes into effect providing that those who take the tests must have had six months' experience with a licensed operator, will be held May 25. The applicants will also have to register with the Mayor.

The Orpheum Theater, Utica, has been extensively improved and reopened under the management of Owen & Donlon, Inc.

Nina Curtis, who will pose for moving pictures for the New York Central Railroad, recently visited Buffalo and Niagara Falls, where she arranged details for films in which she will appear as "the Niagara Girl." Miss Curtis has asked Mayor Fuhrmann of Buffalo and Mayor Laughlin of Niagara Falls to pose with her in the pictures.

The Shubert Theater, Utica, N. Y., which reopened recently under the management of Wilmer & Vincent, has been considerably improved.

ELMER S. DAVIS.

The accompanying picture is that of Elmer S. Davis, who, as announced in the Moving Picture World last week, has been appointed manager of the Elmwood moving picture theater of Buffalo, N. Y. The Elmwood is a beautiful house, only a year old, and is in the heart of the residential section. Mr. Davis successfully managed Keith's Theater, Buffalo, two years. He

Elmer S. Davis.

is aggressive and original and features high class pictures and orchestra music. He is a stickler for giving his patrons just what they want. He has followed the ideas of John Wannamaker, department store king, in making service a question of paramount importance. Years ago Mr. Davis was a vaudeville performer, but he says he has done his last stunt back of the footlights and will stick to moving pictures to the final curtain.

A Salt Lake Studio?

Movement Has Been Started to Bring Picture Studio to Salt Lake City—Moving Picture Lyceum Bureau of Chicago Interested—Former Judge Willis Brown, Writer of Scenarios on Juvenile Problems, Said to Be Factor.

By H. W. Pickering, Salt Lake City Correspondent of Moving Picture World.

EFFORTS to establish a permanent studio in Salt Lake City for the manufacture of films have been revived and, according to motion picture dope artists in this city, "there is hope."

The latest move has been made by the Motion Picture Lyceum Bureau of Chicago and Fred Lincoln, head of the bureau. Fred C. Mintie, secretary, and Thomas J. Carrigan, producing director, are due to arrive in Salt Lake May 12 for the purpose of looking over the ground and reaching a final decision for or against the proposition.

The studio proposition is being engineered by Willis Brown, formerly Juvenile Court Judge of Salt Lake City, and one of the pioneer magistrates of such courts to sit in the west. Since leaving the bench, several years ago, Judge Brown has devoted his attention to furthering the interests of juvenile organizations throughout the country, and of late has turned his attention to motion pictures as the best medium through which to educate the public to the ins and outs of the juvenile problem.

Judge Brown has already written and produced several scenarios dealing with the boy and girl question, and his latest scenario is entitled "The Eye of the Law," which has to do with juvenile courts. Judge Brown arrived in Salt Lake the latter part of last week with the announcement that he had convinced officials of the Motion Picture Lyceum Bureau that Salt Lake furnished an ideal site for a studio and had all but completed arrangements for the production of "The Eye of the Law" in this city. The Judge estimates that the production will cost approximately $50,000.

It is likely that the decision regarding the establishment of a permanent studio in Salt Lake will be reached after the Judge's production is made, which will be in the nature of an experiment. It has been announced that the company selected to produce "The Eye of the Law" will be headed by a star of the legitimate stage. The name has been withheld, but the fact that Mabel Taliaferro is the wife of Thomas J. Carrigan, producing director, has furnished a slender clue for the professional "good guessers" hereabouts.

The studio question in Salt Lake has been agitated and reagitated time and again—so often, in fact, that most Salt Lakers have ceased to sit up and take any great amount of notice when a local promoter thunders out his declaration of intentions. Two concerns, the Arrowhead and the Satchwa companies, curled up and died a few months ago after creating considerable excitement and using several thousand dollars' worth of free newspaper space. Judge Brown, however, is regarded as "something else again" in the promotion line, for he did make several productions in and about this city last summer.

J. E. MADSEN MANAGING UNITED FILM.

J. E. Madsen has succeeded Nathan Offer as manager of the United Film Service office in Salt Lake. Incidentally it may be mentioned that the United put one over on the other houses on the local exchange row a few weeks ago by blossoming out with a big seven-passenger automobile labeled with the well known device of the United. This car is used for suburban film deliveries and occasionally has been pressed into service to carry representatives of the United on visiting jaunts into the outlying districts.

SALT LAKE BRIEFS.

George Mahan, formerly road man for the Universal in this territory, became manager of the Salt Lake exchange of that concern this week.

Arrangements are being made by the World Film Corporation to present their production of "Alias Jimmy Valentine," with Robert Warwick, at the Utah state prison. The showing will probably be held within the next few weeks.

A popularity contest that has stirred up motion picture patrons in this city to something near blood heat is being conducted by the American theater. The grand prize offered by the theater for the most popular man or woman—as decided by votes of patrons—is a Maxwell touring car.

For the reason, perhaps, that Hazel Dawn is Hazel Tout, of Ogden, Utah, the American theater had 'em lined up on the sidewalk for a block last Saturday night, when the Famous Players' film of "Niobe," with Hazel Dawn as the star, was being shown.

Earl F. Hall, manager of the Rex theater, in Salt Lake, went to the Cripple Creek district, Colorado, last week, to take charge of a theater owned by his brother, who is reported to be seriously ill. During Mr. Hall's absence the Rex is in charge of A. R. Wilson, of Grand Junction, Colo.

Beginning last Saturday night Manager John B. Ashton of the Columbia theater, Provo, Utah, presented the first of his amateur vaudeville bills in connection with his pictures. It is announced that the vaudeville performances are to be sure enough "try-outs" and winners will not only be awarded prizes by Mr. Ashton, but will get an opening on the professional stage.

WISCONSIN SENATE HAS HEIM SUNDAY OPENING BILL.

Special to Moving Picture World from Midwest News Service.

THE Wisconsin State Senate referred to the committee on state affairs the Heim bill, which will legalize Sunday picture shows. An amendment offered by Senator Potts would authorize village boards and city councils to allow these amusements by passing special ordinances.

SLIDES FOR LECTURE AT LITTLE COST.

It costs a school principal in Wisconsin only 30 cents express charges to deliver a 100-slide illustrated lecture on almost any current educational or industrial topic if the exchange of the Bureau of Visual Instruction at the State University is used.

ITEMS FROM WISCONSIN.

The Elite, at Appleton, gave a five-reel show for the Fox River Valley Poultry and Pet Stock Association. The Dome, at La Crosse, conducted a baby show. "Creation," the International Bible Students' Association pictures, were shown at the Crystal, in Plymouth, for four days, at 5 and 10 cents. The Grand, at Oconto, gave that city its first home-made picture. B. C. Newman and A. N. Dietz did the camera work. Victrola recitals are given by the Alma theater at Alma. The school at Thorp has started a series of weekly picture shows.

Miss Laura Laybourne, a talented vocalist of Eau Claire, was engaged by the Empire, of Chippewa Falls, to sing the nights "The Black Box" was installed.

"Hypocrites" was shown at a gathering of prominent Milwaukeeans and the local censorship board before it began its week's run at the Orpheum in that city.

Ludlow & Halstead, of the Opera House, at Sturgeon Bay, had a return date of "My Official Wife" by request.

The three reels of the Dietz Cameron Dam pictures were shown at the Metropolitan at Prairie-du-Chien in addition to the regular program.

R. W. Grovesteen of the Unique, at Arcadia, has purchased the picture show equipment of George Weisenberger and Matt George.

Ludlow & Halstead have been remodeling and reseating the opera house at Sturgeon Bay. Later a new front will be installed.

Frank Manley has been preparing to open a picture show in a building he purchased at Frederic.

O. K. Freeman has moved his picture show to the Marsden building at Frederic.

A program of "Evangeline" and other films was shown by the South Side school at Chippewa Falls for five cents.

St. Norbert's College, at De Pere, has purchased a machine. Among the programs shown will be those furnished by the University of Wisconsin.

Frank Bonk, Jr., operating picture shows in Two Rivers and Milwaukee for the last seven years, has taken a lease on the Empire at Two Rivers. Souvenirs were given at the reopening May 9.

FROM THE DAKOTAS.

"Popular demand" is given as the reason why the city council at Watertown, S. D., passed an ordinance repealing its ban on Sunday theaters and ball games.

The editor of the Courier-News at Fargo, N. D., who recently attracted attention in his community by his censorship ideas, saw "Rule G" at the Bijou, in Fargo. It evoked this editorial:

"This particular film was as full of action as the movie fan could desire, possessing all those thrilling, fascinating climaxes and crises which seem to attract the crowd, but in addition it carried considerable actual history and a tremendous moral lesson.

"No temperance lecturer could possibly surpass this film in power to impress the economic loss and the reasonableness of the railroad requirement. Showing it in country school houses and villages would make votes for dry territory."

E. C. Cole, editor of the Standard, at Hecla, S. D., has purchased equipment and opened a show there.

Theodore Hull has assumed the management of the opera house at Raymond, S. D., and has had the building fitted for use as a moving picture show.

I. B. Greengard, of Mandan, N. D., operating shows at Minneapolis, Duluth, Edgeley, N. D., has acquired a fourth, leasing and remodeling the Knights of Pythias building at Milbank, S. D.

"Hypocrites" has been broken for the latter part of May by the Colonial, at Sioux Falls, S. D.

The Normal school at Mayville is giving weekly moving picture shows.

Harry St. Clair has leased the Grand theater, at Minot, N. D.

George Ryckman has sold the Lyric, at Woonsocket, S. D., to R. E. Hazen and Elmer Bratsberg.

"The Pale of Prejudice," the pro-chiropractic film, was shown at the Photo-Play theater in Pierre, S. D.

German war pictures at the Princess, in Fargo, N. D., were promoted by the Courier-News of that city.

The New Lyric, at Park River, will be opened about July 1.

The Idle Hour, at Aberdeen, S. D., has ceased to operate on Sundays.

The Metropolitan theater, at Grand Forks, N. D., is giving No-Vary premium coupons at matinees. These, given also by stores, are similar to trading stamps.

The Charles theater at Devils Lake, N. D., has been remodeled.

Cox & Mulvey of the Princess at Madison, S. D., have taken over S. K. Leen's Ruby at that place.

Joseph Daum sold his show at Hetland, S. D., to J. J. Mangan.

Buchanan & Tuppler of Canova are giving weekly shows at Epiphany.

The three reels of the Dietz "Cameron Dam" pictures was shown April 28 by the Ruby at Webster, S. D.

IN SAN FRANCISCO.

Moving pictures are to be taken of the Empire Day celebration at the Exposition late in May and these are to be sent direct to London, where they will be viewed by the royal family before being shown elsewhere in England.

A cinema dansant will be tendered shortly at the St. Francis Hotel when "Phyllis of the Sierras," a California Motion Picture Corporation production, will be shown for the first time.

The Pillsbury Photo company has purchased a Motiograph for use in Yosemite Valley during the summer season.

Harriet Chalmers Adams, the prominent woman explorer, is here to deliver a series of lectures and has arranged for the use of a Motiograph. J. W. Erwin, chief of the lecture bureau of the Southern Pacific company, and a user of the Motiograph, is also here, as is Frederick I. Munson, the prominent lecturer, and James F. J. Archibold, the war correspondent.

A new pressed steel front has been installed at the Silver Palace on Market street, greatly improving its appearance.

The "Heart of Maryland" has been booked for the Portola here and the Alhabra at Los Angeles, both runs to commence on the same date.

The California Kriterion company's exchange on Golden Gate avenue, was closed this week and W. W. Ely, who was manager for a few days only, is now with the Hippodrome.

The Turner & Dahnken Circuit has made arrangements to run the William Fox Film Corporation's attractions in this city for the first run, commencing May 30th.

The Mutual Film Corporation is making efforts to secure new quarters at both San Francisco and Los Angeles, and Manager J. R. Crone will visit the southern city to make arrangements for the change. It is planned to have a building erected at San Francisco especially for its needs.

The Washington Square theater in the North Beach district has been given over to a season of grand opera.

The Golden Eagle theater, which has been closed for several years, is being refitted and will be opened again as a moving picture house.

CALIFORNIA BRIEFS.

An airdome is being erected at Corcoran for Pell & Cates and will be opened as soon as weather conditions are favorable.

The C. & C. airdome at Taft, in the oil district, was totally destroyed by fire on April 29th. This was owned by A. T. Connard, formerly of Fresno.

The Portuguese Pentecostal Association is erecting a large hall at Turlock, and it is planned to equip this with moving picture apparatus.

The National Film Corporation has been incorporated at Los Angeles with a capital stock of $100,000 by William Parson, D. L. Tasker, A. W. Coldewey and G. F. Zimmer.

"Hypocrites" has been booked for another run at the De Luxe theater, San Jose, where attempts were made recently without success by the police to stop its exhibition.

The San Jose Film company of San Jose, Melville Jeffrey, manager, is planning to create a special department for training for moving picture acting, a three months' course to be given free. Producing to be commenced shortly by this concern.

Ask Advance Payment

San Francisco Film Board of Trade Gives Notice That from May 24 All Exchanges Must Exact Advance Payment for Films—To Eliminate Losses—Statements Week in Advance of Showing Give Time for Cash.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE FILM EXCHANGE BOARD OF TRADE of San Francisco has issued a notice to all exhibitors in this territory that, commencing with May 24th, 1915, all exchanges affiliated with this organization will exact payment in advance for film rentals, both regular service and features. It is explained that while this may seem unwarranted, and perhaps unjust, to such exhibitors as have been and still are paying bills promptly on receipt of their statements, it has been made necessary by the great number of the other class of exhibitor, who, after accepting credit, will not pay his bills, and who makes a practice of preying upon exchanges, dropping one after another when credit is exhausted. The regulations placed in effect shortly after the formation of the local Board of Trade did much to eliminate these losses, as credit was materially curtailed, but exchange men declare that it is by far too heavy and must be stopped. The attention of exhibitors is called to the fact that during the year 1914 approximately one million dollars in bad debts accumulated among the exchanges of the United States and Canada. This has worked a handicap not only upon film exchanges, but upon exhibitors as well, as it has formed illegitimate competition for those who make a practice of paying their bills.

The exchanges belonging to the local Board of Trade will mail film statements one week in advance of the showing date, thus allowing ample time for checks to reach the exchange before the films are to be shipped. In case the check is not in evidence upon the shipping date the exhibitor will be placed upon the delinquent list and no member of the board will accept business from the exhibitor, except on a cash on delivery basis, until this account is settled. This plan has been based largely upon the arrangement now in operation at Denver, Colo., where prepayment for film service is insisted upon.

V-L-S-E, INC., OPEN OFFICES.

The Vitagraph - Lubin - Selig-Essanay, Inc., has secured quarters at 986 Market street, San Francisco, and the new branch was formerly opened a few days ago by W. N. Selig, who came here expressly for the purpose. The entire second floor of a large building opposite Sixth street has been taken over and workmen are now busily engaged in fitting up what is intended to be the finest film exchange on the Pacific Coast. One of the features of this exchange that will appeal to exhibitors is its accessibility, it being located on the main business artery of the city and easily reached by both local and out-of-town exhibitors. The entire front is of plate glass, while there are numerous windows in the rear, together with skylights, making an unusually light exchange. A large part of the space will be given over to offices, as this will be the headquarters for California, Oregon, Washington, Nevada, Arizona, Utah, Montana and Idaho. C. B. Price is district manager, and Robert Quive is in charge of the local business.

TOM NORTH GOES TO PORTLAND

Tom North, for more than a year the representative of George Kleine in the territory served from San Francisco, and who has been with Sol Lesser since the transfer of the Kleine interests to the latter, will leave shortly for Portland, Ore., where he will have charge of the exchange to be opened by the V-L-S-E, Inc. His departure from San Francisco will be keenly regretted by a host of friends, as he was one of the most popular of the local film men. During his stay here he has been instrumental in bringing about a number of improvements in the film exchange business and was one of the organizers of the Film Exchange Board of Trade, the Screen Club of San Francisco and the Mystic Order of Pals.

FOX CORPORATION GIVES BANQUET TO EXHIBITORS.

A banquet was tendered to exhibitors in the San Francisco territory on the evening of May 6th at the Portola-Louvre by the William Fox Film Corporation, and was attended by about seventy-five theater owners who have used productions put out by this concern. The affair was arranged to enable exhibitors to meet Winfield R. Sheehan, general manager of the company, who arrived recently to make a survey of the Coast field. James Beatty, manager of the Liberty theater of San Jose, acted as toastmaster and kept the flood of oratory flowing in excellent fashion. Prominent entertainers assisted in keeping merriment rampant and it was at a late hour that the party disbanded. Many visited the Screen Club later in the evening and joined the jolly crowd of exchange men and exhibitors gathered there.

POWERS EQUIPMENT WELL REPRESENTED AT SAN FRANCISCO.

A recent survey of the local moving picture field indicates that there are ninety-six theaters here where moving pictures are featured, not counting those located at the Panama-Pacific International Exposition or churches where pictures are shown. The projection equipment in these houses is divided as follows. Powers machines, 94. This puts it ahead of all its competitors. At the Exposition grounds there are fifty five machines in operation at the present time, and of these 33 are Powers Cameragraphs. Five other theaters will be opened there shortly, making a total of about one hundred and fiifty theaters in San Francisco where motion pictures are shown.

EXCHANGE INSTALLS A FINE CLEANING PLANT.

The California Film Exchange has installed a new Seaborne film cleaning machine in its exchange on Golden Gate Ave., San Francisco, and is devoting special attention to the matter of having all films in the best possible condition when sent out to customers.

OTHER SAN FRANCISCO NOTES.

The Moving Picture Operators' Union of San Francisco has changed the time of its meetings to the second and fourth Thursdays of each month at 10 a. m. L. G. Dolliver has been elected delegate to the international union convention at Chicago.

The Miles Motion Picture Machine company has been incorporated here with a capital stock of $1,000,000 by E. C. Miles, G. B. Monk, C. M. Wooster, F. A. Losh and J. A. Sciarconi.

Contracts have been awarded for alterations and additions to the old Chutes theater at Webster and Eddy streets, the work to cost about $12,000.

The Art Slide Studio has been incorporated here by F. Hull, N. W. Hall and A. Williams, with a capital of $2,000.

Reading Up On Photoplays

In Memphis, Tennessee, the Crossitt Library Reports as Big a Demand for All Books on Photoplay Writing as for Fiction Almost—Some of the Books that Are Proving Most Popular with Budding Playw rights.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

THROUGH local theaters and the steadily increasing interest in moving pictures the Crossitt Library, of Memphis, Tenn., reports a big demand just now for all books on photoplay writing, scenario technique, etc. This line of reading matter is now about as popular as novels, according to officers of the library. The books in strongest demand are: "The Technique of the Photo-Play," by Epes W. Sargent, and Essenwein's "Writing the Photo-Play." A number of new books on photo-play writing have been added to the library recently, including "The Photo-Drama," by H. A. Phillips; "Playwriting for the Cinema," by E. A. Dench; "Art of Photo-play Writing," by C. Carr; "Cyclopedia of Motion Picture Work," 2 volumes; "The Photoplay; How to Write; How to Sell," by J. A. Nelson; "Moving Pictures, How They Are Made and Worked," by F. A. Talbott; "Practical Cinematography," by F. A. Talbott, and the "Motion Picture Handbook," by F. H. Richardson.

TENNESSEE BRIEFS.

The picture, "The Price He Paid," was recently shown at the Wilson auditorium, of Nashville, through the Nashville, Tenn., Y. M. C. A. The Y. M. C. A. was enabled, through the courtesy of Tony Sudekum, manager of the Crescent Amusement company, to show these pictures to young men free of charge. The picture has had a great run wherever shown. When shown at the Fifth Avenue theater, of Nashville, it was necessary to keep the picture beyond its scheduled stay in order to accommodate the big crowds.

The Crescent Amusement company, of Nashville, Tenn., has opened the new Strand theater at Bowling Green, Ky. This is the fourth theater which the company has opened at Bowling Green and all are doing nicely. Tony Sudekum, president of the company, was at Bowling Green for the formal opening of the new ten-cent house. A big crowd turned out for the opening and it was necessary to turn patrons away on that day.

The Essanay Film company, which is taking pictures at Signal Mountain, near Chattanooga, Tenn., after some scouting around, finally located and secured some old war-time costumes, consisting of dresses with hoop skirts, for use by the two ladies taking the leading feminine roles. These dresses were secured from residents of the vicinity. The balance of the wardrobe for the 150 actors who take part in the picture "Vain Justice" was secured from Chicago.

Fire destroyed the Gem theater, of Union City, Tenn., at 1.30 o'clock in the morning of May 4. The theater occupied the lower floor of a two-story brick building which was completely gutted. The second floor was given over to offices and a number of concerns suffered in the blaze. The loss to Justice W. C. Morris, proprietor of the theater, was about $8,500. Ed Marshall, owner of the property, figured his loss at $2,700. The two men carried partial insurance.

At Harriman, Tenn., R. A. Watson, L. P. Geasland and others are arranging to erect a moving picture and vaudeville theater at a cost of about $8,000. The theater will be three stories high and of brick construction. A marble front and mirrored lobby is contemplated. The upper floors will be converted into offices.

Newspapers of Nashville, Tenn., have commented on the fact that "movie parties" are becoming popular in the North and East. It is thought that the fad will shortly reach Nashville and other Southern cities before the hot months expire, and that the hostesses will take to the idea as readily as they did to the "tango tea" and similar popular crazes.

"Safety First" was the plan adopted by the management of the Vendome theater of Nashville with respect to the famous photoplay, "The Heart of a Painted Woman," which was shown at the theater on Monday and Tuesday, May 10 and 11. The production is admittedly sensational in some respects and due to wide discussion on what it classed as sensational or "salacious" pictures, the Nashville board of moving picture censors was invited to see the pictures prior to the regular offering. "The Devil" and "The Tigress" were also shown recently.

Due in part to the wide renown credited to Gouverneur Morris as one of America's foremost sensational writers, a big attendance was present at the showing of the first reels of the Vitagraph's new serial, "The Goddess," at the Elite theater of Nashville. Anita Stewart and Earl Williams make a fine combination in the leading roles and the picture went big.

The Fifth Avenue theater of Nashville recently made arrangements to show the new "V-L-S-E" features, as the Vitagraph, Lubin, Selig and Essanay combination pictures are termed. The first of these pictures arranged for was "The Juggernaut," another picture in which Earl Williams and Anita Stewart starred. The pictures will be shown during the latter part of May.

Conner & Gilmore, of Nashville, Tenn., recently completed arrangements whereby moving pictures were made at the Sam Davis monument on the capitol grounds. All survivors of the First Tennessee regiment, all members of Company B, United Confederate Veterans and members and friends of a number of chapters of the United Daughters of the Confederacy were invited to be present at the taking of the pictures. The prime object of this picture is to bring out the life and heroism of Sam Davis before the present generation. Company B, Confederate Veterans, will receive a large proportion of the proceeds. Members of Company B were asked to assemble fully armed and uniformed. Sam Davis, the martyred Confederate, was mustered into service May 10, 1861, First Tennessee Regiment. Out of the 1,050 men comprising this regiment only about seventy-five survive. Part of the picture will be taken at Smyrna, Tenn., where the old Davis homestead is located and where Sam Davis was buried.

ATLANTA ROTARY CLUB'S MOVING PICTURE.

By A. M. Beatty, Atlantic Correspondent of Moving Picture World.

THE first motion picture roster, perhaps, possessed by a Rotary Club, was made for the Atlanta Rotary club, at their luncheon in the Assembly hall of the Ansley hotel this week. Rotarians in after years may know what the Atlanta 1915 Rotarians looked like.

The first half of the film shows the club marching in twos and arranging themselves at the Rotary tables. Several scenes follow, showing the meeting in full swing, and these are followed by individual pictures of each member of the club taken at close range. These pictures are sub-titled with the names of the Rotarians through the entire film, thereby constituting a complete motion picture roster of the organization.

THE NEW PROGRAM FEATURES.

J. L. Marentette, manager of the Consolidated Film & Supply Co., in the Rhodes building, announces the Universal company will begin at an early date releasing the new four and five-reel features on the regular program. "Joe" Marentette is one of the best known film managers in the Southern states. Coming to Atlanta a number of years ago an entire stranger, he has by his kindly and cheerful nature, as well as honest business dealings, endeared himself to not only film managers over the South, but to thousands of friends in other lines of business. The successful business enjoyed by the Universal company over the South is largely due to his untiring efforts.

S. A. LYNCH BUYS SCHLOSS CIRCUIT IN NORTH CAROLINA.

It is announced that S. A. Lynch, the film man, now of Asheville, N. C., but formerly of Atlanta, has purchased from the estate of the late S. A. Schloss, their entire circuit in North Carolina. This gives Mr. Lynch practically control of the leading moving picture theaters in the state, and will doubtless prove a good investment for him.

ATLANTA BRIEF NOTES.

Hugh Cardoza, in charge of the Wells interests in Atlanta, was compelled to disappoint the immense crowd of children who had gathered Saturday morning, for children's day at the Grand theater, on account of the moving picture, "Alice in Wonderland," not arriving. Mr. Cardoza substituted "America" and "Jack and the Beanstalk," with a promise that "Alice in Wonderland" should be shown very soon. Children's day is proving a great success at this popular theater.

The Strand theater, a new moving picture house, under management of Floyd Goodrich, opened recently in Durham, N. C. It is said to be one of the finest in the state, having a seating capacity of 550, which will enable it to take care of the patronage on feature days. Mr. Goodrich was formerly manager of the Edisonia, in that city.

Mr. R. M. Savini, manager of the United Film Service, Atlanta, reports that he has sold bookings of his service to the Fifth Avenue and Majestic, Nashville, Tenn.

The Fox Film productions will be shown first in Atlanta, at the Strand, a contract having been signed by Manager O. P. Hall, Atlanta manager for the Fox Film Corporation. This addition gives the Strand first run on three of the great feature picture releases—Mutual Master Pictures, Metro Picture Corporation and Fox Film. The Strand, under the management of B. Lee Smith, is becoming very popular.

The Montgomery theater announces a full week of "Tillie's Punctured Romance."

Aloma No. 1 theater, on Peachtree, announces that beginning Wednesday and every Wednesday thereafter until completed, "The Diamond From the Sky" will be a feature at that house.

The Savoy, the oldest theater in the city, and perhaps the best patronized, owned by William Oldknow, one of the most versatile men in the game, and a pioneer in the film business, has installed a new screen. This screen consists of 147 square feet of silver leaf, and adds a brilliancy and beauty to the pictures that is delighting the patrons.

The new Victoria, on Peachtree, opened during the week, and crowds have been patronizing it. This new theater is perhaps the best located of any in the city, the surroundings are pleasant, the seating arrangements good, the projection splendid and the pictures and music fine. The theater is served by the Mutual Film Service and Keystone comedies.

Patrons of the Montgomery theater are delighted to learn that Mrs. H. W. Stewart, the organist and pianist, has signed a contract to return to the Montgomery, beginning Monday. Her return to this theater is of general interest to the music loving public of Atlanta.

The Grand announces for the week the following: Mary Pickford in "Fanchon the Cricket"; Anita Stewart in "The Goddess"; Francis X. Bushman in "Graustark," the "Moth and the Flame" and "The Butterfly."

KANSAS NOTES.

Dr. J. C. Montgomery, health officer of Manhattan, Kas., in his annual campaign to clean up the city, is using a moving picture drama with good effect. This is one of the pictures that is so filthy that the Kansas censors could not see the dirt and let it pass. Moving picture exhibitors say that the picture is more suggestive and more dirty than any they have ever before shown.

The children in Hutchinson, Kas., members of the clean-up squad, most of which are members of the Y. M. C. A., have been royally entertained by the various civic organizations of Hutchinson. Tickets to the moving picture shows have been given to the little workers as well as flower seeds and other prizes. The Rex theater there has made arrangements to run straight through the supper hour and the Pearl is opening its show just as soon as school is out. The tickets for the theaters are only good for two days.

The Cozy theater, at Topeka, Kas., was crowded to capacity for the four-reel feature Francis X. Bushman, in the picture "One Beautiful Night."

The Elite theater, at Great Bend, Kas., has been charging 5 and 10 cents for the shows. Clara Kimball Young appealed strongly to the patrons in the "Deep Purple" recently.

M. O. Molden, of Coffeyville, Kas., writes to Kansas City that he has had one of the best seasons with serials that he has ever had. "The Exploits of Elaine," he says, broke all the records at his house, but the first of the "Who Pays" series which he has just started, has proved to be much better than the Elaine pictures as a drawing card. Mr. Molden is strong for the serial pictures and he says that they draw better at Coffeyville than any of the others.

E. H. Van Hying, of Coffeyville, Kas., recently made arrangements for the showing of the picture "Hypocrites" for the second time at his show there. Mr. Van Hying says that it is the best picture in his judgment that has ever come into the State of Kansas.

Grady Montgomery, of the Iris theater, at Topeka, Kas., recently took L. A. Sheridan, of the Pathe Exchange, out on the Y. M. C. A. tennis courts of Topeka and—played a nice match. Mr. Sheridan on reaching Kansas City would not say much about it except that he got a good booking from Mr. Montgomery, so it is taken for granted that Mr. Montgomery beat him.

The Tribune, at Great Bend, Kas., has been helping the moving picture business and the merchants of Great Bend very materially. The Elite theater, at Great Bend, is filled every Wednesday afternoon from 3 to 5 o'clock with school children which are the guests of the Tribune. The Elite charges admission for those over 14 years of age. The children can be left at the theater while their parents do their shopping and the merchants have taken advantage of this and have made this their bargain day.

As a result of damage to the Orpheum Moving picture house, at Atchison, Kas., when a large section of the ornamental ceiling fell, crushing theater chairs and the musical instruments in the pit, the city is to have a full fledged playhouse. Atchison is one of the largest towns in the State of Kansas and has never had a playhouse. Nate Block, owner of the theater, says that in rebuilding he will put in a modern stage and book road shows. The theater is one of the best in the State of Kansas. The accident happened late at night when the house was deserted.

Kansas Censors Willard

State's Board of Appeal Upholds Censors on "The Heart Punch" Decision—Champion Heavyweight Has Difficult Time in His Own Home State—Pictures of Him Barred—Forbidden to Show How Punch Was Gi ven in Vaudeville.

Special to Moving Picture World from Kansas City News Service.

GOVERNOR CAPPER, with the Attorney General and the Secretary of State of Kansas, who constitute the appeal board of the Kansas censorship, upheld the decision of the censors of the "The Heart Punch," in which Jess Willard is shown in action. The film company appealed to the board from the censoring of Rev. Festus Foster and Miss Carrie Simpson, who first condemned the picture. The picture appeared in the state before the law went into effect and has already been shown at a great many theaters. Jess Willard, the Kansas pugilist, is having considerable trouble in showing the home folks just how he delivers his championship punch. His films have been barred even when coated over with nice stories and he himself has been barred from the vaudeville stage by the sheriffs of the various towns, who declare that he is violating a state statute by giving boxing exhibitions.

KANSAS SUNDAY SHOWS VIOLATE LAW.

Judge A. W. Dana, of the Shawnee County District Court at Topeka, Kas., recently upheld the decision of the lower courts in the matter of free Sunday shows, and has declared that it was in violation of the Sunday labor laws. The case was taken into his court from the police court by Lew Nathansen, of Topeka. Mr. Nathansen has again appealed his case and will carry it to the Supreme Court. Judge Dana based his decision upon a Kansas Supreme Court decision in a Sunday theater case in which the higher court found that the work of opening and conducting a theater was in itself a violation of the Sunday labor laws.

COULDN'T SELL TICKETS TO THEM IN CHURCH.

Jumping on the moving picture censors of Kansas has become a favorite pastime for the press of both Missouri and Kansas. One paper suggests a suitable combination for any state wishing good, clean moving pictures and not business. The suggestion is that the moving picture producers employ clergymen to write their scenarios and W. C. T. U. and Y. M. C. A. members to play the parts in their productions for Kansas if they wish to get their pictures passed. The board has not only been cutting out all of the drinking scenes and barroom scenes, but they have put a ban on all scenes pertaining to the "Idle Rich." This is a different report from last week's news of Kansas censors. They seem to have been stirred up a bit.

LEO FRANK FILM CONDEMNED.

Fred F. McClure, superintendent of the recreation department of the board of public welfare of Kansas City, recently condemned the pictures of the case of Leo Frank, under sentence of death on a charge of murder.

Mr. McClure says that it is the rule in Kansas City to prohibit all pictures exploiting famous criminal cases and for that reason the picture will not be shown. The fact that a number of other cities with civic censors made the same ruling has influenced the board, according to the moving picture men.

The story repeats the history of the case and creates a strong prejudice against Frank, according to the press reports that have reached Kansas City. The film also shows the murder to have been committed by the negro and shows all the court scenes up to the time of the death sentence.

Mr. McClure says that it is his belief that the picture will be condemned by most all the censors, yet it is his belief that it will be shown at more places than it is prohibited from, because the places do not have censor boards. It has twice been condemned by the National Censorship Board. It has already been shown at a great many cities where the censorship rule is not in existence. It has been on exhibition about eight weeks, but was only passed on last week by the Kansas City censors.

A LIVE PATHE EXCHANGE.

L. A. Sheridan and F. F. Nine are continually starting some new club at the Pathe Exchange, in Kansas City. Mr. Sheridan comes in off his territory about once a week and he always has some new idea in his head which he carries to Mr. Nine. The two men then organize a club to promote these new ideas. The last one to be instituted at the exchange is the "Exploits of Elaine Boosters."

The whole force at the office belong to the clubs, but Mr. Sheridan and Mr. Nine are always the officers being elected unanimously by themselves. Mr. Nine gets to nearly every moving picture man in Kansas City that comes into the office and tries to get him to sign up the serial, and Mr. Sheridan gets them on the road. The one who has the best average will have to buy the other a good dinner. The other members of the club are only figure heads. They aid Mr. Nine locally and send out correspondence for Mr. Sheridan. And all of them claim to be neutral, as they have to buy their own dinner.

This sort of organization is a great thing for any film office, as the records will show in the work of these two men at the Pathe Exchange. C. S. Edwards, Jr., says that they are always on top with the best bookings in their territory and their many organizations have scored a big hit with him when he opens the morning mail of checks for the service.

KANSAS CITY NOTES.

Mrs. E. M. Frost is now superintending the erection of an airdome at Ninth and Spruce streets. She says that the new picture show will be ready in a few weeks, and she believes it will be the best one of this kind of shows in the city. The new airdome is going to have all the conveniences of the indoor theater and the feature of no roof.

E. F. Maxwell, manager of the Novelty theater, at Topeka, Kas., has gone into a new business as a side line—the jitney transportation business. Mr. Maxwell, representing the Topeka Jitney Company, attended the first meeting of the International Jitney Association at Kansas City, May 6, and was elected vice-president of the association. Delegates were present from all over the entire country. The vote for Mr. Maxwell was unanimous.

Lee D. Baisly recently joined the staff of the K. C. Feature Film forces and is busy with the publicity end of the business. Mr. Baisly is late of Chicago and knows the moving picture publicity business well, having followed it with great success at Chicago.

The Echo theater, at Great Bend, Kas., "the house of Paramounts," is operating at prices ranging from 5 to 15 cents. Mary Pickford and Mary Fuller are the headline attractions at this house and the management will probably change its slogan next week to read "the house of Marys."

Many New Theaters

Detroit Shows Film Prospects by the Ventures Are: Drury Lane, to Cost $80,000; Schmied-Sisman New $75,000 House; the Stratford; Pearce House at Wyandotte, and Hippodrome at Saginaw. New Picture Houses—Among Coming

By Jacob Smith, Detroit (503 Free Press Bldg.) Correspondent of M. P. World.

THE Drury Lane Theater company of Detroit has been incorporated for $80,000, to operate the Drury Lane theater, which will be erected at 274 Woodward avenue, Detroit. In fact, the excavating is now in progress, and it is fully expected that the theater will be ready by August 15 or not later than September 1st. Frank Drew, who promoted the enterprise, is now owner of the Avenue theater, which plays melodramatic stock. He was also one of the original incorporators of the Detroit Universal Film company. The Drury Lane theater will seat about 600 people and will be exclusively for feature photoplays. The other incorporators of the company are Grant Deats and D. B. Hayes. Mr. Drew will spend from $20,000 to $25,000 in equipping this new playhouse.

A permit to construct a brick and steel theater, to cost approximately $75,000, was issued on May 11 to the Schmied-Sisman Co. The new theater, the property of the Grand Boulevard Theater Co., with offices at 2033 Dime Bank building, will be erected on the south side of East Grand boulevard, between Brush and John R streets. It will be 87 feet wide by 171 feet long and 37 feet high. Fuller Claflin designed the new theater.

The Hippodrome Amusement Co., of which Mortimer Hoffman and Wesley Schram of Detroit are the promoters, and which proposes to erect a large theater in Saginaw, Mich., has been cited to show cause why it should not be restrained from removing an old building from the site of the proposed theater. The petition sets up that the amusement company leased the property, but no provision was made in the lease for the removal of the building.

A new photoplay house of classic design, suggesting the Italian renaissance, to be known as the Stratford, will be erected on the southeast corner of Dix and Ferdinand avenues for the Dix Theater company. Plans have been prepared by Joseph P. Jogerst, architect. With frontage of 60 feet and depth of 139 feet, the building will be of fireproof construction with steel frame and reinforced concrete floors and roof. Exterior surface of the walls will be of cream colored terra cotta and brick trimmed in recessed panels. The front of the building will be illuminated at night by lights concealed in the cornice and around the edge of the marquise. The interior will be handsomely decorated in ornamental plaster. The seating capacity will be 1,100, with seats for 950 on the main floor, accommodations for 115 in separate private boxes on a mezzanine floor and space for 36 in proscenium boxes. The building will be equipped with the most approved ventilating system. Rest rooms and a ladies' parlor will be provided. Officers of the Dix Theater company are Frederick A. Schneider, president; vice-president, John S. Affeld; secretary, William H. Steffens, and treasurer, Joseph N. Schneider.

Another new theater is to be erected in Wyandotte, Mich., a suburb of Detroit. It is to cost $25,000 and is being built for Pearce Bros. It will be located on First street. Actual construction work has already begun. It will be two stories high, fireproof and modern. The seating capacity will be 800. Photoplays will be the policy. Those interested in the project are Walter A., Edwin T. and George W. Pearce, all of Wyandotte.

We have already printed prospective accounts of some of these new ventures, but the showing when taken together makes it plain that in Detroit there is nothing the matter with the picture business.

DETROIT NOW KEEPS EASTERN TIME.

The Common Council of Detroit, after months of investigation, voted on May 11 to change from central standard to eastern standard time, the change being fostered by the More Daylight Club of Detroit. Under the new plan business activities start an hour earlier and shut down an hour earlier. The change became effective on May 15. The theaters, manufacturers and business places are practically all operating under the new time. Owners of motion picture theaters do not see how it can make any difference with them or their business. Detroit is now on a par, so far as its time is concerned, with Cleveland, Buffalo and New York.

HARRY WOODS TAKES CHARGE AT THE ORPHEUM.

Harry Woods, personal representative of Charles H. Miles, operating theaters in Detroit, Cleveland and Pittsburgh, has been appointed manager of the Orpheum theater, Detroit, succeeding W. W. McEwen, resigned. Previous to coming to Detroit, Mr. Woods was manager of the Miles in Pittsburgh. The Orpheum in Detroit plays vaudeville and pictures, giving a two-hour exhibition of motion pictures before the daily matinees at no extra charge to those buying regular admission tickets to the regular performance.

NEW ALGONAC HOUSE.

Architect E. H. Rogers, 398 Montclair avenue, Detroit, is drawing the plans for a $75,000 theater and business block to be erected by James Gilbert at Algonac, Mich. The size of the building will be 90 by 179 feet, two stories in height, of brick and terra cotta, and will represent an investment of $75,000, exclusive of the theater furnishings. The theater proper will be devoted to photoplays.

LORANGER BECOMES SALES MANAGER.

John W. Loranger, formerly assistant sales manager of the Casino Feature Film company, Detroit, has been advanced to sales manager. He has been with the company for 14 months, during which time he has proven himself to be an efficient worker. The Casino company is Michigan distributor for Paramount films.

Films showing the Lusitania's departure on May 1st for Europe were shown at the Washington, Empress and Royale theaters (owned by John H. Kunsky) the week of May 10 and drew big houses. The pictures were contracted for by Mr. Kunsky and his personal representative, Geo. W. Trendle, while in New York City two days following the Lusitania disaster.

NEWS NOTES FROM MINNESOTA.

Special to Moving Picture World from Midwest News Service.

DULUTH members of the Drama League at a meeting decided to cooperate with the Rex theater in selecting films for morning programs for children. Efforts at regular programs will be made to conform to the policy of the Junior Drama league.

Lobby and stage were banked with flowers at the opening of the new Lyndale theater, Lyndale avenue, South, and Lake street, in Minneapolis. The house seats 800. Features will be run four nights a week.

A. A. Green has opened a picture show in the Yeoman hall at Pillager.

The Empress at Rochester has been making plans to install a $10,000 pipe organ.

The second film for the children's show in Minneapolis was "The Patchwork Girl of Oz." It was shown at the Lyric.

E. G. Fargo has purchased a show at Blue Earth.

Moving pictures were shown at the opera house in St. Peter in connection with a spelling school.

The J. A. Lund building at Harmony is being remodeled into a moving picture theater which will be operated by Hartwell & Hanson.

Films of the route from St. Paul to San Francisco were shown at a party of the Rotary Club in St. Paul.

J. C. Muckler has hold a half interest in the Orpheum at Morris to Joseph J. Gaggney. They will operate as the Orpheum Theater company.

Bert and Harry Beyerstedt sub-leased the opera house at Winona from O. F. Burlingame for a summer season of vaudeville and pictures.

William L. Weiss of Sioux City, Iowa, has bought a half interest in the Empress at Crosby from Dr. A. C. Bosel.

The New Grand at Lake City has booked the United service.

The Huntleys of Winona advertised their camera work in a distinctive manner. At a banquet given by the Association of Commerce, a small strip of film was laid at each guest's plate. It showed an unusual engineering feat in raising the pillars for a handsome new Winona Bank building.

Frank Maher of Preston has purchased the Gem at Caledonia.

The New Majestic at Ellsworth had a five-reel special show for the benefit of the baseball team.

FROM NEBRASKA.

Lincoln will not have Sunday shows. The proposition lost at a general election by a vote of 3,532 to 2,690. In many precincts, however, there were large majorities in favor of Sunday shows.

Moving picture shows for children, with strictly censored films, have been advocated, as a use of the auditorium, at Omaha, by the Associated Charities. The admission should be two for five cents, it is suggested.

G. W. Dunn, of Kearney, has taken a year's lease on the Star at Kahoka, Mo.

Vavra & Tinker have secured control of both picture houses at Crete.

M. M. Coe has purchased the Elite at Friend.

H. C. Haskins has opened a show at Madison.

Roy Bowker has purchased the Palace at Neligh from Leffler Brothers.

M. E. Bivens, who sold his interest in the show at Silver Creek contemplated opening a show in the Auditorium at Osceola.

F. B. Furse, the new manager of the Lyric, at Fremont, has booked eighteen musical tabloid comedies and eliminated vaudeville. Two reels of pictures will be given with each show.

FROM MONTANA.

H. A. Hover, president of the Montana Ranches Company, at Helena, has a project to erect a $100,000 theater in that city if local capital can be enlisted. Tentative site has been selected. It will be used for theatrical attractions and high class moving pictures.

Joseph Beaubien has opened a new picture house, the Scenic, at East Helena.

A. J. Kingman has sold the Gem, at Billings, to Lewis Dunbar, who has been operator at that house.

Manager Earl Wheat, of the Pastime, at Dillon, now has three feature nights a week.

Improvements made to the Gem at Bozeman, costing $3,000, will make it a modern photoplay house.

The Bison theater, at Malta, which was closed for several weeks, has been reopened.

ADVENTUROUS SYDNEY COHEN.

Special to Moving Picture World from Hawaii News Service.

SYDNEY S. COHEN, special representative of the Gaumont Company, recently was at Honolulu, bound for the far East. That was the fourth time he had circled the globe within a year. Cohan was a victim of the Emden's raid in Oriental waters and after leaving Honolulu he again become connected with the German hawk, this time, however, as a photographer of her finish on the rocks of Cocos Island.

After leaving Honolulu last November Cohen proceeded to China, and took pictures round Tsingtau. He then went through the Suez Canal and accompanied New Zealand and Australian troops to the front in France, seeing the first advance of the Allies fleet in the bombardment of the Dardanelles. His company has made many thousand feet of films too gruesome for public exhibition, but of historical and military value.

NO FUN FILMING FIERY PIT.

Taking moving pictures of the lava lake at Pelee's volcano will be no easy task. J. F. Porter, one of a party of Harvard men who are making observations, tried a cable over the burning lake, but it snapped and he narrowly escaped death and much of the apparatus was lost.

IN ILLINOIS.

A. A. Kellerstrass, one of the owners of the Colonial Theater building at Rock Island, has acquired an interest in the show and is taking an active part in its management.

Manager Yaeger has opened the Lyric at Morrison, replacing the theater which was burned New Year's night. The structure is of concrete and seats 400. The interior is finished in old Moorish design.

Roy Mogle and Roy Lattig of Freeport are reported to be contemplating opening a show at Stockton.

WITH ILLINOIS MANAGERS.

Mrs. Joseph Quinn, wife of Manager Joseph Quinn of the Majestic at Rock Island, was hostess at a Saturday morning show of "Wildflower" to school children from all over the city. Taylorville was filmed for the Elk's theater. The Apollo at Peoria linked the Paramount travelogs with local interests by notifying the Association of Commerce that it could get some pointers for South American trade by seeing these films.

The M. W. A. fim, "The Man Who Came Back," was added to the regular program of the Yale at Carbondale. It was lectured by the national lecturer of the order. A benefit was given at the Opera House picture show in Collinsville for John Sperandeo, who lost both hands in an accident. The Majestic at Belvidere had a benefit for the Camp Fire Girls. The Colonial airdome at Taylor Springs has just started "Lucille Love." Benefits for local ball teams were given by the Grand Opera house at Aurora and the Batavia at Batavia. At the former Ted Sullivan had the Giants-Sox world tour films. Local pictures have been popular. Among the houses promoting this kind of pictures was the Grand at Atlanta, and the Lyric at Sycamore, which showed "The Romance of Sycamore." The Illinois at Chicago Heights had some local current events made by H. A. Birch, formerly of the Universal and Essanay companies. This house will soon show another local story, a voting contest being conducted to select the actors.

Manager Kuchen of the Idylhour at Canton gave four of the Renfax musical pictures in one night. The Maywood at Maywood has a new policy, eliminating vaudeville except on Saturday and Sundays. The Star at Barry will run only three days a week this summer. "A Fool There Was" was a repeater for the Main theater at Carmi. The Lyric at Gibson City accepts the Chicago censorship.

For Wholesome Pictures

League for Wholesome Pictures Commended by Judge Willis Brown in an Evanston Interview—Local Associations to Patronize Good Programs—Plan for Federal Censorship of Scripts—Censorship Un-American.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

PLANS for a bill to be introduced in Congress which will censor scenarios were mentioned in an interview at Evanston, Ill., with Judge Willis Brown of Salt Lake City, Utah, who has been instrumental in having produced several boy-life films. Among other things he said:

"In the matter of censorship and this so-called cutting out, I rather think it misses the mark. If the purpose of the story is to excite the passion for the sake of some one or more definite punches, then it is not a question of censorship of certain acts but of elimination. Elimination properly should come before the picture is produced, not after.

"I am the author of a measure which will be introduced in Congress, which censors, if you so call it, the scenarios. A federal board, with deputy boards in various cities or sections of the country, will receive manuscripts from those desiring to have film productions made of the stories contained therein. The author has protection and also permission to sell his scenario to any producing concern. In this manner a film may be produced in the same manner in which a book is published, and the public protected. If any manufacturer of films should change the story and weave into it the undesirable, then present laws are adequate to punish such a firm."

It was pointed out to Judge Brown that he had been instrumental in having films manufactured, and he was asked whether or not these films were censored.

"How can they be censored? To censor a film, the story of which I furnished, or, as in the case of the films in which I am interested, true life stories, they are censorless, and to censor the films is but censoring me. You might ask if my lectures are censored before I am permitted to deliver them. Of course, when there is an ordinance requiring that every film production must have a license before exhibition, no matter what requirements must be met, and in the case of a censor board, the unquestionably clean and the unclean must go through the same process. Even the film, "The Star of Bethelhem," strictly religious and of most wonderful sweetness, must be censored.

"You can see how very ridiculous this is. The fact of the matter is censorship is un-American and unfair. It gives no protection to the public and I have discovered, is controlled largely by whims.

"The overstress that must be put in every situation in order to get a punch, the absolutely silly love making, the villain, who must always depict the worst of human passions, betrayals and treachery, in order to make the virtuous shine the more, seem all too real to the younger mind and all too unreal to the adult, while life as it is, just normal life, has in it the most mystery, the most tragedy and the unfolding of stories which, having no great punch, of a murder or a domestic sin, does develop character and does bring retribution to those who violate naural laws. Sin brings punishment always and virtue has its reward. The scenario writer and the film producer have concluded that they must needs go into partnership with Providence to rush things along a little, and in thus doing they have violated every phsycological and every life law. More and more we are disgusted with unreality, more so than with some vicious murder portayed."

He was asked how he would organize the "constructive method" of censorship.

"I understand that there is a movement in several cities called 'The League for Wholesome Moving Pictures.' This seems to me a good solution. In Pawtucket, R. I., the largest moving picture theater in the city is conducted by the men's class of the First Congregational Church. The pastor of the church is the active manager of the theater. Is there any question in your mind of the character of the pictures being shown in this house?

"An 'Evanston League for Wholesome Moving Pictures,' pledged to patronize a place showing wholesome films, rather than pledged not to attend a theater showing questionable films, solves the problem."

A PICTURE MAN'S BABY'S PARTY.

Miss Maxine Swan of Pittsfield was eight years old recently. The birthday party was arranged by her thoughtful father, Burr Swan, of the Knights of Pythias Opera house. The film, "Little Lord Fauntleroy," was shown to the guests, reached by the broadside invitation in the local paper. Five gross balloons were souvenirs.

RELIGION AND PASTIMES.

The coming of municipally owned theaters was predicted by Rev. E. D. Ellenwood in a sermon on "Purification of Popular Pastimes" at the Universalist church in Elgin. He regretted the survival of the Puritanic ideals that would summarily dismiss with a fiat of religion an institution so firmly fixed in the affections and in the normal needs of the people. "The theater is our most democratic means of education," he said.

FILMS SHOWN IN SPRINGFIELD ARE WHOLESOME.

Most of the Springfield theaters are showing films to which no exception can be taken, says Mrs. John H. Caldwell, chairman of the Motion Picture Censorship committee of the school council. However, she finds some that are not good for children.

ILLINOIS BRIEF NOTES.

Kunz Brothers, who have taken over the Princess at Fifth street and Capitol avenue, in Springfield, will operate both it and the Grand as Paramount picture houses. Different programs will be shown and it is expected in this way to meet the demand for return dates as well as for current pictures.

Frances Cheffer & Sons have succeeded Lon Baren in the management of the Opera House moving picture show at St. Anne.

Amos Hamilton of Aurora has purchased a half interest in the Colonial at Joliet.

Taynor & Kuester have opened the I. T. S. airdome at Carlinville.

Fred Aunger has opened an airdome at Wapella.

The two picture shows at Oakland have been consoliated under the management of Miss Nettie Buckler, who operated the airdome.

D. A. Leamon and W. E. McGurk have opened a picture show in the old Orpheum Theater building at Lena.

Fire destroyed Grinetti & Boswell's airdome at Ladd.

Raymond Schneider of Metamora has opened a show at Varna.

Harry Scott has moved his show at Barrington to a new location.

C. F. Windt has closed his Gem theater at Dundee and has accepted a position at the Rex.

Harry E. McMannus, formerly manager of the Playhouse at Oak Park, has leased the Southern theater at that place.

Some Facts of Censoring

Seattle Argus's Editor Makes Pertinent Reflections on Censoring of Pictures—Shows How Censoring of Film Is Partial and What Would Come If Idea Were Logically Applied—No Need of It—Graft.

Special to Moving Picture World from Northwest News Service.

"IN my opinion the principle of censorship is all wrong," says the editor of the Seattle Argus. "If carried to its logical conclusion the United States will no longer be a free country. As an illustration, I picked up recently a copy of the Star. On the front page were three articles which in my judgment would do more harm than any moving picture which I have ever seen, and I have seen some which would not pass any board of censorship, and which no reputable manager would have the nerve to produce. One can go to book stores and purchase stories which are vicious from every standpoint.

"And if we are to censor motion pictures, against what are we to rule? A picture was turned down by the censors of Ohio because it handled the labor problem in such a manner that it was likely to cause class hatred and thus do harm. Do you want such a law as that? Surely where it exists one can no longer say with candor 'This is a free country.' Are we to censor only in matters pertaining to sex? Are we to expurge pictures which are likely to give the young wrong ideas of life? If so, should we not cut out pictures wherein young men and women suddenly become rich by some unheard of process?

"Without censorship the motion picture men will give the public exactly what it is willing to pay for. And the theater which is willing to put on a picture which the young should not see will suffer. The police will have exactly the same power that they have at present. They can suppress anything indecent or immoral. Further than that censorship should not go. But if we have legalized censorship it will go further than that—much further. The Ohio case mentioned above is evidence of that.

"I have yet to refer to one other danger of censorship—the danger of graft. Any grafter who could manage to get a position on a legalized board of censorship, which was the 'court of last appeal,' would have soft picking."

Recensoring developed as an issue in Seattle. Dr. Sarah Kendall, chairman of the local board of censors, declared she and her associates had more trouble with films that already had been passed by the national board than with "wild-cat" pictures. The exhibitors objected to recensoring. The city council suggested that both the local board and the showman make their recommendations in writing and a new ordinance would be drafted.

HEAP BIG POW-WOW.

The Social Service boards in the northwest cities—Tacoma, Seattle, Spokane, Portland, Bellingham and Everett—will get together on the motion picture question. The movement originated with Commissioner A. V. Mills, of Tacoma. It was decided to call a meeting of the social service workers in all the cities. Exchange men and exhibitors will be present, although they will not be given special invitations.

GRADUALLY FINDING OUT THE PICTURES.

"The third method of spreading the gospel," said Mrs. C. W. Hays, of Portland, discussing home missions before the Woman's North Pacific Presbyterian Board of Missions at Tacoma, "is just coming into vogue. It is by means of moving pictures; people of all languages who cannot understand English or English writing being able to understand the picture stories, which all know in their native version of the Bible."

BROKE SPEED LAW TO DELIVER FILM.

A picture caused the arrest of J. R. Cummock, manager of the Progressive Moving Picture Company of Seattle. He was taking it to the Liberty, at Tacoma, in an auto. A blowout kept him from reaching the Liberty by show-starting time. His efforts to hurry the film resulted in his arrest for speeding.

WASHINGTON STATE ITEMS.

A flashlight motion picture of the grand march led by the Mayor, a new march and a special song were some of the features announced for the annual ball of the motion picture operators of Seattle at the Hippodrome June 1.

Five camera men were on the job at the big Celilo Canal opening celebration. Clarence Crews, of the Dime, at Walla Walla, featured the films because of their local interest.

The American Lake rural school near Tacoma, declared by the United States Department of Education to be one of the most up-to-date in the United States has a machine and gives a show every Friday night.

S. L. Matson has sold his show at Malden to a Mr. Mitchell of Ritzville.

Four, five and six-reel pictures is the policy of the new Rose theater at Centralia. This house is now under the management of the L. & M. Amusement Company, of Seattle, with W. C. Meyers, formerly of Chicago, in charge.

George H. Retzer, who bought the Arcade, at Walla Walla, which has been operated by Clarence Crews, will not attempt to enter the vaudeville field. Pictures will be shown at never more than 10 cents. The house was redecorated and at the reopening all children were admitted free.

E. M. Rahl, of Sumas, has opened another show in the Griffin Hall, at Deming.

"Hypocrites" received plenty of publicity in Tacoma because complaints had been filed with the commissioner of public safety before its arrival. Acting Police Captain M. D. Guy reviewed the film at the Liberty and saw no ground for prudish restraint.

Speculating on the future of the moving pictures is one of the favorite indoor sports of Northwestern editors. The Town Crier at Seattle makes two guesses:

"First: That the movies will continue to become more insipid, plotless and suggestive, with more frequent reactions of fluffy, maudlin, school girl sentiment, until the triangle poser and the hearts-drama to the dimensions of a passing fad.

"Second: That genius, science and common sense will come to the rescue of moving pictures and make of them a recreation truly worthy as an excuse for uncooked evening meals and neglected office work."

NEWS LETTER FROM MONTREAL.

By Gerald Gallagher, Quebec Correspondent of Moving Picture World.

USTICE GUERIN has rendered judgment in the interlocutory injunction taken by the Noted Players' Feature Film Co., petitioner, against the Alliance Film Corporation, the Allied Features, Inc., and the Crystal Palace and Alhambra theater companies. The petitioner claimed that the film companies named as respondents had violated their contracts by supplying films to the above theaters, especially with regard to the films "The Last Chapter" and "The Truth Wagon." His Lordship granted the interlocutory injunction and ordered that the above films or photoplays should not be delivered, and that the petitioner should give a security for $500, costs being reserved.

An interesting program of military pictures was presented at the Princess, the local Shuberts' house, the week of May 3. The title given was, "Canada's Soldier Heroes in the Making." It depicted scenes from the signing up and acceptance of a recruit till the same landed in Europe ready for the trenches. Low prices were charged. United Film comedies filled in. The same program was shown the following week at the Russell, Ottawa.

At a recent meeting of the local operators' union a resolution was passed thanking Messrs. Fischer and Lefevre, of the United Film Service, for valuable help in connection with the union. The union is striving for a ruling making an examination for operators compulsory. In this it is to be commended; public safety is paramount.

E. A. Golden, of the World Film Corporation, is on an inspection tour of the Canadian branches. He was in Montreal recently and expressed himself as pleased with affairs.

Local Pathe Exchange is very busy these days. So much so that the management has decided to let the entire building they are located in on Bleury street. Facilities will be installed to develop films, the idea being to inaugurate a topical weekly of mostly Canadian news. "Who Pays?" series promises to be a success. The fiction version will be published in the local Herald-Telegraph.

The Imperial celebrated its second birthday a few weeks ago, the anniversary feature being the Alliance subject "Beulah." A new stage setting has been introduced.

F. H. Warnicker, special representative of the local World Film office, has returned from a successful business trip to Ottawa. He reports that the new World Film comedies are in large demand.

Harry A. Kaufman is back again at his desk in the Famous Players' office, having returned from Atlantic City, where he had spent a holiday recuperating from recent illness.

Recent features at local houses were: Arcade, "The Warrens of Virginia," Paramount; Fairyland, "Gretna Green," Paramount; Strand, "The Fifth Commandment," World Film; Moulin Rouge, "The Face of the Madonna," General; London, "David Harum," Paramount; New Grand, "Man's Prerogative," Mutual; Mount Royal, "After the Ball," Allfeatures; Colonial, "The Tramp," General; Tivoli, "Bianca Forgets," Mutual.

OTHER CANADIAN NOTES.

The Exchange men of Winnipeg, Man., have got together to discuss several of the contingencies which they will shortly have to meet. They have arranged to replace the projection machine which the Board of Censors is using, and which is in terrible condition.

The Provincial Government of Manitoba is shortly to impose a license fee of $250 for the privilege of operating an exchange in that province.

There is also under consideration in Winnipeg a theater tax to be regulated by the seating capacity of the house. Definite details of this matter have not been agreed upon as yet.

A report from Winnipeg claims that business conditions in that city have not changed much, which means that trade is not over good.

The Colonial theater, Winnipeg, Man., recently attempted a five-cent policy, but has returned to its old policy of ten-cent admission fee, and two acts of vaudeville as added attractions.

The Victoria, Winnipeg, Man., has been renovated and reopened under the name of the National.

THE WEDDING IN "LOUISVILLE LOU" PICTURE.

The film "Louisville Lou," made through the efforts of the Louisville Commercial Club, in an effort to boost Louisville, will be shown shortly at the Majestic, and later in practically every theater in the city. The films turned out better than was at first predicted, and are expected to draw a big crowd. Jessie Stinson, of this city, played her part of "Lou" very well. A wedding between Miss Stinson and Walter Jones, "Dan," was staged at St. Paul's Church. Myrtle Younger, Allene Hughes and Letitia Wilkes were the bridesmaids. Margaret Casperson and Virginia Hagan were the flower girls. A. S. Piers served as the clergyman. The bridal party was assaulted with old shoes, rice and other junk by a crowd of onlookers as they left the church to take the automobile honeymoon trip, which ended as soon as the machine got out of range of the camera. A good deal of film was used in showing manufacturing plants and scenes in the retail district of the city.

LOUISVILLE BRIEF NOTES.

The Owl Feature Film Company, of Louisville, recently sold a complete outfit consisting of machine, booth, chairs, etc., to the Grimes Amusement Company, of Marengo, Ind., which is about to establish a new picture house. Another equipment was sold to the Majic Amusement Company, of Wise, Va.

The S. & P. Film & Supply Company, of Louisville, has booked a number of airdomes and new theaters opening throughout Southern Indiana and Kentucky during the past few weeks.

Gus Muller, of the Fox Film Corporation's Cincinnati office, was recently in Louisville calling on some of the local exhibitors who use the Fox features.

The Parkland theater has been sold by L. J. Dittmar to Charles Sebree, of Carrollton, Ky. This theater was started about a year ago by a company headed by ex-Gov. M. H. Thatcher, of Panama, who afterward sold out to Mr. Dittmar, of the Majestic Amusement Company.

The Crescent Airdome, in Crescent Hill, a suburb of Louisville, has been taken over by the Sanders Amusement Company, a new concern which was recently incorporated with a capital stock of $4,000. Officers and incorporators of the company are Putnam Sanders, Francis A. Sanders, of Louisville, and Cora B. Sanders, of Lebanon, Ky. The airdome was operated by Mrs. Whiteside last season.

Judge Allen Kinney and L. J. Dittmar have taken over the Woodland airdome, at Preston and Kentucky streets, which was operated by Alf Oldham last season, the latter now being in charge of a large moving picture theater in St. Louis. The new management has arranged to show eight reels of General film daily and will show Chaplin every night in addition to the Federal films. In addition to the moving pictures a number of other attractions have been arranged for at the park, including free dancing in a hall 150x75 feet, a ladies' military band, high divers, etc. Admission will be charged to the park only at popular prices.

F. M. Martin, of Springfield, Ky., and Roland Clark, of Lebanon, Ky., were among recent state exhibitors to call on the film exchanges of Louisville.

The Woodland Airdome, the West End Colonels and the Westonian Airdome are among the local airdomes which have opened for the summer season. The Crescent airdome will start in a few days. New managements are in charge of three out of the four concerns. G. A. Groves, of the Preston theater, will move his patrons over to the open air house inside of the next week or ten days. Cool nights have held back the airdome patronage to some extent.

J. J. Griswold, who had charge of filming the "Louisville Lou" picture, recently made 60 feet of film for L. J. Dittmar, of the Majestic.

Derby Week in Louisville

Local Exhibitors Have Big Business During Famous Kentucky Race Week—Great Derby Proved Exciting Event—Many Prominent Picture Folk Present—New York Film Company Took Many Feet of Horses and Crowds.

By G. D. Crain, Jr., Tennessee Correspondent of Moving Picture World.

A NEW YORK film corporation had a battery of camera men in Louisville on Saturday, May 8, to film the running of the forty-first Kentucky Derby, which was won by that sterling three-year-old filly "Regret." The winning of the race amounted to an epoch in the racing game in Kentucky, as it is the first time during forty-one years that a filly ever annexed the honor and the rich stake, amounting to about $11,000. The horse was owned by H. P. Whitney, of New York, and was ridden by the famous American jockey, Joe Notter, who was riding in Europe at the outbreak of the war. The first four horses, out of a field of sixteen, were Eastern owned thoroughbreds, which rather placed a damper on the spirits of the Kentucky owners. The World Film Corporation had paid for the exclusive rights to take pictures of the Derby and various local and other camera men were disappointed, as it was absolutely impossible to take any moving pictures. Between 3,000 and 4,000 feet of film were taken, which included the Derby, the principal stake races, the largest crowd ever seen on a Kentucky track, scenes in the crowded betting shed, and among the society folk in the big Club House, as well as pictures of the jockey, owner, the winner, and other entrants in the big stake. When completed the film will probably be about one to two reels long, and will be shown throughout the country. A large number of moving picture men were present at the track. This list included a special party composed of Henry M. Ziegler, A. Paul Keith, E. F. Albee, J. J. Murdock and William Mitchell. Others present were Fred Sheldon, of the Mutual Film Corporation; T. R. Hanks, secretary of the National Printing Company of Chicago, manufacturers of posters; F. Rodgers of the Alco Feature Film Company's Knoxville office; George C. Taylor, of the Indianapolis office of the George Kleine concern, and Harry Greenway, formerly of Kleine's Chicago office, who is now connected with the S. & P. Film Company. The weather was perfect and the day was undoubtedly the greatest of its kind in Kentucky history.

So many visitors were in Louisville for the Derby that it was practically impossible to get hotel accommodations except through reservations made a week or ten days in advance. T. R. Hanks of Chicago was unable to get into any of the hotels, but was taken care of by some of the local moving picture men. Ernest Carpenter, of the firm of Carpenter & Johnson, camera men, had expected to make a special Derby picture for the Louisville Convention & Publicity League, but was not permitted to get on the track with his camera, although the Publicity League wired to New York asking the World Film Corporation for permission to take special pictures for publicity use in boosting the city. The big crowd filled the moving picture theaters and other places of amusement to overflowing on Friday and Saturday nights, and the local exhibitors had more business than could be handled.

COLUMBIA THEATER PASSES OUT.

The Columbia theater of Louisville, formerly the Bijou, and one of the earliest moving picture houses in the city, has passed out of existence. About two months ago a fire started in the operating room, but was put out without any great amount of damage. A few nights ago fire again broke out in the basement and it was necessary to cut a portion of the flooring away in order to reach the blaze. The house was so situated that it was impossible to have rear or side exits, and for some time past it has been a matter of conjecture as to just when the city authorities would order the house closed. That time has come and under orders from the city authorities the theater has been closed and will never open again. The house did not come under the building code or regulations covering theaters and should have been closed some time ago. Fred Sheldon, who was one of those interested in the theater, said that the action taken by the city relieved the management from any difficulty concerning the lease, and that he was glad to get the "white elephant" off of his hands.

PHOTOPLAY CLUB IN LOUISVILLE.

Students in the class of photoplay writing at the Louisville Y. M. C. A. school have organized the Y. M. C. A. Photoplay club. The purpose of the organization will be to promote photoplay writing in Louisville. A committee composed of C. Edward Krider, Jr., Louis Hebel, Mrs. Carrie Appel and J. H. Monaghan has been appointed to draft a constitution and set of by-laws. All scenario writers of Louisville and vicinity are eligible to membership in the organization, any who so desire may become members by sending their names to the educational secretary of the organization. J. H. Monaghan is one of the instructors in the Y. M. C. A. photoplay classes and was the leader in the local movement whereby the classes were established.

HONAKER LUMBER CO. BUYS PICTURE OUTFIT.

The Honaker Lumber Company, of Honaker, Va., recently had a representative in Louisville who purchased a moving picture machine and other equipment with which to start a moving picture theater for the employes of the big lumber camp. A number of the coal mining and lumbering concerns in Eastern Kentucky, Virginia, West Virginia and Tennessee have adopted the policy of operating special moving picture shows for their employes' benefit. The employers report that this movement has made the workers more contented and it is easier to keep them in isolated districts than it was previous to the starting of the "movies," which place the most isolated districts close in touch with the doings in the centers of civilization.

EFFECTIVE LOBBY DISPLAYS.

J. Johnson Mussellman, publicity agent for the Kinney & Dittmar interests in Louisville, is giving especial attention to lobby displays, and is making an effort to get away from ordinary poster advertising. Each week a special lobby scene is arranged which represents some scene taken from the pictures on exhibit at the time. Cut outs and special painted backgrounds are used. At the Orpheum and Star theaters the lobbies were filled with limbs of trees which had been covered with pink paper flowers made of tissue paper. The scene represented spring and was arranged especially for Derby day. "Billy Sunday" has been arranged for at the Star, and this film is expected to take well. A special picture showing the Lusitania leaving her dock on the final trip, and showing scenes in three of the decks, has been shown at the Star theater. Mr. Mussellman has secured Kentucky rights to the picture and has booked it with the Clifton, Norman, Switow theaters and other local houses already.

Express Charges on Films

Carriers Costs of Service Greater Than Charges—Ask Interstate Commerce Commission to Permit an Increase—Private Company Will Attempt to Solve Problem Over Short Hauls—Film Service by Automobile Between Washington and Baltimore.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

THE Interstate Commerce Commission has announced that it will hold a hearing in this city on May 26 in the matter of express rates, practices, accounts and revenues. The Adams, American, Southern and Wells Fargo Express Companies recently petitioned the Commission for a rehearing of the "express rate case," with a view to securing a modification of the rates now in operation which, during the ten months following February 1, 1914, they allege have caused a deficit of nearly three million dollars. The companies say, in petition for a reopening of that case, that this deficit exists despite the fact that their business has substantially increased, particularly in view of the fact that they have taken over the business formerly conducted by the United States Express Company, but the gross revenues have not been, nor will they be, sufficient to enable them to continue their present standard of service. They further claim that to reduce the standard of service would work injury to the shipping public and therefore ask for a change in the present rate structure which will enable them to secure additional revenue.

This petition brings very forcibly into the limelight the proposed scheme of Frank Durkee, who operates a number of theaters in Baltimore, to operate an intercity delivery system for the transportation of motion picture films. In co-operation with a garage operator of his own city he plans to send out from Baltimore each morning at one o'clock, an automobile load of films collected from the various film exchanges for delivery at the Washington offices. The automobile would return, leaving Washington at about four o'clock, similarly laden. It is stated that a number of contracts have already been entered into, and at rates that are considerably lower than those now in effect as charged by the express companies. Aside from the saving in the cost of transportation, the service contemplates a more prompt delivery and should prove more efficient catering, as it will, exclusively to one line of business.

SUIT OVER RIGHT TO SHOW A FILM IN WASHINGTON.

A writ of attachment before judgment was last week served by the marshall's office upon the four-reel feature, "A Sister to Carmen," Helen Gardner, starring, which had been in the possession of J. D. Reuwer, who is said to have formerly operated the Fairfax theater, in Culpepper, Va. The writ was served on behalf of the Broadway Film Company, Inc., of New York, which claimed that an agreement had been entered into between it and Reuwer on December 16, 1914, whereby the latter had agreed to purchase the feature for $180, and it was next day sent to him in Virginia. It was stipulated that he should have exhibition rights only for the states of Virginia and South Carolina.

The Broadway Film Company allege that they have requested Reuwer to make payment for the films, which he has not done, and also that, in showing this feature in Washington he has violated the agreement, infringed upon their rights and has thus caused them additional damage. When it was ascertained that he was about to remove the property from the District of Columbia so as to defeat just judgment against him, the marshal was appealed to and the writ served. It is further alleged that Reuwer endeavored to negotiate a sale of the feature to parties other than the Broadway Film Company. The films are now in the possession of the authorities who will retain them subject to a settlement of the case, failing of which they will be offered for sale. Lucas P. Loving and Lunsford M. Hamner are the attorneys for the film corporation.

W. H. IRVINE TO MANAGE WURLITZER OFFICE.

William H. Irvine, formerly manager of the local branch of the World Special Film Corporation, and recently engaged in the independent purchase and booking of films, has accepted the position of manager of the Washington branch of the Wurlitzer Theater Orchestras establishment, at 618 Twelfth street, Northwest.

LOWER SUMMER PRICES AT PRINCESS.

The Princess Theater has reduced its admission price to five cents for all shows except those on Sunday and Wednesday evenings, when the usual admission of ten cents will be made. This schedule of prices will remain in effect only during the summer months, for Manager Joseph Morgan announces that he will again take up his program of big features after the closing of the airdome season. His was the first and only house in the Northeast section to demand an admission price of ten cents, and during the several months it was in effect it proved not only a possibility but a success. Nor has he the largest house in his section. An effort will be made to get all of the uptown houses to go to ten cents later in the year.

SCREEN CLUB DINNER COMING.

Harry Crandall, Joseph Morgan and Maurice Davis have been appointed as a committee to arrange for one of the old-time Screen Club affairs which is to take the shape of a banquet at Castelli's, Thursday evening, May 27, at 10.30 p. m. The Screen Club membership comprises exhibitors, theatre and exchange managers, assistant managers of theaters and exchanges, and traveling representatives. Their affairs of a year ago were the talk of filmdom and an effort is to be made to exceed all previous successes. It is planned to have a number of interesting talks on subjects at present in the limelight which have a bearing on the film business, and with this in view a number of subjects are to be assigned to the various members with the request that they prepare papers thereon. There are to be a number of heart-to-heart talks, but these will be livened up somewhat by a few novelty stunts that will prove great surprises. The committee declines to announce its program prior to the eventful night, merely warning all, "Don't miss it."

WASHINGTON BRIEFS.

Among the visitors last week were Messrs. Hodgkinson and Pawley of the Paramount Pictures Corporation, who made their headquarters at the local branch of that company. Mr. Hodgkinson was accompanied by Mrs. Hodgkinson, while with Mr. Pawley was his wife and their two children.

A corporation is being formed in this city which contemplates the production of "after-pieces," which were so popular on the legitimate stage some years ago. These will all be negro comedies and will be made by colored people with Samuel Dudley as the leading comedian. For this purpose, it is said, a studio in Washington will be secured and work will be begun at an early date.

The World Special Film Corporation announces the transfer of W. L. Pavloski, formerly traveling representative with headquarters in this city, to the Atlanta branch, where he will serve in a similar capacity, and of R. S. Schraeder, from Atlanta to Washington, where he will take up the work formerly performed by Mr. Pavloski.

PICTURES NOW AT PITTSBURGH GRAND OPERA HOUSE.

Special to Moving Picture World from Pittsburgh News Service.

SATURDAY night, May 15, the Grand Opera House, Pittsburgh, Pa., with Nazimova in "War Brides" as its headline attraction, closed the vaudeville season of 1914-15. The house, however, will remain open all summer, and on the following Monday, will begin a new policy of presenting the latest and most important moving picture plays at the general admission of 10 cents for any seat. Messrs. Harry Davis and John P. Harris have concluded picture booking arrangements with the largest, most enterprising and influential film manufacturers in the world, and will bring to the popular vaudeville theater the first run picture productions of dramatic masterpieces. These will be shown every day continuously from 10 a. m. till midnight with striking, original effects and with accessories which will add immeasurably to the realism and convincing qualities of the plays upon the screen. It will be the first time that the Grand Opera House has been utilized for moving picture exhibitions.

OPERATORS' UNION NO. 1 ELECTS

On Sunday, May 16, the Operators' Union, Local No. 1, Pittsburgh, Pa., held a special election for recording secretary, to take the place of Harry Spang, who has resigned an unexpired term, and also a delegate to the International Convention in New York in July.

The following were in nomination for recording secretary: William Berger, Joseph Dean and Frank McGinnis. Candidates for delegate were John Richardson, James Sipe and Ralph Freeman.

NIAGARA FILM COMPANY SETTLES IN ALBION.

The Niagara Film Company, which contemplated locating in North East, Pa., but did not receive enough encouragement, has decided upon Albion as a place for their main plant. The company has secured fifteen acres including a five acre lake. If their business develops as they have planned it will be a great thing for Albion

THE SILVERMANS TO HAVE FINE THEATER.

Jake Silverman was in Pittsburgh, recently, and stated that the Strand, which he and his brother Isaac are building in Altoona, Pa., will represent an investment of $65,000, and the property upon which it will be built is worth $75,000, making the value of the entire proposition almost $150,000. The Strand will be a thoroughly up-to-date moving picture theater with exits provided on three streets. A big feature of this house will be a 60-foot lobby. Work on the razing and excavating preparatory to erection of the structure has been started a month ago, and it is expected to have the house finished by the first of October. It will be located at Eleventh Avenue and Sixteenth street and will having a seating capacity of 1,600.

THE ACADEMY THEATER BANKRUPTCY PROCEEDINGS.

An involuntary petition in bankruptcy has been filed against Edward Jay Allen, retired, of Pittsburgh, owner of the Academy theater at Strawberry way and Lib-

(Continued on page 1470.)

Vitagraph
BLUE RIBBON FEATURES

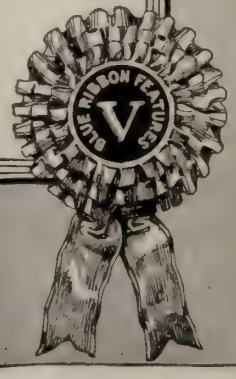
THE Vitagraph Blue Ribbon features are getting a new standard in film drama. The second of these great features is the "Island of Regeneration"—a Vitagraph in 6 parts, of Cyrus Townsend Brady's unique romance by that name—with Edith Storey as Katherine; Antonio Moreno as John Charnock and S. Rankin Drew as Langford; directed by Harry Davenport.

Vitagraphed under the personal supervision of J. Stuart Blackton and Albert E. Smith.

Now Ready.

Book Direct

V I T A G R A P H
1600 Broadway New York



LUBIN

LIBERTY BELL Features

"LIBERTY BELL" is the name we have chosen to identify those Lubin photo plays of unusually high quality (of 4 reels or more) with famous theatrical stars in the leading roles, to be released through the V. L. S. E., Inc.

For the present we are offering

"THE EAGLE'S NEST"

in 6 parts, which is playing to packed houses in all parts of the country. "The Eagle's Nest," featuring Edwin Arden and Romaine Fielding, is one of the most picturesque and thrilling dramas ever shown on the screen. The scenic effects are notably beautiful, having been photographed principally in the world famous "Garden of the Gods."

—Also

"THE COLLEGE WIDOW"

from the celebrated play of the same name by George Ade, featuring Ethel Clayton and George Soule Spencer. "The College Widow" is unquestionably the greatest college picture shown. It comprises an exciting football game, a "snake dance" of nearly 10,000 students and the most sensational fire scene ever pictured.

The Lubin **LIBERTY BELL** feature for release June 7th is Cecil Raleigh's successful comedy drama

"THE SPORTING DUCHESS"

with the popular and famous star, Rose Coghlan, in the cast.

BOOKED DIRECT

LUBIN 1600 Broadway **New York City**

Selig

"THE MILLIONAIRE BABY"

Selig Red Seal Play Released Monday, May 31st Directly to the Exhibitor Through V-L-S-E, Inc.

The Rag Doll proved a Mockery to the Millionaire, but to his wife it suggested the great plan.

By Anna Katherine Green

Special Arrangement Bobbs-Merrill Company

"The Carpet from Bagdad" Promises to Break All Records!!

The initial Red Seal Play released directly to Exhibitors through V-L-S-E, Inc., has been received with acclaim. Orders from Exchanges have shattered all records. Exchanges and Exhibitors have written us complimenting "The Carpet from Bagdad" as the greatest spectacular production of the year.

Unsolicited Compliments from the Press are Presented

"It has a style all of its own"—Moving Picture World.
"No better proof can be desired of the Selig Company's ability"—Motion Picture News.
"It is a De Luxe presentation of a De Luxe story of romance and mystery"—Motography.
"Makes one realize that the day of big features is at hand"—Chicago Herald.
"Wonderful acting and scenic effects"—Dramatic Mirror.
"Triumph of camera skill"—New York Telegraph.

BOOKED DIRECT

SELIG, 1600 Broadway, New York City

"The Red Seal of Quality"

Listen to What George Ade Says of "The Slim Princess"

Hazelden Farm Brook, Indiana

Mr. GEORGE K. SPOOR, President
Essanay Film Manufacturing Co.,
Chicago, Ill.

My dear Mr. Spoor:-

A few years ago I visited the Turkish and Egyptian regions which stand undecided between Europe and Asia. At that time every young woman in America was trying to compress herself into a slender figure but I learned that in the Mohammedan Orient the fat and roly-poly maiden was still the acknowledged type of beauty.

I wondered if some slender Turkish young thing who was not only impossible but downright hideous, according to the standards of her own country, might not escape to the new world and find herself transformed into a raging success.

In order to prove that female loveliness is whatever we choose to admire, I wrote a story for the SATURDAY EVENING POST and called it THE SLIM PRINCESS. Later I amplified the story and put it into a little book published by the Bobbs-Merrill Co. Then Henry Blossom made the book into a play, with music by Leslie Stuart, and Elsie Janis starred in the play for two seasons.

To prove the abounding vitality of the Princess I must say that she seems livelier than ever in the pictures just made by the Essanay Company. I like Mr. Blossom's photo-play and I like Ruth Stonehouse as Kalora and I doubt if your company has ever turned out cleaner and truer specimens of photography.

I am writing to thank you for letting me see the pictures and to thank you for having such dandy pictures for me to see.

Sincerely,

George Ade

May 1, 1915.

The following branch offices of the Vitagraph-Lubin-Selig-Essanay (Inc.) are now booking this big success: New York City, 1600 Broadway; Philadelphia, 1316 Vine St.; Chicago, S. E. Cor. Wabash and Adams, Chicago Business College Bldg.; Atlanta, 75 Walton St.; Kansas City, Twelfth and Walnut, Boley Bldg.; Dallas, 1900 Commerce St.; San Francisco, 986 Market St.; Boston, 67 Church St.; and Pittsburgh, 117 Fourth Ave.

MR. EXHIBITOR:

There is a new one born every minute—

A New Feature Company.

Some are born of Ignorance;

Some are born of Experience.

To book Features made by an Inexperienced Company is an Experiment.

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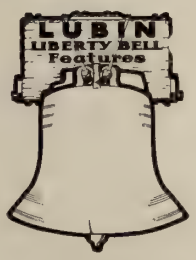

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Vitagraph's	The Sins of the Mothers
Selig's	A Texas Steer

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erty avenue. Shortly after the bankruptcy petition was filed in court a petition was presented to Federal Judge Charles P. Orr asking an order restraining the Sheriff and the Fidelity Title and Trust Company from selling the property of the bankrupt at sheriff sale. Mr. Allen's petition stated that the total valuation of Allen's property amounted to $830,000, and that the Fidelity Title and Trust Company held a mortgage of $300,000 on two pieces of his property. It stated his total indebtedness was $420,000 and his assets were $917,000. Judge Orr granted the petition.

PITTSBURGH BRIEFS.

Messrs. Truby & Harland have leased and taken charge of the Majestic theater in New Castle, Pa. The new management is contemplating extensive repairs and remodeling, and is determined to give excellent service in every respect. Under this policy it should meet with success.

W. H. Austraw has purchased the Mullen theater in Vandergrift, Pa., and will take charge on Friday, May 14. The theater will be refinished inside and out and many improvements added. The first thing he will do will be to select a new name for it and all his patrons will have a chance to win a handsome prize. Mr. Austraw was in Pittsburgh the first of this week looking over the business and selecting the pictures for his opening days.

Because of the record breaking business which "Cabiria," brought to the new Miles theater, Penn avenue and Seventh street, Pittsburgh, during the first week of May, and due to the many requests, the management has decided to run this picture the second week. The first week this picture was shown here, every performance the house was packed to the limit and business with the second week showing is expected to be equally as good.

David Mintz, of the Bijou Dream theater at 6021 Penn avenue, Pittsburgh, has installed a Wurlitzer orchestra piano, style "17." Mr. Mintz also has a Wurlitzer Piano in his Evaline theater at 5150 Penn avenue.

John H. Evans has leased the Brockwayville theater at Brockwayville, Pa., from W. H. McCullough, and took charge of the house last week. This theater has a capacity of 500 and runs feature films.

Mr. Jack, of Bradford, Pa., has purchased a controlling interest in the Victoria theatre, Erie, Pa., and is remodeling and improving the house considerably. A new organ will be also installed.

Plans have been approved for the installation of a $10,000 pipe organ in the Columbia theater, Erie, Pa., by proprietors, Messrs. Potters and Burgess.

Henry W. Gauding, proprietor of the Lincoln theater, Mount Washington, Pittsburgh, Pa., paid a touching tribute to the memory of John Bunny. A slide with mourning border was flashed with the inscription, "In Memory of John Bunny, Vitagraph, Died Monday, April 26, 1915."

The Verdi theater in Wylie avenue, Pittsburgh, has been taken over by Sam Palermo. After extensive repairs the house will reopen.

D. Leo Dennison, formerly manager of George Klein's Pittsburgh office, has accepted a position as manager of the special feature department of the Paramount company. Mr. Dennison assumed his new duties May 10.

Plans are being prepared for the enlargement of the Orpheum in Butler, Pa. The new improvements include an entire new front, and the enlargement of the auditorium to a seating capacity of 800.

Mr. Boyer, who conducts houses in Chambersburg, Pa., Hanover, Pa., Hagerstown, Md., and Martinsburg, W. Va., has decided to discontinue vaudeville in the Martinsburg and Chambersburg houses and run pictures. Paramount and Metro pictures will be used in both houses, using each release for two days.

Board Walk Shows Open

Atlantic City's New Sunday Opening Law Definitely Legalizes Sabbath Picture Shows—Right Has Long Been Questioned and Police Have Not Known How to Act—Vaudeville and Theater Interests Opposed Bill.

Special to Moving Picture World from Philadelphia News Service.

OFFICIAL sanction was recently given to Director of Public Safety, of Atlantic City, N. J., by passing, upon second reading, of a bill proposing to legalize the exhibition of moving pictures and musical concerts on Sundays. It has long been a much disputed question at the seashore resort as to whether pictures could be legally displayed on the Sabbath. Many times proprietors would open their establishments only to have the police close them and other times they would be allowed to remain open without any molestation whatsoever. Now, that the bill legalizing the exhibition of pictures on Sunday has been made a law, the management of the various moving picture theaters can prepare their weekly bookings with absolute security and are guaranteed immunity from any source of disturbance on the question of Sunday shows. Counsel for vaudeville and other theater-owners who have been waging an active fight against the passage of the bill now declare that the new act is unconstitutional and that they will resort to further litigation in order to have the bill declared invalid. Mr. Bartlett's new Sunday policy prohibits the opening of any theaters with the one exception of those exhibiting motion pictures.

HARRISBURG POLICE REQUEST NO WAR PICTURES.

Managers of moving picture theaters in Harrisburg were recently requested to refrain from the showing of any pictures dealing in any manner, shape or form with the present European war by Joseph P. Thompson, captain of police. Since the sinking of the Lusitania, according to Captain Thompson, feeling on both sides has been running very high and he deemed it unwise to take a chance of fanning the smouldering feeling into action by the showing of war pictures. All of the proprietors of moving picture establishments are in accord with his sentiments and have agreed to comply with the request to the letter.

Mr. Thompson was quoted as saying that while the law really gave him no authority to prohibit the display of any such pictures he felt justified in asking that they be discontinued.

SHUBERTS GET THE SAVOY AT ATLANTIC CITY.

A last minute notice was recently received that the Savoy Theater, Atlantic City, N. J., which had been completely equipped for the exhibition of moving pictures under the management of Herbert J. Elliott, has been rented, through John Cort, to the Shuberts, who have long been desirous of obtaining a beach front theater. The price paid for the rental of the theater is said to be enormous, neighboring around the $15,000 mark, this being a very large price, considering the fact that there will be no vaudeville or play houses open on Sundays, according to the new bill recently passed.

LEAGUE'S EXCURSION TO ATLANTIC CITY.

At a recent meeting of the Philadelphia branch of the Pennsylvania Exhibitors' League, July 18 was set as the date for an excursion to Atlantic City. This new venture has created a great amount of enthusiasm among the members of the league and it is expected that a record-breaking number will be aboard the train when it pulls out from the train-shed in Camden. There are no limits to the possibilities for enjoyment to be had at this favorite seashore resort and the trip affords an opportunity for a wonderful day of fun and healthful exercise for an exceedingly low expense. Assurances of attendance have already been received from over twenty members.

TRENTON'S STATE STREET THEATER BEING IMPROVED.

O. D. Wilkinson and Milton Hirshfield, owner and lessee of the State Street Theater, Trenton, N. J., are considering plans for the improvement of the exterior of the playhouse. The work of remodeling is expected to start within the next several weeks.

PHILADELPHIA BRIEFS.

Mr. Crozier, manager of the Lafayette Theater, 2914 Kensington avenue, has resigned in favor of Milton Rogasner, former manager of the Bellevue, 2212 North Front street. The situation left vacant at the Bellevue by the withdrawal of Mr. Rogasner has been accepted by B. Seligman.

Two representatives of the Lincoln Highway Commission, who were recent visitors in Gettysburg, arranged with local business men for the filming of a number of points of interest on the battlefield and in the town and the pictures will be displayed in practically every town and city between New York City and San Francisco.

Arthur Heyman, of the Calehuff Supply Company, 1301 Race street, has recently returned from an extensive tour of the state and reports business as being very favorable. It has recently been announced that this company will have an entire booth at the convention of the Pennsylvania Exhibitors' League, to be held in Reading on the dates of June 7, 8 and 9.

Williamsport has added another new moving picture theater to its steadily increasing business enterprises. The new establishment is under the leadership of J. C. Meyers, who has installed one of the well known Calehuff No. 6-A motor-driven machines.

It has recently been announced that the Mirror Amusement Company have leased the Orthodox Theater at Frankford avenue and Orthodox street, this city. Phillip Harbst will manage the theater for the company.

A new moving picture theater, to be known as the Empire Palace airdome, has been opened at Frankford avenue and Cambria street, Philadelphia. Mr. Watts, proprietor and manager of the theater, declared that he will run the best of pictures at popular prices.

The Park Theater, at Atlantic and Ohio avenues, Atlantic City, N. J., which has been vacant for some time past, will soon be opened as a first class moving picture theater under the management of C. J. Hafner.

The Keystone Theater, Eleventh street and Lehigh avenue, well known vaudeville house, Philadelphia, will soon show nothing but moving pictures. Many improvements have been made to the building and much new equipment has been added. A large amount of the new equipment, including several moving picture machines, has been installed by the Philadelphia Moving Picture Supply Company, 1233 Vine street.

Louis J. Swaab, of the Swaab Film Service, 1327 Vine street, reports that he has recently equipped the new Lippincott airdom, B street and Alleghany avenue.

The Lincoln Theater, Fifth and Christian streets, has recently been leased by the Mirror Amusement Company and will be placed under the management of Messrs. Wirt and Heyman.

Bay State Censor Scheme

Attorney for Massachusetts Exhibitors' League Frames Bill Providing for a Board of Film Examiners—Governor Appoints Nine Unpaid Censors to Serve—Will View Only Films That Fifteen Citizens Object to in Writing—Other Bills.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

At last a film censorship bill has been presented to the Massachusetts Senate Committee on Ways and Means that may solve the censorship tangle in the Bay State. This bill was drawn up and presented by Hiram E. Miller of Lynn, attorney for the Massachusetts Motion Picture Exhibitors' League. It provides for the appointment by the governor of an unpaid board of nine persons, two of them women, to be known as the Board of Rules and Appeals for Film Examination.

This board shall be appointed to serve as follows: Three for terms of one year each; three for terms of two years each and three for terms of three years each. One member of the board shall be a wage earner and one shall be a representative of the moving picture interests. Provision has been made for a paid secretary.

If this bill becomes a law, any motion picture which has once been publicly exhibited in the State, shall be examined by this board provided that fifteen residents of the city or town in which it is exhibited shall complain in writing. If the majority of the members of this board decides that the film is either obscene, indecent, or tends to corrupt the morals of the community, then the film will be barred from exhibition in any other part of the state or else the objectionable parts shall be eliminated.

It is plainly evident that the proponents of censorship are fast becoming discouraged. No sooner do they present a censorship bill than they immediately begin substituting and amending.

James A. Lowell, whose bill was substituted for the Carstens bill, has now added an amendment to his own bill. The amendment calls for a commission of seven censors to be appointed by the governor with power to eliminate any objectionable film or section of any film before it is shown to the public. His original bill provided for the establishment of a department of film censorship under the district police. Five censors were to be appointed under Civil Service rules. They would censor films according to standards compiled by an advisory board of seven appointed by the governor.

The proponents insist that they ought to have the right to censor films before they are publicly exhibited. The picture interests rightly contend that this would be an injustice, claiming that personalities and individual prejudices would creep in under such a system.

The New England Pathescope interests have also introduced an amendment to the censorship bill, providing that no censorship law shall apply to the so-called "miniature films" devoted to educational, religious or charitable purposes, and intended primarily for homes, churches and schools.

It is safe to say that the members of the Senate Committee on Ways and Means is becoming disgusted with the actions of the proponents of such legislation. They do not seem to know what they want and the senators will undoubtedly agree on the Miller bill as the best and only possible solution of the censorship problem.

FATE OF RACE PREJUDICE BILL.

The censorship bill directed against "The Birth of a Nation" has been passed by the Massachusetts House of Representatives on a roll call vote of 175 to 43. It is now up for a third reading in the Senate, where it is predicted to die.

The bill vests unlimited authority of censorship in the Mayor of Boston, the police commissioner and the chief justice of the Municipal Court.

Immediately after the bill was passed in the house, the Rev. Benjamin W. Swain, pastor of the Columbus A. M. E. Church and a leader of Boston's colored people in the fight against the Griffith spectacle, said, "We are supremely disappointed. This is not the bill we wanted." The House killed the Rowley amendment which would allow any two of the three officials to stop any entertainment and also killed the Catheron amendment, which would eliminate the chief justice. The board must be unanimous before a film is barred in Boston.

Condemning the bill, Representative Fred W. Goss of Royalston, said in a two-hour debate: "This is a weak attempt to satisfy a mistaken hysteria on the part of a very small number of people, and a piece of legislation which would give to three men the power toward taking a long step in suppressing the freedom of the stage, which is second only to the freedom of the press."

Representative Essex S. Abbott of Haverhill said, "'The Birth of a Nation' has been tried by a jury and found not guilty. We soon will be asked, whenever a court renders a decision unsatisfactory to a small number of people, to over turn the judge, the courts, the juries and the laws."

When the bill reached the Senate, Senator James W. Beane of Cambridge presented the seventh amendment to be made to this bill. His amendment was practically the same as the Rowley amendment.

Senator Sullivan of Boston moved a substitute bill, which would give the Mayor of Boston the power to stop a production. Both the Beane and the Sullivan amendments were killed.

Senator Sullivan said that he had seen "The Birth of a Nation" and he believed that the colored people had a right to protest against it on the ground that it was offensive to them. He said the Senate should go slow in passing legislation, however, and should have an eye to the protection of property. He said that the Mayor of Boston should have the same power as other mayors and for that reason offered his amendment.

Senator Bean said that the bill passed by the house requiring unanimous action by the board of censors, would nullify the whole intent of the Legislature and for that reason his amendment should be adopted.

CHANGES IN WORLD FILM OFFICES.

Several new faces are to be seen at the New England office of the World Film Corporation. Manager Frank Vine has resigned and is succeeded by J. Elliott. Earle B. Tinker, who has been the Maine representative, and Joseph Mack, who has been the special representative, have also tendered their resignations. Mr. Mack, who is one of the most popular film men in the State, has assumed the management of the New Onset Theater at Onset, Mass., on Cape Cod, a select summer resort. Mr. Vine has not made known his future intentions.

NEW ENGLAND BRIEFS.

Manager Fred B. Murphy of the United Film Service of New England has now extended his selling territory of Porto Rico. During the past week he shipped five three-reel features and fifteen single reels to Father C. S. Hoff, Redemptorist Fathers House, Puerto de Tierra. Father Hoff was formerly connected with the Mission Church, Roxbury, and was considered by all as the best informed clergyman on moving pictures in New England. He was an honorary member of the Massachusetts Motion Picture Exhibitors' League. Three months ago he was transferred to his present station.

An altercation between a white man and a negro, who occupied adjoining seats at last Tuesday night's performance of "The Birth of a Nation" at the Tremont Theater, was the cause of a slight disturbance, which was immediately quelled by police reserves who were hurried to the scene.

Herman Rifkin, manager of the Eastern Feature Film Company, which handles the Alliance program in the New England territory, was in Pittsburgh, Pa., most of last week on a business trip. According to Mr. Rifkin the Alliance releases are going big with New England "movie" fans. The program is working in every town in the State of Connecticut.

Arthur Pennock, a director of the United Film Service, during a hurried trip through Boston, visited Fred B. Murphy, proprietor of the United Film Service of New England.

Manager Lee Rhodenheiser of the Opera House at Concord, N. H., has imbued several Boston men with the brook trout fishing mania. Last Sunday J. A. Eslow, manager of the New England Universal Film Exchange, was his guest on a fishing trip, and although they did not have their catch photographed, nevertheless, they claim that anyone would have to go some to beat it. On Wednesday, Manager Harry F. Campbell of the Fox Film Corporation and Fred B. Murphy of the United Film Service were Lee's guests and both report that their host certainly knew where the trout were thickest.

The Rev. Patrick J. Lydon, who is in charge of the weekly moving picture shows in Aquinas Hall, Cambridge, has arranged for the use of the United Film Service.

John Goodwin, general manager of the Acme Amusement Company, has opened his summer theater at Belgrade Lake, Maine, for the season. Mr. Goodwin is optimistic as to the outlook for the season. He is now operating theaters at Kennebunk, Kennebunkport, Vinalhaven, Hallowell and Winthrop, Maine.

Messrs. Simard and Cote opened their new airdome at Biddeford, Maine, last Monday with United Film Service. The proceeds of the first day were donated to the Catholic church of the city. The programe for the show was donated by Fred B. Murphy.

Samuel Schultz, a roadman for the Eastern Feature Film Company, has returned from a trip through Vermont and New Hampshire. He reports business is rapidly picking up and states that conditions are most favorable for the Alliance program in that territory.

Manager Harry E. Gustin, of Keith's Bijou Dream, Boston, has contracted with Manager Samuel Bernfield of the Pathe Exchange for exclusive first run service of the Balboa serial, "Who Pays?" Manager Bernfield states that this serial is making a tremendous hit in the New England territory.

The members of the Charlestown Mothers' Club were the guests of Manager Edward J. Farrell, of the General Film Company, at a special runoff. Manager Farrell has been of great assistance to the entertainment committee of this organization in helping them to select films for a weekly moving picture show which they give for children in the Charlestown High School.

Milton E. Hoffman, Eastern district manager of the World Film Corporation, spent several days last week with Manager Frank Vine of the New England office.

Samuel Bernfield, New England manager for the Pathe Exchange, Inc., is elated over the many bookings that he is receiving for his new serial, "Who Pays?" the story of which is running in the Boston Traveller every Saturday.

C. W. Rackliffe has purchased the Suffolk theater, Holyoke, Mass., from Charles Higginbotham. The policy of the house will remain unchanged. G. E. Hammond will continue to act as the manager.

INDIANA NEWS LETTER.

Special to Moving Picture World from Indiana Trade News Service.

CENSORSHIP is the subject of editorial utterance by the Newcastle Courier, Newcastle, Ind. He says:

"The average picture play is cleaner and more wholesome than the average musical comedy. But still the feeling prevails in many cities that the boys see films that start them thinking about things they would better leave alone.

"Censorship is a difficult problem. State control of picture films always runs the chance that the censors will be politically appointed. There are a great number of ward-heelers who would consider that their services to the party fitted and entitled them to a chance at this pleasant plum. They would believe themselves perfectly capable of making the necessarily fine distinctions. Also moving picture companies that showed a properly liberal spirit might expect to get some favors.

"The censorship of picture films, whether performed by state law or arranged voluntarily by picture companies, calls for generous public spirit."

The Lion Film Company is being sharply criticised for its presentation at the De-Luxe Theater, Hammond, Ind., of an alleged sea battle off the Falkland Islands. The engagement was between Germans and French, and the German soldiers, according to the pictures, went into the battle with white duck panties and shining patent leather boots and wore burnished helmets. They were were careful to shoot in the air at each other. The critics spoke of it as being "poorly faked" and "coarsely faked."

W. E. Steckman, originally of Cumberland, Md., but for several years a resident of Indiana, and T. G. Pritchard, of Baltimore, have taken a two-year lease on the Indiana Theater, at Marion, Ind., and are having the house redecorated and renovated. Mr. Steckman goes to Marion from Madison, Ind., where he operated the Grand Theater.

Rev. O. D. Odell, pastor of the Second Presbyterian Church, Indianapolis, one of the largest congregations in the city, speaks strongly in favor of the film being used as a Sunday School teacher. His utterance was provoked by the news that Robert Lieber, of H. C. Lieber & Company, has been criticised for advocating the use of Holy Lands films in Sunday School work.

Said Rev. Odell: "The early impression remains through life and should subsequent instruction be gleaned from moving pictures it would be lasting and would prove impressible and of immeasurable benefit."

Joe Bertotti, proprietors of the Ninth Street theater, Clinton, Ind., is building an airdome nearby. He will give vaudeville in addition to pictures.

The Switow Amusement Company, owners of a string of theaters in Indiana, is building an airdome in Corydon on the site of the old United Brethren church.

C. H. Winkenhoefer and wife have opened the Gem theater, Huntingburg. The house will seat 200. A ten-piece orchestra furnished music the opening night, Mr. Winkenhoefer acting as conductor.

Herbert Moore and Harry O'Rear have started building an airdome at Jamestown, Ind. They will show every Wednesday and Saturday. Mr. Moore operated a show at Bainbridge, Ind., last summer.

George Freemyer has added new opera chairs at the Crystal theater, Portland, Ind.

Manager Schelling of the Schelling Music Hall, Valparaiso, Ind., has added a new mirror screen.

A new ventilating scheme is being installed by Clark & Hipskind, owners of the Orpheum theater, Hartford City, Ind.

Helmsing & Brookshire have taken out a building permit for the erection of an airdome in Richmond, Ind., on South Tenth street. The permit calls for an expenditure of $750.

Majestic Opens

St. Louis's New Picture House on Franklin Avenue Opened Its Doors on May 7—Investment Amounts to $60,000—Seats 1,500 Persons—McKinley Amusement Company Is the Owner—Officers of the Company.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

THE Majestic, a new theater at 1020-24 Franklin avenue, opened its doors to the public on May 7. The Majestic was formerly an old business house, which was bought by the McKinley Amusement Co., and which was converted into a theater at a cost of $25,000. The entire cost of the lot and old building with the new theater represents an outlay of $60,000. John Karzin, owner of the Casino and Royal theaters, on Market street, is president of the McKinley Amusement Co. Leo Apostolos is secretary, and A. D. Pappas, who is treasurer, is the active manager of the Majestic. The new house is fireproof throughout, contains all the latest improvements, including rest rooms and drinking fountains on both the first floor and the balcony, a large office for the manager of the theater, a large operating booth with two Powers 6A machines, a Minusa screen, and a Wurlitzer organ. An all-picture program will be maintained, with special features of the Fox, Paramount and Alliance productions, with admission charges of five and ten cents. The lower floor seats 1,050 persons and the balcony 450, and the Majestic is perhaps the largest theater on Franklin avenue, which was the first street in St. Louis to have a moving picture show. On opening day the Majestic gave away more than 4,000 roses and carnations to its patrons.

Manager R. L. White, of the World Film Corporation in St. Louis, visits all theaters in the city using World Film service each week. Mr. White accompanies one of his salesmen in an automobile, making several calls in one night. The increase in business resulting from these personal calls has more than justified the time and expense incurred, and has placed World features in many of the higher class theaters.

Nat I. Brown, sales manager of the Minusa Cines Products Co., while on a business trip through several states on his way east, secured several contracts for Minusa screens in three of the largest theaters in Detroit, and many others in the cities he visited. Mr. Brown expects to be away from St. Louis about a month.

MELBA AIRDOME OPENS WITH FINE EXHIBITION.

The Melba Airdome opened under auspicious circumstances on Friday, May 7, when the Grand and Gravois Business Men's Association celebrated the completion of Gravois road, a street that was formerly a county road, then later became one of the principal thoroughfares of the city. The parade started at Grand and Gravois avenues and marched to the Melba airdome, on Gravois and Spring avenues, where the celebration was held. Mayor Kiel and Julius Haller, acting president of the new Board of Aldermen, made speeches, and moving pictures of local interest were shown to the accompaniment of a band concert. The next night, Saturday, the Melba opened for regular business with a well-advertised program, and the location of the airdome fixed in the minds of 2,500 persons who had attended the entertainment the night before.

INFORMING FILMS LOANED FREE.

The Business Men's League of St. Louis are issuing free films for the use of churches, schools, civic and business organizations, who will display them at special entertainments and meetings. Among the subjects are: "Building A Nation Next Door," "Farming With Dynamite," "Handmaid of Health," "Evolution in Writing," "The Carpet Industry," "Making of Firearms," "Pure Foods," "Growing Grain," "Asphalt Industry," and many others of an educational nature. The Business Men's League are acting as local distributors for the Bureau of Commercial Economics of Philadelphia.

TWENTY-ONE NEW THEATERS LAST YEAR IN ST. LOUIS.

In the annual report of Building Commissioner McKelvey of St. Louis for the year between April, 1914, and April, 1915, there were 21 theaters built in the city, as compared with 13 churches, 30 schools, 1 hotel, 4 hospitals, 3 gas plants, 8 depots and 10 mercantile buildings.

THE KINGS SOLD AT AUCTION.

The King's theater, Kings Highway and Delmar Boulevard, one of the handsomest moving picture and vaudeville playhouses in the city, was sold at auction on Saturday, May 15, to satisfy the holders of two deeds of trust, one for $30,000, and another for $3,500. The King's fronts 120 feet on Kings Highway, and the lot is 150 feet deep. The sale included the lot and building and complete equipment, which is estimated to be of more than $75,000 value. The house was built by the O. T. Crawford Company in 1912, and opened with vaudeville and moving pictures. Mr. Crawford was manager of the house at that time, and the stock was said to pay as much as 40 per cent. dividends for a while.

BILL TO LICENSE ST. LOUIS EXCHANGES.

A bill requiring all moving picture exchanges and film renting concerns in St. Louis to pay an annual license of $500 was introduced in the Board of Aldermen on May 7 by Alderman Scholl. At this writing the bill has not passed.

ST. LOUIS BRIEFS.

Assistant Manager Slocum, of the General Film Co., has just returned from a trip through Missouri, and reports excellent business for the exchange all over the state.

The Bonanza Airdome, 2916 Olive street, opened on May 14 with an all moving picture bill, including the serial, "The Diamond from the Sky."

A large airdome is soon to be opened at Mississippi and Park avenues, under the management of A. J. Slymen.

Alf. V. Oldham, manager of the Hippodrome, 6th and Walnut streets, attended the derby in Louisville, Ky., on May 8, and made some fine films of the races. Mr. Oldham owns several films of unusual interest, among them, 'A Trip to Mammoth Cave," in Kentucky, and a film of the parade of "The American Federation of Catholic Societies," when they held their celebration in Louisville. Mr. Oldham occasionally runs one of his films in addition to the first showings of the Metro features at the Hippodrome.

The Aubert airdome, Aubert and Easton avenues, opened on Sunday, May 9, with a Shubert feature for the initial bill. The airdome is connected with the Aubert theater, and the program consists of only moving pictures.

The Echo theater has moved its program to the airdome of the same name at 2497 Arlington avenue. The Echo uses an all-picture program and is a five cent house.

G. K. Dubis, proprietor of the Pathe theater, 1026 Franklin avenue, has moved his program across the street to a large airdome that has been built recently. The new airdome seats 1,400 persons and will show the program of the Pathe theater during the hot months.

Film Trades Club

New Orleans Exchange Managers Perfect Organization—Officers Elected—Dues $10 a Month—Los Angeles Film Exchange Board Asks for Exchange of Ideas Will Take Up Censorship if Necessary—Meets Once a Month.

Special to Moving Picture World from Trades News Service.

THE film exchange managers of New Orleans formally organized, May 10, taking the name of the Film Trades Club of New Orleans. Those present were Messrs. S. T. Stephens, of the Fox Film Corporation; Paul Ford, of the United Program Film Service of Louisiana; Karl Bugbee, of the World Film Corporation; B. S. Bryan, of the Pathe Exchange; A. G. Shear, of the Consolidated Film and Supply Company; E. Auger, of the Mutual Film Corporation, and E. C. Kirkpatrick, of the Southern Paramount Pictures Company. Meyer Simmonds, of the Apex Film Company, was represented by proxy. Those with two others comprise the list of managers of New Orleans exchanges; the two others are understood to be in full sympathy with the organization, and it is believed they will formally ally themselves within a short time. They were unable to attend Monday's meeting.

Paul Ford, a prime mover in the organization, acted as temporary chairman; George Cheney, of the Trades Press Newspaper Bureau, the World's New Orleans representative, as secretary for the organization. The following officers were elected. E. Auger, president; A. G. Shear, vice-president; Paul Ford, treasurer; George Cheney, secretary, and Karl Bugbee and E. C. Kirkpatrick directors. These, barring the secretary, who is an ex-officio member, comprise the executive committee which will conduct the ordinary business of the organization. Dues were fixed at $10 a month for each member, payable the first day of every month, beginning May 1, from which day the organization dates itself.

An adjournment was then taken until May 13, on which day the body met and completed details of organization. At this meeting there was read a communication from the Film Exchange Board of Trade of Los Angeles containing proffers of assistance and interchange of ideas. This was received enthusiastically and a vote of thanks was passed. The meeting then took a leaf from the Los Angeles book by considering the advisability of addressing the exhibitors of the territory on the new move. The order that a letter to the exhibitors setting forth the purposes of the organization be sent was the first act of the organization.

This letter will stress the fact that the organization purposes to work only for the betterment of the condition of the exchanges and exhibitors mutually, and that it is in no way a combination intended to put any disabilities upon the legitimate exhibitor, but rather to aid the non-speculative exhibitor by forcing the fly-by-night to pay for his film the same as anybody else. "Let's get together" is the slogan.

A discussion of the impending censorship fight followed and while nothing definite with regard to it was ordered, it was stated that the organization was fully prepared, with the probable backing of the home offices and other interests, to take care of the picture men's end. The disposition seems to be to refrain from any action until such time as the fight develops, which development is considered almost certain, and then, fully prepared, to get extremely busy. A bill intended to be introduced at the next session of the Louisiana Legislature making the subrenting of film by exhibitors a misdemeanor was discussed. The passage of this bill is deemed highly probable and similar bills will likely be introduced in the Legislatures of other states in the New Orleans territory.

And so, having gotten the business end well under way, Al Shear, of the Consolidated, proposed a dinner Saturday evening at Noyes', the old-time lake-shore restaurant famed for its bouilliabaise and court boullion. This, being put in the form of a motion, was passed by acclamation. Everyone was instructed to meet at Paul Ford's office Saturday afternoon at half past five, there to be picked up in Mr. Shear's car and rushed out to Spanish Fort, the scene of the coming engagement.

The organization will meet every Monday.

THE WORLD'S REPRESENTATIVE CHOSEN AS SECRETARY.

Mr. Cheney's secretaryship of the new organization will, through his connection with the World's news bureau, put the World in somewhat closer touch with the picture men of the New Orleans territory. The office of the Trades Press so will have direct official information of much of the doings of the picture men. The co-operation of members of the industry throughout the territory is confidently expected and especially solicited. Any matter of news interest directed to the Trades Press, 414 New Orleans National Bank, in person or by letter or phone, will receive prompt attention.

ERA CLUB CONSIDERS PICTURES.

The Era Club, New Orleans' pioneer and powerful woman's suffrage organization, at its meeting May 8, named a committee to "investigate moving pictures" with a view to censorship.

This organization has for some time interested itself in public affairs of the city, nearly always coming in for sharp criticism from some quarters, but on the other hand, drawing certain support. Some of its public moves have been successful and beneficial.

Just what the club will do in the censorship matter has not yet been ascertained, but from its past exhibitions of good sense in public matters it is not believed that the body will urge any especially virulent action.

It is believed that the first action of the club will be a request to the exhibitors and others interested to co-operate for the elimination of pictures of questionable taste, as the club is distinguished more for good sense than for prudery.

ATHENAEUM A PICTURE HOUSE.

The Athenaeum, New Orleans' largest auditorium, having a seating capacity of 2,000, has been leased by William Weisfeld, of New York, a moving picture exhibitor. Mr. Weisfeld has announced that he will open the big house May 30 with "The Heart of Maryland," Metro production featuring Mrs. Leslie Carter. Mr. Weisfeld announces that he has made his bookings entirely from the Metro productions, which it is understood he is representing, and that they will be put on at popular prices.

RINGS AT DOOR—SELLS SEATS.

Probably the only salesman-to-your-door policy in the South is in vogue at Pontchatoula, La., where Bernard Antony, owner and manager of the Ideal, solicits an advance sale of seats by personal calls on his patrons. It is perhaps the more remarkable when it is considered that the theater is situated in a town of something less than 1,500 population. It is open but three nights a week, but for his features he gets twenty-five cents. In calling on his customers Mr. Antony carries with him a herald of the picture seats for which he is selling. On this he has a diagram of the floor of the house and a synopsis of the play with notations as to the stars playing. The patron on buying is given a ticket or tickets numbered in accordance with the diagram and thereafter the procedure is much the same as in a legitimate house. Mr. Antony is booking World Film features exclusively at present.

TO REMODEL PLAZA.

Favrot and Livaudais, New Orleans architects, are preparing the plans for the remodeling of Fichtenberg's "Plaza." It is expected that some definite announcement as to the layout of the remodeled structure will be given out shortly.

AL SHEAR AND HIS CAR.

E. P. Knight, manager of the Oak Theter, one of New Orleans' pretty suburban houses, discovered the other night that his messenger had failed to go down to the Consolidated office and get his film for the night's performance, and it was almost "curtain time," twenty minutes, one-third of an hour, in which to save the day, or rather the night, if one must be literal.

Mr. Knight got Al on the phone and rehearsed his troubles. "One moment," said Mr. Shear, that being what he usually says in such cases. "I'll get 'em there." wherewith he swung aboard the especial pride of his heart, that being his car, hove to at the rewind station and buzzed up to the door of the "Oak" in three and a half shakes, flat. (Atmosphere of general joy heightened by prolonged neighings of the machine).

GULF STATE BRIEFS.

George Schaeffer, sales manager for the World Film Corporation, visited Montgomery, Ala., recently and talked things over with a number of exhibitors there.

H. A. Carlton, manager of the Istrione Theater, Jackson, Miss., is doing some nifty novel advertising in the way of a daily paper, which he calls The Istrione Daily Times. A recent issue featured a "Special to the Times," telling about wild scenes in the Chicago wheat pit, this in connection with his presentation of "The Pit," World Film featuring Wilton Lackaye. The Board of Trade of Jackson were the guests of the house at a special "curb"—or three o'clock—matinee to see this picture.

Upton Sinclair, author of "The Jungle," has been named president of the Dixie Film Company, organized in Biloxi some weeks ago. The company's studio is to be built at Sunkist Place, a pretty spot on Back Bay, near Biloxi.

D. W. McKinney was elected vice-president and general manager, Carl E. Leach, secretary; G. W. Haynes, treasurer; Louis Goldman, attorney. Mr. Sinclair will lend his energies largely to the scenario department, he having shown great talent in such work.

J. H. TRAUTH IN HIGHLAND FILM.

Manager of New York Branch of United States Lithograph in New Film Company.

By Kenneth C. Crain, Cincinnati, Correspondent of Moving Picture World

ONE of the most significant announcements in connection with the progress toward actual production made by the newly-organized Highland Film Co. is that J. H. Trauth, general manager of the New York branch of the United States tors of the new film concern. By reason of his familiarity with the lithographing business Mr. Trauth is of course in somewhat close touch with the theatrical situation generally, and his affiliation with a moving-picture enterprise is another indication of the substantial basis on which it

(Continued on page 1480.)

MUTUAL MASTER PICTURES

Just remember this—

MUTUAL MASTERPICTURES

are more than mere feature films—more than occasional studio endeavors without any definite or consistent plan behind them.

They represent the organized effort of a great moving picture combination to furnish regularly to the exhibitor, well-acted, extraordinarily well-staged pictures, played by high-class artists and written by important authors or playwrights and to tell the public through national advertising about these wonderful pictures.

That the number of exhibitors of Mutual Masterpictures grows every day proves that these extraordinary and costly films are appreciated by the public and are profitable to the exhibitor.

The series that is being advertised in the

MUTUAL MASTER PICTURES

The Two Big Money-makers for This Week are:

Henrik Ibsen's greatest drama,

"Ghosts"

a Majestic Masterpicture in Five Parts

"The Failure"

a Four Part Reliance Masterpicture featuring John Emerson

Besides the national advertising that has familiarized the public with Mutual Masterpictures very effective local advertising helps go with each picture—Posters, Lobby Displays, Heralds, Press Sheets, Newspaper ads., cuts and the like.

One sure way to make money—and add prestige to your house—is to book these two Masterpictures for your theatre. Better do it today.

MUTUAL FILM CORPORATION
71-73 WEST 23rd STREET, NEW YORK CITY

Saturday Evening Post

MUTUAL MASTER PICTURES

The Newest Majestic Masterpicture is

HENRIK IBSEN'S

Most Celebrated Drama

"Ghosts"

(In Five Parts)

Critics, who have seen this picture at a private view, pronounce this picturization of Ibsen's highly condensed domestic tragedy, much more interesting than the play itself.

Ibsen is known to almost every household in America, and though few have seen his plays—for they require great skill in production — this Majestic Masterpicture will be anxiously looked forward to, as soon as you announce it.

The series that is being advertised in the

MUTUAL MASTER PICTURES

Not only are such skillful players as Henry Walthall, Mary Alden, Nigel Debrullier, Juanita Archer, Thomas Jefferson and others included in the cast, but the scenic effects in this great Masterpicture are the most startling and intensely interesting that you have ever seen.

Get this MASTERPICTURE by a master playwright for your theatre—with all the advertising helps that go with it—and cash in on the wide publicity behind this series of extraordinary feature films.

Booked through the MUTUAL FILM CORPORATION

Majestic Motion Picture Company

71 West 23rd Street, New York City

Saturday Evening Post

MUTUAL MASTER PICTURES

John Emerson

plays the lead in

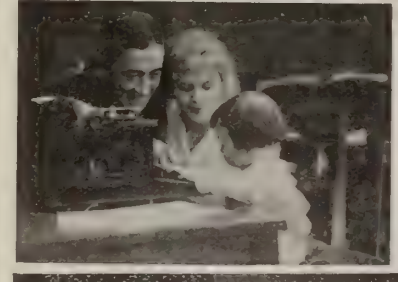
"The Failure"

a Four-Reel Reliance

MASTERPICTURE

produced by

W. Christy Cabanné



The series that is being advertised in the

MUTUAL MASTER PICTURES

"The Failure"

is a story of a play and a playwright which gives you an insight of what goes on behind the scenes. The public is always interested in this kind of a drama—and they'll like this picture which carries with it all the glamour and tinsel of the stage—as well as a real picture of life that is not all nectar and honey.

John Emerson's skillful picturization of Tom Warder, "The Failure," is ably supported by Wahnetta Hanson, A. D. Sears and Olga Gray.

And, then, this Reliance production is one of the series of Mutual Masterpictures, which means that your public will get what they expect —an extraordinary feature film on which no expense has been spared to give the best in moving pictures.

Book it NOW for your theatre

(Booked through the Mutual Film Corporation)

RELIANCE MOTION PICTURE CORPORATION

71 West 23rd Street, New York City

Saturday Evening Post

Lithographing Co., one of whose plants is located in Cincinnati, is one of the promois founded, and the regard in which it is held by theatrical experts. Formal compliance with the requirements of the Ohio State Banking Department, which administers the "blue-sky" law affecting all corporations having stock, revealed Mr. Trauth's connection with the company, as well as other incorporators.

CLARENCE RUNEY TO REPRESENT PATHE NEWS.

The Cincinnati Moving Picture Co., well known as the producer of "Cincinnati in Motion" and the "Ohio State Weekly," has made another hit. This takes the form of an arrangement by which Clarence Runey, the originator of "Cincinnati in Motion," becomes the local representative of the Pathe News, which, in turn, will utilize the cream of the Cincinnati pictures secured by Mr. Runey. The combination of Pathe and Cincinnati pictures will be used most thoroughly in the eight states immediately surrounding.

PICTURE SHOW PEST GETS THIRTY DAYS.

Judging by the action taken last week by the municipal court of Cincinnati in the case of one of the pests who annoy women in moving picture theaters, it is going to be a rocky road for these people wherever women muster up courage to protest to the managers of the houses where such incidents occur. At a Fifth street house such a complaint was made, and the culprit, who gave his age as 64 years, was handed a fine of $25 and costs and sentenced to a term of thirty days in the workhouse. It seems that the man had been marked before by police officers as annoying women on the street and in moving picture theaters, and the court landed heavily on him in consequence. Local managers, like those elsewhere, are a unit in being vigorously in favor of repressing by any and every possible means the male creatures who take such advantage of the necessary gloom of photoplay houses, and all that any woman or girl thus annoyed has to do is to inform an usher. The police will do the rest.

CHANGES IN G. F. CINCINNATI OFFICE.

Important changes in the Cincinnati office of the General Film Co. resulted from the recent resignation of Robert Laws, for some months manager of the exchange, having succeeded Frank L. Smith on the removal of the latter to Cleveland. It is understood that Mr. Laws' resignation is based on his selection as the head of the new Paramount exchange which is to be established in a short time in Cincinnati, with quarters on Walnut street. Mr. Smith, who came down following Mr. Laws' resignation, to place Assistant Manager P. Bellington in charge as manager, is now overlord in charge of this territory, with headquarters at Cleveland.

GAVE SHOW TO RAISE FUNDS FOR GATE.

The senior class of the Urbana (O.) High School recently secured the presentation of Wilton Lackaye's big film and stage success, "The Pit," at the Clifford theater, for the purpose of utilizing the profits toward the construction of a campus gateway raised as a memorial to the departing class. The performances given on behalf of the class, by arrangement with the management of the Clifford, were naturally attended by crowded houses, and it is understood that the enterprising youngsters received a substantial amount toward their fund.

CINCINNATI BRIEFS.

L. G. Welch, of Portsmouth, O., recently took over the lease of the Brady theater on Lawson street, and has opened the house with considerable success.

To Film Savage Blacks

An Expedition with Moving Picture Cameras Has Been Arranged to Go to the Congo Country—Will Film Ceremonial Dances of Natives and Tropical Animal Life—Phonograph Records of Songs—Dr. R. L. Garner Heads It.

Special to Moving Picture World from Southwest News Service.

DR. EDGAR L. HEWETT, director of the Museum of New Mexico, at Santa Fe, New Mexico, and school of American Archaeology, has arranged with Dr. Richard Lynch Garner, the scientist, who first made known to the world that monkeys talk, for an expedition to the Congo in Central Africa, where Dr. Garner will not only film the ceremonial dances of the aborigines and the tropical animal life, but will take phonograph records of the songs and myths as told by the savages. These will probably be translated later for exhibition purposes and lectures.

The data to be collected, according to Dr. Garner, will be along lines never before attempted in the history of science. It is destined to show the speech of both lower animal and the human will be a counterpart of Dr. Hrdlcka's famous anthropological exhibit showing the physical development of man from the earliest primeval type to the present. It is to show the co-ordination of sounds to the organs which make them.

By going to Africa every species of genera of mammals and the incipient organs of the lower forms may be studied and a complete series of the vocal organs shown. This will include photographic representations of the sounds themselves, which will be made by the aid of the phoneidoscope. The eye will then be able to see these sounds as well as the ear can hear them.

CENSORS GET POLICE POWERS.

The Ft. Worth city council has conferred police powers upon the board of censors at Ft. Worth, Tex., and it now can stop the showing of any film to which it objects.

PERMIT NO MORE AD WAGONS.

An ordinance prohibiting the driving of vehicles carrying advertising signs about the streets has been passed by the city council of Waco, Tex.

DEMAND SPECIAL SHOWS FOR CHILDREN.

A petition signed by eighty influential women in towns surrounding Waco, Tex., led the Federation of Mission Societies to appoint a committee to confer with the city commission of Waco relative to the creation of a local censor board. The board will serve without pay and will have power to stop undesirable exhibitions. The petitioning women residing in McGregor, Lorona, Hewitt, Robinson, West, Elm, Mott and other towns said they wanted picture shows safe for their children. Mrs. Llewellyn Aubrey praised the work of the national board and explained that local censorship should be directed at the 4 per cent. of the films not passed upon by the national board. She did not advocate making all shows suitable for children.

They should all be decent, she said, but not necessarily children's shows. Parents should realize their responsibility, and investigate whether or not a film is the kind their children ought to see, instead of giving the child a nickel and saying go to "a" picture show.

WITH SOUTHWEST MANAGERS.

W. L. Gullett, managing (he always uses that participle which devotes action instead of the title manager) the Paris at Santa Fe, N. Mex., has been running a series of heart-to-heart "Talks With Patrons" that ought to make his house still more popular. They are alive with human interest. But not all managers will agree with him on the Mutual Masterpieces and World Film attractions.

"When I first started putting on these big things I thought I would charge ten and twenty cents for them, or maybe twenty-five, for they are worth it; you would have to pay that for them anywhere else. But on second thought I figured I would rather play to enough more people at a dime to make up the amount, for I would have just that many more friends and boosters for the house. I was right. It has worked out that way exactly. It is almost impossible to get a seat after eight o'clock at either Friday's or Sunday's show."

The Bes-Mar at Austin, Tex., has installed a $10,000 pipe organ. Majestics with Miss Olive Adais, a former Muskogee girl, are featured by the Yale at Muskogee, Okla. Monday, the day after "Mother's Day," the New Star at Beaumont, Tex., showed "Mother's Roses," featuring Mary Maurice under the auspices of the Daughters of the American Revolution.

NEW PICTURE HOUSES.

Lynn Gilbert and Clyde N. Blanchette are at the head of a stock company which will erect a $40,000 moving picture and vaudeville theater, on Pearl street, in Beaumont, Tex. It will seat 1,200, will have balcony, six boxes, ladies' rest room and will be equipped with pipe organ. The New Star theater will be consolidated with this house. Clyde Blanchette will be manager.

Plans are being drawn by Chicago architects for a $50,000 vaudeville and picture house at 23-25 North Robinson Ave., in Oklahoma City, Okla. The Kaufman Investment company of Oklahoma City, is handling the matter. The names of the lessees not being announced.

SOUTHWEST BRIEF NOTES.

H. C. Norfleet remains as manager of the Key theater at Houston, Tex., which has been purchased by Miss Elizabeth Johnson of Los Angeles, Cal., from A. A. Kresling.

A moving picture show is under construction at the pleasure pier at Port Arthur, Tex.

Regensberg Brothers sold the Mutual theater at Las Vegas, N. Mex., to the Las Vegas Amusement company.

The Hinton theater at Muskogee, Okla., has booked Arthur G. Hull's Weekly Road Show—vaudeville and pictures—for every Friday.

The filming of the Maifest at Brenham, Tex., May 27-28, will take story form—"The Evolution of Cotton."

Free feature picture shows are the attraction at Lake Wichita.

Miss Lillian Short, formerly of the Queen theater at Dallas, Tex., is now cashier at the Best in Hillsboro, Tex.

O. F. Hays and T. S. Harris made plans to erect a moving picture airdome at Chandler, Okla.

Lucien Cox has sold his interest in the Majestic at Ardmore, Okla., to J. S. McIntyre.

Fire starting in the electric piano destroyed the Royal theater at Abilene, Tex. Loss between $8,000 and $10,000.

The Cozy, at Waco, Tex., opened May 10, with Metro pictures and Inter-State vaudeville.

The new Putnam theater at Port Arthur, Tex., has been opened.

The Lyric, formerly the Pastime, at Roswell, N. Mex., gave two free shows the night it reopened.

Films were made of the annual target practice at the United States Coast Artillery defenses of Galveston, Tex.

FILM, "THE NIGGER," CAUSES NEAR RIOT.

By Jacob J. Kalter, Newark Correspondent of Moving Picture World.

PROCTOR'S East Jersey Street theater, in Elizabeth, was the scene last week of a disturbance caused by the showing of the film, "The Nigger." Rev. James E. Churchman, colored, and Fritz W. Motley, editor of an Orange negro newspaper, objected to the scenes, wherein the governor of a Southern state learns that he has negro blood and renounces his patrician sweetheart, who is white.

The theater was crowded when the two clergymen arose and asked the vast audience to leave the house. The management telephoned the police, and these, together with the assistance of the house attaches, quelled the disturbance. The two men were arrested.

The film was shown Tuesday to a private audience composed of city officials, after negro citizens had protested to Mayor Victor Mravlag. The board of censors passed the picture as inoffensive. The two arrested men had called on the management earlier in the evening to cut out the picture, but they were met with refusal.

AUTO PARADE IN FILMS.

Members of the New Jersey Automobile and Motor Club, and the Automobile Club of Essex County will take part in the Lincoln highway procession Saturday afternoon, May 22, when motion pictures will be taken for exhibition at the Panama-Pacific Exposition. The pictures will be a splendid advertisement for the city, as they will be exhibited in many motion picture houses throughout the country.

There will be 500 feet of film devoted to Newark, and altogether there will be 7,000. The most important views and characteristics along the Lincoln Highway from New York to San Francisco will be shown.

NEW FILM EXCHANGES.

The Supreme Film Feature Company, of which Homer D. Smith is manager, has opened offices at 45 Strand Building, Newark. The concern will deal principally in high class features.

The Royal Feature Film Company has opened an office at 288 Market street, Newark. The Managers are Samuel Singer and L. Goldstein. They will handle L-KO and educational films.

PICTURE THEATER BURNS.

The Broadway theater, of Camden, was burned Tuesday afternoon about ten minutes after an audience of 600 persons had left the building. The loss is estimated at $50,000. The operator, William Crimm, was burned and overcome by smoke while attempting to save his machine. The building had 1,400 seats and had been erected in 1900.

A panic was averted in the Garden Theater, located about fifty feet away. There the manager instructed the operator to throw "Good Night" on the screen, and the audience of two hundred persons went out unaware that the fire was so close.

SUNDAY SHOWS IN NEWARK.

By advertising benefits for charity the theaters of Newark are enabled to exhibit shows. Many of the local houses were opened last Sunday. Among the places opened with benefit performances were: Odeon theater, Loew's, Proctor's, Keeney's and Plaza.

JERSEY BREVITIES.

William Hegel, whose offices are in the Strand Theater building, has secured the state rights for the productions of the Treble-Clef Motion Picture Co.

Annette Kellermann, in "Neptune's Daughter," attracted large crowds to the Clinton Square Theater during Anniversary Week.

Due to the presence of mind of Sidney Zellif, operator at the Central Theater, 482 Central avenue, Newark, a serious fire was prevented. During the showing of "The Black Box" the film caught fire and Zellif grasped it quickly, throwing it into the street, thus keeping it from spreading. The only damage sustained was the loss of the film.

The Ideal Park, under the management of Benjamin and Stevens, opened last Saturday evening and will remain open throughout the summer.

Charles Weldon and James Smith have opened an agency at 45 Strand Theater building. Mr. Weldon was formerly manager of Proctor's Lyric Theater.

The Temple Amusement Co., of Hoboken, was incorporated Friday with a capital stock of $125,000. The firm will conduct amusement enterprises. The incorporators are: Samuel W. Heiss, Frank G. Hall and George A. Enright, all of Hoboken.

The Roseville Scenario and Roof Garden, under the personal direction of Mr. and Mrs. Ansbach, opened its roof garden Wednesday. The seating capacity of the place is 1,400.

A two-reel motion picture drama, "The Valley of Humiliation," written by Miss Josephine Miller, of Newark, was exhibited last Saturday evening at the Carlton Theater. The plot produces some thrilling scenes, well adapted for the screen.

Floyd Williams, who formerly took comedy parts in the big Pathe productions, has started in the automobile accessory business in this city.

An interesting film, an exclusive feature shown at the Paramount last week, portrays the Japanese fleet in a terrible storm. The film was taken from a warship, and notwithstanding the motion of the boat, the operator secured a fine film of five hundred feet.

JACKSONVILLE STUDIO NOTES.

By Leon Louiso, Jacksonville (Fla.) Correspondent for Moving Picture World.

KENEAN BUEL, managing director of the Kalem studio, has gone to New York City. It is understood that Mr. Buel will remain in the East the rest of the summer. He has finished the Alice Joyce series here this season and some of the first pictures of the "Broadway Favorites" series, which the Kalem Company is producing.

Director Robert G. Vignola went to St. Augustine to take some scenes for the four-reel feature picture, "Don Caesar De Bazan," which he is making, with W. Lawson Butt, the English actor playing the lead and with Alice Hollister playing the lead opposite him. After finishing the picture it is understood that Mr. Vignola will go to the studio at Cliffside, N. J. It is likely he will work there during the summer.

J. L. Hawkinson, who has been Mr. Buel's photographer, has returned to New York City, and George Lanning, who has been at the Kalem studio during the season, has returned.

Director Guy Coombs is completing "The Sacrifice," a dramatic picture in two reels. A few nights ago he used a number of extra people for a big cabaret scene. Some one in the company volunteered to work "extra" and then others joined in and the roster included Director Kenean Buel, Director Robert G. Vignola, Director Harry Millarde, Alice Hollister, Vera Mellish, who came down from New York for one of the "Broadway Features" pictures directed by Mr. Buel. The picture will include the novelty of having such a notable company of "extra" people and it will be viewed with interest by the members of the local stock company at the studio.

Jere Austin, who has been the heavy man for Kenean Buel's company with the Kalem studio here will leave for Chicago soon. Mr. Austin is going to make the trip in his 30-60 sixty-horsepower Stearns roadster. The machine has the reputation of being the fastest car in Jacksonville and holds the record. L. C. Taylor, a well known motion picture photographer, may accompany him on the trip. It is planned to follow the route of the proposed Dixie Highway from Miami to Chicago. Mr. Austin will appear at picture theaters along the line and will take ten days for the trip, jaunting along and taking his time. Mr. Taylor will likely take his camera with him and take scenes along the route of the highway for a commercial picture.

W. Lawson Butt, the English actor, is here for the four-reel picture, "Don Caesar De Bazan," under the direction of Robert G. Vignola. Mr. Butt has played the part he essays in this picture 300 times in England. He recently starred in "The Garden of Allah." He was brought over to join Grace George, under the William Brady management, and has appeared with Robert Mantel in Shakespearian productions. Recently he was in "The Lie" with Margaret Illington.

GEORGE SCHMIDT TO MANAGE THE IDEAL.

George Schmidt has left for Columbia, S. C., where he has taken up the management of the Montgomery Ideal theater. Mr. Schmidt came to Jacksonville about a year ago and took up the management of the Prince Theater. Business was not flourishing at the time. During the year he has built up the business and when he left the theater was in excellent condition. The Paramount program has been installed and proved a winner. Mr. Schmidt's many friends in the business here wish him the best of success, and they regretted that he left Jacksonville. The new position is an advance for Mr. Schmidt. The theater uses the General Film program, Paramount features and the "Exploits of Elaine."

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

THE Medcalfs of Evansville, Indiana, put on their local snapshot stunt at the Caldwell in St. Joseph for two days. State Y. M. C. A. Camp films, boosting the local boys' outing, were shown at the Daisy theater in Central Lake Moving pictures of the Michigan National Guard, including the Houghton Company, were shown at the Orpheum at Houghton. "The Adventures of a Boy Scout" was shown at the theater of the Gwinn club in Gwinn. A benefit for the sixth grade of the schools was given by the Princess at Buchanan. "Creation" was shown at the regular prices at the Vaudette at Reading.

George A. Bohm, who leased the old Commercial Hotel building in Albion, to be remodeled with a moving picture house, will feature an orchestra and saxaphone quartet as he was leader of Bohm's orchestra.

George Kleine's "The Commuters" was the opening attraction at D. N. Miller's new Garden theater at Muskegon. Two thousand carnations were given away.

Manager N. P. Fleisher of the Bijou at Saginaw recently was at Detroit, Cleveland and Chicago, booking features.

Moving pictures were shown for a week at the St. Charles Church, Sheboygan, to aid the building fund.

A. E. Ireland announced the construction of a 37x80 feet concrete block theater at Bessemer.

The Kulaszewiz building in Bessemer is being remodeled into a theater which will be managed by Dan Kulaszewiz.

Robert Codd has retired from the management of the New Mills theater at Mills.

D. S. Martin, who has been operating shows at Manton and Kalkaska, has leased the Belle theater at Cadillac from Mrs. Christina Erickson.

"Lena Rivers" was the opening attraction of the new Family theater at Lowell.

The Bjiou at Bay City has returned to vaudeville, but keeps pictures on the bill.

A moving picture theater is being erected at Garden for Octave Boudreau. It will be 75x28 and will seat 300.

Fire destroyed the Bregger Opera house at Crystal Falls. An incendiary is suspected.

PROPOSE NEW PORTLAND THEATER.

From John P. Flanagan, Maine Correspondent of the Moving Picture World.

PORTLAND may have a new motion picture theater, as Wolf Brothers, who have been in the drug business there for a number of years, are negotiating for a lease of the large building at 482 and 484 Congress street, which for years was occupied by Oren Hooper's Sons. The negotiations have been going on for a number of days. The property is owned by the J. B. Brown estate, and it is reported that they will require a bond of $20,000 before the papers for the lease are passed. It is understood that the parties desiring to lease the building plan to have stores in the front part of the building, with an entrance to the theater auditorium, which wil be located in the rear.

TINKER LEAVES WORLD FILM CORPORATION.

To say that Maine exhibitors are surprised at the announcement of the Picture Playhouse Film Company, to the effect that E. B. Tinker would work under their banner, commencing at once, is putting it mildly. Every exhibitor thought that Tinker was one of the fixtures of World Film. To hear him talk World Film, one would think that the only thing he thought of. But "the best of friends must part," so says Mr. Tinker in an interview with the correspondent.

Asked as to whether any others severed their connections with the company, Mr. Tinker stated that F. H. Vine, Joseph Mack, Louis Machat and S. J. Brody have all closed with the World Film.

Mr. Tinker says that Herman L. Craig made him the best offer, and henceforth the Picture Playhouse Film Company will be on the map in Maine, New Hampshire and Vermont. Mr. Craig and Mr. Tinker were at one time business associates, so they should get on well together.

This new company has 18 good productions already on hand and is to release one weekly. Mr. Tinker is firm in his belief that he can put Picture Playhouse films in the majority of theaters in his territory.

CHARLES H. MESSTER PLEASED.

Charles H. Messter, Maine representative of the Pathe Exchange, Inc., reports that he is meeting with much success in this state. "Who Pays," the new Pathe feature in twelve reels, has been booked by the Empire and Nickel theaters in Portland, Leavitt's theater in Sanford, two houses in Lewiston and in Rumford, Pittsfield, Augusta, Bangor and Old Town.

"The Exploits of Elaine," Mr. Messter reports, has been booked by no less than 67 houses in the state of Maine and orders for it are coming in every day.

Mr. Messter is putting the Moving Picture World numbers to a unique and valuable use. He reads each number carefully and clips anything pertaining to Pathe service either in the advertisement, editorial or news columns, especially the impartial reviews of Pathe pictures by the World writers. These clippings he pastes in a neat scrap book, and when talking to exhibitors can point out to them authoritative opinions regarding the quality of Pathe photo-plays.

"The New Exploits of Elaine," opens at the Palace theater this week.

FAMOUS PLAYERS FILM FORMS HOLDING CO. IN MAINE.

A certificate of organization has been filed in the Cumberland County Registry of Deeds, Portland, Me., by the Famous Players Film Company, as a holding company for other corporations. The capital stock is fixed at $2,500,000, with a par value of $100, of which nothing has been paid in. The organization was completed at the bank of the Corporation Trust Company, in Portland.

MAINE BRIEFS.

Unable to secure vaudeville that he feels Waterville desires, Manager Cornelius B. Keleher, of the City Opera House, Waterville, has decided to continue the present season with a moving picture program.

The citizens of Pittsfield are pleased to learn that A. St. Ledger, proprietor of the Park Street theater, will begin at once the work of erecting a brick building on his lot in Main street, which he purchased some time ago. The building will consist of one store and a moving picture theater. The contract of building has been let to Lamont Appleby, of Pittsfield.

Proprietor C. W. Sawyer, of the firm of Sawyer & Roberts, Graphic theater, Milbridge, who was a visitor to Bangor during the week, states that he will probably open up every night in the week instead of three nights in the week, as in the past. While in Bangor he booked some Universal features.

Dolloff and Dutton, proprietors of the Pastime, at Boothbay Harbor, have decided to open every night in the week instead of three nights.

S. A. Anderson, of Harrington, has booked "The Black Box" for one night a week, in the Town Hall, and Proprietor Hanson of the Comique, at Camden, has taken on 'The Black Box" two days a week.

Proprietor Wilbur Shea, of the Acme, has opened with "Damon and Pythias."

Kennebec Hall, of Bingham, has started with Universal service.

D. A. Morrison, of Winter Harbor, has bought a moving picture machine and a portable booth, to go on the road, and is also taking on Universal service for his theatre at Winter Harbor.

C. E. Lindall has taken on Universal service for his traveling show.

A. Lincoln Ehrgott, manager of the Bangor Exchange of the General Film Company, has just returned from a trip to Aroostook County. He reports that the Pastime, at Eagle Lake, Collins and Labbe, proprietors, has started up two nights a week, after having been closed all winter.

J. J. Hone, of Presque Isle, and Fort Fairfield, has taken on General Film service in connection with Universal service.

SUIT IN PORTLAND, OREGON, OVER CENSOR'S DECISION.

City's Censorship Ordinance Questioned —Shall Film Viewers Have Legislative Power?

By Abraham Nelson.

THE constitutionality of the new Portland, Oregon, censorship ordinance is being questioned in a suit brought by Manager James of the Majestic theater relative to the showing of the film, "The Valley of the Missing." The Portland ordinance, while drastic in its terms as to the character of the pictures permitted to be shown, is very lax in the matter of the appointment of the board. It provides that while the board shall consist of appointees of the city commission, these appointees can in turn delegate their power to people of their own choice, viewers, as the ordinance terms them.

The ordinance specifies just what character of pictures are barred in Portland and specifically designates that all others must be passed by the censorship board. Manager James contends that the film in question does not come under any of these heads and therefore must be passed.

The vesting of the censorship board with legislative power, the delegation of authority by the board to viewers and the fact that the board is appointive and does not come under the city civil service, were among the questions raised by Lester Humphreys, attorney for Mr. James, in his argument before the Circuit Court on May 8th. Judge Davis asked that the matter be submitted in briefs and his decision will probably be rendered in about ten days.

NEXT CANADIAN FEATURE, AN ANTI-CIGARETTE FILM.

By David K. Billings, Toronto Correspondent of Moving Picture World.

ACTIVITIES at the Beury Feature Film studios are being resumed now that the Willard-Johnson fight pictures have been completed and placed on the market. A private exhibition of the pictures attended by local sporting dignitaries was held at the studio last week, showing every minute of the fight during the entire 26 rounds. For public showing much of the fighting has been cut out as being too wearisome. Members of the Ontario censor board present at the showing acknowledged that there was nothing of a brutal nature or unpleasant in any of the seven reels and expressed regret that it was not in their power to pass favorably upon the pictures. The next production at the studio will be in the form of a big six-reel feature being filmed under the auspices of the Anti-Cigarette League. Much will depend on the success of this feature, which will be widely advertised, and upon its success will depend to a great extent the future of the moving picture industry in Canada. It is understood that if the Beury Film Company is successful, there is another syndicate of local men who are willing to manufacture one-reel subjects and so start an all Canadian film service.

OPTIMISTIC SELLING.

A decision was handed down in the Appellate Court last week setting aside the sale of the Belmont theatre on the grounds that the former owner, Harry Reeder, had misrepresented its earning powers. The Belmont theater is one of the largest houses in the west end of the city, seating about 800, and has been doing a very good business, but not as large as the glowing words of the owner made apparent. The judge held that in selling theaters owners should not under any circumstances assert the earning power of a theater to be more than twice the actual.

TORONTO BRIEFS.

Arthur M. Wilbur and Samuel Fine have been added to the local selling staff of the World Film corporation. Mr. Wilbur was manager of the Picture Playhouse, Inc., since the inception of the local office, while Mr. Fine was formerly with Allied Features.

Under the auspices of the Toronto Branch of the Alpine Club of Canada, motion pictures secured in the Rocky mountains and the Selkirk mountains were shown at the University last Wednesday evening. The pictures show the wonders of the mountains as well as a presentation of the work of the mountain climbers.

Several members of the Committee of Forty visited the Colonial theater last Tuesday and saw the World Film picture, "The Fight." After a consultation they decided to make an appeal to the board of censors against its being shown in Ontario. After hearing their appeal the censors explained that the strong moral lesson pointed out by the film more than made up for anything that under ordinary circumstances might be deemed objectionable. They nevertheless decided to see the film again along with the committee. On reviewing it they held to their former opinion.

Considerable interest is being taken in the introduction of the Pathe program here. Partly on account of its French name and partly because Manager Maurice Kauffman has adopted a very aggressive campaign of advertising. Pictures of the big military funeral in honor of the late Captain Darling, whose body was brought back from France where he was killed in action, appeared in the Pathe News less than a week after the event and created considerable enthusiasm. The offices of the exchange at 56 King West, have already been enlarged by the addition of another room.

WALTER FLANNIGAN MARRIES ANNA CONLEY.

Special to Moving Picture World from Pittsburgh News Service.

WALTER FLANNIGAN, of the Independent Film Exchange, and Miss Anna Conley, formerly of the General Film Company, of Pittsburgh, Pa., were married last week in St. Mary's Church, West End, and left immediately after the ceremony on a bridal trip to Detroit. Mr. and Mrs. Flannigan will take up their residence at 813 Steuben street, West End, Pittsburgh. Every one in filmdom extends their congratulations and wishes for the best of luck.

CHANGES IN KLEINE OFFICES.

D. Leo Dennison, who has been associated with the Pittsburgh office of the George Kleine Attractions, has resigned his position of branch manager, to take effect May 10. Mr. Dennison will take a new berth in the office of George Kleine in Chicago. M. F. Gibbons, formerly manager of Kleine's Denver office, will succeed Mr. Dennison.

Mr. Dennison has scores of friends in this territory who are sorry to see him leave the Smoky City, but nevertheless he is followed by their best wishes.

A. W. GOFF'S FIELD GROWS.

A. W. Goff, district manager of the Pittsburgh and Cleveland office of the Pathe Exchange, has recently had his field of operation considerably enlarged. Hereafter he will have general supervision over the following offices: Pittsburgh, Cleveland, Chicago, Minneapolis, Omaha, Kansas City, St. Louis and Dallas. Mr. Goff formerly had his headquarters in Pittsburgh, but hereafter will make Chicago his main office. The Pittsburgh trade are very sorry to lose Mr. Goff, but nevertheless extend their best wishes for success.

EASTERN BOOKING TAKES NEW OFFICES.

The Eastern Booking Office, with Mr. Marcus as manager, formerly located on the second floor at 125 Fourth avenue, Pittsburgh, has moved into the building at 111 Fourth avenue formerly occupied by W. C. Pearce, who conducted the Commercial Film Exchange at that location.

MICHAELS AND FREEMAN MOVE.

Michaels & Freeman, a new firm recently formed, which has been located and carrying on business in the Cameraphone building, Fifth avenue, Pittsburgh, Pa., moved last week to 115 Delray street, in rooms adjoining Weiland's Film Exchange. This firm act as theater brokers, buying and selling houses, also theater equipment and films. The men that compose this concern are C. F. Michaels, a well-known film man and exhibitor, being interested in Richards Features Company and the American theater, South Side, and Charles Freeman, also an old-time exhibitor, having conducted houses in Beaver avenue, Pittsburgh, Monessen and Sharpsburgh.

PITTSBURGH BRIEFS.

Another moving picture theater is to be established in State street, Erie, Pa. John C. Callaghan, secretary to Building Inspector Dundon, last week issued a permit to John N. Sapper to construct a $6,000 building on the east side of State street, between Eleventh and Twelfth.

H. B. Kester, of the Cameraphone, East Liberty, Pittsburgh, Pa., took another step when he charged 20 cents on "The Clemenceau Case," recently, and he showed this picture at full capacity every show. Harvey B. Day, manager of the Pittsburgh office of the Fox Film Corporation, always a booster for higher prices, was also well pleased with the showing made by the picture. Mr. Day, who was formerly manager of George Kleine's office in Pittsburgh, ran "Quo Vadis" in the Cameraphone nearly two years ago at 25 cents admission and the results were fine.

Mr. Kester was the pioneer 10-cent exhibitor in the Pittsburgh section and now he is giving the business another boost by again doubling the prices.

The Lyric, one of Carleton's houses in Butler, Pa., has announced that they will discontinue pictures and run vaudeville during the summer months.

The Orpheum, at McDonald, Pa., with Mr. Remensnyder as manager, opened up last week in a remodeled house with a new equipment. The interior lighting effect is very beautiful and the large nitrogen lamps on the outside catch the eyes of the passer when blocks away. Mr. Remensnyder says that business has been very good with him and since remodeling and repairing he expects to have still a larger patronage.

F. J. Dion, owner of the Princess, in Franklin, Pa., has sold half interest in this house to the Park Theater Company. The Princess will only be operated on Saturdays and holidays, giving the Park and the Orpheum a clear field the rest of the time, of course, until some one else sees an opportunity for locating a successful moving picture theater.

Robert E. Byrnes, formerly of Hatch's Film Exchange, has bought from Frank Guckert his repair shop and supply business at 107 Fourth avenue, Pittsburgh. Mr. Byrnes will put in a complete line of moving picture supplies and do a general repair business. Mr. Guckert will remain in charge of the repair department. The new concern will be called the Reliance Motion Picture Supply & Repair Company.

S. B. Kramer, assistant Eastern division manager of the World Film Corporation, who will remain for some time in Pittsburgh in connection with the perfecting of some new ideas which his enterprising company has evolved, is an energetic young man who knows the film business. The same energy is also noticeable in the four new assistants he has with him in the local office. These young men are Henry Segel, who looks after the Pittsburgh territory; George W. Lederer, the theatrical producer of New York, who is looking after the West Virginia territory; Homer Howard, who is confining his efforts to the northern part of the state, and John Childs, who attends to the southern part of the territory. The methods in salesmanship introduced by Lewis J. Selznick, president and general manager of the World Film Corporation, who will be a visitor in Pittsburgh during this week, are carefully adhered to by Mr. Kramer.

The Orpheum, at Sharon, Pa., under the management of Harry Durbin, of Youngstown, Ohio, opened last week. This theater will be used exclusively for motion pictures and Manager Durbin has announced his intentions of remodeling, redecorating and making general repairs in the near future.

Large features are about to be released by the new Alliance Program, which has opened offices at 404 Ferry street, Pittsburgh, Pa., and is booking its initial feature, "Beulah." Max W. Herring is the manager of the new concern.

The Olympic, A. Natopolos' fine new house in Altoona, Pa., is fast nearing completion and is expected to be ready for opening in about a month. This house will have a capacity of 1,200 and will cost $100,000.

Eugene S. Reilly & Company, by C. G. Pfordt, leased for Joe T. Speer to Henry J. Blum the first floor, 40x100 feet, of the building at 1711-13-15 Fifth avenue, near Dinwiddie street, Pittsburgh, Pa. This building will be remodeled and fitted up to be one of Pittsburgh's up-to-date moving picture theaters. Movie theaters are very scarce in upper Fifth avenue, and this one is expected to make good from the very start.

Michael Janicki, owner of the Grand, at McKees Rocks, Pittsburgh, Pa., has installed a Wurlitzer Orchestra Piano. Mr. Janicki is very well pleased and says his patrons like the new instrument.

OPERA STARS IN ATLANTA.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

GERALDINE FARRAR, in flimsy white, came down from her apartments in the Georgian Terrace Thursday morning to be greeted by a crowd of friends, all eager to praise her Carmen of the night before. She was in fine spirits after an ovation, accorded to few, even great grand opera singers, and acknowledged with girlish delight the congratulations.

Some of the friends expressed their regret that they must wait another year to see her again.

"Oh, you can see me in the moving pictures," she said. "Yes, really. I'm going to the Pacific coast in June, and am to play Tosca, Butterfly and Carmen, and perhaps some other roles. It will be out in the open."

Scotti, the baritone, also confided to a close friend before leaving the city that he was going into the moving pictures soon. As he has played most of the leading roles with Farrar, it is but natural to believe he will be in the same pictures. It is stated they will be filmed by the Jesse Lasky company in their western studio.

BERT LEVY OPENS ATLANTA OFFICES.

The Bert Levey circuit of San Francisco has opened offices in the Forsyth building for the handling of special features in this territory.

VICTORIA THEATER OPENS.

Atlanta is to have another moving picture theater. The latter part of this week the Victoria theater will be opened at No. 4 Peachtree. S. Berger is president and manager of the new theater, and has, it is rumored, spent $15,000 in remodeling the former offices of the Louisville & Nashville R. R. The theater will seat 400. The Mutual program, including the Master pictures, is the service secured. Two Simplex projecting machines will be installed. They are 1915 models and the best that can be used. Exhaust fans, ceiling fans and other means will be used to make it the coolest, or one at least, in the city. The foyer and ticket booth are finished in Georgia marble and art glass. The interior is neatly and tastefully decorated upon simple lines and the indirect lighting system used. An orchestra of five pieces will furnish the music. No vaudeville will be at this theater.

ATLANTA BRIEF NOTES.

George M. Gentry, who has been identified with the Harry K. Lucas Co. for some time, has been appointed assistant manager of the United Program Film Service, with offices in the Rhodes building. Mr. Gentry's many friends over the South are pleased to hear of his advancement.

"The Belgians' Relief," a two-reel moving picture, enacted by prominent Atlantians, and to be shown by Georgia's branch of the Belgian Relief Fund for the benefit of suffering women and children of Belgium, will be shown for the first time at the Lyric theater this week.

"Diamond in the Sky," the new serial picture of the American Film company, is announced this week at the popular Vaudette theater. John Evans, the manager of the Vaudette, is the dean of Atlanta's moving picture men and a very prominent Shriner. Mr. Evans entered the moving picture business in its infancy, and to-day not only has the largest but the best patronized theater in the city.

The Grand theater enjoyed its usual crowded house during the past week, and announces for this week the following: "The Woman," "The Eagle's Nest," "Little Sunset," and "Woman and Wine."

The Strand theater announces for the week "The Heart of a Painted Woman," featuring Olga Petrova in the leading role, Mae Marsh in "The Victim" and one of Atlanta's favorites, W. S. Hart, in "The Man From Nowhere."

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Stories of the Films

General Film Company.

LUBIN.

ROAD O' STRIFE (Episode No. 9, "The Iron Hand of Law"—May 31).—Upon reaching the village of Elmhurst, Daisy, the show-girl and self-appointed guardian of Alene, inquires of the first man she sees where she can obtain information concerning Robert Dane. It is to Dane himself that the inquiry has been addressed, he having been forced to abandon as hopeless his efforts to trace Alene and being on the point of returning to the city. With the skill of long experience, Daisy readily reads Dane's character, and, satisfied, informs him that Alene is safe and offers to conduct him to her. Reaching the city, Daisy and Dane proceed to Daisy's room and then to the theater in search of Alene. At the latter place they learn from the doorkeeper, who has overheard the address given to the driver of the taxi in which Alene was taken away, that the girl has gone to Gilbert Jerome's house.

In an agony of apprehension they hurry to the house, arriving at about the same instant that Gilbert drains the silver cup. They are, of course unaware of what is taking place, and enlist the aid of an officer, on whom Daisy's frantically earnest appeals make an impression. The officer goes to the side of the house, where he can look into the dining room, while Dane and Daisy force their way past the servant who opens the front door. The officer looks in the window just as the horrified butler announces that Gilbert Jerome is dead. Dane and Daisy reach the dining room just as the officer springs in at the window and assumes charge of the situation. Alene feels no grief at Gilbert's death, and pretends no regret, but ignoring the incident, is entirely happy to again meet Dane. A telephoned report to the police station bring detectives and a doctor and the latter at once declares Gilbert dead, and further, that he obviously died from some unusual poison. The brief investigation conducted on the spot seems to point conclusively to the guilt of Alene, and her unconventional manner and words count heavily against her. At the police station she is held on a charge of murder, Dane, Daisy, the butler and Gilbert's footman being detained as witnesses for the inquest. Dane, realizing how strong is the circumstantial evidence against Alene, is heartbroken, but the girl herself is only bewildered that she should be shut in a prison cell.

THE DARKNESS BEFORE DAWN (Special—Three Parts—June 2).—Carson, trustee for Elsie Moore, an orphan, invites her to his rooms with evil intent. Realizing his purpose she faints. Carson drags her into the adjoining bedroom, locks the door and hurries out to admit Elliott, a young physician, who is one of Carson's clients. Elliot does not know Elsie, nor of her presence in the house. He picks up a bracelet and glove which had been dropped by Elsie in her struggle. Carson's wink and subtle hint lead Elliot to believe he is harboring a willing mistress in the bedroom. Elliot, a man of high moral standards, is disgusted. He and Carson leave the house immediately on important business. Elsie, meanwhile, recovers consciousness and escapes.

Months later Elsie, penniless, meets Elliot for the first time and is employed by him as stenographer. Elliot has had a previous love affair with Rose Lewis, a beautiful widow, but, true to his ideals, he abandons his contemplated proposal when he discovers that she smokes, and leans toward a restless social life. Rose is not a woman of maudlin dissipation, but one with a profound liking for the high living of society. When she realizes she has lost Elliot, whom she dearly loves, she is influenced by the memory of her dead baby, the spirit of motherhood asserts itself, and she determines to discontinue the habits distasteful to Elliot and win back his affection. But Elliot has now seen in Elsie his ideal of the innocent, chaste, home-loving woman, and he marries her on the same day that Rose writes Elliot telling him she has conformed to his ideals in hope that their love might be reawakened. Rose, heartbroken at Elliot's marriage to another, cannot drown the desire to wait for Elliot as a husband, however long that may be. Elsie soon discovers Elliot's former love for Rose and becomes vaguely fearful.

Elliot reluctantly takes Elsie to a ball at Rose's home. Elsie here accidentally meets Carson, and the sight of her terror in encountering him makes Elliot suspicious. Carson, still posing as a friend of Elliot, calls at the physician's home. He realizes Elsie's helplessness and is still eager to carry out his sinister motives. Elliot, to learn the truth, pretends to leave the house. He creeps back to the living room door, looks through and sees Elsie alone with Carson. Elsie shrinks in terror when Carson produces the bracelet and glove, tells her Elliot knows they belong to the woman who was in his apartments, and threatens to tell her husband unless she yields to his demands. Elliott, frenzied, bursts into the room, ejects Carson, beating him unmercifully, and, believing Elsie guilty, leaves the house. He continues to live alone for the next few months, refusing to open Elsie's mail, and gracefully yielding to the love advances of Rose. On the eve of a trip, he calls upon Rose to inform her he has decided to divorce Elsie. At the same moment a trained nurse phones Rose's home to find Elliot. Rose answers the phone and even when the nurse tells her that Elsie is about to become a mother, Rose is determined not to tell Elliot. In hanging up the phone, Rose overturns the tiny box containing the clothes of her dead baby. Her heart goes out to the other woman, about to give birth to a child. She tells Elliot what is about to happen at his home, and forces him to go to Elsie's side. Elliot returns home just as his first-born is brought into the world. A reconciliation follows between Elsie and Elliot, and Rose is happy in the thought that she has acted justly and brought happiness to a deserving woman.

THE ACTORS' BOARDING HOUSE (June 1).—The mischief created by Pat and his partner, both acrobats, serves to put the house in an uproar, and render "Ma," the proprietress, a wreck of her former self. Pat tilts the beer pail held by a charming dancer as she gayly chats with a contortionist, and he and his partner have a party. They steal into her room and generously place a glass of beer on her dresser, only to be caught there by the dancer and summarily ejected. The trombone player comes in for their practical joking, and the lank tragedian likewise suffers at their hands. Pat is horrified at dinner to see a fowl of the size of a sparrow resting on a platter which might hold a turkey. He aims his revolver at it and fires. The bird is shot into nothing. "Ma" lays down the law after that, but it does no good. She can only sink her weary head on a bed improvised from the ironing board and a piano stool, and fall into a restless sleep, dreaming of the end of the week and the departure of Pat.

HIS PIPE DREAM (June 1).—In this cartoon comedy Rastus is seen to fill his pipe and settle back for a good smoke. His dream soon follows. Rastus sweeps out his limousine and is attracted by a sign offering $500 to the man who can stay in the ring for three rounds with Black Smoke. Rastus bravely accepts the challenge and meets Black Smoke. The fighting is fast and furious, and the antics of the pen-and-ink men highly amusing. Rastus wins, of course, and attempts to aid a maiden in distress. Her horse is running away, his course taking him up perpendicular cliffs and over mountain peaks, with jumps among the stars. Rastus overtakes the girl, proposes and is gladly accepted. Then he wakes.

THE INVENTOR'S PERIL (Special—Two Parts—June 3).—John Alden, a wealthy amateur inventor, to escape his obligations, takes refuge in his old home on an island connected with the mainland by an abandoned bridge. Here he starts experiments on his invention, a wireless telephone, using the cupola as a laboratory. Mrs. Baldwin (who is determined to Marry John to her daughter, Lola) sends him an invitation to a house party at her nearby mansion, where the world's greatest inventor, Signor Marvelli, is her guest. Tempted by the opportunity to consult this genius about his invention, John accepts. At the house party the inventors become absorbed in the perfection of the wireless and, to the distress of their designing hostess, make an experimental station of the loft of her garage, where they succeed in perfecting the instrument to the point where only a test call will demonstrate its success. Therefore, John, unknown to anyone but Marvelli, goes back to his cupola laboratory to establish a connection "by wireless."

Unknown to Marvelli, he has been followed to the garage by a crazy inventor named Micheals, who has a delusion that the great man has wronged him. Finding Marvelli alone, the fiend overpowers him and is about to dispatch him with a murderous stiletto, when Lola climbs to the loft. Micheals, thinking Marvelli dead, turns to the girl, who has been a witness to his act and fainted. He throws her into one of the motor cars in the garages and drives madly away. Believing himself pursued, Michaels hurls the powerful car across a rickety bridge leading to John's old house. Midway over the rotten timbers collapse, dropping the car to the waters below. Micheals cuts a hole in the top of the car and succeeds in gaining the island and dragging his unconscious victim into the old house, where Lola revives to find the maniac glowering over her. John, at work in the cupola above, hears a terrified scream. Rushing down, he finds Lola strugling with the fiend whom he fights off, and carries the girl up to the cupola. Here he realizes there is no escape from the maniac, who is slowly carving his way through the door. Resolved to die game, John forces Lola to be lowered from the window by a wire tied about their waists. He then tries vainly to "get" Marvelli on his "wireless" phone.

Back at the garage, Marvelli has been discovered and revived. He instinctively turns to the phone. Suddenly he solves the problem and gets a spark. At the cupola John has given up hope when the phone in his hand comes to life; he has just time to call for help when Micheals breaks into the cupola. They struggle desperately. John, handicapped by Lola's weight. Micheals turns and John hurls the telephone at him. Micheals pitches headlong down the stairs into the arms of Marvelli. The rescuers, headed by Mrs. Baldwin, drag John back as he is being pulled out of the window. Lola is saved, and as Marvelli holds the great invention to him, John takes Lola in his arms instead, while Mrs. Baldwin smiles in triumph.

THE DECOY (June 4).—Robert Smith, an Eastern "sharper," arrives in Sunset, a small city in the West, and opens business under the guise of a real estate operator. His daughter, Flo, an attractive girl, has been brought up to help her father without question in his "sharp" practices. Accompanying Smith is his right-hand "skin" artist, "Spider" Brown. Through an item in the Sunset newspaper, Smith learns that Bert Sheldon of New York, who has inherited a fortune of $30,000, is in Sunset with the intention of investing in some land. The "sharper" orders Flo to meet Bert, exert all her fascinations on him and induce him to visit the office of Robert Smith, real estate operator. By means of a clever ruse, Flo attracts Bert's attention and they become acquainted. She takes him to Smith's office and the "sharper" shows the young Easterner a fine tract of land and offers to sell it to him at a low figure. As a matter of fact, the land in question is the property of the Sunset Water Company. Smith figures on "selling" the land to Bert and making a "getaway" with the money. Bert is pleased with the land and promises to consider the proposition.

Two days later, Flo and Bert stroll out to the land. Bert asks Flo what she thinks about the land. The girl, who has come to admire Bert, especially when she compares his treatment of her with that of her father, warns Bert of the conspiracy. The latter is profuse in his thanks and shows Flo the picture of his Eastern sweetheart. He also decides that he will not get in a mixup with Smith, in order to protect Flo. Learning that Bert has decided not to buy the land, Smith is desperate. He tries to "dope" Bert with the intention of getting what money he has. Flo, apparently through an accident, knocks over the glass of wine. Bert prepares to leave town. Smith determines to rob him openly, using "Spider" as an accomplice. Smith returns to his office to get a knife. Flo, who has found that she loves Bert and knows that it is a hopeless love, resolves to save him. She seizes her opportunity and in an unusual way holds her father a prisoner until she knows that Bert is safe on the outbound train. Smith is enraged at first, then slowly realizes the situation from Flo's point of view. There is the promise that the turning point has come in the "sharper's" life.

THE NEW BUTLER (June 5).—Bill answers a newspaper advertisement, and secures a position as a butler. He catches the man of the house in the act of flirting with the housemaid, after which Bill does practically as he likes, until he tries to butt in and run the kitchen, where he met his Waterloo, as Nora hails from the Emerald Isle, and refuses to recognize the new butler as her boss. Bill is lucky in escaping a nice freshly made pie as the cook hurls it at him and the master of the house receives it full in the face. He tries to fire Bill on the spot, but Bill promptly informs him that if he is fired he will tell his wife that he is flirting with the housemaid.

Nora, wanting a chicken killed for dinner, informs the new butler that she needs one quick. Bill loses no time in rushing out in search of a chick. He spies a beautiful young girl standing on the corner waiting for a car, makes a dive for her, picks her up bodily, and rushes back to the house carrying her into the kitchen, puts her in a chair, and tells the cook there is her "chicken." For this error, Bill receives a sound beating at the hands of the cook, but the arrival of the mistress of the house interrupts the trouble. The new butler is presented for the first

time to the mistress of the house. While Bill is making a nice bow he trips on the rug and, in trying to straighten it, pulls it from under the feet of the mistress. He apologizes that the floor is slippery and she indignantly goes upstairs.

Some friends have arrived to take dinner with the family, and little Johnny upsets the butler with a tray and the dishes are spilled all over the guests. For this offense, Johnny is ordered away from the table to his room. Johnny discovers the chandelier in his room needs repairing and phones downstairs for the butler to come up and fix it. Bill is excused from the dining room and proceeds to the boy's room. Johnny supplies him with a step ladder, while the butler is on, he pulls it away, leaving Bill suspended in the air hanging on to the chandelier. The fasteners of the chandelier give way and Bill crashes through the floor, landing on the dining room table with barrels of plaster following him. When the clouds of dust clear away Bill and the folks at the table are a sight to behold. Now Bill is looking for another job.

ESSANAY.

THE REVENUE AGENT (May 21).—The girl, on guard at the mountain defile, sees a strange man with all the accoutrements of a painter. She hails him and he explains he is a landscape artist. Tom, coming along a moment later, also challenges him and is reassured of the stranger's calling when the stranger paints his picture. As the days go by, the painter and the girl meet frequently and Tom's attentions to the girl begin to be unwelcome. Tom is consumed with jealousy, but he likes the painter and he is a good loser. Then comes the denouement. The moonshiners learn that the painter is a revenue agent. Tom is about to kill him, but the girl buys his life at the price of her happiness. She tells Tom she will marry him if the spy goes free. They go to the ministers, where Tom gives up the girl for the revenue agent.

DREAMY DUD (May 26).—Dud and Wag, his dog, while out on a lark, make a visit to the Zoo. But the monkey beats them both up, the elephant gets peeved when Wag bites his tail and throws Wag into the lagoon and squirts water all over Dud. The kangaroo chases them both clear out of the picture, just as Dud's mother calls him for the forty-eleventh time. Another day in "An Alley Romance" Wag steals a hat and cane. He meets Miss Cat in an alley and flirts with her. Just as the two are spooning on a log, along comes Mr. Cat and chases Wag. Dud tries to save him and runs after him. He trees Mr. Cat and shakes the tree, whereupon Mr. Cat descends on his head and is administering a beating when Dud wakes up to find his mother pulling his hair.

THE BACHELOR'S BURGLAR (May 28).—The girl gets a job on the local newspaper and is sent out to get the story of one of the escapades of a rich bachelor. While she is on her way she determines to break into the house, because she is sure the bachelor will refuse her an interview. She breaks into the house and is blithely gathering the details of her story when the bachelor surprises her and calls the police. Just as the police arrive, the bachelor puts on a house coat and an old cap. He looks very much like a burglar. The girl, seeing this, holds him at the point of the gun, hands him over to the police and goes back to the office with her story.

THE LONGER VOYAGE (May 31).—Mrs. Chesham learns that a serious operation will be necessary to save her life. Dr. Hartey, her physician, urges her to tell her husband. But George Chesham is ambitious and his wife doesn't want to worry him. About the time of Mrs. Chesham's illness, George is invited on a yachting cruise by Ponsonby, a millionaire broker, whose friendship means much to him. George asks his wife to go, but she refuses without giving him the real reason. On the cruise Ponsonby learns that Chesham is a married man. When he twits him Chesham tells him his wife is a clinging vine and a hindrance. Ponsonby tells him that the only girl he ever loved refused him. She was Isabelle Dallas. Chesham then knows that he has her for a wife. He goes home with a new appreciation of her. But she dies in his arms.

THE COWARD (Special—Three Parts—June 1). John Brent loses his savings and some of the firm's money in betting on the races. Ever afraid to face the consequence, he decides on suicide. He is saved by Ruth Davis, the girl across the hall, who gives him all her money to pay his debts. He falls in love with her and they are married. A girl is born to the couple, but they are poor and are unable to give the child the care it needs. Their physician tells Brent that the only hope for the child lies in calling a noted specialist. He falls in love with Ruth and she grows to care for the man who is curing her child. The doctor tells Brent that he loves his wife and if he will consent to a divorce he will give the woman and child all the comforts and luxuries they need. The coward, his heart crushed, gives up his wife.

Years later, he has become wealthy, while the noted specialist loses, first his fortune, then his life. The girl seeks employment in her father's office without knowing who he is. Infatuated with the girl, Brent struggles with her one night in the office. She denounces him. He goes to her home and learns she is his own daughter. He fights a battle with his cowardly instincts and finally overcomes them. He begs forgiveness of his wife and daughter and the three are reunited.

SOPHIE AND THE FAKER (June 3).—The faker comes to town with a magic electric belt that makes weak men strong. He goes to Sophie's, the only boarding house in town, for food. There he starts to make love to Sophie. Naturally Sophie's husband resents this. The faker catches him alone and he and his assistant drag him by a rope and hang him up on a barn. Sophie releases him, steals a belt from the faker's baggage and puts it on her husband. The husband chases the two, catches them and beats them up. Then he hangs them on the barn and leaves them up to dry.

THE CLUTCH OF CIRCUMSTANCES (Special—Two Parts—June 5).—Eli Turner, an unscrupulous lawyer, is defeated in court by Frank Morrison, a young attorney. Frank also has had the temerity to get in Turner's path over a girl. Now Turner plots to send Morrison to prison, but Nance, a mountain girl, who admires Frank, warns him of his danger. That danger passes and Turner weaves another plot. This time Nance is implicated and to save her Morrison keeps silent. He is sent to prison. Now Turner has made Nance believe he loves her. When the turn comes, he throws her down. Then she learns that Morrison is the son of the Governor. She goes to the Governor, but he refuses to pardon his son. Margaret Field, in love with Frank, gets the whole story and brings it to the Governor, whereupon Frank is pardoned. Turner is exposed and Nance's case is made right before the world. Frank Marries Margaret.

VITAGRAPH.

THE JARR FAMILY SERIES NO. 9, "Mrs. Jarr's Auction Bridge" (May 31).—Out at Hay Corners, Mrs. Jarr's Uncle Henry has an altercation with the village "constabule" over a broken-down bridge on his land and is ordered to get a new one. Not being up on city ways, Uncle thinks he sees a chance to buy in a new bridge at auction, when Aunt Hetty mentions the Auction Bridge Mrs. Jarr is to hold. Now the Jarrs anticipate a very "exclusive" affair, as the famous Prof. Pinkfingers is to give a piano recital and Clara Mudridge, as well as the Struyvers, have consented to attend. Uncle, however, is not going to let a little thing like that deter him from getting a new bridge cheap, so, all dressed up in his "Sunday-go-to-meetings," he arrives in town and drops in right in the midst of the Jarrs' little "swagger" affair. Poor Mrs. Jarr almost swoons at sight of him, but her husband hustles Uncle off to the punch-bowl to keep him out of the parlor. When the card games start and Uncle hears the bidding, Jarr can't hold him from going and shouting right out loud. He creates quite a sensation and Mrs. Jarr, to smooth things over, whispers to Prof. Pinkfingers to play a selection. No sooner does the music start up than Uncle Henry, who feels rather tipsy from the punch, lets out a whoop and starts in to jig. Before Jarr gets him out by pretending to ask him to mail some letters, the place is in an uproar. Uncle Henry in his exhilarated condition mails the letters in the fire alarm box on the corner. Several pieces of apparatus and the Chief respond. Seeing Uncle, the Chief asks "Where is it?" and thinking he means the card-party, Uncle points out the Jarr apartment. The firemen get busy and just as a young lady starts to sing, she—in common with the others—receives full force of a stream of water from a hose nozzle. The party breaks up right there, and when the Chief learns who is to blame, Uncle Henry is given the "Water Cure" for his temporary insobriety.

PLAYING THE GAME (Special—Two Parts—June 1).—At a fashionable winter resort, Marcus Holmes and Hiram Gore, of Nebraska, two old millionaires, meet and renew friendship. Gore is introduced to Lilly, Holmes' daughter, and greatly pleased with her beauty and grace. Hiram whispers to Holmes a suggestion of a match between Lilly and his son, Reuben, who is now out in Nebraska on the farm. Holmes thinks that a fine idea, and Reuben is accordingly sent for. When Lilly hears of the project, she immediately decides that if Hiram is a "Rube," what must his farmer son be! So she scoffs at the idea of a match. Lilly does not know that Reuben is a Harvard graduate, and with several round-the-world trips to his credit, is anything but a "by Heck." As for the "Little farm," that is a twenty-thousand acre plot with fifteen thousand head of cattle feeding thereon. Reuben gains a hint from his father's message that the girl in the case thinks of him

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as a bumpkin, so he decides to have a little fun. He borrows a real "Rube" outfit, and, after alighting from his private car in the city, calls on Lilly in his ridiculous costume. It happens that both fathers are away at the time. Meanwhile, Lilly decides to shock the young countryman a little, and in that way put a quietus on the match. She piles on the rouge, puts on a rather abbreviated costume, and when Reuben arrives, he finds her nonchalantly puffing a cigarette. After many ludicrous happenings, Lilly offers him the family album and a cocktail, while she fights off a growing sickness from the cigarette. Both become a little suspicious that the other is faking, and Reuben leaves as soon as he dares to. That evening, dressed in immaculate evening clothes, they happen to meet at a fashionable reception, and the secret is out. Reuben, looking every inch the polished gentleman, leads Lilly, now a sweet and gentle lady, to the conservatory, proposes and is accepted. Then they go to their dads, and the "game" ends with a double benediction.

BUNNY IN BUNNYLAND (June 2).—Nearly everyone nowadays knows what motion picture cartoons are. This one is a novel and pleasing way of displaying the comical adventures of the jovial Mr. Bunny in his journey through Bunnyland. The drawings for this 1,000-foot funmaker were made by Carl Lederer, and depict the adventures of Mr. Bunny starting from his arrival at the steamship pier from one of the ocean liners. On his way to his home in an automobile, he runs over a couple of pedestrians, is chased by the police, and going by the statue of Napoleon in the park, that noble soldier actually raises his hand to his hat in salute. A little side-play is furnished when we see a remarkably natural car pounce on and capture a remarkably natural birdie. On his arrival in his home town, Bunny, while strolling through the streets, spies some luscious-looking pies placed on the window-sill by the cook of a neighboring house, and cautiously stealing up, abstracts one of them and runs off with it. The servant girl sees him and, climbing out of the window, chases him. She is persistent and Bunny even climbs to the roof of a barn to escape her. She then heaves the saucepan she is carrying at him and knocks him off the roof onto a pile of hay. He recovers, however, and she chases him again until, in desperation, he grabs a cow's tail and is soon tearing holes in the atmosphere behind the galloping animal. Over bridges, streams, hill and dale, they speed, until she suddenly turns, swallows him and bursts. The picture then dissolves out into a view of the artist, standing by piles of drawings as high as himself, while he shows you several of the drawings you have just witnessed, showing the slight changes from one drawing to another, and the method employed in making the cartoon.

SONNY JIM AT THE MARDI GRAS (June 3).—The fun starts when Sonny Jim hears his father reading of the thousands of children expected to enjoy the Coney Island's Mardi Gras parade on Saturday afternoon. He finds out from Mother Dear what a Mardi Gras is, and secretly determines to go, anyhow, when she tells him she has a Mother's Meeting that afternoon. Sonny "breaks the toy bank," and with Lily, his little colored friend, starts for the big amusement park. There we watch them getting a splendid birds's eye view of the island, the new free municipal baths, the long stretch of crowded ocean beach—certainly the most popular beach in the United States, and the Mardi Gras parade, the biggest feature of the carnival. First come the past presidents of the Mardi Gras Association, well known business men, then the following beautiful floats: "Army and Navy," "Peace," "Coney Island Life Guards," "Fairyland," "The States of Our Union," "The Landing of Columbus," "The Pilgrim Fathers," "The Boston Tea Party," "Washington Crossing the Delaware" and many others. After the parade, the wanderers enter Luna Park, and Sonny, after the exhaustion of his bank roll, finds all he has to do to get into any of the amusement is to say, "I'm Sonny Jim of the Vitagraph Company," and he is invariably escorted inside free of charge. At Steeplechase Park, another huge amusement place, his name also proves an open sesame, but Daddy and Mother Dear, nearly frantic, locate their lost son just as he and Lily are about to take a wild ride on the iron horses at Steeplechase. They march the pair home in a hurry, and Lily gets a spanking from her Mammy. Sonny Jim's father, however, has not the heart to chastise him when he promises to take him and Mother Dear along the next time he goes to the Mardi Gras.

THE WAY OF THE TRANSGRESSOR (Broadway Star Feature—Three Parts—Special—June 5).—Fearing investigation by the District Attorney, Haggerty, a canal contractor, draws money and papers from his bank and secrets them behind a sliding panel over the mantel in his home. While telephoning to the bank to recover some missing paper, he is overcome by a heart attack and is found dead by the bank cashier, Turner, who heard his cry for help over the phone. Meantime, Arthur, son of Haggerty, and his bride Fanchette, formerly a cabaret singer, who have that very day received the parental blessing, enter the room. All join in search for money which Turner feels sure must be concealed about the place. Their efforts are unavailing and as a result, Haggerty's company goes bankrupt, leaving the young couple penniless. Arthur becomes dissipated and as he is unable to make a living, Fanchette resumes her singing at the cabaret. Turner buys the Haggerty home at auction, and finally, after exhaustive search, discovers the hidden money. He at once proceeds to spend it in riotous living, and at the cabaret, becomes enamoured of Fanchette, not recognizing her as the daughter-in-law of Haggerty. Learning he has no visible source of income, she concludes he has found the missing money. She accepts his invitation to accompany him home, in order to discover the truth of her surmise. There Turner finds her watching him counting over his hoard near a loose panel in the fireplace, and maddened at her accusation of theft, tries to kill her. He trips, falls, and striking his head, is instantly killed. The police are called, and on learning the circumstances, Fanchette is allowed to go, but the affair gets into the papers and, Arthur, seeing it, refuses to listen to her explanation and casts her out. At the inquest, Arthur hears the whole story, learns that the major portion of the money may be recovered, and penitently follows Fanchette home, where he gains her forgiveness and renewed happiness follows.

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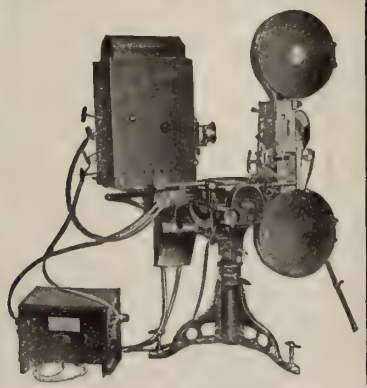

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HEARST-SELIG NEWS PICTORIAL NO. 37 (May 10, 1915).

Neponset, Mass.—Giant yacht Sea Call, worth nearly a million dollars, is launched.

Berlin, Germany.—Thousands join in centennial celebration in honor of Bismarck at statue before Reichstag. Chancellor von Bethman-Holloweg takes part.

Philadelphia.—Hundreds of suffragists join in big votes demonstration on May Day.

Wellesley, Mass.—Girl students at Wellesley College have May Day frolic on campus. Fair athletes answer call of coaches to join crews.

San Francisco.—"Uncle Joe" Cannon, with party of Congressmen, arrives in San Francisco for the exposition and is given hearty welcome.

New York.—Latest fashions by Lady Duff-Gordon.

Dublin.—Lord Wimborne, new Governor General of Ireland, named under provisions of Home Rule bill, arrives to take up his duties.

Kissena Lake, N. Y.—Members of Girl Pioneers of America arrive in camp for annual exhibition.

New York.—Children make pets of baby angora goats in Central Park.

Near Dieppe, France.—Recruits who have been called to colors during present year are given hard training to prepare for war. Men are sent over country like that in which Germans are encamped.

Southend-on-Sea, England.—Germans, held as prisoners of war on big liners at mouth of Thames, are transferred to internment camps.

Maldon, England.—Soldiers take charge of town of Maldon, 40 miles from London where bombs from Zeppelins tore great holes in earth and demolished buildings near big ammunition stores.

HEARST-SELIG NEWS PICTORIAL NO. 38 (May 13, 1915).

New York.—Fleet gathers for formal review by navy department and President Wilson.

Los Angeles.—Story of the West is told in historical parade.

Quincy, Mass.—Torpedo Boat Destroyer Tucker is launched at Fore River Yards. It is the biggest and fastest vessel of its kind belonging to the navy.

New York.—Maharajah of Kapurthalia bringing the favorite of his four wives arrives for his visit to the Panama Exposition.

San Francisco.—Coast defense members have practice harbor mine planting from side of ship.

New York.—Veteran corps of artillery act as escort of honor at special service of Colonial Historical Society.

New York.—School ship Newport sails with cadets on 1,500 mile voyage on which men will learn to become navigators and captains of ships.

San Francisco.—Big crowds gather at May Day frolic at Panama Fair.

Hendon, England.—Famous aerdrome, formerly mecca for society people, is transformed into an aeroplane base. Winston Churchill, First Lord of the Admiralty, inspects the field.

Giant steamer Lusitania is torpedoed off Irish coast by a German submarine. Interesting motion pictures show the great liner as she appeared on her fatal voyage from New York and show one of the German submarines now patrolling the war zone off the British coast.

LIGHT O' LOVE (Special Two Parts—May 24).—Joe Thanlee and Walt Thanlee, sons of Capt. Thanlee, a retired sea captain, are in love with Beth Slade, belle of the little fishing village. Beth finally becomes engaged to Joe.

Shortly after, the freighter Dawn loses its mate. Captain Black, of the freighter, offers the position of mate to Joe. Captain Thanlee gives his favorite son his uniform, coat and cap. Joe becomes ensnared in the city by Sadie and Ralph Lucas, high-class smugglers. When the freighter Dawn returns Joe is missing. Captain Thanlee places a light in the window of his cottage every night, saying that it will guide his boy home.

Long months pass by. No word has come from Joe, who has been acting as a go-between for Ralph and Sadie Lucas, the smugglers. Inspector Gleason gets a tip that smugglers are working in his district. He spots and follows Ralph, Sadie and Joe to their apartment. There Sadie and Ralph are arrested, but Joe manages to escape by leaving his father's old coat in the hands of Gleason, after slipping out of the garment. Joe steals to his father's cottage at night, and asks for money to cross the border.

Walt is tempted to deliver Joe to the officers, but finally conquers his desire to win Beth in an underhand way, and points out a wrong direction to Gleason. Gleason ultimately captures Joe. Beth on the bluff at the shore realizes that Joe is either dead or has forever gone out of her life. The light o' love has been snuffed out.

TWO BROTHERS AND A GIRL (May 25).—Jack, encamped in the mountains, hears a girl's screams and saves Constance from death. Jack and his brother Bob attend her, and she tells them how her parents were lost in a sandstorm.

Jack and Bob both fall in love with Constance, and Jack wins her admiration. Bob spies upon their love-making. Constance really loves Bob, and when Jack makes this discovery, he writes Constance a letter in which he tells her that her heart is his brother's and yet she accepted him out of gratitude. Jack then leaves Constance and Bob to their happiness.

MOTHER'S BIRTHDAY (May 26).—Mrs. Wilson writes her children that Friday is her birthday and asks them to come and take dinner with her. John receives his mother's letter, but his wife persuades him not to go. Mildred, the daughter, prepares to go to see her mother, when she is invited to the artists' ball.

John sends a birthday gift to his mother and Mildred does likewise, and Mrs. Wilson breaks down with sorrow. Then John's children become sick, and conscience stricken, they resolve to forget their other engagements and go to mother's.

THE QUARRY (Special—Three Parts—May 27).—Jim Montgomery, his mother and his little sister Jennie, live in happiness. Jennie, a cripple, is in need of a hip brace which will cost $50. Jim, a machinist, is out of work, and has no money. With his bag of tools he applies at a large machine shop and is refused employment. Gutzler, a professional burglar, and his partner, are plotting to crack the safe which contains money for the pay-roll. They encounter Jim, covet his tools and assault him. The crooks crack the safe. They are discovered by the watchman. Jim, recovering his senses, follows his assailants to the shop. As Gutzler, the crook, struggles with the watchman, Jim appears upon the scene. The watchman is felled by a blow from Gutzler, and the crooks disappear. Kearney, the detective, arrives with the police and Jim is arrested as a murderer.

Circumstantial evidence points to Jim as being the guilty man. The tools found in the office are his; thumb prints on the wrench are identified as his; he is given the "third degree" in all of its horrifying details, but he refuses to "confess" for he has nothing to divulge. Jim is found guilty of robbery and murder, and is sentenced to prison. In the state's prison, Jim's cell-mate is Bill Hawkins. His heart is touched when Jim prays. Bill, seeing an opportunity to escape, gives Jim $50. He puts Jim in a box which is carted away from the prison.

Detective Kearney, Jim's nemesis, is infuriated when he learns of Jim's escape. He arranges that Bill Hawkins be paroled, confident that Bill will lead the sleuth straight to the hiding place of Jim. In the months that pass, a new life is opened to Jim Montgomery. He becomes superintendent of a cotton mill in a distant town, and carries the name of Nelson. He loves Mollie Bryan, daughter of the mill president, and the love is mutual. The police send out reward offers for the "apprehension of Jim Montgomery, murderer and escaped convict." Bill Hawkins inserts an advertisement in a newspaper in order to find the whereabouts of his friend, Jim. Montgomery sees this advertisement and answers it.

Jim is torn betwixt conflicting emotions. He tells Mollie of his past, who says that she will fight the case with him. Bill Hawkins appears and Jim asks Bill to find the man guilty of the murder of the watchman, and also to tell Jim's mother to come to him. Detective Kearney has been keeping an eye on the home of Jim's mother. He is hovering near when Bill Hawkins arrives. Kearney follows Mrs. Montgomery.

In the meantime, Gutzler, the murderer, has had trouble with his affinity, Kate, of the Underworld. Kate vows to squeal as to the watchman's murder. Bill Hawkins is present. He realizes that Gutzler is the guilty man, overpowers the crook, and compels Gutzler to accompany him to Jim Montgomery's home. Jim Montgomery clasps his aged mother in his arms. Mollie is near and tears spring to her eyes. Kearney confronts Jim and his mother. "This is not your man," lies the mother. Kearney produces the tell-tale fatal thump-prints. Jim hides his hands behind his back, and then, with sudden resolve, he runs to the machine shop and plunges his right hand in the cog wheels of the machinery. Bill Hawkins appears with the trembling Gutzler who confesses to being the real murderer.

IN THE AMAZON JUNGLE (Jungle-Zoo Subject—May 29).—Silva, a young Spaniard, Linares and Arevalo, a Spanish half-breed, are interested in a rubber camp in South America. Silva is in love with Dolores, daughter of Arevalo. He tells her that his party is going further into the jungle than ever before to hunt for rubber. Linares, in drink, tells Arevalo that he wants his daughter when they return from the journey.

In the midst of the jungle Silva is seized with fever and Linares deserts him. A Jaguar attacks Linares. Silva, recovering from his illness, finds and ministers to Linares. Linares, conscience-stricken, says: "And in return for my treachery you saved my life."

THE JAGUAR TRAP (Jungle-Zoo Subject—May 22).—Joe Grant is the renegade husband of Lengua, a beautiful South African native girl. John Lewis is a South American trader, living with his daughter Grace. Ned Singleton helps Lewis in his work. Grant steals from Lewis' trading post and orders the abused Lengua to aid him in secreting the loot, and she refuses. She tells Lewis of Grant's misdeeds. Grant overhears her confession and vows revenge.

Lewis goes into the jungle to take medicine to some stricken natives. He is followed by Grant, who shoots him. Lewis, badly wounded, discovers a Jaguar near him, and in desperation ties his necktie around the wild beast's neck. The jaguar escapes and is found by Grace Lewis. Grant falls into a jaguar trap which already holds an imprisoned animal and is torn to pieces. Lewis is rescued and recovers his health.

THE BLOOD YOKE (Special—Two Parts—May 31).—Charles Drennen, Jet's guardian, gives a party in honor of Jet's twentieth birthday. Robert Fletcher is Jet's sweetheart. He asks Jet for her heart and hand. He has Jet's heart but she tells Robert: "My guardian made me promise never to become engaged without first consulting him." Robert is obdurate and with Jet they see her guardian. Drennen orders Jet to return Fletcher's ring. Fletcher says he is going to announce their engagement to the assembled guests. Drennen sternly forbids this action.

The principals are discovered by the other guests and to relieve an embarrassing situation Drennen, Jet's guardian, says: "We have just received some very bad news and Miss Drennen aks you to excuse her for tonight." Robert Fletcher refuses to leave with the others. He demands an explanation of the guardian's action. Drennen replies, "When I have told her, if she wishes, she may tell you." Drennen, the guardian, pondering in the library, reverts back to southern cotton fields and of the time he met Virginia, a mulatto girl, and of his promise to take care of her child. He awakens from the dream, knows he must do his duty and he calls to Jet and tells her the sordid story.

When Drennen indicates that he is Jet's father she denounces him. He tells her that such a marriage as she desires is impossible for sooner or later black blood will be sure to tell. Jet sees Robert. He again vows his passionate love for her. She then tells him that she is a mulatto. He turns from her involuntarily. She exclaims: "What a weight of sorrow, humiliation and shame there is in the blood yoke, the half-breed must wear!" Robert after a time, finds that his love for Jet is stronger than any race prejudice and he so writes her. She tells him that the marriage is impossible. In after years Jet has inherited Drennen's fortune and is succeeding in her mission work among colored people. Robert Fletcher, his wife, formerly Dolly Judson, are shown in their happy home. And as the picture fades, Jet is shown in resignation but content caring for those to whom she is bound by the blood yoke.

BIOGRAPH.

THE BUCKSKIN SHIRT (May 31).—Whistling Sandy, a prospector, once saved a woman from Indians, and she named her son after him. His little "pardner," as he calls the boy he has never seen, writes requesting him to furnish a buckskin shirt "like Buffalo Bill wore," so that he may play Injuns. Sandy makes the shirt with his own hands and boards the stage coach, refusing to entrust the precious parcel to the driver. Road agents hold up the stage, and in

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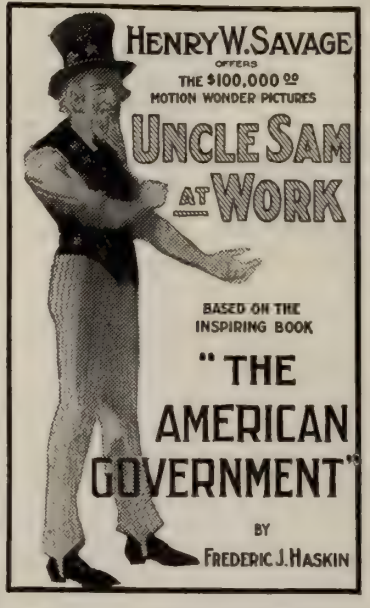

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a desperate fight Sandy is wounded. The lead horses, cut loose by Sandy, serve to bring up the sheriff and his posse, who capture the surviving outlaws. Grateful passengers press money on their savior, but he tells them that he fought to save the shirt, and refuses all gifts except "a watch for the kid." The watch and the buckskin shirt arrive in time for Christmas, and the kid writes his big pard: "I wouldn't let mother wash the bloodstains or mend the bullet holes in the shirt. It has another stain when I cut my thumb trying to open the insides of the watch. Somehow that watch don't run well no more." Whistling Sandy, reading this incoherent note as he sits alone in his cabin, with his fighting arm in a sling, is not puzzled by it. He understands the heart of the boy, and smiles wistfully across space to his little pard.

THE MAID O' THE MOUNTAINS (Special—Two Parts—June 1).—Armed men, under command of the United States marshal, invade the mountain fastnesses in search of an illicit still. Blake, the moonshiner, and his partner, Jim, are in imminent peril of discovery when Blake, in a fit of ungovernable passion, shoots the marshal's son from ambush. The young man is only slightly wounded and soon recovers; but Jim makes Blake believe that his victim is dead, because he desires Mary Blake, the moonshiner's daughter. Mary is an unusual girl, far superior to her class, and she despises Jim.

In the woods she meets by chance a young man like none whom she has ever seen, and returns his love. He is Arthur Van Buren, a novelist on vacation. Haunted by fears of her father's threat to make her marry Jim, Mary one day yields to her sweetheart's entreaties and accompanies him to the little church, where they are married. Van Buren is summoned home by the sudden illness of his father, and Mary, left alone, is forced to attend a dance at which Jim plans to announce his engagement to her. There is a stormy scene at home, in which Blake thunders that Mary shall marry nobody but Jim. Her defiance of this mandate results in her being locked in for the night. She climbs through the window and escapes, leaving a note in which she says: "Even though I may have been deceived and deserted by the one I love, I will end it all rather than marry Jim."

Reaching the river, she pushes a boat into midstream, and leaves her sunbonnet dangling from a thwart to give the impression that she has fallen from the boat and drowned. The plan succeeds, and her parents mourn for her. At the river's edge Blake discovers Jim's trick on seeing the marshal's son ride by with the posse, and turns ferociously upon his former partner, who, cowed by Blake's pistol, skulks away. Van Buren's father dies, and the novelist returns to the mountains for Mary. Her father, believing him a scoundrel, attacks him; but Van Buren's evidence of grief over the news of Mary's death convinces the moonshiner of his innocence, and the mourners comfort each other. Back in town, Van Buren cannot find relief from his bereavement.

Time passes, then one day the novelist's car knocks down a woman with a baby in her arms. Van Buren, rushing to pick her up, looks into the face of his lost Mary. She is not badly hurt, but he takes her to a hospital, where she recovers and recognizes her husband. She tells him her adventures since the day they parted, ending with her discharge from the hospital where her baby was born. But of the hardships she has undergone she says little—that is her secret, a thing the mountain girl is proud to bear in memory as her silent tribute to the destiny which brought her into a new life. Tenderly he removes her to his home, where she is welcomed by his mother.

THE HEART OF AN ACTRESS (June 3).—The actress on vacation becomes interested in the young farmer to whom she is introduced by the daughter of her landlady. She does not know that, prior to her coming, the girl and the young man had been engaged. The youth falls in love with her, and the other girl, noting their devotion to each other, is heartbroken. She saves the actress from drowning, and sobs out her grief on her mother's breast. The actress overhears and leaves for the city at once. Her lover follows and, although she is entertaining a crowd of friends, pleads with her for an explanation. She laughs at him for having taken her seriously, then, after his indignant farewell, surprises her friends by bursting into tears. The farmer returns home and eventually marries his former sweetheart, for he is completely disillusioned about the woman who deluded him.

HER DORMANT LOVE (June 4).—The discontented wife of the young rancher does not realize that the unsatisfactory state of things is her fault. She has not ceased to love her husband because she has not yet begun to love him. His tenderness and courtesy antagonize her. One day, in his absence, a stranger approaches the house and asks for food. He is a fugitive—innocent, he protests, of the crime with which he is charged. She believes his protestations and aids him, at the risk of discovery when her husband returns unexpectedly. The rancher, returning to town, meets two deputies who are searching for the fugitive, and he accompanies them. Reaching his home, he tells his surprised wife that he intends to get the reward of one thousand dollars offered for Dandy Dick, who murdered a postmaster. To his astonishment, she clings to him and pleads with him not to risk his life. He does not know what is in her mind—how, within the hour, she has given Dandy Dick a gun and a cartridge belt, and now he will use them against the man she has begun to love. Swiftly she mounts a horse and sets out in pursuit of the outlaw. In the forest she cajoles him, yields to his kisses, so that she may snatch the deadly weapon from his belt. A struggle ensues, a shot is fired, and the riders, galloping up, finds her in danger. The desperado is overpowered, and the wife, with a sigh of thankfulness, falls into her husband's arms.

FOR HER FRIEND (June 5).—Mrs. Ashton is delighted when her husband brings home his friend Stanton, for she knows that Helen Grey is in love with the man, and she plans to make a match of it. But, womanlike, she does not tell her husband what is in her mind; and her tete-a-tetes with Stanton are open to misconstruction. Helen, for instance, sees her motoring with Stanton directly after he has broken an engagement with her on plea of business. She goes to Mrs. Ashton and is overjoyed to learn that the matron is not her rival, but her true friend. "Wait and see," the married woman counsels. Mrs. Ashton discharges her maid for gross carelessness, and the little vixen runs to Ashton with a tale which brings him out of his chair with a smothered oath. "Get out!" he cries indignantly; but after the girl is gone he begins to think. He finds a letter from Stanton to his wife which seems to indicate a clandestine meeting at a masked ball. He attends the ball and sees Stanton with his wife, whom he recognizes by her unique costume; but before he can reach the pair they are lost in the maze of dancers. Returning home, he waits until he hears them enter, then confronts them with his revolver. To his amazement, his wife enters suddenly from her room, clad in a peignoir. Stanton is as greatly astonished as he when the woman at his side unmasks and reveals the features of Helen Grey.

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A CORRECTION.

The Universal Film Mfg. Company has made changes in its Bison brand. "The Smuggler's Lass," a two-reel picture, which was originally scheduled for release on May 15, has now been slated for release on June 5. On May 15, a two-reel subject entitled "The Jungle Queen" was released. A synopsis of this latter production has not yet been received from the manufacturers.

REX.

THE TRAIL OF THE UPPER YUKON (Two Parts—May 27).—Harrison Forbes, lawyer, is sent by his doctor to the north for his health. He cares little for life, his sweetheart being dead. Meanwhile, at Dismal Bar, a lonely and isolated trappers' villa, where the sole enjoyment is Grouse's Joint, a combination saloon, faro gallery and dance hall, a strange drama has been unfolding. Marcia, the fiery adventuress, has for the nineteenth time refused the marriage proposal of Hercules Bennet, card sharper and gunman.

"Garrick" is the strongest and most fiendishly cruel gold grubber that ever crossed the Yukon. Marcia is his favorite. Hercules stands looking malevolently at Marcia and her stalwart lover. As the girl sees Hercules her lips curl with just a bit of scorn and she turns Garrick to meet the glance of the other man and says: "That man has threatened me if I don't marry him." Garrick makes one start for Hercules, but the latter draws a pistol and holds him back. Harrison Forbes arrives at Dismal Bar. Marcia, coming down for some cigarettes for Garrick, meets him face to face. Forbes extends his hands with the glad cry, "Nell." Marcia is about to do likewise, when she suddenly remembers, and passes him. Forbes meets Hercules Bennet, who learns that Forbes has come north for his health. Forbes inquires and is informed that the girl is Marcia, keeper of the faro gallery, and Bennet's own sweetheart. Forbes learns that Bennet hates Garrick. Garrick leaves for the gold fields. Forbes strolls casually into the faro gallery, much to Marcia's dismay, and tells her that she might as well recognize him, that he knows her and begs her to think back over the times they once had during his school days at college. Marcia breaks down, thinking of her wasted life. Forbes, taking her in his arms, comforts her. Marcia places her arms about his neck and kisses him. Hercules Bennet plans a double revenge upon Marcia and Garrick. Bennet starting his plan into action, tells Forbes that he heard that the

Calendar of Daily Program Releases

Releases for Weeks Ending May 29 and June 5

(For Extended Table of Current Releases See Pages 1518, 1520, 1522.)

General Film Company

Current Releases

MONDAY, MAY 24, 1915.

BIOGRAPH—The Avenging Sea (Drama).
EDISON—Sally Castleton, Southerner (Special—Three parts—Drama).
ESSANAY—The Secret's Price (Drama).
KALEM—Rivals (Special—Two parts—Drama).
LUBIN—Road O' Strife, Series No. 8 "In the Wolf's Den" (Drama).
SELIG—Light o' Love (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 41, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 8 "Mr. Jarr Visits His Home Town (Comedy).

TUESDAY, MAY 25, 1915.

BIOGRAPH—Captain Fracasse (Special—Two parts—Drama).
EDISON—All Cooked Up (Comedy).
ESSANAY—Above the Abyss (Special—Two parts—Drama).
KALEM—"Ham" The Detective (Comedy).
LUBIN—Matilda's Legacy (Comedy).
SELIG—Two Brothers and a Girl (Drama).
VITAGRAPH—The Esterbrook Case (Special—Three parts—Broadway Star Feature—Drama).

WEDNESDAY, MAY 26, 1915.

EDISON—The Man Who Could Not Sleep (Drama).
ESSANAY—The Fable of "The Intermittent Fusser" (Comedy).
KALEM—The Figure In Black (Special—Two parts—Drama).
KNICKERBOCKER—The Kick Out (Special—Three parts—Drama).
LUBIN—Her Other Self (Special—Two parts—Drama).
SELIG—Mother's Birthday (Drama).
VITAGRAPH—The Story of a Glove (Comedy).

THURSDAY, MAY 27, 1915.

BIOGRAPH—Gratitude (Drama).
ESSANAY—A Bunch of Matches (Comedy).
LUBIN—On Bitter Creek (Special—Three parts—Drama).
MINA—Once Is Enough (Comedy).
SELIG—The Quarry (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 42, 1915 (News).
VITAGRAPH—Hilda of the Slums (Drama).

FRIDAY, MAY 28, 1915.

BIOGRAPH—The Candidate's Past (Drama).
EDISON—According to Their Lights (Special—Two parts—Drama).
ESSANAY—The Bachelor's Burglar (Drama).
KALEM—Prejudice (Special—Three parts—Drama).
LUBIN—Nobody Would Believe (Drama).
VITAGRAPH—The Starring of Flora Finchurch (Comedy).

SATURDAY, MAY 29, 1915.

BIOGRAPH—Truth Stranger Than Fiction (Drama).
EDISON—The Dumb Wooing (Comedy).
ESSANAY—Vengeance (Special—Three parts—Drama).
KALEM—A Railroader's Bravery (Episode No. 29 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Out For a Stroll (Comedy).
SELIG—In the Amazon Jungle (Jungle Zoo—Drama).
VITAGRAPH—Jane Was Worth It (Special—Two parts—Comedy).

United Film Service

Current Releases

SUNDAY, MAY 23, 1915.

CAMEO—Can A Jealous Wife Be Cured (Comedy).

MONDAY, MAY 24, 1915.

IDEAL—"Red Tape" (Two parts—Drama).

TUESDAY, MAY 25, 1915.

SUPERBA—Bumped For Fair (Comedy).

WEDNESDAY, MAY 26, 1915.

GRANDIN—War At Home (Two parts—Drama).

THURSDAY, MAY 27, 1915.

LUNA—She Couldn't Get Away (Comedy).
STARLIGHT—Love and Pies (Comedy).

FRIDAY, MAY 28, 1915.

PREMIER—The Smuggler's Daughter (Two parts—Drama).

SATURDAY, MAY 29, 1915.

PYRAMID—The Law of Nature (Two parts—Drama).

General Film Company

Advance Releases

MONDAY, MAY 31, 1915.

BIOGRAPH—The Buckskin Shirit (Drama).
EDISON—No Release This Date.
ESSANAY—The Longer Voyage (Drama).
KALEM—Wife For Wife (Special—Three parts—Drama).
LUBIN—Road o' Strife, Series No. 9, "The Iron Hand of Law" (Drama).
SELIG—The Blood Yoke (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 43, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 9, "Mrs. Jarr's Auction Bridge" (Comedy).

TUESDAY, JUNE 1, 1915.

BIOGRAPH—The Maid o' the Mountains (Special—Two parts—Drama).
EDISON—No Release This Date.
ESSANAY—The Coward (Special—Three parts—Drama).
KALEM—Ham In the Nut Factory (Comedy).
LUBIN—His Pipe Dream (Comedy).
—The Actor's Boarding House (Comedy).
SELIG—Polishing Up Polly (Comedy).
VITAGRAPH—Playing the Game (Special—Two parts—(Comedy).

WEDNESDAY, JUNE 2, 1915.

EDISON—Cartoons In the Barber Shop (Comedy).
ESSANAY—Subject Not Yet Announced.
KALEM—The Secret Well (Special—Two parts—Drama).
—Seen Through Grandpa's Reading Glass (Educ.).
LUBIN—The Darkness Before Dawn (Special—Three parts—Drama).
SELIG—Red Wins (Drama).
VITAGRAPH—Bunny in Bunnyland (Comedy).

THURSDAY, JUNE 3, 1915.

BIOGRAPH—The Heart of An Actress (Drama).
ESSANAY—Sophie and the Faker (Comedy).
LUBIN—The Inventor's Peril (Special—Two parts—Drama).
MINA—Nice's Mysterious (Comedy).
SELIG—How Callahan Cleaned Up Little Hell (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 44, 1915 (News).
VITAGRAPH—Sonny Jim at the Mardi Gras (Scenic—Comedy).

FRIDAY, JUNE 4, 1915.

BIOGRAPH—Her Dormant Love (Drama).
EDISON—The Test (Special—Three parts—Drama).
ESSANAY—Subject Not Yet Announced.
KALEM—The Bell of Penance (Drama).
LUBIN—The Decoy (Drama).
VITAGRAPH—Jones' Hypnotic Eye (Comedy).

SATURDAY, JUNE 5, 1915.

BIOGRAPH—For Her Friend (Drama).
EDISON—A Chip of the Old Block (Drama).
ESSANAY—The Clutch of Circumstance (Special—Two parts—Drama).
KALEM—The Human Chain (Episode No. 30 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The New Butler (Comedy).
SELIG—Beautiful Belinda (Comedy).
VITAGRAPH—The Way of the Transgressor (Broadway Star Features—Special—Three parts—Drama).

United Film Service

Advance Releases

SUNDAY, MAY 30. 1915.

UNITED—Business Is Business (Comedy).

MONDAY, MAY 31, 1915.

IDEAL—Man In the Law (Two parts—Drama).

TUESDAY, JUNE 1, 1915.

SUPERBA—A Dime Novel Hero (Comedy).

WEDNESDAY, JUNE 2, 1915.

EMPRESS—The Vivisectionist (Two parts—Drama).

THURSDAY, JUNE 3, 1915.

LUNA—Aunt Matilda Outwitted (Comedy).
STARLIGHT—Amateur Night (Comedy).

FRIDAY, JUNE 4, 1915.

PREMIER—The Picture On the Wall (Two parts—Drama).

SATURDAY, JUNE 5, 1915.

LARIAT—Navajo Joe (Two parts—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending May 29 and June 5

(For Extended Table of Current Releases See Pages 1518, 1520, 1522.)

Universal Film Mfg. Co.

SUNDAY, MAY 23, 1915.

BIG "U"—The Old Doctor (Two parts—Modern—Drama).
LAEMMLE—One Kind of Friend (Drama).
L-KO—No Release this Week.

MONDAY, MAY 24, 1915.

IMP—Fifty-Fifty (Comedy).
JOKER—Hiram's Inheritance (Comedy).
VICTOR—A Witch of Salem Town (Two parts—Costume—Drama).

TUESDAY, MAY 25, 1915.

GOLD SEAL—Shattered Memories (Three parts—Memorial Day—Drama).
NESTOR—When Her Idol Fell (Comedy).
REX—No Release This Week.

WEDNESDAY, MAY 26, 1915.

ANIMATED WEEKLY—Number 168 (News).
LAEMMLE—Trickery (Two parts—Society—Drama).
L-KO—Broken Hearts and Pledges (Comedy).

THURSDAY, MAY 27, 1915.

BIG "U"—The Memory Tree (Memorial Day—Drama).
POWERS—Lady Baffles and Detective Duck, in "The Great Egg Robbery" (Comedy).
REX—The Trail of the Upper Yukon (Two parts—North Western—Drama).

FRIDAY, MAY 28, 1915.

IMP—You Can't Always Tell (Two parts—Modern—Drama).
NESTOR—With Father's Help (Comedy).
VICTOR—The Nightmare of a Movie Fan (Comedy—Drama).

SATURDAY, MAY 29, 1915.

IMP—The Pursuit Eternal (Two parts—Mystery of Romance—Drama).
JOKER—No Soup (Comedy).
—Fun Among the Pharaohs (Educational).
POWERS—The Amber Vase (Drama).

SUNDAY, MAY 30, 1915.

BIG "U"—A Modern Enoch Arden (Three parts—Heart-Interest—Drama).
LAEMMLE—The Golden Wedding (Drama).
L-KO—No Release this Week.

MONDAY, MAY 31, 1915.

IMP—The Alibi (Drama).
JOKER—Hearts and Clubs (Comedy).
VICTOR—The House of Thousand Relations (Two parts—Comedy).

TUESDAY, JUNE 1, 1915.

GOLD SEAL—Under the Crescent, Adventure No. 1, "The Purple Iris" (Two parts—Drama).
NESTOR—Too Many Crooks (Comedy).
REX—The Force of Example (Drama).

WEDNESDAY, JUNE 2, 1915.

ANIMATED WEEKLY—Number 169 (News).
LAEMMLE—The Silent Command (Four parts—Hypnotic Mystery—Drama).
L-KO—No Release this Week.

THURSDAY, JUNE 3, 1915.

BIG "U"—No Release this Week.
POWERS—"Should We Eat Pie" (Photo—Vaudeville Act).
REX—The Heart of Cerise (Three parts—French—Drama of the Stage).

FRIDAY, JUNE 4, 1915.

IMP—A Life In the Balance (Two parts—Human Interest—Drama).
NESTOR—When They Were Co-Eds (Comedy).
VICTOR—The Judgment of Men (Drama).

SATURDAY, JUNE 5, 1915.

BISON—The Smuggler's Lass (Two parts—Irish—Drama).
JOKER—The Lover's Lucky Predicament (Comedy).
POWERS—The Better Way (Drama).

Mutual Film Corporation.

SUNDAY, MAY 23, 1915.

KOMIC—The Rivals (Comedy).
MAJESTIC—Eleven-thirty P. M. (Two parts—Drama).
THANHOUSER—Daughter of Kings (Drama).

MONDAY, MAY 24, 1915.

AMERICAN—The Purple Hills (Two parts—Drama).
KEYSTONE—Those College Girls (Two parts—Drama).
RELIANCE—The Cliff Girl (Drama).

TUESDAY, MAY 25, 1915.

BEAUTY—The Stay-At-Homes (Comedy).
MAJESTIC—The Rightful Heir (Drama).
THANHOUSER—Fairy Fern Seed (Two parts—Drama).

WEDNESDAY, MAY 26, 1915.

AMERICAN—Reprisal (Drama).
BRONCHO—Shorty's Trouble Sleep (Two parts—Drama).
RELIANCE—The Deadly Focus (Drama).

THURSDAY, MAY 27, 1915.

DOMINO—Hostage of the North (Two parts—Drama).
KEYSTONE—Subject Not Yet Announced.
MUTUAL WEEKLY—Number 21, 1915 (News).

FRIDAY, MAY 28, 1915.

FALSTAFF—It's An Ill Wind (Comedy).
KAY-BEE—Her Easter Hat (Two parts—Drama).
MAJESTIC—Little Dick's First Case (Drama).

SATURDAY, MAY 29, 1915.

KEYSTONE—Subject Not Yet Announced.
RELIANCE—The Man of It (Two parts—Drama).
ROYAL—Oh, Baby (Comedy).

SUNDAY, MAY 30, 1915.

KOMIC—Gasoline Gus (Farce Comedy).
MAJESTIC—Out of Bondage (Two parts—Crook Drama).
THANHOUSER—The Angel In the Mask (Drama).

MONDAY, MAY 31, 1915.

AMERICAN—The Resolve (Two parts—Drama).
KEYSTONE—Subject Not Yet Announced.
RELIANCE—The Race Love (Two parts—Drama).

TUESDAY, JUNE 1, 1915.

BEAUTY—Little Chrysanthemum (Drama).
MAJESTIC—Her Filmland Hero (Comedy).
THANHOUSER—The Girl of the Seasons (Two parts—Drama).
THANHOUSER—The Baby Benefactor (Comedy).

WEDNESDAY, JUNE 2, 1915.

AMERICAN—The Golden Rainbow (Drama).
BRONCHO—The Conversion of Frosty Blake (Two parts—Drama).
RELIANCE—One Who Serves (Drama).

THURSDAY, JUNE 3, 1915.

DOMINO—The Scales of Justice (Two parts—Drama).
KEYSTONE—Subject Not Yet Announced.
MUTUAL WEEKLY—Number 22, 1915 (News).

FRIDAY, JUNE 4, 1915.

AMERICAN—The Guiding Light (Drama).
FALSTAFF—Truly Rural Types (Comedy).
KAY-BEE—A Piece of Amber (Two parts—Drama).

SATURDAY, JUNE 5, 1915.

KEYSTONE—Subject Not Yet Announced.
RELIANCE—The Celestial Code (Two parts—Drama).
ROYAL—His Twin (Farce-Comedy).

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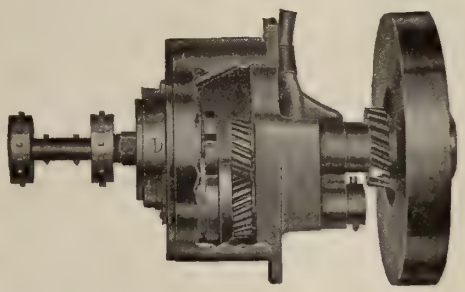
IS  THE

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latter had made quite a conquest of Marcia's heart and learns from Forbes that they had known each other many years before.

A week passes. Forbes hangs about the faro gallery. Garrick returns and, of course, learns of Marcia's new lover. He plans to kill Forbes, but a better plan enters his mind. He pays marked attention to another of the women. Marcia turns her attentions to Hercules Bennet. Forbes becomes intoxicated. Marcia and he dance. Garrick looks on in mad anger, strides upon the floor and jerks Marcia away from Forbes. The latter closes in upon Garrick. Garrick tosses Forbes aside like a rag. Marcia slaps Garrick in the face and goes to Forbes' assistance. She and Bennet assist him up to the faro gallery. Garrick steals up the stairs where, peering into the dim lit room, sees Forbes and Marica in each other's arms. Garrick returns to the gold fields and lapses into a fever, where he is nursed by his faithful Indian guide, Semole. Hercules Bennet's revenge is only half complete.

Marcia's heart is nearly broken, for she cares for Big Garrick. She sends for Forbes and urges him to go back with her to civilization. Forbes has been made suspicious by Bennet's poisoned tongue. Garrick recovers and, with a set and determined purpose, tells Semole that the woman he loves will either leave Dismal Bar with him forever or she will die with him in one gloriously wild night. The two set out for Dismal Bar. Forbes visits Grouse's Joint with the purpose of meeting Marcia and telling her just what he thinks. Garrick enters with Semole. All the men about the bar are amazed. Hercules Bennet fidgets nervously in his chair. When the crowd answers his question, "Where is she?" by pointing above, Garrick strides from the bar to the dance floor. Forbes follows Marcia to the upper floor, where he watches the gaming. A violent quarrel arises between the two and Garrick slowly climbs the stairs and stops to listen. Forbes, partially intoxicated, accuses Marcia of being the plaything of the men of Dismal Bar.

Garrick goes to the bar, drains a whisky and then suddenly draws a gun and covers Bennet. Garrick calmly orders Semole to remove Bennet's shooting irons. Garrick unstraps his pistol belt and lays it on the bar. Garrick intends choking his poisonous tongue from his head. At bay, Bennet is forced to fight, and what follows is a fight to the finish. Forbes finishes his fiery accusations and Marcia turns her back just as Garrick, below, has picked Hercules Bennet from the floor and hurled him over the bar, smashing bottles and glasses. Marcia hurries down the stairs to see her lover, blood streaming from a cut over the eye, standing and awaiting the oncoming rush of Bennet, who holds in his hands a bottle. Semole, seeing his pal in danger, darts in and would knife Bennet, but Garrick screams, "Hold! this blackguard has defiled the purest and squarest woman in the world. He shall answer to me." Marcia screams and Garrick turns to receive the blow from the bottle across his shoulder. The blow staggers him, but he regains his balance and clinches with Bennet. Garrick turns to see what he thinks, apparently, is Marcia holding Forbes in her arms. He hurls the other over his shoulder to the floor, where he lies quite still. Then, calling Semole to his side, orders a drink and pours the whisky down the throat of his fallen opponent. Then the two go out.

Marcia has an idea. Donning her heaviest garments she goes out also. At early morning, Semole, driving the dog sledge, awakens Garrick to tell him that they are being followed by another sledge. Garrick, waiting with guns drawn, finds it to be Marcia, semi-conscious and delirious. Garrick forgets aught else but his great love for her and, taking her tenderly in his arms, starts off over the frozen snow. Forbes returns to his native city, but first he sends a note to the shack in the gold fields where Garrick and Marcia are staying, telling the girl that he is extremely sorry for what he said to her.

THE FORCE OF EXAMPLE (June 1).—Bob Burton, who has finished a law course at college, spends most of his time playing tennis and enjoying other outdoor sports. His sweetheart, Daisy Adams, also has a taste for outdoor games, and Bob spends most of his time with her. Bob's father, a corporation lawyer, decides to take Bob into partnership, and, if he proves equal to the task, to turn the entire law business over to his son. Bob wins case after case, and the clients increase to such an extent that Bob has to work night and day to keep up with his practice.

At last this gets on his nerves, and one day while his father is congratulating him upon the masterly way he handled a certain case, he rushes out of the office. He goes to his home and endeavors to quiet his nerves. In reading the evening paper he sees an account of how a dope fiend killed a girl. He throws the paper aside and goes into the air. He sees Daisy playing tennis and later finds she has two strings to her bow. Bob remonstrates with Daisy, but she resents his interference and continues to receive the attentions of other men. Bob becomes insanely jealous. He remembers the article about the dope fiend killing the girl.

Bob changes his clothes, so no one will recognize him, buys a drug and steals into Daisy's room at night and chloroforms her. Remorse overtakes him. Turn where he will, he sees the face of his dead sweetheart. He leaves town hurriedly. In the meantime, his description has been sent broadcast. When he leaves the train, in a small Western town, a detective follows and tells him he is under arrest. There is a struggle and Bob wakes to find his father waking him from a nightmare. At first Bob is dazed, then he remembers his dream and rushes to the house of his sweetheart and finds her alive and well. He tells her of the horrible dream he has had and they decide upon an early marriage as the picture fades out.

THE HEART OF CERISE (Three Parts—June 3).—Cerise Vignol is leading woman in the little Hyacinth theater, which lies on the left of the Seine. In love with Cerise is Pierre, leading man of the troupe. Whenever M. Marcel, the manager of the theater, has trouble with Cerise, he sends for Pierre, who quickly subdues the little leading woman, who is very temperamental. A friend of Pierre's is Fernand Delorme, a young advocate, who is also critic on La Figaro. Pierre presents Delorme to Cerise, who, at the time, is raging at Marcel, for the latter, at a moment's notice, has withdrawn a comedy and substituted the well-known "Camille."

Later, Pierre declares his love for Cerise and proposes marriage. She accepts Pierre, and immediately preparations are made for their marriage, which is slated for Christmas day. Christmas eve, while Cerise is admiring herself in her wedding gown, she is called to the window by Delorme, who tells her that he has wagered with a friend that he, the advocate, will before midnight, find a woman who has never tasted champagne, and asks her to accompany him to a cafe, around the corner, and assist him to win the bet. Seeing no harm in the request, Cerise accompanies Delorme. She finds the wager a myth, but Delorme refuses to permit her to go home. They quarrel and Cerise hurls a glass of wine into the face of Delorme. Delorme follows her to the street, where Cerise claws his face, at the same time threatening to repeat the performance should she ever meet him again. In

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her terror, Cerise loses her way. She finds succor in a convent.

Three days later Cerise is well enough to return to her lodgings. Instead of welcome, she is grieved to find her small room devoid of its furnishings. Hurrying to Pierre's room, she finds her picture besmeared with ink, and written across its face: "She is much blacker within." On the way downstairs Cerise meets Pierre, M. and Mme, Marcel, and members of the company, all of whom refuse to recognize her. Cerise leaves Paris and goes to Neuilly.

Eight years elapse. Cerise, now known as Cerise Lestooq, has become the "little mother" of the village. Suddenly an overzealous commissary of police charges her with having changed her name without leave and teaching a school without a license. Failing to diagnose chickenpox from smallpox, Cerise is arrested and brought to trial. It so happens that the judge is none other than Fernand Delorme. He is about to discharge Cerise, when, recognizing him, she leaps from the witness chair and, making good her threat, proceeds to claw his face. Delorme sentences her to thirty days in the local jail. In jail Cerise refuses to wear the prison garments. She goes to bed absolutely refusing to get up. As the days pass, Cerise, overcome with her disgrace, loses heart, and her physical condition becomes most alarming. In the interval, Cerise's case has aroused all of France. Pierre learns of her whereabouts, succeeds in obtaining for her a pardon and then sets out for Neuilly where he finds Cerise near death's door. Pierre delivers the pardon, declares his mistake, begs forgiveness, and the picture fades with the reunited lovers clasped in each other's arms.

LAEMMLE.

FROM ITALY'S SHORES (Two Parts—May 19).—Tony Gardella and his pretty wife, Angelica, sailed from Italy in the steerage of a Mediterranean liner for New York. They had a small sum saved up to give them a start in the new world. The ordeal of Ellis Island over and the trip to Battery Park on board the municipal ferry boat completed, Tony and Angelica found themselves in a little park in the shadows of the down-town scrapers. They slowly made their way across the historic park to a bench. Two shabbily dressed young men watched them from a distance. One of the pair approached Tony and smilingly offered to guide him to a respectable boarding house. Tony, without a friend in America, was only too glad to turn for counsel to the first stranger who approached. The two gangsters guided Tony to a street which passes under the great Brooklyn Bridge. In a tunnel leading under the bridge and up again to where the street continued on its way north the first gangster beckoned Tony to come ahead with him to make arrangements for lodging in a house which he assured him was just a short distance away. Tony unsuspectingly followed. When the gangster had assured himself that no one was about, he quickly pulled a short length of lead pipe from a hip pocket and brought it down on Tony's head. Without a sound, Tony sank to the pavement.

Meanwhile, the second gangster took Angelica to Park Row, and there, in the crowd before a bulletin board, disappeared. For a time Angelica wandered about, not knowing which way to turn. A well-dressed gentleman, walking through City Hall Park plaza, noticed her apparent confusion and stopped her. The gentleman took Angelica to the Italian Immigration Home, where she was given a warm meal and lodging. He promised to call next day, after making inquiries for her husband. Meanwhile Tony lay unconscious near the street curb. Strangers passed him by, thinking he was helplessly intoxicated. Finally a patrolman poked him with the end of his club and bade him move on. Tony staggered to his feet. He had lost all remembrance of his past life, of his wife and of the assault upon him. With fate guiding his footsteps, he made his way to the waterfront. By chance he wandered into the waterfront alley, at the end of which was a wooden shack. Inside were a number of rough looking characters, two of whom proved to be the gangsters who had assaulted him. For a moment the gangsters were tempted to shoot Tony down, but they soon saw that he was harmless, that all memory had left him and that he was, in their own words, "foolish in the head."

For several weeks, Tony acted as caretaker and cook in the shack. Meanwhile, his wife, Angelica, was found to have a wonderful voice. The choir in the immigrant home welcomed her, and the kind gentleman who had befriended her, engaged a vocal teacher to cultivate her voice. Not long after the gangsters whom Tony served, kidnapped Mr. Henderson's child and turned the latter over to Tony to safeguard. Wandering one day with his little charge in the residential section of the city, Tony entered the gates of a private home to the lawns where a garden party was in progress. And then, as Tony wandered through the garden, hand in hand with the little child, Angelica's benefactor suddenly clasped the little girl to his heart. He was about to ask Tony where he had found his kidnapped child when Tony spied his wife, in a splendid gown, singing to the assembled guests. Tony could not wait until she had finished the song, but broke in on the astonished gathering and clasped his wife in his arms.

THE SILENT COMMAND (Four Parts—June 2).—The story opens on the girl's eighteenth birthday. Her father, noting the change in her manner, ponders over the cause. His mind goes back to the time when the girl was a child and mentally unbalanced. Unable to pay for an operation, the father agrees to place her in the care of Dr. Sevani, who gives the girl relief from her malady, but under a stated condition that at the end of a certain time, he may use her as a hypnotic subject. The girl has a sweetheart who is a young lawyer and who is also a student of hypnotism. The girl's father calls upon the doctor and refuses to carry out his agreement.

That night, while seated by his desk, the father falls asleep. The doctor, in his own home, casts his will over the mind of the girl in her home. She goes down stairs and, to all appearances is about to kill her father with a paper knife, as he sleeps. The next morning his dead body is discovered by the butler and others who enter the room. The young lawyer hears of the murder and hurries to the house. The detectives, in making a search, find the blood-stained paper knife hidden in a hat box in a closet of the daughter's room. They cross-question her, and during the third degree, she faints. Believing her guilty, she, with the butler and house-maid, is placed under arrest.

The young lawyer, however, believes in her innocence and does some detective work on his own account. In the library he finds a button which he later sees is exactly like those on the waistcoat of the doctor's butler. This leads to other clues which bring about the conviction of the doctor. The young lawyer places the butler under his own hypnotic influence and learns from him exactly how the murder was committed; that the doctor used his influence over the butler, sending him to the house where he murdered the old man. The daughter, also under the doctor's influence, let the butler in and, after the deed, locked the door behind him and returned to her own room with the knife. As the story closes the girl takes a book on hypnotism from the lawyer and throws it into the open fireplace.

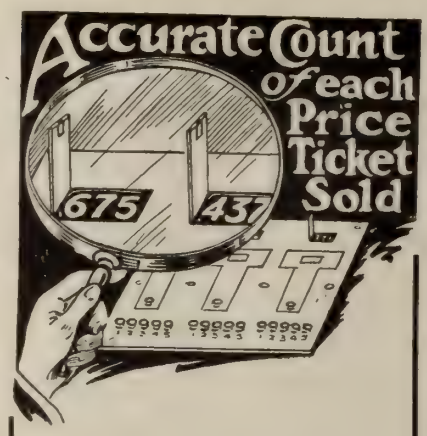
IMP.

A LIFE IN THE BALANCE (Two Parts—June 4).—Farmer Brown's little daughter has a high fever. Brown calls in old Dr. Smiley who diagnoses the illness as a severe case of appendicitis, and orders an immediate operation. The farmer, noting the doctor's failing eyesight and enfeebled condition, refuses to allow him to perform it, and calls in a young doctor from the next village. The latter performs the operation successfully, and decides to move to the little hamlet, as he can make no money in his own town.

The old doctor's daughter, a young widow, will have nothing to do with him, until her little child accidentally receives a severe burn, and is brought back from the verge of the grave by the wonderful skill of the young doctor. Then, recognizing his true worth, she falls in love with him, and eventually becomes his wife.

YOU CAN'T ALWAYS TELL (Two Parts—May 28).—A young reporter, Harrington Spencer, who is an experienced feature story writer, finds times are quiet, and starts out at 3 o'clock in the morning to seek an inspiration. As he is walking to an all-night lunch room, his attention is arrested by a beautiful young girl who leaps from a taxicab unheedful of the cries of her middle-aged gentleman companion to return. He follows her, but is stopped by Spencer, to whom the young girl implores for help. Spencer accompanies Violet home, and by the time they reach the house a mutual attraction has come to them. The following day, Spencer reads a story in the paper relating how a charming young girl stole a diamond ring and a lot of money from a wealthy broker, while they were riding in a taxicab. Although the broker refused to divulge the name of the fair thief, Spencer arrives at the conclusion that Violet is involved in the affair, and is delegated by his editor to cover the incident.

Following the details he has collected, he subsequently comes to the fashionable residence of the broker whom he learns has died. Spencer returns to his room, where he finds a letter from Violet asking him to meet her at a secluded spot that night, as she has something important to tell him. He keeps the appointment, and the girl gives him a beautiful diamond lavaliere and a big diamond ring for safekeeping. The charm of Violet makes him forget his suspicions, and upon bidding her good night he tells her that inasmuch as her residence has the same front as the other houses next to it, he is likely to get into the wrong one and asks for the number. But Violet makes it clear to him that in the hallway of her home a piece of mistletoe hangs on the chandelier



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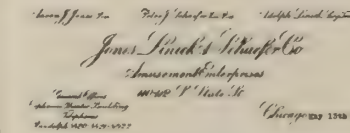

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and that the door is always open. In passing out Spencer takes a look at the number, but forgets it.

The next evening he goes to call upon Violet, but gets into the house of Joyce Carey as a result of the mistletoe decoration which that lady had put up to surprise her husband and of the open door. He goes upstairs and turns to the right and knocks on what he thinks is Violent's door. Responding to a call to come in he finds himself in a dark room, and a woman throws her arms around him and kisses him. Thinking that it is Violet he returns the affection, but great is the astonishment of both when the lights are turned on and they discover that they are strangers to each other. He is about to go when Mrs. Carey hears her husband coming up the stairs. She shoves him into another room, but he forgets his hat, which lies on the table. Spencer finds himself in the boudoir of a sleeping woman, from which he later escapes to the roof, and to the other house, which he enters through the skylight. Carey at first believes his wife is untrue to him, but she finally convinces him of her innocence.

Meanwhile a burglar has made his way into Violet's house, and seeing that she has no valuables of any account to steal is about to escape, when he hears Spencer coming down the stairs. Spencer passes him unseen, but the burglar is later caught by the police, who had been summoned. Spencer sees Violet and only then realizes the mistake he has made. She tells him that the jewels were her mother's, who died. Spencer is shown a story the next day at the office stating that the broker died by committing suicide and that he left a will revealing a daughter named Violet by a former marriage. Violet and Spencer were later married.

POWERS.

THE BETTER WAY (June 5).—Joshua Winters ekes out a precarious living in an antique shop by fixing watches and clocks. He, his mother and their adopted daughter live in the shop. It is tacitly understood that he and the girl are to be married some day and there is no room in the girl's mind for any one but Joshua. One day a rich young society girl pays a visit to the shop to have her watch fixed. She makes a powerful impression on the simple-minded Joshua and, in a spirit of fun, she invites him to come to her coming-out ball the same night.

There is great preparation getting him ready for the ball; his father's wedding suit is dug up for him and it is the loving hands of the adopted one which fixes it up for him. He arrives at the house and is shown into an anteroom where he catches a glimpse of the heiress and her lover in the next room, making love. He realizes his folly and silently slips out, going back to his humble home. He comes in and finds the adopted girl asleep in a chair fondling one of his coats. He is overcome with love for the one that is so faithful to him.

BIG U.

CELESTE (May 20).—Celeste and her tiny sister and brother are taken care of by James Wallace, a wealthy New Yorker, who receives a letter from the Belgian Relief Committee informing him that the three are Belgian refugees.

Mr. Wallace and his pretty young daughter meet Celeste and the children at the boat landing and bring them home. Here Celeste meets the handsome young son of the millionaire and they fall in love.

At a dance, given by the Wallaces, the daughter dresses Celeste in some of her finery and brings her down to the ball-room where all the boys become attracted to her but the son is favored. The story ends with their happy marriage.

THE SWINGING DOORS (Two Parts—June 6).—Jean Dumont, accompanied by his wife and young daughter, arrives in America to make their fortune. Jean has been in impoverished circumstances in his own country and, at the suggestion of his old friend, Felix Dreyfus, decides to emigrate. Jean gets work with his old friend, who runs a wine shop in partnership with one, Joseph Marie, who hates the newcomer and tries in every way possible to make him lose his position. Jean is getting on very nicely when misfortune overtakes him. He loses his wife and he and his daughter are left alone to make their way. Jean, in order that his daughter may be properly brought up, puts her in a convent and the brightest spot of her new life is the Sunday when he comes to visit her. She makes the acquaintance of all and earns their affection, especially that of Helen Levering, a young heiress, with whom she becomes a close chum.

Time passes and the easy-going Dreyfus falls into the hands of his creditors. The place is taken over and sold at auction. In the change of hands Jean loses out and is forced to look for another place. He walks the streets in vain, and his frugal savings are eaten up. At the convent Margot is beset with fears for her father. He has not been to see her for some time and she can only think of dire happenings to him. Her chum, noticing the change in her, takes her home with her for a fortnight and the girls meet many new friends and have a very happy time. Margot meets Billy Grew and there immediately springs up between them a love affair at first sight. Jean, down to his last penny, goes to an employment agency and gets work in a restaurant as dishwasher. He fools his daughter and tells her he is doing nicely, never letting her know to what a menial place he has fallen. With the expenses of Margot's schooling Jean's salary is eaten up and he can not get decent clothes to visit the convent, so remains away. Margot worries about him and calls at the store, but finds it vacant. Her father has even left his old lodgings and she is in despair. Billy meets her and, seeing her troubled, begs her to marry him. She promises and, both fatigued, drop into the nearest restaurant for refreshments.

This happens to be the place where Jean is working, unknown to them. Jean has been in a position to hear all the gossip of the other waiters concerning the patrons and feels a kind of disgrace at the way some of them act. One day he is told by one of the waiters that there is a "peach" dining with a rich young swell and, looking out, sees his own daughter. He is through the "swinging doors" that separate him from the other half of the world in a flash and angrily denounces the young man for giving Margot wine. Billy tries to explain that she was exhausted in searching for him, but he will not listen to him and savagely orders him out. Billy leaves and Margot turns to greet her father. Overcome with anger, he has suffered a stroke and is dying. She falls on her knees beside him, but he is beyond all aid. Outside, Billy sees an ambulance stop at the place and goes back, fearing a tragedy. He finds Margot beside what was her father and takes her into his arms as the picture fades out.

L-KO.

PARK JOHNNIES (June 6).—Mr. Rawsberry imagined he was getting away with a little flirtation when another park pest appeared and attempted to horn in on the affair. The lady was not paying any attention to either of them and she walked off quickly. They also walked off quickly after her, but Mr. Rawsberry made a mistake and walked into the police station where a hard-looking judge was sitting. He managed to walk out again but met another lady and followed her home. She lived in an apartment house and her husband had an ill temper.

A sharpshooter lived next door and a lady was taking a bath across the hall. Mr. Rawsberry would have liked to walk out of this, but this was impossible and instead he walked into the sharpshooter's room. The sharpshooter didn't like company and Mr. Rawsberry was forced to walk out again and into the bath room where the lady was. More unpleasantness arose when the park pest got into the same house and antagonized the sharpshooter. Everybody walked out again but back into the police station, where the hard-looking judge got good and sore at so many interruptions. A cop went through the wall, Mr. Rawsberry hit the judge on the stomach with a mallet, and the sharpshooter outstripped all his previous records as a marksman. Mr. Rawsberry was cured of flirtation.

UNIVERSAL.

ANIMATED WEEKLY, NO. 167 (May 19).—Wireless Memorial.—Cenotaph is dedicated to the memory of radia operators who lost their lives while flashing "S. O. S."—Battery Park, New York.

A Regular Clean-Up.—Prominent business men don overalls and sweep the streets of Jackson, Miss.

New Wireless Tractor.—U. S. Signal Corps tests new field apparatus capable of transmitting messages five minutes after arrival.—Washington, D. C. Sub-title: Erecting 85-foot aerial.

Traffic Under Difficulties.—After long draught city is partially submerged by unexpected cloud burst.—St. Louis, Mo.

When Springtime Calls.—Ten thousand girls of Public Schools Athletic League frolic and dance in Central Park.—New York City.

Peanut-Fuel for Flames.—One of the largest peanut warehouses in the world is destroyed by fire. Norfolk, Va. Sub-title: Rescuing the nuts.

Prisoners of War.—German troops en route to internment camps after wintering on prison ships.—Southend, England.

Forces From Distant Lands.—Sir George Reid, late Prime Minister of Australia, inspects Australian contingent at Romsey, Hampshire, England. Sub-title: Troops give three cheers for the king.

In the French Lines at Rheims. Sub-titles: Troops encamped on fortified farm. French Algerian troops. Shell hole used as doorway by officers. Hostile aeroplane is sighted Maxim gun section prepares for threatened attack on canal.

The Atlantic Fleet.—Thousands on land and sea view strength of Uncle Sam's mighty fleet as

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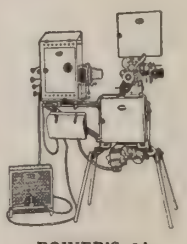

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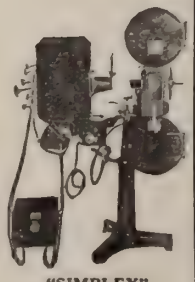

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HEARTS AND CLUBS (May 31).—Mrs. Screen, having joined the "Know-it-all Society," and being a suffragette, determines to run home affairs her own way. One evening Mr. Screen is persuaded to join a couple of friends at a dinner party, after which they go to the club. While in the cafe, he decides to 'phone his wife an excuse, and, while doing so, a lady takes the other 'phone and tells her husband that she is not coming home, as she is dining with a friend. Mrs. Screen overhears the lady 'phoning through the 'phone her husband is using and becomes suspicious that her hen-pecked husband is out with another woman. When he comes home with a couple of friends as a bodyguard very much inebriated, his wife meets them at the door with a poker reception and slams the door in her husband's face. He returns to the club to remain the night.

The next day the "K. I. A. Society" come to Mrs. Screen's house for a meeting and, noticing the good looking maid, suggest to Mrs. Screen that she is entirely too pretty to be a maid, and recommend her dismissal. That same afternoon the maid is discharged and while she is going down the street she meets Mr. Screen and a friend on their way home. She tells them that she is "fired" and that Mrs. Screen is in an awful rage. The friend suggests that he disguise himself and apply for the position as maid so that he can make it easy for Mr. Screen. Everything is arranged and he applies for the position, and is accepted.

That evening the new maid arrives. After her duties are explained to her, she retires to her room to unlock the trunk to allow Mr. Screen to get out, much the worse for the journey. Screen retires. Mrs. Screen is about to do the same, when she hears a man coughing. Suspecting burglars, she goes to the maid's room to assist her but, before entering, peeps through the keyhole, only to see her husband in bed with the new "maid." She 'phones for the police. They enter the room and find that it is a huge joke on Mrs. Screen. A reconciliation follows.

THE LOVER'S LUCKY PREDICAMENT (June 5).—"Capture Alfalfa Bill or lose your job," is the order the county trustees hand out to Sheriff Higgins. Sheriff Higgins is in a very grouchy mood, when he discovers the penniless grocery clerk sparking his daughter, Dolly. The clerk gets bounced quick. Dolly's kid sister, Lillian, is dispatched with a note to the forlorn clerk. "Be under my window at four o'clock and we'll elope," the note reads. Lillian accidentally finds the two letters and roughishly tells the whole scheme to dad, the sheriff.

Alfalfa Bill, in search of loot, prowls about the sheriff's house. It is nearing four o'clock. Dolly is all packed up ready to elope. She spies the muffled figure of Bill and tosses out her grip. Bill loots the grip, much pleased at the finery. Dolly tosses out the blanket rope and is preparing to climb out the window, when her angry dad, watching from hiding, halts her. Bill, meanwhile, has climbed into Dolly's room and is looting it clean, when the grocery clerk shows up. Fearing foul play at the sight of Dolly's scattered finery, he climbs up to her window and discovers Bill.

A fight ensues, in which Bill is finally penned under a heavy dresser. When the angry sheriff gains entry, the clerk shows him to his capture and the sheriff gladly permits Dolly and her suitor to marry. The happy young couple find that they have earned a reward of $500, besides. The kid sister gets a good spanking for her mischievousness.

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NESTOR.

HOMER CROY ALONG THE NILE (On the same reel with the picture entitled "When Cupid Crossed the Bay," and a synopsis of which you will find on page 1150 of the issue dated May 15. This reel was released on May 18).—Homer Croy and his guides visit an Egyptian mosque. Before entering the guide is compelled to bathe three times. The visitors find that they must "tip" every priest. Later they are seen leaving the mosque. Then they journey to houses showing inscriptions on the doors. They are told that every Mohammedan who visits Mecca on his return takes time to draw a picture of what he has seen over his door.

Next is a scene showing a trip on the Nile and a visit to Cairo. A Punch and Judy show, ferris wheel and other amusements, thousands of years old, are then shown.

TOO MANY CROOKS (June 1).—The boy and his sweetheart are madly in love. Her father tries in every way to break off the match. At last he hires a detective to watch him and prevent the matter from going any further. The girl overhears her father's conversation over the telephone, however, and she and her lover outwit the old man and his detective and get married. Two famous crooks, a man and a woman, rob a large jewelry store downtown and are getting off with the plunder when they are discovered and chased by the detective. The newlyweds go into a hotel which is the same one that the crooks have slipped into to elude their pursuers.

The newlyweds see the detective and, thinking he is the one hired by their fathers, rush on the roof, to escape him. He mistakes them for the crooks and chases them over the roof, when finally he comes upon the two real crooks who have taken to the roof, too. A merry chase again ensues, the detective chasing first one couple and then the other. Finally both couples elude him and make off, each bent on reaching a steamer which is about to sail. The two crooks arrive first and, going to a stateroom, the woman hides the diamonds in her shoe. The newlyweds arrive soon after and seek passage. Everything is fixed up when again they see the detective. The chase starts again, this time over the boat. The detective almost nabs them, when the crooks come up on deck and he switches his chase over to them. At last he captures the crooks and searches them, but can find nothing.

Thinking he has got the wrong couple, he captures the newlyweds and searches them. All in vain. He is about to give up in despair when his wonderful sense of smell comes to his assistance. He finds the envelope the diamonds were in and immediately recognizes the smell of diamonds. He is hot on the smell which leads him to the woman crook. He again searches her, this time by the sense of smell. The clue leads to her shoe, where he finally locates the stolen jewelry. The girl's father appears at this instant and after explanations he forgives the loving couple and, thankful that the right crooks have been caught, takes them to his heart.

WHEN THEY WERE CO-EDS (June 4).—Eddie and Vic have a liking for each other. They are bothered by the crowd and slip off to the rustic bridge at the river for a quiet little chat, but, alas, the other boys and girls are anxious to hear the chat and are hid in every conceivable place around. There are too many for the ground and a landslide occurs, precipitating most of them in the river. All are rescued and return to college to receive a panning from the professor.

Eddie is made the joke of the boys and, in desperation, offers to bet five dollars that he will go to the girl's side of the school and see them that night. The others jump at the chance to take up the bet. Eddie calls to his aid a small boy, who goes to the girls' dormitory and tells them of Eddie's bet and asks if he may borrow a suit of clothes from one of them. He gets the clothes and gives them to Eddie. Meanwhile, the janitor has been spying on the boys and hears the bet. He immediately goes to the girls' dormitory and hides underneath one of the beds to await developments.

The girls have told Eddie to come ahead and prepare a big spread for him. He disguises himself and gives the signal. The girls get out the trusty rope and pull him up. He comes in and takes off his disguise. The janitor sees

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this and, running in, denounces him. There is quite a scrap, the weapons being everything from pillows to pie. The teachers and professors awake but the girls all get safely back and when the inspection is made they are all "asleep." Eddie, too, gets back in time and the boys also are all "asleep" when the professor comes in. The janitor has stoutly insisted that Eddie was in the girls' room, but the professor makes the rounds himself and sees them all apparently asleep, so tells the janitor he evidently has been drinking too much.

STERLING.

THE BATTLE OF RUNNING BULL (Two Parts—May 20).—Tin Ear Charlie learned from old Colonel Bunk that none but a hero might marry his daughter, Dot. And forthwith Charlie enlisted under the pea-green banner. He had no idea that war would be declared when he enlisted and Tin Ear Charlie was ordered to the front. In Lieut. Wampus, Tin Ear Charlie had a rival. Fed from infancy on cream puffs and charlotte russes, Lieut. Wampus had grown to an awe-inspiring size around the waist line. When he learned that Tin Ear Charlie was to be a private in his company, Lieut. Wampus immediately set the new recruit to digging sink holes for the kitchen squad and when he was doing guard duty in the rain Tin Ear Charlie had lots of sport marching around in the mud with Lieut. Wampus at his heels. The steady diet of canned Chicago meat and stockyards stew threatened to put him in the hospital.

The Pea-Green Army to which Tin Ear Charlie and Lieut. Wampus were assigned was as fine a body of cripples as a grape-juice government could rake together from the Bowery. Dot felt mighty proud of Tin Ear Charlie the first time she saw him in a uniform. On several occasions, out of pure pity, she saved Charlie from bayonetting himself with the business end of his rifle and taught him the rudiments of warfare in her father's back yard, showing him how to seek cover behind chicken coops and other natural points of vantage. The pea-green regular army, when it went to war in the backyards of Long Island numbered about a hundred thousand. Each member of it, however, felt himself quite capable of driving the invading enemy into the sea, despite the fact that the latter had eight million men at its disposal. The pea-green fleet, with a half dozen serviceable submarines, most of which, made in 1893, were in dry-dock at the outbreak of war, was quickly disposed of by the enemy from over sea and then came the eight million soldiers in transports guarded by the unsinkable submarines of the enemy. The over-seas army landed in Long Island and at once commenced their attack on New York. Back of the enemy's lines at Montauk Point, the enemy put up their .42 centimeter Croup guns at a trajectory angle of 45 degrees and as Charlie ran back toward New York a big shell filled with poisonous asafetida fell to the ground near him. The enemy were close behind so Charlie picked up the shell to save his own hide and threw it among them. The entire army was wiped out, but Charley was hit by a stray chunk of asafetida and taken to the base hospital. Lieut. Wampus tried to make it appear that Charlie was a coward but Dot and Col. Bunk wouldn't hear of it and soon after the daughter of the regiment and her hero were married.

VICTOR.

THE HOUSE OF A THOUSAND RELATIONS (Two Parts—May 31).—A newly married couple are boarding. The unsanitary cooking, together with tough meat and their general environment, make the young couple so disgusted that they decide to go housekeeping. In the paper they find an ad, reading: "Why board when you can rent one of these bungalows for $15 per month?" They look over the house, rent it and are so very pleased that they each in turn invite their relatives to come and see their new home. They are just about settled in their new home when all the relatives come to visit them on the very same day. The children raise the mischief, running all through the house, and making it a point to run into grandpa' gouty foot.

The wife and husband don't know what to do next, when all yell together that they want something to eat. The wife goes to the kitchen and makes up endless sandwiches, which the husband distributes in each room of the entire house to members of their families. After their having eaten, the husband goes to the wife and tells her she has fed all her family. She becomes indignant, saying she did not invite them and that he did. They quarrel as the picture fades. Night approaches. The families still remain, going to sleep all over the house. In the living room they are on the piano, mantelpiece, lounge and chairs. In the dining room hubby finds them on every piece of furniture available. Aunty keeps most of the members of the dining room awake by insisting upon talking in her sleep. In the kitchen every place, even the sink and stoves are occupied. The children occupy the couple's bedroom, but her brother, wanting a drink, goes to the bathroom, to find gouty grandpa and uncle in there. He plays a trick on grandpa by turning on the shower, and grandpa is finally awakened, but cannot get out of the tub. Hubby and wife are seen on the cellar steps very tired. Hubby proposes to go back to boarding. Wife assents and they make a hasty exit, leaving a sign on the post, telling their visitors to stay as long as the rent is paid, for they are on their way back to their old boarding house.

THE JUDGMENT OF MEN (June 4).—A man rides by a beautifully and carefully tended garden. He reaches over the wall and picks a flower. Soon it withers in the sun. Its color fades and its fragrance is gone. He tosses it away. In the little room made sacred by her love The Girl rocked the baby and listened for the footstep of The Man—that never came. It was almost impossible to believe that she had been deserted, but now there could no longer be any doubt. She took her baby and walked to her father's home. He opened it and told her to be gone. So she went to the bridge and jumped off with her baby. Men came in boats and dragged her from the river, still clinging to the little, cold, dead baby. Men took her and threw her into prison. A man arraigned her with the righteous and scathing invective. Twelve men sat in judgment upon her. And a man pronounced the sentence—"For the term of your natural life."

It was ten years since the doors of the prison closed behind her and Young Mary had become almost Old Mary. For ten years she had sat alone in her cell as the dark came on, and visions of the past came upon the walls in panoramic review. Always there was the face of her baby as it smiled in its cradle and the poor, starved mother-heart wondered if she would ever see or hear or touch a child again. For years she had been a trusty. The longing for freedom long since died, if, indeed, she ever had it after she entered the prison. But as she passed through the outer hall one day the door stood open, and there was a cloak and bonnet on the rack. She stood irresolute for a moment, and then she walked out. She hurried along the road and mechanically felt in the pocket of the cloak. A small purse with a few coins. They meant nothing to her. She had not seen any money for years. Out from a cottage came a little five-year-old girl; Mary knelt in the road and she took the baby into her arms. And then they took hands and walked away together.

They come upon one of those little shops that one often sees in the border country. In the cob-webbed window, among the miscellany, were some shop-worn toys and the child stopped to look at them. Mary counted the coins in her purse and they hurried inside. When they came out Mary carried the bundle and the baby ran along at her side. By this time Mary's escape had been discovered and men with guns set out from the prison to find her. Mary and the little girl found a glade in the woods among the thick carpets and tapestries of the vines and mosses and there was a flat rock that made a splendid table. There Mary set the table and arranged the toys; and they played with them. The grim keepers and the frantic mother searched the woods. At last they found her. Mary was the convict again. She had had her little happy day and she was willing to go back to the gray walls. They took her back, not unkindly. The great iron doors closed behind her for the last time. And The Man, who happened to be riding by, sleek and well fed and prosperous, in his automobile, stopped his car and complimented the keepers on the recapture of a dangerous criminal.

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—June 1).—Ola Humphrey, the actress, appears at the Khedival Opera House in Cairo. At a supper, given in her honor, she meets Prince Ibrahim Hassan, an Egyptian, and Mr. Stanley Clyde, an American. Both men are interested in the woman, but Prince Hassan is so infatuated that he will not even permit the interruption of a letter from his cousin, the Khedive, and destroys the message unread. Small scraps of it, however, bearing such words as "Moslem uprising" and "Ottoman Empire will fight" attract the attention of young Stanley Clyde. He contrives to piece the letter together, realizing its importance and hastens to Sir Godfrey, consul-general for the Protectorate, and the man most concerned. But before the consul can depart to give warning, his Arab servant, Mehemid Ali, in reality a spy, administers a drug, and Sir Godfrey is rendered unconscious. Meanwhile, the guests at the supper party are entertained by dancing girls and Bedouin musicians. One of the dancers confronts Prince Hassan, and he recognizes her as Zohra, his former sweetheart.

The Prince's mother, in the secluded realms of her harem, hears disquieting rumors of her son's infatuation for an actress. She at once decides that he must marry his cousin, the Princess Uarda. The Prince demurs, but, under threat of losing his share of his mother's estate, finally consents to the wedding. On the night of his marriage, Prince Hassan sees the actress in an Egyptian play and wearing the costume of his own country. This determines him upon the course he is to pursue. He causes two letters and two bouquets of purple iris to be dispatched. The first reaches the Princess Uarda and the message begs that she will permit the ceremony to take place at the hour of midnight. The other letter is for the actress. She is asked to spell her answer in the purple iris. The American girl assents and wears the flowers as token of her love. The letter and the iris are seen by Zohra. She pleads with Prince Hassan to marry her and save her from dishonor. He becomes impatient and angrily strikes the girl, who falls unconscious. Before the Prince leaves the theater, Ila Humphrey has promised to become his wife.

Midnight comes. Princess Uarda waits in the harem surrounded by her women. At the theater, Miss Humphrey bids good-bye to the old life and, accomplished by two eunuchs, drives to the palace. Stanley Clyde, coming to warn her of the impending danger, sees her departure, but fails to recognize her in the harem costume. As he enters the theater, he hears screams and, hastening to the rescue, finds Bessie, the actress's maid, struggling with a Nubian slave. She is rescued by Clyde. Zohra, regaining consciousness, learns that Miss Humphrey has gone to the palace to marry Hassan. Seizing a veil and some iris, and exclaiming that she is dressed like the actress, she tears away, vowing to kill Miss Humphrey and be married in her place. Stanley Clyde endeavors to stop her, but before he can overtake the mad girl, he is seized and overpowered by secret service spies, who, warned by Mehemid Ali, have taken this measure to silence the man who knows too much.

At the palace, Princess Uarda receives a message from the Prince begging her to meet him alone in the Blue Room. Confident and trusting, she obeys. Miss Humphrey arrives at the palace. She is conducted to a room with velvet curtains. Growing nervous and frightened at the strange surroundings, she endeavors to escape, only to find her way blocked by huge Nubian slaves. The curtains suddenly part, and she sees before her a room filled with people gathered to witness the marriage. The costumes of Miss Humphrey and Princess are alike and as they are both heavily veiled, the transformation is not discovered. The actress, seeing the welcome extended her, is overjoyed and the ceremony at once takes place. Meanwhile, Princess Uarda discovers the door of the Blue Room bolted. Going to the window, she leans over the balcony and Zohra, crouched among the flowers, sees her and mistakes her for the actress. With knife drawn, she steathily approaches. Princess Uarda, frantic with fear, and determined to escape, endeavors to climb from the balcony. Her long veil catches and she falls headlong to the garden. Here Zohra finds her, dead among the flowers. Above the scenes of this tragedy, alone with his bride in the softly lighted harem Prince Hassan lifts the veil from the fair face of the American girl.

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Mutual Film Corp.
THANHOUSER.

THE REFUGEE (May 21).—On a ship coming to America from Holland recently, was Mrs. Hollinsworth, a wealthy widow of New York. One evening, in her stateroom, she accidentally dropped a candle. Before she could extinguish it, a hand reached from under the berth and snuffed out the flame. Terrified, Mrs. Hollinsworth dared not attempt any ordinary means of escape. But, writing a note, begging some one to come to her rescue, she dropped it through the open porthole. It was found by a French nobleman. He called upon the first person he met for assistance, who happened to be a titled German. But, agreeing to make common cause against an unknown enemy, they hastened together to the widow's stateroom. The "burglar" under the bed was hauled into the light. He was an eight-year-old boy refugee from Belgium. Though both the German and the Frenchman insisted upon taking the boy under their protection, the American woman soon had them convinced that this was a case in which the United States had every right to intervene. So the cool-headed little stowaway found a home with Mrs. Hollinsworth.

DAUGHTER OF KINGS (May 23).—J. Courtleigh Brice, son of a self-made father, lives abroad where he does little except spend the money his father has left and lament the fact that he is not of noble birth. Some business connected with his estate brings him back to America. On the wharf he is buttonholed by reporters, who put him down as one who finds American women "loud," and quote his declaration that he will marry no one except "a titled gentlewoman." The interview especially entertains a certain Julie King, in Brice's home town. She happens to have visiting her, a Princess from abroad, and the two put their heads together to give the young man a shock. On J. Courtleigh's arrival, they exchange names and titles. In due time, the misguided Brice proposes to the American girl, who, he supposes, is the princess. When his house of cards comes crashing down upon his head, and the young millionaire finds out how he has been duped, he returns to Europe.

FAIRY FERN SEED (Two Parts—May 25).—Susanna Cross, envious of her wealthy girl chum, Rosalie Wood, whose home she shares, encourages Rosalie to elope with James Porter. Mrs. Wood, unable to forgive her daughter, now lavishes everything upon the unscrupulous Susanna. Rosalie's husband is poor, and each year life becomes a more bitter struggle. At last, Rosalie dies, leaving Porter heart-broken. When his twin daughters, Marion and Madeline, are twelve, the father also dies. They are told that they are to be sent to an institution. The two little girls have their heads full of fairy lore. Remembering the story of the princess who put fern seed in her shoes so that she could send her spirit self with a message of love to her dear prince, they decide that they will do the same, so that their spirit selves may find the grandmother whom they never have seen, and win her love and protection. Everybody—whether they believe in fairies or not—should see the happy conclusion of this picture.

THE ANGEL IN THE MASK (May 30).—A masked girl sits in a store window in New York, writing cards to demonstrate a fountain pen. Everybody is curious about her because she is so pretty, and she becomes nicknamed "the Angel in the Mask." A certain boy from the country, Bob Singleton, chances to pass the window. He is forlorn because he cannot get work. The masked girl holds up a card, on which is written a word of friendly encouragement. At the boarding-house where the boy is staying a robbery and murder are committed. Incriminating evidence is found in Singleton's room, and he is taken to prison. Meanwhile, Mary Berthalon is the only person in the house who believes in Singleton's innocence. A few days later the landlady and Dick Strokes pause at the fountain-pen window. She points to a certain pen which she wants, with a finger on which gleams a curiously-wrought ring. Then they enter the store. The masked girl comes out of the window and waits on them. She writes a card to each of them—to the woman, "Thou shalt not steal," and to the man, "Thou shalt not kill." Then, snatching off the mask, she reveals herself as Mary Berthalon. Already the police are at the door. Mary has recognized on the landlady's hand a ring which

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The Gustave-Frohman Boston Photo Play Exchange, Boston, M. Louis Machet, Gen. Mgr.—New England.

The Gotham Film Exchange, 247 North 11th St., Philadelphia.—For Eastern Pennsylvania.

The Gotham Film Exchange, 101 Fourth Ave., Pittsburgh, Pa.—For Western Pennsylvania.

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MUTUAL.

MUTUAL WEEKLY NO. 20 (May 20).—Latest pictures from the seat of war. Harry Lauder's band at Stockton. Digging for souvenirs of the Kentish air raid. Damage done by Zeppelin bombs at Paris.

The London Welsh. Major General Sir Francis Lloyd inspects the 2d battalion. Indians for the fighting line. English cavalry.

Mayor Mitchel of New York arrives at Cody, Wyoming, to hunt bear.

Ten thousand girls dance in New York's Central Park. Public Schools Athletic League's annual fete.

Count Johann H. von Bernstorff, German Ambassador to the United States.

New York welcomes big Atlantic fleet. Armorclads drop anchor in the Hudson for Presidential review. Sub-title: Admiral Fletcher returns the Mayor's visit at City Hall.

Undismayed Suffragists leave White House after 3-day vigil in endeavor to see President Wilson.

A burning launch gives the Jackies of the "Utah" a few thrilling moments. Official Washington and diplomatic circles attend opening of annual National Capital horse show.

Raisin Day celebration at Fresno, Cal. Subtitle: The Queen.

Chinese Trade Commission arrives at San Francisco on tour to study American methods and industrial conditions.

The old U. S. frigate Burns in San Francisco Bay.

Elbert Hubbard (on the right), one of the prominent victims of the Lusitania horror.

Los Angeles, Cal.—West's golden past told by colorful pageant at annual floral fiesta.

RELIANCE.

THE CLIFF GIRL (May 24).—Walter Grant, a young geologist, goes to the cliffs on a geological expedition. He pitches the tent in a sheltered spot and settles down to his work. Soon he meets Margot, the cliff girl, who lives with her father, Basil, in a rude cabin in the shadow of the cliff. An easy comradeship springs up between them, which, on Margot's part, ripens into love for the young geologist. Grant is engaged to Alice Hazen, a society girl, back in the city. It has been more a marriage of convenience than a love match.

One day when Grant passes Margot's cabin she runs out and throws her arms around his neck in an impetuous manner. Basil, watching from the cabin, misconstrues this action and follows the young couple as they walk through the woods. He inadvertently steps over the edge of the cliff and is killed. Margot is left alone in the world and instinctively turns to her new friend, Walter Grant. She goes to his camp and asks him to let her stay, as the old cabin is so lonely, now that her father is gone.

Alice Hazen, with her father and brother, Tom, comes from the city on the Hazen yacht to see Grant in his camp. They arrive at the spot just as the wild little cliff girl is embracing Grant in an outburst of love and gratitude. Alice misconstrues her actions and is very cool to Grant. He tells them, however, that Margot is absolutely nothing to him and that he is going back to the city with them. When Margot hears this she bursts out crying and rushes off to her little cabin. Tom, Alice's brother, a young roue, has admired the youth and beauty of Margot, and quietly follows her off to her cabin. As Grant shows Alice and her father around his camp he thinks of the little cliff girl and a tender feeling steals over him. He resolves to slip off and see her and, pretending to go for some water, he leaves for Margot's hut.

Tom follows Margot into the hut and, under pretense of sympathizing with her, attempts to caress her. She instinctively fears him and wards him off. He struggles with her. Grant arrives in time to save her and then discovers that he really loves the cliff girl. Alice and her people go back to the city, and Grant remains at the cliffs.

THE RACE LOVE (Two Parts—June 5).—White Dove, an Indian girl, is loved by Grey Crag, the chief's son, and also by John Walton, a white man, sojourning in the wilderness. Walton and the young brave are fast friends, especially the Indian, who is bound to the white man by ties of gratitude. For, on one occasion, Walton has helped him win out in a struggle against a bunch of settlement loafers. At the same time, the Indian fears Walton's influence upon his sweetheart. Things reach a crisis and the two men meet to talk it over. They agree that each shall put his plea before White Dove and then abide by her choice. The three keep tryst before a campfire on the mountain. First Walton pictures to the girl the life in civilization which he can give her. She is fascinated and filled with a strange longing. Then Grey Crag describes the glories of her ancient race, and of how they and their children are destined to restore the honor of their nation. He tells her that, in the white man's world, she will be an alien, and an outcast from her own people, and recalls to her the beauty and grandeur of their home in the forest. The Indian's eloquence wins Walton realizes that in the Indian girl love of race is stronger than personal affection. And it seems to him that, after all, this is as it should be. So he goes away.

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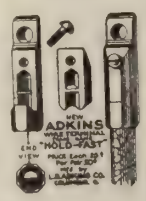

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MAJESTIC.

THE RIGHTFUL THEFT (May 25).—Widow Brown is about to be dispossessed by Obadiah Grabb, who holds a mortgage on her cottage. Sunday comes, and the widow fears she must stay home from church, as she has not a cent to put in the collection. Her small son, Paul, playing in the front yard, digs up an old penny. They go to meeting and the widow drops the ancient coin in the plate. Deacon Strout notices the act. Being an amateur coin collector, he recognizes this ancient piece as one of great value. The church is staggering under a debt, and the widow is on the brink of homelessness. So the deacon feels justified in palming the money. He is caught, however, and asked to resign from the board of trustees. Strout sends the ancient penny to the museum in the city and receives in return fifteen hundred dollars, which he gives to the widow. She keeps one hundred dollars, and pays off the mortgage. The five hundred she gives the Deacon as his share. Strout liquidates the church debt, and is gratefully received back into the fold.

THE LIVING DEATH (Two Parts—June 6).—Dr. Farrell loves with a consuming selfishness his only child, Naida. When the young men begin to pay her too marked attentions, Farrell takes his daughter to a beautiful, but lonely place on the California coast, where he can be reasonably sure of keeping her to himself. But the romantic fates are not to be so easily forestalled. Tom O'Day arrives at Santa Lina to open his bungalow. He and Naida meet and fall deeply in love. The doctor discovers that Santa Lina is built over the buried remains of an old leper colony. A few days later he and Naida come upon O'Day, who has just unearthed, near his cottage, a man's skull. O'Day takes a whimsical delight in his find, carries it home and puts it among his treasures. When the doctor discovers that, on account of his opposition, the two young people are plotting a runaway match, he takes a terrible step. O'Day is suffering from a rash on his wrists. It is evident to Farrell that he has been poisoned by nettles or ivy. But the doctor tells him that he is a leper; that, probably, the skull has conveyed to him the disease. O'Day, in an agony of despair, but unwilling to take the coward's way, rushes to his motor-boat to sail at once for the isolation island. Naida runs after him. He tries to escape. The girl flings herself into the water, and Tom is obliged to take her into the boat to save her from drowning. The two start on their way together. But, before they reach the leper colony, Dr. Farrell overtakes them. He confesses his untruthful diagnosis. Realizing now what her love for Tom means to Naida, the father withdraws his objections and the young folks are married.

AMERICAN.

A GOLDEN RAINBOW (June 2).—Eric Hughes and Harry Rice, two employees of John Milton, owner of an assaying and refining plant in a western mining town, are rivals for the hand of their employer's daughter. In character and habits the two men are a direct comparison, Eric being an amateur naturalist in his spare time, while Harry prefers the more exciting life of the saloons and gambling houses. For this reason Mollie Milton shows a preference for Eric, arousing Harry's intense hatred. On a day preceding a holiday, a large shipment of gold dust is received for refining and locked away in the safe by Eric, whom his employer entrusts with the key. Believing that he can brand his rival as thief, Harry steals the key from Eric's pocket and that night succeeds in making off with the contents of the safe, hiding his loot among the stones at the foot of a waterfall.

The next day being a holiday, Eric goes forth with net and accoutrements, hoping to achieve his ambition and capture a rare and much-prized specimen of butterfly. In the shade of a nearby tree, Molly is entertaining her small brother, Bobby, with a wonderful fairy story of a Prince who followed a magic golden butterfly to the end of the rainbow, where he finds the traditional bag of gold. As the story is finished Eric comes upon them and displays his long-sought prize. However, Molly's tender heart champions the captive butterfly and she persuades Eric to free it. Bobby, his mind full of the fairy story, unnoticed by the lovers, pursues

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the golden moth until it leads him to the waterfall, where the child, seeing the rainbow caused by the spray, considers himself at his journey's end. Here he stumbles upon Harry's cache of hidden gold.

In the meantime the assayer has paid a visit to his office and discovered his loss. Finding Eric's key on the floor, he calls the sheriff and the pair start to find the naturalist. When the sheriff and Milton come upon the lovers, Eric is led away to jail, protesting his innocence, while the father tries to calm his daughter. In the excitement Bobby has not been missed but he is discovered down the road loudly calling to his father. Mr. Milton pays little heed to the excited story of his son, but he is so insistent that he and Mollie finally agree to follow him to the discovered treasure. Led by the child they arrive in sight of the waterfall, where, to their surprise, they discover Harry in the act of removing the hidden gold. The situation is now perfectly clear to the assayer, and, drawing a gun, he covers the crouching thief, while he sends Mollie with a note to the sheriff. Shortly afterward Eric is freed and Harry takes his place in jail. The gold is recovered and Mollie and her lover reach their heart's desire.

THE GUIDING LIGHT (June 4).—The secluded life of Robert, a sturdy young light-house keeper and his wife Anna, is interrupted by a visit from a stranger, Harry Nelson, a sportsman and novelist, in search of adventure. The sportsman is given a hearty welcome and, while Robert goes to catch a mess of fish for dinner, Anna entertains the stranger with a tour of the light-house and the jagged cliffs surrounding it. In return Nelson tells the wife stories of his life in the city with all its gayety and excitement. After a homely but tasteful meal, enlivened by the stranger's conversation, the time for parting comes with regret to all concerned, and wishes for future meetings. Anna especially realizes that an event has happened in her lonely life as she watches Nelson go from her desolated island home.

Some few days later the young husband is compelled to row to the mainland for provisions, and during his absence Nelson again visits the light-house, this time with the definite intention of spending a few hours in the company of the keeper's wife. Anna also expresses pleasure at seeing the gentlemanly sportsman again and, although her husband is absent, listens to his veiled love making, until she is carried away with his promises of a life of enjoyment and travel in the world's amusement and recreation centers, and agrees to accompany him. As the trim little yacht pulls anchor Anna has a change of heart and begs her companion to take her back at least long enough to tend the guiding light until her husband returns, but this Nelson refuses to do. His refusal brings the erring wife to the realization of her mistake and without further words she risks her life in a daring swim to the rocky island growing faint in the distance. Staggering to the light she has hardly enough strength to light the lamp, but finally succeeds and as the powerful rays light up the treacherous reefs, she discovers her husband's dory driven by the white-capped sea to sure destruction. Gathering what strength she has left the now frantic wife hurries to that part of the shore, where her husband is fighting for life and arrives just in time to rescue him.

BRONCHO.

THE CONVERSION OF FROSTY BLAKE (Two Parts—June 2).—Rev. Horace Brightray, pastor of a New England village church, is ordered by his physician to seek another climate. He goes to Agua Caliente, where he attempts to hold services in the hotel dining room, but nobody attends excepting the hotel clerk and maid, and a dance hall girl, Bubbles. The proprietor of the Legal Tender saloon is very bitter toward Horace and commands them not to attend services. Horace is soon out of funds and is ejected from the hotel. Sick and hopeless, he goes to the Legal Tender and slaps Frosty across the face with his hat, feeling sure it will mean death to him. Bubbles protects him and as he faints away, Frosty tells Bubbles he will make one play and if Horace wins, Bubbles may take care of him, but if he loses ——. Horace wins and Bubbles takes him to Frosty's cabin where she nurses him back to health.

As a great concession, Frosty tells Horace he can have the dance hall for one hour on Sunday to hold services. All the dance hall girls and gamblers attend the service. That night the Horned Toad, a bad man from Bitter Creek, comes into town. He reels into the saloon and roars at Frosty to line up at the bar. Frosty calmly draws his gun and points to the door and the Horned Toad backs out. Outside, he steps to the window and shoots at Frosty. Frosty runs from the saloon and chases the Horned Toad. Horned Toad runs up behind a tree in front of Horace's cabin and as Frosty approaches, Horace steps from the cabin, between Frosty and the Horned Toad, and is shot. Before he passes out, Frosty asks him to marry him and Bubbles, and Horace performs the ceremony. Frosty afterwards closes the Legal Tender, tacking up a notice that the Legal Tender is closed forever by the order of God.

DOMINO.

HOSTAGE OF THE NORTH (Two Parts—May 27).—The Strolling Players' Company are stranded in Dawson City, and Andrews, the leading man, with his wife, Edna, is almost penniless. They start for the gold country. Tired and hopeless after a long tramp, they come upon the shack of Dan Shaw. The old miner takes them in, and trustingly shows them a bag of nuggets which, for many years, he has been gathering to buy a home in California. Andrews and Edna take heart. They start out anew upon their quest. Andrews dies. Edna, to support herself and baby, becomes a dance hall girl. Because she resents the insults of the patrons, she is fired by the manager. In despair, she happens again upon Dan Shaw. That night she steals from him the bag of nuggets. But her conscience constrains her next day to return them. Meanwhile, Dan has been planning to sacrifice his dream of a home in California for the sake of Edna and her child. Putting the nuggets in another bag, so that she may not recognize them as his, he places them on her doorstep with a note, purporting to come from an old friend of her husband's. Edna takes the child and joyfully returns to her home in the East. Dan Shaw is left alone —to die in the gold country.

THE SCALES OF JUSTICE (Two Parts—June 3).—Judge Landsey sees in Walter Parker, brought before him for burglary, the makings of a man, and grants him his freedom to begin life over again. Parker gives the judge his word to live on the square. A few weeks later, the judge, entering his home late one evening, hears his wife, Viola, earnestly pleading with Paul Armstrong, a young clubman, in the drawing-room. He recalls how of late he had been forced, by absorption in his work, to neglect her. Doubtless, this is the outcome. The blow stuns him. Meanwhile, Parker, who has not kept to his promise, climbs up the fire-escape not knowing that the house he had selected to rob is the home of the judge who pardoned him. On discovering the judge within, he beats a hasty retreat. Parker is in the act of getting away, when he is grabbed by a policeman. A struggle ensues. Parker shoots the officer and runs. By this time Viola has persuaded her visitor to leave the house by the fire-escape. He is seen and arrested for the murder of the policeman. At the trial, the jury declare Armstrong guilty. Judge Landsey is called upon to pronounce the sentence. He knows the man is innocent, but to establish this means involving his wife's reputation. The judge is under a tremendous strain. Viola discovers the dilemma, and begs her husband to substantiate the truth. She really is innocent, and so she has no fear of being misunderstood, she says. Her husband, and his honor, are dearer to her than life. At the last moment Parker comes forward and confesses.

KAY BEE.

HER EASTER HAT (Two Parts—May 28).—Bill Kane and his daughter, Molly, live in a New England fishing village. Bill is a big domineering fisherman and objects to Molly spending her money frivolously on fine apparel. The girl is almost in rags and has no dresses or hats fit to wear. Marie, the village coquette, blossoms forth in new raiment and wins Molly's fickle sweetheart, Jim, away from her. Several days later while passing the window of the village millinery store, Molly sees a pretty hat on display and covets it. The milliner tells Molly that since she is unable to pay cash for it she will let her have it on time. Fearing her father's wrath, Molly fears to buy and returns home without it.

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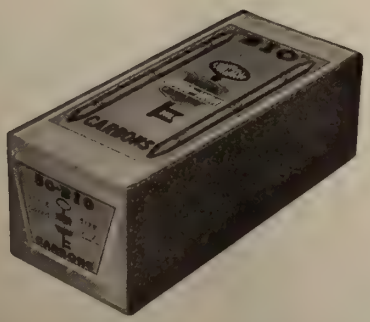

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A party of city picnickers on a launch ride put in at the port to fix a balky launch motor, and while the men are repairing the motor, the women go sightseeing through the village. They are beautifully gowned and passing Molly inquire the way to the village curio store. Molly directs them to it. Envious of the fine clothes of the city visitors and realizing that it was the lure of fine clothes that has taken her sweetheart from her, Molly resolves to brave her father's wrath and buy the hat on time. That same afternoon Bill Kane is paid his month's wages, some eighty dollars. Bill goes to the tavern with a group of fishermen friends and gets drunk. He returns home and catches Molly with the new hat. Bill returns the hat to the milliner and Molly is heart-broken.

Struve, a peddler, comes to the village and sells Molly a yard of satin ribbon. The peddler is warned not to apply at the tavern for shelter, as the tavern has an evil reputation and he is liable to be robbed. Struve applies to Bill Kane's cottage for shelter for the night and offers to pay well for the hospitality. Bill consents. The peddler has been followed to Bill Kane's cottage by two toughs who covet the peddler's money and pack. They break into the house at midnight and rob Kane of his eighty dollars and prepare to rob the peddler. They are heard by Molly at work and she attacks them. Her cries bring assistance and the thieves are captured. Molly is seriously hurt in the fight and is put to bed unconscious. The following morning sorry for his treatment of Molly, Bill Kane buys the hat from the milliner and presents it to Molly. The peddler also makes her a valuable present. Jim, Molly's lover, upon being told of the robbery and that Molly is badly hurt, hurries up to the cottage and begs Molly to forgive him and take him back into her affections, and Molly complies.

BEAUTY.

LITTLE CHRYSANTHEMUM (June 1).—Mrs Leighton and daughter, Marion, while traveling in Japan met a little Japanese orphan girl, Little Chrysanthemum, whom they prevailed to accompany them to the United States. Little Chrysanthemum is made much of by Mrs. Leighton's social friends. Mrs. Leighton's son, Bob, is especially thoughtful and showers upon the little Japanese girl attentions of every kind which she mistakes for love. Bob Leighton is engaged to be married and upon its announcement Little Chrysanthemum realizes the false position in which she now stands, and the weight of this grief causes her to take her own life. The climax is reached when the household discover the little Japanese girl dead with a note of explanation beside her.

MUTUAL MASTERPICTURE.

THE FAILURE (Reliance—Four Parts—May). Tom Warder, a reporter, gets a story published exposing Isaac Shuman, a theatrical manager, who has insulted a young girl. Shuman flees town. Three years later he returns. Tom and Ruth Shipman, an actress, have since been married, and Tom has written a play which Ruth persuades Shuman's principal star is just the thing for her. When Shuman reads the play he copies the principal scenes, and returns the play, saying he cannot use it. Tom's play is accepted by another manager, but Shuman produces first. Tom's story of theft is disbelieved, and, eventually, through trickery and a free application of bribes, Shuman succeeds in getting Tom sent to the penitentiary.

During Tom's enforced absence, Ruth, his wife, and the baby have a difficult time. Ruth tries to return to the stage, but Shuman's influence keeps her out of a job. In the end the baby dies, and Ruth tries to work in a laundry. Her strength fails her, and, feeling that her death is near, she writes Tom to come and see her. Tom is now a trusty, but he cannot get permission to leave the penitentiary even to see his dying wife. Hopeless, he breaks his parole and the guards give chase. In the woods he finds the body of a suicide with whom he changes clothes. Putting the body in his convict garb, he causes it to float down stream. The guards see this body, which they have shot at, go over the falls and give up the hunt. Meanwhile Tom reaches town only to find his wife is dead. He seeks Shuman and kills himself in a way that makes it appear that the theatrical manager murdered him, and the picture closes, showing Shuman in a cell with the electric chair before him.

GHOSTS (Reliance—Five Parts—May).—Helen and Manders are in love and wish to marry. Her parents object to his poverty and want her to marry Alving, a notorious rake, who is wealthy and powerful. Manders protests. The family physician also objects because of the result such a match would mean on the children; but Helen's parents laugh at these new-fangled notions. The doctor then appeals to Alving, who laughs him to scorn. Urged on by her parents, ambitious Helen, disregarding all warnings, marries Alving. Later Helen discovers a liaison between her husband and a young married woman. She contemplates leaving her husband and seeks her physician's advice, but he declines to give it. She then sees her pastor, who advises her to adhere to convention and her husband. Meanwhile, the young married woman gives birth to a child by Alving, and the physician agrees to bring the father to see it and keep the real parentage secret. Helen also bears a boy named Oswald. When Oswald is nine, Alving dies, a victim of his excesses.

Oswald lives a clean life and studies art, but at times his mind seems affected. The mother remembers the doctor's warnings, but rejects them as silly. Knowing the boy has lived a clean life, however, she soon comes to accept the physician's predictions as fact, and schemes to save her son by marrying him to a sweet young girl. She picks out the daughter of her husband's paramour, and, totally unaware of the girl's parentage, draws the two young people together. They fall deeply in love and when their engagement is announced the physician feels duty-bound to tell Oswald the truth, and does so. Realizing that he must protect the girl he loves and embittered by his inheritance, Oswald plunges into mad excesses which estrange his fiancee. He grows to hate his father and then his mother for the past they have imbedded in his nature, and his mother slowly realizes the truth of the physician's predictions. Horror stricken, she watches the gradual rotting of her son's brain. The girl, meanwhile, has retired to a convent. Against the oncoming insanity, Oswald fortifies himself with poison, but one day his mother finds him sitting on the floor, paralyzed, playing with the sunbeams, and runs for the doctor. During her absence, he succeeds in reaching the poison and mother and physician find him dead. As her only hope of consolation, the mother turns to the physician.

United Film Service.

RED TAPE (Two Parts—Ideal—May 24).—In the second rate boarding house filled with down and out clerks and "small time" theatrical people, lives "The Failure," so called because he is an unsuccesssful inventor. In spite of his lack of success, he is the patron saint of the other roomers because of his kindness. When his great invention is completed, he finds that "red tape" keeps him from giving it to humanity. Desperate at last, he surprises the successful man who has refused him admittance to his office in his own home, locks him, gagged and bound, in his garret, and goes forth, in the successful man's clothes. Success comes to the successful, so the failure finds that in the guise of a successful man he is accepted, and his invention is acclaimed to the world. But with wealth and fame lying at his feet, "The Failure" sends his money to his old friends at the boarding house, releases the successful man from the garret, takes off his wig and false whiskers which have given him the appearance of success, and goes out again into the world, asking that his invention be accredited only to "A Failure."

BUMPED FOR FAIR (Superba—May 25).—After Hank and Yank have parted for the day at their dog-kennel home door, Hank is struck by an automobile belonging to a nervous man named Smith. Hank is taken to Smith's home. He pretends to be badly hurt, and is told to ask for anything he wants. While convalescing, he is rolled into the park by the maid. Here Yank comes upon him. The tramps embrace, and Yank is advised to try Hank's method of obtaining a good meal. This Yank does, standing in the way of Smith's automobile. He pretends to be hurt, is carried to a hospital. The impostor is caught stealing food from another patient's plate by Smith. The latter and the doctor plan a joke. They hold a conference, in audible tones, and the doctor says he will have to amputate Yank's limb. Hereupon the tramp dives from the window. He does not stop until he reaches the kennel where he meets Hank, breathless, too, having been chased by the police for having tried to kiss Mrs. Smith.

WAR AT HOME (Two Parts—Grandin—May 26).—Ethel Mason and her husband, Ralph, find themselves in the midst of domestic strife over Ethel's poodle "Cutey." After several unsuccessful attempts to get rid of the dog, Ralph takes it back to the store where it was purchased. His act leads to a grand quarrel which sends them both "home to mother." Ethel's friend, Flora, persuades the young wife before she has gone very far to return home, but Ralph stays away, and the breach remains unhealed. At last Flora suggests that Ethel write Ralph to come home, pretending that he is the father of a son. At the same time Ralph decides to capitulate and wires that he is coming home with "Cutey." The girls find the telegram when they arrive home from a search for a baby, which they had stolen from a nursemaid. A scramble follows. The messenger boy unconsciously aids their cause by arriving to tell them that he has lost their telegram. They manage to keep the baby from Ralph's sight and return it to its nurse after a near arrest. After Ralph's surrender, he and Ethel settle down to domestic felicity with "Cutey."

LOVE AND PIES (Starlight—May 27).—The widow's pies disappear from her back fence. The deacon, rival with the farmer for the widow's hand, sees a chance to put his rival out of the running. He takes a pie and a bottle of chloroform to the farmer's room and when the rival lover enters, he puts him to sleep and rubs pie all over his face. In the process of making the farmer out as the pie stealer, the deacon drops his watch which is picked up by a tramp hiding under the bed. The farmer is convicted and put into prison. The tramp is sent to prison, too. He recognizes the farmer, who knows nothing about why he has thus been rudely cast behind the bars, and divulges the deacon's plot. The farmer and the tramp are released and hasten to the widow's house, where they arrive just in time to break up a happy little wedding party. The watch proves the tramp's tale, and the farmer and the deacon exchange places.

SHE COULDN'T GET AWAY FROM IT (Luna—May 27).—The money mad old maid tries to escape the tuneful air of "Tipperary" which seems to follow her every place she goes. She leaves for the west, thinking she can leave the strain behind, but the same Irish melody greets her ears on arrival at the ranch. She finds a little girl under her table crying. Learning that the unhappy little thing has no parents, she picks the child in her arms to soothe it to sleep. On discovering that she herself is humming "Tipperary," the humor of the situation awakens a kinder feeling in the woman's breast, and she returns to her home, after adopting the little girl, and lets "Tipperary" run riot.

THE LAW OF NATURE (Two Parts—Pyramid—May 29).—Ernest Morton, a young man of wealth and position, finds after marriage with his wife, that she does not wish to have children. Learning that the great wish of his wife is to be unfulfilled, and discovering one day his wife in an admirer's arms, Morton divorces Helen. Time passes and he meets and loves a girl with the instincts of motherhood strong in her. He marries her and when a child is born, his happiness is very great. Helen, on the other hand, finds, after a time, that the man for whom she gave up her husband is only a drunken degenerate, and life grows sadder and sadder, until she discovers that she is to have a child. In characteristic cruelty she is deserted by the father of her unborn child. After the birth of the child, she overhears the doctor say that she must die. Forcing strength, she takes the baby to the home of her first husband, and leaves it with a note in the automobile waiting outside the door, asking that he keep it, and returns to her room, unknown and alone, to die, while the happy wife of the man who had loved her first took her child to her heart.

THE SMUGGLER'S DAUGHTER (Two Parts—Premier—May 28).—Lillian's father and Bill are discovered in a conference by the sheriff, who know them to be opium smugglers. The officer of the law is shot, and the men are forced to get out of the country. They leave with Lillian in a prairie schooner. The injured sheriff is found by Fred, a young secret service agent who has just come to the country, who leaves him in the hands of a friend, and goes on to capture the smugglers. Lillian's

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father and Bill quarrel, and the two men fall from the wagon, leaving the girl alone. The reigns snap, and Lillian loses control over the terrified horses. From a distance, Fred sees the schooner, and speeding his horse, he arrives just as Lilian has decided to jump. He catches her in his arms, and takes her to a deserted shack, which, unknown to them, is the meeting place of the smugglers. In the meantime, the sheriff's posse has started out. They learn from the dying lips of Lillian's father the location of the smuggler's shack. Arriving there they discover Mexican Pedro and his accomplice, covered by Fred's pistol. When the criminals have been taken away, Lillian and Fred discover that they are childhood sweethearts, and the story ends with a promise of future happiness for the two.

BUSINESS IS BUSINESS (May 30—United).—Isadore Rosinsky proves his bravery by capturning, single handed, a bandit. He is rewarded with $1,000. The cowboys demand a treat, and Isadore, being a good sport, takes them to a saloon where they become intoxicated and make him dance the Yiddisher Kasatsky until he nearly drops. He determines to get even. The day of the foreman's wedding the boys are broke. They ask Isadore to loan them money. He says "Business is Business," and demands security. They give him their guns. At the wedding, being the only armed man, Isadore makes the boys do as he pleases. He forces them to dance until they are tired out, then letting them off, dances the Kazatsky for them of his free will. He becomes the man of the hour and everybody agrees that although he may lack the requirements of a good cowboy he is some business man.

Pathe Exchange, Inc.

PATHE NEWS NO. 38, 1915 (Released week of May 10).—Woburn, Mass.—With the explosion of a charge of more than two tons of dynamite, the whole side of a hill is blown out in a local quarry.

Cincinnati, Ohio.—The Jungle Nine in the Cincinnati Zoo engages in an exciting game of baseball.

Pittsburgh, Pa.—A band of Chippewa Indians leaves the downtown section of this city for a visit to historic Fort Duquesne. Subtitles—The old block house, built in 1756 and battle-scarred, but perfectly preserved. Chief Black Eagle, oldest of the Chippewas, and the youngest member of the tribe. Miss Phyllis Ray, a Pittsburgh clubwoman (holding papoose) and Starlight, an Indian maiden.

Jersey City, N. J.—Peterus Schoonen, a Holland farmer, and his wife and fifteen children about to board a Lehigh Valley train for Minnesota.

Cambridge, Mass.—L. V. Windnagle, of Cornell, wins the mile run at the annual dual meet between Harvard and Cornell. Subtitles—A. L. Lukens, of Cornell, wins the high hurdles. The 100-yard dash. Won by H. H. Ingersoll, Cornell, in even time. J. B. Camp, Harvard, making his winning leap of 12 feet, 3⅝ inches in the pole vault.

Louisville, Ky.—A vast crowd of wealthy and fashionable people see Harry Payne Whitney's Regret win the Kentucky Derby, the first great turf classic of the season. Subtitles—The horses parade to the barrier. The start. Regret wins from James Butler's Pebbles.

Cartoon.—Cartoon by L. M. Glackens. Another Fallen Idol.

New York City. (Not in New York or Greater New York copies.)—Sixteen battleships of the Atlantic Fleet and attending smaller craft anchor in the Hudson river for a great naval review. Actor Mayor McAneny visits the flagship Wyoming and officially welcomes Rear Admiral Fletcher and the fleet. Scene from the Wyoming's fighting top, showing her great 14-inch guns.

San Francisco, Cal. (Except Pacific Coast and East copies.)—Hundreds of Knights Templars march in an impressive parade in this city. Subtitle—Lodge members march in a fraternity parade.

Lynn, Mass. (Not in Pacific and Middle West copies.)—A parade of 10,000 school children opens "Clean-up Week" in this city.

Buffalo, N. Y. (Buffola copies only.)—Almost 200 boys start in the sixth annual modified Marathon run of the Buffalo Times. Subtitle—Left to right, Wilbur Ehinger, first; John Reynolds, second; George A. Stieringer, third; and Alex J. McCauley, fourth.

Little Rock, Ark. (St Louis Exchange copies only.)—School children are awarded prizes for bird houses they have constructed at a May pole festival here. Subtitle—The May pole dance.

Chicago, Ill. (Middle West copies only.)—Armed with a musket, Capt. George W. Streeter fights eviction from land he claims on the shores of Lake Michigan. Subtitle—Captain Streeter.

Little Rock, Ark. (St. Louis copies only.)—School children celebrate May Day by performing pretty dances.

New York City. (Eastern copies only.)—Samuel Cramer, veteran oarsman, gives a lesson in watermanship to the young crew of the High School of Commerce. Subtitle—The Commerce crew leaving the float of the Lone Star Boat Club on the Harlem. Mr. Cramer flows his pupils in a single shell. Thanks to their teacher's hints the youngsters are able to maintain a smooth stroke and keep their boat on an evel keel.

Bellinzone, Switzerland.—Review of the troops of the Canton of Ticine.

EYES THAT CANNOT SEE (Balboa—Two Parts—Released Week of May 17).—Dudley Evans, accepted lover of Mildred Munson, is ever ready to see in her slightest attention to other people a relaxation of her ardor for him, and his distorted fancy causes both him and his fiancee a great deal of unhappiness. Happening to call unexpectedly, he goes unannounced into the library, where he finds Mildred softly playing the piano while a young man of about his own age is leaning on the piano beside her. Dudley immediately misconstrues the situation and the violence of his passion and his denunciation are frightful. He dashes wildly from the house as Mildred, hysterical, has to be carried upstairs to her bed.

Dudley tries to numb his jealousy-ridden heart with strong drink which gets such a hold on him that he loses his position and becomes one of the furtive habitues of the city's lowest dives. In a card game he loses his watch with Mildred's picture in it. The picture is recognized by some of the low roughs as that of a settlement worker in the neighborhood and as it is known that Dudley has fallen from a high social position, they decide that the settlement worker must be a rich friend of his and plan to kidnap her. This they do, and Dudley, unknown to them, hears their plans for ransom. He goes to the squalid room where she is kept prisoner, and single-handed engages in combat with her guardians. He is overpowered and flung onto the couch beside Mildred, who fearfully recognizes him. The roughs have been drinking freely and Mildred encourages them to go on, pretending to drink with them. When they are stupefied, she climbs out of the window, and summoning help, goes back and apprehends the kidnappers. Dudley is brought to the Munson home where he is nursed back to health and hope by the love-tender hands of Mildred.

WHIFFLES WINS OUT (Released Week of May 17).—Whiffles, commissioner of police, yawns at his desk. Peace reigns supreme and life seems like a bed of roses. But he is destined to get an awful surprise. He learns that a notorious thief is aproaching his town and sets out with a corps of police to apprehend him. Arriving at the depot, he scans the faces of the incoming passengers but fails to find his quarry. Among the passengers, however, is an attractive woman with whom Whiffles is smitten. He follows her to a hotel and there becomes acquainted with her, introducing himself as the commissionor. The woman happens to be the crook in disguise and drugs poor old Whiffles, taking his clothes along. Meanwhile, Whiffles' aide learns of the deception and hastens to the hotel. Whiffles revives and adorns himself in the discarded gown of the thief. His noble followers, mistaking him for the real thief, drag him protesting violently to the station, severly pummelling him on the way. He finally makes himself known, much to the discomfort of his subordinates. He then puts his officers on the trail of the real criminals, and when they are brought in, displays a variety of punishment that would have made the Spanish Inquisitionists blush for shame.

FATHER'S BRILLIANT IDEA (Released Week of May 17).—Jonas Tightwad was well named. When he receives the monthly bills resulting from shopping tours of his charming daughter, Rene, he gets a chill which nearly proves fatal. He decides that something rabid will have to be done to put a damper on the extravagance of his "dear" child. But she is of a rather perverse temperament and wilful. Pacing up and down in his anxiety, he glances into the parlor and beholds her and her sweetheart, Fred, rapturously gazing into each other's eyes. Good heavens! What if they should decide to get married! Immediately the vision of innumerable wedding bills come crowding upon him—trousseau, supper, flowers, gifts, etc.

A brilliant idea strikes him. Why not get them to elope and save the expense of the wedding? Just the thing. That's why a thundering NO! ! ! greets the two fond lovers when they approach father for his consent. "And don't you dare to elope," he admonishes them, thinking that they will naturally disobey. Fred, distracted, goes to his home and Rene is sent to her room. Alone, father chuckles. Now to help the scheme along! He writes a note to Fred purporting to come from Rene in which he suggests that they elope at midnight. Fred falls for the gag, and promptly at midnight appears on the scene. Father places a ladder and an auto where they will do the most good, and waits. Fred succeeds in attracting the attention of Rene, who protests that she knows nathing of the note and will not disobey her dear papa, anyway. Bang! goes father's brilliant idea, and he resigns himself to the dread task of footing the wedding bills.

Miscellaneous Feature Films.

North American Film Corp.

THE DIAMOND FROM THE SKY (Chapter No. 3—"The Silent Witness"—Two Parts—May 17).—With the diamond from the sky clutched tightly to his breast, Arthur, certain that his cousin Blair was dead, crawled from the grave and fled toward Stanley Hall, stopping on the way to offer up a prayer on his supposed mother's grave. He was intent upon leaving Fairfax with as little ceremony as possible. Having no knowledge of Blair's murder of Dr. Lee, or of how his cousin came into possession of the diamond from the sky, Arthur, reaching the Hall, hurried to his room. Finally, he determined to surrender in the morning.

Meanwhile, Esther, standing at her window in the room above, started at the shot on the lawn below. Pulling back the curtains, she glanced out, a half startled exclamation escaping as she saw Arthur—she could not be mistaken—in pursuit of a strange man, both of whom were quickly lost to view in the darkness. Troubled at what she has seen, Esther hurried to her foster-father's room to find it vacant. Then, believing he might be in his study, she felt her way down the stairs where she saw the body of Dr. Lee stretched across the table, dead. Fairfax stood aghast at the brutal murder of Dr. Lee and a determined hunt for the assassin was immediately under way. But the only clew the sheriff found on his arrival the following morning, was a straw hat and a guitar. No one could identify the hat. But the guitar furnished the evidence the sheriff needed to make an arrest.

Almost immediately, that official was on his way to Stanley Hall. All but Esther insisted that Arthur Stanley was the murderer. Any thought of surrender that Arthur possessed, suddenly disappeared when his colored servant entered his room to inform him that the sheriff wanted him. He knew that just outside the front door stood the high-power racing machine he purchased some days before. Outside, the sheriff was fast shattering the door. At the moment the official crossed the threshold, Arthur shattered the front window and jumped into his car. On he sped until he neared the Lee home. There he stopped, while Esther kissed him repeatedly. Then she sent him on his way, swearing that she would always believe him innocent. Close behind in another car, followed the sheriff and his aides. On the level stretch of road, skirting the railroad track, Arthur opened up his throttle, determined to beat the express, thundering in the same direction, to the crossing. At the bridge, spanning the stream, a scant ten rods from the crossing, the car seemed suddenly possessed of a new lease of life, and a second or two later shot over the crossing, but a hair in front of the onrushing engine. Being slower, the pursuing car halted at the crossing to let the express pass, thus permitting Arthur to gain considerable distance on his nemesis.

Along the narrow road Arthur drove the car, regardless of the perils threatening him. Then, of a sudden, as he took a sharp curve, the flying machine got beyond the driver's control An instant later it reached the edge of the cliff and then dropped into space.

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PARAMOUNT.

BETTY IN SEARCH OF A THRILL (Bosworth—5 parts May 17).—When Betty comes from St. Ursula's convent to visit her uncle's family in their town house in New York they are careful to hide all extreme, low-necked gowns, racy French novels and other worldly things which might shock the devout little convent girl. But Betty is by no means the demure little Miss Innocence they expect. She has had her fill of convent life. Even the possibility of a match with one of the finest young clubmen in New York does not satisfy her to remain a part of the Smart Fifth avenue life where by right of birth and fortune she belongs. One bright day the impulsive Betty disappears from her uncle's mansion, and from that time leads the life of a working girl.

She starts as a salesgirl in the dress goods section of a big department store, but the floor walker gets too familiar and she has to quit. She applies for a position in the chorus at the Gaiety theater, and the stage manager gives her a tryout as a dancer and though Betty dances beautifully the stage manager insists she first give him a little fee from her petty lips, and Betty spurns it. Discouraged, Betty accepts the chance to give a trial performance at a local cabaret, but as she comes tangoing down the aisle one of the young rounders at a table tries to pull her on his knee. He is promptly knocked sprawling by the devoted clubman who has come there to forget his blues in the lights and music. But the cafe manager discharges her. He wants a different kind of girl.

Disgusted at being insulted by employers, Betty next dons boy's clothes and passes as a young man, but a thick-headed policeman, searching for a young apache who has murdered his sweetheart, has to blunder into Betty's satchel in which she has been carrying her former feminine attire together with some of her own long, black curls which she has shorn to heighten the effect of her disguise. On seeing the unusual contents, the policeman at once sees visions of "the body," and poor Betty is placed under arrest. But Betty at last eludes him, only to be followed to a boarding house where she applies for a room. There the maid is smitten by Betty's "boyish charm" and when the police close in on the "boy" the maid loyally conceals her till they are gone.

It is a case of from the frying pan into the fire, however, and Betty is decoyed into a gambling house by a "steerer." She is being fleeced of her money when her erstwhile pursuers become temporarily her rescuers, and she escapes when the police raid the establishment. But they recognize her and resume their pursuit. When they overtake her, Betty dives into a lagoon but arrives, exhausted, on the other side only to find the police awaiting her. What a relief, then, for Betty to wake and find it has all been but a dream. So when the clubman returns from the garden with some roses as a peace offering the better to renew his pleadings he finds Betty has undergone a profound change. Betty finds her glamor, in the long run, but it is the glamor of her own home and husband, and not the feverish romance of an Arabian Nights tale.

V. L. S. E., INC.

THE SLIM PRINCESS (Essanay—Four Parts May 21).—Gloom overcasts the palace of Count Selim Nalagaski, governor general of Morovenia, Turkey. All efforts to make the count's elder daughter, the Princess Kalora, fat, synonymous with beauty in that country, failed. Popova, the Princess's tutor, devised a terrible revenge because the count called him a Christian dog. He was feeding the princess pickles to keep her thin. The beaux of the country paid assidious court to the Princess Jeneka, the younger daughter, but the laws of the country forbade her marrying before her elder sister.

As a last resort the count ordered the slim princess to stuff her clothing with pillows and invited all the dandies to a garden party. But they were deceived. They tried the weight of the princess and found her as light as a feather. Come uninvited to the party Alexander H. Pike, an American millionaire. He falls in love with the princess and comforted her by showing her pictures in a magazine, proving that in his country slim persons are considered most beautiful. But Pike was discovered by the count's slaves and barely escaped with his life. He returned to America.

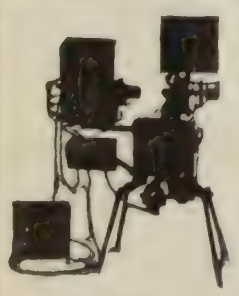
The count found an advertisement in a magazine Pike had dropped in his flight, which promised to make thin persons fat. He sent the princess to America to try the cure. There she met Pike, who renews his courtship. But the impatient count learns from the ambassador that the princess was getting no fatter and ordered her to return. Pike followed. The young American then visited the court, told the count he was Grand Exalted Ruler of a fraternal order, a Knight Templar and King of the Hoo Hoos and asked for the hand of his daughter. The count, much impressed with the titles, consented, especially after he found that it was the slim princess the American loved. The cloud of gloom was lifted from the palace and Pike prepared to leave with the princess for America, where she could have all the varieties of pickles to suit her taste.

WORLD FILM CORP.

BEWARE THE DOG (World Comedy Star Film Corp.—April 26).—Geoffrey Ladd, on the eve of his marriage, discovers that he is penniless. A gold mine in which he was interested proves to be merely a hole in the ground. A ship containing treasure is lost at sea. Unwilling to expose his bride to poverty and not willing to confess his condition, he is about to take his own life when he is restrained by Dr. Isidore Mullen, a scientist, who has discovered what he believes to be a panacea for hydrophobia. His laboratory tests have proven acceptable to other scientists, but everybody is anxious to see the stuff tried on a man.

Mullen learns of the predicament of Ladd and makes him the following proposition: He will give Ladd $100,000 cash. In return, Ladd is to allows himself to be bitten by a dog innoculated with hydrophobia. The doctor is then to test his panacea upon him. He is keen upon having Ladd, as the latter is a man of reputation and position and the success of the experiment would establish his discovery on a firm basis. It is made a part of the agreement that in order to prevent the mind of Ladd from working and causing him to think he has hydrophobia that the bite shall be made surreptitiously. Ladd accepts the doctor's proposition and the latter gives him $100,000. The money saves Ladd. A new deal on the mine makes him a millionaire—the ship comes in and he's in fine shape.

Then he realizes that, with everything to live for, wealth, a young bride and all sorts of happiness, he is in danger of death and his fear of dogs becomes morbid. A toy Pom can make him climb a tree. One day he meets a girl friend who springs a toy dog on him out of a muff. He runs away to her surprise. Next day he meets a girl who has a fur boa with animal heads on it about her neck. He mistakes one of these for a dog, and he thinks he is bitten. He tries to find Doctor Mullen and learns that the latter has disappeared. When he is half insane with fright, the doctor turns up. Ladd's relief turns to worse horror, when the doctor tells him that the serum has not been a success. He thinks his death is certain and almost imagines himself into hydrophobia when the doctor tells him he never had him bitten and the girl with the fur boa showing up, Ladd sees how he was fooled. He gives the doctor the $100,000 back and all bets are called off.



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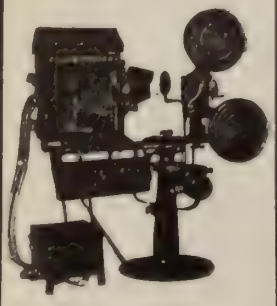

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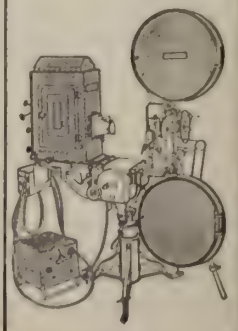

STANDARD

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Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.

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PIANIST wishes change of location. Pictures my specialty. Read at sight, fake, transpose. Best references. State salary and hours. Address P. O. Box 210, Minn., Minn.

AT LIBERTY—Operator; go anywhere; salary $15. References on request. E. R., care M. P. World, N. Y. City.

PIANIST—Young man desires position in open air place for summer. Experienced. L. L. Yearsley, 216 6th Ave., Brooklyn, N. Y. Tel. (8 to 6) 365 Prospect.

CAMERAMAN—Experienced, wishes position; moderate salary. Good references. W. P. S. 235 Third St., Jersey City, N. J.

A-1 OPERATOR—Twelve years' experience. Licensed in three cities. W. P. Howe, 238 Fifth St., Jersey City, N. J.

PHOTO-ENGRAVER—Expert, wishes to connect with producing film company. Has new methods especially adapted to making half-tones from film pictures and can guarantee vastly better results than obtained at present. N. T. Nilsson, 1847 N. Mozart St., Chicago, Ill.

CAMERAMAN—Recognized authority; with Pathe and Prestwich. Would consider first-class offers from concerns where seven years' technical photographic and laboratory experience can be used to advantage. Used Bell & Howell and other cameras wanted. Prestwich, care M. P. World, N. Y. City.

HELP WANTED.

WANTED—Experienced man to manage finest moving picture theater between Pittsburgh and Philadelphia. Best location in city of one hundred thousand. Theater brand new with complete, modern equipment. Capacity 800. Must have some cash to invest with owner. Address 1356 Frick Bldg., Annex, Pittsburgh, Pa.

BUSINESS OPPORTUNITIES.

ATTENTION—For sale, United States Patent No. 1,127,725, just issued; only adjustable spotlight that fits all makes moving picture machines and stereopticons. Big money and labor saver; great chance for men with ability; enormous profits. Will sell outright or on royalty. Brink & Wetmore, Rm. 88, 2 Park Sq., Boston, Mass.

EXCELLENT office space, 3,100 sq. feet, best known building devoted to film industry, 1600 Broadway, 48th St., Jireh Food Co. Tel. 4660 Bryant.

TO LEASE—Part of splendid light and pleasant office, with or without use of projection room. Rm. 704, World's Tower Bldg., N. Y. City.

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CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices 578-80 Ellicott Sq., Buffalo, N. Y.

THEATERS FOR SALE OR RENT.

WE CAN SELL YOUR THEATRE—Constantly handling applications for good properties everywhere. Business strictly confidential. Write us. Picture Theater Clearing Ass'n., 12 Ryder St., Litchfield, Ill.

THEATER FOR SALE—Cheap, best town in southeastern Idaho; 288 seats; two Edison machines; Making Money. Good reasons for selling. Write, wire, come see. Rex Theater, St. Anthony, Idaho.

FOR SALE—Theater, town of 2,300, neatly equipped. New Simplex machine, run six months. Money maker; will sell real cheap. R. E. Moore, Mauston, Wis.

BEST INVESTMENT in New York. Central Harlem's only open air picture theater. 1,400 seats, good lease, low rent, best equipped theater in town. Cash sale only. D. H. Scully & Co., 57 East 125th St., N. Y. City.

THEATER for sale, small town, no opposition. 500 seats. Address Lock Box 148, Jonesville, Mich.

FOR SALE—Beautiful modern theater, modern equipment, good size stage and all equipment. In a city of 7,000, seating nearly 600; good location. Doing nice business. A better proposition can't be found. Address E. J., care M. P. World, N. Y. City.

FOR SALE—In good small town in Illinois, pool, barber shop and picture house. Good income, runs from $35 to $90 per week from shop and pool alone. Reason for selling poor health. Picture house seats 250. Address Pastime, care M. P. World, N. Y. City.

FOR SALE—Pretty photo play house in most beautiful town in State of Michigan. Population, 6,000. Makes good money year round. Has $1,000 Steinway baby grand piano. Happy Hour, Coldwater, Mich.

WE NOW present to the public one of the largest and most magnificent vaudeville and photo play houses in the State of Missouri, city 50,000; running seven days and seven nights; a duplicate of the Hippodrome, Buffalo, N. Y., which is the most magnificent theater in the country; running expenses as follows: Piano player, $20; manager, $50; ushers, $7; ticket seller, $8; ticket taker, $10; operators, $16; porter, $17.50; electricity, $20; rent, $75; film service, $150; license, $1; posters, $3; express, $2.50; advertising, $20; vaudeville, $475; total expenses, $875; receipts will average $1,100-$1,400 week. Modern fireproof brick building, equipped with the latest scientific machinery to give the people the best for their money. Long and favorable lease; we consider this the greatest opportunity for one or two gentlemen to accumulate a fortune in the moving picture game, a bargain for $50,000; will sacrifice for $10,000; no such a bargain was ever placed on the market by us before and we are the only people in the country who are actually selling the largest and most profitable movies. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

FOR SALE—"The Photo Playhouse Beautiful," one of the finest in Seattle, the great city where hard times are never known. Remodeled and newly equipped eight months ago. Exclusive theater building fulfilling all ordinances. Long lease. Absolutely best location in city; 80,000 peope passing daily. Running seven days each week. Admission ten cents. Total receipts since January 1, $15,845.10; expenses, $9,850.50; using General program. Latest ventilating system, changing air every ninety seconds. Ladies' rest room. Large canopy, mirror screen, large stage and dressing rooms, 521 leather upholstered seats, Kimball pipe organ, Chickering grand piano, two Simplex power machines, dissolver, spotlight, ticket machine, lobby display frames and easels, etc. Equipment inventories $25,000, without figuring installation; could not be duplicated for $40,000. Prospective buyer allowed to check receipts for week. Will pay expenses to and from Seattle if find things misrepresented. Price, including $3,150, deposits on lease $12,-000; cash, $8,000; terms on $4,000. Don't answer unless you have cash and mean business. Reason for sacrifice, owner about to enter hospital for third operation, enough said. Getman, 624 Green Bldg., Seattle, Wash.

EQUIPMENT FOR SALE.

OPERA AND FOLDING CHAIRS for theaters, halls, tents, airdome benches. Imediate delivery, new opera, $1 up; folding chairs, 45c; slightly used opera, 60c. Atlas Seating Co., 501 Fifth Ave., N. Y. City.

FOR SALE—Motiograph machine in first-class condition, rewind box, film boxes and cases. Can be seen at Calvert Hotel, 1805 S. Wabash Ave., Chicago, Ill. Best offer takes the lot. No letters answered.

FOR SALE—300 birch veneer opera chairs, with hat rack and imitation mahogany arm rest. Good as new. Cost $2.75 apiece. Will sell the lot for 75 cents apiece. Henry E. Hubbard, Waterloo, N. Y.

BRASS POSTER FRAMES—For one, three and six sheets. Also brass easels, brass railings. Write for complete catalog. THE NEWMAN MFG. CO., Cincinnati, O., 101 4th Ave., N. Y.

WRITE OR WIRE—The Lears Theatre Supply Co., 509 Chestnut St., St. Louis, Mo., the largest exclusive theater equipment concern in the West, for seats, all leading makes of moving picture machines, operating booths, curtains and all other theater accessories. They always have some slightly used goods in stock for immediate shipment and sell them at bargain prices. Folding chairs, 40c. each up. Opera chairs, 60c. each up. Moving picture machines, $50 each up. Send them an exact list of your wants and see why they sell them all.

FOR SALE—Rebuilt machines, Motiograph, 1908, $60; Edison Exhibition, $65; Powers No. 6, $115; Powers No. 5, $75; Motiograph, 1911, $125. A-1 condition guaranteed; many others. Write for catalog and list. Amusement Supply Co., 160-H No. Fifth Ave., Chicago, Ill.

FOR SALE—Powers No. 6-A machine, complate equipment with loop setter, motor and motor attachment, Bell & Howell compensator all for 110-60, price $175. Four 16-inch new Emerson oscillating fans, $65. Film case for four reels, $2. Fire extinguisher, $6; electric rewinder, $10. Fred Steltzer, Lincoln, Ill.

FORT WAYNE Compensarc, new and second hand at bargain prices. Ira Alden, 538 Lehigh Ave., Phila., Pa.

TWO THOUSAND—Opera and folding chairs, some as good as new. Get my list of equipment, at cut prices. J. P. Redington, Scranton, Pa.

FOR SALE—One Standard and Edison machine, both in good condition, 500 seats, electrical fixtures, etc. Huntington Motion Picture Co., Huntington, Ind.

MACHINES—In A-1 condition, Standard with motor, Powers, extra lamps, economizer, spotlamp, stage cable, carbons, curtain, lenses and other supplies at reduced prices. Want to buy No. 6 head. Holdenried, 222 West 30th St., N. Y. City.

OPERA AND FOLDING CHAIRS—Special bargains, heavy five-ply veneers, roll seat, $1,20; strong wood folding chairs, 45c; airdome chairs, cast iron standards, 90c; used opera chairs, 60c up. Atlas Seating Co., 501 Fifth Ave., N. Y. City.

POWERS 6, in good condition, not in use for two years. For sale or exchange for motion picture camera. Best offer gets it. V. Pini, 127 Ft. Green Pl., Brooklyn, N. Y.

CAMERAS WANTED.

WANTED—A number of high grade professional moving picture cameras. Give name of manufacturer, date of purchase, full list accessories and lowest spot cash price. Address Cameras, care M. P. World, N. Y. City.

CAMERAS FOR SALE.

GUARANTEED—Professional Cinematograph cameras, projectors, perforators, polishers, printers, tripods, developing outfits, dissolvers, rewinders, illuminators, lenses. Filming, developing. Cameramen, experimenting. Eberhard Schneider, 219 Second Ave., N. Y. City.

FOR SALE—Moving picture camera, Ernemann model "A," F3.5 lens, four film boxes, focusing attachment, tripod, 400 feet negative stock, carrying case, everything complete; little used; sacrifice at $150; bargain for someone. Fred Steitzer, Lincoln, Ill.

FILMS WANTED.

I PURCHASE FILMS—New and second hand. Send all particulars and lowest prices. Largest importer of films in India. Agencies invited. Bank references exchanged. E. H. Ducasse, care K. G. Cornelius & Co., 8 Hare St., Calcutta, India.

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A NEW YORK film exchange, owning about 100 features and 300 single reels, with posters, in fine condition, is open for proposition of subrenting to out-of-town exchanges. References and full particulars in first letter. D. G., care M. P. World, N. Y. City.

FOR SALE—Four features with negatives, new, sacrificed price. Full particulars. Address Brilliant Film Mfg. Co., 247 No. Eleventh St., Phila., Pa.

FOR SALE—At cut prices, 2, 3 and 4 reel features, A-1 condition; also 200 commercials. Select Film Service, 145 West 45th St., N. Y. City.

100 SINGLE and 2, 3 reel feature with posters, for sale cheap. C. E. Buchanan, 65 Walton St., Atlanta, Ga.

"CUSTER'S LAST FIGHT"—Three reel Bison, good condition, sure drawing card. Heralds and all kind of paper. R. L. Keating, Adair, Illinois.

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FOR SALE—Large lot Keystone comedies, $25 and up; also single reel comedies and dramas with posters; 2, 3 and 4, reel features with original paper; 20 per cent. deposit required. American Feature Co., Pittsburgh, Pa.

"SAVED FROM THE SEA"—Three reels, good condition, $125; "Spectre of the Sea," two reels, as it is $25; "Fire at Sea," two reels, $60; 100 single reels reduced to $3; second-hand Edison machines, $65 to $90; Mirroroid Screen, 9x12, $30; Mirroroid Screen, 12x16, $37.50; Bell Howell Economizer, $35. Mayer Silverman, 105 Fourth Ave., Pittsburgh, Pa.

I HAVE a two-reel Chaplin comedy (like new); write quick if you want this. A. L. Film, Rm. 702, 145 West 45th St., N. Y. City.

FOUR REELS Alaskan-Siberian pictures taken by Kleinschmidt for Carnegie Museum. Paper, photos, cuts. Sixty dollars will buy them. C. T. Dunn, 2216 Myrtle Ave., El Paso, Texas.

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Stockton's Scriptwriting Service....1529
Thomson, G. P....1484
Vitagraph Co. of America (Western)....1507

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Genter, J. H., Co....1513
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Ajasee Mfg. Co....1520
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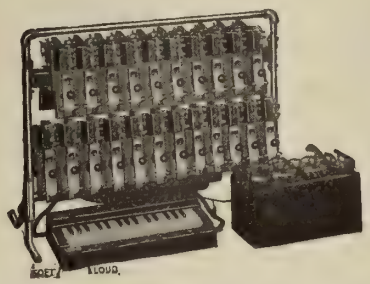

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CLASSIFIED ADVERTISEMENTS.

(Continued from page 1515.)

FOR SALE—Fine three-reel feature. Best offer accepted. Write for particulars. 130 Sheridan Ave., Detroit, Mich.

MEXICAN WAR PICTURES—Absolutely authentic pictures of the Mexican Revolution taken by war correspondent of New York paper. Four reels showing devastation of Mexico, famous generals, war scenes, troops in action, U. S. Army on the border, etc., etc. For Minnesota and Iowa only. Write for dates. Pastime Amusement & Supply Co., Austin, Minn.

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FOR SALE—One hundred second-hand reels of films. Three dollars per reel up. Wichita Film Supply Co., Wichita, Kans.

WE HAVE several very good 2, 3 and 4-reel features for sale, rent or exchange, mostly Italian. Inquire Luna Feature Film Co., 145 West 45th St., N. Y. City.

MUSICAL INSTRUMENTS FOR SALE.

FOR SALE—Concert pipe organs, good as new, thoroughly overhauled at our factory, cost $1,500 to $5,000, our price, $350 to $900. A. B. DeCourcy & Co., Organ Builders, 634 Harrison Ave., Boston, Mass.

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TALBOTT FILM MFG. CO.—Studios and laboratory, Elkins, W. Va. Executive office, Talbott Grand, R. H. Talbott, Manager, Elkins, W. Va.

List of Current Film Release Dates

(For Daily Calendars of Program Releases See Pages 1490, 1492.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Imp, Joker, Victor.
Tuesday—Big "U," Gold Seal, Nestor.
Wednesday—Animated Weekly, Laemmle, L-KO.
Thursday—Big "U," Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG "U."

May 23—The Old Doctor (Two parts—Modern—Drama).
May 27—The Memory Tree (Memorial Day—Drama).
May 30—A Modern Enoch Arden (Three parts—Heart-Interest—Drama).
June 3—No release this date.
June 6—The Swinging Doors (Two parts—Modern—Drama).

BISON.

May 15—The Jungle Queen (Two parts—Dr.).
June 5—Smuggler's Lass (Two parts—Irish—Drama).

GOLD SEAL.

May 4—The Faith of Her Fathers (Three parts—Drama of the Ghetto).
May 11—The Torrent (Two parts—Modern Spectacular—Drama).
May 18—The Dancer (Three parts—Drama).
May 25—Shattered Memories (Three parts—Memorial Day—Drama).
June 1—Under the Crescent, Adventure No. 1, "The Purple Iris" (Two parts—Drama).

IMP.

May 14—The Corsican Brothers (Three parts—Melo-Drama).
May 17—Destiny's Trump Card (Drama).
May 21—Court Martialed (Four parts—Military Society—Drama).
May 24—Fifty-Fifty (Comedy).
May 29—The Pursuit Eternal (Two parts—Mystery of Romance—Drama.)
May 31—The Alibi (Drama).
June 4—A Life in the Balance (Two parts—Human Interest—Drama).

JOKER.

May 24—Hiram's Inheritance (Comedy).
May 29—No Soup (Comedy).
—Fun Among the Pharoahs (Educational).
May 31—Hearts and Clubs (Comedy).
June 5—The Lover's Lucky Predicament (Comedy).

LAEMMLE.

May 23—One Kind of Friend (Drama).
May 26—Trickery (Two parts—Society—Dr.).
May 30—The Golden Wedding (Drama).
June 2—The Silent Command (Four parts—Hypnotic Mystery—Drama).
June 6—No release this week.

L-KO.

May 16—No Release This Week.
May 19—Love and Sour Notes (Comedy).
May 23—No release this week.
May 26—Broken Hearts and Pledges (Comedy).
May 30—No release this week.
June 2—No release this week.
June 6—Park Johnnies (Comedy).

NESTOR.

May 25—When Her Idol Fell (Comedy).
May 28—With Father's Help (Comedy).
June 1—Too Many Crooks (Comedy).
June 4—When They Were Co-Eds (Comedy).

POWERS.

May 22—Diamonds of Fate (Drama).
May 27—Lady Baffles and Detective Duck in "The Great Egg Robbery" (Com.)
May 29—The Amber Vase (Drama).
June 3—Should We Eat Pie (Photo Vaudeville Act—Comedy).
June 5—The Better Way (Drama).

REX.

May 20—A Fireside Realization (Drama).
May 22—When Love is Love (Two parts—Modern—Drama).
May 25—No release this week.
May 27—The Trail of the Upper Yukon Two parts—North Western—Drama).
June 1—The Force of Example (Drama).
June 3—The Heart of Cerise (Three parts—French Drama of the Stage).

STERLING.

May 13—Pokes and Jabs (Comedy).
May 20—The Battle of Running Bull (Two parts--Comedy).

VICTOR.

May 21—No release this week.
May 24—A Witch of Salem Town (Two parts—Costume—Drama).
May 28—The Nightmare of a Movie Fan (Com.).
May 31—The House of a Thousand Relations Two parts—Comedy).
June 4—The Judgment of Men (Drama).

UNIVERSAL SPECIAL FEATURE.

May 9—The Black Box (Episode No. 10, "The Ship of Horror"—Two parts—Dr.).
May 16—The Black Box (Episode No. 11, "The Desert Vengeance" (Two parts—Drama).
May 23—The Black Box (Episode No. 12, "Neath Iron Wheels"—Two parts—Drama).
May 30—The Black Box (Episode No. 13, "Tongues of Flames"—Two Parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

May 3—One Summer's Sequel (Two parts—Drama).
May 5—When Empty Hearts Are Filled (Drama).
May 10—The Altar of Ambition (Two parts—Drama).
May 12—The Broken Window (Comedy—Dr.).
May 17—The Greater Strength (Two parts—Drama).
May 19—At the Edge of Things (Drama).
May 24—The Purple Hills (Two parts—Dr.).
May 26—Reprisal (Drama).
May 31—The Resolve (Two parts—Drama).
June 2—The Golden Rainbow (Drama).

BEAUTY.

May 11—Life's Staircase (Drama).
May 18—Naughty Henrietta (Comedy—Drama).
May 25—The Stay-at-Homes (Comedy).
June 1—Little Chrysanthemum (Drama).

BRONCHO.

May 19—The Operator At Big Sandy (Two parts—Drama).
May 26—Shorty's Trouble Sleep (Two parts—Drama).
June 2—The Conversion of Frosty Blake (Two parts—Drama).
June 9—The Tavern Keeper's Son (Two parts—Drama).
June 16—His Superficial Wife (Two parts—Drama).

DOMINO.

May 20—Her Alibi (Two parts—Drama).
May 27—Hostage of the North (Two parts—Drama).
June 3—The Scales of Justice (Two parts—Drama).
June 10—The Strike at Centipede Mine (Two parts—Drama).

FALSTAFF.

May 28—It's An Ill Wind (Comedy).
June 4—Truly Rural Types (Comedy).

KAY-BEE.

May 14—The Human Octopus (Two parts—Drama).
May 21—"Bad Buck" of Santa Ynez (Two parts—Drama).
May 28—Her Easter Hat (Two parts—Drama).
June 4—A Piece of Amber (Two parts—Dr.).
June 11—The Pathway from the Past (Two parts—Drama).
June 18—The Secret of Lost River (Two parts—Drama).

KEYSTONE.

April 26—Gussle Rivals Jonah (Two parts—Comedy).
May 1—Mabel's Wilful Way (Comedy).
May 3—Gussle's Backward Way (Comedy).
May 8—A Human Hound's Triumph (Comedy).
May 10—Crossed Love and Swords (Comedy).
May 10—Our Dare Devil Chief (Two parts—Comedy).
May 30—He Wouldn't Stay Down (Comedy).
May 22—For Better, But Worse (Comedy).

KOMIC.

May 9—Flooey and Axel (Comedy).
May 16—Ethel's Romance (No. 23 of the "Bill" Series—Comedy).
May 23—The Rivals (Comedy).
May 30—Gasoline Gus (Comedy).
June 6—Brave and Bold (Comedy).

MAJESTIC.

May 18—The Electric Alarm (Drama)
May 23—Eleven-Thirty P. M. (Two parts—Drama).
May 25—The Rightful Heir (Drama).
May 28—Little Dick's First Case (Drama).
May 30—Out of Bondage (Two parts—Drama).
June 1—Her Filmland Hero (Comedy).
June 6—The Living Death (Two parts—Dr.).

(*Mutual Releases continued on page 1520.*)

ROLL TICKETS

PRICES
Five Thousand..... $1.25
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Twenty-five Thousand..... $3.50
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Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000 $2.50. Stock Tickets, 6c. per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

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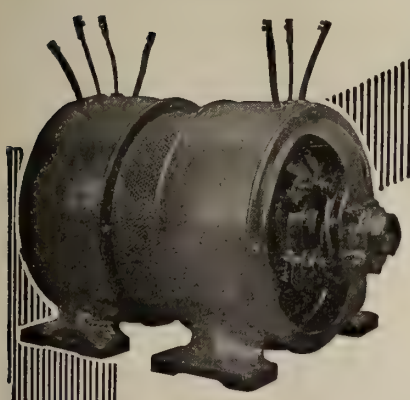
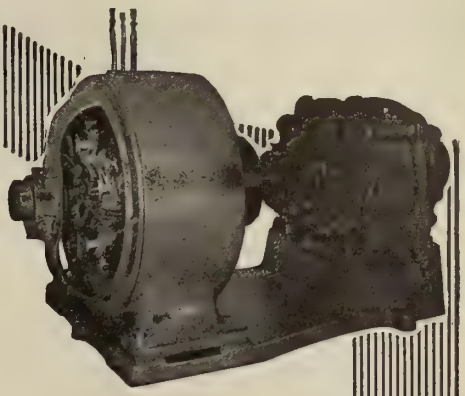


The DC Compensarc lowers the voltage of a direct current supply to that required at the lamp without needless waste.

The AC Compensarc cuts ⅔ from your lighting bill if you use alternating current.



The AC to DC Compensarc will transform alternating into direct current and reduce the voltage at the same time without needless waste.

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will enable you to secure a light that will give those clear, bright pictures that everybody now demands.

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The Compensarcs will give you

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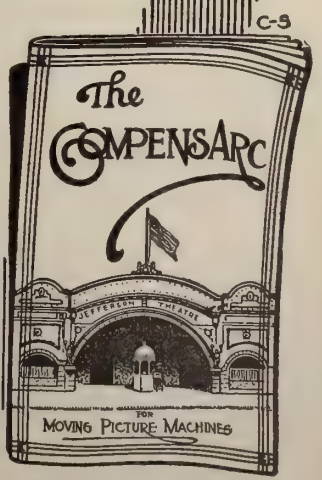
WHITE LIGHT. No yellow streaks, no ghosts.

BRIGHT LIGHT. Three times the light with two-thirds the current.

They are safe, efficient, easy to operate, fool proof and reliable.



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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1490, 1492.)

(*Mutual Releases continued from page* 1518.)

RELIANCE.

May 15—Added Fuel (Two parts—Drama).
—When Cameron Passed By (Drama).
May 19—Gridley's Wife (Drama).
May 22—The Huron Converts (Two parts—Dr.).
May 24—The Cliff Girl (Drama).
May 26—The Deadly Focus (Drama).
May 29—The Man of It (Two parts—Drama).
May 31—The Race Love (Two parts—Drama).
June 2—One Who Serves (Drama).
June 5—The Celestial Code (Two parts—Dr.).

ROYAL.

May 8—That Doggone Serenade (Comedy).
May 15—Casey's Tribulations (Comedy).
May 22—When Beauty Came to Kobskob (Comedy).
May 29—Oh, Baby (Comedy).

THANHOUSER.

May 10—The Three Roses (Drama).
May 18—The Heart of the Princess Marsari (Two parts—Drama).
May 21—The Refugee (Drama).
May 23—Daughter of Kings (Drama).
May 25—Fairy Fern Seed (Two parts—Dr.)
May 30—The Angel in the Mask (Drama).
June 1—The Girl of the Seasons (Two parts—Drama).
—The Baby Benefactor (Comedy).
June 6—A Freight Car Honeymoon (Comedy).

MUTUAL MASTERPICTURES.

April 29—A Child of God (Majestic—Four parts—Drama). No. 12.
May 3—The Absentee (Majestic—Five parts—Drama) No. 13.
May 6—The Victim (Majestic—Three parts—Drama) No. 14.
May 10—Rumpelstiltskin (N. Y. M. P. Corp.—Four parts—Drama).
May—Strathmore (Reliance—Four Parts—Dr.).
June—The Lure of the Mask (American—Four parts—Drama).
June—God's Witness (Thanhouser—Four parts—Drama).

NORTH AMERICAN FILM CORP.

May 3—The Diamond from the Sky (Episode No. 1—Two parts—Drama).
May 10—The Diamond from the Sky (Episode No. 2, "An Eye for an Eye"—Two parts—Drama).

United Film Service

RELEASE DAYS.
Monday—Ideal (a two-reeler).
Tuesday—Superba.
Wednesday—Empress (a two-reeler).
Thursday—Luna, Starlight.
Friday—Premier (a two-reeler).
Saturday—Lariat (a two-reeler).
Sunday—Cameo.

CAMEO.

May 9—Can Love Grow Cold (Comedy).
May 16—Where Can I Get a Wife? (Comedy).
May 23—Can a Jealous Wife Be Cured (Com.).

EMPRESS.

Apr. 21—The Loom Between (Two parts—Drama).
Apr. 28—More and More (Comedy).
April 30—Back to the Farm (Comedy).
May 5—The Shop Nun (Two parts—Drama).
May 19—The Spender (Two parts—Drama).
June 2—The Vivisectionist (Two parts—Dr.).

GRANDIN.

May 12—In Her Daddy's Footsteps (Two parts—Comedy—Drama).
May 26—War at Home (Two parts—Drama).

IDEAL.

April 26—The Mysterious Airship (Two parts—Drama).
May 1—Beginning at the End (Two parts—Drama).
May 3—Avarice (Two parts—Drama).
May 10—A Country Lad (Two parts—Drama).
May 17—The Little Band of Gold (Two parts—Drama).
May 24—"Red Tape" (Two parts—Drama).
May 31—Man in the Law (Two parts—Drama).

LARIAT.

May 8—Told in the Rockies (Two parts—Drama).
May 22—Alias Holland Jim (Two parts—Dr.).
May 20—The Poor Fixer (Comedy—Drama).
June 5—Navajo Joe (Two parts—Drama).

LUNA.

May 6—Louisa's Battle With Cupid (Comedy).
May 13—How Allopath Conquered Boneopath (Comedy).
May 27—She Couldn't Get Away (Comedy).
June 3—Aunt Matilda Outwitted (Comedy).

PREMIER.

Apr. 20—The Girl with the Camera (Drama).
April 27—Brothers (Drama).
May 7—The Other Girl (Two parts—Drama).
May 21—The Curse (Two parts—Drama).
May 28—The Smuggler's Daughter (Two parts—Drama).
June 4—The Picture on the Wall (Two parts—Drama).

PRYAMID.

May 29—The Law of Nature (Two parts—Dr.).

REGENT.

April 3—Victims of Satan (Two Parts—Dr.).
Apr. 17—In the Blood (Two parts—Drama).

STARLIGHT.

May 6—The Fortune Tellers (Comedy).
May 13—Tough Luck (Two parts—Comedy.
May 20—The Ghost Fakirs (Comedy).
May 27—Love and Pies (Comedy).
June 3—Amateur Night (Comedy).

SUPERBA.

May 4—The Trunk Mystery (Comedy).
May 11—All About a Baby (Comedy).
May 18—Davy Crockett (Comedy).
May 25—Bumped for Fair (Comedy).
June 1—A Dime Novel Hero (Comedy).

UNITED.

May 15—The Stronger Mind (Two parts—Dr.).
May 30—Business is Business (Comedy).
June 6—The Mystic Well (Comedy).

Miscellaneous Feature Releases.

ALLIANCE FILM CORP.

April —Beulah (Balboa—Six parts—Drama).

CORT FILM CORPORATION.

May—The Melting Pot (Five parts—Drama).

COSMOFOTOFILM CO.

April —Constantinople (Topical).

GREAT NORTHERN FILM CO.

May 10—Without a Country (Four parts—Dr.).

IVAN FILM PRODUCTIONS, INC.

May—Unwelcome Wife (Five parts—Drama).

LADY MACKENZIE FILM CO.

May—Lady Mackenzie's Big Game Pictures (Animal-Picture).

L. LAWRENCE WEBER.

May—Willard-Johnson, World's Championship Fight (Sports).

METRO PICTURES CORP.

May 2—The Shooting of Dan McGrew (Popular Players—Drama).
May 9—Cora (Rolfe—Drama).
May 17—The Middleman (London—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

May 3—The Woman (Lasky-Belasco—Five parts—Drama).
May 6—Little Sunset (Bosworth—Four parts—Drama).
May 10—Fanchon the Cricket (Famous Players—Five parts—Drama).
May 13—The Moth and the Flame (Famous Players—Five parts—Drama).
May 17—Betty in Search of a Thrill (Bosworth—Five parts—Comedy).
May 20—Booties Baby and Man on the Case (Six parts—Comedy-Drama).
May 24—Stolen Goods (Lasky—Five parts—Drama).
May 27—Wild Goose Chase (Lasky—Four parts—Comedy).
May 31—Pretty Sister of Jose (Famous Players—Five parts—Drama).

PATHE EXCHANGE, INC.

Released week of May 10:
New Exploits of Elaine No. 20 (Two parts—Drama).
From Oxford to Windsor, England (Colored—Scenic).
Giraffe Hunt, Africa (Colored—Educational).
Some Interesting Birds (Colored—Educational).
Ladder of Love (Balboa—Two parts—Dr.).
Ima Simp, Goat (Comedy).
The Bay of Ha-Long, Tonkin (Scenic).
Pathe Daily News No. 38, 1915 (Topical).
Who Pays? Series No. 5, "Unto Himself Alone" (Balboa—Three parts—Drama).
Whiffles and the Emperor (Comedy).
Pathe Daily News No. 39, 1915 (Topical).

Released week of May 17:
New Exploits of Elaine, No. 21 (Two parts—Drama).
In the Vosges, Picturesque France (Colored—Educational).
The Otter (Colored—Educational).
The Agouti (Colored—Educational).
Father's Brilliant Idea (Comedy).
Eyes that Cannot See (Balboa—Two parts—Drama).
Pathe Daily News No. 40, 1915 (Topical).
Who Pays? Series No. 6, "House of Glass" (Balboa—Three parts—Drama).
Whiffles Wins Out (Comedy).
Picturesque Caucasia (Colored—Scenic).
Apple Industry in the State of Washington (Colored—Educational).
Pathe Daily News No. 41, 1915 (Topical).

PICTURE PLAYHOUSE FILM CO.

April —The Coiners' Game (Drama).
May—The Pearl of the Antilles (Terries—Drama).

PROHIBITION FILM CORPORATION.

April—Prohibition (Five parts—Drama).

WORLD FILM CORPORATION.

May 10—The Butterfly (Shubert—Five parts—Drama).
May 17—When It Strikes Home (Harris—Drama).
May 24—The Boss (Brady—5 parts—Drama).
May 31—A Phyllis of the Sierras (California—Drama).
May 31—The Builder of Bridges (Frohman—Drama).

THE GOTHAM FILM CO., INC.

June 1—The Man Who Beat Dan Dolan (Four parts—Drama).

THE GOVERNOR'S BOSS PHOTO PLAY CO.

May—The Governor's Boss (Drama).

A. WARNER.

May—Uncle Sam at Work (Nine parts—Topical).

WORLD COMEDY STAR FILM CORPS.

Apr. 26—The Feats of Felix, Series No. 1 "Compressed Air" (Flamingo—Two parts—Comedy).
April 26—Beware of the Dog (Comedy).
May 10—Something Just as Good (Comedy).
May 17—Two of the Bravest (Comedy).

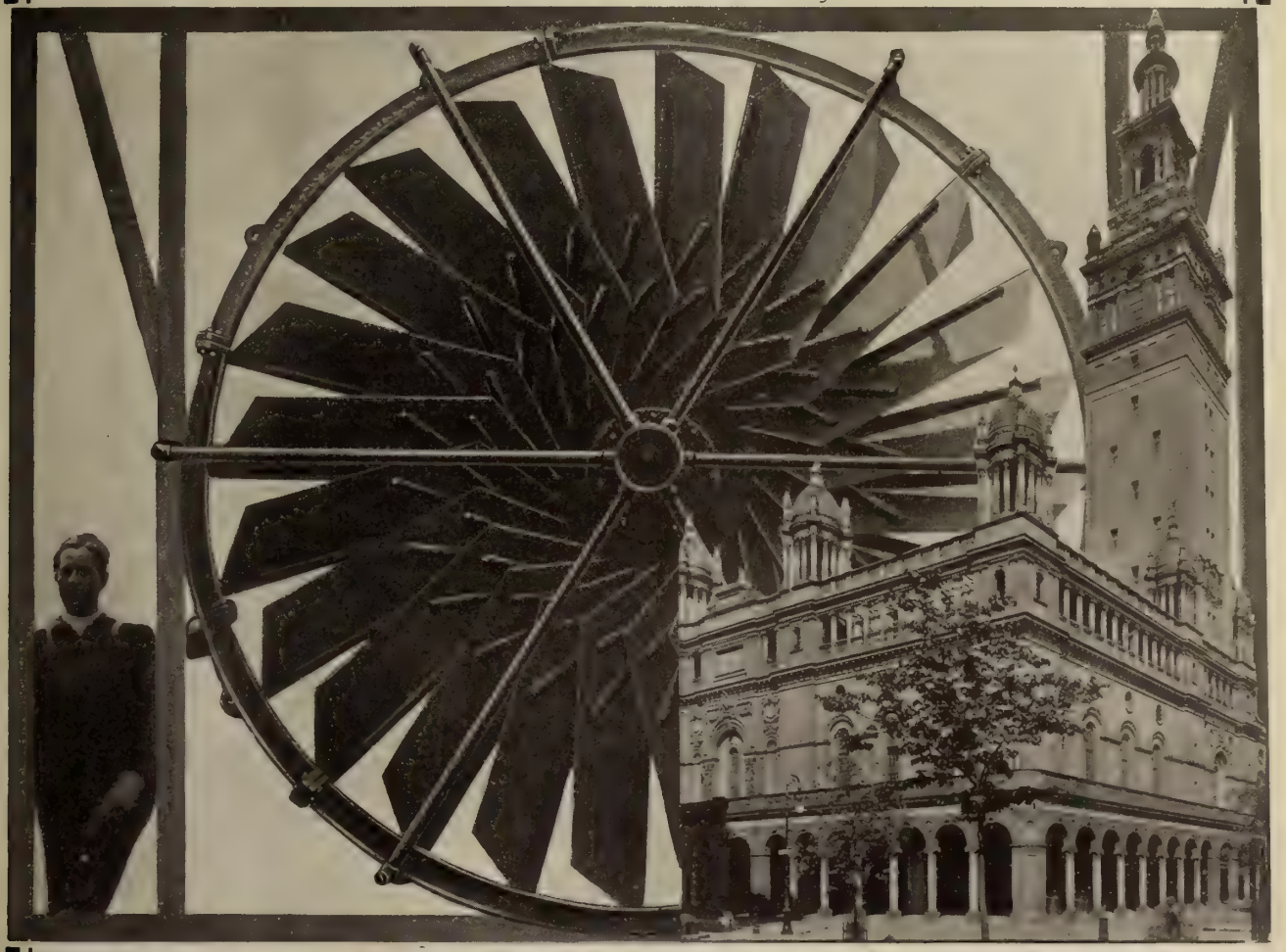
V-L-S-E, INC.

May 17—The Island of Regeneration (Vitagraph—Six parts—Drama).
May 24—The Slim Princess (Essanay—Four parts—Drama).
May 31—The Millionaire Baby (Selig—Five parts—Drama).
June 7—The Sporting Duchess (Lubin—Six parts—Drama).
June 14—Sins of the Mothers (Vitagraph—Five parts—Drama).
June 21—The White Sister (Essanay—Six parts—Drama).

GEORGE KLEINE.

April 26—The Commuters (Five parts—Com.).
May 10—Who's Who in Society (Four parts—Comedy)

TYPHOON MULTIBLADE COOLING BLOWER



BIGGEST BLOWER IN THE WORLD

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List of Current Film Release Dates

(For Daily Calendars of Program Releases See Pages 1490, 1492.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

May 14—The Little Scapegoat (Drama).
May 15—The Oriental Ruby (Drama).
May 17—The Canceled Mortgage (Drama).
May 18—Felix Holt (Special—Two parts—Dr.).
May 20—For Her Happiness (Drama).
May 21—Bobby's Bargain (Comedy—Drama).
May 22—The First Piano in Camp (Comedy—Drama).
May 24—The Avenging Sea (Drama).
May 25—Captain Fracasse (Special—Two parts—Drama).
May 27—Gratitude (Drama).
May 28—The Candidate's Past (Drama).
May 29—Truth Stranger than Fiction (Drama).
May 31—The Buckskin Shirt (Drama).
June 1—The Maid o' the Mountains (Special—Two parts—Drama).
June 3—The Heart of an Actress (Drama).
June 4—Her Dormant Love (Drama).
June 5—For Her Friend (Drama).

EDISON.

May 8—A Sad Dog's Story (Drama).
May 10—Her Proper Place (Special—Three parts—Drama).
May 11—An Innocent Thief (Drama).
May 12—Nearly a Scandal (Comedy).
May 14—The Struggle Upward (Special—Two parts—Drama).
May 15—His Peasant Princess (Drama).
May 17—(No release this day.)
May 18—Their Own Ways (Drama).
May 19—Chinks and Chickens (Comedy).
May 21—The Wrong Woman (Special—Three parts—Drama).
May 22—A Hazardous Courtship (Comedy).
May 24—Sally Castleton, Southerner (Special—Three parts—Drama).
May 25—All Cooked Up (Comedy).
May 26—The Man Who Could Not Sleep (Dr.).
May 28—According to Their Lights (Special—Two parts—Drama).
May 29—The Dumb Wooing (Comedy).

ESSANAY.

May 8—Thirty (Special—Two parts—Drama).
May 10—Home Coming (Drama).
May 11—Means and Morals (Special—Two parts—Drama).
May 12—The Fable of the Highroller and the Buzzing Blondine (Comedy).
May 13—Sweedie in Vaudeville (Comedy).
May 14—The Other Girl (Drama).
May 15—The Awakening Hour (Special—Three parts—Drama).
May 17—Manners and the Man (Drama).
May 18—A Lesson in Romance (Special—Three parts—Drama).
May 19—The Fable of the Two Sensational Failures (Comedy).
May 20—Sweedie's Hero (Comedy).
May 21—The Revenue Agent (Drama).
May 22—Otherwise Bill Harrison (Special—Two parts—Drama).
May 24—The Secret's Price (Drama).
May 25—Above the Abyss (Special—Two parts—Drama).
May 26—The Fable of the Intermittent Fusser (Comedy).
May 27—A Bunch of Matches (Comedy).
May 28—The Bachelor's Burglar (Drama).
May 29—Vengeance (Special—Three parts—(Drama).
May 31—The Longer Voyage (Drama).
June 1—The Coward (Special—Three Parts—Drama).
June 3—Sophie and the Faker (Comedy).
June 5—The Clutch of Circumstance (Special Two parts—Drama).

KALEM.

May 11—Rushing the Lunch Counter (Comedy).
May 12—Scotty Weed's Alibi (Episode No. 16 of the "Girl Detective" Series—Special—Two parts—Drama).
May 14—The Black Ring (Special—Three parts—Drama).
—The Sinews of War (Educ.).
May 15—A Fiend at the Throttle (Episode No. 27 of the "Hazards of Helen" Railroad Series—Drama).
May 17—The Lure of Mammon (Special—Three parts—Drama).
May 18—The Liberty Party (Comedy).
May 19—The Closed Door (Episode No. 17 of "The Girl Detective" Series—Special—Two parts—Drama).
May 21—Jean of the Jail (Drama).
May 22—The Broken Train (Episode No. 28 of the "Hazards of Helen" Railroad Series—Drama).
May 24—Rivals (Special—Two parts—Drama).
May 25—"Ham," the Detective (Comedy).
May 26—The Figure in Black (Special—Two parts—Drama).
May 28—Prejudice (Special—Three parts—Dr.).
May 20—A Railroader's Bravery (Episode No. 29 of the "Hazards of Helen" Series—Drama).
May 31—Wife for Wife (Special—Three parts—Drama).
June 1—Ham in the Nut Factory (Comedy).
June 2—The Secret Well (Special—Two parts Drama).
—Seen Through Grandpa's Reading Glass (Educ.).
June 4—The Bell of Penance (Drama).
June 5—The Human Chain (Episode No. 30 of the "Hazards of Helen," Railroad Series—Drama).

KNICKERBOCKER.

May 26—The Kick Out (Special—Three parts—Drama).

LUBIN.

May 13—The Gray Horror (Special—Three parts—Drama).
May 14—What Money Will Do (Drama).
May 15—The Substitute (Comedy).
May 17—Road o' Strife, Series No. 7—Into the Night (Drama).
May 18—A Lucky Strike (Comedy).
May 19—In the Dark (Special—Three parts—Drama).
May 20—A Decision of the Court (Special—Two parts—Drama).
May 21—Just Retribution (Drama).
May 22—The Club Man (Comedy).
May 24—"Road o' Strife" Series No. 8—In the Wolf's Den (Drama).
May 25—Matilda's Legacy (Comedy).
May 26—Her Other Self (Special—Two parts—Drama).
May 27—On Bitter Creek (Special—Three parts—Drama).
May 28—Nobody Would Believe (Drama).
May 29—Out for a Stroll (Comedy).
May 31—Road o' Strife (Episode No. 9—"The Iron Hand of Law"—Drama).
June 1—His Pipe Dream (Comedy).
—The Actors' Boarding House (Com.).
June 2—The Darkness Before Dawn (Special—Three parts—Drama).
June 3—The Inventor's Peril (Special—Two parts—Drama).
June 4—The Decoy (Drama).
June 5—The New Butler (Comedy).

MINA.

April 29—Bunks Bunked (Comedy).
May 6—Safety First (Comedy).
May 13—The Trouble Maker (Com.).
—Doctor Monko (Com).
May 20—Where's Oliver? (Comedy).
May 27—Once is Enough (Comedy).

SELIG.

May 13—Hearst-Selig News Pictorial, No. 38, 1915 (News).
May 14—A Matrimonial Boomerang (Comedy).
May 15—Tiger Vait (Drama).
May 17—The Jest of Jealousy (Special—Two parts—Drama).
May 17—Hearst-Selig News Pictorial No. 39, 1915 (News).
May 18—Across the Desert (Drama).
May 19—Love Finds a Way (Drama).
May 20—The Two Natures Within Him (Special—Three parts—Drama).
May 20—Hearst-Selig News Pictorial No. 40, 1915 (News).
May 24—The Jaguar Trap (Jungle-Zoo—Dr.).
May 24—Light o' Love (Special—Two parts—Drama).
May 24—Hearst-Selig News Pictorial, No. 41, 1915 (News).
May 25—Two Brothers and a Girl (Drama).
May 26—Mother's Birthday (Drama).
May 27—The Quarry (Special—Three parts—Drama).
May 27—Hearst-Selig News Pictorial, No. 42, 1915 (News).
May 29—In the Amazon Jungle (Jungle-Zoo—Drama).
May 31—Hearst-Selig News Pictorial, No. 43, 1915 (News).

VITAGRAPH.

May 13—To Save Him for His Wife (Comedy—Drama).
May 14—The Professor's Painless Cure (Comedy).
May 15—The Valley of Humiliation (Special—Two parts—Drama).
May 17—The Jarr Family—Series No. 7—Mr. Jarr and the Dachshund (Comedy).
May 18—The Awakening (Special—Two parts—Drama).
May 19—Almost a Hero (Comedy).
May 20—Dimples, the Auto Salesman (Com.).
May 21—Cupid Puts One Over on the Shatchen (Comedy).
May 22—In the Days of Famine (Special—Three parts—Broadway Star Feature—Drama).
May 24—The Jarr Family Series No. 8 (Mr. Jarr Visits His Home Town (Com.).
May 25—The Esterbrook Case (Special—Three parts—Broadway Star Feature—Drama).
May 26—The Story of a Glove (Comedy).
May 27—Hilda of the Slums (Drama).
May 28—The Starring of Flora Finchurch (Comedy).
May 29—Jane was Worth It (Special—Two parts—Comedy).
May 31—The Jarr Family Series No. 9 ("Mrs. Jarr's Auction Bridge"—Comedy).
June 1—Playing the Game (Special—Two parts—Comedy).
June 2—Bunny in Bunnyland (Comedy).
June 3—Sonny Jim at the Mardi Gras (Scenic-Comedy).
June 4—Jones' Hypnotic Eye (Comedy).
June 5—The Way of the Transgressor (Broadway Star Features—Special—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

April 10—The Return of Maurice Donnelly Special—Three parts—Drama).
April 13—Between the Two of Them (Special—Three Parts—Drama).
April 24—Pawns of Mars (Special—Three parts—War Drama).
April 27—The Lady of the Lighthouse (Special—Three parts—Drama).
May 8—The Breath of Araby (Special—Three parts—Drama).
May 11—The Girl Who Might Have Been (Special—Three parts—Drama).
May 22—In the Days of Famine (Special—Three parts—Drama).
May 25—The Esterbrook Case (Special—Three parts—Drama).
June 5—The Way of the Transgressor (Special—Three parts—Drama).

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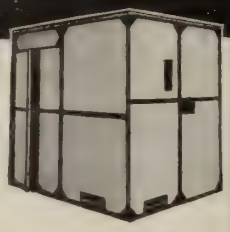

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Lure of New York	N. Y. Film Co.	4000	100	1-3-6
Falsely Accused	Asta Nielson	4000	75	1-3-6
Murdock Trial	Turner	4000	100	1-3-6
The Movie Queen	Asta Nielsen	5000	250	1-3-6
Into the Depths	Asta Nielsen	3000	75	1-3-6
Aeronautical Intrigue	Asta Nielsen	4000	150	1-3-6
A Victim of War	Photo Drama Co.	4000	150	1-3-6
Baptism of Fire	Philo.	3000	100	1-3-6
The Crystal Ball	Warner	3000	75	1-3-6
Cry of a Child	Asta Nielsen	2700	75	1-3-6
Coils of Calamity	Lloyd	3000	75	1-3-6
Slums of New York	Photo Drama	4000	125	1-3-6
Life's Temptations	Ideal	4000	75	1-3-6
The Lotus Dancer	Ideal	4000	100	1-3-6
The Emigrants	Beacon	6000	120	1-3-6
The Little Angel	Asta Nielsen	5000	100	1-3-6
The Black Ship	Dragon	3000	60	1-3-6
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To aid those who wish to guard against the formation of bad writing habits, or who wish to estimate their progress, I offer the following service:

Script Criticism For a fee of two dollars for each reel, I will read your manuscript and write a personal letter, pointing out the faults of plotting, technical development, manuscript preparation, etc. Sometimes I can help you to make the script salable, but I do not guarantee a sale. I do not revise manuscript; I do not typewrite it, nor do I offer it for sale. I simply write you a letter that tells you what the trouble is.

Plot Estimates If your stories do not sell and you want to know why, send me five synopses and one full script. I will criticise the script and tell you whether it is your plot or your development that is wrong. The fee for this service is $5 for the five synopses and additional plot. Synopses must not run more than 300 words each. Send a synopsis of your undeveloped plot and fee of one dollar and you will be advised as to whether it will pay you to develop the same.

Please Note My fees do not include envelopes or return postage. Send prepaid and self addressed return envelope and remit in New York exchange; not local checks. I reserve the right to return unread (with fee) any story or plot that does not warrant treatment. All scripts must be typewritten.

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Uncle Jobie Goff says: "When ole Opportunity comes a-knockin' at yer door DON'T be in th' Summer kitchen!"

And Uncle Jobie Goff volunteers some sage advice, at that! The Selig Exposition Special which leaves Chicago, Ill., on Thursday, July 8th, for a seventeen days' tour of the great West and of Golden California, is **your opportunity,** Mr. Exhibitor!

We want you with us in California. We want you and your wife and the kiddies to be our guests aboard a Pullman Train De Luxe. We are to visit the National Convention of Motion Picture Exhibitors at San Francisco, July 11. We will see motion pictures in production and greet Miss Kathlyn Williams and other stars at the new Selig Jungle-Zoo to be formally opened at that time. We will see two Expositions, tour Denver, Salt Lake City, San Francisco, Los Angeles, San Diego, Santa Barbara, etc. View Pike's Peak, Garden of the Gods, Grand Canyon, and see all the wonderful scenery which in itself is worthy of the entire cost of the tour. The rate is only $128 round trip, which includes Pullman, hotel accommodations, side trips, etc., etc.

You owe yourself, your wife and the children an economical outing. The Selig Polyscope Company, at great expense, has prepared such an outing for you.

Write for our artistic booklet, "We Want You With Us In California." It's as free as the air you breathe. Write this instant to

SELIG POLYSCOPE COMPANY, Chicago

"The Golden West, That Suits Us Best!"

Selig

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"HOW CALLAHAN CLEANED UP LITTLE HELL," IS AN EXCITING STORY OF CORRUPT MUNICIPAL POLITICS—A DRAMA OF PLOT AND COUNTER-PLOT; OF HOW CALLAHAN, CAPTAIN OF POLICE, KEPT IN THE STRAIGHT AND NARROW WAY AND FINALLY WON DESERVED REWARD. POSTERS WITH A PUNCH ACCOMPANY ALL SELIG RELEASES.

"Pals in Blue," with Tom Mix, released June 10th.
"His Father's Rifle," a Jungle-Zoo Wild Animal drama, released June 17th.

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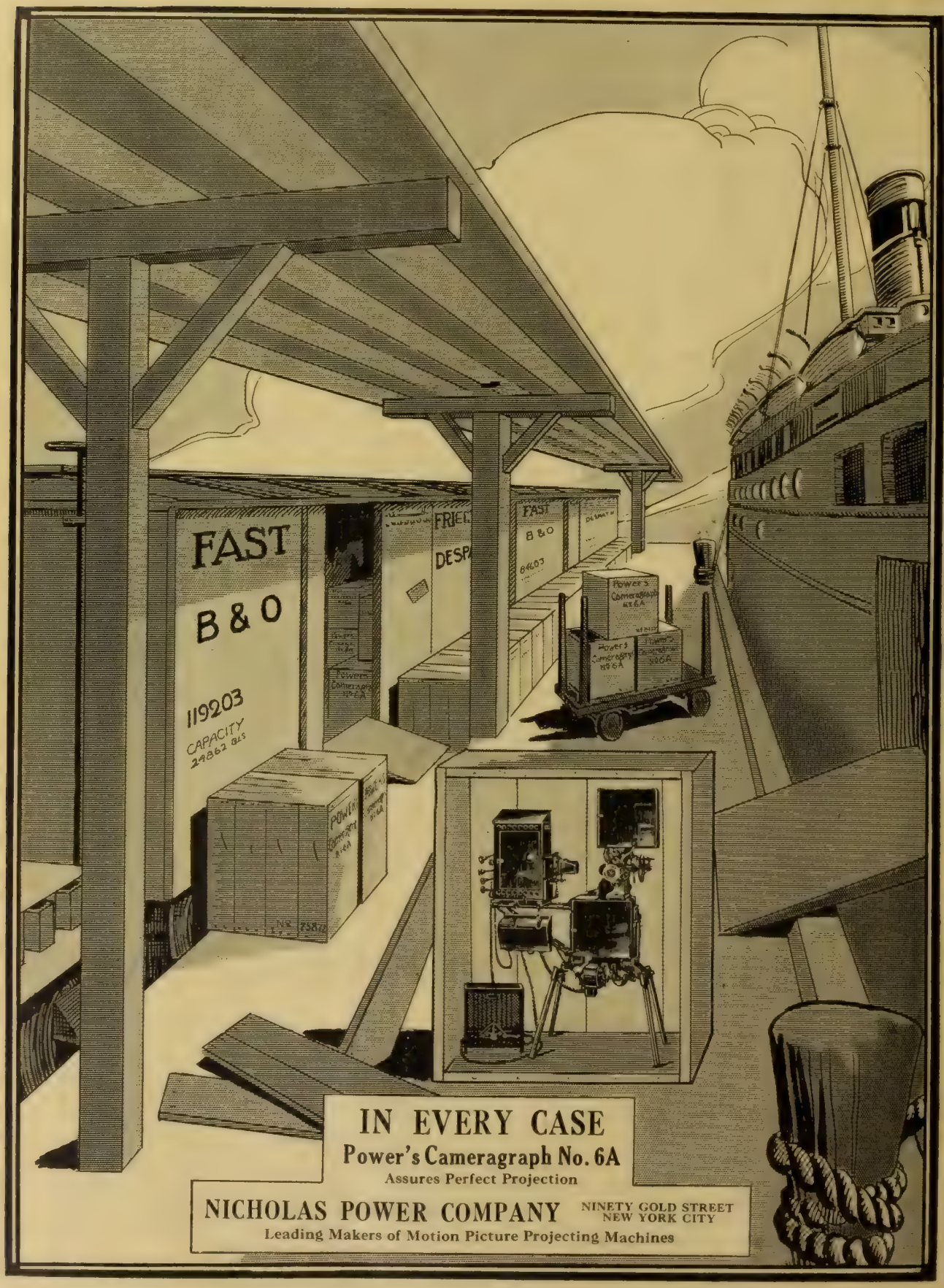
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H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Builder of Bridges" (World Film).

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That's Certainly a Corking, Bully-good Line, Mr. Davis! Thanks!

THANHOUSER

Our Next Releases:

Thanhouser

"The Girl of the Sea," Tuesday, June 1st, two reels.

"A Freight Car Honeymoon," Sunday, June 6th, one reel.

Falstaff Comedy

"Truly Rural Types," Friday, June 4th, one reel.

FALSTAFF FILMS

MANAGER Rodney C. Davis, of the Kozy Theatre, Paducah, Ky., summed up the Thanhouser idea in a striking line: "WE NOW FEEL ASSURED—" he said in his letter.

ASSURED! That's the great, overpowering word! The Thanhouser product assures you—removes all doubt! No guess-work, no speculation. You know positively—before-hand—that if it's a Thanhouser or a Falstaff, you will be pleased, your PATRONS will be pleased and your mind is free from care. It's just like having a paid-up policy in a reliable company—YOU'RE ASSURED!

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Edwin Thanhouser

THANHOUSER FILM CORP.
New Rochelle, N. Y.

ON THE MUTUAL PROGRAM

Lewis J. Selznick

How to Make Money

by Lewis J. Selznick

No. 19

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

Summer is looked forward to with hesitation by many exhibitors. They feel that it is the dull season and they should retrench. This policy, I think, is directly opposite to what ought to be.

It is logical that in the good season, people are going to attend moving picture shows in great numbers and will be more easily satisfied with what is on the screen. In the dull season, however, when they would naturally stay away from the shows, people are only going to go when they see some picture of unusual merit. It must be apparent to the live and wide awake exhibitor that the way to draw people is to put on the very best program during the dullest months, for you can depend upon it, that dull season, or not, if a man wants to see a feature he is going to come, regardless of weather. If on the other hand you have a program which is not particularly appealing to him it is quite possible that he may do as you think he will—stay away.

We have anticipated this need of the exhibitor for the Summer time with an unusually strong program, preceded by advertising with unusual appeal, distinctiveness, charm and with the elements of human interest which will draw the attention of the passer-by, and bring him in through the interest it arouses. After they have listened to the lure of the poster, they will get punch and action, and elements of human interest in the plays—which cannot fail to satisfy even in the hottest weather. CONSIDER THIS CAREFULLY—TRY IT OUT.

Make a World Film night, even if it is your only night of the week and see if you don't get results. This has been tested on some of the hottest days and has proven profitable. To the live exhibitor, using World features and World co-operation, all seasons are "good seasons" and we know that Summer to him will prove as productive and profitable as any of the other months of the year.

As I am to devote a great part of the Summer in the field, actually studying the needs and conditions of exhibitors, so that I can more closely co-operate with them and give them money making films, and even greater co-operation than in the past. I shall in the fall start a new series of this nature gleaned from these experiences.

WORLD FILM CORPORATION FEATURES

WORLD FILM CORPORATION FEATURES

UNIVERSAL

UNIVERSAL

"And Still They Come"

UNIVERSAL

Charles Evans

who will appear

On the Regular Universal Program

Write Your Exchange for Further Particulars

UNIVERSAL

UNIVERSAL

UNIVERSAL

"And Still They Come"

Nat Goodwin

who will appear

On the Regular Universal Program

Write Your Exchange for Further Particulars

Stage Stars

(No. 84. Straight from the Shoulder

Broadway stars who have signed contracts to work for the Universal have actually been threatened to the effect that their salaries in the future will be CUT IN HALF if they appear in Universal pictures!

From the evidence I have been able to gather it looks like a concerted movement on the part of several feature producers to SCARE THE STARS AWAY FROM THE REGULAR UNIVERSAL PROGRAM! In other words, to keep them away from YOU!

Of course, the Universal will lick the very stuffing out of anyone who attempts this sort of trickery, but I print it just to show you to what extremes some of the feature people have been driven since realizing that the Universal's policy of PUTTING FAMOUS STARS ON THE REGULAR PROGRAM is going to make it impossible for anyone to gouge the exhibitors by means of extortionate rental prices.

You have no idea how frantic the feature people are. They are scratching their heads and stirring up their brains to find some way to "get even with the Universal."

They are trying to make the stage stars believe that they cheapen themselves by appearing on any regular program, but the stars realize that the Universal is going to enhance their value by putting them into the greatest productions that money, brains and skill can produce.

Threatened

Talks by Carl Laemmle, President)

Intimidation of stars and misrepresentation of facts are the only answer the feature people can make to the Universal's startling, revolutionary policy of putting great stars and great plays on the regular program. HOW ELSE CAN THEY ANSWER US?

Put yourself in their place. If you were renting features to exhibitors and getting extortionate prices for every day's rental, and the Universal came along and OFFERED THE SAME STARS ON THE REGULAR PROGRAM, what would you do? What could you do? Nothing, absolutely nothing. AND I PREDICT THAT THAT'S THE VERY THING MANY OF THE FEATURE COMPANIES WILL BE DOING VERY SHORTLY!

The Universal has found the way to protect the exhibitors. It hurts the feature people and causes them to run around in circles and scream "HELP! MURDER! POLICE!" They only stop crying long enough to shake their fists at the stage stars and blubber, "If you work for the Universal we'll see that your salaries for stage work are cut in half."

I love a good hot scrap. Even if the other fellow resorts to dirty methods, I still know the Universal can lick him, for the very simple reason that ALL THINGS WORK TOGETHER FOR GOOD, and that RIGHT IS MIGHT. The Universal is doing the BIGGEST THING THAT HAS EVER BEEN DONE FOR EXHIBITORS, the exhibitors know it, and all the threatening and bluffing and vaporing in the world isn't going to check the mighty Universal in its steady and amazing P-R-O-G-R-E-S-S!

LOOK AT THIS MAMMOTH UNIVERSAL PROGRAM CAN YOU BEAT IT ANYWHERE ?

"The White Terror"

A Remarkable 4-Reel Imp Drama with Hobart Henley, Frances Nelson, Allen Holubar and Wm. Welsh

One of the most sensational pictures ever filmed. Startling and dramatic behind-the-scenes exposure of the "cure-all" fakirs. The play discloses how a "medicine" manufacturer fought the establishment of a sanitorium in his home town even to the extent of dynamiting the newspaper which started the movement. This dynamite scene is one of the most realistic pictures ever taken. In spite of every precaution Henley and Holubar had mighty narrow escapes from serious injury in this scene. The love interest is a central feature of the play, and the medicine man is finally brought to the right way of thinking when his own daughter falls victim to the "white terror," and her life is saved by sanitorium treatment. This feature is unique, high class and distinctive, and bears the enthusiastic endorsement of many leading medical authorities.

"In the Shadow of the Pyramids"

Third Installment—2 Reels—of the splendid GOLD SEAL Oriental Series, entitled "Under the Crescent"

Princess Hassan, playing the lead, is an American girl, Ola Humphrey, who became the wife of the oldest son of the present Khedive of Egypt. How she sickened of Harem life; and the unrivalled and never before pictured secrets of the Harem form the basis of this remarkable series, each of which is a complete story in itself. This third episode shows the attempt of the princess to escape, of her thrilling adventures while hiding in one of the great pyramids, of her recapture and return to the Harem. Staged with a realism seldom if ever equalled in pictures, by Director Burton King.

"The Snow Lady"

A beautiful Three Reel Laemmle Drama with Brinsley Shaw.

Positively the most beautiful snow and winter scenes ever used as the settings for a photoplay are shown in this thrilling story of the battle for valuable timber property. The pictures were taken at the Saranac Lake at the time of the Winter Carnival, which plays a most important part in the drama. A great big play, with fine acting and swift action from start to finish.

"The Oyster Dredger"

J. Warren Kerrigan in a novel dual role in a strong 2 Reel Victor Drama.

Imagine Harry Kerrigan as a handsome but roughly and picturesquely clad oyster dredger. A wealthy girl, secretly in love with him, contrives through a bogus will to supply him with money and change his station in life. His discovery of this fact and of the duplicity of the girl's guardian, together with the development of a beautiful love theme, makes this a drama of virility and real heart interest.

"Blue Blood and Yellow Backs"

Screaming Big U Comedy with Harry Gribbon, Gertrude Selby and Reggie Morris.

A large and formidable mamma, a bee-u-tiful daughter, a bundle of kale and a rival suitor give the inimitable Harry Gribbon, lovely little Gertrude Selby, and clever Reggie Morris a corking opportunity for fun that fumes fast and furious. One of the real kind of farcical photoplays. With a good laugh at every foot of film.

"One Man's Evil"

Unusual Western 2 Reel Bison Drama with Wm. Clifford and Edna Maison.

Harvey Clay, a stranger in a Western town, quickly makes friends with all the women, but is disliked and mistrusted by the men. His escapades furnish lively times in two families and give the sheriff an unwelcome duty. The action is stirring and the plot is very unusual.

"Into the Light"

Strong 2 Reel Rex Drama with Jane Novak.

A gentleman burglar is surprised by a beautiful girl in the act of stealing her jewels. She reads to him a passage from the Bible. Further impressed at a Salvation Army meeting of the error of his ways, he becomes converted and goes West. How he makes a man of himself and eventually claims the girl makes a strong story full of action and unexpected developments.

All included in Regular Universal Program for Week of June 14. The best and most varied and only scientifically balanced program

Unequalled Attendance Records of the Williamson Submarine Pictures.

Every Exhibitor who shows the wonderful Williamson Submarine Pictures breaks all records for attendance. Every Exhibitor who can possibly arrange for them asks for extension of bookings. No matter how they boost prices the pictures draw crowded houses. Dozens of letters have been received which tell of turning the crowds away, and of the return of money to people who could not be seated. You can do the same in your theatre. You ought to get full particulars at once.

Wire your Exchange today for this big money making attraction

Read the UNIVERSAL WEEKLY

If you are a successful Exhibitor who does not read the Universal Weekly you will be a lot more successful if you do read it, carefully, every week. To give you an opportunity of proving its value to yourself and your business we will positively send the Weekly FREE OF CHARGE for three months to any exhibitor who sends his name, address and name of his theatre. There is nothing but helpful motion picture news in the Universal Weekly. It is always on the side of the exhibitor and it tells him how to make more money, how to advertise, etc. It is crammed full of the brightest, cleanest matter every week. Different from all other publications.

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Three One Part Comedies Released Every Week
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8-10" Photos of our Players can be had by sending to Publicity Dept 15 Cents for one - 50 Cents for set of 4.
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22-28" Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle
20 Cents each

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"ARSK AND YER SHALL RECEIVE."

THE GREAT DRAMA OF
UNFALTERING FAITH AND
TRIUMPHANT LOVE,
by
FRANCES HODGSON BURNETT.

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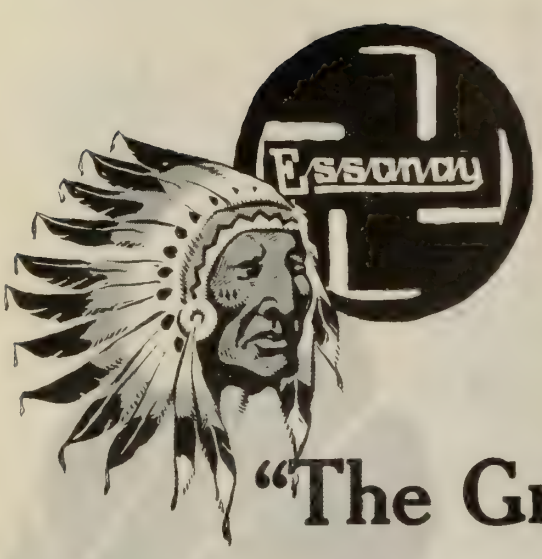

WHO IS THE BRAVEST?

The man who has great physical courage or the timid man, who in a great moral crisis, faces ignominy and death for his convictions? The solution of this problem will be found in

"The Greater Courage"

(In three acts)
By H. S. Sheldon

BRYANT WASHBURN and EDNA MAYO bring home to all this vital issue of one of life's greatest questions. Released June 12th.

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"The Romance of an American Duchess"

(In 2 acts)
Adapted from the SmartSet Magazine.

This is one of the most wonderfully interesting of romantic dramas. It is the story of an American girl who marries an European nobleman for love, is separated by jealous rivals and finally reunited. Featuring RICHARD C. TRAVERS and RUTH STONEHOUSE. Released June 8.

★★★★★★

ESSANAY'S NEW FEATURE IS LIVING CARTOONS

They walk and act and talk like human beings. These cartoons by Wallace A. Carlson are the most interesting ever produced. The first is

"DREAMY DUD" in
"A VISIT TO THE ZOO"
and
"AN ALLEY ROMANCE"
Released May 26

★★★

"DREAMY DUD" is
"LOST IN THE JUNGLE"
and
"JOE BOKO"
appears in
"A CLOSE SHAVE"
Released June 9

"THE GILDED CAGE"

(In one act)

is the heart rending story of a girl who weds for wealth, and finds that a palace without love is a gilded cage. Released June 7.

★★★

"SWEEDIE'S FINISH"

is one of the most laughable of the inimitable Wallace Beery's comedies. Released June 10.

★★★

G. M. ANDERSON
and MARGUERITE CLAYTON

are presented in a new series of one reel dramas that stir the hearts of all spectators.

★★★

Watch for the next great
ESSANAY-CHAPLIN COMEDY
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This is positively the funniest photoplay ever produced. To be released soon.

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A 50 foot scene strip of "Graustark" or "The Slim Princess" is the best way to advertise these photoplays in your theatre. Price $2.50. Essanay Publicity Dept., or at the V. L. S. E. branch offices.

Do You Know That King Midas Is Living and Turning Films Into Gold?

Of course you have read of the Phrygian King Midas. He was so wonderfully successful that everything he undertook yielded immense riches. The ancients were superstitious and built up a myth that he was so gifted of the Gods that everything he touched was turned into gold.

But you know quite well that it was business acumen and insight that brought him his great wealth. It is just as true today as it was in the time of King Midas. It is easy for you to make money. It needs only a little **insight** to know what your patrons want; a little **foresight,** not only to keep abreast of the times but a little ahead, so that you can meet new and constantly changing conditions; and **initiative** to discard old time stuff and adopt the best and most advanced ideas.

Essanay has established its business on these three qualities. George K. Spoor, its president, is a deep student of human nature. He has the insight to know what the public wants. Consequently Essanay plays always strike a popular chord. He has seen that the motion picture industry was advancing by leaps and bounds and has had the foresight to look for new ideas. And he has had the initiative to put them into effect. Essanay photoplays were first to meet the new demands; they have passed clear beyond the old time "movie;" they are real dramatizations of the best plays, with a plot and a human problem.

You can be a King Midas. You can turn your films into gold through your box office receipts. You may not have the time to work out all the intricacies of these problems. But you can give the public the very best plays—the plays it wants—Essanay plays. The result spells success, and success means money.

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FOR HER PHOTODRAMATIC DEBUT IN A PICTURIZATION OF THAT MERRY ROMANCE

The WILD GOOSE CHASE

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BY WM. C. DE MILLE

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Treas. and Gen. Mgr. CECIL B. DE MILLE Dir. Gen.

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Paramount Pictures
give you a
Winning Summer Program

READ THE FOLLOWING

Saturday Evening Post Advertisement, June 5, 1915

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MARY PICKFORD with Famous Players

ELSIE JANIS with Bosworth

MARGUERITE CLARK with Famous Players

CHARLOTTE WALKER with Lasky

PAULINE FREDERICK with Famous Players

MYRTLE STEDMAN with Morosco

BLANCHE SWEET with Lasky

JOHN BARRYMORE with Famous Players

LAURA HOPE CREWS with Lasky-Belasco

HAZEL DAWN with Famous Players

GEORGE FAWCETT with Morosco-Bosworth

MARIE DORO with Famous Players

These Stars Can be Seen Only at Paramount Theatres

Until recently the coming of summer meant the passing of the high-class theatrical season. Not so today. Paramount has changed that.

Paramount has magically transferred high-class drama and comedy from the stage to the *screen*. Paramount has made it possible for the public to see, everywhere throughout the country, at any time during the year, the most famous plays and the best fiction, in their screen renditions—acted by the most celebrated stars.

Mary Pickford in Plays that give full opportunity for her inimitable art—"Such a Little Queen"; "Behind the Scenes"; "Cinderella"; "Mistress Nell"; Frances Hodgson Burnett's great idealistic story "The Dawn of a Tomorrow"; a most appealing picture entitled "Rags"; and a play that "just fits" Mary entitled "Little Pal."
—*Famous Players.*

Ina Claire in William C. De Mille's merry comedy of youth, "The Wild Goose Chase."
—*Lasky.*

Edgar Selwyn in "The Arab," a pretentious production of scenic as well as dramatic interest.—*Lasky.*

Hazel Dawn in the sprightly comedy favorite, "The Gay Lord Quex"; a new play "Clarissa," and "Niobe."—*Famous Players.*

Myrtle Stedman in "Wild Olive."
—*Oliver Morosco.*

Marguerite Clark in "Wildflower", "The Crucible", "Gretna Green"; the well-known play "Mice and Men;" and "Seven Sisters," the successful comedy of many daughters and few suitors.
—*Famous Players.*

Blanche Sweet in "Stolen Goods"; "The Warrens of Virginia"; "The Captive," the successful drama, "The Secret Orchard"; and a picturization of the popular play "The Clue."—*Lasky.*

Marie Doro in "The Morals of Marcus."
—*Famous Players.*

Laura Hope Crews in "The Fighting Hope."
—*Lasky-Belasco.*

Pauline Frederick in "Sold."
—*Famous Players.*

Leonora Ulrich in the comedy of social climbing, "The Society Pilot."—*Morosco*

Victor Moore in "Chimmie Fadden."—*Lasky.*

Charlotte Walker in "Kindling."—*Lasky.*

Elsie Janis in "The Caprices of Kitty"; "Betty in Search of a Thrill," and in the laughable "Nearly a Lady."—*Morosco.*

George Waldon Fawcett in "The Majesty of the Law."—*Morosco.*

John Barrymore in "The Man from Mexico"; "Are You a Mason?" and in a picture dramatization of Richard Harding Davis' novel, "The Dictator."—*Famous Players.*

New York itself—the theatrical centre of the world—does not afford a better opportunity to see such an array of talent, and such a list of attractions as the Paramount Program brings to you, wherever you are. Go and see!

Watch closely for the announcement of each of these pictures in your locality. You will enjoy them, every one.

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The *Paramount Magazine* is a breezy little publication full of live, interesting news of the motion picture world. Each month it gives intimate accounts of players, with beautiful photographs. We'll gladly send you sample copy. Just fill out and mail this coupon.

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The Select Film Booking Agency

announces that by arrangement with Kessel & Baumann, it has secured the United States rights for the presentation of

GEORGE BEBAN

in his own unique combination of the silent and spoken drama

"The Alien"

in nine reels and one act. Adapted from

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Mr. Beban and his associate players appear in person at every performance.

Produced under the Personal Direction of Thomas H. Ince

Opens at the Astor Theatre, New York, May 31st

"The Play that Makes Dimples to Catch the Tears"

Select Film Booking Agency

TIMES BUILDING **NEW YORK**

Cosmofotofilm Co

"Where the REAL FEATURES Come From"

Beg to announce their

Disposition of Exclusive Rights

of

"BROTHER OFFICERS"

to the

Paramount Pictures Corporation

to whom all further inquiries should be addressed regarding this Film—
Release Date, June 10th.

"BROTHER OFFICERS" Produced by Harold Shaw with an All-Star Cast.

Read this letter from the Greatest of all Moving Picture Theatres:

Mr. Paul H. Cromelin,
Cosmofotofilm Co.,
110 West 40th St., New York.

STRAND THEATRE
New York

May 25th, 1915.

Dear Mr. Cromelin:

"Brother Officers," which has just concluded a week's run at THE STRAND, met with unqualified success. It was roundly applauded at each performance and it well deserved it. It was splendidly acted and beautifully produced.

(Signed)
S. L. ROTHAPFEL, Mgr.,
Strand Theatre, New York.

Cosmofotofilm Co

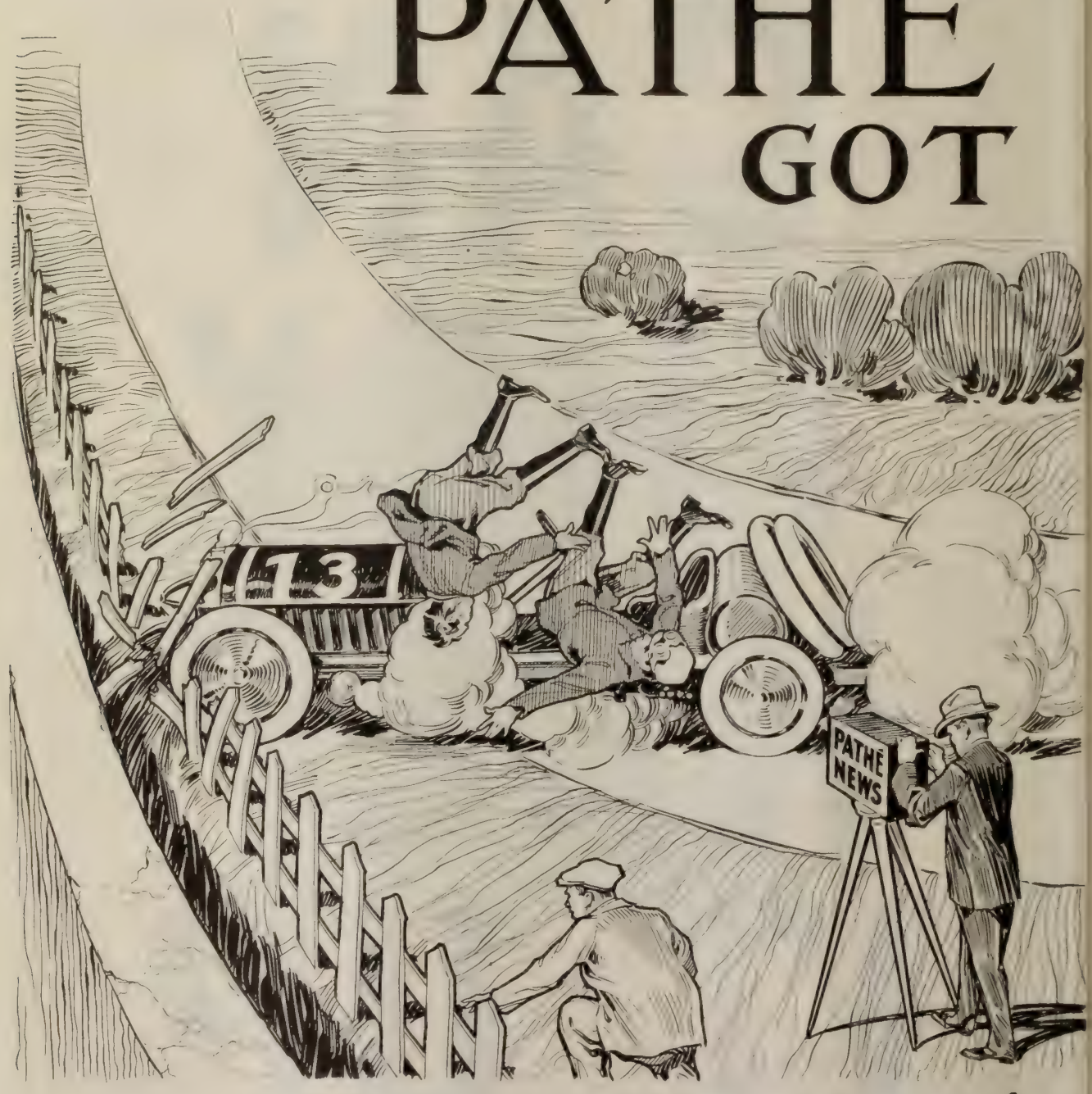
110 West 40th Street, New York

THE QUESTION ALL EXHIBITORS ARE ASKING

CAN THEY KEEP IT UP ?

TOO BAD IT HAPP

PATHÉ GOT



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Jack Richardson, Louise Lester

—a cast of favorites in

THE RIGHT TO HAPPINESS

A Two Part "Flying A" Drama

Directed by Archer MacMackin

A story of a wife's distrust and a wife's devotion. A heart gripping picture portrayed with true "Flying A" excellence. Film fans will be wild about it. ***Release date — June 7th — BOOK AT ONCE!***

The Redemption of the Jasons

An American Beauty—Released June 8th

Directed by Frank Cooley

Pretty Picture of mother-love, featuring the enchanting ***Neva Gerber*** and ***Webster Campbell,*** the American "Beauty" favorites.

The Soul of the Vase

A "Flying A" Drama—Released June 9th

Directed by W. D. Taylor

Fantastic molding of love and eccentricity — really a beautiful picture story, featuring ***Beatrice Van*** and ***Robyn Adair.***

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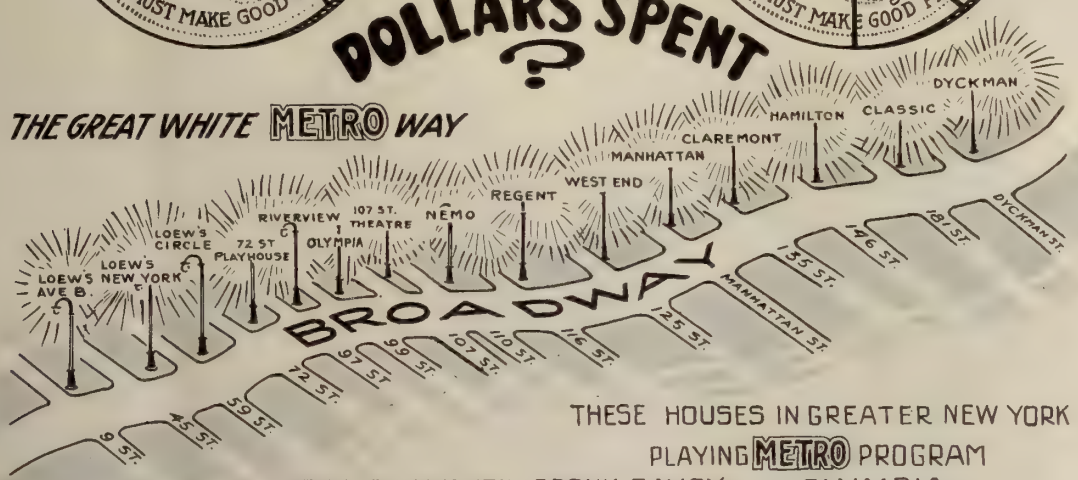

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THERE ARE TEN REASONS WHY METRO *PROGRAM IS USED IN 70 PER CENT OF THE HIGH CLASS HOUSES IN GREATER NEW YORK*

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1 "SATAN SANDERSON" – 2 "SHADOWS OF A GREAT CITY" – 3 "COWBOY AND THE LADY"
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7 "CORA" – 8 "THE MIDDLEMAN" – 9 "FOUR FEATHERS" – 10 HER OWN WAY"

THE PROGRAM THAT IS ALL ON THE SCREEN

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METRO PICTURES CORPORATION

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To save her brother who has stolen $20,000 from the "Builder of Bridges," his sister makes love to him and seeks to save the boy through the man's love.

Kyrle Bellew scored his greatest triumph in this play and the picture fulfills every promise of the stage version.

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BURR McINTOSH
FILM CORPORATION

FROHMAN AMUSEMENT CORPORATION
presents

C. AUBREY SMITH

in Alfred Sutro's Play

"The Builder of Bridges"

with MARIE EDITH WELLS

CORPORATION

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BRANCHES
EVERYWHERE

Betty Brown, pert, winsome, with a genius for flirtation, is mistaken for another man's wife.

The result is a delightful comedy in which Vivian Martin is at her dainty best in as charming a play as "The Wishing Ring."

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Because of the increasing
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Clara Kimball Young.

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NOW READY FOR BOOKING

Clara Kimball Young in "Hearts in Exile,"

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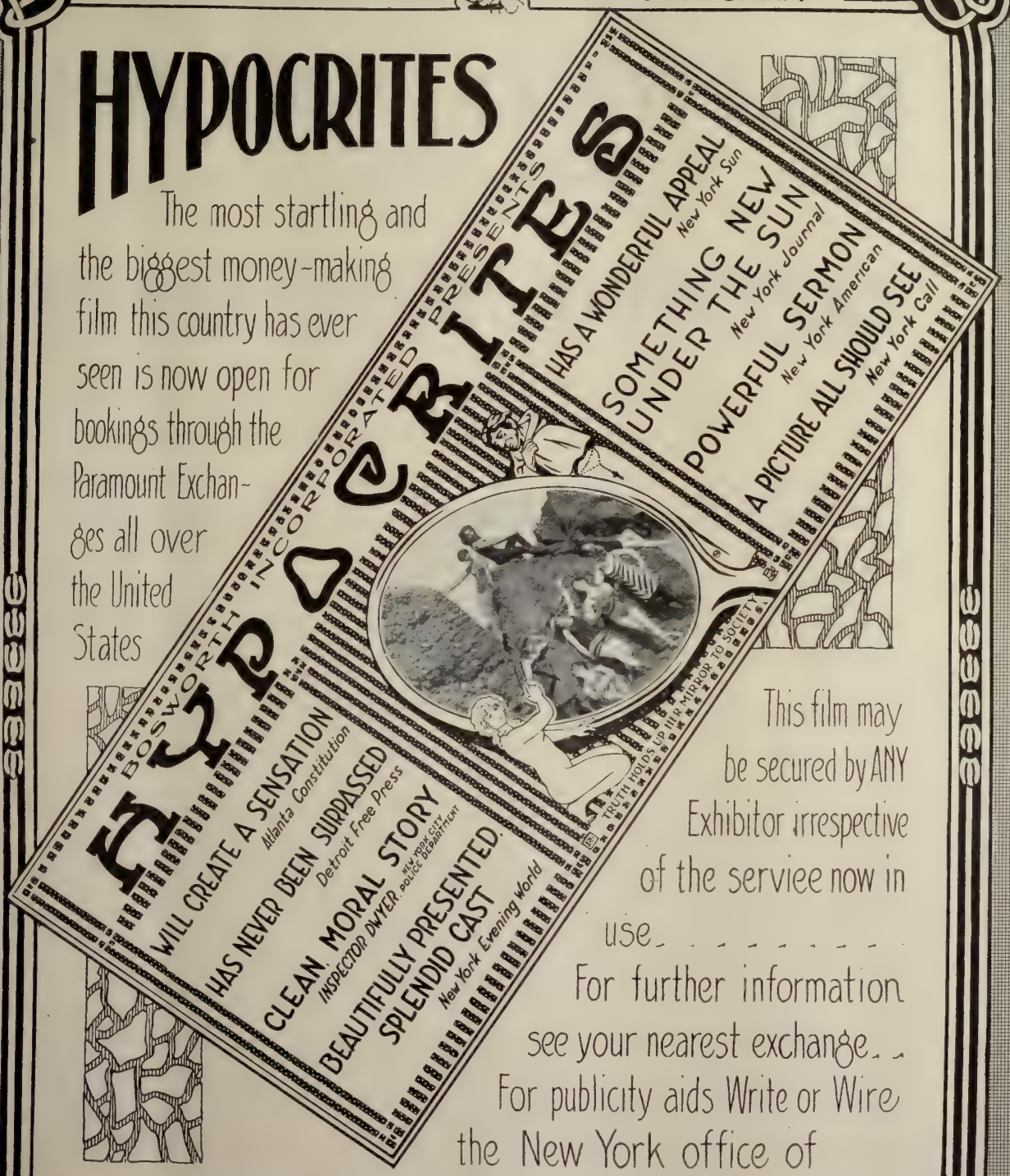
The most startling and the biggest money-making film this country has ever seen is now open for bookings through the Paramount Exchanges all over the United States



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KEYSTONE COMEDIES

MACK SENNETT

Two Reel Special

KEYSTONE FEATURES

Monday **TWICE WEEKLY** **Thursday**

Beginning Week of June 14, 1915

IMPORTANT NOTICE TO THE TRADE

ALL SINGLE REEL AND SEMI-MONTHLY RELEASES WILL BE DISCONTINUED AFTER WEEK ENDING JUNE 12TH, 1915, AFTER WHICH DATE ALL EFFORTS WILL BE CONCENTRATED ON MAKING MACK SENNETT 2 REEL SPECIAL KEYSTONE FEATURES TO BE RELEASED TWICE WEEKLY.

KEYSTONE MASTERPICTURES

EXHIBITORS!

The MACK SENNETT Special Keystone Features will be released through all of the Exchanges of the Mutual Film Corporation. The Mutual Film Corporation has agreed with the Keystone Film Company that after week beginning June 14th, 1915, it will take two two-reel Special Keystones weekly instead of three single reels weekly, and one two-reel bi-weekly, in order to obtain higher quality.

NOTE:—Late additions to the Keystone Players.

RAYMOND HITCHCOCK—Famous Broadway star.

BERT CLARK—of Clark and Hamilton, and late star of Winter Garden, New York.

HALE HAMILTON—Late star of "A Pair of Sixes," Longacre Theatre, New York, and famous for his interpretation of the title role in "Get-Rich-Quick Wallingford," Geo. M. Cohan's Theatre, New York.

KEYSTONE FILM COMPANY

KESSEL & BAUMANN, *Executives*

Longacre Building, 42nd Street and Broadway NEW YORK

EXHIBITORS! See the First Big

MACK SENNETT

KEYSTONE SPECIAL

June 14th

THE CANNON BALL

Two Parts

FEATURING

CHESTER CONKLIN

The "Master Mind" of the KEYSTONE STUDIO

SENNETT asserts that this is one of the Greatest KEYSTONES ever made.

Took forty days to make—Double expense—Full of comedy and melodramatic suspense—Enormous quantities of gunpowder and dynamite used—Large concrete bridge dynamited—Automobile falls forty feet into water—Large cannon explodes and carries man through the air on its barrel—Chief of police hurtled through the air clinging to cannon ball shot from large cannon—Hero tied to post in powder mill with villain shooting cannon balls through the building—Building blown up.

THE MOST SPECTACULAR COMEDY EVER MADE

Released Through Mutual Film Corporation

KEYSTONE FILM COMPANY

KESSEL & BAUMANN, Executives

Longacre Building, 42nd Street and Broadway **NEW YORK**

THE PERFECTION OF PHOTO PLAYS

SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

A Great Serial, "ROAD O' STRIFE"

15 Parts.
By Emmett Campbell Hall

Monday, May 31st
"ROAD O' STRIFE" NO. 9
"The Iron Hand of Law"
Drama
Having found Dane in Elmhurst, Daisy, the show-girl, and he hasten to the city, and securing the address of Jerome, arrive just at the moment that he has drained the poison cup. The police accuse Alene and she is arrested.
Featuring **Crane Wilbur** and **Mary Charleson**

Tuesday, June 1st
"The Actors' Boarding House"
Split Reel Farces
A roaring farce in which Pat Rooney and a bunch of fellow actors play awful tricks.
Featuring **Pat Rooney**
"His Pipe Dream"
One of Vincent Whitman's cartoon pictures, that will keep you laughing for a week.

Wednesday, June 2nd
"The Darkness Before Dawn"
Three Reel Drama
A dramatic domestic story in which a worthy woman loses her lover, through innate follies and sees him married to another. Friction comes between the man and wife, which is pacified by the loser, proving her true blue.
Featuring **Ethel Clayton** and **Joseph Kaufman**

Thursday, June 3rd
"The Inventor's Peril"
Two Reel Drama
A powerful melodrama in which electrical inventors play a desperate game. A pretty love interest is interwoven, which in the end proves as potent as science and adds happiness to success.
Featuring **Lilie Leslie and Jack Standing**

Friday, June 4th
"The Decoy"
Drama
A sharper comes from the East and attempts to sell a tract of land, to which he has no claim, to a young man who recently has inherited money. The swindler's daughter is used as a decoy and, falling in love with the youth, saves his fortune and life.
Featuring **Velma Whitman** and **L. C. Shumway**

Saturday, June 5th
"The New Butler"
Comedy
A Billie Reeves farce which is a scream. He engages as a new butler, and the house is turned into a bedlam. Of course he is fired bodily and now looking for another job.
Featuring (of course) **Billie Reeves.**

LUBIN

MULTIPLE REEL MASTERPIECES READY AND ABOUT TO BE RELEASED

"THE SPORTING DUCHESS" With Rose Coghlan and Ethel Clayton
Supported by GEORGE SOULE SPENCER
Comedy Drama by CECIL RALEIGH — Direction BARRY O'NEIL

"THE VALLEY OF LOST HOPE" Featuring Romaine Fielding
A Powerful Drama by SHANNON FIFE — Direction ROMAINE FIELDING

"THE DISTRICT ATTORNEY" - With George Soule Spencer and Dorothy Bernard
Drama by CHARLES KLEIN and HARRISON GREY FISKE — Direction BARRY O'NEIL

"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by GEORGE ADE — Direction BARRY O'NEIL

"THE EVANGELIST" With GLADYS HANSON, Supported by GEORGE SOULE SPENCER
Powerful Drama by SIR HENRY ARTHUR JONES — Direction BARRY O'NEIL

"THE CLIMBERS" With GLADYS HANSON, Supported by George Soule Spencer
Drama by CLYDE FITCH — Direction BARRY O'NEIL

"THE GREAT RUBY" With Beatrice Morgan, Octavia Handworth and George Soule Spencer
Drama by CECIL RALEIGH — Direction, BARRY O'NEIL

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"EAGLE'S NEST" With Edwin Arden and Romaine Fielding
Mr. Arden's Successful Drama — Direction ROMAINE FIELDING

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for the popular Lubin one-reel comedies of the famous Billie Reeves, the great comedy actor, acrobat and pantomimist shows that Billie Reeves will pack moving picture theatres just as he packed vaudeville theatres with his screamingly funny act, "A Night in an English Music Hall."

Billie Reeves side-splitting stunts will capture your audiences and make big money for you.

Make YOUR bookings NOW

Lubin's One Reel Comedies

"THE NEW BUTLER"

This is a hummer

Lubin's One Reel Comedies

"The Substitute"
Released Saturday, May 15

"The Club Man"
Released Saturday, May 22

"Out for a Stroll"
Released Saturday, May 29

"The New Butler"
Released Saturday, June 5

"Nearly a Prize Fighter"
Released Saturday, June 12

Released through General Film Co.

LUBIN

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Philadelphia.

MUTUAL PROGRAM

The Majestic Motion Picture Co.

PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, JUNE 6

"BILLIE" WEST

THE LIVING DEATH

With "Billie" West and F. A. Turner. A story of strong suspense and dramatic climax.

MAJESTIC AND KOMIC GUIDES FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases.)

A RIGHTFUL THEFT (1 Reel Majestic). Release date Tuesday, May 25. A pleasing rural comedy telling how the mortgages on the church and the widow's home were lifted.

LITTLE DICK'S FIRST CASE (1 Reel Majestic). Release date Friday, May 28. Little Dick and his side partner turn detectives and come somewhat to grief. An all-child story of unusual merit.

OUT OF BONDAGE (2 Reel Majestic). Release date Sunday, May 30. A characteristic story with DOROTHY GISH in which she is freed from bad environment by a double tragedy that comes as a thrilling climax.

GASOLINE GUS (1 Reel Komic). Release date Sunday, May 30. A farce of more than ordinary laugh-provoking qualities. Two rivals for the fair Fay's hand wind up in a wild ride that brings disaster to the guilty lover.

HER FILMLAND HERO (1 Reel Majestic). Release date Tuesday, June 1. A child comedy number, with principal parts played by children. A little girl after a visit to a motion picture show dreams of her exciting experience with a child villain and hero.

THE LIVING DEATH (2 Reel Majestic). Release date Sunday, June 6. A strongly presented drama telling of a jealous father's almost fatal deception by which he thought to prevent his daughter's marriage.

BRAVE AND BOLD (1 Reel Komic). Release date Sunday, June 6. A better than usual Komic number with Fay Tincher, Elmer Booth, Max Davidson and a strong company of Komic Players. The joke played on Father results in a deception which causes him to show unexpected bravery by which he captures the burglar.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

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Mutual Movies Make Time Fly

ABOVE ALL QUALITY

MUTUAL PROGRAM

An Announcement Extraordinary!

Kalem again comes to the front with an announcement of special interest to exhibitors!

Beginning Monday, July 12th, and every alternate Monday thereafter, we will release a four-reel feature production in our **REGULAR SERVICE,** and we promise you a series of novelties that will stand out in a class by themselves.

The Big Scene at Maxim's Midnight Show

We will start the procession of four-reelers with a headliner now being produced at our big Cliffside studio,

"MAXIM'S AT MIDNIGHT"

The Most Expensive Motion Picture Ever Produced in the Vicinity of New York

In this spectacular creation you will see the principal entertainers from Maxim's, Bustanoby's and Rector's, augmented by a ballet of sixty of the handsomest chorus girls from the season's Broadway successes.

In our four-reel pictures we propose to give you the best that money will obtain. Popular actors and actresses who have made Broadway successes, and who have ability to act before the camera as well as on the stage, will appear in these production .

Don't Forget the Date the Four-Reelers Start—
MONDAY, JULY 12th, AND EVERY ALTERNATE MONDAY THEREAFTER

KALEM COMPANY

235 West 23d Street NEW YORK CITY, N. Y.

Because certain productions are endorsed for their money-making qualities by one exhibitor—or a dozen, does not necessarily indicate that they will earn money for YOU.

But when hundreds of exhibitors, located in widely separated sections of the country, are practically unanimous in praising the attracting power of these features, you may safely take it for granted that they will prove money magnets in your house!

"Money Magnets" is a mighty good definition for the Kalem comedies featuring

"HAM" and "BUD"

You will find that "HAM" Comedy lithographs in front of your theatre will invariably attract the attention of the people who have been following the adventures of this fun-making pair.

"HAM" In the Nut Factory

As managers of a sanitarium, Ham and his partner in trouble, Bud, last just about as long as a snowball in Gehenna. There is no doubt about your patrons coming back to see the other "HAM" Comedies after they've seen this one. Your nearest Rental Exchange can get it for you.

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Special 1 and 3-sheet 4-color Lithographs for all "HAM" comedies

KALEM COMPANY

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The International Star

Myrtle Tannehill

In the Three-Act BROADWAY FAVORITES Feature Production

WHEN THE MIND SLEEPS

Miss Tannehill's popularity abroad is just as great as it is in this country. Her Broadway successes include "A Pair of Sixes," Longacre Theatre; "Snobs," Hudson Theatre, and "Broadway Jones," Cohan Theatre. Among Miss Tannehill's London successes were "The Fortune Hunter," Queen's Theatre; "Broadway Jones," Theatre Royal, and "Sealed Orders," Drury Lane.

Released in Regular Service Monday, June 14th

Special 1, 3 and 6-sheet, 4-color Lithographs

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235-39 West 23rd Street, NEW YORK CITY, N. Y.

Thomas A Edison presents

The Broadway Star

and

exquisite little leading lady

Viola Dana

and

William Wadsworth

The Clever Character Comedian

in the four-act feature

"COHEN'S LUCK"

By the distinguished dramatist, Lee Arthur, author of David Warfield's greatest starring vehicle, "The Auctioneer." A sincere and truthful picturization of the Ghetto's life of tears and laughter. Direction, John H. Collins. Released, on the regular program, Friday, June 11th.

Raymond McKee in **"Up in the Air,"** 1000 foot comedy. Direction Will Louis. Released Wednesday, June 9.

Pat O'Malley and **Bessie Learn** in **"McQuade of the Traffic Squad."** Direction by the author, Eugene Nowland. Released Saturday, June 12.

All released in the

General Film Company's *Regular Service*

THOMAS A. EDISON, INC. **239 Lakeside Avenue, Orange, N. J.**

VITAGRAPH

"Mrs. Jarr's Auction Bridge"

Comedy .....MONDAY, MAY 31

Uncle Henry gets full of punch. The party is deluged and uncle takes the water cure. A very lively affair. HARRY DAVENPORT and ROSE TAPLEY are the principals.

"Playing the Game"

Two-Part Comedy .....TUESDAY, JUNE 1

They don't play their parts just right. They drop their disguise and both play a winning game. LILLIAN WALKER, FRANK CURRIER, CHARLES ELDRIDGE and EVART OVERTON are the cast.

"Bunny in Bunnyland"

Cartoon .....WEDNESDAY, JUNE 2

A side-splitting concoction of fun and imaginary doings of the well-known and celebrated Apostle of Mirth.

"Sonny Jim at the Mardi Gras"

Scenic Comedy .....THURSDAY, JUNE 3

Everywhere he goes everybody knows him. It's the biggest day of the year and everybody enjoys it. BOBBY CONNELLY as Sonny Jim.

"Jones' Hypnotic Eye"

Comedy .....FRIDAY, JUNE 4

He has the eye all right, but it doesn't seem to work. He tries it on the dog and other domestic animals with disastrous consequences. An all star cast.

"The Way of the Transgressor"

Three-Part Drama. Broadway Star Feature
SATURDAY, JUNE 5

Seeking the destruction of others, he finds his own. Those whom he intended to destroy come into their own happiness and love. The cast includes LEO DELANEY, LEAH BAIRD and ANDERS RANDOLF.

Six a Week, Including a Three-Part Broadway Star Feature

"MRS. JARR AND THE BEAUTY TREATMENT"
Comedy .....Monday, June 7

"LOVE, SNOW AND ICE"
Three-Part Scenic Comedy. Broadway Star Feature
Tuesday, June 8

"SPADES ARE TRUMPS"
Comedy .....Wednesday, June 9

"MR. BLINK OF BOHEMIA"
Comedy .....Thursday, June 10

"FAIR, FAT AND SAUCY"
Comedy .....Friday, June 11

"FOUR GRAINS OF RICE"
Two-Part Drama .....Saturday, June 12

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6-PART WAR DRAMA
CAPT. ALVAREZ

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5-PART RUSSIAN DRAMA
MY OFFICIAL WIFE

3-PART COMEDY
UNCLE BILL

3-PART DRAMA
THE PAINTED WORLD

5-PART ROMANCE
FLORIDA ENCHANTMENT

3-PART DRAMA
413

4-PART COMEDY
THE WIN(K) SOME WIDOW

4-PART MILITARY DRAMA
THE TANGLE

3-PART FIRE ROMANCE
THE LOCKED DOOR

4-PART PSYCHIC DRAMA
SYLVIA GRAY

5-PART DRAMA
THE LITTLE ANGEL of CANYON CREEK
FROM THE BOOK
4-PART COMEDY
THE MAN BEHIND THE DOOR

4-PART COMEDY
C. O. D.
Picturized from Fred. Chapin's Play

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The VITAGRAPH CO. OF AMERICA
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The writer of these "ads" is an official of the Vitagraph Company.

He writes them in his spare time, for recreation.

He is not a regular advertising man, so does not wish to give his name.

He does wish to tell the exhibitor the truth regarding certain matters—

He believes every new patron gained, a new stone in the foundation of SUCCESS.

To interest new people you must have New Ideas.

The newest idea is "THE GODDESS."

It is built upon the experience of eighteen years of motion picture making.

It is built for Success.

To bring new patrons to your theatre—

Book "THE GODDESS."

To please your new patrons—

Show them "THE GODDESS."

And they will go home—

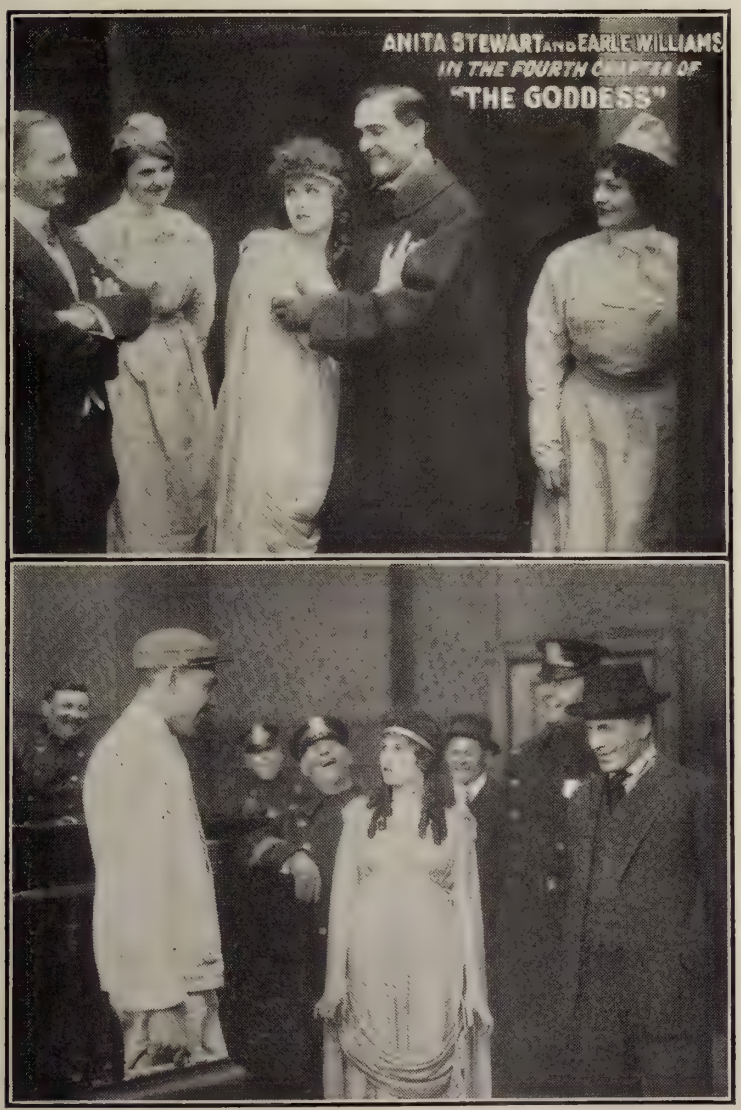
Praising "THE GODDESS."

And a walking advertisement for your house.

Gouverneur Morris, Chas. W. Goddard, Ralph W. Ince, Anita Stewart and Earle Williams have all loaned their brains and personality to make this

Vitagraph Production
the
"success of the season."

Booked through the General Film Company


ANITA STEWART AND EARLE WILLIAMS
IN THE FOURTH CHAPTER OF
"THE GODDESS"

MYRTLE TANNEHILL

Late Star of "A Pair of Sixes" at the Longacre Theatre, New York City
In the Three-Act "BROADWAY FAVORITES" Feature

WHEN THE MIND SLEEPS

In engaging Miss Tannehill to enact the leading role in this three-act drama, Kalem secured an actress of international fame. Her recent Broadway successes include, "A Pair of Sixes," Longacre Theatre; "Broadway Jones," Cohan Theatre, and "Snobs," Hudson Theatre. Miss Tannehill's London successes include, "The Fortune Hunter," Queen's Theatre; "Sealed Orders," Drury Lane, and "Broadway Jones," Theatre Royal.

Released in REGULAR SERVICE, Monday, June 14th. Wonderfully attractive 1, 3 and 6-sheet, 4-color Lithographs.

A "HAM" COMEDY

RASKEY'S ROAD SHOW

Featuring "HAM" and "BUD"

Ham as boss property man, and Bud as his assistant, prove that they can bust up a show quicker than any two individuals alive.

Released Tuesday, June 15th. Strong 1 and 3-sheet, 4-color Lithographs for all "HAM" Comedies.

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235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

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(*The Index for this issue will be found on page 1696.*)

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Saturday, June 5, 1915.

Facts and Comments

WE HAVE lately received numerous complaints from exhibitors, who feel that their good nature has been imposed upon in the matter of advertising local charities and welfare work upon the screens of their theaters. The average exhibitor is more than willing to oblige in such matters and we feel sure he would not complain if there had not been a plain abuse of his accommodating disposition. The exhibitor is bound to consider the wishes and the comfort of his audience. They come to see pictures. An occasional slide is all right, too many of them interfere with the legitimate enjoyment of the audience. We advise managers to cut out this paragraph and paste it in their offices as a suitable declaration on the subject. It may save them a little annoyance now and then.

SCORE one for the exhibitors of Jamestown, N. Y. They have buried two ordinances aimed at the motion picture interests. One was an ordinance to prohibit the motion picture theaters from opening on Sundays and the other attempted to establish local censorship. The corporation counsel of the city read a good deal of good law to the aldermen, leaving them wiser and we hope more cheerful men.

* * *

NEWS comes from Tennessee that the legislature has adjourned without adopting any censorship bill. Splendid co-operation between experts of the Fifth Avenue Board and the exhibitors of the state are responsible for this gratifying result. The attorney for the league was especially zealous and watchful and his loyalty and devotion to the cause of his clients deserves the greatest praise.

* * *

IN ANOTHER part of the Moving Picture World the reader will find a letter from the pen of a small exhibitor, protesting in terms of indignant sincerity against the ruthless competition, of which the small exhibitor often becomes a victim. It is a letter well worth reading. We are too apt in the rapid advance of the art to overlook the fact that the motion picture came into being and attained its greatest prosperity as the entertainment of the plain people. It is quite true that there are almost no limitations to the artistic development of the screen and that its greatest triumphs in that respect are yet to come. On the other hand there is no reason why a cheap entertainment should be frowned upon. We use the word "cheap" with reference to the price of admission. The motion picture is essentially a popular entertainment and the small exhibitor ought to be protected and encouraged.

* * *

WE HOPE that no exhibitor within the domain of the Keystone state will fail to be in Reading. The convention there which gets together on June 7th will not only show what a splendid and harmonious organization there is in Pennsylvania, it will not only transact business of considerable importance to the exhibiting body, but it will, we are sure, establish new records of hospitality for Reading, which is saying a good deal. Reading on such occasions stands for the joy of living and "Pop" Zerr is considerable of an exponent thereof.

* * *

IT IS hard to believe that the legislature of an American state intends to enact a law forbidding the showing of wild animals on the screen. Some such law, however, was on the legislative calendar of California. In the early history of motion pictures there were if we remember correctly a few foreign-made films of Latin origin showing cruelty to animals. There have been, we regret to say, some disgusting "animal dramas" in which snakes played the leading parts, but it is a far cry from these isolated objectionable cases to a total prohibition of animals on the screen. The California measure was killed.

* * *

THE MOVING PICTURE WORLD has opened an office in Los Angeles in charge of G. P. Von Harleman, formerly connected with our Chicago office. The office is located in the Haas Building in commodious and attractive quarters. In taking this step we have recognized the growing importance of the Pacific Coast as a centre of motion picture activities. We hope that the new office will be of good service to the motion picture interests there. We extend a cordial invitation to all our friends and readers to call at the new office and use it as a good place to get acquainted.

Avoid Freaks

By W. Stephen Bush.

ON THE upper and nether fringe of the great exhibiting body, in this, as well as in other countries, two classes of exhibitors may be discovered: Amateurs and "Old Showmen." Far be it from me to say aught against the large and estimable class of people who have come into the exhibiting profession from purely commercial pursuits and occupations. I know scores upon scores of them and they are almost without exception a credit to the exhibiting profession. The vast amounts of money that have in the past few years been invested in theaters of great size built especially for the showing of motion pictures have largely come from men with little or no experience in motion pictures. As long as these men realize their limitations and employ competent managers while they are content to learn in time, their accession to the ranks of the exhibiting body is an unmixed blessing. It is only when they scout experience and believe themselves budding geniuses that they do harm and generally far more harm to themselves than to anybody else. Experience can never be gained by inspiration or dreams. Once in a generation perhaps a man comes along who by the special favor of nature has been dowered so richly that but a little experience is needed to make him a master of his profession. These exceptions, however, are negligible and only prove the rule that experience must be bought at a heavy price.

We believe that the average competent manager of a motion picture theater would much sooner take his chances with an amateur in the profession than with what for want of a better term are called "old showmen." There are of course splendid "old showmen" who, having succeeded on the stage or in vaudeville or in some minor amusement, have turned to motion pictures and have prospered. On the other hand it must be confessed that too many of the "old showmen" have an excessive fondness for what is freakish. The memory of the late P. T. Barnum is still fresh in their minds. They think and speak of the public in the terms of the ancient side-show and medicine-show men. They cannot entirely rid themselves of the notion that the public likes to be "humbugged." When men of this type are entrusted with the management of a high-class motion picture theater, some sadly amusing results may be looked for.

But recently some men of this class interested in the conduct of a first-class motion picture house actually proposed to the manager to "liven things up" by having each lady in the audience presented with a sample of face powder. This ingenious stroke of policy was to be followed up by the appearance upon the stage of "a lady demonstrator" who was to initiate the feminine portion of the audience in the proper and advantageous use of the aforesaid face powder. The "old showmen" making this proposition were vehemently opposed by the manager who, like every normal person, was quick to see the cruel absurdity of it. They simply found it beyond their powers of comprehension to understand why such a scheme, which would make a hit with a sideshow, had no place in even a fairly well-regulated motion picture entertainment. Another proposition made by "showmen" of this class was to have wax-figures placed in some of the boxes to make "the matinees look more lively." There was the old dime-museum instinct for you. "Faking the rubes" at the county fair is a tradition that in some minds dies very hard and in other minds does not die at all. The manager of another high-class motion picture theater was approached by some music publishers with a handsome offer of money if he would allow their new popular songs to be inflicted upon his audience. The manager refused indignantly, but came very near being overruled by the owner of the theater—a genuine fossil of the Barnum period. One great show house in New York run by famous showmen is suffering very acutely from a lack of box office receipts simply because they offered the public a freak-show in which pictures played a subordinate and almost ridiculous part.

You can never improve pictures by the addition of freaks. In a motion picture entertainment the freak has absolutely no place. If the freak comes in the guise of a seemingly profitable advertising scheme it remains just as unwelcome.

To the men on the upper and nether fringe of the exhibiting body, such as are mentioned in the opening lines of this article, one thing ought to be made very clear: The exhibition of motion pictures is a profession by itself. It is a profession which easily absorbs the talent and the experience of the best of showmen. It is a profession that must be learned. To present the motion picture in its most attractive environment of music, song, art and atmosphere is a subject of inexhaustible study. It is fascinating to those who are really called. Their horizon widens, their sense of responsibility grows from day to day. Exhibiting is a profession which must be absolutely innocent of freak, fake or fraud. It is a business, to be sure, but it is more than a business. We have seen business men highly successful in purely commercial activities fail utterly in the exhibiting profession. To cater to the public by means of a high-class motion picture entertainment requires more than ordinary tact, more than common powers of discrimination and more than average knowledge and appreciation of human nature. There is no profession in the world with more room at the top. I am willing to predict that in the next few years the most money in this industry will be made by successful exhibitors.

The right kind of exhibitor; the man who keeps pace with the rapid growth of quality in motion pictures; who is keen to improve and to originate, will surely draw the big crowds of the future. I have seen it occur in a dozen cities; the progressive man with a clean and entertaining show and with his own ideas of perfect presentation draws the best and the largest crowds just as the magnet draws iron. The one fatal mistake of the day is to try and "play down" to your audience. Every audience resents it. A great vaudeville house recently changed to pictures exclusively. The manager was afraid that the pictures might be "over the head of his audience." He made a test. All persons entering the theater were presented with a card rquesting their names and address and asking if they were interested in advance information regarding the program. Of all the answers received the vast majority came from people who to judge by the location of their homes lived in very modest neighborhoods. The very people the management was not sure about came forward with unmistakable proof that they appreciated good pictures better than any kind of vaudeville.

It would not be such a bad idea for a manager who has his doubts to poll his audience and thus arrive at a pretty safe conclusion.

Plots Perpetual*

By Louis Reeves Harrison.

THE constant reappearance of outworn intrigue is due quite as much to insincerity as to incompetency of writers. They depend on simulation rather than upon originality, and betray themselves by trying to make interest in a story depend entirely upon its general scheme, by considering its design rather than its aim, instead of subordinating incident and situation to theme. A plot may justly be regarded as a working plan of action and a diagram of character relations.

The ancient triangle of husband, wife and lover has been industriously jingled for many decades, and it may always remain as one piece in the orchestra, its little note sounding whenever it suits the piece, but it palls as a solo instrument. "Better neglect to feed your wife than neglect to kiss her" is the triangle theme. The childless woman's craving for affectionate attention, especially when her mind is idle, leads her to misinterpret her husband's devotion to work that is partially in her interest. His desire to protect is ascribed to neglect; her girlhood ideals have not been replaced by those of true womanhood; she is at the mercy of sentiment and she becomes an easy mark for the smooth-tongued gentleman of dominant predatory instincts, unless—and here is where we are told all about it—she is brought to a stern realization that there is something higher in life than self-gratification. She either falls into disrepute, or she repents in time and is folded in hubby's arms, thereby causing our honest countenances to be suffused with a glow of intense gratification.

Quite as popular with those authors whose equipment is plenty of paper, pens and ink, and two arms, may be the story of the beautiful working girl persecuted by the villainous head of her department in the store, or by the millionaire decadent who dangles a cigarette from his under lip as he objectively contemplates the subject of his dark schemes. Or she may be an innocent country girl caught in the web of a spider-legged city chap until Jim comes down from the farm to see how she is getting along, and takes her back home. There is something so delightfully unlike the American girl in this innocent and much-persecuted female that she should be typed from our imported unintelligence to be in keeping with the role.

Then there is Cinderella, the slave of envious ones, ragged, poorly nurtured, destitute of opportunity, how happy we feel when Prince Charming comes along and enables her to turn up her nose at her wicked sisters! Quite another Prince Charming may be the inadvertent guardian of an unhappy child, and watch her flower from an ugly little bud, while grey hair appears over his temporal bone and leads him to decide that some fair-haired boy is better equipped to guide and protect her. This bit of mildew has a flavor all its own, especially for girls who are about to stop braiding their hair and add an inch to their skirts.

Husbands who have accumulated silver shreds among the bald and a certain amount of wisdom in the process are often set down as mentally incompetent when their wives secretly embrace erring brothers. Such benedicts are often pictured in the act of shooting, or of shooting at, the erring brother, to the subsequent edification of all concerned. But when it comes to deeds murderous, no plot is so strongly entrenched as that of the unjustly accused. All evidence points to the guilt of the hero—even the deadly weapon gives silent testimony against him—and yet we know he is innocent. How can he escape? We suffocate as he is about to be executed. Then, when all seems lost, the ingenious playwright has the villain confess all, and we breathe again.

Those sweet little girls with hair in curls, bare feet and "nighties," who reconcile estranged parents by putting mama's hand in papa's hand, are busily occupied these days, for each one has to reform a burglar when he calls for the family silver. If the noble burglar is in a dress suit, and caught by a suspicious husband in the bedchamber, we are brought to a profound realization that one may steal for a living and yet have a delicate sense of honor about women. For the sake of the uplift, gentle woman's predilection for bridge whist and motor-cars is regularly contrasted with man's intense longing for the pure and calming influence of home, provided always that his "occasional" is not stronger than orange phosphate.

So poets of the screen sing because they must sing. Their imaginative work keeps in order our treasure house myth and fable. Inasmuch as almost any person can write a photoplay it is obviously not necessary to know anything in particular about life and literature. Why study? Why observe? Plots are plentiful and cheap. They are offered freely on the market as low as a dollar a thousand, and then every personal friend has a true story to tell that ought to make a good photoplay. Why bother about the complexity of character portrayal? Why penetrate human nature for the infinite variety of its manifestations when one can depend upon stock figures in well-tested plots?

Rule of the stage drama is that of letting the audience know what the characters do not, an expedient quite in keeping with the artificiality of picturing existence in a three-sided box. Those who go by rote can apply the same rule to screen presentation, but there is a delightful uncertainty concerning what we know about character and motive in real life. Why rob us of that keenest of intellectual pleasures, guessing for ourselves what motive is back of conduct, assuming always that we are capable of exerting intelligence of that kind? If we are drafting from humanity for the entertainment of humanity why not let revelations of purpose behind action come to us in a natural way, little by little, just as we gradually find out about those people whom we eventually distrust.

Gentlemen who write critical essays on the art of telling stories have figured it out to be an exact science so carefully and systematically that it would seem as though they overlook the idea of conception altogether. Possibly the creative author alone knows of the imaginative flame, the sudden mental flare that lights up earth and sky to where they meet, comprehending a wide sweep of scenes and situations seen clearly for an instant and remembered as a whole, though there be confusion as to outlines and details. With this vision is the author of original stories concerned. The vision sets no bounds—his medium does that—so it is the feeling, not the form, of his story that engrosses his attention. The plot with him is merely this or that method of attaining his end, failing as a plan of it renders sterile the beauty and delight of his inspiration. It is a good plot only when it shapes itself to the highest necessities of his inspiration, and it follows humbly, a servitor only, the conception. Entire freedom of choice as to method and plan to him whose soul is at work that there may be soul in his visualization.

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Rothapfel Leaves the Strand.

Will Set New Standards in "The Rialto," the Old Victoria Theater—Will Have a Free Hand.

By W. Stephen Bush.

SAMUEL L. ROTHAPFEL, the managing director of the Strand theater, and recognized as the premier exhibitor of the country, has tendered his resignation and will be out of the Strand in two weeks. A syndicate of well-known capitalists, among them such men as Felix Kahn and Crawford Livingston, have prevailed upon Mr. Rothapfel to join them in a motion picture enterprise, which it is confidently expected will eclipse even the marvelous records made by Rothapfel himself. Mr. Rothapfel will become the managing director of the Rialto theater on Seventh avenue and Forty-second street, formerly known as Hammerstein's Victoria. He is the vice-president of the company which has bought the theater, the other officers being Crawford Livingston, president, and Felix Kahn, secretary and treasurer.

When I found Mr. Rothapfel in his office he radiated happiness. It had been an open secret that he had been out of sympathy with the owners of the Strand or perhaps they had been out of sympathy with him—whatever the cause it had been evident for some time that Rothapfel had felt himself hampered in his work by impossible suggestions and by a lack of appreciation.

"At last," he said when the storm of congratulations had abated, "I will be free to follow my own ideas and to carry out without interference my own aspirations. I feel that I will be able to give New York a motion picture entertainment the like of which it has never seen before. My seating capacity will be about 2,500, which is somewhat less than the Strand, but the scale of prices will be adjusted in such a way that the earning capacity of the new house will be as great as that of the other theater. It will be managed in a way which will not make it necessary to increase prices, with the possible exception of about two hundred seats, which will be specially reserved. Both the exterior and interior of the theater will be thoroughly remodelled and in some respects entirely remade. The instructions are to make the Rialto the most beautiful theater in America. The outside of the theater will be a real flower garden. There will be two floors, and everything that is known to modern construction will be employed to produce the finest results possible.

"The stage will be built especially for motion picture purposes and in conformity with my plans and directions. The study and experience of more than a year will be embodied in the construction of the stage, which will be a revelation in motion picture presentation. The electrical equipment and the lighting system will mark an innovation all along the line. A switchboard will be constructed to meet the special demands which in my judgment the conduct of a motion picture theater requires. I will have an orchestra of thirty-five specially trained musicians, with a leader whom I have been trying to get for the last two years. I will have a staff of young people in thorough accord and sympathy with my plans. All employees will be under a merit system. I know how much better than a mere salary the prospect of sharing in the profits will act on the employees; how much it means in increased loyalty and increased efficiency.

"In the arrangement of my program, merit, and merit alone, will be the deciding factor. In the composition and balancing of programs I hope to improve constantly, and I make no idle boast when I venture to predict that the opening of the Rialto will mark a new epoch in the art of showing motion pictures."

Mr. Rothapfel, who has the architect's power of visualization and who sees the edifice of his construction complete in every detail before the first stone is laid, also has the artist's enthusiasm in his work. He outlined some wonderful details, which must make the opening of the Rialto memorable indeed in the history of American amusements, but as I began to jot down my notes he raised a forbidding hand, expressing a fear that some rival with more ambition than originality, might try to "anticipate" him. What I heard convinced me of two things, however; first, that the wonderful fund of striking and original ideas stored up in Rothapfel's mind is inexhaustible, and second, that there will be no limitation put upon his ideas and plans. He can go as far as he likes.

Just an example of this policy of unqualified support: He asked for the best organ procurable and the directors of the corporation immediately granted his wish. Though the purchase of the organ involves a very considerable amount of money the decision to buy it because it was the best and because in Rothapfel's judgment it was the one he needed, took probably less than a minute. We have seen the Regent and marveled; we next witnessed the revelation at the Strand and our marvel grew; if the Rialto keeps the promises of its managing director it will be more proof of the upward trend and the boundless possibilities of the screen.

No date has been set for the opening of the Rialto, but it will take place in the fall, either late in September or very early in October.

Our New Pacific Coast Office.

TO ENABLE us to keep more closely in touch with the large number of film producing companies which have located permanently on the Pacific coast, the MOVING PICTURE WORLD has opened an office in Los Angeles, California. This office is in the Haas Building, Seventh street and Broadway, a very central and convenient location. G. P. Von Harleman will be in charge. Mr. Von Harleman has been our Western representative and in charge of the business end of our Chicago office almost continuously since it was opened in 1908, consequently he is familiar with all the manufacturing and producing companies as well as being very closely in touch with the exhibiting and exchange sides of the industry. Clarke Irvine, who has been our Los Angeles correspondent for more than a year, will be associated with Mr. Von Harleman.

We hope, through our three offices, so conveniently situated at the three principal manufacturing and producing centers of the industry, to continue to make our columns the most reliable, most up-to-date and trustworthy source of information in regard to this phenomenal and ever-increasing industry. We trust our friends and readers on the coast will make the greatest possible use of our Los Angeles office and assure them of our best-co-operation at all times.

SINGHI RETURNS TO LUBIN.

Though the fact has not been officially announced by the Lubin Company, it is reliably reported that Ferd. Singhi has again become manager of the big Lubin motion picture plant in Philadelphia. It was Mr. Singhi who built the big plant at Twentieth street and Indiana avenue, several years ago, and established it upon a successful operating basis. Circumstances, in no way connected with the picture business, led Mr. Singhi to resign his position and engage in other business.

Friends of Mr. Lubin have long known of his high regard for Mr. Singhi's ability and that he has consistently sought to bring him back into the business. This desire has at last been accomplished. On the heels of this news comes the information from the Lubin offices that the producing forces will be reorganized throughout.

Regarding the status of Ira M. Lowry, who has managed the Lubin plant for the past few years, it is understood that he will continue to work in conjunction with Mr. Singhi, dividing the responsibility with him. Both are young men with progressive ideas and plenty of energy and their combined efforts should tend to improve conditions at the Lubin plant.

MONTGOMERY TO BUILD SUBURBAN HOUSES.

Frank T. Montgomery, formerly general manager of the Montgomery Amusement Company, announces that he is about to undertake the construction of a number of suburban picture houses in Atlanta. Locations for four houses have been secured and work will be commenced at once.

Sauntering Through San Francisco.

Blaisdell Mixes with Exchange Men and Exhibitors; Also Finds Greenbacks Curiosities in the Golden Gate City.

From the Moving Picture World Staff Correspondent.

San Francisco, Cal.

JUST a word with you exhibitors in the East who may be planning a trip to the Exposition City at Convention time. Either bring along a small purse with one division for gold and another for silver or else have your trousers pockets fortified by an extra thickness of cloth. For out here, bear in mind, a five-dollar bill presented in payment for a fifty-cent purchase brings back four cartwheels—real iron men. These native sons of the Golden West may even try to slip you gold in the breaking of a twenty—three five-dollar pieces, for instance, and four cartwheels say. At first it's a joke—you begin to meet up with this Western custom in the dining cars. Then you fail to see the humor in it—if sometime when already you have in your pockets four of these heavy fellows and unthinkingly you have handed out a five-dollar bill and discover you then have eight. You may even feel like insulting some one—and taking a chance on getting licked. But after a few weeks of it opinions change. Then, perhaps, if you don't have a pocketful of silver—a half dozen of the dollar size, several halves and a few quarters, you think you are broke, regardless of what you may have in the way of long green.

Over at the Bank of Italy the other day the paying teller threw out big shining twenty-dollar gold pieces in exchange for a check from home.

"This man is from the East, you know," said Special Representative Aiken of the General Film, who kindly had left his desk to go to the bank and identify the World man; "I think he would prefer bills, wouldn't you?" said Mr. Aiken, turning around.

"Y-yes," was the scarcely reassuring reply.

The gold did look tempting.

* * *

Talking last week with Mr. Turner of Turner & Dahnken, we noted that among the pile of gold and silver the big exhibitor was counting, there were a few bills.

"Glad to see there are a few Easterners in town," we remarked.

"Why," said Mr. Turner, running over the bills, "we take in a few of these. I remember when I went East four years ago I carried gold and drafts. When the bills began coming in in change I appealed to George Kleine. 'How do you pack the stuff?' I asked him. He showed me some kind of an arrangement."

The World man reached for a bill roll.

"Yes, that's just like the thing he showed me," said Mr. Turner.

* * *

It's a mighty big shop Turner & Dahnken maintain behind the offices of the circuit at 942 Market street. Claude L. Langley escorted the World man through the workrooms where are kept the supplies and where the publicity matter for the big coast chain of theaters is prepared. One of the items is a well-equipped printing office containing three presses. Then there is apparatus for making a three-sheet enlargement from a motion picture film, and that, of course, is one inch by three-quarters of an inch. Artistic slides also are produced here. "We find there is no advertising that is more effective than that we do ourselves on our own screens," said Mr. Langley. "You see, we are bound to reach our own people."

The Turner & Dahnken Circuit maintains its own cameraman. In the offices are complete equipments for developing and printing motion picture film and also for changing titles when alteration may be necessary. A great rack contains hundreds of different sized cuts for newspaper writeups, and on file in the office are the clippings pertaining to each of the eight houses on the T. & D. circuit. Projection is another factor very closely watched, said Mr. Langley. If in any house any part of the projection apparatus shows a tendency to wobble, out it goes.

Mr. Langley introduced us to E. Bruce Johnson, one of the circuit's executives, and to E. V. Clover, resident manager of the Tivoli Opera House, the big local theater of T. & D. It was just after this we met up with Mr. Turner, who told how he happened to be a motion picture exhibitor. He had been, or rather the firm had been, the owner of an arcade up north, Seattle, if the memory serves. There came a lull in business, no one would buy out the two men, so they stored the equipment. Then came the San Francisco fire and, by the way, a certain big event in the recent history of this town is referred to only as the fire. The firm telegraphed for the arcade equipment and set it up. "Fact," said Mr. Turner, "it took us nearly all our time carrying money. Then came the moving pictures and we put them in. When a lot of others came into the business we took up the exchange end. We were making six or seven thousand dollars a month when we sold out to the General."

Efficiency with a big E sticks out all over the T. & D. headquarters, and this remark goes both as to men and to means.

* * *

Harry Leonhardt, general representative of Fox Films, introduced us the other day to Henry C. Schmidt, of The Marquee, Palo Alto. Mr. Schmidt started in the exhibiting business six and a half years ago on a shoestring in a store show, to use his own words. He has built up his clientele until at present he controls a 500-seat house—and every seat is a fully upholstered nine-spring chair. Mr. Schmidt believes he was the first on the coast to introduce the shadow box; his present one is 35 by 16.6, on a 12-foot stage. In its construction were used 233 yards of green silk plush, with a curtain folding across. The ventilation of the Marquee is considered ideal. Mr. Schmidt is going to install a $10,000 photoplayer. For a program Mr. Schmidt uses General Film and features that he has seen. He was the first man in California, so far as he knows, to charge two bits for admission to a motion picture performance. His present prices for big stuff range from 20 to 50 cents. He has shown such subjects as "Columbus," "Prisoner of Zenda," "Cabiria," "The Christian," and "The Spoilers." Palo Alto is the university town for Stanford.

* * *

In the office of Mr. Aiken the Western representative of the General Film Company introduced us to Exhibitor Roy of the Photoplay, Burlingame, Cal. Here's a picture man who, in a town of 35,000 population, not only has a 500-seat house but is now having drawn plans for a theater seating a thousand, work on which will begin soon. Mr. Roy, who has been in the business eight years, says that while his present house is sufficient for the demands upon it, he is looking ahead and preparing for the future. He intends to make his new theater one of the finest on the coast. Burlingame is twenty miles out of San Francisco; among its inhabitants are many people of means.

* * *

Maurice L. Markowitz of the California Film Exchange has been in the business of distributing film since 1909, when he opened offices in the Pacific Building, renting films from Eugene Kleine and sub-renting them. As to general conditions Mr. Markowitz said that business outside of the fair grounds had gone down, in the motion picture industry, as well as in other lines. Mr. Markowitz estimated there were about sixty-five picture theaters now in San Francisco, that very few houses were being opened and that a number had closed.

* * *

In the office of the General Film Company we met C. M. Applestill, manager of the Theater Tulane of El Centro, Cal. El Centro is in the Imperial Valley, down near the Mexican border, about 700 miles distant from San Francisco. Mr. Applestill is responsible for the selection of the pictures and vaudeville acts shown in five theaters in the valley, the Gilbo, in Brawley; the McHenry, Imperial; the Empress, Calexico, which is right on the Mexican line; the Arcade, Holtville, and the Tulane. Mr. Applestill opened the first big house in the Imperial Valley, that at El Centro, when the population was but 1,200; it is now 6,000. He also has opera house and road shows from September to May. The Tulane is a vaudeville and picture house, but as to the former Mr. Applestill uses only acts that he has seen; he will go as far as Los Angeles to get the stuff he wants. The southern exhibitor said he was in San Francisco on a business trip, but would be back again in July for the convention.

* * *

There was strong evidence of the presence of orange blossoms in the office of Herman Wobber when we walked in on the vice president of the Progressive Motion Picture Company, which concern is the representative of Paramount Pictures Corporation, west of Denver. Behind Mr. Wobber was a young orange tree he had just brought north from Los Angeles. The Progressive has a fine suite of offices in the Pacific building. The company started business in July, 1913, and has consistently grown. Mr. Wobber said that while conditions as a whole are rather quiet, the Progressive had no complaint whatever. "We really claim for the Pro-

gressive to have fostered the idea of less frequent changes of program," said Mr. Wobber. "San Francisco boasts of having the first weekly change house in the United States. That was the Imperial. We have steadily striven for fewer changes at increased admission prices. It is this combination that has made the real feature possible."

We were speaking about the remarkable run of "The Clansman" at the Auditorium in Los Angeles—for nine weeks, as a matter of fact, and plans already completed for bringing it back. "Los Angeles is like no other city," continued Mr. Wobber. "It has a local picture atmosphere distinctly its own. In the first place there are many screen actors there and the citizens see them and feel they know them."

J. A. Partington, manager of the 1,500-seat Imperial, dropped in. "The Imperial on September 7, 1913, inaugurated its policy of weekly runs," said Mr. Partington in answer to a question, "and I think it was the first theater in the country to do so. Up to that time no exchange was issuing weekly releases. "Tess of D'Urbervilles' was the first subject thus to be shown, and it made a big hit. How do we find business? Why, its a bit still on account of the fair, I think its tendency is to get better."

The Imperial at present is charging 10 and 20 cents admission. There are seven pieces in the orchestra and the house has a large pipe organ.

* * *

What struck the World man in Sol Lesser's Golden Gate Film Exchange was the big storage vault. When we saw it there were about five thousand reels in it. Mr. Lesser said if all the film owned by the company were placed in the vault at one time there would be between eight and nine thousand reels. The Golden Gate has been in business seven years and all subjects are bought outright. As announced recently in the Moving Picture World Mr. Lesser has taken over the Kleine Attractions for three Western States. Tom North continues in charge with his office in the Golden Gate. In addition to this consolidation Mr. Lesser said a deal has been consummated whereby the All Star Feature Distributors absorbed the Pacific Film Corporation and the Alco Film Corporation of California, all subjects handled by these two to be issued through the All Star in the future.

The Golden Gate has closed a contract for $1,500 worth of office alterations in order to take care of the increased business; one feature of these changes will be the construction of five distinct booking offices. The Golden Gate formerly took every state right picture released. It is now distributing the productions of the Metro, Life Photo, Kleine and Tiffany ("The Heart of Maryland").

Mr. Lesser has just closed a deal for "Cabiria" in Honolulu.

* * *

Out at the exposition the other afternoon, we renewed with R. W. Horn, in charge of the fine exhibit of the Nicholas Power Company, an acquaintance formed last summer at Toronto. Mr. Horn showed us the largest model of an intermittent movement ever displayed, which, he said, was creating a lot of interest among the engineers and mechanicians in the grounds.

* * *

With Earl Snell, secretary of the California Motion Picture Corporation, we paid a mighty pleasant visit last week to the San Rafael plant of the California Motion Picture Corporation. It was a charming ride of a half dozen miles across the bay and another dozen on an electric train through a country of flowers. Roses were everywhere, tea roses and all conceivable kinds. There was one tree of the tea variety that seemed at least fifteen feet in circumference, and the top one solid mass of blossoms. At the plant we met Miss Beatriz Michelena, preparing for her departure on the morrow to the company's Boulder Creek Camp. Miss Michelena had with her one of her dogs—Nikolas II., an eleven-months-old Russian wolf hound, even now as tall as the tallest known of his breed. The California's star is a lover of animals and likes to talk of her horse and dogs. She does complain of open-air work, however, she says before she can get rid of one coat of tan there is another on top of it. Really, there must be a host of girls scattered through these U. S., who would envy not only her opportunities for acquiring this evidence of the sun's favor, but its acquisition as well.

* * *

This Sabbath in San Francisco has been a day of rain. It is the second daylight downpour we have seen since leaving New York nearly two months ago. Not strange, is it, that rain should remind a New Yorker of home?

(N. B. to N. Y.—Ignore last remark. Purely for California.)

BLAISDELL.

George Periolat.

GEORGE PERIOLAT offers in "The Diamond from the Sky," the North American's $20,000 prize photoplay, one of the most interesting and effective characterizations shown thus far on the screen—that of Luke Lovell, a Gypsy.

Mr. Periolat's remarkable genius of make-up stands him in good stead, for, as the accompanying picture shows, this might be a likeness of a real Gypsy rather than of an actor made up as one. Luke Lovell is a Gypsy in every sense of the word, a mingled good and bad dominating his activities, a loyalty to Hagar, possible of being swerved, being the most apparent element.

George Periolat.

Mr. Periolat lends to the character a deft touch that is most convincing and illustrates why he is often referred to as "the screen's best character actor." Chicago was his birthplace, where the family is well and favorably known. He went on the stage when twenty years old, playing engagements subsequently with the following companies: Maurice Barrymore, Otis Skinner, Julia Arthur, Hoyt's "A Texas Steer" and also being given important parts in the old Dearborn stock company in Chicago.

Mr. Periolat went into pictures five years ago, his first work being with the Essanay. He later joined Selig and finally the American, which company he left to go with the Universal, where he was leading man to J. Warren Kerrigan. He returned to Santa Barbara when "The Diamond from the Sky" was being prepared.

Marvelle Spencer, Ideal Ingenue.

NARROW escapes and hair-breadth avoidance of death have become part of the daily routine of a picture player's life, but the accident which recently befell Marvelle Spencer, the idolized little ingenue of the Ideal Company, at the Los Angeles studios, gave scores of onlookers a thrill they will never forget. A company of ten Ideal artists were taken a short distance from the city to enact several scenes for the filmization of William MacLeod Raine's famous western novel, "Crooked Trails and Straight," and the final work of the day called for a mad chase of several mounted cowboys after the fleeing Miss Spencer, carrying a message to save the life of her sweetheart. The scene was timed accurately, the place marked off where the girl was to be overtaken, and the word given to start. Hardly had Miss Spencer started on her wild dash than her horse shyed at the line of people watching the players, and, stumbling, threw her to the ground, rendering her unconscious. The swooping cavalry of cow ponies and their riders bore down upon her at top speed, and by a remarkable exhibition of horsemanship swerved to each side as they passed and Miss Spencer received but a slight cut from one of the nearest horses. She was rushed at once to the city and at present is recovering rapidly, remarking gamely to the doctors she will be in shape to retake the scene within a few days. It was the popular Ideal ingenue's first experience in western picture work and, but for the clever riding of the Ideal cow-punchers, might have been her last.

Marvelle Spencer.

M. H. Hoffman

Old Exchange Man Who Has Been Appointed General Manager of Universal Exchanges.

M. H. HOFFMAN, who has been general manager of the Universal Film Exchange of New York for the past year, was last week appointed general manager of exchanges for the Universal Film Mfg. Co. This is one of the most important positions in the Universal organization, and the officers of the company feel that they have selected the logical man for this exacting office. They admit, however, that the job of selecting was one of the hardest they ever tackled, for it is their proud boast that the Universal has a remarkable group of exchange men. The choice lay among some ten or twelve men of long experience, any one of whom would have been fully qualified for the work; but the fact that Mr. Hoffman happened to be located in New York, where he would be in closer touch with the executive officers of the Universal, turned the scales in his favor.

M. H. Hoffman.

Mr. Hoffman's rise in the exchange field has been very rapid and entirely due to his own efforts and personality, having been successively manager of the Twenty-third street and the Mecca exchange. He is at once businesslike and genial and has always been a personal friend to every exhibitor in his territory. He can talk to each exhibitor in his own language; and in such a cosmopolitan city as New York this implies a familiarity with something like ten languages and several dialects of each one. Mr. Hoffman is one of the squarest men alive, and it is his proudest boast that he has never broken faith with an exhibitor.

In assuming his new duties as general manager of exchanges, Mr. Hoffman is particularly gratified that he will still be in direct touch with the exhibitors, as he will make his headquarters in New York City and will retain his interest in the men with whom he has been associated. Just to show that he was still there as a solicitor, Mr. Hoffman celebrated his last week in the New York exchanges by taking a flying trip through western Massachusetts and Connecticut, in which he added a weekly business to the New York exchanges amounting to $450. The theaters which he signed are all large and representative houses like the Princess, Waterbury, the Bijou, Springfield, and the Majestic, Hartford.

Mr. Hoffman feels deeply the honor and the responsibility of his appointment and wishes it to be distinctly understood that he is at the service of everyone of the Universal exchanges. He regards his position as one of service, and the more service he can be to everyone the better he will be pleased.

"TILLIE'S PUNCTURED ROMANCE" IN COURT.

The action brought in the Supreme Court, New York County, by Marie Dressler against the Keystone Film Co. and Alco Film Corporation, to restrain them from exploiting the picture entitled "Tillie's Punctured Romance," came on for trial before Mr. Justice Page at Special Term on Tuesday, May 11, 1915, and continued every day until May 19, 1915. Edward L. Mooney represented plaintiff, and Austen G. Fox and Arthur Butler Graham represented defendants. Many witnesses were called, including Job E. Hedges, Adam Kessel, Charles O. Baumann, Walter Hoff Seeley, Howard C. Griffiths, Marie Dressler, her husband, James H. Dalton, and others, and the chief conflict of testimony seemed to be as to whether defendant Keystone Co. had declared that Mr. Dalton was just the man to handle the picture and thereafter did not ask him to handle it, and also whether the original agreement contemplated exploiting the picture by engaging large theaters throughout the country in which to show it, or whether the intention was to exploit the picture on the state rights basis.

Edna May

FEW child actors have had just the peculiar experience that has fallen to the lot of Edna May Van Velzer, daughter of Mr. and Mrs. R. F. Van Velzer, of 337 West 43d street, New York. With her parents Edna May has spent some time in China, where her father was interested in a motion picture project promoted by Brodsky of San Francisco. When Mr. Brodsky formed a company of players to go to China Mrs. Van Velzer and her daughter, together with their trick dog Nero, were chosen from the numerous applicants who sought to make the long journey.

Edna May.

Leaving San Francisco, the company stopped at Honolulu to make a few pictures and then went straight on to China by way of Yokohama, arriving finally in Hong-Kong. During the following nine months the company worked constantly in China, Ethel May appearing regularly in the productions and winning wide popularity among the Chinese and Japanese, who came from miles around to see her in the pictures. Nero, the trick dog, also came in for considerable praise. During the engagement several wealthy Japanese proposed to adopt little Edna May, so attached to her had they become.

It is said of Edna May that she is the first white child that ever played in a company with Chinese actors.

Mrs. Van Velzer had signed contracts for a continuance of the engagement in China and expected to remain there for an indefinite period, but these plans were frustrated by the European war, so she came back to New York and is seeking engagements with American manufacturers.

LASKY GETS "THE TRAVELING SALESMAN" AND "THE CHORUS LADY."

The Jesse L. Lasky Feature Play Co. announces that it has obtained the moving picture rights for both "The Chorus Lady" and "The Traveling Salesman," the two most famous comedies written by James Forbes which were both originally produced by the late Henry B. Harris and which went far toward making the reputation and fortune of that manager.

When "The Chorus Lady" was first produced, it ran for almost two entire seasons in New York City, being transferred to several different theaters in order that its run might continue without interruption. It was considered then, as now, to be the best and most truthful picture of life behind the scenes ever presented on the stage, taking that life from the viewpoint of the less important artists.

"The Traveling Salesman" followed almost immediately after "The Chorus Lady," with equally great success. Though dealing with an entirely different phase of life, it was just as true in characterization and made just as wide an appeal. Both will be among the fall productions of the Lasky Feature Play Co.

VITAGRAPH MAKING "THE CAVEMAN."

Work on "The Caveman," in which Robert Edeson will be supported by Lionel Adams, Charles Eldridge, Fay Wallace and Lillian Burns, was started last week at the Vitagraph studio. The production, which will be one of the most pretentious that the Vitagraph Company has ever turned out, is taken from the play and the book of the same name by Gillette Burgess. It will be in six reels.

The title role in "The Caveman" is one of Mr. Edeson's most favorite parts and which he starred in successfully for several seasons, both on Broadway and on tour. Arrangements have been made by J. Stuart Blackton to utilize the steel works at South Bethlehem, Pa., for several scenes.

McCutcheon Gets Victoria Cross

Famous Photoplayer, Now Captain in British Army, Decorated for Bravery.

CABLEGRAMS which have reached these shores from war-ridden Europe mention the fact that a Lieutenant Wallace McCutcheon had been decorated with the Victoria Cross, promoted to the rank of captain on the field, and commended by the British Government, as the result of extraordinary bravery in the face of the enemy. According to the dispatches, this is of interest to Americans because Captain McCutcheon, who is now recovering from his wounds in a French Hospital, is an American.

But if the foregoing is of interest to the average American it is doubly so to exhibitors and photoplay patrons in view of the fact that Captain McCutcheon and the Wallace McCutcheon who, with Miss Joan Sawyer, figured so prominently in Kalem's "Motion Picture Dancing Lessons," are one and the same.

"Wally" McCutcheon, as he is known along Broadway, together with Miss Sawyer, were for a time instructors of dancing to the "400" and among the most popular of the interpreters of the modern dances. It was because of this popularity that the two were engaged by Kalem, over a year ago, to give dancing lessons before the motion picture camera. Under the title of "Motion Picture Dancing Lessons," these took the country by storm. He was also a Biograph director.

When the present titanic struggle broke out, McCutcheon volunteered his services to the British Government. The experience he had gained while a member of the New York National Guard made him a most desirable recruit and he was enlisted.

It will be remembered that dispatches from abroad during the early weeks of the war told of the concern caused by the mortality rate among the British officers. It was because of the resultant shortage in the commissioned personnel that Mr. McCutcheon received his first promotion.

According to the stories which have filtered over here, Captain McCutcheon's promotion to his present rank occurred in this wise. His company was ordered to attack a certain German trench. This was done, but the soldiers had barely covered half the distance when a bullet laid McCutcheon low. The sight of their leader falling threw his men into a panic and they wavered. In spite of his wound McCutcheon staggered to his feet and led his men forward. The trench was captured although only a handful of men lived to tell the tale. McCutcheon received several other wounds while repulsing a German force which attempted to recover the lost trench, but pluckily refused to be carried to a field hospital until sufficient British reinforcements to hold the position in the face of further attack, had arrived.

HOLLAMAN HEADS A NEW COMPANY.

Rich. G. Hollaman, one of the oldest pioneers in the moving picture business, is again in the harness as the president of the Mirograph Corporation, a close corporation for a nominal amount, though the stockholders include people of wealth and prominence. H. Randolph Guggenheimer, of the well-known Guggenheimer family of New York, is treasurer, and Wm. S. Ginnel, Jr., is the secretary.

The technical director is H. J. Streyckmans, who is too well known in the trade to need an introduction here. The service he rendered to the New York Motion Picture Corporation and the Mutual Film Corporation in responsible positions is a matter of film history. The dramatic director is Roy Applegate.

The company is now engaged in producing "All for a Girl," by Rupert Hughes, as played by Douglas Fairbanks. Miss Renee Kelly, the beautiful and accomplished star, makes her film debut in this vehicle, having recently closed with "Daddy Long Legs," in which she was playing the leading feminine role opposite Henry B. Miller. Miss Georgia Harvey also makes her first appearance before the camera in this film. Miss Harvey is a Broadway favorite, her most recent success having been in "The Pink Lady."

CONTRACTS FOR TWENTY-NINE KLEINE FEATURES.

Some idea of the progressiveness of Pacific Coast exhibitors may be obtained from the statement of George Kleine's Seattle office, that it recently closed three contracts for the exhibition of twenty-nine Kleine features, each in three Oregon towns whose total populations are less than 1,620 souls. Theaters in Prairie City, population 348; Canyon City, population 364, and Burns, Oregon, population 904, have each contracted for the entire Kleine list of features.

United Stars Going to Reading

Edwin August Takes Pyramid Company to Convention City—Will Make Picture There.

EDWIN AUGUST, United star, and director of the Pyramid Company, and the remaining members of his company, Ruth Blair, Iva Shepard, and Bill Bailey, accompanied by Ethel Grandin of the United-Grandin Company, and Arthur Smallwood, president of the Smallwood Film Corporation, will leave for Reading, Pa., on Saturday, June 5, in order to make a photoplay for the United Program in the coal mining districts surrounding Reading during the days immediately preceding the convention of the Pennsylvania State Motion Picture Exhibitors' League, held from June 7 to 10 in that city, which they will attend. They will leave early Saturday morning, arriving in Reading at noon, and will be met by the officers of the local Picture's Exhibitors' Association.

Until Tuesday afternoon, when the first entertaining for motion picture stars will begin with an automobile parade, they will devote their attention to the making of the picture play, the scenario for which has been written by Edwin August, and which will give a graphic picturization of life among the humble miners. Mr. August has been requested to make scenes for this picture before a group of stars from other companies who intend to be present at the convention, so it is planned that an exhibition picture making expedition will be held at some time during the convention by the Pyramid Company.

Marian Swayne and Joseph Levering, two United stars from the Empress Company, will be unable to attend the convention as they are traveling in California, but Rev. Clarence J. Harris, the scenario editor of the company, who recently left Oklahoma City, Oklahoma, to come to New York, will be present, and will join actively in the discussion concerning censorship and the closing of picture theaters on Sunday, both of which he violently opposes.

Ray Smallwood, director of the Grandin Company, will also attend the convention. United stars from the Superba Company will be unable to go to Reading, due to a proposed trip to Canada, Maine, and along the Atlantic Coast, on which Director Charles A. Hutchinson is planning to take them, during which they will make comedies for the United Program screen.

To Produce in America

Famous Itala Company Will Have Studios Here—Definite Arrangements Not Announced.

ADVICES from Torino confirm recent rumors that the Itala Company is to produce in America. This move was decided on some time ago, anticipating the participation of Italy in the European war, but for various reasons Harry R. Raver, head of the American company, has withheld the information until operations were actually begun and definite statements could be made.

"Maciste," the now-famous giant of "Cabiria," will be featured in an important hero-adventure, written by Agnes L. Bain, the well-known author whose stories are well known to magazine readers.

A popular contest for the selection of an appropriate title for the first "Maciste" production will be held following a private showing of the first sample, at which time only representatives of the trade press will be permitted to compete. Fifty dollars in gold will be given for the best title submitted.

A portion of the "Maciste" productions has already been completed abroad. The remainder will be staged in America. The company of Itala players selected for the American engagement includes popular stars of "Cabiria." Many American artists will be used to round out the cast. Six reels will compose the average length of the new American-Itala productions. Much stress will be laid on the creation of novel scenes and situations, new effects and colorings and the incorporation in all productions of the Itala patented system for securing stereoscopic relief.

Mr. Raver would make no statement as to his probable market for the American-Itala productions other than an expression of confidence in the high quality of his company's films and the belief that they will sell readily when shown to responsible distributers.

FAMOUS PLAYERS COMPANY RETURNS FROM CUBA!

A company of the Famous Players, headed by John Barrymore, under the direction of Oscar Eagle, last Tuesday returned to New York from Cuba, where they went about a month ago, to produce a feature film version of Richard Harding Davis' famous adventurous romance, "The Dictator."

Life Photo Corporation Reorganized

Resignations of Roskam, President, and Abrahams, Vice-President, Are Accepted—Additional Capital and Increased Output.

FOLLOWING a recent meeting of the stockholders of the Life Photo Film Corporation and the Commercial Motion Pictures Company, an allied concern, the resignations of Edward M. Roskam as president and Leonard Abrahams as vice-president of the companies were requested and delivered. Messrs. Roskam and Abrahams also withdrew from the boards of directors.

Both companies were virtually reorganized last week, Bernard Loewenthal becoming president and remaining treasurer of each, whereas Jesse J. Goldburg continues as secretary and general manager of the Life Photo and fills the offices of vice-president and general manager of the Commercial Motion Pictures Company. Under the new regime, with a substantial increase of the capital invested, the operations of Life Photo will be on a larger scale than in the past.

Beginning with the first of June, two five-part features will be released each month and from September on a five-part feature is promised for every week. The photoplays will be adaptations of stage successes.

In speaking of the plans of the reorganized companies, Mr. Goldburg said that he did not care to make a definite announcement as yet, but intimated that there was no reasonable doubt about the additional capital invested assuring the fulfilment of the projects he has in mind. The studio in New Jersey will be retained; another probably will be leased in New York; still another will be built on the Coast, and by the coming autumn it is more than likely that the Life Photo will have installed a producing company in England. Representatives of exchanges controlling the output of the Life Photo Corporation have expressed approval of the reorganization that promises a greater number of pictures, and many applications for five-year franchises have been received.

Ruth Roland, Star of "Who Pays?"

RUTH ROLAND, who is being featured in the Pathe-Balboa "Who Pays?" series, has been on the stage for thirteen years and yet is only twenty-two. Few of the screen favorites of the day can point to a record like that.

Miss Roland made her debut at the age of four as "Baby Ruth," on the Pacific Coast, and was regarded as a phenomenon. When she was playing "Little Lord Fauntleroy," at the age of six, in San Francisco, she attracted the attention of David Belasco, who did not hesitate to say that she was the best child actress he had ever seen. She continued on the stage until she was eleven, when she was sent to a private school, remaining there until she was sixteen. Her success as an ingenue was even greater than as a child. Her versatility was such that she played comedy or drama with equal ease.

Ruth Roland.

Four years ago she was "discovered" by a Kalem director who engaged her to appear in Western and Indian plays. Later she was put into comedies and was highly successful.

Last December she received the offer of a year's contract with Balboa at a flattering salary, to star in the big "Who Pays?" series, about to be made for Pathe, and accepted. In this series she has found a fitting vehicle for her art, and her work has received universal praise. Gifted with a particularly expressive and mobile face it is very easy for her to convey her thought by her facial expression.

Miss Roland is unspoiled, popular though she is, and is all girl. She rides a horse like a centaur, fences, plays tennis, swims, fishes, shoots and runs a motor car. To her athletic tendencies may be ascribed her grace of movement and ease of manner.

Famous Players Secures Sam Bernard

AMONG the demand from exhibitors throughout the country for more frequent appearances on the screen of important stage comedians, the Famous Players Film Co. has secured the exclusive motion picture services of the distinguished and internationally popular comedian, Sam Bernard, reputed to be the highest salaried comedy star on the stage to-day. This fact possesses added interest because of the numerous efforts made by leading feature concerns for a long time past to induce this noted star to transfer his inimitable talents to the screen. Mr. Bernard ignored these past proposals in the belief that screen comedies were as yet imperfect, and it is said that only a view of the recent Famous Players comedy-features, notably the John Barrymore successes such as "The Man from Mexico," and "Are You a Mason?" convinced him that humorous subjects could be depicted on the screen with every artistic and comic advantage.

Sam Bernard.

Mr. Bernard will in a short time make his debut before the camera for the Famous Players in an adaptation of one of his greatest stage successes, probably "The Dangerous Maid." Mr. Bernard's list of comedy triumphs is so long and diversified that it is a difficult task to select the most popular and effective for screen portrayal. A repetition of his stage successes reads like a play booking agency's catalogue of comedy subjects. The best known of his delicious characterizations, however, are those of Schmaltz in "A Dangerous Maid," Conan Doyle in "The Man in the Moon," the Khedive of Egypt in "The Casino Girl," Adolph Klotz in "The Belle of Bohemia," Twanks in "The Silver Slipper," Max Hoggenheimer in "The Girl from Kay's," Schmaltz in "The Rollicking Girl," Mr. Hoggenheimer in "The Rich Mr. Hoggenheimer," Ludwig Knoedler in "Nearly a Hero," Herman Schultz in "The Girl and the Wizard," and Herman von Schellenvien in "He Came from Milwaukee."

GREAT REPRESENTATION FOR METRO.

General Manager Richard A. Rowland, speaking for the Metro Pictures Corporation, offers the list of high class picture houses in Greater New York playing Metro program as the best evidence of the progress and popularity of the new organization of which he is the guiding spirit.

Among the Metro exhibitors are B. S. Moss circuit of three houses, B. F. Keith's theaters in Greater New York, including the Alhambra, Crescent, and Flatbush; the Marcus Loew circuit of eleven theaters; William Fox's houses; F. F. Proctor's houses, which compose their bills with pictures and medium-priced vaudeville. The other individual houses now on the Metro roster are Regent theater, Seventy-second Street Playhouse, Royal, New Meridan, Arena, Casino, Electra, Superior, Columbia, Carlton, Claremont, Garden (Far Rockaway), Lyric, Flatbush, Duffield, Avon, Olympia, Crescent, Banner, Art, Manhattan, West End, Morningside, Riverview, Hamilton, Eighty-first Street, Avenue B, Yorkville, Grand, Circle, Classic, Waco, University, Regun, Harlem, Fifth Avenue, Burland Casino, Playhouse, Concord, Savoy, Nostrand, Atlantic Avenue, Richmond (Staten Island), Bronx Comedy, and Star, Rex, Lee Avenue, Bronx Savoy, Ronley, Rome, 107th Street and numerous others.

Edward Saunders, head of the New York Metro, claims that every house on Broadway from Forty-second street to 207th street is playing Metro pictures, with the exception of the Grange theater, at 136th street and Broadway, and the Strand, at Forty-seventh street and Broadway.

Including the outdoor theaters, the New York Metro is supplying 146 theaters in Greater New York, with an equal proportion throughout the state.

Catching a Steamboat in Rome.

Larry McGill Takes Four-Day Trip in Quest of Atmosphere for Metro Picture.

LAWRENCE B. McGILL, recently appointed director-general for Metro Pictures Corporation, admits, what no director ever was heard to deny—a craving for accuracy in settings. As a producer for the Eclair, the All Star and the Life Photo Film companies, he proved to his own satisfaction that there is no such thing as a good substitute. This or that, is, or is not, needed in a picture, and if it is needed, why time spent in the quest is well utilized. He had been with the Metro Corporation only a few days before his artistic creed was put to the test.

Lawrence B. McGill.

What happened makes a good story. We will call it "In Rome, Ga., or Catching a Steamboat," and introduce Mr. McGill as the hero. "I was considering plans for the picturization of Hulbert Footner's novel, 'The Sealed Valley,'" he said, "and found that an old-fashioned steamboat propelled in a rapid river was necessary. Now it is easy enough to locate old-time steamboats and one does not have to go far to find a river with rapids, or shoals, as they call them down South; but striking the two together is not so simple. Then there was another point to be considered. Mr. Footner's tale is of the Northwest and precludes southern vegetation.

"After a deal of unprofitable enquiry, a friend of mine suggested Rome, Ga., as a possibility. He was certain that I would find the right sort of a boat floating in a suitable river. On his recommendation I went to Rome, arriving there early one evening, knowing that I must complete my business and catch the four o'clock train back to New York on the following afternoon. It took me just about half an hour to learn that a likely craft was making daily trips up the river—a river with shoals—and that her captain lived quite a piece down the road. Rome's jitney bus is a 1905 model automobile that runs on smooth pavements, but is not trusted elsewhere. It carried me to the captain's home at 8.30 o'clock and obviously everyone had gone to bed. There are few limits to a director's nerve, but somehow I did not have the courage to rouse the household. Instead, I scribbled a note asking the captain to stop for me at the hotel on his way to the boat in the morning. This I stuck in the screen door where it couldn't be missed.

"The hotel clerk called me at seven, I took my time at breakfast and waited in the lobby. Half an hour passed and I became uneasy. I looked up my old friend, with the jitney bus, and asked to be taken 'down the road' again. A young woman met me at the door. 'Didn't the captain find a note?' I enquired. 'Sure, he found it, all right,' came the answer, 'but he said he was too busy to stop. He went up the river with a load of sand at five o'clock.'

"We jitneyed back to town and to the docks where a number of motor boats were anchored. Half an hour later I had found the owner of one, and arranged to be taken to Livermore's Island, where 'The Panther' was reported to be spending the day. Opposite a mud bank, a mile out of town, the motor broke down hopelessly. We pushed to shore; I scrambled up the bank and boarded a trolley car headed for Rome. At the hotel they told me of a man with a real automobile, who might, if properly approached, be of service. It seemed that no one had ever gone to Livermore's Island by the land route, but after a little urging the owner of the car was willing to try.

"That man ought to make a success of life. He said he never had started for any place without getting there. Nothing stopped him until we came to a freshly plowed field, over which, in the distance, we could see smoke rising from the stack of 'The Panther.' Then he allowed that he guessed we had better leave the machine and walk. Another obstacle was a canebrake between us and the river, and, having reached this, we couldn't attract the attention of anyone on the boat anchored at the island, until a laborer rowed to shore to get water from a spring. He took us out to the captain, we came to terms and located a place where the boat could be photographed going up the rapids with only rocks in the background, so that the scenes will not appear incongruous in a story of the Northwest. Altogether, I was away four days to arrange for a picture that will occupy about 300 feet in the completed production."

Mr. McGill said that he probably would take his company to the Adirondacks for the greater part of the action in "The Sealed Valley," every foot of which will be photographed out of doors. He is going to build cabins in the wilderness and is determined to have things precisely as the author intended, if it takes all summer.

W. A. S. Douglas Leaves for France.

W. A. SHOLTO DOUGLAS, for some time serial manager for Pathe, and more recently assistant to the Vice President, Charles Dupuis, sailed for France on Saturday, May 15, by the American liner St. Louis. Mr. Douglas is to join the forces of Charles Pathe in Paris and expects to remain abroad permanently, where he will represent the Pathe American interests.

Mr. Douglas's career makes interesting reading. Born in the north of Ireland thirty years ago, he ran away from school at the age of fifteen and volunteered for service in South Africa against the Boers. Because of his height his story that he was twenty was accepted, and he remained in the army for nine months, taking part in the battle of Paardeburg, and entering Pretoria with Roberts' triumphant army. Returning home he tried the entrance examination for a commission in the army, but was "plucked." Then he enlisted in the famous South Lancashire regiment known as the "fighting 40th," which was recently cut to pieces at the battle of Neuve Chapelle. With a section of his regiment he went to West Africa and saw service in the native rebellion of 1905, where as sergeant in charge of a maxim gun he was severely wounded. Later he was promoted to a commission as second lieutenant. He resigned his commission and went to Hayti as a soldier of fortune, becoming a major in Simon's heterogeneous army. He was with him at the capture of Port-au-Prince, at which time Mr. Douglas came to the United States and entered the newspaper field, serving four years on the staff of the Philadelphia North American, and three years on the New York Evening Journal, which position he left to join the Pathe forces.

W. A. S. Douglas.

Mr. Douglas is a relative of the Marquis of Queensberry, who devised the rules by which modern boxing matches are governed, and is himself in the line of succession to that famous Scotch title. His great great grandfather was the celebrated Duke of Queensbury, head of the house of "Black Douglas" and famous in literature as "Q," bosom friend of George IV., and the hero of novels by both Thackeray and Conan Doyle.

"THE SPENDER" (United Prohibition Drama).

"The Spender," a two-reel photodrama from the pen of Rev. Clarence J. Harris, the Unitarian minister who left the pulpit to write motion picture scenarios, has been chosen by the National Unitarian Church Association to be used as a campaign picture in the fight of the church and of the National Unitarian Temperance Society against intemperance. This picture will be shown all over the world as a positive factor in the temperance fight and will replace the filmization of Jack London's story, "John Barleycorn," which was used last year, and was sent to Unitarian churches, meetings and temperance conventions over the entire world.

Walthall With Essanay.

George K. Spoor Announces That He Has Placed Gifted Actor Under Contract for Feature Productions.

DURING his visit to New York, last week, George K. Spoor, president of the Essanay Company, announced that he had placed Henry Walthall under contract to appear in Essanay feature productions, thereby securing one of the most gifted screen actors in the country.

Mr. Walthall's new alliance was not altogether a surprise, for rumors of the change have been in circulation for several weeks. Nor will it be surprising if Donald Crisp soon leaves the Mutual studios to direct as well as act in Essanay pictures.

Since the early Biograph days, when Mr. Walthall was developed under the direction of D. W. Griffith, he has advanced steadily in artistic accomplishment and popular favor. He is a master of subtle expression, and in parts requiring a display of emotional feeling has few equals. In Griffith's "The Avenging Conscience" and "The Birth of a Nation," he gave truly notable performances, and more recently in Balboa's production of "Beulah" his acting was the distinguishing feature of the picture.

During the past year Mr. Walthall has made several changes. He left the Griffith forces on the Coast to become a star in Balboa productions, then returned to Mutual; but now, according to the contract, his wanderings are at an end for some time.

Valdemar Psilander.

VALDEMAR PSILANDER is acknowledged by critics and the general public to be Europe's greatest and most popular dramatic screen actor; his appearance in a photoplay is an assurance of the success of the production, for his great versatility enables him to portray any character to the acme of perfection. He possesses a singular, powerful and sympathetic personality, and one of the most important factors in his great success is his ability to impress audiences with the magnetic rendition of his characterizations. His technique is finished in the extreme; he enters into the spirit of the role he is playing, thereby giving a natural and not overdrawn interpretation which is polished and elegant to the last degree. His strong face is wondrously mobile and appealing, and he suggests the true artist at a glance.

Valdemar Psilander.

Psilander's appearance in cinematography marked an epoch in this art. He realized that even greater talent is required for the picturized drama than for the spoken, and after making a thorough study of the fundamental requirements he became convinced that in this branch of acting lay an unlimited field for the development of his histrionic genius.

Since other leading producing companies have used all inducements to procure this protege of Thespis, the Great Northern Film Company is to be complimented upon its success in renewing their contract with the most brilliant and unrivalled star of filmdom, albeit an unprecedentedly enormous salary was stipulated.

To those who have yet to become acquainted with this superb interpreter of dramatic roles a rare treat is in store, to his old admirers, the anticipation of a continuance of many delightful moments.

CRYSTAL HAS DOWNTOWN OFFICE.

The Crystal Film Company has taken an office in the Longacre Building, New York, for the convenience of those who find the Crystal studio on Claremont Parkway to be inaccessible. John M. Erickson, formerly with the Lubin Company, will be in charge of the downtown office.

Otis Harlan Goes to Selig.

The Famous Light Comedian Will Star in Selig Red Seal Comedies.

OTIS HARLAN will leave New York City at an early date to succeed Harry Mestayer as lead in Selig's stock company. Mr. Mestayer will go to Los Angeles to star in Selig productions there.

Otis Harlan is one of the best known light comedians now living in America. As is well known, he achieved fame and fortune in the late Charles Hoyt's comedies, and later appeared as principal fun maker in the support of Elsie Janis in "The Vanderbilt Cup" and other plays.

Otis Harlan.

"This is my first try at motion picture work," said Mr. Harlan in a recent interview, "but I am sure that I shall like the work. Like some others in the profession, it took me some little time to see the light, but, like the others, I have concluded that there are as many possibilities for artistic and conscientious work in motion pictures as in the spoken drama. I am happy, indeed, to join the Selig forces, for Mr. Selig's artistic ideals are well known."

Mr. Harlan will star in Selig Red Seal comedies, produced at the Chicago studio. He will be supported by a carefully selected company of players.

Morosco Secures Cyril Maude.

CLOSELY following the departure of George Fawcett, the well-known metropolitan star, for the Morosco-Bosworth studios, at Los Angeles, comes the announcement that this organization has signed another star of wide repute, to appear in pictures under its trademark.

Cyril Maude is the latest acquisition of the Oliver Morosco Photoplay Company, in association with Bosworth, Inc., and was secured only after much persuasion and negotiation on the part of the producers. Mr. Maude is a star of international repute, it being commonly conceded that he is one of the most beloved actors in England, while in this country his work in such triumphs as "Grumpy" and "Second in Command," both of which took New York by storm, have made him particularly popular with metropolitan audiences here.

Cyril Maude.

Mr. Maude's career has been unusually active and has included many successful tours on the other side, as well as in this country. Born in London, he obtained his dramatic instructions under Sir Charles Cartwright and the late Rona La Thiere. His first appearance on the stage was in Denver, Colo., as the servant in "East Lynne," after which he returned to England and there appeared for the first time at the Criterion Theater, London, where he registered an immediate hit. The screen vehicle for Mr. Maude has not yet been selected, but it will no doubt be one of his biggest successes on the theatrical stage. Work on this photoplay will be commenced the early part of next month.

Frohman's Funeral.

Last Rites for Famous Theatrical Manager Assume Proportions of Public Demonstration—Many Professionals Present.

THE last sad rites over the remains and in the memory of the late Charles Frohman, victim of the Lusitania disaster, were held at Temple Emanu El, Fifth avenue New York, on Tuesday morning, May 25, at 11 o'clock. There was a great attendance on the part of the members of the theatrical profession, many of whom had, at some time in their career, been connected with the deceased in a professional way. To their numbers were added the friends, relatives and throngs of citizens who knew the great manager, either personally or by reputation, and came to honor his memory. A greater demonstration has rarely been seen in New York.

Rev. Dr. Joseph Silverman conducted the religious services and pronounced a touching eulogy to the memory of the deceased. He was followed by Augustus Thomas, a personal friend and associate of Charles Frohman, who owes much of his success as a dramatic author to the great manager. Mr. Thomas' address was remarkable for its beauty in thought and diction.

The honorary pall bearers were: Authors—Augustus Thomas, Edward Sheldon, George Ade, Henry Arthur Jones, Paul M. Potter, John W. Alexander, Richard Harding Davis, and Porter Emerson Brown. Actors—William Gillette, E. H. Sothern, Otis Skinner, Henry Miller, William Faversham, William Collier, Francis Wilson and John Barrymore. Managers—A. L. Erlanger, David Belasco, C. B. Dillingham, William Harris, Alf Hayman, Marc Klaw, Charles J. Rich, John D. Williams, Samuel F. Nixon, and Harry J. Powers.

Private services were held at the home of Daniel Frohman, brother of the deceased, and interment, also private, was made at New Union Fields, Cypress Hills, Brooklyn.

Edwin Arden.

EDWARD JOSE and his assistants began yesterday, in the Pathe studio, in Jersey City, the production of Mr. Jose's first picture release, "The Beloved Vagabond," the scenario of which is based on Edward Locke's famous novel of the same name. From all indications, this is to be one of the most elaborate productions of the year, and within the next few days the large company which Mr. Jose has engaged will journey far afield to many points of scenic beauty where the outdoor pictures will be made. That the promise of an elaborate production will be fulfilled is proven through the fact that Mr. Jose will not alone personally superintend every detail of the work, but that he has chosen a cast which, even in these days of costly picture-making, has rarely been excelled. Mr. Jose is himself an actor of sterling excellence, as has been shown by his portrayal of the leading role in "A Fool There Was" and many other big film productions. It will also be recalled that he staged nearly all of these picture plays himself and his last great effort preceding his resignation from the Fox Company was the writing of the scenario and the directing of "The Resurrection," based on Tolstoi's great novel.

Edwin Arden.

For "The Beloved Vagabond" Edwin Arden has been engaged as the particular star. In his principal support will be Kathryn-Brown-Decker, and Bliss Milford. Prominent in the cast also will be Eric Mayne, who made such a favorable impression here in "The Whip" at the Manhattan Opera House; Claude Fleming, Stephen Gratton, Harold Crane, Boris Korlin, John Coleman and Mrs. Brundage.

The release of "The Beloved Vagabond" will shortly be announced through Pathe Freres.

Francis Joyner.

TO BE ABLE to interpret convincingly and with equal ease juvenile roles and old men parts is a valuable asset to a photoplayer and it is because of this asset that Francis Joyner of the Lubin players has been so successful on the screen. It matters little to him just what type he plays. Acting to him is an art, and to his art he gives the best in him. He is not content to be a juvenile and go on day after day playing the same type parts; he wants variety, and since he has been with the Lubin players he has had an opportunity to play as many varied roles as any man in the studio. That he has been successful in them will be admitted by all who have followed his work in the Lubin pictures.

Francis Joyner.

Joyner was born in New Orleans in 1887 and began his stage career at the age of seventeen in Chicago with May Hosmer. He began by playing small parts, but his ability to put character into his work, his sincerity and hard study, gained him speedy recognition and at the end of the first season he was playing principal roles.

The following season he joined Willard Mack's repertoire company and to Mack must go considerable of the credit of bringing out the possibilities of the young actor. It was through Mack he learned the valuable lesson that to be a really good actor a man must be versatile. Joyner was with the Mack company for two seasons and then played the juvenile role in "The Futurity Winner" and with Davis Higgins.

During the next few seasons Joyner played in stock companies in Duluth, Indianapolis, St. Paul, Chicago and Brooklyn. He left the Keith Stock Company in Brooklyn to join the Lubin players and since then has played under various directors, his versatility making him in much demand.

WARNING.

Our readers in Pennsylvania, New Jersey and New York are hereby once more cautioned against paying any money to anyone whatever who claims to be an agent for this paper and who offers subscriptions at less than our regular rate of $3.00 per annum. We have just been advised by an exhibitor in Mamaroneck, N. Y., in regard to the operations of a swindler who is offering subscriptions to the MOVING PICTURE WORLD and one or two other moving picture magazines and who is also claiming to represent the Kraus Manufacturing Company and some of our other advertisers. We understand he is a young man of rather short stature and fair complexion, well dressed, wears a diamond ring and is a good talker. In Mamaroneck he was using the letterhead of a business firm in Philadelphia and was offering the Kraus post cards at about half price and subscription to the MOVING PICTURE WORLD at $2.00, etc. It is needless to say that the man is an impostor and should be promptly arrested for swindling. We will be glad to appear against him if he is trapped by any of our readers.

It is a good plan to pay no money to unknown parties for subscriptions to magazines at any time. Either send your check or postal money order direct to the publishers or subscribe through your local newsdealer or any of the well-known subscription agencies. The safest and most direct plan at all times is to send your subscription for the MOVING PICTURE WORLD, 17 Madison avenue, N. Y. C.

CHICAGO PRODUCERS IN TOWN.

George K. Spoor of Essanay, and George Kleine, both of Chicago, were in New York last week. Mr. Spoor returned home after a few days' stay, but it is understood that Mr. Kleine will remain in New York for some time supervising the production of his feature pictures.

The Motion Picture Exhibitor

SAN FRANCISCO LEAGUE RE-ORGANIZED.

Adopts New Constitution and By-Laws and Elects New Board of Officers.

AT A MEETING of the motion picture exhibitors of San Francisco held in the Pacific Building on May 14 the work of reorganizing the Motion Picture Exhibitors' League was completed and a large number signed the membership roll. A new constitution and by-laws was drawn up by a committee consisting of R. S. Abrahams, J. A. Huff, R. L. Marks, J. Partington, L. R. Greenfield, I. Oppenheimer and Eugene H. Roth and so satisfactory was this that it was adopted without change and a vote of thanks tendered the committee for its excellent work. Copies of the by-laws and constitution, together with a letter setting forth the objects of the organization and the special need at the present time for organized effort, were sent to every exhibitor in the city and by the time the next meeting is called it is expected that the membership will be further increased.

In setting forth the objects of the organization reference is made to several problems that have presented themselves recently, including the breaking of contracts on the part of exchanges. This section of the constitution is as follows: Section 1. The purposes of this organization are self-protection, to raise the standard of motion picture films, to prevent breaches of contract, either on the part of the film exchanges or exhibitor, to prevent discrimination or showing of favoritism by film exchanges, to regulate insurance rates, to secure protection against adverse legislation, to adjust difficulties with labor, to raise the moral standard of motion picture theaters, the adjustment of minor matters of importance to the exhibitor, and to handle any other matter pertaining thereto and to further the interests of all members thereof in all matters pertaining to the exhibitors' business.

At the election of officers the ones chosen two weeks ago to serve temporarily were elected to serve during the ensuing year, these being R. S. Abrahams, president; J. A. Huff, vice-president; R. L. Marks, secretary-treasurer; Eugene H. Roth, I. Openheimer, L. R. Greenfield and J. Partington, directors. H. J. Gosliner moved that a committee be appointed to represent the league in its dealings with film exchanges and the president appointed A. Goldberg, Joseph Huff, H. J. Gosliner, I. Oppenheimer, Louis Greenfield, H. L. Beach and J. Hellman. The two latter are members of the Alameda County Local and will represent the East Bay interests. Regular meetings,will be held by the league on the second Tuesday of each month.

MICHIGAN CONVENTION CALLED.

Notice and Appeal to the Moving Picture Exhibitors of Michigan.

Mr. Exhibitor: Michigan State Branch No. 4, Motion Picture Exhibitors' League of America, will hold its annual convention at Lansing, Mich., Tuesday June 8, 1915, at 10 a. m. We just went through another siege in the Legislature and succeeded in preventing any unfavorable legislation, which is a benefit to you as well as it is to members of our League. Don't you think it is about time that you join and give us a little financial and moral support?

With the moving picture men well organized, it would be impossible for any set of cranks or fanatics to make laws detrimental to our business. Why not join this organization and encourage the men who have spent their time and money for the interest of the moving picture business in general?

At this meeting we will elect delegates to the San Francisco convention. If you contemplate going to San Francisco this summer, why not go with the party from the league?

Enclosed find application blank which please fill out and mail to me with $6.50 which pays your admission fee and three months dues.

Hoping to receive your application and expecting to see you at Lansing, June 8, I am, Fraternally yours,

PETER J. JEUP,

President Michigan State Branch No. 4, M. P. E. L. of America.

P. S. Hotel Wentworth, headquarters and meeting place.

INTER-MOUNTAIN LEAGUE MEETING.

Convention Held at Salt Lake on May 20—Officers Elected.

HARRY A. SIMS, of the American theater, Salt Lake, was elected president of the Inter-Mountain States Exhibitors' League at the organization meeting in the Hotel Utah, Salt Lake, Thursday morning, May 20. Other officers chosen to help direct affairs of the league were Clifton Pierce, of the Star theater, Springville, Utah, first vice-president; C. M. Stringham, of the Manti theater, Manti, Utah, second vice-president; H. J. Carrigan, of the Empire theater, Salt Lake, secretary, and A. L. Stallings, of the Princess theater, Provo, Utah, treasurer.

Fifty of the most prominent exhibitors of films in the inter-mountain country were present at the meeting and discussed ways and means of promoting the general and specific welfare of themselves. It was mentioned—oh, quite incidentally—that efforts would be made to hammer down the rates on film rentals.

One of the principal objects of the formation of the league, however, is to bring into closer association all exhibitors of films in the region of which Salt Lake is the capital, that the business of entertaining the public may be brought to a more or less uniform high standard. Closer acquaintance between exhibitors, it is believed, will cement their interests and make it possible for them to gather together now and again for a "good cry"—or a jollification meeting, as conditions demand.

MINNEAPOLIS HEADQUARTERS FOR WISCONSIN.

In the big Metro advertising display which appeared in the May 22 issue of the Moving Picture World, it was erroneously stated that Metro pictures were distributed throughout Wisconsin by the Chicago Metro Exchange with offices at No. 5 South Wabash avenue, Chicago, Ill. A correct statement of the case is that Metro patrons in the state of Wisconsin receive service from the Minneapolis Metro Film Service, No. 217 Loeb Arcade, Minneapolis, Minn.

MABEL CONDON LEAVES MOTOGRAPHY.

Mabel Condon, an associate editor of Motography for the past three years, and head of the New York office since September, 1913, resigned on June 1 and will leave for the Coast next week. Miss Condon expects to spend the summer in California, returning east in the autumn to continue magazine work. Since she joined the editorial staff of Motography, after a general newspaper training in Chicago, photoplay actors have had no more sympathetic interpreter of their personalities and activities. As an interviewer, as a reviewer of pictures and more recently as the business manager in the eastern territory Miss Condon has made many friends who will welcome her return to New York. Charles R. Condon will occupy the desk vacated by his sister.

KEMPNER IN CHICAGO.

J. L. Kempner, actively in charge of the sales end of the Radium Gold Fibre Screen, Inc., has been in Chicago for the past few days engaged on a deal which promises to be of great importance to the interests which he represents. Jones, Linick & Schaeffer, well known in Chicago amusement circles, have recently purchased extensive territorial rights for "Prohibition," in which Mr. Kempner is also interested and are showing considerable enthusiasm over the marketing of Radium Gold Fibre screens in the mid-western territory.

MAJESTIC OWNERSHIP UNCHANGED.

Wild rumor has it that the Majestic theater, located at Woodward and Willis avenues, Detroit, Mich., has changed ownership. The Majestic Theater Company, Inc., owners of the house, requests the Moving Picture World to refute such remarks in its columns; and further states that the proprietors have no desire to sell the Majestic. The house can seat 2,160 persons.

CHICAGO LETTER

BY JAS. S. McQUADE

The Illinois Sate Censor Bills.

A GREAT opposition, which is being added to daily, has been manifested towards the Olson and Curran bills which have reached second reading in both the Senate and the House at Springfield. Moving picture manufacturers and exhibitors joined the Chicago club women and others opposing the bills to create a state board of picture censors for Illinois.

It seems that the most active open advocate of the Olson and Curran bills is Louis G. Stevenson, Secretary of State. The state board would be part of his office and would materially increase its patronage. In addition, the fees would go into the Secretary of State's office, not being turned over to the state oftener than once every three months. With the automobile fees, which are collected under similar arrangements, it is estimated that the fees would be worth, at two per cent. interest, $20,000 a year to the secretary of state.

Robert R. Levy, representing the International Motion Picture Association; Maurice Fleckels, of the Universal Film Mfg. Co.; R. R. Nehls, general manager of the American Film Mfg. Co.; J. P. Grier, of the Mutual Film Corporation and Samuel J. Schaeffer, representing the film manufacturers generally, appeared in Springfield last week to head off the bills. In addition, letters of protest have been pouring into Springfield from friends of the Chicago censor board.

"The Chicago censor board has worked around until it is satisfactory," said Mr. Levy. "There is no need for an additional board of censors. There seems to be more back of the bills than appears on the surface."

On May 20 a dispatch from Springfield to the Chicago News showed that an error had been made in transcribing the Curran house bill. Lines 5 and 6 of Section 3 read:

"The board shall charge a fee of one ($1.00) dollar for each reel of film to be censored which does not exceed one thousand (1,000) lineal feet, and one ($1.00) dollar for each a 'ditional foot."

Mr. Curran announced that the house bill was intended to read the same as the senate bill on the same subject. The senate provides an examination fee of $1.00 for the first one thousand feet and $1.00 for each additional one thousand feet of film. He promised he would introduce an amendment correcting the error in the bill. The moving picture men present said that the bill, as drawn, would force the moving picture industry out of the state.

George Kleine, who is at present in New York, was also very active in taking steps against the passage of the bill as drawn. He wrote Captain Farrell, of the House of Representatives, and also wired Thomas Curran, the father of the chief bill. In addition to referring to the manifest mistake that had been made in that part of Section 3 already quoted, he also drew attention to Section 7, which reads as follows:

"Any person, firm or corporation who shall publicly exhibit or show any motion picture within the State of Illinois unless it shall have been passed, approved and stamped by the Illinois board of censors or the congress of censors, shall, upon conviction thereof, be fined not less than twenty-five ($25.00) dollars nor more than three hundred ($300.00) dollars, or imprisoned not less than thirty days nor more than one year, or both, for each offense."

Referring to this section Mr. Kleine wrote Captain Farrell as follows:

"Section 7 provides that every reel of film, including old subjects that have accumulated in various stocks should pay $1.00 per reel. There are many thousands of reels within the state that may be shown from time to time, which earn very little money, and it is a hardship to assess this tax against all of those films."

Mr. Kleine also wrote:

"In the interests of justice, as well as that of the public which would ultimately have to pay these fees, I ask that this, or any other, bill covering censorship receive serious consideration before it is acted upon by the House.

"There is one phase of the censorship practice that has not received enough attention. Manufacturers are under constant pressure to meet the growing demand for educational films. Pressure is necessary because this part of the business has been unprofitable and every added burden postpones the time when this demand will be satisfied.

"We will mail to you, and to every other member of the Legislature whose name is before us, a copy of a catalogue of educational films which has just come from the printer and which is not yet ready for distribution. Five years ago I issued a similar catalogue for the general good of the business and of the public at a great deal of expense, and rather heavy losses in film investments. I have some expectations of getting back at least the cost of the paper and printers' ink that I am putting into the present edition. There is little hope of recovering the cost of the films that are listed in the catalogue.

"It seems to me to be public policy to exempt educational films, which can be specifically described as scenic, scientific, travel, industrial and pedagogic, from censorship fees."

The outlook at the present writing looks promising for the defeat of the censor bills; but then it is hard to judge just what our state solons may do.

Credit Where Credit Is Due.

On another page in this issue there appears my review of "The Millionaire Baby," the second of Selig's Red Seal photoplays released through the V. L. S. E., Inc. In that review I did not think it was just quite the thing, from a dignified point of view, to refer to the important work done by J. A. Berst to make this film what it is.

This is the first feature picture produced by the Selig Company in Chicago under Mr. Berst's personal supervision. It gives a fine and promising indication of what may be expected in the production of pictures at the Chicago studio under his personal direction in the future, and also at Los Angeles.

In my review I referred specially to the clearness of the story as told in the pictures. This was due, I am assured by Gilson Willets, the scenario author, to Mr. Berst's personal supervision of the scenario scrip. He worked on this script night and day, going over it scene by scene many times, making revisions, changing construction and causing to be added business of his own conception. It is Mr. Berst's polishing and finishing work on the manuscript that has made the production so clear as to the story.

Mr. Berst has a very keen nose for a story. He also possesses the dramatic sense far stronger than do many photodramatists and directors. His imagination works all the time and he has a quick sense of humor, both of which faculties he applies to the making of the Selig pictures.

The manuscript of "The Millionaire Baby" was not handed to the director to put on, until Mr. Berst had himself put his O. K. in writing on each and every one of the 250 scenes. He went over the manuscript with the most delicate intelligence comb, and a polished and finished story is the result.

In direction, too, Mr. Berst gave personal attention to every detail. The sets, the properties, the wardrobe—in fact, every little detail is the work of Mr. Berst's personal supervision. He also personally attended to the final trimming, or editing, of the film.

It must be understood, when it is stated that Mr. Berst "worked" on the scenario—which he regards as the first and most important consideration in the making of a picture—that he worked on it with the author of the adaptation. He did not merely read the dramatization of the novel. He worked actually with the author of the adaptation, not as one merely suggesting this or that change, but as a collaborator; he himself writing in many scenes and much business, working on it, on many occasions far into the night, in company with Mr. Willets, the builder of the adaptation.

Mr. Berst is a terrific and a hard worker, and possesses that capacity for detail that marks him a genius in picture making. He deserves chief credit for all phases of "The Millionaire Baby;" for he alone was responsible so far as production was concerned, working, of course, shoulder to shoulder with Mr. Selig, whose acumen, in the first place, led to the purchase of this excellent story.

U. S. Court of Appeals Supports Chicago Censor Board in Barring Offensive Pictures.

The fight against the proposed state censor board for Illinois—as outlined in the Curran and Olsen bills now before the senate and house—by Chicago Women's clubs and the Illinois Christian Endeavor Union, referred to in my last letter, has been strengthened in an unlooked-for way, so far as "home rule" for Chicago is concerned.

In a decision rendered by the United States Court of Appeals, Friday, May 21, the city's right to censor moving pictures was upheld. The decision, which was unanimous, was signed by presiding Judge Francis E. Baker, Judge Kohlsaat and Judge Landis, the latter sitting as a Circuit Judge during consideration of the case.

This case arose from the filing of a suit in the United States Court, about a year ago, by the Mutual Film Corpor-

ation and the H. & H. Film Company, for an injunction to restrain the city and the Chicago board of censors from interfering with moving picture exhibitions.

Complainants held that the Chicago censorship was an abridgment of the rights guaranteed by the federal constitution, and that it abridged the freedom of the press and freedom of speech. Judge William H. Seaman (now deceased), sitting as a District Judge, after hearing the arguments, decided in favor of the city.

The decision of the United States Circuit Court of Appeals affirms Judge Seaman's ruling. Cutouts from white slave pictures and other alleged offensive film features, ordered by the Chicago censor board, led to the filing of the suit.

The arguments in the Court of Appeals were made six months ago by Assistant Corporation Counsel George L. Reker in behalf of the city. He insisted the city had a right to censor films under its general police power.

"The city has the same right to censor moving pictures that it has to establish and maintain a health department," Mr. Reker argued at the hearing. "Censorship is the department of the city which looks after the moral health of the people, particularly the children and the youth of the city."

The decision of the U. S. Court of Appeals upholds this view.

Mr. Reker said that the ruling is sweeping in its nature, and that it leaves no further room for doubt as to the fight of the city to censor and prohibit objectionable or immoral moving pictures.

"The decision means much," he said. "Legislation is now pending in Springfield which contemplates the destruction of Chicago's censorship. The plan is to take that power away from the city and place it in the hands of the state authorities.

"The state is not as well qualified to censor Chicago's moving pictures as is the city itself. I believe the decision will do much to frustrate the attempt to take this necessary power away from Chicago."

"Twilight Sleep" Barred in Chicago.

The hearing of a petition of the Motherhood Educational Society of New York for a writ of mandamus to compel the city to permit the exhibition of "Twilight Sleep" took place before Judge John P. McGoorty, in the Circuit Court last week.

Assistant Corporation Counsel Geo. L. Reker appeared in behalf of the city and Attorney Herman Frank for the petitioning society. In his argument Mr. Reker contended the writ should not issue because the society had no standing in an Illinois court, it being a "foreign" corporation and not licensed to do business in Illinois.

Attorney Frank demurred to this contention, saying it was technical, and that the question at issue was whether or not the pictures are immoral. Judge McGoorty overruled the demurrer and declined to issue the writ.

Chicago Film Brevities.

Miss Maibelle Hikes Justice, the well-known scenario writer for photoplays, I regret to announce, is still suffering from the shock and horror of losing her only sister, Mrs. R. Delno Shymer, of New York City, in the Lusitania disaster. Miss Justice was in Los Angeles when she learned the sad news while watching the Selig production of her serial, "Chronicles of Bloom Center." Her sister and her husband sailed with a party of four gentlemen from New York City, and not one was saved. Mrs. Shymer had been over in Europe last January and February and returned in safety on the Lusitania, so that the last trip made on the vessel was taken with all confidence. For over a week after the disaster no authentic reports could be gotten from the American consul at Queenstown, Ireland. During the horrible time of suspense Miss Justice was still further prostrated by being unable to join her mother, at her sister's residence, 41 W. 47th street, New York City. The Shirmer party had sailed on a business venture, and several well-known financiers were members. Miss Justice and her mother are now the sole survivors of the family.

* * *

Another loss of life on the ill-fated vessel, which closely touches the trade, is that of Patrick L. Jones, of the London staff of the Hearst-Selig News Pictorial, who was returning to England after a visit to the New York office of that weekly. He was seen standing on the deck of the Lusitania, as the water rose higher and higher, taking pictures of the passengers as they scrambled into life boats. His heroism is best described by C. T. Jeffrey, of Kenosha, Wis., a survivor: "I was on B deck, on the starboard side, and about five minutes before the ship sank I saw Jones," said Mr. Jeffrey. "I happened to look from the companionway and found the deck deserted save for one young man, who stood about thirty yards away. He had a camera and was standing at the rail, balancing himself with one foot on the top rail—for the boat had a frightful list—and was taking picture after picture of the life boats that were being lowered and of those already on the water."

* * *

L. Retchin, manager of the Paulina theater, Paulina street and Milwaukee avenue, was a visitor at the World office last week and purchased a copy of the "Technique of the Photoplay." The Paulina seats 900 people and charges an admission of five cents for four reels of Universal and Mutual pictures, and 10 cents when six reels are shown. Mr. Retchin reported good business.

* * *

O. C. Hammond, owner of the Phoenix theater, 3104 S. State street, the Elba, 3115 Indiana avenue, and the Delphi, Thirty-first street and Prairie avenue, called last week and subscribed for the Moving Picture World. Mr. Hammond is at present very much interested in the output of the V. L. S. E., Inc. He was especially eager to ascertain information about Lubin's production of "The College Widow," by George Ade, which he had arranged to book in some of his houses.

* * *

Viola Allen is at present enthusiastically engaged in the production of Essanay's five-reel photoplay, "The White Sister," at the Essanay studios. As the reader may recollect, the adaptation for the photoplay is made from the novel of F. Marion Crawford, in the stage dramatization of which she made such signal success. "I am much pleased with my surroundings and with the way the work is progressing on the picture," said Miss Allen recently. "I am more than anxious to see it a great success, both because of the Essanay Company and of Mr. Crawford's family, who are greatly interested in the filming of the book story, which they consider Mr. Crawford's greatest work. It was partly for this reason that I consented to appear in the pictures." Richard C. Travers, Essanay's leading man, has returned from Chattanooga, where he was working with Essanay's Tennessee company, to play opposite Miss Allen. "The White Sister" will be released through the V. L. S. E., Inc., on July 19.

* * *

The W. W. Bell Feature Film Corporation announces that an arrangement has been completed with the Col. W. F. Cody Historical Pictures Co. for the exclusive distribution rights of the six-reel subject, "Indian Wars Refought by the United States Army" for the states of Ohio, Indiana, Illinois, Wisconsin and Michigan.

* * *

I made a call on I. Van Ronkle, Chicago district manager for the V. L. S. E., Inc., at their office in the Business College Building, southeast corner of Wabash and Adams, last week. The spacious office is being refitted as quickly as conditions will permit, owing to the strike of the carpenters and other craftsmen in this city, and will be in fine shape in about a week. Mr. Van Ronkle has allotted the various departments space to the best advantage. I was especially struck by the roomy vaults that will be used for the storage of the films, where each subject will be placed so as to be reached at a moment's notice. The inspection department has been provided with all safety against fire, as well as for the comfort of the workers. John Rock represents the Vitagraph interests at this office and still retains the former office of that company in the Schiller Building. Mr. Van Ronkle, when asked about the condition of business, stated that the volume was unprecedented and that the demands were increasing daily from all parts of the territory covered by him.

* * *

James Martin, manager of the Magic theater, Fort Dodge, Ia., writes me that he has resigned as manager of that house after holding the position for two years, and that on June 1 he will take over the lease on the Princess theater at Cedar Rapids, Ia. The Princess is now closed for renovation, which will include an addition to the building, which will add 160 more seats to the capacity, giving 700 seats in all. Work is now going on and it is expected that the Princess will open the first week in June. Mr. Martin states that business is very good at the Magic just now, after a slight lull during the early spring months.

* * *

The photoplay rights to "The Blindness of Virtue," by Cosmo Hamilton, has been purchased by Essanay, and is now being made into a five-act photodrama. The subject will be released through the V. L. S. E., Inc.

* * *

Chief of Police Healy recently ordered a revocation of the license held by Howard Thurston for his moving picture

theater at 336 S. State street. Captain Morgan Collins charged that Mr. Thurston was operating a side show in connection with his theater.

* * *

Dudley A. Tyng, 158 Superior street, formerly a La Salle street broker, and also engaged in the manufacture of moving pictures, was held to the grand jury in bonds of $2,000 on the charge of larceny by bailee, by Judge Prindville, on Thursday, May 20. Examination was waived.

* * *

A suit for $2,500 has been filed in the United States District Court by Federal Attorney Charles F. Clyne, against David B. Baker, president of the Chicago Moving Picture Supply Co., 37 S. Wabash avenue. It is alleged that Baker has refused to pay duty on 103,000 feet of moving picture films declared to have been imported from England. Baker holds that the films were made in the United States.

* * *

The Dorsey Travel Pictures have entered on their second week at the Studebaker. These pictures, consisting of six reels, created quite a favorable impression during the first week and received general commendation from the Chicago press. When this set has run its course at the Studebaker, it is announced that other sets picturing tours through China, India, Borneo, Malaysia and Australia will follow.

* * *

"Graustark," Essanay's popular feature released through the V. L. S. E., Inc., has made a big hit at the Fine Arts theater the past week. The indications are strong for a prolonged run.

* * *

The Strand Theater Co., at Orchestral Hall, is offering "Stolen Goods" for the current week as the leading photoplay attraction. This is a Lasky production adapted from Margaret Turnbull's drama of the same name. Blanche Sweet is supported by House Peters, Cleo Ridgley, Sydney Deane, H. B. Carpenter and Theodore Roberts.

Associated Service Enters Field

New Manufacturers' Combine Has Six Weeks' Releases Ready.

WITH the arrival early this week of Arthur Bard in New York after a trip from the Coast, the "Associated," the new manufacturers' combine, inaugurated the campaign which will soon place a weekly program of twenty-one reels of one and two-part dramas and comedies before the exhibitor at a figure which has heretofore been considered impossible.

The Associated is an organization composed of eight west coast manufacturers, who are merely re-entering under a new name a field with which their previous experience has made them familiar. As a step forward in the direction of a more logical and economic method of marketing their product, these concerns banded together and will not only produce in harmony, but will also distribute their own film, thereby eliminating the expensive system which up to the present has been thought necessary in the bridging of the gap between manufacturer and exchange.

Arthur Bard.

The producing companies comprising the Associated Film Manufacturers are: Empire Film Manufacturing Co., Los Angeles, of which Mr. Bard is president; Santa Barbara Motion Picture Company, Santa Barbara, Cal., formerly principal producing company for Kriterion program; Linblom Motion Picture Company, San Mateo, Cal., formerly releasing on Kriterion program; Burke Film Manufacturing Company, Los Angeles, which has marketed subjects through Pathe and independent companies; Navajo Film Manufacturing Company, Los Angeles, formerly releasing on Kriterion program; Ramona Film Manufacturing Company, Santa Barbara, formerly releasing on Kriterion program; Banner Film Company, Los Angeles, makers of "Banner" brand comedies, featuring Bill Stinger.

Flavia Arcoria

EVERYONE who has followed the history of musical comedy for the last number of years recalls with pleasure the memorable bits of comedy work and the singing hits of Flavia Arcoria, who since the day when she created the role of "Lady Anne" in "The Student King" of Henry Savage, has been one of the most popular of the comediennes of the light opera stage. She has now joined the Empress Stock Company, and will support Joseph Levering and Marian Swayne in one and two reel pictures for the United Program.

Flavia Arcoria.

Speaking of her new work Miss Arcoria said: "I began working for the pictures as an extra for the Edison Company. My engagement with the Empress Company has been my first permanent one in the pictures. So far the only criticisms I have received from the director has been not to work so fast. In light comedy—especially in the light comedy such as I have done on the musical comedy stage—a certain dash, a bravado, is all that will make the part go over, so, often in working for the pictures I put too much dash in my dash. I miss the beautiful lines and the music in the pictures, but I think they are fascinating. Acting before the camera is very apt to be stilted and unreal, I think, since of course it is necessary to exaggerate many things to make the action get over to the audience."

Miss Arcoria did not tell us, but we will add it for her, that she has a smile so genuine, a sympathetic understanding so deep, a refinement and a seriousness with all her attractive sense of humor, that she quite captivates every one whom she meets. Picture fans have already begun to watch for her appearance on the screen.

Two of the splendid and unusual pictures which will appear on the United Program soon, made by the Empress Company, in which Miss Arcoria will be seen, are "The Spender" and "The Vivisectionist," a study in psychology written by Rev. Clarence J. Harris.

Tom Ince Convalescing.

Thos. H. Ince in the drawing room of his home in Los Angeles. Since Mr. Ince has been incapacitated by his broken shoulder, he has had a projection machine installed, enabling him to see every inch of film that is produced in the Santa Monica Studios.

Reminiscences of a Studio Manager

PART I.

By Julius Stern, General Manager Eastern Universal Studios.

THE motion picture industry is the most wonderful in the world!" That was my deduction when I entered it in 1908, and it is my conclusion today. No matter how many years one puts into this business, he will always perceive that he has still something to learn. You pick out a player for a star, and the passing years prove your judgment a joke. The player is an inglorious failure. You discard some other player in favor of the man who turns out a failure, and the discarded one proves the success of the ages. The same with directors, and so you are forced to feel that this is the most marvelous business in the world. Before going into my experiences as general manager of first the Imp and then the Eastern Universal studios, I will tell of my entry into the picture business.

Mr. Carl Laemmle, now president of the Universal Film Manufacturing Company, had a small theater on Milwaukee avenue, Chicago. That was in March, 1908; it seems so long ago that I forgot the name of the little house. Anyway, Mr. Laemmle had me take the position of manager at a pretty meagre salary, because the limited capacity did not return a very big profit, and he therefore could not pay much. I might say that even at that time Mr. R. H. Cochrane, who created the copy for the throwaways, now vice-president of the Universal, and considered one of the advertising geniuses of the business, was associated with Mr. Laemmle as a partner.

Mr. Laemmle often found difficulty in those early days in securing the kind of films he thought would bring the people in. We dealt with Eugene Cline—"old timers" will quickly recall this pioneer film "renter"—and the Chicago Film Exchange. The latter concern was owned by Max Lewis and was one of the biggest and most formidable "renters"—the name "exchange" wasn't used so generally then—in the middle west. Today the Chicago Film Exchange is a memory. Mr. Laemmle's efforts to secure more film caused him to become interested in the film exchange business, and hence the Laemmle Film Service which started in pretty small quarters on Dearborn street, Chicago. I acted as purchasing agent, booker and assistant manager. You had to hold down a lot of jobs in those pioneer days! Mr. Maurice Fleckles had just entered the film business then and was the manager.

At the very start of his exchange business—when I was still managing the little theater for Mr. Laemmle—he secured what were known as the "Association Films" for rental to his customers; that is, he belonged to what was known as the Film Service Association, membership in which gave him the right to purchase the brands of the Edison, Vitagraph, Lubin and older film manufacturers. At about the time I took up my triple job with him, Mr. Laemmle had seen fit to withdraw from membership in the Association and to buy the films of the Independent makers—Biograph (then Independent), Great Northern and the old International Projecting & Producing Company brands. Later David Horsley began to produce the "Nestor" Independent Films in his back yard at Bayonne, N. J., and Messrs. Kessel and Bauman, from a tiny loft above a drug store at Sixth avenue and Twenty-sixth street, were watching a small company of cowboys and Indians who were making Bison films for the partners. I remember well how Charles O. Bauman sold us the first Bison release. Many people think the Bison made "Indian pictures" from the very first, but as a matter of fact that initial Bison was a white man's drama, called "The Disinherited Son's Loyalty." Bauman brought it into our office himself! He doesn't sell his stuff that way nowadays!

Then Mr. Laemmle got the manufacturing idea, too—or, rather, he had had it for some years but now decided to apply it—and engaged as producer the late W. V. Ranous, of the Vitagraph, at what seemed to be a phenomenal salary for a director, but which would be considered ordinary now. Mr. Laemmle also engaged Florence Lawrence and her husband, Harry Solter, of the Biograph. Miss Lawrence had just then developed into the first of the "Picture Stars," under the name of the "Biograph Girl." I became interested in Mr. Laemmle's manufacturing company at the outset, but did not quit the exchange business to join it until a year later.

We hit on "Imp" as the name of our films through a prize contest. The word was made up of the first three initials of the firm name: "Independent Motion Pictures Company." Other Independent manufactories started, until, all told, they were able to give the Independent exchanges quite a program. I must say it wasn't exactly a high quality program, while good for its day, considering the handicaps that the Independent manufacturers of that time had to carry—limited capital and patents' trouble. These other manufacturers were: "Actophone," produced in the old Cameraphone studios on Eleventh avenue, New York City. Strange to say, these are the present Universal studios! Of course, the Actophone Company used but one floor, whereas the Universal today has stages on every floor. "Powers," made by P. A. Powers, now treasurer of Universal, in a renovated police stable at Wakefield, New York

First Imp Anniversary Banquet, October 25, 1910.

City. Mr. Powers had associated with him Joseph A. Golden, who had been a scenario writer and director for the Biograph, and Ludwig G. Erb. Mr. Golden is now president of the Crystal and Mr. Erb vice-president of the United Film Service. "Thanhouser," produced by Edwin Thanhouser in a renovated skating rink at New Rochelle, New York. Mr. Thanhouser had no associates in the enterprise but Lloyd F. Lonergan even then was writing the Thanhouser scripts; Bert Adler was a sort of general assistant and one of the first of the picture press agents; and I think the director was Barry O'Neil, now one of the chief directors for Lubin. The first leading man of that first Thanhouser Company was Frank Crane, who later became one of my directors in the Universal studios. He gave stage directions to some of our very best leading men. "Pantograph," promoted by Tom Evans, now the proprietor of his own film factory and actually produced by Paul Panzer, and later by W. V. Ranous, who had quit the Imp. Mr. Panzer had left the Vitagraph Company, one of whose first leading men he was, to help Mr. Evans form the Pantograph. Later Mr. Panzer went to Pathe, where I last heard of him as the villain in "The Perils of Pauline." George Edwards Hall, who has been with the Universal since the beginning, was also a Pantograph director.

I have already mentioned David Horsley's "rear yard" Nestor studio and the company, Messrs. Kessel and Bauman, sent forth from above the Sixth avenue drug store to make pictures in Staten Island. Milton H. Fahrney, who is still director for Mr. Horsley producing the new MinA brand for the General Film Company, was his director even then, and I think that Al. E. Christie, now the Universal-Nestor comedy director, was an assistant to Mr. Fahrney at that time. Mr. Horsley ran the camera until he became prosperous enough to employ Alfred H. Moses, Jr., who left the management of a film exchange to see if he could manipulate a moving picture camera. Mr. Moses liked the photographic end so much that he has stuck to it, being one of the photographic experts today of the Thanhouser Film Corporation. At the Kessel-Bauman loft the bookkeeper was A. E. Gaussman, now interested in the Metro Litho Company. I think their first director was Charles K. French, who is still producing pictures in Los Angeles, and Pierce Kingsley, who is at present making Dramagraph features, wrote those first Bison scripts. "Eclair," "Ambrosio," "Lux," "Itala," "Great Northern," these were, as today (with the exception of Eclair) imported brands, but undoubtedly they were very welcome in the Independent theaters at that time of ambitious but by no means perfect American-made films.

Speaking of small beginning, I mustn't forget Imp's. Mr. Ranous used the open-air platform of the Harley-Merry studio in Brooklyn. The offices were on the first floor of the building at 111 East Fourteenth street, and the factory on the floor above. Mr. Tom Cochrane was Imp's first manager, and R. H. Cochrane handled the advertising, as he had for the Laemmle Exchange and the little theater before that. Leon J. Rubenstein, present publicity man for Thanhouser, was an assistant to Manager Cochrane, and "Doc" Willat, fresh from the Vitagraph factory, was superintendent of our factory. Another present-day feature manufacturer, Edward Roskam, of the Life Photo, was Doc's assistant, and Jack Cohn, the present editor of the Animated Weekly, was a boy in the dark room. Joe Brandt, present manager of the home office of the Universal in New York City, shortly afterward came in as Mr. Laemmle's secretary.

The Imp then moved to a more spacious office and factory at 102 West 101st street. The Independent manufacturers organized the Motion Picture Distributing & Sales Company—called for short "The Sales Company"—and moved into the offices we vacated on Fourteenth street. The sales company marked a wonderful advance by the Independents at the time. Herbert Miles, who had for long been secretary of the Film Service Association, became secretary of the Sales Company. He also made the Yankee films for the Sales Company program. William Steiner, famous among Film Service Association members, was associated with Mr. Miles in this enterprise. Then Herbert Blache started the Solax films at Flushing, L. I., where he had been manager of the Gaumont plant, and his sales manager was George A. Magie, now general manager of Universal City. Besides Bison, Kessel and Bauman entered the Reliance in the Sales Company list, producing these films in a studio that is now the home of a lithograph company. They engaged many of the Biograph players—Marion Leonard, James Kirkwood and Henry Walthal, which made quite a sensation in the Independent circles of that day. Of course, the pioneer Independent makers, on whose beginnings I have tried to throw some light, all released regularly through the Sales Company.

About this time Mr. Laemmle decided on a four months' trip to Europe and sent to me at his Chicago exchange to come on and take his chair in his absence. I therefore undertook the general business management of the Imp Company until Mr. Laemmle's return, when I devoted myself entirely to the studio, which was then on West Fifty-sixth street. Mary Pickford, who at that time we were publicizing as "Little Mary," and who had been engaged by Mr. Tom Cochrane at a moderate figure, was just ending her career with the Imp. Others in the "stock" then were Owen Moore, who had just wed Miss Pickford and with whom he had worked at the Biograph studios; King Baggot, still loyal to Imp-Universal pictures, after five years' service; Isabel Rae, now of Biograph, and William Shay, now a star in feature pictures. The stage was a little affair and the directors were Francis Grandon and Tom Ince; the latter is today the proud Czar of Inceville. My first scenario editor was Henry (Pathe) Lehrman, who is now a director and one of the owners of the L-Ko comedy films on the Universal program. After him as scenario editor came Herbert Brenon, who had been runnning a small picture house out in Pennsylvania and who later became one of the Universal directors and the maker of "Neptune's Daughter."

Shortly after I took up the managerial reins at the Imp studios, a young man by the name of Jack Reid came to us with a unique proposition. It was to film a story around a submarine; he stated he could "fix it" with the government for the submarine, and we accepted his proposition. I gave the scenario to Mr. Grandon for production, and, as was the case with almost every Imp made, the director "took" a good many more feet than he needed. In this instance, 2,000 feet were taken. We looked at the "first positive" to see what eliminations were to be made to bring the picture down to the required thousand feet. However, all that Mr. Grandon turned in seemed so vital to the subject that I was honestly puzzled where to start cutting. At that time, let me add, there had never been an American-made two-reel subject. The "market" had never asked for such an incongruous length, but with the 2,000 feet of submarine stuff-that-couldn't-be-cut I decided to take a chance. We would launch it on the market **as it stood!** Mr. R. H. Cochrane wrote some ads about it in a little trepidation; we all felt nervous about the venture—but lo and behold! the exchanges responded and bought the subject. Yes, and more marvelous, the Independent theaters consented to book it, and we even got letters from them saying that their audiences sat **both reels** through. Indeed, "From the Bottom of the Sea," which was the title of the subject, was a great success! Today, of course, the two-reel picture is an ordinary length. What vast changes come in short periods in the motion picture business! For, after all, it is but a few years since we released "from the Bottom of the Sea" and held our breath!

"THE MELTING POT" AT HIPPODROME.

"The Melting Pot," initial production of the Cort Film Corporation, in which Walker Whiteside has been starred, is to be shown for the first time at the Hippodrome next Sunday, continuing as the attraction of the week at the big Sixth avenue playhouse. Efforts are being made by Manager Tauber of the Hippodrome and the Cort forces to make the first showing a gala event in theatrical and picture circles. Mr. Whiteside will see himself on the screen for the first time on Sunday evening and a large number of stage and photoplay celebrities will attend that performance in honor of Mr. Whiteside.

The music for the film has been especially arranged because of the large part which the art plays in the development of the screen version of Zangwill's great play. The Hippodrome orchestra will play the same symphony as that played by the orchestra which appears in the concert scenes of the picture and the ceremonial marches used on such occasions will be played during the Easter parade scenes in the Kishinef streets.

John Cort, president of the corporation, has made arrangements with the Hippodrome management so that all exhibitors who wish to may see the picture.

ALL STAR CAST IN "HEARTS AND SWORDS."

Louise Glaum, George Fisher, Jack Davidson, Gertrude Claire and Charles French comprise the strong cast that will be presented in "Hearts and Swords," the thrilling Domino story of an incident in the Mexican revolution that is to be released on the Mutual program by the New York Motion Picture Corporation, June 24.

British Notes.

AS mentioned in my communication of last week the French Government has invited the assistance of three leading motion picture producing houses in that country to co-operate with them in the photographing of incidents and movements along the French line of advance at the front. Now, I hear, there is a likelihood of the British Government following this example. A journalist usually well informed upon matters military tells me that within a few weeks official kinematographers will be seen near the British firing line, their purpose being to record the movements and position of the troops. As in the case of France, those pictures suitable for public presentation may be released to exhibitors through the ordinary channels, but fundamentally the experiment is for military purposes only and it would not be surprising if none of the films so taken should ever pass beyond the censor.

* * *

Important negotiations are pending for the reproduction by the camera of another batch of notable English stage classics. After considerable inducement Sir Arthur Pinero has consented to personally superintend the perpetuation of his plays, "The Gay Lord Quex," "The Second Mrs. Tanqueray," "Iris," and others. Oscar Wilde's play, "Lady Windemere's Fan," and "The Importance of Being Earnest" and Arnold Bennett's "The Great Adventure" are also down for early reproduction.

* * *

It seems paradoxical in times when reputations are very hard to make and very easy to lose, that a man who was unknown five years ago should achieve the fame held by the late and respected Bunny. Had he been a statesman or a great soldier the English press could not have paid more sympathetic tribute upon his demise, and last Wednesday column obituary notices were the order of the day in almost every daily newspaper. Bunny's diverse work disarmed criticism and his numerous biographers are agreed that his popularity sprang alone from his naturalness, his complete disaffection for the dramatic or histrionic. In trade spheres the loss is none the less and the innumerable messages of condolence passed through the Vitagraph Co.'s London offices must have been sufficient to warrant a special department. Bunny's personality was typically Dickensian and his ultra-English characteristics contributed materially to his success both in the works of that famous author and in his partnerships with his physical opposite, Miss Finch. In course of time Bunny in the flesh may be forgotten, but as nature's pioneer picture player the Bunny on the film will live through many generations to come.

* * *

An application of the moving picture possessing at least the merit of originality is foreshadowed by Mr. Langford Reed who opines that the day is advancing when the commercial salesman will carry with him a portable projecting apparatus as an indispensable a necessity as his illustrated catalogue. Mail order courses, correspondence schools, and postal professors appear to have carried the science of salesmanship to a fine degree, but the commercial traveller fortified with films illustrating his wares in actual use and a portable apparatus for their exhibition should be at a marked advantage over his brother dependent alone upon the inevitable pamphlet and stereotyped arguments, however flowery and exuberant they may be.

* * *

A recent estimate places the number of men engaged in the moving-picture industry who have joined the colors since August last at upwards of 20,000. One hundred and twenty men are serving from one circuit alone.

* * *

The Edison Company moved from Clerkenwell Road, London, into their new central premises, 164 Wardow street, London, last week, the change bringing the last of the great American producing agencies into the heart of our accredited film center.

* * *

The announcement, recently to hand, that four leading manufacturers in the States have decided to join hands in the marketing of special features has been received with a certain amount of apprehension in this country. When the industry was in the weaning stage, when the great names in picturedom today were comparatively meaningless, it was a matter for admiration that in America, the birthplace of syndicalism, the element of the monopolist had been so far kept out of a promising industry. No doubt it was due mainly to the absence of precedent that the only ambitious attempt we have had on this side to create a "corner" ended so ignominiously. It must not be inferred for one moment that the amalgamation in question has been accepted to solve a special difficulty—i. e., that of distribution of features and prevention of duplication. But without doubt it has fomented a suspicion against what might follow. And it very often happens in business that a suspicion of this kind is infinitely more disconcerting than the actuality.

J. B. SUTCLIFFE.

Miss Helen Case.

KNICKERBOCKER STAR FEATURES, releasing three-reel feature dramas on the General Film Company's program, have secured a leading woman of unusual personality and ability, and one with an enviable record of screen work. Miss Helen Case, recently with the Vitagraph Company, and one who has been seen with very important releases of a number of companies during the past four years, has brought to Knickerbocker Star Features much clever talent and skill, the result of much hard work and successful experience on the stage in vaudeville, musical comedies, heavy dramas, besides screen work with several of the largest producers.

Helen Case.

Miss Case is a woman with charm and convincing personality, somewhat of a serious tendency, but equal to characters of most varied types. She excels in characters calling for strong emotion, passion and the display of gripping personal force.

With the Vitagraph Company she proved herself such a good horsewoman that she was sent to the Western Vitagraph Company, with whom she took the leading parts in all dramas calling for daring and spectacular riding. In "The Thumb Print," "The Legend of the Black Chasm" and "The Picture Writer," Miss Case was at her best and won many laurels. In "The Thumb Print" she was the first leading lady with Earle Williams.

Miss Case was also leading woman in all of the military dramas of the Kay Bee and the Broncho companies, following her engagement with the Vitagraph. Afterwards she joined the 101 Bison Company of the Universal and did all the heavy riding acts, calling for fearless action and great daring.

In Knickerbocker Star Features Miss Case will be called upon for most difficult roles; at present she is engaged in the first release, "The Kick Out," playing the part of the Mayor's daughter, with Ralph Stuart as Mayor. This part is calling for a display of most varied qualities, from simple girl-like affection for her father, tragic emotion in romance, to a hand-to-hand encounter with roughs and a real fight in issuing an edition of The Clarion, when plunder and murder are in the air.

ESSANAY PRODUCES "BRAGA" STORIES.

Essanay has purchased the photoplay rights for the famous Braga detective stories by Henry C. Rowland, which have been appearing in the Cosmopolitan. There is a touch to these stories that is irresistible, and critics declare they are excellent for photoplay production. They include "Braga's Double," "The Rajah's Tunic," "Jabez's Conquest," "Business Rivals," "Legrand's Revenge," and "The Return of Gentleman Joe."

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

THIS is the life! What life? Why, the theatrical life. If we fall down on the "straight" we can make good on the picture. They have a lot of panhandlers with them playing leads. I knew Ignatz Cowboy when he used to pick up my hairpins and, of course (as you know), I'm married, he used to be valet to my husband. Occasionally he would play parts. Of course I am just off the road and I do not wish to make comments until I know where I stand. You see that big beast standing over there. I don't wish to do harm to anybody, but if I ever met him on the road again I'd smash his face. Nice? Oh, yes, he's nice, but what is he doing down here, doing picture work? Why ain't he working on his merits? Me! Why, I've just closed and came down here to see what some of those fourflushers are doing. Me work in this with forty-five weeks of good stuff—the regular burlesque! Not for mine. I was foolish in my time, but that was when I drank milk. I've got wise. It makes me laugh to read about all the big people going into the pictures. Why, we put on sketches that kill them, and if they fall flat we let the curtain drop and put on a picture that brings down the house. Then we come in before the enthusiasm dies out. Say! You can't beat the pictures. They've hurt us and wounded us, and put us out of the business, but tell the truth; how many of us ever knew of a twenty-six or a fifty-two week contract before the pictures came in? Of course I am generous to concede that we are all professionals. And did you ever notice that were it not for the pictures there would still be a lot of cabaret singers still singing for the treats. Every time you see a piano run out in 'one' you may go home and make your wife a present, because you lose. In nine times out of ten they are graduates of the cabaret, or paid by the song publishers. They are the by-products of not only the motion pictures, but of the management."

* * *

All people are not sincere. For instance, a young lady who sat beside me said to her escort, "I love Charlie Chaplin." Of course you've got the pulse of the escort. He was an admirable young man, and exceedingly de (pardon) composed. "Why do you love him?" he timidly asked. "Because he is so decided," she answered. "He is, yes and nay." O-o-o-o-h!

* * *

The Chaplin case is one of the most powerful demonstrations of the present age of billing. That brings them in. That is where the exhibitor wins. Something new and novel. I passed a place a few nights ago and saw placards announcing pictures of Peary's explorations. It was supplemented by an announcement that "Peary discovered the North Pole, but it was not 'Cooked.'"

* * *

And bad as the pun may be you cannot blame the exhibitor in face of the stuff some of the publicity agents put out. It is easy to determine those who have been trained in the mercantile business and those who have had some experience in the handling of motion pictures. I have read the chaff and the more I read it the more I regret that the particular element to which they refer got into the business.

* * *

As the story goes, a few years ago a prominent manufacturing concern went into a big advertising campaign, the result of which was that that particular firm secured an exclusive trade, the patrons feeling protected. In other words, advertising must bring to an exhibitor a patronage that is dependent upon the exhibition of a certain make of films.

* * *

To make a parallel of the clothing business and the motion picture business is like placing a house painter on the level with a scenic artist. Nine-tenths of a given number may be satisfied by the clothing dealer, but sadly disappointed by the efforts of the motion picture producer. Strange as it may seem the average public is a better judge of pictures—particularly motion pictures—than it is of cloth.

* * *

Any man who compares the clothing business with motion pictures presages trouble.

* * *

The writer says that the exhibitor gets his trade by exhibiting a line of goods the public likes. That is true. But in doing so the exhibitor cannot follow in the footsteps of the clothier. The latter may establish a reputation for a certain material, cut and fit. He may hold a customer for years. But what producing company can tell a story that will meet the sentiments of any one man or woman day after day. A picture does not last as long as a suit of clothes, neither can the clothes be changed as readily as the pictures.

* * *

The great trouble is that many of the producers of moving pictures are interlopers who think nothing of the future of the business, but figure on quick returns. Their allies are exhibitors of the same calibre—most of them being former cheap vendors.

* * *

In the clothing business you size up the situation on the "all wool and a yard wide" or "all wool, but the buttons" proposition. In the motion picture business of to-day you cannot do that. You must not only have the goods—but the people, and the money.

* * *

"Why the money?" asks some one. "You get a picture and then's the profit." That is the sort of stuff that has created the bleeding sore of censorship.

* * *

The motion picture industry is cursed by those who seek notoriety and personal gain, financially. The latest candidate for honors is Mrs. Carman, of Long Island. Some Broadway people have her in tow and this is what they say: "Mrs. Carman's salary? Well, just say she will make more than the President of the United States gets in a year. We are going to make a fortune out of this murder."

* * *

In the eyes of the public Mrs. Carman must be looked upon as innocent of the charge made against her. On the first trial the jury disagreed. On the second the jury found her not guilty. What more does Mrs. Carman want? Before her first trial was concluded a report was spread that the Vitagraph company had made a bid for her services in pictures. That company lost no time in branding the report as a fake. On the second trial the verdict was barely announced, if not before, that moving picture companies were after her. And at the same time her lawyer announced that he had not been paid adequately for his services. It was simultaneously announced that the resources of Dr. Carman, husband of the accused, had exhausted his fortune in defending his wife. Our sympathies go out to Dr. Carman and his wife, but we cannot see why the motion picture people and patrons should be saddled with the expense. The doctor is just as good a doctor to-day as he was before his wife was accused, and the sympathy that must go with acquittal should stand by him. It is impossible to see why the conditions of the case and his expenditures should make his wife a motion picture star. The case of the young southern girl must yet be fresh in the mind of the people. Perhaps Mrs. Carman may claim superiority in social standing and facts, but the theme remains the same. Mrs. Carman has been acquitted and her husband is a qualified physician. According to the verdict both have an open way, the former to be a good, dutiful housewife, the latter to labor and re-establish the revenues of a practice. Why go into the picture field? To get rich quick? The story may be very sensational, but it must pass the Board of Censors. The Southern case failed to pass, and we doubt that the Carman case will. It is not a good screen story, notwithstanding Mrs. Carman is innocent. Whether guilty or innocent, it is against public policy to rehash the experiences of the accused in such cases. If the newspapers were as well censured as the motion pictures Mrs. Carman and her advisors would not be dreaming of fortunes.

POWELL IN FLORIDA.

Frank Powell, director of the Fox Film Corporation, whose picturization of Porter Emerson Browne's "A Fool There Was" added further laurels to his reputation as one of the foremost photoplay directors, is at the present time in St. Augustine, Florida. Mr. Powell is filming the world-famous play, "La Giaconda," by D'Annunzio, and as this is recognized as one of the greatest of the famous author's works it will no doubt make a notable production and should prove to be one of the most popular photodramas ever made.

WORLD'S CHAMPION CYCLIST FOR UNITED PROGRAM.

Charles Ellis, president of the Yonkers Motorcycle Club, and winner of the recent race to Boston, a distance of 463 miles, which Mr. Ellis covered in 15 hours and 10 minutes, thus winning the speed record of the world, has joined the Starlight Company at Yonkers and will henceforth appear from time to time with "Heine and Louie" (James Aubrey and Walter Kendig) and Miss Viola Brown on the United program.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Knows What.

HARRY CHAPPELLE, of the Fuller Opera House, Madison, Wis., wanted to get out an announcement. Did he go to a printer who would set in Old English "to look like real engraving?" No, gentle reader, he did not. He went to a man who is still alive and he got a good card stock printed in a gloss ink, in a modified gothic. The varnish is so thick that the ink dries down just as copper plate work does. You can run your finger over it and feel the ridges. The printer did not use offset sheets, which shows he may have one foot in the grave, perhaps, but outside that it is a card good enough to get married on if you wanted to. The job did not cost much more than an old English crime would have come to. It looks vastly better. It is the opening announcement, the time above all others when things should be done well, so Mr. Chappelle not only got the best job he could, but he said "present this card" and not "this card and ten cents."

Some time when you want an extra good piece of work that does not have to be rushed, ask your own printer about a "short" gloss ink. If Mr. Chappelle keeps up that pace we hope he sends in every week. And keeping up the pace does not mean spending as much money each week, but doing things as well in their proper class. It is not what you pay for your printing that marks class. It is how you do it and what you get for the money that counts.

Precisely that same sort of a job could be given to a one night attraction and be a waste of money, but a throwaway, as well done *for a throwaway* would be just as good work.

A Haynicker.

Hay and Nicholas, of the Haynic, Fairmount, Minn., writes:

> Ey-the-way, you might ask the small town boys if they ever tried the experiment of placing a *nice* frame (accent on the "nice"), in the lobbies of their local hotels, and then keep the frame filled with a nice clean poster. There are a lot of picture fans among the commercial men, and we have found this a good advertising medium.

This is a mighty good suggestion. Traveling men *are* interested in the pictures, perhaps more than any one class of business men. Many of them are dyed in the wool fans. Get out a frame that tells the week's bill and where the theater is, the time of showing and the rates of admission. If you have no weekly one sheet programs—and few have—use a nice poster for the Saturday feature and paste on this your printed program. It goes without saying that the frame should be glazed.

They send in their late doorknob and an advertisement for "The Black Box," using a strip across the top and bottom three of the one column half-inch cuts supplied by the Universal.

It is strange that none of the press departments for companies issuing serials have ever supplied border stuff. A border of twelve point black boxes in widths of one, two and four ems sold by the inch could work up nicely.

Practical Press Work.

A late issue of the Motion Picture Guide, issued by Proctor's Broad Street theater, Elizabeth, N. J., tells how the Proctor house staff were first on the scene at a fire next door and were throwing water on the blaze when the city firemen got there. That is press work that counts, particularly this paragraph:

> Although the fire only indirectly threatened the theater and the house had long since been closed for the night, the Protective Service was ready for any emergency and rose to the occasion promptly and efficiently. Such prompt action is always to be expected in Proctor houses. At the Broad Street Theater the same effective measures safeguarding the interests of the public are always in readiness for any emergency.

That sort of thing counts and takes the curse off the film fire stuff. The happening is made the text for a column story of the efficacy of the Proctor precautions.

It Has Been Done.

W. S. McLaren, of the Colonial theater, Jackson, Minn., sends in a program and an automobile appeal and adds that though he has sent several programs in he has seen no comment thereon. We fail to find the advertisement of an occulist on the program sent, but if there is one in town Mr. McLaren should consult him at once, or else read this department more thoroughly. The program is a four pager, eight by nine, a bit too wide for the depth. Seven by nine would be a much better size. It runs one fourteen em column of advertising and a twenty-seven em column of program on each page except the first. It's a clean looking issue, free from too much black type and fussy ornamental stuff. The program might be pulled in to get it all on two pages, giving one column for chat and notes. Here is a good argument from the little house stuff that is run:

> Owing to our "suburban" location we are able to "repeat" on the down-town houses without impairing our business. Thus we are enabled to get second run on nearly all the big features, and are not obliged to play anything that does not come up to the "Colonial standard," as is the case on first run features.
>
> The Colonial does not run film the day it is issued. This is left to the downtown houses, but we run it soon after issue and it is well worth while waiting for us, for *we get a chance to see it run before we book it and we book only the good ones.* If you see it advertised at the Colonial it's good because we've had a chance to know it's good. That counts for something, doesn't it? You save the trip to town and are assured of only the best. How many times have you been stung "downtown?" Ever stung here?

The house is about a mile from the business section and preparing for the business trade issued this circular letter:

> Jackson, Mich., March 24, 1915.
>
> To our Friends the Automobilists:
>
> The season is fast approaching when you will be driving your car with more or less regularity. A great many "auto" owners have visited "The Colonial" during the last two months, and many more have expressed themselves to the writer about as follows—"Just as soon as the weather is right and we are using our machine, we are going to come over and see you often."
>
> We therefore want to extend a cordial invitation to you to visit Jackson's most inviting and best equipped photo-play house—"The Home of Good Projection and Flickerless Pictures." We enclose a copy of our program for the week of March 28th, and want particularly to call your attention to the following features which we have booked for the immediate future.
>
> Thursday and Friday, March 25 and 26 (Herbert Kelcey and Effie Shannon) "After the Ball."
>
> Sunday, Monday and Tuesday, March 28, 29, 30 (Miss Lyda Borelli), "The Naked Truth."
>
> Thursday and Friday, April 1 and 2, "Should a Woman Divorce."
>
> Sunday and Monday, April 4 and 5 (Claire Whitney and Stuart Holmes), "Life's Shop Window."
>
> Automobiles can be conveniently parked just around the corner on Orange Street as well as on Main Street east of the Theater.
>
> If you come once we know you will come often. Thanking you in advance for your acceptance of this invitation, we are,
>
> Gratefully yours,
> COLONIAL THEATER,
> W. S. McLaren, Manager.

That's mighty good, but not strong enough. It is a point so well worth making that it should be hammered home something like this.

This does not pretend to be anything but a circular. It is not printed in typewriter type but in an ornamental fourteen point that looks more like a small eighteen. It is fancy cut and yet legible in every letter. It is printed with a really black ink on a crisp bond stock that is as good if not better than most business houses employ for letter heads. In every particular it proclaims class and is precisely the sort of thing that will appeal to the man who is able to own a car.

There is no reason why the suburban house should not appeal to the automobile trade, and particularly the airdomes a little later, but the appeal must be properly made to impress the prospect.

Mr. McLaren adds that the program is distributed by mail only as he finds that by mailing and distributing in the theater many got two or more copies and as many more none at all.

Whaddyemean?

The Washington Star in advertising current features tells that at the Lyric is to be seen:

> Lyric, 14th and Irving Sts., N. W.
> TODAY—MAT., 2 P. M.—CHARLIE CHAPLIN, in "THE JITNEY ELOPEMENT." Don't miss seeing CHARLIE. Also, "THE WOMAN HE WRONGED," Powerful and Gripping 4-act Drama. Also an excellent Keystone Comedy.

It pays to read your copy over and see how it sounds.

Wants Some Samples.

J. E. Lawson, of the Playtorium theater, Toronto, Can., asks for some samples of eight-page programs, explaining that they are not satisfied with what they have. If you have a nice eight please send one to him. His present program is badly laid out and as badly printed. The rules do not take the ink or else the paper will not take the ink from the rules. It is probably the former, as they get good color from some of the bold face. There is an utter and absolute lack of uniformity in arrangement and you have to look hard to see which is program and which is advertising. On page two the house bill falls in the middle. On page three the center is taken by a cut with program above and below. On three and four the program rises to the top with two third-page advertisements below, but falls to the center again on the following pages. All of the rule work is the same. A six-point rule border around the program, wherever

it appears and a one instead of two point around the advertising would make a big difference.

Copy has been carelessly prepared. On the front page is a cut of a scene from "Caprice" with a "see page 3" below it, but the advertisement is on the second instead of the third page. On page three Harry Pilcer's name is spelled "Pilcher," but on the seventh page the printer has another guess coming, and probably being thirsty, spelled it "Pilcener." The longest line of description runs for "Caprice" and is merely:

> Portraying little "Mary Pickford" in her most brilliant role, that of a poor, uncultured girl making her entrance into "society."

There is no excuse for the quotation marks around "society" and if quotes are used with the name, it should have been "Little Mary" Pickford. These little points are noted, sometimes more keenly than exhibitors realize. We hope that when the samples come in Mr. Lawson will see how to frame attractive phrases as underlines for his titles. He has the room to use and could use it to no greater advantage than in telling about the film in crisp, snappy sentences.

It Must Be Good.

The Majestic theater, Detroit, sends in copies of its opening program. It is a pretty house and the program lives up to the general air of things. It runs sixteen pages and cover. The latter is a stiff rough stock with an embossed design and title. The title is in gold, rather too much on the lemon order to fight the heavy cream cover. The medallion is done in pink, a mean color to handle but which has worked out well in this instance, though a deep blue design and a reddish gold or bronze letter would have been stronger and more effective. The house talk is set in bold twelve point and is printed as well as it is set. It is free from bombast and extravagant promises, but gives the right idea of the aims of the promoters. The program is unusual in that it makes the music as much a feature as the films, and the selections are not only named but a line is added in explanation. In announcing Bartlet's Witches Frolic, for instance, the program gives:

1. Selection

WITCHES' FROLIC.....Homer N. Barlett

> Mr. Earlett is an American musician living in New York city. This number is especially written for the piano, but readily lends itself to the manipulative and tonal capacity of the Majestic Theater Organ (Frank Fruttchey, Organist)

This gives the musical selection the dignity of a number on the program instead of letting it be unconsciously regarded as an interpolated nuisance. It might be well to let the director look over the program proofs, though, for we do not believe that he is responsible for "Offenback." In addition to the organ they have an orchestra under competent direction. The picture show of the future is going to give more attention to music because the most profitable class of patronage does not want the title of one film running into the tail-piece of the preceding subject. They want a diversion in the run in which to let one story settle and prepare for the next. Music is the logical and most acceptable offering, and it is well to prepare for it now.

One of the best announcement lines and one that suggests the tone of the nine-page announcement, is this:

> Even the manner in which the ushers and attaches of the theater deport themselves is different from any other institution of the kind in America. They are trained to receive audiences with almost military respect and discipline and to handle any emergency that may arise.

If the Majestic keeps on as it starts it can do much toward changing picture history in Detroit. We will appreciate it if they will place us on the mailing list for all samples of advertising.

Oh, That O. E.

H. C. Curtis, Jr., of the Town Hall, Alto Pass, Ill., sends in his first program and wants comment. The first comment is that he has a moral, though not a legal, right to kill the printer with malice aforethought and a lethal weapon. The entire first page is in Old English and small old English, at that. No printer with a good heart will wear out that stale type on an unsuspecting patron. He'll scrap it and buy modern faces. Mr. Curtis should change printers, if possible, or convert this one to ways of decency. He should have a light rule border put about the pages. Then he should have the front page reset, making three banks or divisions of the matter. The first, the name of the town and the theater, the theater being named first, should rise to well to the top of the page. The "Program" and "Week of" should stay where it is and the hour of performance and the admission price should drop to the bottom, but not so far that he cannot move from page four the line about the non-arrival of films. This last should be set in six point in some light face italic. He should write his stuff so that the program matter will not turn over to page four, and use page four for the "Dopester" talk he now runs This page, if the copy is changed each week and held to the present tone, can work harder than any other part of the program.

It will be better to divide the type in the program proper either more equitably or else in proportion to its importance. In the current program a two-reel Vitagraph is dismissed with the seven-word statement that it *is* in two reels and features Mr. Costello. A one-reel comedy of no particular merit is given eight lines and a word. A little practice will enable Mr. Curtis to write about so many lines for each subject and so divide up the space. Each day should have its third of a page and a two reel should get twice as much as a one reel. The program is a good starter, with no serious breaks except on the printer's part, and we think it will improve.

The Result.

E. M. Simmons, of the New Family theater, Adrian, Mich., writes:

> Last season's anniversary program received a Jess Willard punch from you which I hope has been profited by in making up this one. Go to this one. I want to be shown where I can improve.

We think that Mr. Simmons is sincere. As a result of the comment last year he got out a real program this time. The cover is a yellow brown printed in black. There is a six-point Acme border, a simple but effective design that is much better than rule work and yet but little more elaborate. Across the top is the name of the house, just below a two-color ornament in red and black and at the bottom in a double line the words, "Third Anniversary Souvenir program." There is plenty of blank space, but the page does not look bare. It is quietly elegant.

There is a twelve-page program inside, plenty of foreign advertising, but so handled that it does not interfere with the program proper, and so is not resented. Each item of the April features is taken up in chronological order with this arrangement of heading and text:

> Thursday, April 1
> William Fox presents Charles Richman and Catherine Countiss in
> "THE IDLER"
> By C. Haddon Chambers, as produced at Charles Frohman's Empire Theater, New York.
>
> The plot in a paragraph: Madly infatuated with the wife of his friend, the Idler, a young Englishman of wealth and position, is ready to go to any length to win her for his own. Through his knowledge of incriminating circumstances involving her husband, he attempts to persuade her to elope with him. At this point the husband intervenes, and a denouncement ensues, startling in its dramatic intensity.

Then follows the anniversary program in greater detail. There is some good house talk, an argument against talking in the audience, the statement that "This theater is perfumed daily by Shepherd's Drug Store," which may or may not be a recommendation, and some stuff like this:

> Miss Daily, our cashier, is thoroughly informed at all times as to the coming attractions, and will be only too glad to render any information concerning our future plays, and is willing to give any message to your friends whom you are expecting to meet at the play.

In place of an elaborate souvenir the theater issued cards good for each day of Anniversary Week for the price of five days and at a ten cent general admission. They were printed up much the same as a series ticket, with numbers to be punched each day, and with each feature stated. It was a fine program in all six features, and there is no Willard punch to be handed any feature of it. Mr. Simmons profited by the punch and did this one right, which was why the punch was handed out a year ago.

A New One.

The Jewel theater, the pioneer house in Easton, Pa., is trying a new scheme. It advertises that it will give out $5,000 worth of stock in the amusement company running the house, a share to each purchaser of one dollar's worth of admission tickets, until the issue is exhausted. It offers these reasons:

> BECAUSE, We want to make our patrons, walking, talking advertisers, and in order to enthuse them in advertising THE JEWEL, and secure more patrons, WE ARE GOING TO TAKE THEM IN AS PARTNERS IN THE BUSINESS, by giving them stock free.
>
> THE PATRONS OF THE JEWEL have the preference in securing this stock, and the right is reserved to limit the issue of stock to 250 shares to any one person under this free distribution.
>
> COME EARLY, BUY TICKETS, GET STOCK, and ALWAYS PATRONIZE YOUR OWN THEATER.

The value of the shares is not stated, but it is to be presumed that the shares represent one dollar each. Not many will receive a sufficiently large block to interest them greatly in the income, but it may make attendance at that house in preference to others a matter of pride of ownership. The idea is certainly a novel one.

Played Geese.

G. E. Fitzgerald, advertising manager of the Electric Palace, Tyler, Tex., writes:

> To boost the Paramount, "The Goose Girl," I had some little white blankets made to fit three geese, in red letters on the blankets:
>
> "THE GOOSE GIRL"
> HERE
> WEDNESDAY
>
> During the afternoon and evening performances the geese were driven across the stage in the glare of the spotlight, at other times they were in the lobby with little signs tied to their necks. It took.

The idea is good. It could have been amplified by having the geese led through the street by a little goose girl in person, a costume easily faked. It is good to set a lobby display, but more people will see it if the display is taken around. It is not the man who passes your house you most need to reach. It is the man who does not.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Busts and Inserts.

PROFESSOR NEAL seems to be determined to get the same strangle hold on photoplay technique that he already has on story writing. Lately he questioned two "busts" in a single scene and we pointed out that he means insert and not bust. Back he comes with:

Now here's a confession—and I suspect there are other Dummköpfe who could say the same thing. The theoretical distinction between *insert* and *bust* is not clear. I never would have written in and numbered scenes for those photos; I know better than that. But plenty of busts *are* inserts in everything except (1) numbering and sometimes (2) representing action. To get No. 2 out of the way, please (note that pleading "please," please) concede that there is a border-line kind of stuff that can puzzle a fellow. If you think it can't be conceded, I'll omit the "sometimes" before the (2). All right? Then we'll go ahead.

Jack is sitting between his wife and Myrtle. He leans over to talk with his wife, but on the other side we see his hand slip out toward Myrtle. What of it? Well, we "bust" into a separately numbered scene to show that Jack is squeezing Myrtle's hand while he is pretending to devote himself to his wife. Then we come back to the first scene just as we left it, and go on with it, only we give what follows a number of its own—three numbers for what in effect is only one scene Now, that bust is really nothing but an insert, eh? In the taking, scene 1 doesn't have even to be broken off at the point where Jack reaches out his hand; it has only to be dragged a little at that point, to provide for loss in cutting. I've noticed plenty of scenes in which this is so. The camera can go right on and take scene 3 without a stop.

Separate numbering, therefore, is used for convenience in assembling and cutting; it does not represent any essential difference between the *bust* and *insert*. There remains No. 2—action. Let's figger. Charlie Chaplin, with those dependent pants of his, has to slide out over a window-sill in which is a big nail—whereby hangs Charlie and the story. We haven't time to show *how* the nail comes to be there; that's not in our story; it's just there, and we have to show it. Now the chances are that the close-up showing the window-sill will break another scene. Moreover, there is no action in it. Is it an insert, a bust, or—what? Well, the camera has to have a separate placing to make it, so we call it a separate scene, and go on. Only * * * that close-up of the sill remains unclassified, unless we classify it as an insert because a cutting of the film within a scene is necessary to put it in its proper place. Again, The boob waits—anxiously; the infernal machine is set to go off in 15 minutes, and Lord! how short 15 minutes can be. And to show how fast the clock can run, we show the clock-face, with the hands moving—may be we will cut away and back once or twice to increase the effect. Well? Is that clock-face, with the moving hands, a *bust* or an *insert*? Ordinarily, the clock-face is "on screen"—an insert. But now the hands represent action—a change in situation, at least. Do we bust the clock-face? We bust it if the picture shows not only the clock-face, but also the boob-face as the boob sees his time draw short, but otherwise do we insert? Understand, it is the fundamental classifications right now that bother me, along with the fact that "inserts" is used in two ways—both as a general term, and a specific term—for explanatory matter that has to be cut into the single scene. It strikes me that we need an additional term in order to indicate this latter kind of insert clearly when we talk about it. Technically, the window-sill view is a *close view*; *bust* we can define as a magnification of part of a larger action within which it is included (See Sargent); but *insert* used to name explanatory or itensifying views included within the scene confuses me, because there are too many other kinds of insert besides this. We could do worse than to call it an "on-screen," since everyone knows that this is the kind of thing that will follow when he reads "On screen" in the scenario. Of course, there is trouble with "close-view," too, for it does not distinguish between a close-up view with, and a close-up view without action.

Sometimes the difference between bust and insert is very largely pure theory, but if it can bother Professor Neal it can bothers others, just as many are bothered about the difference between close-up and bust. A bust is pretty much the same as a close-up except that it is *closer* up. If you see a large room and many persons, the fact that Jim and Jessie are holding hands is likely to be overlooked. We come close up to get just Jim and Jessie and by cutting off the rest of the large scene we emphasize that action as being the important part of the scene. But if we have what is already a close up as compared to the wider field of the big scene, as shown in Professor Neal's Jack and Myrtle, we come even closer in until the camera gets only Jack's and Myrtle's hands. This is the true photoplay bust, a small section of some larger action, showing but a detail of the general action to which it is desired to draw particular attention. We already show Jack, his wife and Myrtle in a what is practically a close up, but Jack leans toward his wife and squeezes Myrtle's hand at the same time. The spectator may follow the larger, though less important, action and watch Jack speaking to his wife. To prevent this and to give proper emphasis to the hand holding, we photograph that, cutting out all the rest of the scene.

This is a bust because it is the recorded action of the players, and should be made with the players who participate in the larger action.

But suppose that instead of holding hands Jack slipped a note to Myrtle and she read it. We want to show on the screen what is in the note. This note is a part of the large scene, but it is not necessary to have Myrtle hold the note. We have written.

Woman's
On screen—Hand holding note—
Myrtle,
Meet me same place tonight at ten. Jack.

It does not have to be Myrtle's hand. Any girl, called in from the joining room, can hold the note. There is no reason why the director should carry this note to the point where the scene is made and make the negative of the letter right there, so that it will fit in. He marks it on the leader sheet and the leader room makes it and it is inserted in the scene as "Insert number three," or whatever its number may be. When the negative is cut to proper length, a cross mark is made where Myrtle takes the note, a double cross and figure three are marked and this is printed on every copy of that scene, and each time the scene is joined on a reel, the girl cuts across at the mark and splices in or "inserts" the strip of note of the proper length.

When the negative comes in from the camera man, the strip of film carrying the scene in which Jack hands the note to Myrtle is numbered with the number of the script and the number of the scene, let us say it is scene seven. The complete scene is marked number seven. But if that hand holding stunt were used instead of the note reading, then the action would come in the shape of two strips of negative, numbered seven and nine and another strip, made a moment later, showing the hand holding and numbered eight. Then in joining up eight will be spliced to seven, and nine to eight, and the result will be practically one scene in which, as Jack leans over to speak to his wife the field of the camera seems suddenly to be contracted to show only the hands, returning a moment later to the large action.

This is why it is that the busts are numbered and the inserts are not. Inserts, including leaders, might be numbered as "Insert six" or whatever the number might be, but it is so seldom that all leaders, letters and other forms of insert are adhered to that it does not pay to have the author number these. Getting back to Professor Neal's letter, it is quite true that scenes before and after the hand holding might be made as one scene with a break, but the careful director prefers to stop and make a new scene number.

Going on to the next point. The nail on which Mr. Chaplin hangs is really an insert in one sense, since it is an object without action, but it is this particular nail in this particular wall which must be seen. Later on there will be action literally on this same nail, so the director must make this. The leader room cannot take any nail or any wall. It must be this specific nail and this exact type of wall, so the director makes it, and having made it, he must give it a number, so it becomes a numbered bust and not an unnumbered insert.

Working with the clock, if any clock face will do or the clock can be sent to the leader room, then it is an insert. If it is a peculiar clock, then the director makes—and numbers—it.

In general practice the rules are that any action that is part of a larger scene and yet too small to show more than a limited field of action is a bust, while something without action, though seemingly a part of a scene, is an insert. But if a bust can be made by the leader room it is an insert and an insert that must be made by the director is a bust. That's about as closely as it may be defined.

An Encore.

About time to be sounding the warning again to keep away from your hobbies when you want to write. No matter how much you may hate the demon rum, do not write all temperance stories and hope to sell. Do not write too much on any one subject that lies close to your heart. You are apt to be so interested that you'll fail to realize that few will share your enthusiasm. If the lady of your heart has refused to marry you or has obtained a divorce, do not write scores of stories of men who have died of broken hearts. She may see one on the screen, but no more than that and so the cumulative effects of your lesson will be lost. If you've been stung in a lawsuit do not write a hundred stories with lawyer villains. You'll hate the villains so that you'll get your story all out of focus. We used to know an actor people hated to work for because after a tremendous death scene he would lie with his back to the audience and tell the other players funny stories. With him the magnificent death throes were purely a matter of training. He was one of the best little spirit breathers on the American stage, not because he loved death, but because he was paid large money to die with tragic fervor. A story writer of the best sort is much like the player. He must get thoroughly into the spirit of the story, but it must not become too personal. He gives to the writing his very best, but he gives it as a matter of professional pride and not because it is the expression of his own soul. If you get too close to your story it is like standing too close in front of the camera. Feel the emotions of

those in the scene as fully as you can, but don't try to write yourself or your secret soul into the picture. If you do it is bound to be unbalanced

Leader and Action.

"To precisely what extent may leader replace action in the telling of the actual story? I mean by that, can the punch be given in a leader instead of a scene?"

That's what a writer thinks is a poser. But it is not. The real punch is not the visual action, but the idea behind the action. Take the decrepit theme of the roue who wooes his own illegitimate daughter. We might know all along that Jane was Torrington's daughter, or it might come at the big moment in the form of a leader—"My father!" The action might have told several scenes back precisely that thing. There would have been a punch when we knew that the girl was Torrington's daughter but the other half of the punch would have come when those two persons discovered the relationship. Here it is clear that the single sentence "My Father!" coming at the right moment, would concentrate all of the punch into that moment. Here it is the leader rather than the scene that gives the punch but here, even, the action must support the leader. The words must be used at the moment of greatest tension and the entire action must be planned to support the stated fact.

The example will roughly support the theory, but even here it is possible, with planning, to escape the leader. Suppose that early in the story the girl, playing with a necklace examines the pendant. The scene runs

17—*Martha's home* Martha in invalid chair Jane enters kisses mother—asks how she feels—Martha gives chain—Jane examines with curiosity—

On screen—Woman's hand holding necklace. Pendant is half of a large coin. Back to scene—Jane looks at Martha inquiringly—Martha with an effort speaks—

Cut-in "Your father wears the other half.". Back to scene—Martha tells Jane to slip about neck—she does so—Martha, wrought up—sinks back in half faint—Jane offers restorative.

That establishes a fact. At the time we look to see it figure importantly in later scenes but it is probably forgotten or if remembered it might be supposed that it will be used to establish the fact of Jane's illegitimate birth, therefore it comes as a surprise when we see this.

94 *Dressing room* Jane in negligee removing make up Torrington enters presents flowers Jane pleased he speaks clasps her she does not resist strongly—suddenly starts—fights off, a look of horror on her face—points to Torrington's watch charm—he looks ashamed—thinks she may have heard of his past escapades—tries to laugh it off—tries to embrace her again—she starts back—with a movement pulls the chain from her neck—matches the coin—Torrington looks with horror—questions—she nods assent—Torrington turns and staggers out—looks as though he had received his death blow—Jane sinks on chair—weeping violently.

Now the scene seventeen comes back and we realize, without the aid of a leader, with growing horror, that the pair are father and daughter.

If you have the right sort of facts it is generally possible to plan ahead to tell them without leader by substituting the visual for the mental, as this token is made to stand for the concrete fact of paternity, but there are times when it is permissible to use a leader for the punch though it should always be remembered that you are writing a motion *picture* play and not a drama or a fiction story.

Synopses.

Many correspondents have written to ask if the stories of the films as printed in this paper are synopses or press work. Perhaps others are interested, but not to the point of writing. Most of them are synopses. Many of them are the synopses as supplied by the author Some are synopses supplied by the director to incorporate the changes in the story and some, generally the longer ones, are written by the press agent for the company. It is not possible to tell what is what, but if you will accept the shorter ones as being about what a synopsis should be you'll not be far from wrong.

But the chief value of the department of stories is not as a study of synopses so much as a study of the plots and the plots put out by the various companies.

Written Comedy.

F. Burr Wills writes in surprise that he finds that he can read this department and learn things and then read it again and learn still more from the same stuff. Surely. This department is like a text book. It is to be studied. He writes, also:

> Others, writing to you, seem to have the same experiences as myself.
>
> Alice C. Brown's letter tells us she can think of all kinds of funny things, but after getting it on paper it seems flat, or silly and stupid.
>
> Ditto here. Recently wrote a two-reel comedy. Spent a lot of time, and took considerable pains with the script. Tried it out on the household after I'd finished it, but none of them busted anything about their anatomy as I doled out the thing to them. Believe the Mother did smile once or twice, but it was so faint you couldn't notice it, and when I finished the "reading" I didn't know whether to follow my original idea, and send it in, or to "pigeon-hole" the script and give up.

Then he sent it to a reviewer and was told it was great. We do not put much faith in the opinion of a man who finds that it brings fees to be an extreme optimist, but it is more apt to be a comedy if it does not sound like one.

This does not mean, of course, that all stories that read flatly are good comedies. It merely means that properly written comedy action sounds as flat as dramatic action since it is the action and not the words describing that action which should be funny. You can either be funny on paper or on the screen. You cannot be both at the same time. If you properly describe the action it will not sound funny, because it is the technical description of action unhampered by any effort at humorous action. The stuff Miss Brown writes is tiresome to read as reading matter, but if you can visualize the words you can see that in every scene there is not only the leading comedy action but the amusing by-play as well. That is what counts.

"Scene 19."

Stop some time and figure out how many times you have written the word "scene" in your scripts. Suppose that you have written a hundred scripts with an average of forty-five scenes to the play. You will have written the word four thousand five hundred times. That makes between fifteen and sixteen solid pages of double spaced typewriting needlessly done. You follow almost any of the books on technique and you write:

Scene 19 *Henry's home as in Scene 6*

Henry and his Mother enter from the house—she kisses him good bye—he exits—she stands waving to him.

Of course you have committed no crime but you have been working overtime. Suppose that you wrote it:

19—*Home as in No. 6.* Henry and Mother enter from house—she kisses him—he exits—she stands waving

Any director will know that the numerals stand for the number of the scene. He will not think that it has reference to your street address, your age or the street you live upon. He's able to arrive at the fact that the numerals stand for the number of the scene. The reference to number six is equally clear. You use the double cross character on the machine and do it with the depression of one key instead of five. In writing that one scene you save a line of space and nine key taps. More than that, you have simplified the work. Why labor overtime when the labor is of no avail? You might go even further and adopt the Moore technique and write

Scene 19.

Leader (None)

Location—Henry's Home as in Scene 6.

Action—and give the action.

You can do that but if you do you'll be fussy to no purpose whatever. It stands to reason if no leader is written in none is to be used. It is not necessary to label the location. You'll waste a couple of extra sheets of paper and half an hour of your time, but you will get nothing for it. Put the scene numbers into the margin where they can be caught up quickly, and you'll save your own time and that of the producer.

Technique of form is worse than valueless when it complicates the script. It should be the aim of form to give the fullest information with the least trouble. Make it as easy for the director as you can. And make it easy for yourself if you can, but be simple and understandable.

Getting Help.

About the quickest way not to get help is to insist on having it. When you reach the point where you are entitled to assistance it will be given you. Editors will offer suggestions, other authors will offer suggestions and you will know how to ask for help, but you must wait until you are deserving. About once a month some one gets the idea that we have a kind heart and will read and criticize a script free. So they send it in, generally without a return cover, and even add the request that we revise and send to some company instead of returning to the author. It never happens that way. The script goes back without comment. When you pay ten cents for a copy of the paper you get more than ten cents worth. You do not buy the right to half a day's time. You are welcome to ask information, but not when it requires the handling of a script.

But most authors do not confine themselves to newspaper writers in their campaign of grafting advice. They write any one they think might be coaxed. Miss Elaine Stern says she gets scores of letters. Any arrived author will tell the same story. They are literally besieged, and they have learned not to reply, for a reply but brings another and more impertinent demand or even downright insult, as when a certain author took the pains to suggest that a plot was the chief requirement and received in return

> You say my play ain't no plot. It's got lots more plots than the rotten stuff you write. I don't see how you can sell such things.

Keep plodding along. Plan to do your own work and when your own work has brought you to the point where you show promise you'll find that you have a lot of big brothers and sisters ready and willing to help. They will even ask permission to help you sometimes, but if you make a crude approach you will never be helped. You will have tired people out long before you qualify.

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IT IS AN established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps, (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 87.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What is carbon made of? Tell us how you select carbons when you buy them. What do little globules of black matter which sometimes collect on the point of the lower carbon indicate?

Roll of Honor on Question No. 81.

There has been a general all round, first-class mix-up on question 81. As intended, and as contained in the question booklet, question 81 reads as follows: "Could you use a 40 ampere, 220 volt fixed rheostat to get 40 amperes from a 110 volt supply? Could you use 110 volt rheostats on 500 volt supply? How many ohms resistance is there in a 51 watt 110 volt incandescent lamp filament?" Now I do not know how it ever happened, but in the department it got printed as follows: "Could you use a 40 ampere, 220 volt fixed resistance to get 40 amperes from a 220 volt supply? Could you use 110 volt rheostats on 500 volt supply? How much resistance is there in a 25 ampere, 110 volt rheostat. How do you figure it?"

Well, I have concluded that those who answered right either way are entitled to go on the Roll of Honor. That is only fair I think. I would again suggest to those who are working on the answers to the questions that they procure the question booklet. It is better in every way that you should have it, the supply is limited, however, and may be exhausted before you are all supplied, though I think they will be equal to the demand.

The Roll of Honor consists of: Joseph H. Smith, Fort Worth, Texas; Tacoma, Washington; A. C. Stewart, Pendleton, Oregon; C. E. Lawson, Cleveland, Tennessee; John Solar, Watertown, New York; L. C. La Grow, Albany, New York; M. W. Larmour, Waco, Texas; Montreal, Canada; A. T. Weiss, New Orleans, Louisiana; Baltimore, Maryland; P. Reg Dey, Brandon, Manitoba; Vernon Kidd, Victoria, British Columbia; Chicago, Illinois; and W. M. Lamb, Richmond, Virginia.

I was somewhat amused at the mental struggle some of the boys had evidently gone through in trying to figure out what I was driving at when I asked if a 40 ampere, 220 volt fixed rheostat could be used to get 40 amperes from a 220 volt supply. Some of them thought I meant a rheostat not designed to work in series with an arc; others got the notion that I had in mind the fact that after a period of use the resistance of a rheostat increases somewhat, and others doped out still other reasons for my asking that kind of a question, which was creditable to their ingenuity and also to their knowledge of resistance.

I have selected the reply of A. C. Stewart as best suited for publication.

Reply to Question No. 81.

By A. C. Stewart, Pendleton, Oregon.

The Question:

Could you use a 40 ampere, 220 volt fixed rheostat to get 40 amperes from a 110 volt supply? Could you use 110 volt rheostats on 500 volt supply? How many ohms resistance is there in a 51 watt, 110 volt incandescent lamp filament?

The Answer:

Dividing question 81 into three parts: (1) A rheostat built to deliver 40 amperes on 220 volt direct current would have a resistance of 4.3 ohms. (220—48=172÷40=4.3). To get 40 amperes at the arc from a 110 volt D. C. line, a resistance of (110—48÷40=1.5) 1.5 would be needed. To use the 4.3 ohm resistance on the 110 line it would only be necessary to short circuit about two-thirds of the coils, or, in other words, only use about one-third of the rheostat to get approximately 40 amperes.

(2) 110 volt rheostats could be used on 500 volt supply by connecting about seven of them (25 ampere capacity) in series.

(3) A 51 watt, 110 volt lamp would have a resistance of 237.2+ ohms. It is figured as follows, though the finding of the method made Yours Truly "dig." It was finally discovered on page 221 of "Swoope."

"Resistance equals the square of the pressure divided by the watts expended;" and working this out we find, for a 51 watt, 110 volt lamp: 110·110÷51=237.2+ohms.

Non-Rewinder.

E. W. Harris, Tamaqua, Pennsylvania, forwards photograph of his non-rewinder, and says he will present one to the department for approval in the near future, as it is patented and approved by the

Board of Fire Underwriters, and it is proposed to market the device in the near future.

I would not care to say anything concerning this machine at present, but will await an inspection and demonstration, whereupon, if the device seems practical, and appears to be so after actual tests in different theaters, it will be given an extended description in the department.

As a Matter of Common Sense.

In the latter part of April the Houston, Texas, Operators' Union had some trouble with the managers and there was a walk-out, the result of which we have not yet heard. According to our advices the demand of the operators was that there be one chief operator at a salary of $17.50 per week until December 31, 1915, at which time the salary be raised to $20.00, and for the employment of a relief operator at $10.00 per week. The proposed contract also provided for the payment of overtime in case the operator put in overtime. The managers refused.

Now let me ask the Houston managers if they don't think that, purely as a matter of common sense, a demand as moderate as this should have been granted? If they employ a bricklayer they will pay that bricklayer at least five dollars for eight hours, or $35.00 a week, and other trades are in proportion. The Houston managers doubtless want good pictures put on their screens, and in Houston, as in other cities, the box office receipts will, at least to a large extent, depend upon the skill of the operator. What grade of skill do you expect to get, gentlemen, at less than twenty dollars a week? Why if you go much lower than that the operator will be able to make more money by breaking into the penitentiary, making fancy canes in his spare time, and selling them to visitors who come to rubber-neck at their unfortunate fellow men.

Quite True.

F. E. Mortimer, inventor of the Mortimer Film Cleaner, Freeport, Maine, writes:

> We read with interest article in April 3rd issue, in which G. W. Campbell cautions against getting too much tension on the Mortimer cleaner, since some patches are not very strong. We agree with Mr. Campbell. Some patches are not strong, and that is one good fault of the little cleaner—it finds bad splices. We are running eight reels in our theater in Freeport, and never think of running a film through the projector without first putting it through the cleaner, not only to clean it, but to detect the bad splices. It is better to have the film pull apart while going through the cleaner than while going through the projection machine. As a consequence we never have to put on the curtain the "Wait a Minute" slide, or a

slide asking the audience to "Smile A Minute, the Operator is in Trouble." We will gamble Mr. Campbell never has to use such slides on account of patches breaking, and we want to thank him, through the department, for his endorsement.

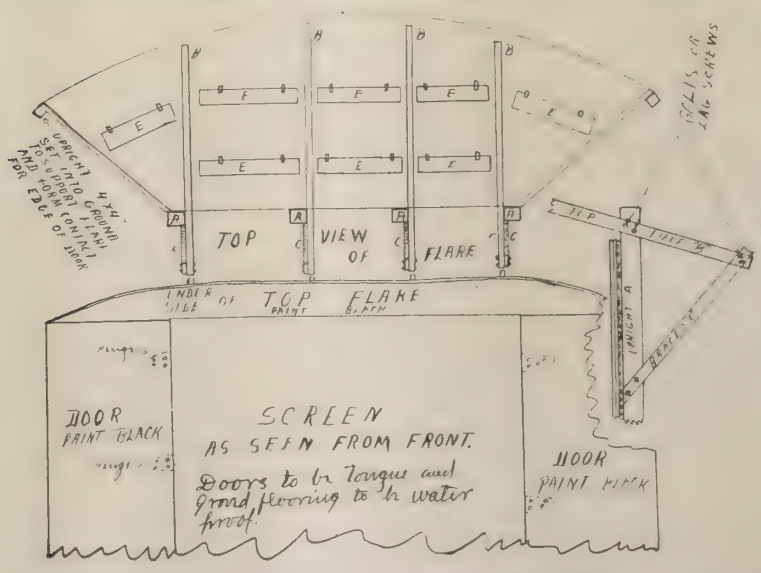
All of which is eminently correct, and perfectly true. It is far better to have poor splices pull in two on the cleaner than on the projector, therefore the fact that the cleaner does pull them apart is not a fault, but a virtue.

Airdomes.

Now that the birdlets will soon begin to twitter, and to bill and coo, the grass to sprout, and the lima bean shove its nose above the ground, theater managers will begin to talk airdome, and in many cases talk will materialize into action. For myself, I have long since gone on record as approving a combination house, in which the roof can be opened and the sides removed temporarily, but where vacant land is to be had beside the theater, the out-door proposition is excellent, though the airdome is seldom worked out with any considerable degree of common sense, especially with relation to the screen. Now I am not going to write a long article going into all the various details of airdome planning. There are a great many different, and fairly good methods of finishing the surface of the ground and providing seating arrangements. And by that same token there are a great many bad methods also, some of which seem to be very largely in favor.

The suggestion I shall make is just a little bit radical. It is a theory of my own, but I don't see any earthly reason why it won't work out in practice. The unprotected airdome screen must have some waterproof surface, such as metal painted with white paint. It starts off gaily in the spring, gets a little fuzzy along towards the middle of summer, and by fall is more or less disreputable. As a rule there is no adequate protection from the rays of the moon, or the ordinary night light. Now I would build my airdome screen as follows: First set four 6 inch by 6 inch timbers down in the ground six feet, tamping the dirt in around them solidly, or, better yet, filling in the hole with concrete. This will give a supporting foundation for your screen which will withstand any gale that will blow. 4-in. x 4-in. timbers will do if there is plenty of room behind to brace them. These uprights must be long enough to reach as high as you want the top of your screen to be, and if your screen is to be 12 ft. x16 ft., the timbers will have to be 12+6=18, plus whatever distance you want the bottom of the screen to be above the ground. If you want the bottom of the screen to be 6 feet above the ground, then your timbers will have to be 18+6=24 feet in length. In setting the uprights make sure they are in perfect line with each other by nailing a board to the front face at the top of the timbers and another near the ground; also be sure, by means of a plumb-bob, that the uprights are perfectly perpendicular. When the uprights are placed, cover them on the front side with cheap tongue and groove lumber, set with the tongue upward and the groove down so that it will shed water on the back. On top of this nail 2-in. x ½-in. furring strips, running up and down, spaced one foot center to center, and on this place either metal or wooden laths, and on the laths place one or two coats of one of the patent hard plasters, finished perfectly level, but in the rough—sand finish, and on the top of this place one or two coats of ordinary alabastine, muralite or one of the patent calcimines, outlining the picture in flat black in the usual way.

So much for the screen itself. Now the airdome screen, in order to be effective, should have a wide shadow box, painted black inside, and I see no reason why this shadow box cannot be provided in the shape of two wide doors which, in conjunction with a properly constructed flaring apron at the top, will thoroughly protect the screen surface from rain when it is not in use. First, however, in order to protect the screen from the rays of the moon, and bring the picture out sharply on moonlight nights, there should be an apron not less than 6 and preferably 8 feet wide at the top of the screen, and this apron should not have a rise of more than 3 feet from the level. It may be built in the form of a very flat arch, and so made that when the doors are open they will join with the edge of the apron, and thus form a complete shadow box 8 feet in every direction.


TOP VIEW OF FLARE
UNDER SIDE OF TOP FLARE
SCREEN AS SEEN FROM FRONT.
DOOR PAINT BLACK
DOOR PAINT BLACK
Doors to be Tongue and Groove flooring to be water proof.

In examining the sketch, the top half is a top view of the flare, showing the top of uprights A-A-A-A; beams B-B-B-B, made of 3 x 4 to the underside of which the flare number is nailed, and E-E-E-E-E-E-E-E, inset boards left loose, supported on the upper edge by hinges, to relieve the wind pressure. At the top right and left hand corners is a 4 x 4 upright, which should also be set 3 or 4 feet into the ground. This upright supports the edge of the apron and forms a support for the outer edge of the door when it is swung open. The lower half of the diagram is a front view of the screen as seen from the auditorium, showing the doors open. The apron may have a rise of two or three feet, though it is really not essential that it have any rise at all, since the entire audience of the airdome will be seated below the screen, therefore you can run it right across flat if you prefer. The arch shape will, however, look better and will shed water better too. It should be covered with tarred roofing. At the right is a detail showing one method of supporting the apron by letting sills B-B-B-B extend over, mortising them into top of post A and attaching a brace from the back end of the post, as shown.

You may, of course, build a screen in this form without doors, that is to say, making the side flare stationary, but in that event you will have to paint your screen, but it is difficult to get a thoroughly satisfactory weather-proof screen surface.

This sketch is crude, but I think you will readily grasp the idea, and let me say that while such a screen would cost a good deal more than the one ordinarily used, its construction is nevertheless entirely practical and would prove to be a good investment. The inside of the doors and the underside of the apron should, of course, be painted dead black; also the picture on the screen should be outlined with black.

Please understand there are many details of construction not shown. I am only giving you the rough *idea*. Any man competent to manage a theater can take that idea and put it into workable shape.

I Think So.

S. L. Swaim, Lexington, North Carolina, says:

> We are using two Powers SixA projectors on 110 volt, 60 cycle current, and wish to install a lighting system in the building. This system will be D.C. Will you kindly advise us as to whether or not motors can be obtained so that should our engine fail we could use city A.C. without changing the motors?

As I remember the matter there is such a motor made, but it would be, I think, very unsatisfactory and highly inefficient. I cannot advise anything of that kind. Moreover, I would suggest that if you install a lighting system you could do this, and it is not at all a bad thing to do either, viz.: get two generators, one a 60 volt D.C. machine to supply current to the projection arc, and the other a 110 volt machine to supply the theater auditorium lighting and drive the motors, including the machine motors. This would cost somewhat more in the beginning, it would save you money in the end as against a straight 110 volt installation, and as against a straight 60 volt installation it would allow you to use standard lamps and connect to the city A.C. at will, simply by cutting some extra resistance into this projection arc circuit.

You Can Search Me.

George Brown, Waterbury, Connecticut, asks the following:

> Well, Brother Richardson, I think I can get one over on you this time. Can you tell me where the intermittent sprocket hits the pass-over gears? Well, well, this will get your goat all right!

Nope. Nothing doing in the goat line. I don't own such an animal any more.

Nothing Doing in the Tribe Line.

Thomas F. Hickey, Stillwater, New York, orders a Handbook, renews his subscription, and says:

> Please convey my respects to Brother Richardson. May his tribe increase.

Why, man, what are you talking about? My tribe is done all growed up, and getting ready to start tribes of their own. By-the-way maybe that is what Friend Hickey has reference to. If so, I join with him.

In the Woods.

J. H. Hendren, Cary, Kentucky, says:

> I am manager of a little house away off in the woods. Have 250 volt D. C. from a 250 K. W. generator, No. 4 copper lead wires, with No. 6 from switchboard to machine, taking current through a 40 ampere grid rheostat, 1914 model Simplex. Use ¾ inch soft cored Bio top, and ⅝ soft cored Bio bottom carbons; condensers which came with the machine; 4¾ M. P. lens; 60 foot throw; 9x11 picture; No. 22 stereo lens; 12 foot muslin screen, stretched tightly, and covered with two coats of pearl-white alabastine. Give a four reel show six nights a week; Universal service. My machine runs like a greased pig, never gives a bit of trouble. Projection seems good—much better to me than that in some of the best houses in the larger cities. My operator is a genius, and my juice does not cost a penny. Question 1. Would the Laemmle meniscus system of condensers give me any better light? Question No. 2. Would

a coat of aluminum of bronze paint on my curtain help out any? Which is the best, and what would be the cost?

You let that screen alone, Brother Hickey. Most emphatically no, it would not. Home-made aluminum screens are anything but desirable. Watch the department a little later. I am not prepared to answer the meniscus question right now, but hope to be able to give you authoritative dope within a few weeks.

Nitrogen Filled Lamps.

J. H. Hallberg, New York City, is here with the following:

I have read with much interest the reference to Nitrogen Filled Incandescent Lamps for projection under the heading "Reading is Cheap" on page 234 of the April 10th issue. Mr. Carpenter of Stark, Fla., has no doubt read some of the articles I also have read in electrical magazines. It is strange, but nevertheless it appears to be a fact that in some of the very best electrical publications articles go through without being censored. The one in question about nitrogen lamps stated that the lamp was developed and used for M. P. projection, and wonderful results were obtained. I believe it was someone out in Seattle, Wash., who wrote this letter, or a short article about the nitrogen lamp. There are so many electricians and others who believe that the statements by salesmen and engineers of our large electrical corporations can be taken as literally correct statements of fact. The sooner they wake up to their mistake the better. I agree fully with your comment on the nitrogen filled incandescent lamp. There are several reasons why this lamp cannot be used for projection of motion pictures:—(1) In a unit large enough to give proper illumination for modern moving picture projection the glass bulb surrounding the filament would have to be so large in diameter that it would be difficult to bring the filament close enough to the condensing lenses to secure the proper focus. (2) The concentration of light required for picture projection can never be realized in a filament lamp. The only way one could imagine a filament or glower lamp for projection would be to construct a lamp with a strip of filament maybe ⅜ in. wide by 5/16 in. high, or about that proportion, and then weld this strip at each end to a sufficiently large set of terminals, which may have to be artificially cooled to prevent destruction when the current is flowing. It is safe to assume that a lamp of this kind, even if it could be constructed, would require from 50 to 100% more energy to produce the same intensity of light or useful candle power as an arc. With the filament lamp, 50% of the illumination is lost by reason of the fact that the light is given off in all directions. For stereopticon work where the magnification is not so great, where small pictures may be used, and where, as a general rule, one-third of the intensity of light serves the purpose, the nitrogen filled or other glow lamp may be used, but not as a general proposition, for theatrical motion picture projection.

I have been associated with parties who have made quite some tests along these lines, and have come to the conclusion that the glow lamp is impractical for projector purposes, at least with the materials available at present. The intrinsic brilliancy of the crater of an arc on a carbon is so enormous, for the small space it occupies, and on account of it being round or oval lends itself particularly to be concentrated for the illumination of the aperture of a moving picture machine. Another matter which may not be out of place to mention at this time, is that the present demand for illumination may be more than doubled when the new Duplex or similar films are introduced, which will require double magnification and consequently more light.

I see no necessity in commenting on this, except to say that I am gratified to know that Brother Hallberg's opinion of this proposition coincides with my own. In making my former comment I simply applied horse sense, mixed with a knowledge of the action of the projection lens system. As to the duplex film—well, I'm from Missouri. I'll believe its being commercialized when I see it.

You Can Search Me.

Pennsylvania inquires:

What is the reason that the carbons will not burn when set jack knife, whereas they do burn when they have the **regular** straight trim? The rheostat is three years old, and I thought maybe it was worn out. It is a Powers 38 ampere. What is your opinion of white enamel paint for a screen? Will it give satisfaction? How can I tell when a rheostat is burned out?

This letter comes from a small town, therefore, elementary as the questions are, the man deserves an answer. If I understand him right, he is unable to strike an arc when he sets the carbons jack knife, whereas he can strike an arc with the regular set. If this is correct, it can indicate but one thing, viz.: when he moves the carbon jaws he in some way breaks the electrical contact of one or both of the jaws. As to just how this can be done you can search me, but that is what evidently happens. Anyhow, Pennsylvania should not use the jack knife set. It is out of date, inefficient and a very poor set from any and every point of view. I would suggest that Pennsylvania send $2.50 to the Moving Picture World immediately and get a copy of the second edition of the Handbook. He evidently needs it badly, and it will prove the best investment he ever made. On pages 204 to 212 he will be able to study carbon setting and find out just why the jack knife set is inefficient, and why the other set is better. White enamel would not be satisfactory for a screen. If you wish to use white paint on your screen, a receipt for same will be found on page 338 of the Handbook. As to knowing when the rheostat is burned out, you will know that quickly enough for you won't get any current. I would suggest that Pennsylvania take his rheostat apart and clean all the contacts thoroughly, being very careful, however, to not disturb the insulation, and thus short circuit or ground some of the coils. If those coils have been in for three years it certainly is time they were taken out and their contacts thoroughly cleaned.

Light Unsatisfactory.

C. La Valle, Lansing, Michigan, says:

I have a Simplex machine, with rheostat, taking current from a 150 volt D.C. generator, using 24 amperes at the arc; No. 6 stranded wire throughout; condensers 5½ and 8. Can adjust forward and backward without result. Project a 13 foot 9 inch picture at 100 feet; ⅝ inch cored Electra carbons; no grounds. Set carbons as per Handbook. Spot round and yellow at edges; no ghost, but a shadow on the shutter as per sketch. Picture and light unsatisfactory. Crater 4½ inches from lens.

Success to the department! Keep up the good work.

This is rather a difficult proposition, Brother La Valle. I would suggest, however, that two ⅝ inch carbons are too large for 24 amperes. Try a ½ inch solid below—not a street arc carbon but a projection carbon. I think with 24 amperes I would go even further than that and try a ½ inch cored above and a 7/16 inch solid below, if I could get them, always provided you are sure you are not getting more than 24 amperes. As to your lenses, the spacing of the condenser lenses apart alters the E.F. of the combination. Now look here, I am not certain about this; we have not quite finished the checking up of our experiments yet, but I want you to try this. Use two 6½ condenser lenses and set your lamphouse away back so that with a spot about 1¼ or 1½ inches in diameter you are just inside the back focus, that is to say, get that condition, and then pull the lamphouse back until you are on the back focus, and then move it ahead until you are just barely out of the back focus, the idea being to get the crater in focus at the aperture. I want you to try this out and report results, although, frankly, I am not certain myself as to just what they would be. I hope within the next thirty days to be able to tell you with authority just what to do to get results under any given condition, that is to say, as far as the lenses be concerned. Your crater is too far from the lens.

100% Organized.

J. E. Hogan, business agent, Galveston, Texas, M. P. M. O., L. U. 305, and A. Avalos, secretary, Houston, Texas, L. U. 279, send the accompanying photograph to the editor with the compliments of locals 279 and 305 I. A. T. S. E., adding that they wish I were there (Galveston)

where swimming is good all the year round, and the operators are 100 per cent. organized.

Well, boys, I would like to visit you, but I rode over that long bridge and strolled around your city at the time they were hoisting everything up in the air and pumping in about ten feet of sand. I also made Houston my place of residence for about a month, but that was before the days of moving pictures.

My compliments to the men of 279 and 305. I trust the 100% proposition will continue to obtain in both cities.

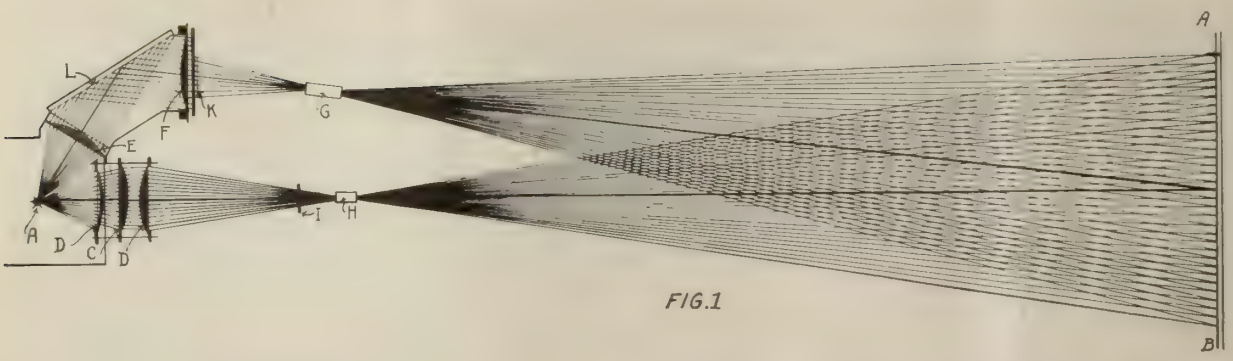


FIG.1

Something New.

The editor recently witnessed the demonstration of a new device at the Strand Theater, called the "Projecta Strama," protected by United States patent 1024734. The Projecta Strama is unique, and somewhat in the nature of a novelty, though I think it is one of the permanent kind. I believe it is a device the use of which will add distinct improvement to results on the screen. It is designed to be used at the beginning and end of each picture, or at the beginning and end of the show, and has the exact effect of a drop curtain. The operator threads his film in the usual way, but the aperture in his projector is entirely closed, while the slide representing a drop curtain is being projected to the screen through stereo lens G, Fig. 1. As the machine starts the operator moves lever 1, Fig. 3 slowly, which raises the curtain drop slide *exactly in synchronism with the opening of the machine aperture*, so that the effect is the same as though a real drop curtain were raised, revealing the title of the picture on the screen behind it. The effect is, in my opinion, good. At the end of the reel the process is reversed, and the curtain comes down, shutting off the picture. Now mind you the picture is not projected *on* the stereopticon projection. *The slide moves up, or, as a matter of fact, moves down exactly in synchronism with the opening of the machine aperture.* The fire shutter of the projector is not in any way interfered with. Light is taken from the side of the lamphouse through a special condenser, E, Fig. 1, which projects on a mirror; this mirror in turn illuminates slide K, see diagram, Fig. 1. The regular stereo lens is, of course, in front of the slide. Light is from the projection arc, and, as a matter of fact, when the thing is operated without the film or the slide in, and so set that the clear, white light from both is on the screen, each carrying half the space, the stereo projection is the whiter of the two. There is no loss of light; that is to say the device utilizes light which would otherwise be wasted.

The method employed is illustrated in the diagram, Fig. 1, in which A is the projection arc; B, C, D the regular moving picture condenser combination (English and German style); I the machine aperture, and H the objective lens, this comprising the regular moving picture projection system; E is the side lens, taking light from and set at approximately a 45 degree angle to the projection arc. This lens projects to mirror L. Mirror L in turn projects the light through the second condensing lens, F, slide K and stereo lens G, whence it travels to the screen.

The method of attachment to the lamphouse is very plainly shown in Fig. 2, in which we are above, looking down on top of the lamphouse and the Projecta Strama, screw A being the adjustment screw by means of which the angle of mirror L, Fig. 1, may be changed

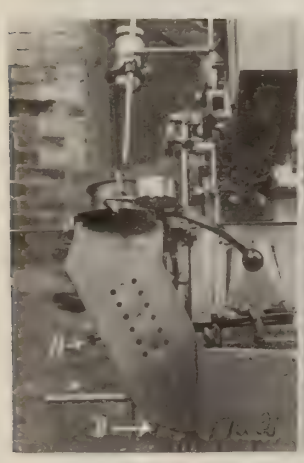


Fig. 2.

Fig. 3.

to meet local conditions. B is an adjustment screw by means of which the angle of rear lens E, Fig. 1, is changed to meet local conditions.

In Fig. 3, slide C is held in slide carrier D. The action briefly is as follows: the portion of the mechanism opening and closing the machine aperture, not shown, is connected through bars E, F, rod G, and lever H, with vertical slide and title spacer H (in the photograph knob J on the end of lever I appears to be on the dowser handle, but it is not; in fact the knob does not come within 6 inches of the dowser handle) so that when the operator mover lever 1, vertical title spacer H moves downward, thus slowly uncovering slide C and, in exact synchronism therewith the aperture of the machine is opened by means of bars E, F, rod G, and lever H, and thus, by the synchronism of these two parts, we have the illusion of a curtain being raised or lowered.

It is a somewhat difficult proposition to explain in a way that will enable the operator or manager to fully grasp the idea. But you may take it from me that the effect on the screen is excellent, and the adjustment is such that I believe it can be readily accomplished by the average operator.

I have not as yet seen the device in actual operation with alternating current, but I am told the effect is very good, and with direct current I can myself vouch for the fact that it is excellent.

Out of Focus.

Oklahoma has trouble as follows:

Has a new semi-reflecting screen stretched on a frame and the screen sets square with the machine, but when the center of the picture is in focus one side is out, and when the side is in focus the center is out, but the other side remains in focus all right.

This is a decidedly queer proposition, and seemingly impossible. If your machine sets square with the lens and one side is out of focus and the other in, it would indicate (a) objective lens out of line with the aperture; (b) the whole mechanism out of line, or out of center with the screen—out of square on the machine table, I mean; (c) aperture worn on one side and not on the other, or (d) loose tension shoe on one side. But, however, if you can change the focus so as to sharpen one side without altering the other side, why—I give it up. Suppose you try another objective and make sure that your present one has not got a faint finger mark on it somewhere. The thing as you put it don't fit up with common sense. There must be something wrong with your statement.

Film Drying.

H. W. Griggs, Milwaukee, Wisconsin, says:

> In your recent criticism of film drying you suggest a cylinder with a reducing radius to compensate for the shrinkage of the film. There is such a machine used in the Appleton Paper Mills, Wisconsin, used for winding tissue paper and other material where a uniform circumferential speed and even cutting must be maintained. Possibly this could be adapted to a large drying cylinder, although, of course, it would come under the patent already secured on the invention. When you speak of a smooth board surface you probably don't mean more than interval strips, as otherwise there would be no circulation of air on both sides of the film.

No, I don't mean anything of the kind. I mean just what I said—a flat board surface. I do not know there would be any necessity for the circulation of air on the celluloid side. It might take a little longer for the film to dry without the air circulation, but the surface should be just as I said, viz: flat board and prefectly smooth, though it might be covered with small corrugations, if deemed advisable, but should not be more than one-half of an inch in width. As to the tension equalizer you speak of, it will be on the new machine, which ought to be on the market about the first of next year.

Sharpening Carbons.

Minneapolis, Minnesota, writes:

> I am sharpening carbons at the rate of a package a day. Is there any way of using a motor and emery wheel? If so, what kind of emery wheel should I use, and what speed ought the motor to run?

Certainly you can use an emery wheel and a motor. The wheel should be run at ordinary speed, should be 6 or more inches in diameter, at least 1 inch, and, preferably 1¼ inches thick. A holder made of iron pipe should be set at just the right angle to the face of the wheel to secure the desired point, the carbon to be shoved through the pipe holder, of course. This holder need not be more than 2 or 3 inches long, but one end should be right up close to the wheel so as to give the carbon plenty of support.

P. S. You will, of course, understand that the pipe holder should have an inside diameter just the least bit larger than the outside diameter of the carbon. There should be a small stop right up against the face of the wheel so that the carbon can only be shoved far enough to point it down until a ¼ inch flat space is left on its end.

A Queer Proposition.

J. B. Scully, Fullerton, Louisiana, says:

> Here is a nut that has captured my goat. Have spent half a day going over the old files of the World trying to find some other poor cuss in the same fix I am. Am projecting a 14 foot 6 inch picture on a 60 foot throw. Have what is supposed to be a 6½ — 7½ meniscus-bi-convex combination, using 45 to 60 amperes; 110 volts A.C.; ¾ inch upper cored Bio carbon and ⅝ lower one; setting as per Handbook. There is a red and blue light which appears around the edges of all white objects on the screen. I have read and re-read everything I can find on A.C. arcs, including Hallberg, the Handbook and everything in the department. Have tried various setting of carbons, spaced my condensers differently, put in a new objective lens and well—assistance, please; in other words, help! I have this consolation, though. Two weeks ago I managed to slip off for a couple of days and found this same trouble existing in both Alexandria and Shreveport. Have about reached the conclusion that the trouble lies in the way the crater forms on the carbons, since it hardly seems possible that all the optical equipments of the shows I visited can be out of gear in the same way. Now tell me what you make out of the matter?

I also began to yell for assistance, when the office door blew open and a chap by the name of W. S. James, the fellow with the red hair from Philadelphia, oozed through the orifice, and supplied the assistance. Frankly, I believe James is full of prunes on this particular proposition but here is what he says:

"The purpose of the front combination (This is James talking now.—Ed.) is to correct chromatic aberration, therefore there must be something wrong with the front combination of your objective lens. (This is James pulling this, not me.—Ed.) It is possible you have had the lenses apart and gotten the front combination of the two lenses mixed. This might produce such a result as you describe. (Remember this is James talking, not me.—Ed.) I had the same trouble down in Philadelphia not long ago and that was exactly what had happened, the front combination of two lenses had gotten transposed."

There, I have shut James off, though for fear he might possibly be right I have not put him out of the office. He is a pretty good chap, at that, and I don't like to take radical measures—and there you are! I agree with you that it is highly improbable, not to say impossible, that all these lens systems would have the same thing happen to them at the same time. If James is right it is just what has happened, however.

He Likes the Dutch.

Nova Scotia says:

> I would like to tell the boys how I made my machine almost as good as new after smoke, water and a little fire made it look like fifty cents worth of junk. Disassembled the machine and tried gasoline, but it was too slow, so I bought a can of Dutch Cleanser and a brush and by means of a little elbow grease the machine is about as good as ever, with the exception of the lenses, which were mostly broken. I use a simple little device to thread in frame.

Yes, that is all right, Nova Scotia, but peroxide of hydrogen is much better than Dutch Cleanser. It is a little more expensive, but it cuts the stuff off very quickly and very completely. Nova Scotia has described his method of threading in frame, but he does not make it clear enough so I can quite get all the details of the idea. He then says:

> I have had a worry ever since answer to question 72 was published. I do not understand Brother Spencer's curves. I shall not go into details but touch only on certain points wherein I disagree with Spencer's drawing. Let us assume parts of his curves above 0 to represent positive flow and those below negative. From my theory I should say that line B is part of the line voltage which is necessary to overcome the reactance E.M.F. The reactance E.M.F. would be the equal and opposite—that is, when one is plus 75 volts, the other is minus 75 volts, and when one is at maximum negative, the other is at maximum positive. In other words, they are 180 degrees apart. I believe Brother Bullock has the right idea, except when he says the collapsing field sets up an E.M.F. which opposes the line voltage; though maybe it *does* oppose the line voltage, but it is in the same direction as the voltage which the coil allows to pass through, according to my authority, the I.C.S. reference library. (I hardly dared say the I.C.S. after the beautiful roasting a certain party received this week).

Well, I am not very well posted on the highly technical matters Nova Scotia brings up, so I will just turn this proposition over to Bullock and Spencer, who will no doubt give it the necessary attention. As to the I.C.S. matter, no one was roasted because he was an I.C.S. man. The roast came about entirely through the fact that a couple of correspondents had an exaggerated case of swell-head, and a nice little hammer which they did not know how to use.

Luminosa Screen?

J. Williams, Chicago, asks:

> What is your opinion of the luminosa screen, manufactured by the Federal Screen Corporation, New York City?

No such projection surface has been brought to the notice of this department. Presumably if this company had something good they would have presented it for approval. The fact that they have not done so does not necessarily condemn their product, but we have noticed that those having articles of real merit seldom fail to present them for the approval of the department, and they don't stand on the order of doing it either.

Eye Shield.

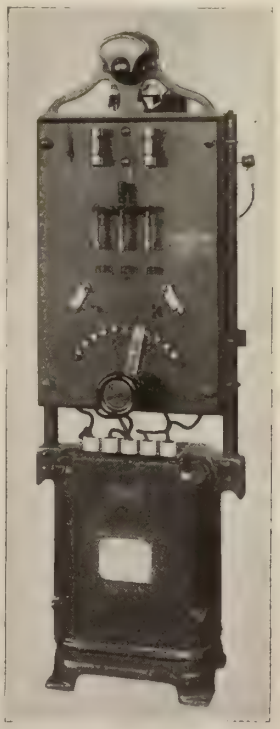
C. H. Hendricks, Nampo, Ida., writes from Minneapolis, Minn.:

While I have not been operating for four months, I have not missed a single issue of the World. I met a brother operator at Atlantic, Ia., who gave me an eye shade he is distributing. It is the best I have ever seen. Price 25 cents, and they certainly are restful to the eyes. These shades do not touch the forehead at all. Brother Hein said he would send you one. Has he done so? I am going back home in about a month, and then it is back to the crank for me. Have been in nearly all the Minneapolis theaters and the projection, as shown in them, seems to be very good.

Glad to have your favorable report on Minneapolis projection. The Minneapolis boys are, I think, a little bit inclined to be of the "keep-it-to-yourself" type, but I am sure they are a good bunch of men, at that, and in due course of time will recover from the dog-in-a-manger idea. No, I have not received the eye shade. Personally, I believe in having the shade on the machine, instead of on the forehead, though one brother, some time ago, sent in a scheme that was pretty good. It consisted of a shade similar to the one illustrated, but worn in an inverted position.

New Rectifier.

It will be remembered that some time ago this department at the sugestion of Geo. F. Deutsch, Poughkeepsie, N. Y., recommended to the General Electric Company that they add to their mercury arc rectifier a switch by means of which in case of tube failure the operator could immediately throw over to A. C., using the main reactance of the rectifier as an economizer (low voltage transformer) and proceed with the show with alternating current; also that a butterfly switch be added, by means of which the operator could instantly vary his amperage at will.



The accompanying illustration shows that this recommendation has been complied with, and that, too, in most excellent form. When the three-pole, double-throw switch is in position shown, the rectifier is working on the tube and producing D. C. at the arc, but should the tube fail, the operator has only to throw the three-pole switch over and re-strike his arc with alternating current, with between 60 and 70 amperes at the arc—sufficient to give him very good illumination.

By means of the butterfly switch shown, the operator is able to vary his amperage instantly at will, merely by moving the switch to the left. The two links shown on the face of the panel make the necessary change to fit the rectifier to 110 or 220 volt current. The machine, as it now is, is certainly a big improvement over the old type, and a very complete apparatus.

It is distinctly to the credit of the General Electric that when the advisability of a change of this kind was brought to their attention they immediately got busy and made the same, with commendable and cheerful alacrity.

OPERATORS Are you perfectly satisfied with the results you get on the screen?

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Comments on the Films

General Film Company

THE CANCELED MORTGAGE (Biograph), May 17.—The virtuous element in this one-reel drama is supplied by a pair of Western road agents, who rob a stage and use a portion of the money to pay off a widow's mortgage, and then add a touch of humor to the situation by re-stealing the money from the flinty-hearted mortgagee. It was W. S. Gilbert who observed "When the burglar isn't jumping on his mother," he is full of loving kindness and gentle thoughts. This photoplay furnishes abundant corroboration of the Gilbertian aphorism. Harry Carey and Barney Furey are the pair of engaging rascals, and Claire McDowell is human and appealing as the widow.

MANNERS AND THE MAN (Essanay), May 17.—"Love in Livery" has long been a favorite theme of the playwrights. It has been cleverly handled in this one-reel comedy. Joseph Byron Totten is the young gentleman who wins a wife by disguising himself as a butler, and Beverly Bayne is the young lady who becomes a maid in her own house. They both make the most of their opportunities. A bright little comedy.

INTO THE NIGHT ("Road o' Strife" Series, No. 7) (Lubin), May 17.—The death of Clara Jerome, also Doctor Duncan and his wife, occur in this instalment of the Emmett Campbell Hall serial. To add to Alene's troubles, Robert Dane leaves her and goes to the city in search of employment. At the finish of the reel, Alene decides to follow him. New and important developments are thus promised for the future.

HEARST-SELIG NEWS PICTORIAL, NO. 39, 1915 (Selig), May 17.—The burning of the old wooden frigate Omaha, off San Francisco harbor, opens this instalment of items, and the arrival of the Atlantic fleet in New York harbor closes it. Other events pictured are: Cowboys and cowgirls reviving old sports at Los Angeles; students at Lafayette, Ind., college in a parade; New York school children in arbor exercises; Art. Smith, at San Francisco, looping the loop; New York Mail Marathon; Park Row during Lusitania excitement, and war pictures.

MR. JARR AND THE DACHSHUND (The Jarr Family Series, No. 7) (Vitagraph), May 17.—A string of sausage, although it is in no way related to the dachshund, plays an important part in this number of the Jarr jangles. Mr. Jarr again manages to start a row which involves his long-suffering neighborhood and furnishes much joy to the audience. Harry Davenport is certainly a great man in a comic fight.

THEIR OWN WAYS (Edison) May 18.—Reviewed by Louis Reeves Harrison on page 741, issue of May 1.

THE LIBERTY PARTY (Kalem), May 18.—A "Ham" comedy that deserves to go to the head of its class. The fun starts when the film is set in motion, and rolls blithely along until the finish.

A LUCKY STRIKE (Lubin), May 18.—One more of those delightful bits of fiction that playwrights are so fond of concocting and audiences so thoroughly enjoy in spite of the fact that so few examples occur in real life. However, Arthur D. Hotaling has contrived his little comedy with a nice regard for the fairy tale ending; and Mae Hotely, Babe Hardy, Cora Walker and Frances NeMoyer see that no worthy point escapes.

ACROSS THE DESERT (Selig), May 18.—F. M. Willis' one-reel drama is a Western story painted in somber colors. Death and suffering play a large part in the unfolding of the plot, but the human appeal is equally strong. Robyn Adair, Leo Pierson and Eugenie Forde are all competent. The photography is of the best.

CHINKS AND CHICKENS (Edison), May 19.—Epes Winthrop Sargent has unearthed an absolutely new comic plot for his one-reel farce. Chickens and Chinamen are an unusual stage combination. With the assistance of an Irish cook, in the person of Jessie Stevens, and Waddy and Arty as farmhands, however, the film furnishes ample amusement. T. Tamamoto and William Ruge are the two chinks, and William Fables proves the equal of Maude Adams as a lordly chanticleer.

THE FABLE OF "THE TWO SENSATIONAL FAILURES" (Essanay), May 19.—"If luck breaks right, any liability may become an asset" is the practical lesson taught by this George Ade one-reel comedy. It also takes a quiet shot at the present dance craze among the aged and the heavyweights, and is provocative of much laughter. Lloyd Holton and Ruth Stonehouse are the two failures who become assets at the finish.

LOVE FINDS A WAY (Selig), May 19.—Maud Durbin Skinner is the author of this one-reel drama, which is laid back in the days when George Washington was fighting the Britishers. A pretty little romance is unfolded, with the help of the excellent acting of Bessie Eyton, Thomas Santschi, Joe Hazelton and Helen Castle.

ALMOST A HERO (Vitagraph), May 19.—A one-reel farce by W. R. Cox, the cast containing the names of several new Vitagraph actors, who acquit themselves with credit. The film is good for more than the average quantity of laughs.

FOR HER HAPPINESS (Biograph), May 20.—A drab little drama, the sacrifice of an invalid in order to secure his wife's happiness, furnishing the theme. Charles Bennett is impressive as the sick man. Augusta Anderson, Charles Perley and Jack Drumeir round out a competent cast.

SWEEDIE'S HERO (Essanay), May 20.—Wallace Beery and Ben Turpin come very near to acting this one-reeler by themselves. Their expansive comedy methods are nicely adapted to the requirements of the film, the scenes introducing Sweedie as a hotel scrubwoman.

WHERE'S OLIVER? (MinA), May 20.—A satire upon the new humanitarian mode of treating criminals may not have been aimed at in this one-reel comedy, but it's there, nevertheless. Harry La Pearl's efforts to break into jail because it is such a nice place to go, are sources of considerable good fun.

HEARST-SELIG NEWS PICTORIAL, NO. 40, 1915 (Selig), May 20.—Giant rifle at Sandy Hook, leads the list of news items. Rhode Island troops at Boston; Horse Show at Washington; bark Ruth Stark leaving Boston; Admiral Benson at Washington; Harvard-Cornell Athletic Meet; harbor protection work at Galveston; Vanderbilt coach "Liberty" starting on trip; Cymric sailing for England; Cadet Corps at Washington, and scenes on the battleship Texas, fill out the film.

DIMPLES, THE AUTO SALESGIRL (Vitagraph), May 20.—The plot for this one-reel comedy was supplied by William Addison Lathrop, the producing by Wilfrid North, and the acting by Lillian Walker, Billy Quirk, Joseph Weber and Bobby Huggins. Result: All that could be desired. It is entirely superfluous to add that Miss Walker also supplied the dimples called for by the plot.

BOBBY'S BARGAIN (Biograph), May 21.—Reviewed by Lynde Denig on page 1091, issue of May 15.

JUST RETRIBUTION (Lubin), May 21.—A one-reel George W. Terwilliger drama, with an interesting plot and a fire scene that is realistic to the last degree. Earl Metcalfe, Ormi Hawley and Kempton Greene give the film the benefit of thoroughly capable impersonations.

CUPID PUTS ONE OVER ON THE SHATCHEN (Vitagraph), May 21.—Anna Karfunkle is responsible for this one-reel comedy, which overflows with humor born of an intimate knowledge of the Hebrew character and customs. Nitra Frazer, Wally Van, Anna Brody, Albert Roccardi, Edward Elkas, Lillian Burns and Mrs. Beck play their roles with artistic naturalness.

THE REVENUE AGENT (Essanay), May 21.—A moonshiner story with an original plot and an entirely unexpected denouement makes this one-reel drama doubly interesting. G. M. Anderson, Marguerite Clayton and Lee Willard bring out the situations with marked effect.

THE FIRST PIANO IN CAMP (Biograph), May 22.—A Western comedy in one reel that suggests the work of Bret Harte. The story is delightfully humorous, and is adequately acted by Joseph McDermott, Walter Coyle and Ivan Christy.

A HAZARDOUS COURTSHIP (Edison), May 22.—An amusing one-reel farce which affords Dallas Welford and Julian Reed an opportunity to contribute laughable impersonations of a pair of eccentric old bachelors. The comedy complications are skilfully handled by Director Will Louis.

THE BROKEN TRAIN (Episode No. 28 of the "Hazards of Helen" Railroad Series) (Kalem), May 22.—The chain of thrills remains coupled together during the action of this one-reel "hazard," even if the freight train does break apart and is boarded by Helen, in a flying leap from a pursuing auto. The phrase, "a charmed life," should be copyrighted and presented to Miss Holmes.

THE CLUBMAN (Lubin), May 22.—The expression "pantomime farce" exactly fits the most of Billy Reeves' work in this one-reel offering. After a night at the club, Billy takes his familiar jag home with him and meets a surprising number of comic adventures. The fun gathers speed from the start and ends in a whirlwind of merriment and flying feathers, as the clubman battles with the contents of his pillow.

THE JAGUAR TRAP (Selig), May 22.—A Jungle-Zoo drama for which Emma Bell has supplied a meritorious story. Thomas Santschi has produced the offering with his customary care and praiseworthy result. Thomas Bates, Marian Warner, C. B. Murphy, Edith Johnson and Lefayette McKee acquit themselves admirably.

General Film Company Specials.

THE JEST OF JEALOUSY (Selig), May 17.—There is good red blood in this one-reel drama, and the action progresses steadily up to the climax. Frances Marion, Frank Mayo, Bruce Smith, Frank Erlanger and Philo McCullough make the performance a spirited one.

THE LURE OF MAMMON (Kalem), May 17.—This "Broadway Favorites" Feature Drama, with Fania Marinoff in the leading part, has been given an elaborate production. The introduction of the heroine is startling, and the scenes on the yacht and in the home of the millionaire are reproduced with convincing fidelity. The story is melodramatic, and crowded with thrills. Miss Marinoff plays Dorinda Ladue with much emotional power, and is well supported by John E. Mackin, Robert D. Walker, James B. Ross and Ellen Farrin.

THE AWAKENING (Vitagraph), May 18.—This two-reel drama, although quite entertaining, is scarcely up to the mark which James Oliver Curwood generally sets for himself. It tells a pleasantly conventional love story, and has been produced in Ralph Ince's usual thoroughly artistic manner. Earle Williams and Anita Stewart have no difficulty

in realizing their respective roles. William Dangman and Dorothy Leeds also deserve honorable mention.

FELIX HOLT (Biograph), May 18.—A two-part version of George Eliot's forceful novel of English life, the salient points of the story have been skillfully retained, and the atmosphere reproduced with commendable fidelity. Charles H. Mailes is an earnest and mentally adequate Felix Holt. Jack Drumeir makes a lovable and convincing Rev. Rufus Lyon, and Vola Smith is a winsome Esther.

A LESSON IN ROMANCE (Essanay), May 18.—H. S. Sheldon has departed from his usual realistic dramas in this three-reel photoplay, and related a very romantic tale with the disguised hero, rescued heroine, and all the proper adjuncts of such diverting fiction. The play is an excellent example of its class, and has been intrusted to the skilled acting of E. H. Calvert, Lillian Drew, Eugene Acker, Marion Skinner and Jack Meredith.

IN THE DARK (Lubin), May 19.—This three-reel drama, by Adrian Gil-Spear, is of the highly-colored, ultra-romantic school, in which a brilliant young artist, his wife, a wealthy roue, and a beautiful French actress who repays the artist's scorn by blinding him with etching fluid, are given wide scope for their emotional powers. Joseph Kaufman, as the artist, rather overdoes several of his strong scenes, and a little less "acting" on the part of other members of the cast would improve the performance. The play is finely mounted and will please most moving picture patrons.

A DECISION OF THE COURT (Lubin), May 20.—Revenge is the theme of this two-reel drama by Paul M. Powell. The author has written a story which compels attention, and produced it with his usual care and skill. Velma Whitman makes a strong figure of the woman who seeks to be revenged upon the judge who sent her son to prison. Melvin Mayo and L. W. Shumway are prominent members of the cast.

THE TWO NATURES WITHIN HIM (Selig), May 20.—Jules Eckert Goodman has utilized the "Dr. Jekyll and Mr. Hyde" psychologic contrast as the theme for his two-reel drama. A clergyman, wounded in the head during an encounter with a thief, becomes a criminal himself, until restored to his former self by an operation. The play keeps a tight hold upon the interest. Thomas Santschi brings out the dual natures of the Rev. William Morris very effectively, and Lafayette McKee, Franklin Hall and Bessie Eyton lend strength to the cast.

THE WRONG WOMAN (Edison), May 21.—Reviewed by Louis Reeves Harrison on page 917, issue of May 8.

THE CLOSED DOOR (Episode No. 17 of "The Girl Detective" Series) (Kalem), May 19.—Interest is kept at white heat in this two-reel drama through the efforts of an unscrupulous doctor to place his wife in an insane asylum. The situation when the Girl Detective takes hold of the case is worked up with skill, and the climax meets the entire approbation of an audience. Marin Sais, Thomas Lingham and Ollie Kirkby are the leading members of an excellent cast.

OTHERWISE BILL HARRISON (Essanay), May 22.—The dramatic portion of this two-reel photoplay is so good that it is difficult to accept it as the day dream of a newsboy. At any rate, the youngster is advised to give up selling papers and devote his entire time to day dreams; they will find a ready market as scenarios. Joseph Byron Totten, the author of the drama, is capital in the leading male role, and Ruth Stonehouse plays opposite to him with her accustomed reliability.

Mutual Film Corporation.

GUSSLE TIED TO TROUBLE (Keystone), May 6.—Syd Chaplin and company do some amazing mountain climbing stunts in this number. The snow scenes are good and the humor abundant. Well photographed and contains a lot of good, clean fun.

MISS FATTY'S SEASIDE LOVERS (Keystone), May 15.—Roscoe Arbuckle stars in this number, dressed up as the portly daughter of a mothball magnate. The comedy situations are extremely laughable. A good low comedy number.

THREE ROSES (Thanhouser), May 16.—This picture might have been more impressive had the costuming been more carefully attended to. It is hard to understand how a Thanhouser production could be allowed to face the public with the attire of the Colonial period and that of the present day mingled so promiscuously. The story of the production is not unusual. It is the old story of a Southern girl eloping with a Northerner and being disowned by her father, who repents in after years. Apart from the carelessness in costuming the picture has been nicely produced. In the cast are Morgan Jones, Inda Palmer, Lorraine Huling, Helen Badgley and Riley Chamberlin.

HE WOULDN'T STAY DOWN (Keystone), May 20.—Ford Sterling is featured in this typical Keystone offering. He insures his life and a false friend tries to drown him. The insurance money is collected, but Ford turns up and saves his wife and money from the friend. There are numerous rough spots in this, but it is very funny.

MUTUAL WEEKLY, NO. 20, 1915 (Mutual), May 20.—Interesting items of this issue are Harry Lauder's Band at Stockton; digging for souvenirs of the raid on the Kentish coast; a review of the 2d battalion of the London Welsh; East Indian soldiers off for the fighting line; the May Day fete in Central Park, New York; a glimpse of Von Bernstorff, German Ambassador to America, and Elbert Hubbard as he appeared in this life.

FOR BETTER—BUT WORSE (Keystone), May 22.—The story of a flirtatious married man whose wife sends him out with the dog to give it an airing in the park. He meets a girl, arranges to have her kidnapped, and the film winds up with a wild finish. This is all passable and very hilarious.

THE RIVALS (Komic), May 23.—An unusually amusing children's comedy-drama. It has been especially well produced, and the clever youngsters who make the fun are George Stone, Violet Radcliffe, Carmen de Rue, and one other little boy whose work is also worthy of mention but whose name we do not know.

THE CLIFF GIRL (Reliance), May 24.—The story of a young geologist who meets a girl of the woods. Her father meets with a fatal fall and when the fiancee arrives she becomes jealous of the young girl. The geologist learns to love the latter after saving her from his fiancee's brother. The story is not exceptional, but is well pictured and entertaining; the settings are attractive.

THE STAY-AT-HOMES (Beauty), May 25.—This film tells in an interesting and comic manner how two young people of similar tastes accidentally run across one another in the most unheard-of manner. Later they surprise their respective relatives by acting just like other people. The picture is one that is evidently warranted to please.

THE RIGHTFUL THEFT (Majestic), May 25.—An original story, which did not seem developed to its most satisfying conclusion. It concerns an old coin taken from a contribution plate; it proves sufficiently valuable to raise the church debt, but it seemed the children who found it should have some share in the reward. This is new and different, though not strongly worked out.

THE REPRISAL (American), May 26.—Edward Coxen, Winnifred Greenwood, John Steppling, George Field and Lizette Thorn, comprise the cast of this excellent one-reel picture. The story has something original about it and holds the interest well. It is the story of how an unscrupulous politician tries to buy up the newspaper belonging to the man whom he enjoins his daughter not to associate with. A maid in the politician's household is bribed to call on the young man late at night, for the purpose of establishing a scandal which he is to be forced to sell his paper in order to hush up. The arrangements, overheard by the daughter, are frustrated by her locking the maid in her closet, and impersonating her herself. The result is comical and satisfying.

THE DEADLY FOCUS (Reliance), May 26.—The villain in this fixes a revolver in a vice, to be exploded by a magnifying glass at a certain time. He fails to allow for the change in sun time and himself becomes the victim of the device. This is well constructed and makes an interesting, though not very pleasant, production. Raymond Wells, Alfred Paget and Claire Anderson are in the cast.

IT'S AN ILL WIND——" (Falstaff), May 28.—A good novelty, in which two mischievous children cut loose a line full of clothes. It is blown across the river and all over New York City, double exposure being used to accomplish this. The photography contains shadows in places, but on the whole this little offering makes good.

LITTLE DICK'S FIRST CASE (Majestic), May 28.—Three children become interested in detective stories and start out to find some sort of crime to work upon. They think they have discovered a murder, but it turns out to be an Italian celebration of a new baby. This is slight in plot and only fairly entertaining.

GASOLINE GUS (Komic), May 30.—A very amusing eccentric number, concerning a purloined automobile, converted into a jitney bus by the hero. There are numerous laughable incidents brought out in this, particularly in the wild ride of the lovers. Elmer Booth and Fay Tincher are in the cast.

THE ANGEL IN THE MASK (Thanhouser), May 30.—This starts out as a sort of boarding house comedy, but later introduces a murder case. The development is entertaining throughout and the mystery is cleared up in an effective way. Boyd Marshal and Marguerite Snow play the leads. The number proves quite strong as it is worked out.

HIS TWIN (Royal), June 5.—This is a clever little comedy in which a husband gets into serious trouble with his wife over a letter from his twin brother who signs himself "Your other half." In the closing scenes some double exposure work is used effectively. The comedy of the picture is founded on a genuine situation and is good.

Mutual Film Corporation Specials.

GOD'S WITNESS (Mutual Masterpicture—Thanhouser), May.—A four-reel production based on the novel of Augusta Evans Wilson, "At the Mercy of Tiberius." The story is one particularly well adapted to pictures and it is too late in the day to accuse the well-known writer of making use of a far-fetched idea in the phenomenon of the photograph of the scene taking place in the room within, being stamped on the window pane by the flash of lightning that killed the old man. The production has been well made and contains a great deal of realism. Flo La Badie, Arthur Bauer, Mary Elizabeth Forbes, A. O'Connor, Sidney Bracy, Morris Foster, J. Williams and Harris Gordon are among the cast. This is one of the Mutual Masterpictures.

GHOST'S (Mutual Masterpicture—Majestic), May.—Reviewed by Louis Reeves Harrison on page 1439, issue of May 29.

THE FAILURE (Reliance), May.—This is a four-reel number of the Masterpicture program. The first two reels of the production give fine promise, and it is keenly disappointing to find that a hackneyed development of what started out to be a good story, has been resorted to in dragging it into a four-reel production. John Emerson is featured in the picture, doing excellent work, with some opportunity. Supporting him is an exceptionally fine cast among whom are Wahneta Hanson, S. D. Sears, Olga Gray, and Augustus Carney. The production is based on a quarrel of morals and responsibilities between a young newspaper reporter, and a theatrical manager. The reporter afterwards writes a play which the manager steals. In his attempt to expose the manager the reporter is made the victim of a frame-up. Here it is that old ideas commence to throng into the development, with the result already mentioned.

THE DARKENING TRAIL (Mutual Masterpicture—New York Motion), May.—A four-part film version of a story by C. Gardner Sullivan, and produced by Thomas H. Ince. Too much praise could not be given the remarkably realistic, and human manner in which this picture has been fashioned, and one of the most notable things about it is the psychological effect of mind upon mind which happens in the play in so perfectly natural a manner, without effort on the part of the director or

players, that only the discriminating mind may catch its significance as it passes. This is most noticeable in the changed attitude of the father toward his daughter after the father of the "cad" who has stolen the girl's virtue has set him an example by using kindness, justice and cool-headed reason in dealing with the matter. The production is one to be proud of, William S. Hart is featured in the picture as Yukon Ed, portraying in excellent style a splendid type of man.

THE SIGN OF THE ROSE (Kay-Bee), May.—Reviewed by George Blaisdell on page 740, issue of May 1.

ELEVEN-THIRTY P. M. (Majestic), May 23.—This production has many of the qualities of the moving picture masterpieces. It has been developed in a human and highly realistic manner. The story itself is brief, but contains a good situation. It has been worked out in a manner that misses no necessary detail. Often these details are added by a series of short flashes that acquaint us with various angles of the situation. The story, whose secret is not divulged until the end, is based on the result of wife stealing. In the present instance the gardener proves to be the wronged man, who watches over his daughter unknown to her, helps her to meet the lover that her foster father denounces, and in the end accidentally kills the man that wronged him, and dies while he confesses. Loretta Blake, Eric von Ritzau, Al. W. Filson, George Walsh, Sam De Grasse and Curt Rehfeld are talented members of the cast.

IN THE PURPLE HILLS (American), May 24.—The chief fault with this production is that it contains an example of crime that could be easily put in practice, and in fact has been put in practice before, from the viewing of such a picture, ending with deadly and horrible results. We refer to the placing of a gun in a vice with the trigger and the closed door of the house conected by a string in such a way that the first one to open the door is confronted with the awful realization of having discharged the gun, killing the victim of the crime, who has previously been tied to a chair not far from the muzzle of the gun. Otherwise the production is intensely interesting and well produced.

FAIRY FERN SEED (Thanhouser), May 25.—A pleasing two-reel offering, with a touch of fairy story in it. The rich girl takes her poor girl chum home to visit her. The poor girl is secretly jealous of her friend, whom she induces to elope with her lover without her mother's knowledge. She then supplants the daughter in the mother's heart. Later the Fairbanks twins are brought into the story, as the grandchildren. They find their grandmother and the wicked girl is turned away. This is attractively pictured and contains some good double exposure photography. It should please women and children particularly.

OUT OF BONDAGE (Majestic), May 30.—Rather a thrilling incident in the life of the daughter of a crook brings this two-reel production to a climax. The girl being forced by her father to marry his partner in crime, they are later obliged to go West, taking up their residence on the edge of an orange ranch. When the two crooks in a quarrel shoot one another the young owner of the ranch marries the girl. The production is a fairly acceptable one, but is not at all out of the ordinary in quality.

THE GIRL OF THE SEA (Thanhouser), June 1.—A film story running about a reel and a half, featuring Mignon Anderson and Harry Benham. The young reporter meets a girl while on a fishing trip and learns the story of how she was found as a baby on a wrecked vessel. He afterward discovers that she is the daughter of a millionaire. The fore part of this is very good and, while it could have been made into a much stronger offering, it is fairly strong as it stands.

THE BABY BENEFACTOR (Thanhouser), June 1.—Finishing out the above. A bright little story of The Kidlet's philanthropy. This is good.

THE CONVERSION OF FROSTY BLAKE (Broncho), June 2.—Another strong western subject in two reels, with Wm. S. Hart, Charles Ray and Louise Glaum in the leads. The story of the young minister who attempts to save the mining camp gets a strong hold on the observer. He slaps the big gambler in the face at the risk of his life, and at last does sacrifice his life in the cause of religion. His heroism for the work finally converts the gambler and the girl, who are married by the dying minister. This is a fine western number.

THE SCALES OF JUSTICE (Domino), June 3.—A two-reel dramatic offering, with Walter Edwards, Clara Williams, J. Barney Sherry and Frank Borzage in the cast. The plot concerns the wife of a judge who feels herself neglected. A young man becomes infatuated with her, calls at the house and is observed by both the judge and the burglar. He escapes down the fire escapes and finds himself accused of the murder committed by the burglar. The trial scenes are full of interest. This is better constructed than the usual story of this type and makes a good offering of the semi-melodramatic sort.

North American Film Corporation.

THE DIAMOND FROM THE SKY, NOS. 4 AND 5, May 17 and 24.—Reviewed by James S. MacQuade on page 1441, issue of May 29.

Pathe Exchange, Inc.

PATHE'S NEWS, NO. 38, 1915, May 10.—Among the most interesting incidents here recorded is the Harvard-Cornell marathon and also the athletic contest which includes obstacle races, etc., between the same colleges. Some zoological specimens are exhibitod indulging in a game of baseball, Harry Payne Whitney's Regret winning the Derby at Louisville, and a review of troops of Caston Ticine. The series of events in this issue closes with a comic cartoon entitled "Another Fallen Idol," in which Bacchus gets "his," and with huge tears of anguish streaming from his eyes, is kicked bodily from various countries of the world.

WHIFFLES HAS THE GOUT, May 1.—This is an acceptable comedy in which Whiffles suffers extremely from the gout as well as from a preponderance of female admirers There is a great deal of good comedy in the picture which is founded on a good situation.

MADURA AND ITS PAGODAS, May.—An interesting colored scenic showing places of historic import, and the marvellous architectural feats accomplished there in earlier days. On the same reel with the following.

STOCK FARMING IN SOUTH AMERICA, May.—This is an attractive picture which shows the breaking to the saddle of the wild horse of the pampas. The picture has evidently been taken in Paraguay or possibly the Argentine and is on the same reel with the above.

FALLS AND RAPIDS OF SIVASAMUDRAM, May.—A delightful scenic on the same reel with the above two. The photography exhibited in this picture is especially fine.

Pathe Exchange, Inc. Specials.

TRICKS OF FATE (Balboa), May.—A two-part film of fairly interesting character. The development of the story is not always natural, although the story itself is in many ways attractive. It treats of the life of a young woman who, as an infant, was left on a doorstep by her colored nurse. One day a tramp, who, on the morning the child was left, was kicked from the doorstep by the man who became the foster father of the girl, enters the house and tells the foster parents, with the girl listening behind the portieres, that she has colored blood in her. Later, when the girl has left the house in her distress at the news, taking up the study of music, she employs her old nurse unwittingly, and discovers the perfidy of the tramp.

THE NEW EXPLOITS OF ELAINE (Episode No. 7), May.—Reviewed by Margaret I. MacDonald on page 1442, issue of May 29.

United Film Service.

THE LAW OF NATURE (Pyramid), May 29.—Reviewed by Margaret I. MacDonald on page 1276, issue of May 22.

BUSINESS IS BUSINESS (Ideal), May 30.—A rather good semi-western comedy, and a go-between legitimate comedy and farce comedy. A Jew sells out his men's clothing store and goes West. While he attempts to manipulate all situations with the Jew business instinct, he gets in serious trouble with the cowboys.

MAN AND THE LAW (Ideal) May 31.—Reviewed by Margaret I. MacDonald on page 1443, issue of May 29.

THE VIVISECTIONIST (Empress), June 2.—A worthy two-reel offering produced by Joseph Levering. Levering also plays the lead with Marion Swayne playing opposite him. The story is of a young author who, in order to better understand the psychological subject which he is converting into novel form, places his wife on the rack of jealousy, bringing about disastrous results. The production has been well made and is a thoroughly enjoyable one.

AUNT MATILDA OUT-WITTED (Luna), June 3.—A rather amusing western comedy with Dot Farley in the lead. Aunt Matilda appointed guardian over her two pretty nieces has her troubles keeping them away from their cowboy lovers, who, to overcome the difficulty, dress as girls and hire out with Aunt Matilda. They manage to get to the parson's with the girls and the ceremony is performed before the desperate relative catches up with them.

AMATEUR NIGHT (Starlight), June 3.—Aubrey and Hendig make acceptable comedy in this instance. Getting mixed up in a prize fight, they advance some queer ideas on the subject, putting same into practice.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 167 (Universal), May 19.—The fleet review in New York is admirably pictured in this number, giving good views of President Wilson as well. Also many scenes of general interest in this country and abroad.

THE GOLDEN WEDDING (Laemmle), May 30.—A very appealing photoplay, from a story by John Fleming Wilson. Charles Manley, affectionately known as "Daddy," plays the part of doorkeeper at a theater. His wife, portrayed by Mrs. Benson, thinks he is leading actor. The star is hurt and Daddy substitutes. This is exceptionally good and has a fine touch of pathos toward the close.

THE ALIBI (Imp), May 31.—A unique photplay, written by Clem Easton. The main incident has been used before, we believe, in fiction and pictures; the ashes on a lighted cigar proving that the hero was not assaulting the woman blackmailer. This is worked out in an entertaining way, with Wm. Gerwood and Violet Mersereau in the leads.

HEARTS AND CLUBS (Joker), May 31.—A comedy number, with Tom Walsh, Ernie Shield, Eddie Boland and Dolly Ohnet in the cast. The young husband starts home, but drops in for a game with friends, accumulates a jag and trouble follows. The humor of this is not strong and it makes only a fair offering.

TOO MANY CROOKS (Nestor), June 1.—A brick comedy number, by Al E. Christie, with Billie Rhodes, Jack Dillon and Lee Moran in the cast. The eloping couple are mistaken for a pair of crooks and made the victim of a wild chase over roof tops. A well-photographed number, with a number of amusing incidents in it.

THE FORCE OF EXAMPLE (Rex), June 1.—A combination of drama and humor, featuring Ben Wilson and Dorothy Phillips. The lover reads in a paper of a murder committed by a jealous dope fiend; he then dreams and goes through a similar experience. This is well-pictured, but the horrors of the nightmare are too strong and the humor accordingly suffers.

WHEN THEY WERE CO-EDS (Nestor), June 4.—An Al E Christie number, featuring Eddie Lyons, Victoria Forde and Lee Moran in college environment. The former are students and the latter plays the snooping janitor. The action is full of youthful zest and the incidents are

very amusing, even though most of them have been pictured before. The photography is very good.

THE JUDGMENT OF MEN (Victor), June 4.—This pitiful story, written by Wm. Addison Lathrop, strikes a poignant note. Mary Fuller is featured as a woman convict, sent to prison after trying to drown herself and baby, succeeding only in killing the child. She escapes, meets a little girl, and is recaptured while playing with her. Not a very pleasant subject, but admirably put on and contains considerable truth.

THE LOVER'S LUCKY PREDICAMENT (Joker), June 5.—A characteristic number, written by Clarence G. Badger, with Max Asher, Gale Henry, Wm. Franey and others in the cast. The grocery clerk lover captures Alfalfa Bill and wins a big reward, thereby winning the hand of the sheriff's daughter. This is fairly pleasing.

Universal Film Mfg. Company, Specials.

SHATTERED MEMORIES (Gold Seal), May 25.—A three-reel story of Civil War days, featuring Robert Leonard, Ella Hall and Harry Carter. A large cast participates and scenes are depicted before, during and after the war. The battle scenes are finally pictured, but occupy only a part of the second reel. The story itself is full of human sympathy; the hero is injured during the war, loses his memory, and does not meet his waiting sweetheart until late in life. Some of the makeups are overdone in the latter scenes. The story itself is tenderly sympathetic and has a note of real pathos in it.

A MODERN ENOCH ARDEN (Big "U"), May 30.—Reviewed by Margaret I. MacDonald on page 919 of issue of May 8.

TONGUES OF FLAME (Universal Special), May 30.—No. 13 of "The Black Box" series. This continues the adventures of Quest and his party in New Mexico and Mexico, whither they went in search of Craig. All of the scenes are interesting, though some of the action is padded and does not greatly forward the plot. They are interesting chiefly as stirring incidents in themselves. Craig is finally made captive again but released on his promise to return to New York and confess everything. The two following instalments of this serial should prove very interesting.

THE HOUSE OF A THOUSAND RELATIONS (Victor), May 31.—A two-reel comedy number, with Harry C. Myers and Rosemary Theby in the leads. The young married couple try boarding house life. These scenes are characteristic, but the dirty interior of the kitchen detracts from the humor. The later experiences in housekeeping when relatives of both descend upon them, are very amusing. This makes an excellent comedy number except for the kitchen scenes, in which some eliminations may be made.

UNDER THE CRESCENT, ADVENTURE NO. 1, "THE PURPLE IRIS" (Universal Gold Seal), June 1.—Reviewed by Lynde Denig on page 1271 issue of May 22.

THE SILENT COMMAND (Laemmle), June 2.—Reviewed by Robert C. McElvray on page 743 issue of May 1.

THE HEART OF CERISE (Rex), June 3.—Reviewed by Lynde Denig on page 1272 issue of May 22.

A LIFE IN THE BALANCE (Imp), June 4.—A two-reel number, written by Anthony Kelly, with King Baggot and Arline Pretty in the leading roles. The young widow is the daughter of the only physician in the village. Then comes the young doctor, whom she snubs. Later her father dies and her little girl becomes very ill. The young doctor insists on treating the child, bringing it safely through the crisis. The usual love ending results. This is naturally worked out and contains numerous sympathetic touches. It is not powerful, but makes an entertaining production.

THE SMUGGLER'S LASS (Bison), June 5.—A two-reel story, featuring Gene Gauntier and Jack J. Clark. The scenes are laid on the Irish coast and are extremely picturesque and attractive. The story itself is conventional and reiterates the familiar Irish romance, with the hero, the girl, the English soldiers and the informer as principal characters. The girl saves the hero and they set sail for America and freedom. This is not in any way new, but it is pictorially above the average and the plot is well constructed.

V-L-S-E-Inc.

THE SLIM PRINCESS (Essanay), June 14.—Reviewed by Lynde Denig on page 1443 issue of May 29.

World Film Corporation.

THE BOSS (Brady), May 24.—Reviewed by Lynde Denig on page 1442 issue of May 29.

Miscellaneous.

WHERE COWBOY IS KING (Lifeograph), May.—Reviewed by Hanford C. Judson on page 1442 issue May 29.

THE UNBROKEN ROAD (Life Photo), May.—Reviewed by W. Stephen Bush on page 1438 issue of May 29.

DOCTOR CUPID (Momus), May.—Reviewed by Edward Weitzel on page 1442 issue of May 29.

GAMBLING INSIDE AND OUT (Owned by John Quinn), May.—Reviewed by Hanford C. Judson on page 1441 issue of May 29.

THE MIRROR OF LIFE (Savoia), May.—Reviewed by Lynde Denig on page 1441 issue of May 29.

THE HEART OF INDIA (Savoia), May.—Reviewed by Lynde Denig on page 1441 issue of May 29.

George DeCarlton

THAT George DeCarlton, the well known character actor and co-director, would become an actor became evident when he ran away from home at the age of thirteen with a travelling minstrel show. He became known throughout the country as "The Wonderful Boy Soprano." Mr. DeCarlton began his real stage career in Boston, Mass., where he joined a stock company and met with such success that he organized his own stock company under the name of DeCarlton Players. The popularity of this company was evidenced by its continued appearance at one theater in Boston for over eight years. Mr. DeCarlton next turned his attention to vaudeville and was one of the pioneers in presenting the legitimate drama on the vaudeville stage.

George DeCarlton.

About four years ago Mr. DeCarlton joined the Reliance Company under Director Edgar Lewis to play characters and in a short time was made his assistant. Since that time he has assisted Mr. Lewis in all his feature productions with the Fox Company, and has also supported such well known stars as William Farnum in "The Gilded Fool," "The Nigger," and "Samson," Dorothy Donnelly in "The Thief" and Davis Wall in "Captain Swift."

Edwina Robbins

EDWINA ROBBINS, a popular Vitagraph player of character parts, formerly known as Edwina Mercier, the auto girl of vaudeville, was born in Hoboken, N. J., January 18, 1886. Her father, Edmond Louis Karrer, is a descendant of one of seven brothers of one of the oldest families of Detroit, Mich., where he was born. His ancestors spelled their name Carr.

At the age of seven Miss Robbins practically began earning her own living, receiving $5 a week playing the summer resorts. Her first real professional appearance was with Weber and Fields in a performance given in aid of a well known charity. After, she appeared with her mother in vaudeville playing in old time sketches. This led to a continuous engagement extending over a period of fifteen years on the Keith Circuit, as the Auto Girl.

Edwina Robbins.

During the summer of 1914 Miss Robbins became interested in motion pictures and after a try out at the Vitagraph Studios entered into negotiations with the heads of the company for a position in the stock company. It is needless to state that she was successful, as her appearance in such popular Vitagraph photodramas as "The Win(k)some Widow," "Sonny Jim and the Valentine," "C. O. D.," "Postponed," "Crooky Scruggs," "Spades are Trumps," "The Turn of the Road" and many others, will attest. In the majority of the pictures for which Miss Robbins has posed, she has been cast for eccentric comedy parts, while as a matter of fact she prefers character parts of any description.

Doings at Los Angeles

THIS WEEK, after the siege of rain and clouds, the filmers rejoiced, not only in their work, but in their play, and there have been many little parties during the week. The Press Club here has been playing the host to the mainstays of the film industry, and between receptions and dinners for the men who make the pictures and the players, the life on the illuminated way has been quite strenuous.

* * *

Harry Leonardt, special western representative of the Fox Film Co., has departed for the middle west after establishing the Los Angeles office in temporary and then luxurious permanent headquarters. He will be gone for about thirty days, taking in Denver, Salt Lake, Seattle, and the other coast cities before returning here.

* * *

Fred C. Aitken, western agent for the General Film Co., has departed for Denver, after spending a few weeks at the capital.

* * *

Robert Henley, who was with the Imp Co. in the east, is in town and working at the Universal studios under the direction of Charles Giblyn. He was transferred here by Carl Laemmle, his change being made on account of eye trouble caused by overwork under the powerful electric lights in the eastern studio.

* * *

Douglas Gerrard gave a dinner last week at the Athletic Club in honor of many of his playmates and friends. He has become well known in local society, and he certainly entertained in fine style.

* * *

It seems that every week a new motorist is added to the long list of picture people who drive automobiles. It was found that Bob Daly was the only director at Universal City who did not own a car; so it was up to him to come across, which he did, much to the satisfaction of his fellow workers, and incidentally to himself.

* * *

Oscar A. C. Lund, who recently started work directing at the Big U city, and his company of players have started for the desert on a two weeks' mystery trip to get scenes for the picture they are doing, the name and nature of which is not known. They will go on to the Exposition City and then return to do the interiors.

* * *

Instead of investing in the conventional automobile, Miss Irene Hunt, of the Mutual, has bought a horse and named him after her director, Mr. Kelsey. She believes in outdoor life and takes this manner of enjoying the countryside.

* * *

Jane Bernoudy, champion horsewoman and fancy ropist, one of the best riders in the field, has bought a glistening new car and is now riding around the southland, talking to the machine, but it does not answer like a horse.

* * *

Going the old stunt of tying the Deadwood Dick detective to the flywheel in the mill one better, Jack McGowan ties Helen Holmes, Kalem's railroad girl, to the piston rod,

J. P. McGowan and Helen Holmes.

and when the engine starts it will be good night for her, but fortunately and just at the right moment the hero comes along and cuts her bonds. The stunt is rather hazardous and ought to make even a railroader sit up and gasp.

Eugene H. Allen, business manager for the Inceville studios, left hurriedly for New York this week to meet Messrs. Kessel and Bauman on business, the nature of which was not disclosed.

* * *

Many real Japanese players are being used at the Mutual this week in a picture being put on by Director Lloyd Ingraham. It is called "The Fox Woman" and is a tale of old Nippon. There are about fifteen well-known players who were formerly with Ince's Japanese company at the canyon studios where they appeared in Domino pictures. Teddy Samson and Elmer Clifton are the regular Mutual leading players in this piece.

* * *

At the annual rodeo held this year at Inceville some particularly exciting and thrilling stunts were staged, much to the amusement and satisfaction of several thousand people who treked out to the mountain studio to witness the wild west show. William S. Hart was the star of the day, doing his unusual western acting, supported by the entire outfit of the Inceville ranch. Three men who participated were injured, but fortunately not fatally. One man was trampled and at first it was thought that he was dead, but he had only a bumped head. Another cowpuncher was kicked, and still another suffered internal injuries when, riding three horses at once, he fell between them. George Blaisdell and Harry Leonardt were visitors and incidentally were given up for dead by Jay Hunt after the stage coach in which they had been riding turned turtle over a grade—at least until we saw them walking up the road. Mr. Leonhardt said he had a hunch to keep out of the picture, and after being ridden in the coach for a hundred feet or so he jumped out, telling the World man to follow. Shortly after the big coach turned over and rolled down an embankment.

* * *

J. Warren Kerrigan, who has been sick for the past three weeks, recovering from a minor operation, has returned to his mother's home in Hollywood where he will remain until he is able to go back to work at the Universal studios.

* * *

Carlyle Blackwell, who has been away for several days at a spring where bubbling mud takes out that tired feeling, will be back to work again soon at the Lasky studios.

* * *

Harold Lockwood drove down from Santa Barbara this week to participate in many social affairs among film folk. Since the opening of the summer season, many functions have been held at which photoplayers were present in the majority. He reports everything lively up at the Winged A studios.

* * *

Syd Chaplin, of the Keystone powerhouse, has been on the sick list for the past half week, suffering from an attack of nerves. Director Frank Griffin has also been under the weather, but is now back on the job, in the editorial rooms writing scripts for the films. Dave Morris also was named as a sufferer of spring fever, but only slightly.

* * *

Bud Chase, a Big U assistant director, working with W. C. Dowlan, was painfully injured in an automobile smashup on the Cahunga grade, near Universal city, this week. He will be back at work in a week or so.

* * *

Lillian Gish has returned to work at the Mutual after a short vacation in the east. As one player goes on a trip to the hills or the east, another comes back, and everyone gets their little diversion and all are happy.

* * *

Going down in old Mexico with his players, Henry Woodruff, Tsura Aoki and Rhea Mitchell, Director Charles Swickard will film scenes for some parts of the big feature, "The Beckoning Flame," which is an Oriental story. They are going to Tia Juana, where they used to stage all those bloody bull fights, and where there is a house exactly suited to the call of the script.

* * *

John Emerson, of Charles Frohman fame, who has joined the Mutual, is to start directing immediately, his first picture to be "Old Heidelberg." Dorothy Gish and Wallace Reid will be featured stars. Karl Formes, Jr., will also be in the cast, as will another draft of Mutual Teutons.

* * *

Wallace MacDonald, who was blinded for several days by overwork under the glare of the flaming arcs at the American studios, is off for San Francisco on a two weeks' vacation trip, necessitated by the eye trouble. He postals us that while the scenery is fine, the train rocks horribly, but that he expects to see the exposition in full.

CLARKE IRVINE.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

Those Instructive Topicals.

THE TIME has surely come when any moving picture exhibition is lacking in completeness, and the exhibitor deficient in progressive ideas which does not consistently and regularly use the various topicals now at hand. Indeed a sense of justice to all patrons of picture houses demands that they be given the valuable help found in these interesting and instructive films; it seems that to fail to use them is a dereliction of a plain and simple duty. To young people especially these pictures are a part of their very educational existence, the deprivation of which is closely allied to a crime.

In spite of all this, there are sadly too many picture houses that have not yet risen from the low ruts of five years ago; the topical film to them is unattractive because of its superiority; such places do not deserve encouraging, they are lacking in that true spirit which belongs to those to whom the moving picture is in every sense valuable. From the time that Pathe's weekly was first introduced until today there has never been a moment when they lacked interest or instruction. Now that we have several additional makes including the Hearst-Selig there is no shadow of reason for their omission from any program that is to be classed as good. The crowding of daily events is always in its natural course a sufficient assurance of compelling interest; how much more therefore these days when the whole world is moving at a pace which even the film cannot keep up with. If in a city there is room for a dozen different newspapers, the topical "two-a-week" is little enough to expect. Never was the whole world vibrating with interest as it is today. In the Far East national events and wars, and in the Far West great expositions revealing the triumphs of peace and commerce. Wherever the moving picture goes these topicals should follow as a necessary component part, the absence of which means not only incompleteness but a loss. One of the hardest things read of in the daily press during these times of stress is the narrow mindedness of many people. It would seem that if twenty years ago the enlightening powers of the topical pictures could have been used, the educational results might have made many a present day disaster impossible. It is no exaggeration to say that the topical films is the "liberty enlightening the world" by such a general diffusion of knowledge.

Now that it is a conceded fact that children universally see the pictures, it should also be a fact that whatever other pictures they see the topicals should be first—indeed it will do no harm but rather good to have them as common and general as the daily newspapers. These impressions have been deepened upon the writer's mind during the last week by the recent films shown in New York which were illustrative of the great American fleet; the President and government officials, the great parades on land and sea, the greater review and mightly illuminations.

Pictures of the expositions in the West with its myriad attractions and their own attractiveness. Views from various parts of Europe in peace, commerce and war. Events at home of every kind, from news events, fun and frolic to accident and disaster. Schools observing May Day festivals, college sports, boy scouts, campfire girls, anything and everything from everywhere with interest, instruction and intelligent profit in great abundance. Poor indeed are they who are deprived of the scenes which can be brought to their very doors. He who can provide them and does not robs his neighbors of privileges and opportunities which are his just due.

Enlightenment on current events is acknowledged as one of the greatest aids to every day education. Among children this is important. They cannot be consistent newspaper readers, yet too often they are improperly fed by the too prominent sensationalism which captivates and misleads them. The topical picture is true, its news-power marvelously condensed, the knowledge conveyed is wide and being all picture is indelibly impressed on the memory. That which is not gathered up by this new news agency is of little worth—that which is gathered grows in importance. One of the greatest gains yet to come to the success of educational kinematography is the daily topical, under authoritative control and perhaps free in the schools. The postal service made world communication possible, the telegraph annihilated distance, the telephone brought instant results; the picture uses them all and places before the eye in its larger measure that which suffered from the limitations of the ear. Push the topicals.

Moving Pictures, Magistrates and Children.

Times were when, clothed with judicial power, magistrates used their authority to denounce moving pictures in general because of occasional evils resulting therefrom in their misuse. Today, however, because educationalism in the pictures has prevailed, magistrates are lauding them as deterrents of juvenile and even adult crime, in addition to their providing other opportunities for the better use of the proclivities of a vast number of people.

This change in magisterial language is notable when recently a New York City magistrate said: "The moving pictures are causing a decrease in crime, not especially because they expose crime and its evils, but because as the chief amusement of the working classes they provide a superior attraction and amusement which counteracts the possibilities of frequent evils."

From Memphis, Tenn., comes the welcome news that the school authorities gave a half holiday to allow their thousands of children to see special and useful pictures.

This is an official act many districts may profitably follow. The long troublesome question of the pictures and the children has been solved by the educational features which have removed all debatable questions and difficulties. The way is now everywhere cleared for the pictures and the children to become mutually profitable. Already certain results are evident, not only the uplift from evil tendencies which the pictures have driven away, but education itself is feeling the helpful force, the class-room notices the improvements, the sum total of school work is improved, the morale of the scholars finer and the range of their knowledge widened to surprisingly larger proportions.

A COPYRIGHT DECISION.

The protection afforded by a copyright on a drama or moving picture play does not prevent others from basing a production on the same theme the United States Circuit Court of Appeals has just decided in exonerating David Belasco of the charge of plagiarism in producing "The Case of Becky."

The drama, which was written by William J. Locke, was based on the subject of dual personality as depicted in scientific books, including Dr. Morton Prince's writings. Miss Aurelia Bachman wrote a play about the same time, which she styled "Estelle," treating with the same subject. She submitted the manuscript of her play to Belasco, but meanwhile Locke was writing a play along similar lines.

"The copyright statutes do not deprive other persons to whom the same situation naturally presents itself from presenting it in a play provided the idea is not taken from the copyrighted play," concluded the court.

The decision is of interest to moving picture producers and playwrights, as it is, of course, applicable to photoplays.

DIRECTOR CAPELLANI'S FAMILY ARRIVE FROM FRANCE.

The news of the Lusitania tragedy brought a wave of personal horror to the many folks engaged at the World Film studios, as the wife and family of Albert Capellani, the new French director now with the World Film, were en route to America. They were on the Rochambeau, which left France only a day or so before the Lusitania sank, and everyone was wondering if the French liner had met with any submarines. The family arrived safely on Tuesday.

Motion Picture Laws*

Collated by W. Stephen Bush.

MICHIGAN.

Whatever regulations exist in the state of Michigan may be found in the Fire Marshal Law of 1913. The text of this law is as follows:

AN ACT to regulate the construction and operation of moving picture shows and theaters showing moving pictures in which celluloid films are used, to provide for an inspection fee for operating the same, and to place supervision of such shows and theaters under the department of the state fire marshal.

The People of the State of Michigan enact:

Section 1. No moving picture machine using celluloid films shall hereafter be installed in any building to which the public is admitted except as hereinafter provided, and no audience room in which exhibitions of moving pictures are given shall hereafter be opened to the public except when in full compliance with the requirements of this act.

Section 2. The entire equipment, electrical devices, rheostat and picture machine in every moving picture show and theater showing moving pictures shall be enclosed in a room or booth large enough for operator to walk freely on either side and back of machine and not less than seven feet in height and of one of the following consctructions:

(a) Brick, tile or concrete booths: If the room or booth is constructed of brick, tile or concrete, it shall have walls, floor and ceiling or roof not less in thickness than eight inches except that if re-inforced concrete is used the thickness need be only four inches.

(b) Cement plaster on expanded metal booth: Frame shall be made of suitable I-beams, angle or tee iron. Expanded metal must have studs made by folds or be attached to substantial metal studs spaced at least every two feet.

Floor shall be made of concrete at least four inches thick and properly supported. Grooves or binders for gravity doors for openings shall be securely fastened to metal studding. Cement plaster shall be at least two inches thick. Material composing the cement plaster shall be as follows:

Portland cement	5 parts.
Sand	12 parts.
Lime paste	1 part.

(c) Asbestos wood booth: The booth shall be substantially constructed of asbestos lumber of the thickness of one-fourth inch on sides and top and three-eighth inch on bottom securely supported by angle iron frame of not less than one inch by one-quarter inch, all cross joints to be securely covered by strips of iron outside and inside and securely riveted or bolted together.

(d) Portable booth: Frames shall be made of at least one and one-half inch by one and one-half by one-fourth inch angle or tee iron. Intermediate uprights shall be spaced at least every four feet.

The booth shall be covered with steel or galvanized sheet iron of not less than number twenty United States gauge. The booth may be made in a folding type so constructed that when assembled it will be rigid and all joints tight that flames may not pass through them. The base of the booth shall have a flange extension outward on all four sides provided with a sufficient number of holes, through which booth may be fastened to the floor. Special means for ventilation need not be provided except that there shall be an opening for ventilation in the top of the booth, this opening to be at least ten inches in diameter and a metal sleeve at least eighteen inches in height, provided with a ventilating cap, shall be attached thereto.

(e) Openings: Entrance of main door to booth shall be of the standard corridor door construction for booths of types (a) and (b); asbestos lumber for types (c) and (d).

The main or entrance door shall open outward and shall be provided with a substantial spring that shall keep it closed tightly. There shall be not more than four openings in the booth for each machine—one for observation by the operator and three for operation of machine. These openings shall not exceed twelve inches in either dimension and each shall be provided with a gravity door constructed of sheet metal or asbestos lumber not less than number fourteen United States gauge and when closed shall overlap the opening at least one inch on all sides and arrange to slide, without binding, in properly constructed grooves. These doors shall be held open normally by the use of a fine combustible cord fastened to a one hundred sixty degree F. fusible link, the whole so arranged that the door may be easily released and closed by hand.

(f) Shelves: All shelves, furniture and fixtures within the booth shall be constructed of non-combustible material.

(g) Ventilation: Near the center of the top of the booth shall be an opening at least ten inches in diameter for ventilation with a pipe leading to the outer air. This pipe is to be connected to a chimney or provided with an exhaust fan, or shall itself be not less than fifteen feet in length to provide suction from the booth.

Section 3. The moving picture machines and all electrical equipment in such shows and theaters showing moving pictures shall be installed, constructed and operated in the following manner:

(a) The moving picture machines and all electrical equipment shall be constructed and installed as required by the national electrical code;

(b) Each machine must be securely fastened to the floor to prevent accidental overturning or moving of same;

(c) No moving picture machine shall be operated other than by hand power. The handle or crank used in operating said machine shall be secured to the spindle or shaft so as to prevent its coming off. Provided, however, that a motor-driven machine of a type expressly designed for driving by electric motor and approved by the state fire marshal, may be installed;

(d) No films shall be exposed in the booth at the same time, other than the one film in process of transfer to or from the machine or from the upper to lower magazine, or in process of rewinding. A separate metal case, made without solder, shall be provided for each film when the same is not in the magazine or in process of rewinding, said film to be kept in these cases. No material of a combustible nature shall be stored within any booth except the films needed for one day's operation;

(e) Arc lamp must be controlled by double pole switch and enclosed fuse cut-out within easy reach of operator;

(f) Reinforced cord shall be used for all pendant lights and all lights shall be provided with approved wire lamp guards.

Section 4. The floor of any audience room in which moving picture exhibitions are given shall be the first or main floor of the building in which said room is located. For the purpose of this act, the first or main floor of any building shall be held to be any floor approximately on the level with the street in front of the main entrance of such room.

Section 5. Any audience room in which moving picture exhibitions are given shall be provided with at least two exits on the main floor, easily accessible from all parts of the main floor by means of aisles, which aisles shall have, in the aggregate, a width of eighteen inches for each one hundred of the seating capacity of such room, and for fractional parts of one hundred a proportionate part of eighteen inches shall be added; but no aisle shall be less than two feet six inches in width, and no aisle required to exceed four feet in width. Where balconies or galleries are used by the audience, one exit from this point to the street or alley must be provided for each two hundred seats or fractional part thereof installed. For rooms one hundred feet or less in length, the main entrance may be considered as one exit and a second exit must be provided at the opposite end of the room and open upon a public street, alley or other open, unoccupied space having unobstructed access to a street or alley.

Exit doors must open outward and shall not be locked when the building is open to the public, and where only one exit in addition the main entrance, is provided, said exit shall be not less than six feet wide and seven feet high, and in any case must not be less than three feet wide and seven feet high. Exits must open outward upon and be of easy access to a street or alley and passageways, stairways and inclines, leading from exits to street or alleys, must be kept well lighted at all times and be not less than six feet wide; switch shall be an indicating type; wiring for exit light installed in iron conduit and fuses for exit circuit placed ahead of the main line switch and cut-out.

Section 6. Each exit must be marked by means of an illuminated red sign, containing the word "Exit" in four inch white letters easily discernible by the audience at any time during the performance. Lights used in marking exit or lighting passageways, stairways or inclines leading from them, shall not depend upon or be controlled by switches or fuses located in room, compartment or booth containing moving picture machines, but shall be placed in easy access in front of house.

Section 7. All seats occupied by the audience shall be fixed and immovable except in logies and boxes. Not more than seven seats shall be in any one row opening upon but one main aisle, and not more than fourteen seats shall be in any one row opening upon two main aisles: Provided, however, That any auditoriums or buildings seating two thousand or more and having satisfactory exits on two sides, permission may be given by the state fire marshal for temporary or removable seating on the first or ground floor only.

Section 8. No moving picture show or theater showing moving pictures shall hereafter be installed in any building which has any roomers or families living directly over the theater or auditorium proper.

Section 9. All aisles and space in rear of seats and exits must at all times be kept clear and unobstructed during performances.

Section 10. Neither smoking nor the keep nor use of matches shall be permitted in any booth, room, compartment or enclosure where a motion picture machine is installed.

Section 11. No person shall operate any motion picture machine in this state unless he shall not be less than eighteen years of age and the state fire marshal whenever he shall deem it necessary may examine any operator of a moving picture machine as to his fitness to operate such machine and if he shall find any such operator incompetent, then such operator shall not be permitted to operate any such machine in this state until such incompetency shall have been removed.

Section 12. Whenever the state fire marshal or his deputies or assistants shall find upon an investigation or examination, that any of the provisions of this act have been violated after due notice given, then he shall communicate the fact of such violation together with any evidence he may have to the prosecuting attorney of the county in which such violation has occurred, and it shall thereupon be the duty of such prosecuting attorney to cause the arrest and prosecution of the person or persons so violating.

Section 13. All requirements of this act relating to seats, aisles, passageways, exits and doors shall apply in connection with each open air motion picture exhibition.

Section 14. Whenever the provisions of this law are not conformed to, or where defects of installation exist, the state fire marshal, assistant state fire marshal or any deputy fire marshal five days after a written notice is served on the proprietor is hereby empowered to cut off all electric current from said room or building and the supply of electric current shall not be restored by any one until all the provisions of this law are complied with.

Section 15. Every motion picture show, theater, or any other amusement place in the state of Michigan showing motion pictures using celluloid films shall be inspected by the state marshal, his deputy or assistant state fire marshal not less than twice each year. The owner of a moving picture show, theater or other amusement place showing motion pictures using celluloid films shall pay to the state treasurer for each inspection the sum of ten dollars and all the money so paid shall be credited to the state fire marshal fund for use of fire marshal department.

Section 16. Whenever the state fire marshal by himself or deputies shall find by an inspection that any motion picture show is being conducted in accordance with the provisions of this law he shall issue the owner thereof his official receipt or license to continue such operations until such motion picture show shall be next inspected: Provided, however, that such license shall not be issued until said owner shall have paid the inspection fee herein provided to the state treasurer.

Section 17. Said official inspection receipt shall be posted in a conspicuous place where it can be readily seen by the public.

Section 18. Any owner or manager of any moving picture show or theater showing moving pictures violating any of the provisions of this act and who shall be convicted thereof, or who shall plead guilty to any complaint for the violation thereof shall be punished by a fine not exceeding twenty-five dollars and costs of prosecution, or if such fine be not paid then by imprisonment in the county jail for a period not exceeding ten days; for the second offense, he shall be punished by a fine not exceeding fifty dollars and cost of prosecution, for each subsequent offense he shall be punished by a fine not exceeding one hundred dollars and cost of prosecution, or by imprisonment in the county jail or in the Detroit house of correction for a period not exceeding thirty days, or by both such fine and imprisonment.

Section 19. All acts or parts of acts in conflict with the provisions of this act are hereby repealed.

Section 20. Provided, however, That in municipalities having ordinances providing for the regulation and installation and operations of moving picture machines, nothing herein shall be construed to abrogate such local regulation, but the jurisdiction of the state fire marshal shall in such cases be concurrent with that of the municipal authorities.

Section 21. It is hereby declared that this act is immediately necessary for the public health, peace and safety.

This act is ordered to take immediate effect.

*The first article of the series appeared in issue of Nov, 21, 1914.

Pictures in Costa Rica

By R. Mitchell Paw.

HERE I AM at San Jose and have a twelve-day wait in front of me. The Pacific Mail steamer "Newport" does not call at Punta Arenas, Pacific port of Costa Rica. Personally unacquainted with Punta Arenas, having only "heard" of its fierce heat, I decided to spend the intervening days at the capital, a city of thirty odd thousand inhabitants, and one which, if at present decidedly inactive commercially, has a wonderful climate.

One of Costa Rica's chief industries, the growth and export of coffee, has been seriously crippled by the great conflict, Europe being the market; and it was not until a few days ago that the United Fruit Co. gave notice of a continuation of haulage of the bean.

It is practically impossible to secure gold currency, and those doing a foreign business cannot, save at a ruinous rate of exchange, secure gold with which to meet their outstanding accounts. As Senor Julio Marquez, of the Variety theater, aptly remarked, "What use are colones when one cannot exchange them for gold?"

The first two days after arrival the writer spent in seeing the various places of interest: the different parks where three times a week there is music from 8 to 9:30 p. m., the National Museum with its excellent collection of reptiles and birds, an auto drive through the outskirts, and last, but decidedly not least, the National theater.

The National Theater.

This is a magnificent edifice, unfortunately closed the greater part of the year as the theatergoing public itself cannot support it. Formerly the government secured good companies by giving a liberal guarantee; but for some years now the depleted condition of the treasury has rendered this impossible, with the consequence that only at long intervals are the "Josefinas," as are termed the people of San Jose, favored with opera. The National cost about three million colones at a time when exchange was 2.15 colones for an American dollar, which made this about $1,400,000; and, though not overly large nor unusually imposing as to exterior, the interior arrangement and decorations are in the first instance excellent and the latter in marvellous good taste, no artistic detail being overlooked in the effort for refined luxury.

The Variety.

An interview with Senor Julio Marquez, of the Variety, "combined vaudeville and pictures," showed the moving picture industry of this town to be in a sad plight, the Variety, and it may be assumed the other houses also, barely paying expenses.

The now usual cry of hard times, "la guerra," etc., is put forth; and, though with no desire to condemn, in the humble opinion of the writer other causes capable of rectification are largely responsible for the scant box office receipts. Witnessing several screen portrayals at the Variety, the films were only fairly good and not new, and, generally speaking, there was a lack of "punch" in the entire performance. Projection nothing to speak of and long waits of a blank screen between acts found an audience noticeably without enthusiasm.

This building seats about seven hundred and fifty persons; film is mostly Pathe product, and program is changed daily, with matinees on Sundays and feast days, of which there are many throughout the year; prices per "tanda" or show: gallery, 20 cents—chairs, 55 cents; boxes of three seats, $2.15—of four, $2.70, and of six, $3.80, Costa Rican money, with exchange just now at nearly three colones for our American dollar. This building and equipment originally cost seventy-five thousand colones, $25,000.

Teatro Roig.

My next visit was to the Teatro Roig, a new theater, as yet unfinished to the extent of no paint and scaffolding still standing in many parts of the interior. Doors were open, however, for business, with the laudable intention, I presume, of making box office receipts pay for its completion. The picture, an eight-part Pasquali drama, "The Terrible Effects of Morphine," showed to a fair house; but here again there were the long waits between acts. In this film of rather quiet action the interest more or less reaches a climax at the end of each reel, and these waits were provoking, not to put it stronger.

Half a Show for Your Money.

There were two performances, the first from 8:15 to 9:15 p. m., and the second from 9:30 to 10:30 p. m.; and a scheme, which might or might not be a money-getter, was put into practice, namely, that of showing a little more than half of the picture during first "tanda" with a "To be continued in the Second Show" thrown on screen at close, necessitating a second visit to the ticket office of those unwise ones, including the writer, who had not originally purchased coupons for both "tandas."

There was plenty of time, however, to purchase coupons and refreshments also next door ere again the gong rang, lights were out, the second part on the screen. This scheme is typical of Latin-American exhibition, and I am afraid an exhibitor would have a hard time putting it over in the States. A weak and ancient comedy picture concluded the entertainment at the Roig, and one accustomed to the modern American screen portrayal experienced a decided sense of dissatisfaction.

The Actualidades.

At the Actualidades, also a new and clean, though small, picture house, there was the best picture so far seen in San Jose by the writer, titled "La Novia del Muerte," or "The Sweetheart of Death," a well-acted drama and well put on the screen. The remaining picture house, El Moderno, I have yet to visit.

In summing up this city in so far as the picture business is concerned, there, "under existing conditions any way," seem to be too many houses for the picture-going population, the percentage of the total city population thereof being far smaller than would be the case in the States, though, as I stated above, other causes are more than likely responsible that the percentage of screen enthusiasts has not been doubled. Clever advertising of up-to-date film, good projection and an elimination of waits between acts would go far towards filling the houses, even in these hard times. At present, those who attend make all preparations as if for a theatrical performance, instead of feeling as though they could drop into a picture house at any hour and in any attire to pass a pleasant and sometimes highly educational hour. Moving pictures, the most democratic of amusements, are rather spoiled by so much formality, and here's hoping that some enterprising exhibitor will come in and liven things up a bit.

Adele Lane

ADELE LANE, the very popular emotional leading woman, who is being featured at the Universal under the direction of Burton King, was born in New York and started to carve her own way in life, when at six years of age she played Edith in "Edith's Burglar." From that time to this she has gone steadily upwards. "Little Lord Fauntleroy," "Eva" and other child parts followed until at the age of fifteen she made her appearance as a leading lady, a position she never relinquished afterwards. A long course of repertoire and stock led to New York again and she appeared in various plays under Sullivan, Harrison and Woods, Brady and other managers. She was featured in "Eben Holden" and was the Jonquil in "Sky Farm."

Adele Lane.

Vaudeville claimed her for many months and she appeared with Mamie Seligman, Aubrey Boucicault, Cecelia Loftus and Joe Welch. For a long time Miss Lane was the Countess Dagmar in the Western Graustark Company and when a wire came from Lubin with a good offer for motion picture work, she took it gladly in order to settle down for awhile. For nearly two years she was identified with the Lubin pictures and then joined Seligs where she remained for more than a year and a half.

Adele Lane is petite, but her work is very powerful, she is retiring and modest and a terrifically hard worker and puts her whole being into her presentation.

E. R. Pearson

E. R. PEARSON, manager of the Kansas City branch of the V.-L.-S.-E., is a veteran film man who, through four years' experience with the General Film Company, is thoroughly acquainted with the past performances of "The Big Four."

Mr. Pearson joined the General Film Company at Omaha as assistant manager, in February, 1911. In 1912 he was appointed manager, remaining there until June, 1914, at which time he resigned and accepted the management of the Omaha branch of the Eclectic, later called Pathe. Just previous to accepting his present position Mr. Pearson devoted his time to the booking of special features.

E. R. Pearson.

"In this business there is certain to be a 'to-morrow,'" says Mr. Pearson, "and he who looks into that to-morrow will find practically certain proof of the success of the V.-L.-S.-E."

"No industry can stand still. It must either advance or retreat. V.-L.-S.-E. represents the greatest advance that has been taken since the inception of the business. The recognized four best equipped, most progressive manufacturers, have seen fit to endow an institution with their most cherished asset, namely their respective firm names, indicating a guarantee of their best efforts and individual attention.

"This institution is the culmination of the experiences varied and many that they have severally had in the past The V.-L.-S.-E. is a market place where the 'business man' exhibitor will be proud to say he secures his film."

Josephine Earle

JOSEPHINE EARLE is the latest recruit from the legitimate stage to the Vitagraph Company. Miss Earle is remembered for her work in the romantic role of "Beauty" in H. W. Savage's "Everywoman" company and as prima donna in her own act in vaudeville. She had been doing light comedy roles when her director, Wm. J. Humphreys, asked her to create the part of "Jennie the Gangster," a "vampire" role in the "Return of Maurice Donnelly," a Broadway Star Feature. Miss Earle was horrified and insisted that she could not play a part so foreign to her nature, but Mr. Humphreys claimed she could, and, as she had great faith in her clever director, she at last consented to try it. When made up her associates hardly recognized her. Mr. Humphreys had a strenuous time trying to make Miss Earle act real "tough," but the ultimate result was that she scored tremendously in the part.

Josephine Earle.

Miss Earle is quite modest and insists that most of the credit should go to her director, for she says: "I never thought I could do those 'vampire' roles. Now I would rather do them; only I hope they will be more refined in the future. It is indeed interesting to sit in the audience and listen to the horrified comments of those around me, for it is a pleasure to be able to lose one's identity in a role of that kind.

Miss Earle is a lover of outdoor sports, a finished dancer and has won many cups. She drives her own car, and if it wasn't for her winning smile she would be arrested many times for speeding.

Famous Players Secure Pauline Frederick

Star of "The Eternal City" Will Be Presented in Elaborate Photoproductions of "Zaza," "Sold" and "Bella Donna."

FOLLOWING her personal triumph in her first screen characterization as Donna Roma in "The Eternal City," now completing its engagement at the Astor Theater, New York, the Famous Players Film Co. has secured the exclusive film services of Pauline Frederick for a number of years. Under the supervision of Edwin S. Porter and Hugh Ford, who directed "The Eternal City," Miss Frederick will shortly go to Egypt for a mammoth photoproduction, in its original environment, of Robert Hichen's famous novel and play, "Bella Donna," in which Nazimova won her first great American triumph. She will also shortly be presented in a detailed film version of Henri Bernstein's emotional drama, "Sold," to be followed by a comprehensive picturization of the international stage triumph, "Zaza."

Pauline Frederick.

In the fascinating role of "Bella Donna," Pauline Frederick should find ideal screen expression of her emotional talents. With the thrilling story itself, the exotic atmosphere of Egypt and the desert, the magic of the mysterious and sinuous Nile so strangely like the dangerously beautiful and alluring heroine, "Bella Donna," promises much that is valuable as a photoplay, and should even surpass the pictorial and dramatic qualities of "The Eternal City."

Through her interpretations of "Bella Donna," "Zaza," and the central character of "Sold," together with the future subjects to be selected for her by the Famous Players, Pauline Frederick will unquestionably maintain the distinction she has won through her portrayal of "Donna Roma" in "The Eternal City" as one of the foremost emotional artistes of the screen.

"THE ORDEAL" WINS.

Justice Whitaker of the Supreme Court, sitting in New York on Wednesday, May 26, made permanent the injunction secured by the Life-Photo Film Company against Commissioner of Licenses Bell of New York City to prevent the Commissioner or his deputies from interfering with the exhibition of the feature production, "The Ordeal." Jesse Goldberg, president of the Life-Photo Film Co., announces that a theater will be secured at once for a presentation of the picture in New York.

WILL LECTURE ON "PROHIBITION."

Arthur Maitland, long identified with the legitimate stage, has entered the booking branch of the feature film business. His initial enterprise will be the exploitation and exhibition of "Prohibition," the six-reel subject being sold by the Prohibition Film Corporation at 220 West 42d street, New York City. Mr. Maitland closed the deal for the state rights of Michigan on the picture with Robt. T. Kane, president of the Prohibition Film Corporation, at the Lambs' Club last week. Assisting Mr. Maitland will be Henry E. Weaver, a widely known theatrical manager.

In addition to booking the picture in Michigan theaters, Mr. Maitland expects to make arrangements with the Ford Motor Company, the Reo Automobile Company, and other Michigan industrial organizations to lecture on the picture before the employees of the respective plants.

The Art of Exhibition

What Rothapfel Says on the Scheme of Decoration—Splendid Theories Translated into Practice—"Musical Travelogues."

By W. Stephen Bush.

WHEN RECENTLY the curtain went up for the first big night performance in the Strand, the stage seemed to be in semi-darkness, the color effect reminding one of the "embrowned shadows of the earth, when the day is departing." Gradually the light grew stronger and at last it blazed upon the setting like the sun at noon. Gasps of delight and wonder broke from every part of the audience in the house, for there was revealed to them a setting of supreme beauty and splendor. The setting suggested the interior of a Greek temple, marble-like pillars supported an airy graceful roof while, to the right and to the left, one looked out from the sides of the temple upon hazy landscapes which made one think of woodland and of meadows. The green garlands wound about the top of the pillars, the profusion of flowers in front of the temple, the harmony which the Greek type of architecture suggests even in its ruins—all combined to make a noble and striking habitation for the screen. The tribute of the audience was entirely spontaneous. It was the expression of a child at the sight of a picture which takes the eye by storm. The incident suggested to me the next topic of my talk with the creator of this marvel, General Director Rothapfel. No man I knew anything about seemed more competent to speak on the theme of "Decoration."

The Importance of Decoration.

"We have not the time to exhaust the theme of 'Decoration'," said Rothapfel, when he was asked to give his views and his experience on the subject. "Even if I could give a day and more than a day to it I could not do it justice in all its various details. It oftens happens that the people who have the best ideas of stage decoration are utterly without any knowledge of the peculiar needs of the exhibitor. The scheme of decoration, whether it is to be applied to a small or to a large theater, must proceed from one harmonious idea; I mean the decorator must have one uniform design in mind. So many theaters or rather moving-picture houses are decorated just with a vague desire to make things look pretty. I design all my decorations with the utmost care. There are two guiding motives in choosing and designing my decorations: In the first place I want to add to the atmosphere, of which decoration is an essential part and in the second place I want the decoration generally and the decoration of the stage or screen especially to bring out the photographic values of the projected picture. Obviously I cannot lay down any hard and fast rules in this respect, but it is safe and advisable to make your decorations harmoniously neutral so that nothing in your setting or in your auditorium will take away from the focus upon which all attention must be centered: The center of the screen. I object to brackets and side-lights, the light should always come from overhead, where its true source is to be found. In connection with this let me say there is no need of a dark theater. The subject of lighting is correlated to decoration and these few words on lighting are, I feel, quite in their place here. The dark theater is really a hindrance to projection. I helped to abolish the completely dark house. The house with the proper amount of light is far less trying to the eyes, the right diffusion of light in the theater makes the theater itself seem much larger, cleaner and more restful.

In Decorating Follow Nature.

A safe rule to follow in the setting for the decoration of your screen which is really the altar of our art is an imitation of Nature. One cannot go wrong in following this rule. We speak of the flowered fields and meadows as the rich carpet of Nature, let the floor of your setting be such a variegated carpet; one can do marvels with plants and flowers. Your ceiling had best be in the natural color of the sky, but care must be taken not to have it too light as it might easily appear too cold and thus lose its influence in the general scheme of decoration. Here I must again allude to lighting as an aid to decoration. Light in its varying moods and degrees of intensity will follow the drama or whatever you have on the screen and greatly enhance the effect if you know how to apply and handle it. It will do much the same for your music. Take a tense moment in a drama. As the climax is approaching let your light come up slowly and when the tenseness is relieved and you know your audience is satisfied with the solution increase your light and wind up with all the light you can muster. In music great brilliancy of light at the finale is often wonderfully effective with your audience. I decorate my stage with such colors as will best lend themselves to light effects; it is impossible to narrowly define color values in this connection; much must always depend on individual taste. No one should ever be entrusted with the decoration of a motion picture theater unless he or she is a person of artistic temperament with a thorough knowledge of the value of colors. I know theaters have been decorated, say, in red and gold or in ivory or gold just because somebody else decorated his theater that way but that it is a haphazard way of doing things. Each theater must be decorated in the light of its own particular needs. Say, for instance, there is one theater surrounded by buildings on all sides and there is another theater with plenty of vacant space around it. The scheme of decoration for the one must be entirely unsuitable to the other."

A Musical Travelogue.

Speaking of the setting which I attempted to describe in the introduction of this article, Mr. Rothapfel called attention to the fact that it afforded great scope for changes without entailing much effort. The two backdrops, now showing landscapes may easily be varied, they might be used in a musical travelogue.

"A musical travelogue?" I queried somewhat surprised.

"Exactly what I said," repeated Rothapfel. "Imagine the orchestra playing a Swiss melody or an Italian medley or some Oriental strain. Scenes representing the countries from which the music comes may be shown in the backdrops to the surprise and delight of the audience. I may change these drops into a huge snowcapped mountain or into a lighthouse or a pastoral scene. I filter the light into my Greek temple through transparencies and the source of the light is from outside of the set as it should be. I am now speaking of the screen while it is covered. It ought in this condition to represent a window. The two side openings may be used to create atmosphere. When the picture is thrown on the screen or if you want me to continue my comparison when the window is opened the side-openings may be slowly darkened which greatly heightens the illusion of a huge window being opened, through which the audience may gaze upon the everlasting human procession and all the wonders of the world. At the same time, it is possible upon occasion, and in order to secure a special effect, to use the screen and the two side openings simultaneously, but unless the exhibitor is very sure of his ground and has thoroughly tried out the effect he wishes to produce, I would advise him to keep away from such experiments. Here the line which divides the sublime from the ridiculous is especially thin and dangerous. A false step might ruin his whole program.

What enters into the Scheme of Decoration.

"And let me, in connection with this important topic, say to you that everything in and about your theater, animate and inanimate, confributes directly or indirectly to your scheme of decoration. The uniforms of the attaches and every bit of color in the theater must be considered as bearing upon your general scheme. Nothing is more important than the decorative plan of your lobby. Here I feel I am entering upon a subject which deserves to be dealt with in a chapter by itself. Let us make it the topic of our next talk on the science of exhibition."

Since writing these lines, the writer has been in most of the principal motion picture houses of the East. I will not say that they imitate the Strand but there is no question that the inspiration for improved methods of presentation has come from the example of the managing director of the Strand. This refers to everything, from the balancing of the program to the minutest details of projection.

PHOTOPLAYERS DINE.

On the evening of Thursday, May 13, many of the men who were of the membership of the late Photoplayers' Club assembled at one of the downtown restaurants for dinner. The coming of the actors had been announced, and as a result there was a crush and a great many were turned away Later there was an impromptu entertainment, at which Henry Walthall acted as master of ceremonies. Charles Chaplin led the orchestra for two numbers. There was laughter as he began, but very shortly it was discovered he really was leading; there was hearty applause for him. The other entertainers were Charles Murray, Truly Shattuck, Roscoe Arbuckle, Martha Golding, Porter Strong, Ruth Roland, Julian Eltinge, Victor Moore, Harry Gribon, Leo White and Polly Moran. It was a great night.

Court Holds Up Picture

Sustains Allegation That the Rights Were Obtained from Wrong Source.

IT BEHOOVES motion picture producers to exercise greater care in obtaining rights to dramatized novels for the purpose of producing photo plays as the result of a decision just rendered by Judge Hunt of the United States District Court invalidating the Broadway Picture Producing Company's film rights to "The Trail of the Lonesome Pine."

The Broadway company secured the film rights to the play through a broker, Frank Henry Rice, who represented himself as the authorized agent of Charles Scribner's Sons, publishers of the novel written by John Fox, Jr., and dramatized by Klaw & Erlanger. It developed, however, from the testimony presented at the trial that Rice had conducted his negotiations with employees of the publishing house who were not vested with authority to dispose of the motion picture rights of any books

"My view is that the Broadway Picture Producing Company was dealing with Rice claiming to be an agent. It was bound, therefore, to ascertain what authority the assumed agent had and how far it extended. One dealing with another as an agent deals with him at his risk. It is incumbent upon the party so dealing to find out whether the agent has authority to bind his principal as he assumes to do in the contract upon which the parties enter," declared Judge Hunt. "As Scribner's Sons did nothing to mislead the Broadway Company it should not be held that there was a duty to inform the Broadway Company of facts which the Broadway Company should have ascertained for itself."

The defense contended that the assignment of the dramatic rights to the novel by the publishers and author of the work to Klaw & Erlanger was limited to the production of a play on the stage with living and speaking performers and did not cover film rights, but Judge Hunt did not comment specificially on this point in the decision.

Judge Hunt concluded the plaintiffs are entitled to a decree enjoining the defendants from manufacturing or selling films of "The Trail of the Lonesome Pine" and an accounting.

New Players for MinA

FOUR important additions to the West Coast producing force of MinA Films were made last week by the engagement of Miss Goldie Colwell, Louis Fitzroy, George Ovey and Jefferson Osbourne to appear in forthcoming MinA releases.

Miss Colwell has been with Selig's Western company at Glendale, Cal., for many months and comes to MinA Films with a record of some exceptionally fine picture work, particularly in the serial "The Adventures of Kathlyn." She will play feminine leads in MinA productions.

Goldie Colwell.

Louis Fitzroy served with the Nestor-Universal for many years and is very well known. He is a member of one of the early Nestor companies, as was Jefferson Osbourne who, besides, has appeared in features of the Bosworth company and other organizations. George Ovey headed his own company in the hey-dey of melodrama, but for the past three years has been engaged in picture work with different Coast companies.

The release in which these new players make their debut under the MinA banner is "Life's Mysteries." It is directed by Milton Fahrney and will be released June 3 on the licensed program.

GOLDSTEIN BROS. BUILDING BIG THEATER.

The Strand, a modern 1,400-seat theater, is being erected at Hampton Beach, N. H., by the Goldstein Bros., of Springfield, Mass., owners of the Broadway theater in that city. This concern has controlled the amusements at Hampton Beach for the past number of years.

Mexican Film Conditions

Taxes Almost Confiscatory—Only the Hope of Peace Encourages Exhibitors to Continue Business.

By M. M. Lindheim.

"WHATEVER taxes can be collected are assessed; were it not for our expectations of political change and a long period of peace we would not continue to maintain our cinematograph establishment."

The manager of the largest exclusive motion picture theater on the Mexican Northern border thus plainly and forcefully expressed his opinion and the view of his colleagues in the film trade on May 12 in the lobby of his theater in Piedras Negras, Coahuila, Mexico. Our talk embraced many subjects, among them being the development of the film industry. We spoke of the former great Mexican exchanges, Martinez, Pathe, et al, and the film service they had furnished, varying in length from fifty to several hundred meters. I finally inquired concerning the present relations between government and industry. "Sr. C——," I asked, "how much is the Villista municipal tax on your theater? On what is it based?"

The impresario added to his former reply: "Two hundred and fifty dollars a week is our present tax, yet the officials are not satisfied. They are greedy for anything that looks good; they come here and see the people, then go away and raise our tax."

"The current rate of exchange on the Villa peso (dollar)," he continued, "is about four and one-half cents and present prospects indicate an even greater decrease in value. Our price of admission is seventy-five cents for adults and twenty-five cents for children. Think of it! The entrance cost in gold (American money) is only a trifle more than three cents and for the little ones about one cent."

Before the revolution, theaters frequently used from two to four thousand meters of film each night; now they exhibit about thirteen hundred, four reels.

"Consider, my friend, what it cost us for film service. We must pay the tolls of the bridge, express charges, drayage and, of course, the rental for film. Our film supply costs us about three thousand, five hundred dollars (Villa money) per month."

I inquired concerning another large theater and was informed that its losses were too great to be sustained. In Juarez, Piedras Negras and Matamoras shows are given each night, but at best the other towns have only spasmodic exhibitions. In Northern Mexico—everywhere—the hands of progress struggle and strive feebly. From Tamaulipas to Sonora men are engaged in the work of destruction. Life has no value save its earthly possessions—the rule of political despotism and military confiscation prevails.

Soldiers are to be seen everywhere, some loitering, others slouching about with their guns conspicuously in evidence. Many civilians, too, go armed; automatics are suspended from their waists and long knives are thrust in their boot-tops or leggins.

A "tanda," or intermission, was in progress, so we strolled through the theater to the operating booth and there compared the old Pathe projectors with the lately installed Simplex models.

LADY MACKENZIE PICTURES AT LYCEUM.

Lady Grace Mackenzie, hailed at a recent dinner of leading American followers of big game at Delmonico's as "The foremost woman hunter of the world," has taken the Lyceum theater for the purpose of giving her first public showing of her thrilling lion, rhinoceros and elephant hunts in the form of moving pictures, with which she has just returned after a long and successful expedition in East Africa. The modern Diana is the first person to invade the jungle and return with at least one specimen of every known species of big game in the district. In addition to those she brought down with her own rifle, she captured numerous cubs and transported them to this country and brought back with her four miles of moving picture film. These were obtained at a cost of more than $400,000.

It is Lady Mackenzie's boast that her pictures, unlike all other so-called big game motography, are not only educational pictures of the wild beasts of the jungle in their native state, but that they show in most exciting manner the real action of some of the most desperate hunts after ferocious animals. The performances will consist of a two-hour-and-a-half entertainment, accompanied by a lecture, and will be introduced in a novel manner, which will be in the nature of a surprise. The pictures will be shown twice daily, at 2:30 and 8:30, beginning with the evening performance on Monday, June 7.

New Player With Metro

THE recent engagement of the Metro Pictures Corporation, through its central officers and the various producers, consist of five stellar actors and actresses whose appearance under the Metro banner will be the first in important screen productions.

Emmet Corrigan, last seen in "The Money Makers" at the Booth Theater, will be seen in the Popular Plays and Players production of "Greater Love Hath No Man" to be picturized from the novel by Frank L. Packard and released through Metro early in June. A special cast of players who have been associated with Mr. Corrigan in his various stage successes will be used in screen work in his support.

Emmet Corrigan.

Jane Grey.

Martha Hedman, who is now working in the production of another well known feature producer, becomes a permanent Metro star following the completion of the work now going forward. Just what production Metro will offer Miss Hedman in, first, is not yet known, but General Manager Rowland stated that she would, in all probability, be seen in several of the Charles Frohman plays of which Metro controls many.

Edward Connelly, formerly seen in "Marsa Covington" on the spoken stage, will be seen in a screenization of that play under the B. A. Rolfe trade mark. Work is now proceeding at the new Rolfe studio, West 35th Street and when the interiors are completed, the company will journey to St. Louis where the river scenes will be made.

Ethel Barrymore is to be seen in the production she last appeared in at the Empire Theater, "The Shadow," in which she is now appearing at the Illinois Theater, Chicago. Miss Barrymore will appear, also, under the Rolfe banner.

Work on "The Right of Way," Sir Gilbert Parker's famous dramatic success, is rapidly going on at the Rolfe studios, 61st Street and Broadway, with William Faversham in the principal role, supported by Jane Grey, the prominent stage star.

Olga Petrova in one of her former stage successes, will be one of the forthcoming Metro releases during the next six weeks.

CONCENTRATES IN COLUMBUS.

The Columbus Theater Equipment Co. has withdrawn its branch store from Cincinnati and has combined it with the store at Columbus, Ohio. Leo E. Dwyer, general manager of the company, states that in the future all of their time and attention will be concentrated on their home office at Columbus, where the company is enjoying a prosperous business through Ohio and the central states.

FOX TO HAVE COAST PLANT.

Before leaving Los Angeles on May 26, Winfield R. Sheehan of the Fox Film Company announced that plans were under way to establish the producing forces of his company on the coast by next fall. A number of directors and players have been secured, including Allan Dwan, Oscar Apfel and Raoul A. Walsh, who will shortly come east for the summer.

Morosco-Bosworth Secures Victory Bateman

VICTORY BATEMAN, leading woman for Edwin Booth, the two Salvinis, Louis James and other celebrated Shakespeareans, and one of the most finished actresses of the American stage, has been secured to appear before the motion picture camera at the Morosco-Bosworth studios.

Miss Bateman has played hundreds of different types of women in her illustrious career and will portray the part of a gypsy seeress in "Kilmeny," the photoplay selected as the initial starring screen vehicle for Lenore Ulrich, of "Bird of Paradise" fame. Pretty little seven-year-old Doris Baker, known in vaudeville as "the youngest cornetist in the world," will also play an important part in the new Morosco-Bosworth release.

Victory Bateman.

In order to accommodate the increased activities at the Morosco-Bosworth studios the stage has been extended west so that it gains an additional area of over 2,500 sq. ft. Another 25,000 sq. ft. has been added to the facilities of the Council Street stage, devoted to big exterior sets, by fencing a solid 75-ft. strip straight through the block from Council to First.

Among others in the "Kilmeny" cast are "Bill" Desmond, who has supported Lenore Ulrich for two seasons in "The Bird of Paradise," and Herbert Standing, the well known Morosco-Bosworth player.

Alma Hanlon

A WELCOME newcomer in the film world is Mrs. Walter J. Kingsley, head of the publicity department of the United Booking Offices, who, under her maiden name, Alma Hanlon, is at work at the Pathe studios as leading woman in the Tad series of comic cartoons.

Mrs. Kingsley is of the famous Hanlon family, long known on the American stage as superb pantomimists and stars in their own production of "Hanlon's Superbas," which, years ago, delighted playgoers throughout the country.

Mrs. Kingsley and Mrs. Harry Reichenbach are close friends, and it was because of Mrs. Reichenbach's insistence that Mr. and Mrs. Kingsley became interested in screen work and later took the position at the Pathe studio.

Within a few months Miss Hanlon will make her appearance in one of the feature productions of the Metro Pictures Corporation.

When four years of age, Mrs. Kingsley was carried on and off in the productions of the famous Hanlons, and the traditions of her family alone promise to aid her considerably in her new work. Last year Mrs. Kingsley was selected by the National Photographers' Association as the supreme beauty of the day and awarded a parchment diploma carrying with it the honor conferred.

Alma Hanlon.

Marion Leonard's Activities.

WHILE "Mrs. Dane's Defense" is not quite ready for release as yet, Miss Leonard has completed the actual production and is already working on "Zira." There was given a private showing of "Mrs. Dane's Defense" in the studio, and the picture looked good to those who saw it, the audience being composed of the studio forces and those of the players who were in town.

Marion Leonard.

Naturally there was considerable interest in the work of Charles Dalton as this was his first experience as a photoplay actor, but his performance was fully up to if not above any acting he ever did on the speaking stage, and this is saying a great deal when his work in the "Sign of the Cross" and other well known legitimate productions is taken into account.

Miss Leonard was—well, you know without any retelling what kind of work Miss Leonard did — Miss Leonard was "Marion Leonard as Mrs. Dane," leaving little else to be said. Miss Mabel Montgomery did some good work while Mr. Jarrett played well opposite Miss Leonard.

From now on, interest in the studio centers on "Zira" and while no definite information has been forthcoming as to the actual construction of the cast it is more than probable that many of the players who helped to make "Mrs. Dane's Defense" a success will be seen again in "Zira."

Clara Horton.

THERE are not many little girls of eleven years of age who were born in Amity street, Brooklyn, who can boast the possession of ten trunks full of clothes, a trip round the world and a bungalow in California—all earned by themselves. There are not many little girls in all the world who can make that boast. And yet that is what little Clara Horton, a Brooklyn child, who is now "the littlest star" for the Ideal Motion Picture Company, in Hollywood, Cal., has to her credit, and besides that (she is not too grown up to acknowledge it) one of the most wonderful collections of dolls which ever delighted the heart of a little girl since the world began.

Clara Horton.

Clara Horton, it may be remembered by Brooklynites, made her first appearance as a toe dancer in a school pantomime during the holiday season, several years ago. Her dancing so delighted a theatrical manager who was present that he gave her further training, and she soon appeared in the pantomime, "Jack and the Bean Stalk." Then came the most delightful experiences of all—a trip around the world, playing in every leading city and, what really interested the child more, learning how little girls in every country play dolls, and how they dance. On her return from abroad, Clara played in the children's production of "Cinderella," and then she became a little actress for the moving pictures.

Clara has been with the Ideal Company, which, until just recently, has been located at Tucson, Arizona, for two years. She and her mother are now at Hollywood, where Clara will head a newly-formed company of juvenile artists. She is called the "Ideal Kiddie of the United Program," and her picture is seen daily in every city of the United States.

Something About Pictures.

Eugene Nowland of the Edison Studios Addresses New York Library Club on Educational Subjects.

By Margaret I. MacDonald.

AN interesting address was given by Eugene Nowland, stage director of the educational department of the Edison studios, before the New York Library Club, in the auditorium of the Washington Irving High School, on the afternoon of Thursday, May 13. Mr. Nowland chose as his subject "The Possibilities of the Educational Moving Picture," demonstrating the truth of his remarks with filmed subjects of a high order, namely, "The Manufacture of U. S. Coin," "Microscopic Pond Life," and "The Boston Tea Party."

These illustrations as well as Mr. Nowland's intelligent and enthusiastic handling of his subject were received by his audience in the heartiest manner. Apart from impressing upon his hearers in glowing terms the unparalleled possibilities of the moving picture as an educator, relating something of its history dating from the first exhibition which took place in Chickering Hall in 1891, drawing attention to the fact that in more than one college throughout the country where technological subjects are taught, preparations are being made, and in some instances have been completed, for the use of the moving picture in connection with the college curriculum, he let drop some remarks that are worth repeating in the language used by the speaker, and which will go far toward convincing the reader of his sincerity in his work as an art. It is for instance a new thought to many of us that "while the poet finds expression in words, the artist in oils or water colors, the sculptor in marble, the moving picture director uses souls. With the souls of men and women who have lived, and are able to truly feel what they are called upon to portray, he paints his pictures." Then we were glad indeed to hear him make the assertion, "I will not make a picture having anything suggestive whatsoever in it, nor a picture that shows any means of committing crime," whereupon he gave his reasons for not doing so, one of which centered about a horrible crime which was committed some time ago in Los Angeles, and which was an exact parallel of one exhibited shortly before in a moving picture, and which to his own personal knowledge was inspired by the viewing of that picture. He further drew attention to the fact that the more pretentious production should be guarded in this respect just as carefully as the smaller product, for the reason that although exhibited at first only in large picture houses such as the Strand, when this same film begins to wear out and become "rainy," it is passed along the line down to the nickel houses "where meagre intelligence views it, and where the animal instinct is largely uppermost." Mr. Nowland also stated that while he believes that the National Censor Board had done a good work in the cleansing of the moving picture, he is at the same time of the opinion that the directors and the manufacturers should be their own censors.

Another thought worth while considering, although not an altogether new one, and with regard to which Mr. Nowland was particularly forceful, is in connection with the danger of the motion picture as an educator. This danger is that which lies more especially in the filming of literary works, the danger of placing the story so completely and realistically upon the screen that the mind of the spectator is satisfied to the extent of failing to become inspired with a desire to read the book or know more about the subject. This may also be the danger in attempting to teach history by means of the film, and to illustrate his idea of how a subject of this kind should be presented, telling enough but not too much, and thereby inciting a curiosity to look up the incident for further information, a two-reel version of "The Boston Tea Party," the scenario as well as the picture of which was fashioned by Mr. Nowland himself, was presented. The illustration is a worthy one and was received with much enthusiasm by the audience.

Director Nowland's address before the New York Library Club is significant, not alone of the growing interest in the moving picture, its apparent mission, and its possibilities as an educator, but of the higher human intelligence which is finding its way to the producing end of the business.

Bernstein's Plans for New Program.

Former Manager of Universal City Hopes to Erect Large Studio in La Mesa, Cal.—To Engage Twenty-two Directors.

AS ANNOUNCED in the Moving Picture World, under date of May 15, Isadore Bernstein, late manager of Universal City, is making plans for the production of another program, including single reel and feature subjects. Mr. Bernstein came to New York recently and a few days ago spoke optimistically of the prospects for his new enterprise, atlhough he is not ready to announce the organization as an assured fact. He made it clear that he did not wish to promise anything of which he was not certain.

Most of the money has been raised for a corporation capitalized at between two and three million dollars, the studios to be located at La Mesa, Cal., a town near San Diego. It is not unlikely that work on these studios, constructed along improved lines, originated by Mr. Bernstein, will be started within the next few weeks. The program calls for seven one-reel comedies and seven three-reel subjects a week and supplementing these regular releases will be six big features a year. Twenty-two directors will be engaged at the La Mesa studio and it is probable that the product of several outside producers will be used.

At present Mr. Bernstein has organized a company for the feature productions and much of his time in New York is being spent in engaging the best directors and players available for the other companies. He wants actors who have proved their worth on the screen, rather than the stage, and is fighting shy of contracts with independent producers whose pictures have not attained a high average in the past. Subjects for features will be selected from the most successful plays and novels of each year, and all scenario material, whether handled by one of his own directors, or an outside alliance, will be passed upon by Mr. Bernstein personally.

A new idea is to be tried in the scenario department. Figuring that short story writers frequently have good photoplay material, but do not know how to present it, Mr. Bernstein is prepared to place authors of repute under contract for a certain number of stories a month, written precisely as though they were to be printed in a magazine. These will be turned over to expert scenario writers and made ready for production. An arrangement by which the proofs of novels may be obtained in advance of publication, also is contemplated.

The new company—a name has not been selected—will open thirty exchanges in the United States, according to the plan, and to avoid any possibility of a premature start, the program will not be launched until the reels for three months in advance are on the shelves of each exchange.

Mr. Bernstein's record in the moving picture business is well known. He has a personal knowledge of every branch of the industry, from the building of a scenario, through the production of a photoplay and its marketing. He is credited with having designed Universal City and for the past two years has successfully managed the large organization without an assistant.

MORE V. L. S. E. OFFICES.

General Manager Walter W. Irwin of the Vitagraph-Lubin-Selig-Essanay, Inc., announces the establishment of three new V. L. S. E. booking offices, and the appointment of E. O. Childs as permanent representative in Pittsburgh, Pennsylvania.

The new offices are located in Cleveland, Minneapolis and Portland, Ore. A. W. Goff is in charge of the Cleveland office; C. W. Sawin will represent the Minneapolis office, and Tom North will represent the "Big Four" in Portland, Ore. Arrangements for permanent offices in these cities have not, as yet, been completed. The territory to be covered by each office is as follows:

The Cleveland office will cover Ohio and Kentucky towns adjacent to Cincinnati, the eastern section of the southern part of Michigan. The Portland office will cover Washington, Idaho, Oregon and Montana west of Billings. The Minneapolis office will cover Wisconsin north of La Crosse and Oshkosh, the northern part of Michigan, North Dakota, South Dakota and Montana east of Billings.

GOODWIN FILM CO. CHARGES INFRINGEMENT.

The Goodwin Film and Camera Co., originally formed to exploit Dr. Goodwin's patents, is suing the Universal Film Manufacturing Company and Patrick A. Powers, charging infringement of the Goodwin patents covering the use of pellicles. It is alleged the defendant film company is using similar pellicles without license from the plaintiff which claims to own exclusive rights to the use of same.

"An Economic Question"

Feature Films in Regular Service vs. Regular Service Plus Feature Films?

This is the economic question being debated. Kalem announces an innovation in regular service beginning Monday, July 12, with the release of a four-reel feature (Broadway Favorites) every alternate Monday, also intervening Mondays a three-reel feature, also Broadway Favorites.

It is a well known fact that many exhibitors are paying out the major portion of their profits in rentals for features outside of their regular service. Kalem proposes to help correct this uneconomic situation by releasing four-reel and three-reel features in regular service. This means the exhibitor will get his feature with his regular program without having to go down in his pocket for additional money.

The first four-reel release announced is the big spectacular cabaret picture now being made at the Kalem Cliffside, New Jersey, studio. This will be followed, Kalem promises, by a series of novelties that will make the trade sit up and take notice, and when Kalem promises you novelties you can pretty well depend upon getting them.

Harris Gordon.

"SIX TO SIXTY" is simply another way of expressing versatility, for in "The Four Seasons," a Thanhouser four reel Mutual Master Picture, which will be released very shortly, Harris Gordon plays the leading role throughout, his age running from that of a young juvenile to that of a decrepit old man; the six year old "bit" being portrayed by Leland Benham.

Harris Gordon.

Mr. Gordon was born in Glenside, Pa., in the early 90's and after graduating from the Cheltenham Preparatory School, entered the "Miss Bob White" company, where he gained his first dramatic experience. Later he appeared with Louis Mann, and subsequently played under the direction of John Cort and Klaw and Erlanger. His first picture experience was with the Reliance Company.

After severing his connections with the Reliance people he appeared in Eclair films. He has also appeared in the Famous Players, Royal, Victor, Solax, and now he is with Thanhouser in New Rochelle, N. Y.

Mr. Gordon has blue eyes and light brown hair. He is five feet eleven and a half, and is considered one of the best looking juveniles in the silent drama. He is a hard worker, and is always seeking to improve his work. During his connection with the Thanhouser studio he has appeared under the direction of W. Eugene Moore, Thanhouser's premier director.

LUBIN TO PRODUCE "THE GREAT RUBY."

"The Great Ruby," the famous Drury Lane melodrama by Cecil Raleigh and Henry Hamilton, which is now being made into a feature production by the Lubin Company, under the direction of Barry O'Neil, promises to be one of the most remarkable photoplays ever filmed by the Lubin Company. The play is an ideal one for the screen, and the director has a wide latitude for the many big scenes. Mr. O'Neil is taking full advantage of this fact and is sparing neither money nor time in getting the desired results.

The company that is putting on "The Great Ruby" is an unusually strong one and includes Beatrice Morgan, Octavia Handworth, Eleanor Barry, Frankie Mann, Jeannette Hackett, George Soule Spencer, Peter Lang, Chauncey Keim, Walter Hitchcock, Ferdinand Tidmarsh, Howard M. Mitchell, Charles Brandt, James Farrell, Douglas Sibole, Richard Wangemann, William H. Turner, George S. Trimble, Bernard Siegel, Alan Quinn, Clarence Jay Elmer, James Cassady, Walter Law, Ruth Bryan, George Clark and Edith Ritchie.

At Leading Picture Theaters

Program for the Week at the New York Motion Picture Houses.

The Vitagraph Theater.

THE Broadway Star Feature, "Love, Snow and Ice," a three-part comedy with scenes laid in the Adirondacks, is a prominent picture on this week's program at the Vitagraph Theater. "Love, Snow and Ice" was written and produced by Wally Van, and introduces a number of beautiful winter scenes. Mr. Van, Nitra Frazer, Albert Roccardi and Donald MacBride play the leading parts. Chapter Four of "The Goddess" shows this popular serial is growing steadily in interest, Celestia being brought to New York City by Tommy Barclay. A two-part dramatic feature, "Four Grains of Rice," a tense story of Chinese cunning and American wit, and two comedies, "Fair, Fat and Saucy," an amusing tale in which a Persian Prince, in search of a fat American wife for his harem, meets a determined American husband, and Number 11 of Roy L. McCardell's Jarr Family Series, "Mr. Jarr and the Ladies' Cup," complete the program.

Marguerite Clark at the Strand.

Marguerite Clark, in a clever photo-production of Frances Hodgson Burnett's romance, "The Pretty Sister of Jose," a Famous Players Film Company release, is the principal attraction this week at the Strand Theater. The story deals with Pepita, a young Spanish country girl who comes to Madrid with her brother, and Sebastiano, a handsome bullfighter. Miss Clark's characterization of the capricious Pepita is one of her most notable achievements for the screen. A new Keystone comedy, interesting travel subjects, the Strand Topical Review, and another high class musical program are also found on the bill.

The Hippodrome Bill.

Walker Whiteside in Israel Zangwill's celebrated play, "The Melting Pot," is the star feature this week at the Hippodrome. This powerful play lends itself to the making of an equally moving photodrama, and is being received with every mark of approbation. Mr. Whiteside gives a remarkably impressive portrayal of the leading character. A scenic feature by the Pharos Film Co., consists of Bruges, Belgium, and bee farming; new Living Pictures by the Hippodrome Classic Models; the Weekly Events in Motion Pictures; Miller & Vincent in a popular song specialty; The Kentucky Derby, 1915 (World Film Corp.); picture comedy, "Two for a Quarter," and an impressive tableau, "Liberty," are also on the program.

"Wild Goose Chase" at Broadway Theater.

Ina Claire made her moving picture debut in Jesse L. Lasky's picturization of Wm. C. DeMille's dramatic comedy, "Wild Goose Chase," at the Broadway theater this week. The comedy is full of life and amusing situations, and Miss Claire is a charming heroine. A new instalment of the Paramount South American Travel Series, and a number of comedies are also shown.

ERBOGRAPH COMPANY STARTS BUSINESS.

The Erbograph Company, of which Ludwig G. B. Erb is president, and Ben Goetz, treasurer, has just completed a fully equipped plant at 203 and 211 West 146th street, New York, for the printing and developing of motion pictures. This plant has been in course of construction since last November and is completely appointed. The reputation of Mr. Erb as a photographic expert is so well known in the trade that no comment regarding his ability to handle the laboratory work is necessary.

HARRY MAINHALL, UNITED SCENARIO EDITOR.

Perhaps much of the artistic and poetical quality of the scenarios written by Harry Mainhall, recently engaged to write scenarios for Edwin August and the Pyramid Picture players for the United Program is due to the gift of imagination and the artistic sense handed down to him by a long line of talented artists. Jeffrys Lewis, the famous actress of the days when Ellen Terry and Sarah Bernhardt were in their hey dey, who reigned, the undisputed queen of Broadway drama for many seasons, is Mr. Mainhall's mother.

Mr. Mainhall was with Essanay three years before coming to New York to write scenarios for the United Program. He is a pen and ink artist with a style of his own, and many of his allegorical drawings have been accepted by the newspapers.

Myrtle Tannehill

THE American actress, who attempts to establish a following abroad, faces a task that is almost superhuman. This is a fact admitted by every performer who has endeavored to break down the barrier of prejudice which exists against American players. The individuals who have succeeded in leveling this barrier can be numbered upon the fingers of both hands.

Myrtle Tannehill.

Myrtle Tannehill, the talented artiste who is featured in Kalem's three-act "Broadway Favorites" production, "When the Mind Sleeps," is one of the few American players who has established a following in Great Britain which can be said to be as great as it is in this country. Miss Tannehill, by the way, came to Kalem direct from her success in "A Pair of Sixes," which recently left the Longacre theater after a long run.

This charming actress is well known to Broadway theatergoers. Her delightful work opposite George M. Cohan, in "Broadway Jones," when that production was presented at the Cohan theater, is still remembered. "Snobs," which scored at the Hudson theater, is another of the productions in which Miss Tannehill appeared on Broadway.

Miss Tannehill's first appearance upon the stage was with William Gillette, in "The Admirable Crichton." Then came a season in "Mrs. Wiggs of the Cabbage Patch." Her next appearance was opposite Mag Figman, in "Just Out of College." Shortly afterwards, Miss Tannehill was engaged to play one of the principal roles in "The Girl of the Golden West," and "Get-Rich-Quick Wallingford."

In the role of Wenda, the victim of cretinism, or arrested mentality, Miss Tannehill gives a truly touching portrayal. "When the Mind Sleeps," will be issued Monday, June 14, and, like the "Broadway Favorites" features which precede it, will be released in regular service.

ELAINE COMPANY GOES TO ITHACA.

The Whartons, Pathe producers, and the "Romance of Elaine" company left for Ithaca recently with two carloads of scenery and "props."

Among those at the Lackawanna station in Hoboken were Lionel Barrymore, Pearl White, Creighton Hale, Mr. and Mrs. L. D. Wharton, Theodore Wharton, J. Whitworth Buck and Leroy F. Baker. All were looking forward to their work in Ithaca.

The picture will be made at the fine new property which the Whartons have acquired in Ithaca, and where extensive improvements have been made during the last three or four months. Every facility for making pictures has been provided for, and in the future Ithaca will be the permanent address of the Whartons.

"THE FIGHTING CHANCE" TO BE SHOWN.

When the first performance of the Lincoln Players, "The Fighting Chance," will be shown in a few weeks to a select gathering of literary folk, the Rev. Stickney Grant will be among those present. The minister of the P. E. Church of the Ascension will be remembered as having used Chambers' novel for the text of his most brilliant sermons against drink and its hereditary effect on the growing youth.

Rev. Grant is looking forward to the showing with a great deal of interest and pleasure. He is very anxious to see Ed. Lincoln, the former Vitagraph star, portray the young man who had but "The Fighting Chance" against Old Demon Barleycorn and the sins of the father.

Maud Allan With Bosworth-Morosco

ANOTHER capture of unusual importance for the screen has been announced by Bosworth, Inc., in association with the Oliver Morosco Photoplay Company, in the person of Maud Allan, the internationally famous dancer.

Miss Allan, who shares with her bosom friend, Pavlowa, the leadership in modern classical dancing, is an immense favorite in London, both because of her natural genius and also because of her popularity with the late King and the present Queen Mother. Her hold upon the royal favor largely came about through a little act of graciousness of her own.

Maud Allan.

Miss Allan has already reached the Morosco-Bosworth studios and is now at work on her initial motion picture subject, "The Rug Maker's Daughter," a stirring romance of the American-Turkish rug trade, which will include three of her most beautiful dances. It was solely through a lucky circumstance that the Morosco-Bosworth interest were able to secure this star. On returning from an eighteen months' tour of Australasia, India and the Far East, Miss Allan stopped off in Los Angeles for a short visit with her mother, where when negotiations for her appearance on the screen followed her inspection of the Morosco-Bosworth Studios. The fact that she has repeatedly turned down offers to be screened and only recently refused $5,000 to give one of her dances before the camera, will readily dispel any idea that securing this star for motion pictures was a simple business transaction.

Reina Valdez Attains Ambition

REINA VALDEZ has at last attained her ambition. She is a motion picture directress, a full fledged directress, and now her weeks of hard labor and self sacrifice and constant devotion to the producing end of the profession at the Ideal Studio at Hollywood, California, where she is the leading lady at the same time, have been rewarded by the promise that she shall assist direct and star in a short society drama, "The Road Home," which she herself has written, which will be produced in a few weeks. Miss Valdez has been acclaimed "the most beautiful girl in the world" by popular vote of many motion picture theaters, and although she has been much sought after by artists and by theatrical managers, and although she has played the leading parts in many plays, both on the screen and behind the footlights, she has never, for the past few years since she first appeared in motion pictures, lost sight of the fact that she wanted some day to become a directress. Even before she was in any way associated with the drama which is made possible through the lens of the camera, she was quite an expert photographer, and modestly acknowledges that many of her photographs took prizes for excellence in amateur contests.

Reina Valdez.

"The Road Home" is bound to attract much attention when it appears.

Eugenia Forde

TO MISS EUGENIA FORDE, playing the role of Hagar in "The Diamond from the Sky," has fallen one of the most difficult characterizations thus far presented on the screen. It is a gypsy mother whose infant son is sold for gold. To portray all that the gypsy Hagar endures, always fighting, struggling, battling, requires a dramatic investment that few players in motion pictures possess. When "The Diamond from the Sky" was in its productive inception, the character of Hagar caused some apprehension, for it was felt the person selected to play it must be a most unusually gifted player.

That her selection was a happy one is proven by the recent showing of the first chapters of the North American Film Corporation's big offering. We find Miss Forde, as the gypsy Hagar, her heart torn by the anguish that only the mother of a first-born can know, but with a spirit undaunted and a courage unlimited, except by the demands of her aching heart's cry for revenge.

Eugenia Forde.

It is a high tribute to Miss Forde's dramatic effectiveness to record her work in "The Diamond from the Sky" as dramatically equal to anything the screen has thus far offered. She possesses, along with her general stage knowledge of values, the artistry of the screen—a something which many big dramatic stars recruited to the screen fail to gain—enabling her to register the most subtle points and drive them home convincingly.

Janet Beecher

WITH a long list of Broadway successes in the "regular" theaters to her credit, Janet Beecher of course finds her way to the screen by the World Film route. She is the star of the five-part feature, "Fine Feathers," based on Eugene Walters' play of the same name which had a great vogue on the legitimate stage a few years ago.

In this photodrama Miss Beecher impersonates a young married woman who is discontented with suburban existence on "$25 per," so she aids and abets her husband in some polite nefariousness, which succeeds pro. tem. Then comes the usual discovery and the poor bird is stripped of her fine feathers and taught a useful lesson in contentment.

Janet Beecher.

Miss Beecher, who plays this fine part in the World Film photodrama, graduated in stage artistry under Mr. Belasco. She appeared in "The Great Adventure," "The Intruder," "The Woman of It," "The Regeneration," "The Concert," "The Man Higher Up," "The Love Thought," and many others.

Personal popularity is not the least of Janet Beecher's many assets. Also besides being an accomplished actress she is a painter of merit and proficient in many sports.

Reviews of Current Productions

"A Strange Disappearance."

King Baggot Featured in Three-Reel Imp Production, Based on Narrative Written by Anna Katherine Green.

Reviewed by Robert C. McElvray.

THIS is not a detective story, such as readers of Anna Katherine Green might expect, and the action does not center about the unraveling of a murder mystery. There is, however, a decided air of mystery about the narrative and

Scene from "A Strange Disappearance" (Imp).

the characterizations are peculiarly of the type drawn by this gifted writer. There is more strength in the atmosphere, construction and character work than in the plot itself, which promises a little more than is realized in development.

King Baggot is appealing in the part of Andrew Blake, about whose tangled love affairs the story is woven; Edna Hunter is charming as Evelyn, and Frank Smith does a remarkably fine bit of work in the part of the father, palsied in everything but his stubborn will. Jane Gail is pleasing as Luthia, but as hers is really the leading feminine part it would have strengthened the plot development to have introduced her earlier in the narrative and allowed the observer to get more in sympathy with her.

At the opening of the piece Andrew is seen deeply in love with Evelyn. The father bitterly opposes this match and wishes him to wed Katherine. The young man takes a month's trip into the country and stops one night at a cabin in the woods. Here he meets Luthia, the daughter of a scoundrel. She saves Andrew from robbery and perhaps death. He then takes her with him and places her in a convent. Later, when his father threatens him with disinheritance if he weds Evelyn, he compromises by marrying Luthia. The latter soon learns that Andrew has married her while still loving another. She goes into the woods and is threatening to drown herself when she is made captive by her scoundrel of a father and her brother.

Andrew's own father dies and he thinks Luthia dead. Later he accidentally learns of her abduction and goes alone to recover her. He visits the cabin, is overpowered and the place set on fire. Rescuers come in the nick of time. Both are saved and Andrew learns to love the girl who bears his name.

The scene of the production is in England and the period some time in the days of quill pens and stage coaches. In costuming and settings the piece is pleasing.

Lottie Briscoe Leaves Lubin.

This popular and talented leading lady brought her association with the Lubin firm to a close last Saturday, May 15. This ends probably the most famous partnership in moving pictures, that of Arthur Johnson and Lottie Briscoe. Whether the most famous or not, it is undeniably the longest, these two having worked together without break for the last three and a half years. During that time, in conjunction they have produced some of the biggest successes with which the name of Lubin have been associated, notably "The District Attorney's Conscience," "The Power of the Cross," "The Parasite," "Kiss Me Good Night" and last week's Lubin feature, "Who Violates the Law." Miss Briscoe has not yet announced her plans for the future, and is at present taking a much needed rest in that Mecca of the New Yorkers, Atlantic City.

"Wife for Wife"

Kalem "Broadway Favorites" Three-Reel Offering, Featuring Wilmuth Merkyl and Regina Richards—Terrific Climax of the Play Is Effective.

Reviewed by Hanford C. Judson.

THIS play by John A. Stephens, "Wife for Wife," with its terrible climax and its telling, dramatic situations, is full of good material for picturization and the Kalem producer, Kenean Buel, has done very commendable work in putting it on the screen. His use of backgrounds is admirable. The story is of life in the South in the old slave-holding days and in the picture the dignified old southern mansions, the front yards and back yards, negro quarters and fields are absolutely convincing—for interiors and exteriors he has used the real thing and his camera man has ably done the mechanical part. Mr. Buel has accomplished even more than this; for he has made us believe that the hero of the tale really did make a trip abroad by skillfully interpolating actual glimpses of buildings and mountains that are not in America. Of course, we are speaking now only of general effects—those who have seen many pictures of foreign places will know that Genoa and Naples can not be seen on the same day unless one travels. But the effect is undeniable.

The story's string of situations is gripping and in the acting and general deportment of the players there is a naturalness and pleasing humanity that bridges as well as possible the few in number but somewhat artificial spots in the action that, in the stage play, are in the more obscure background. It is the old difficulty of picturing plays—the whole story has to be told, bald places and effective situations, the one as clearly pictured as the other. The screen shows up the average play mercilessly. Unless the script has been made not of the play

Scene from "Wife for Wife" (Kalem).

but of the story after the play has been wholly forgotten. It is a mighty interesting picture as it is, but it has several plainly artificial and one or two wholly arbitary bridging situations. The story is well known.

Educators Visit Lubin Plant.

Headed by Dr. Wm. C. Jacobs, superintendent of the public schools of Philadelphia, thirty-five prominent educationalists were the guests of Siegmund Lubin at the latter's ranch at Betzwood, Pa., this week and had a most interesting and thrilling experience. The Philadelphia educational authorities have been taking a deep interest in moving pictures recently. A few weeks ago they spent a day at the Lubin studio in Philadelphia and saw all the inner workings of the big plant there. So interested were they that they decided to spend a day at the Lubin ranch.

The educators had an opportunity to "work" in a Western picture, and, following luncheon, made a tour of the ranch, inspected the studios, laboratories, factories; and, as a finale, saw a number of pictures that had been filmed on the ranch.

"The Millionaire Baby"

An Adaptation of Anna Katherine Green's Novel, by Gilson Willetts, Filmed in Six Parts by Selig, with Tense Interest and Finished Production Throughout.

Reviewed by James S. McQuade.

IT HAS not been very frequent, after viewing a big subject on the screen, that I have been filled with such satisfaction and pleasure with its general excellence as in the case of "The Millionaire Baby." That word, "general," is used with its full significance in this instance.

Often it occurs, through hurried production, that the settings are sacrificed; or through lack of good judgment in the selection of the cast the photodramatic quality is deficient; or through faulty work in the technical departments a fine subject in other respects is marred for the spectator; or through lack of keen discernment on the part of the director or the scenario writer, or in the editing of the films, the story is disjointed, and the pleasure of the spectator becomes bewilderment and disappointment.

I would draw special attention, first of all, to the artistic care displayed in the settings of "The Millionaire Baby," and next to the clearness of the story. No setting, however small, fails to convince that it is just what it should be—thoroughly enrapport with the atmosphere of the story. There is no attempt to save a few dollars at the expense of artistic taste. The plot of the story is quite involved; but the exacting observer cannot fail to note that the screen reveals to him all the aids necessary to a full understanding.

Take, for example, the case of Valerie on the eve of the restoration of her child by the crafty Dr. Pool. How do we learn that she has already suspected that the baby of the millionaire next door is her own child. To me that is made clear by a combination of scenes, subtly used by the director; viz, that showing Valerie and the baby discussing the cabalistic "March 10," written in chalk in various places in the Ocumpaugh mansion, when the child explains that her birthday falls on that date; the one in which Mrs. Ocumpaugh explains that a madman is trying to terrorize her, and that other scene in Valerie's home when she takes up a photograph and looks at it tenderly, and then the look of rapture, produced like a lightning flash by the recollection that the villain, Dr. Pool, has promised to restore her child on the same date.

The photography of these six reels can best be described in one word, "excellent." The light and shade values are well brought out, and the pictures have fine depth.

The acting, except in the first reel, on the part of one or two in the cast, is equal to the demands of the story. Harry Mestayer, as Justin Carewe, the author; Grace Darmond, as Valerie Carew, the actress—Justin's wife and mother of the millionaire baby; Mrs. C. A. Marston, as Mrs. Ocumpaugh; John Charles, as the villainous Dr. Pool; Frederick Hand, as Philo Ocumpaugh, the millionaire, and last, but not least in ability, little Charlotte Stevens, as Gwendolyn, the millionaire baby, take the principal characters.

It was pleasing to notice that every one in the cast was careful to show in makeup that lapse of ten years which occurs between parts two and three.

Scene from "The Millionaire Baby" (Selig).

Harry Mestayer and Grace Darmond make a strong appeal in the parts of the husband and wife, who become estranged and are happily reunited when the fade-away comes. Miss Darmond will be remembered as the lead in "Your Girl and Mine," the big suffrage subject that has become so popular. Mrs. Marston simulates well the heart pangs of the childless wife, who vainly sought to make herself and husband happy. A very well acted part is that of Dr. Pool, by John Charles, and Frederick Hand gives a capable impersonation of the millionaire, Philo Ocumpaugh. Charlotte Stevens is a winsome child in the titular role. She is a graceful little dancer and a clever child actress.

"A Millionaire Baby" is a Red Seal photoplay, and will be released May 31, through V. L. S. E., Inc.

"Eleven-Thirty P. M."

Two-Reel Majestic Story of Mystery.

Reviewed by Louis Reeves Harrison.

SOME of the most fascinating detective stories have depended entirely upon the grave crime of murder and expert solution of the mystery surrounding its commission, but there is always peril in belittling the deed for the sake of an enthralling plot. "Eleven-thirty P. M." escapes the danger by admirable construction and treatment, for which credit must be given the director, supposedly, in this case, Mr. George Walsh. The story is logical and contains a human interest that raises it above the cold mathematical problem. If it has a serious fault, it is due to that unusual quality, "modesty," in a director who also plays a vital role. As the gardener, Mr. Walsh was satisfying, according to ordinary standards, but he did not show himself enough, extraordinary thing for an actor-director to fail in, the more that the role is that of an interesting central figure.

Scene from "Eleven-Thirty P. M." (Majestic).

The gardener, an old and trusted servant of a banker, is strangely affectionate toward his employer's daughter, encouraging her secret meetings with the young man of her natural choice and opposing the father's choice. The gardener, old, plain, and unassuming, plays Cupid, carrying secret messages when the young lovers are about to elope. That night the banker is murdered. A clue is immediately found, a button from the butler's livery in the dead man's hand. The butler is arrested by a detective, but the sleuth is far from satisfied. He finds that the banker had a quarrel with the young lover, during which the two men nearly came to blows. The lover is arrested. Both of these men are arraigned before a coroner's jury assembled at the banker's house.

Both men earnestly declare their innocence. The detective finally discovers a clue, the finger prints of a deformed hand that puts the old gardener under suspicion, and an examination unfolds a secret he had hidden most of his life. The girl is not the banker's daughter, but his own, taken from him when the banker robbed him of the child's mother. The gardener confesses to killing the banker in self-defense and unveils his own story to save those unjustly accused.

These plays appeal to the intellect alone. The audience is engaged in watching the gradual unfolding of a mystery plot, and it is a matter of acute reasoning on the part of the detective in this case rather than accident that solves the mystery. Mr. Walsh handles his subject with skill and plays his role satisfactorily, though he does not play it enough. He is well supported by Sam de Grasse and other gentlemen, and by Loretta Blake, a young girl of great promise and good sense. As a visualized detective story, "Eleven-thirty P. M." ranks far above the average.

Kulp Shares Winnings.

When W. W. Kulp, Cleveland manager of the World Film Corporation, won the first prize of $100 in the managers' contest, he fully believed that his office associates had done a great deal towards helping him, and he planned a pleasant surprise for them. All those who had been employed there over three months received a part of the $100. Those who had participated were Miss Janet Osterland, bookkeeper, $20; Miss Helen Dennerle, assistant bookkeeper, $5; John Himmelein, shipping clerk, $10, and Miss Nora Howard, stenographer, $5.

"Stolen Goods"

A Lasky Production in Which Blanche Sweet, House Peters and Theodore Roberts Loom Large On the Screen.

Reviewed by W. Stephen Bush.

THIS feature, by the Lasky Company, is rich in startling incidents, so rich in fact that the action becomes at times kaleidoscopic in its variety. Part, indeed a considerable part of the play, occurs in the French-German warzone, while the rest takes place in California. The complications of the story arise from the fact that Margery Huntley, the heroine, is falsely arrested and imprisoned on a charge of

Scene from "Stolen Goods" (Lasky).

having stolen some lace, which was really stolen by a rich kleptomaniac and by her put into Margaret's bag when detection seemed imminent. After this Margery becomes a trained nurse, but her prison record hampers her work and she decides to go to Belgium to do good if she can. In one of the emergency hospitals near the battle front she finds Helen, the kleptomaniac whom she recognizes. Helen is apparently killed and Margery with the strange logic of the feminine mind argues to herself that she will do no more than get even by impersonating the dead girl. She takes the dead woman's clothes and her tickets to America, which she reaches with a letter of introduction to a wealthy woman in California who had known the kleptomaniac's father. We are kept guessing constantly as to what is going to happen next. The climax is abrupt, some of the scenes are realistic portrayals of war's horrors, others are not quite so realistic.

As in most of the Lasky pictures I have seen, there is a delightful striving after art and beauty. Keeping this evidence of care and inspiration company are some crudities and improbabilities. They are of the sort to obtrude themselves not only upon the critic by profession but upon the motion picture audiences generally. The acting of Blanche Sweet is of a kind very peculiar to herself; her sweet and attractive personality makes one forget the limited register of emotions. House Peters did the best he could with a part which certainly has its difficulties and limitations. Theodore Roberts gave his usual superb character portrayal, in the part of the German army surgeon he again demonstrated his versatility.

War Scenes From Germany.

The Eiko Film Company Releases Seem Remarkable Pictures Photographed on the Battle Line.

Reviewed by Lynde Denig.

GENUINE war pictures of any kind are rare enough and up to the present time those showing the activities of the German and Austrian armies have been almost non-existent in this country. The Allies have had all the better of the argument in the screen showings, but from now on the picture theaters will have a different story to tell, judging from a thousand-foot example of the 75,000 feet of film received recently by W. H. Rudolph, general manager of the Eiko Film Company. Here, for the first time, we have a vivid depiction of Germany's part in the European conflict.

It is stated that upwards of 100 Eiko cameramen have been distributed along the two great battle fronts, and they are working under the supervision of the German general staff with the understanding that the film photographed shall be contributed to the archives of the German government as an historical record. Prints of the pictures are being sent to this country via Holland and Mr. Rudolph has prepared a weekly service for exhibitors. In dealing with state rights' buyers the company sells the franchise, which includes not less than five reels, and supplies the purchaser with a reel a week.

One of the first installments to be released—this one, by the way, was pronounced by Manager S. L. Rothapfel, of the Strand, to be "the most wonderful" picture of war he had ever seen—gives close views of the discharge of cannon in an actual battle and many other scenes of almost equal interest. There are, for example, the crumbling buildings of Lille after they had been battered by shells, the German soldiers preparing for an attack, the army occupying Brussels, an intimate picture of Von Hindenburg and his staff and the Sultan of Turkey being driven through the streets of Constantinople while the way is lined by soldiers and cheering men and women.

Practically all of the film was sharply photographed to bring out the details of the subjects to the full. These pictures are so exceptional and of such real importance that they deserve a showing in every theater catering to thinking people.

"Vengeance of the Wild."

Five-Reel Melodrama of the African Bush With Truly Sensational Wild Animal Incidents—Lion Jumps on a Man —Interesting Love Story.

Reviewed by Hanford C. Judson.

THIS reviewer has no doubt at all about advising exhibitors to book this five-reel offering, "Vengeance of the Wild," from the United Booking Offices. It is quite true that the "critic-spectator" (I don't mean the professional who knows his business) will hold it in contempt—it has plenty of failings in direction, acting and photography. But with all its faults, it is not hindered from entertaining its audience and thrilling it with unexpected, fresh and sensational things and it remains a very good exhibitor's offering.

The quality in it that I like best is that under the hero's, let us term it emotional, acting and the heroine's lack of experience, the plight into which the villain's actions get these two breaks down our first impression that the picture is going to be merely trash and, though gawkishly dressed, convinces us that the body under it is truly human in spite of the awkward way it moves and that it has a heart to sympathize with. I believe hat among the audience the people who seemed to be

Scene from "Vengeance of the Wild" (Ray).

laughing at it liked it and I feel sure that, like some seated close to me, the majority were held spellbound by it at its best. Of course, it is a picture for the simple minded and any exhibitor can make a dead failure of it by wrong publicity. It is no work of art. What its offering is, is a pretty heroine's plight and lions jumping on a couple of men and clawing (so it really seems). It is merely a picture to please people.

Edwin Arden Tells Why Pictures Help Him.

Edwin Arden, the famous star of the "legitimate" now being featured by Pathe, relates how he happened to get into motion pictures. He was a number of years ago playing under the management of the late Charles Frohman in the big Drury Lane melodrama "Hearts Are Trumps," in which occurred a scene where he was taken by a motion picture camera. Curious to know how his acting appeared in his own eyes, he had the strip of film projected on a screen. The result was valuable to him; for the first time he became conscious of certain little ways in which he could better his interpretation of the part. He then decided that motion pictures were most valuable as a means of education to the actor determined to improve, and that at the first good chance he would take up the new profession.

Later he was discussing the matter with Clyde Fitch, in one of whose plays he was appearing with Doris Kean. Mr. Fitch stated that here was an invaluable aid to any actor,—that pictures could show more in a few minutes than a stage director could ever hope to explain verbally.

Thus when the opportunity was given Mr. Arden to go with Pathe, he was very easy to persuade into signing a contract.

"The Builder of Bridges."

The Frohman Amusement Corporation Makes Forceful Production for Release on the World Film Program.

Reviewed by Lynde Denig.

THE second release of the Frohman Amusement Corporation is an exceptionally satisfying photoplay in all departments. The story, taken from a play acted by the late Kyrle Bellew, makes interesting drama in the screen version: the production shows the results of care in the finding of settings and in the preparation of the scenes, and if for no other reason the picture should be welcomed for its introduction of C. Aubrey Smith in a telling role, that of Edward Thursfield, the builder of bridges. Mr. Smith is such a pronounced success, in fact, that one is almost inclined to overlook the generally high tone of the production and think only of the part the leading actor plays in making the five reels interesting.

Scene from "The Builder of Bridges" (World Film).

There is nothing of the conventional picture hero in the personality of Mr. Smith. He is every inch a gentleman in his portrayal of Thursfield, a man of dignity and poise and a fund of reserve force that does not need to be released in theatrical outbursts. During the early reels the opportunities for dramatic effects are not particularly numerous: but as the story advances and the middle-aged builder of bridges falls in love with the sister of the youth who steals money to dabble in stocks, the emotional crises become tense and the more interesting in that they are logically developed. Mr. Smith acts with authority at all times and displays true emotional feeling without once losing sight of the innate reserve of the character he is playing.

Another important figure in the story is Arnold Faringay, the youth who is led astray by the hope of an easy fortune, and in this characterization Jack B. Sherrill is impressive, save when his semblance of fear and regret tends to become overmelodramatic. Edith Wells makes an extremely pretty heroine, if a somewhat deficient one, in suggesting changes of mood by varying facial expressions. Other players were selected with a keen regard for the requirements of the author's characters. The plot concerns Dorothy's winning of Thursfield that she may save her brother from the penalty of theft. The builder of bridges and the girl are engaged before he discovers that he has been ensnared for a purpose. But all turns out well, for the girl finds that she really loves him and an unexpected reverse in the stock market makes it possible for the youth to pay off his indebtedness.

"Who Pays?"

"Blue Blood and Yellow," the 7th of the Series Contains a Profitable Lesson for Young Women.

Reviewed by Margaret I. MacDonald.

WITH the seventh of the twelve separate dramas belonging to the Pathe-Balboa series of "Who Pays?" we come to a point of excellence on the producing end of the series where the handing out of a synopsis of the story to the reviewer, subsequent to the viewing of the production, becomes superfluous. The picture with its moral intent sinks in with more force than the ordinary slip-shod drama, and has been produced against unusually attractive backgrounds, the majority of which are exteriors in the mountain country.

Ruth Roland is attractive as the young woman of wealth, who on the spur of the moment is lured into a marriage with a "ne'er-do-well" of aristocratic birth. An hour after she has, unknown to any of her friends, taken this step, she discovers that her father has left a codicil to his will, which stipulates that in case of the marriage of either of his daughters before their twenty-fifth birthday, the fortune left to them shall be given to charity. As two weeks only are to elapse before she shall have reached the alloted age which will allow her to marry, she decides to keep her marriage a secret until that time.

Some fine work is done during the period when she, her sister and her husband go to the mountains for a vacation. Here the good-for-nothing makes love to the sister, proves himself a coward on the occasion of his wife taking a fall over an embankment, and in the end proves himself a still more despicable coward, when he threatens the good name of the sister, shou'd his wife divorce him.

Here the picture comes to a close leaving us to wonder who really did pay the price, but with at the same time a feeling of certainty that the woman who mistook the glitter for the gold paid the heaviest penalty.

Scene from "Who Pays?" (Pathe).

Henry King in the role of the young astronomer, the discarded lover of the woman, does particularly good work. And in fact the entire cast, with a competent director, and a good story, have done exceedingly well.

"A Price For Folly."

A Powerfully Acted Vitagraph Blue-Ribbon Feature in Five Parts.

Reviewed by Louis Reeves Harrison.

REMARKABLE for magnificent interpretation and exquisite settings, "A Price For Folly" does not aim at commonplace realism, but strikes deeper with an idealism that delves into the mysteries of character, and it is all done in a spiritual way, possibly the very best way it could be done. Written by George P. Dillenback, and produced by George D. Baker, the play has moments of fine structure and unqualified sincerity of treatment. The general plan is good, but there is a lack of suspense at times which could have been easily overcome by stimulating expectation at the different stages of transition. This is, however, partially covered by the interesting personality of five performers and their thoroughly artistic performance.

Scene from "A Price for Folly" (Vitagraph).

Edith Story and Louise Beaudet surpass themselves, and

there is not a flaw to be found in the splendid interpretations of Antonio Moreno, Charles Kent and Harry Morey. Moreno is a veritable star, of fine poise where poise is needed and capable of intensity when the role calls for it. Charles Kent rises to his opportunities in a way that makes one wish he had more of them. Even those who ordinarily suffer eclipse in minor parts seem to catch the author's spirit with a result that our sympathies are strongly held at acute moments.

The theme reveals a true picture of sex instinct dominating all the finer ideas and ideals man has acquired since he emerged from his primitive state, the persistent domination of a desire too strong for humanity unprepared by self-control during the formative period. The story is both strong and consistent.

DeCarlton a Minstrel Star.

The North Georgia Agricultural College is located at Dahlonega, Georgia and during the filming of "The Plunderer" at this town, it was decided by the college to install a motion picture projecting machine. Ways and means were discussed as to the raising of the finances necessary to purchase this machine and it finally was decided to give a minstrel show with the students as the talent. Rehearsals were started and George DeCarlton, assistant director of the Fox Company under Edgar Lewis offered his services to the boys which were gratefully accepted as Mr. Carlton had played with Honey Boy Evans and many others of note in the minstrel business. As this college is a military institution, it was a pretty sight to see the students in their military full dress uniforms on the eventful night and with Mr. DeCarlton as interlocutor, the affair was a huge success and enough money was procured to purchase one of the latest Power's projecting machines.

"Love's Strategy."

One-Reel United Comedy, Artistically Produced, and Altogether Laughworthy.

Reviewed by Margaret I. MacDonald.

WITH the atmosphere of the moving picture theater overladen with all sorts of horse play in the way of comedy films, farce comedy and burlesque, good and bad, one notes with pleasure the appearance of a comedy with anything approaching a legitimate situation.

"Love's Strategy" despite the fact that it is one of the "short and sweet" kind, covering only one reel of film, is an exceedingly worthy attempt at legitimate comedy. It is clean, and prettily produced. It was made at the American Gaumont studios, presumably by Joseph Levering, who has also played the role of the "suffering" lover, made miserable by two papas who are doggedly set against marriage between the only son of the one and the only daughter of the other.

Marian Swayne plays charmingly the role of the feminine side of the question, who, while she is sleeping the anxious sleep of the night before her intended elopement, is robbed of her spare cash by her papa.

It is apparently a sad situation that has been reached in the

Scene from "Love's Strategy" (United).

career of the lovers, when about to escape from persecution to liberty by means of the railway train, they discover that not one of them but both have been relieved of the wherewithal to make the journey. The gallant young lover is, however, equal to the situation, and a clever plan is formed whereby the primary obstacle to the marriage is lifted. The young man takes an office in the business district of the city, feigning to be a lawyer. He sends a letter to each of the parents, stating that a fortune has been left by relatives, on condition of the marriage of their respective son and daughter. The plan works favorably, and not until after the ceremony is performed do the parents discover the deception that has been practiced on them.

There are, in addition to the excellent comedy business utilized in the making of the picture, very fine photographic effects that aid materially in making the picture attractive.

"The Man Who Beat Dan Dolan."

First Release of the Gotham Film Company Features Willie Ritchie in a Four-part Story.

Reviewed by Lynde Denig.

WILLIE RITCHIE, lightweight champion of America, and Betty Marshall, his partner in vaudeville, are the stars in this, the first production of the Gotham Film Company, a four-part adaptation of a popular story which appeared in the Saturday Evening Post.

The reputation of Ritchie no doubt will be a good drawing

Scene from "The Man Who Beat Dan Dolan" (Gotham).

card and if an audience waits for the final reel, it will be rewarded by seeing the young pugilist in a bona fide ring encounter. For the time being, Ritchie is in his element and worth watching. Earlier in the picture we see him in training and this, too, is entertaining for those interested in the ways of prize fighters. The lightweight champion looks capable of winning a title, and having said this much, the brightest side of "The Man Who Beat Dan Dolan" has been set forth.

The first weakness of the picture lies in the development of the story, so naive, so free from subtlety that it may excite a smile. Ritchie dreams of a fight and lest the audience miss the meaning of his restless slumber, a close-up of a pair of boxing gloves fills the screen, not once, but two or three times; or he thinks of the mortgage threatening his sweetheart's home and the scene dissolves into "$500" printed in large lettering. The second weakness is the lack of that indefinable something that marks a dramatic photoplay from a series of connected incidents; the third is a mediocre company of actors in support of the featured players, and the fourth, which may be remedied, is an inexpert cutting and assembling of the scenes. A careful examination of the film would reveal at least a dozen awkward "jumps" that should be eliminated, and while the film editor is using the shears he might operate on a few of Ritchie's boxing glove visions.

But whatever the dramatic shortcomings of "The Man Who Beat Dan Dolan," the picture at least offers something genuine in the career of Ritchie and the young man's admirers may be satisfied with that in lieu of more artistic fare. Under wise direction Miss Marshall should make a pleasing photoplay actress.

Noted Visitors at Universal City.

Lieutenant-General Nelson A. Miles visited Universal City last week. He was accompanied by John Shepard of Boston, who owns one of the largest breeding and racing stables in the country, and by Frank W. Wiborg, a millionaire ink manufacturer of Cincinnati. The party spent the afternoon at Universal City. Before leaving, General Miles said:

"The motion picture industry is here to stay. I have never seen any other business grow as it has done. Its possibilities are unlimited. The motion picture is doing a great service to the world, both as an entertainer and as an educator. Moreover, it is continually being developed and improved. I predict for it a still greater field of influence than it now enjoys."

Universal City has been visited in the last two weeks by the following nationally famous personages: Vice-president Marshall, Buffalo Bill, Irvin Cobb, Margaret Mayo, Archie Selwyn and Julian Eltinge. More than 200 tourists visit the city each day and two great hotel registers have been filled with visitors' names since the opening of the city on March 15.

Mrs. Marcus Daly, widow of the famous copper king of Montana, was entertained recently at Universal City by Mrs. J. Ross Clark of Los Angeles, wife of President Clark of the Salt Lake Railway Company.

Manufacturers' Advance Notes

"THE GREATER COURAGE"—Essanay.

The burning question of who is the braver, the man with great physical courage or the timid man, who in some great moral crisis, stands firm for the right, is strongly brought out in this three-act production. The characters of two brothers are strikingly contrasted. One is a man of unlimited self-confidence and physical daring, and the other diffident and retiring. One is ever looking for conflict, while the other shrinks from a fight. Yet when a great test comes the man

Scene from "The Greater Courage" (Essanay).

of brute force fails utterly, while the brother faces ignominy and even death without flinching. One brother kills a man in a quarrel. Suspicion points to the other. Because he believes that the woman he loves cares for his brother, the innocent man takes the blame for the murder and is imprisoned. But the guilty man finally confesses on his death bed a few months later and his brother is set free, to find that the grl loved him all the time. Edna Mayo and Bryant Washburn in the leading roles bring out the strong emotional parts with exceptional clarity. Released June 12.

"PALS IN BLUE" (Selig).

"Pals in Blue," a Selig Diamond Special in three reels, written and directed by Tom Mix, and released in the regular

Scene from "Pals in Blue" (Selig).

service, Thursday, June 10, is one of the most exciting and thrilling picture plays that has been presented to the public in many months.

It is the story of the loving comradeship of Tom and Jerry, two cowpunchers; how they join the United States Army; how they go to a western frontier, and of how one sacrifices his life, and of how the other saves the honor of a woman and the lives of fellow soldiers.

Captain Shiers becomes infatuated with Lieutenant Manning's wife. In order that Manning may be put out of the way, he plots with Indians, who surround Lieutenant Manning and a small army of troopers in a railroad station. The building is set afire by means of burning rags tied to the wheels of an overturned stage coach and rolled down hill. Tom and Jerry take their lives into their hands, break through the line of Indians and escape into the hills. Jerry is shot and killed and Tom is badly wounded. However, despite his wounds, he discovers Captain Shiers persecuting Mrs. Manning and kills him.

Troopers sent from the fort arrive on the scene of battle; the Indians are defeated and put to flight, and the troopers in the burning station are rescued. Tom Mix performs many daring feats of horsemanship; there is an attack upon a stage coach, and there is suspense in almost every inch of this wonderful story.

WEBER & FIELDS MAKE PICTURES REGARDLESS.

In filming "Two of the Finest," the World Comedy Stars Film Corporation's forthcoming release, the famous comedians, Weber and Fields, are at the pinnacle of their delivery of superb comedy. Inclement weather did not daunt them nor dampen the ardor of their comedy and they were able to use the streets of Chicago as a vast stage upon which they produced what has been said to be one of the most laughable productions in which they have ever appeared.

Dressed in the garb of two German policemen, they cut capers on the busiest thoroughfares of that city, causing gigantic crowds to collect. The thousands of people who daily watched their antics, sometimes standing to their ankles in slush and snow, went wild with enthusiasm at seeing their favorite comedians in close proximity acting before them.

"THE WORD" (Lariat).

For the production of an unusually touching western photo-drama entitled "The Word," which will be released on the United Program June 5, William V. Mong, scenario editor, assistant director and leading actor for the Lariat Company, whose two-reel photoplays are released through the United Film Service, gathered together an exceptionally strong cast,

Scene from "The Word" (United-Lariat).

including Winnifred Greenwood, the well-known screen actress, made popular through the Mutual. The scene of the drama is set in a picturesque spot in the mountains, broad vistas of which may be seen as the rude stage coach labors up the side of the hill, and is finally attacked by bandits. The lonely little town, the homely "meeting house," where Billy Whiskers" is converted and "hits the sawdust trail," the disappointment of the evangelist's daughter, when her "Billy and the Boys" rob the bank, make up a drama of unusual heart interest. Supporting Mr. Mong and Miss Greenwood are F. D. Hahnankratt, Esther Hough, Grace Frigh, E. F. Power, J. F. Underwood, H. R. Sims, Phil Jossenberger, Jack Donahoo, Burt Rockie, Vic Frith, George Snurr and N. C. Cheney.

"THE IRON HAND OF LAW" (Lubin).

This is a very dramatic chapter of the serial. By the aid of Daisy, the show girl, Dane is brought back to the city and there discovers that Alene has been decoyed to Jerome's apartments. The two arrive just as Jerome drinks the draught from the silver cup which kills him. The officers are summoned and insist that Alene has a hand in the tragedy. She is helpless to explain and is arrested. Dane, realizing strong circumstantial evidence against Alene, is heartbroken, but the

Scene from "The Iron Hand of Law" (Lubin).

girl herself is only pathetically bewildered that she should be shut up in a prison cell. Mary Charleson and Crane Wilbur feature very strongly in this chapter which calls for intense acting.

DOLLY LARKIN WITH MINA.

Dolly Larkin and William Ryno are the latest acquisitions to the producing force of Mina films.

Miss Larkin (in private life the wife of George Larkin, also a well known photoplayer) has been in picture work for several years, during which time she appeared in productions made by the Universal companies, Frontier, Edison and others.

Mr. Ryno, too, has had wide experience before the camera. Six years ago he was a member of the Nestor Company, and has since that time been engaged with other organizations.

The two new players make their first appearance with Mina Films in "Father Forgot," a single reel comedy which is to be released on the licensed program, Thursday June 10th.

"THE SOUL OF THE VASE" (American).

A fanciful and well played drama is "The Soul of The Vase" a one part "Flying A" subject released June 9th. Robyn Adair, as Jason, the wildly ambitious potter, and Beatrice Van, as Rene, his wife, acquit themselves in a manner truly artful.

Scene from "The Soul of the Vase" (American).

The piece calls for exceptional ability, in that it is built about a visionary situation which is probably unique in moving pictures. The strong features of Robyn Adair are exceptionally well adapted for the clay and kiln crazy Jason while the striking blonde Miss Van, at once catches her audiences' sympathies in her role of the unloved wife. Joe Harris' acting in the role of Clark, the connoisseur, who seeks to steal the wife's affections, is commendable.

FINISHES KLEINE'S "THE SPENDTHRIFT."

George Kleine's "The Spendthrift," founded on Porter Emerson Browne's celebrated Broadway success, was finished by Director Edwin at the Kleine Studios last week, following a protracted period of diligent and conscientious work.

Irene Fenwick, the dainty star of "The Song of Songs," will be seen in a role exactly suited to her talents in "The Spendthrift," supported by two other well known Broadway thespians in Cyril Keightley who is appearing with Miss Fenwick in "The Song of Songs" at the Eltinge theater, and Malcolm Duncan, long known to theater goers as a leading man for Harrison Grey Fiske.

"The Spendthrift" has been made in typical Kleine style with its characteristic thoroughness and minute attention to detail. In fact, the "retakes" have consumed almost as much time as the original negative, due to Mr. Kleine's desire that "The Spendthrift" reach as near the goal of artistic perfection as possible.

Most of the "retakes" have been made on Mr. Kleine's orders for reasons that would seem trivial to other manufacturers. For instance, one scene was remade because the property man had provided a stock ticker that was not of the latest pattern, while another was remade because an interior "set" was not sufficiently elaborate. It is these things, say critics who have witnessed advance showings of the subject, that will make "The Spendthrift" one of the most remarkable dramas in film. The subject is scheduled for early release through the Kleine Offices.

"PAYMENT IN FULL" (Reliance).

"Payment in Full," a Reliance drama produced at the Reliance-Majestic studios in Los Angeles by Giles Warren, has an especial appeal to any one who has ever had anything to do with a land-shark, and victims of land-sharks are numerous.

A young couple, Willard McCourtney and his wife, buy a supposedly glorious farm and find it a mere bit of rock. Their

Scene from "Payment in Full" (Reliance).

last and only $2,000 went for the "farm" and so they are reduced to want. The husband becomes a waiter.

In the restaurant he sees the land-shark. A little later he rescues the shark's daughter from a white slaver. He also picks up the pocketbook of the man who had swindled him, which had fallen to the floor. He takes out $2,000 and puts in place of the money a receipt signed by himself.

Frank Bennet and Anna May Walthall play the would-be farmer and his wife. They are precisely the types of western settlers with which people are familiar. Jack Cosgrave plays in a very effective manner, the land-shark. The action of the piece is very convincing.

UNIVERSAL TO BURN SHIP.

The Universal Film Mfg. Co. paid a large sum in cold, hard cash on Thursday, May 20, for the privilege of burning up the three-masted steel ship, "Aggie Nord" which was wrecked recently on a shoal off Santa Rosa, one of a group of islands in the Santa Barbara Channel, about sixty miles from the city of Santa Barbara.

Director McRae and his entire company have left already for Santa Rosa Island, which will be their headquarters while the play in which the burning scene occurs is filmed. The company will camp on the island and by means of launches will go to and from the Aggi Nord, around which the play will center.

Director McRae's company will consist of fifty persons with extra cameramen and equipment. The three-reel feature will be crowded with melodramatic features including the destruction by fire of the Aggi Nord in one of the final scenes.

"UNDER THE CRESCENT" (Universal).

The second adventure of the "Under the Crescent" series, featuring the Princess Hassan in the episode of "The Cage of Golden Bars," William Dowlan and Edna Maison supporting, will be released under the Gold Seal brand (Universal) on June 8.

Particularly elaborate Oriental sets were constructed for this episode of the six-installment serial. In one scene, reproduced on this page, a caravan of camels enters a street in

Scene from "Under the Crescent" (Universal).

Cairo constructed at no little expense. The set is nearly two hundred feet deep and more than 150 natives take part in the action.

Turkish bazaars line the roadway and the minaret of a mosque looms up in the middle of the background. Beyond the archways of the mosque the street continues in the distance.

The "Under the Crescent" series relates in modified form the startling adventures of the Princess Hassan as the wife of the nephew of the Khedive of Egypt, the Prince Ibrahim Hassan. Miss Ola Humphries, an American actress, married the Prince Hassan several years ago and during her stay in the harem took a number of photographs which will be utilized in forthcoming issues of the serial.

"DIRTY FACE DAN" (Reliance).

Replete with scenes of childhood interest to children is "Dirty Face Dan," one of the child detective stories which the brothers Franklin are making at the Reliance-Majestic studios.

Little Dick, the small would-be detective, is now seen endeavoring to aid Olive.

She has followed out the instructions of her fairy book and has planted money in the ground that it may grow into more money, but she finds the ground disturbed and the coin gone. "Dirty Face Dan" is suspected by little Dick, who is called into the case.

There is such a thing as a third degree in most police de-

Scene from "Dirty Face Dan" (Majestic).

partments, and little Dick has heard of it. The third degree gives him the whole story of "Dirty Face Dan's" misdoing. Dan is tried in a court presided over by a small judge and is sentenced to have his face washed.

Violet Radcliffe, who regularly plays the villainess, is cast as "Dirty Face Dan." George Stone is little Dick, while Betty Marsh and Francis Carpenter are other principals.

No player in the Franklin company is older than ten years.

RALPH STUART IN "THE KICK-OUT,"

Ralph Stuart, as the star in "The Kick-Out," the first three-part feature drama of Knickerbocker Star Features, will be seen on the General Film program, in his first screen appearance. He is true to the characters he has often interpreted, and displays the physical prowess displayed in his great work "By Right of Sword." No less forcible and convincing was Mr. Stuart in "Strongheart," "The Rainbow's End," "Get-Rich-

Scene from "The Kick-Out" (Knickerbocker).

Quick Wallingford," and many of his other strong character leads.

In "The Kick-Out" Mr. Stuart is the mayor, suspected by a people who had been driven to desperation through the intrigue, graft and cunning wits of the party in lead, all of which centered in the boss. The mayor is to be neither bought nor pushed; he fears neither political threatenings, nor public complaints, but holds to a just and careful investigation of the entire political situation.

The Boss holds the city in his relentless grip; at his feet are the political masters while the railroad magnates, and other great trust heads find that his favor is essential to their own personal profit. But the Mayor wins out in his fight against the Boss through the assistance of his daughter and a newspaper man, only to have the people turn against him, believing him to be the real culprit, and when alone in his home he is attacked. Windows are smashed, and the crowd bursting into the room, prepare for murder.

Stuart, as the Mayor, faces the crowd; a realistic fight follows; with a piece of statuary for a weapon he makes his final stand, when the reporter enters, showing the people they have missed the mark,—that the Mayor is their friend. In the midst of the chaos of the place, the Mayor, torn, bleeding and trembling from his fight, smiles on the union of his daughter and the reporter, a reward for the valour of the young newspaper man.

THE HEROIC GARIBALDIS.

The Kaiser Film Company, of 110 W. 40th street, announces that it has recently received from Rome about six hundred feet of motion pictures which were taken by two expert cameramen of a big Roman film company on the occasion of the funeral of Bruno Garibaldi and the great popular demonstrations in the Eternal City. Among some of the most striking scenes are the demonstration of the people in the historic Piazza del Popolo, the appearance of the Ambassadors of France, England and Russia in the funeral procession; the company of veterans of the Garibaldi campaign carrying their old battle flags and cheered by the multitudes, Ricciotti Garibaldi, the father of Bruno Garibaldi, in the midst of a popular outburst of enthusiasm. The most impressive moment is the stoppage of the funeral cortege before the windows of the Belgian embassy near the Church of Santa Maria Maggiore. Here the procession comes to a halt, while the flags carried in the procession are massed together and lowered in friendly greeting. The titles are in English and Italian. While the length of the film is but a little more than half a reel it is very timely just now in view of Italy's entrance into the war. As a historical record it is of especial value.

A LUBIN TWO-PART WESTERN.

"From Champion to Tramp" is the title of a novel two-reel drama, recently completed by the Lubin Company at Phoenix, Ariz., under the direction of Romaine Fielding, and released on the regular program June 17. Fielding is featured in the play, and he plays the role of the world's champion mile runner, who, as a result of being falsely accused of being crooked, is banished from athletics and becomes a wanderer on the face of the earth.

Lasky's Summer Releases.

Producing Firm to Put Out Exceptional Feature Offerings for Paramount During Warm Weather.

THE Lasky Feature Play Company announces that it has made arrangements to increase rather than diminish the number of its releases through the warm weather of June, July and August—no less than eight of its strongest subjects will be released on the Paramount Program. The final revised list of summer releases includes the following:

On June 14th will be released Edgar Selwyn in the remarkably spectacular picturization of his own play "The Arab," which is the most elaborate and costly photodrama yet done by the Lasky Company. This will be followed on June 28th by the fourth picture in which Blanche Sweet has appeared under Lasky management, "The Clue," by Margaret Turnbull, a remarkably intricate and fascinating mystery and detective story.

On July 8th, Victor Moore, who scored such a notably laughable success in "Snobs" will make his second photodrama appearance in a screamingly funny picturization of that Irish classic, "Chimmie Fadden," the taking of which has just been completed at the Lasky studios in Hollywood, California. The next offering, on July 15th, will be the initial photodramatic stellar engagement of Charlotte Walker, who will play the star role in a remarkable picture version of the world-renowned American problem drama "Kindling" offered by the Lasky Company through an arrangement with E. J. Bowes.

On July 19th Laura Hope Crews, famous for her legitimate dramatic successes in Belasco and Frohman Broadway dramatic hits, will make her initial photoplay appearance in the Lasky-Belasco picturization of Belasco's famous production "The Fighting Hope." The "Puppet Crown," a picturization of Harold MacGrath's novel of the same name to be released on July 29th, will be notable both as the second Ina Claire picture and as the first Lasky production in which Carlyle Blackwell, the latest male star added to the Lasky forces, will be seen.

The two productions scheduled definitely for August up to the present moment are Blanche Sweet in "The Secret Orchard" on August 9th and Fannie Ward in "The Marriage of Kitty" on August 16th. Miss Ward is to leave New York for the Lasky studios within a few days. Practically all the other productions in this list are already well under way.

A moment of analysis will reveal the fact that this list makes practically a weekly release for the Lasky Feature Play Company for a period of two months. Though the Lasky Company has heretofore on occasions released productions in rapid succession, it has never before supplied any such list of offerings for a long-continued period of time.

ALL CELTIC START ON FOURTH COMEDY OF SERIES.

Director J. A. Fitzgerald and President C. C. O'Mara, of the All Celtic Films, Inc., took a large company of players down to Coney Island to enact some unusual exterior scenes for the next comedy of the Adventures Of Peaceful Rafferty series entitled "Rafferty Goes To Coney Island" which bids fair to be a great deal funnier than the last one.

"THE DARKNESS BEFORE DAWN" (Lubin).

This is probably one of Shannon Fife's most dramatic stories embracing love and villainy, virtue and unfortunate misunderstanding. All, however, is mended in the end of the story and a beautiful woman proves herself a noble creature. The cast is unusually strong, including Ethel Clayton, Joseph

Scene from "The Darkness Before Dawn" (Lubin).

Kaufman, Earl Metcalfe, William H. Turner and Octavia Handworth. The story is too long to tell here, but the picture will doubtless be a pronounced success and espcially favored by the lady fans of the silent drama.

Will Play Leading Roles

Animal Actors Cast by David Horsley for Principal Parts in New Wild Animal Pictures.

WITH the construction of his new studios in Los Angeles well under way, David Horsley is now casting his charges in the Bostock Animal Players, the largest collection of wild animal performers in the world, for parts in the animal pictures he will produce.

In the accompanying picture are the three leading members of the animal troupe in a reposing attitude after a strenuous

Trainer Gay, Tiberius, Apollo and Nero.

rehearsal under the direction of M. Gay, one of Mr. Horsley's trainers. These rehearsals have been going on for several days but even in this short length of time Mr. Gay declares his pets have developed symptoms of latent ability as motion picture actors.

The center of the group is held by Apollo. As his name implies, Apollo is handsome—in fact, he is the handsomest lion in the world, and because of this distinction he has been cast to play all "hero" parts. Judging from the photograph he is beginning early to assert his rights as leading man, for here he takes up his position in the center of the stage.

At the right is Nero. Nero lays no claim to beauty but he is distinguished by being the largest lion in captivity. However, bigness carries no special favors so Nero had to be content with an assignment to mere character roles.

Tiberius, at the left end of the group, seemingly oblivious of all surroundings, is the villain. Well may he play the part in pictures for in ordinary animal life he is known as the most ferocious, but withal the most intelligent, of the entire troupe.

Being gifted with unusual intelligence will enable him to contrive some interesting schemes to outwit his rivals, while his ferocity will stand him in good stead to carry out his plots. As a villain he ought to make matters interesting for Apollo. Tiberius does not seem to be particularly ferocious, judging from the picture, but like all "heavy" men he gives no outward sign of his machinations. Besides, the picture does not do him justice, since he has just rehearsed a difficult scene in which he was vanquished by Apollo, which accounts for his lazy attitude.

PATHE HAS TWO STRONG PLAYS.

Pathe has acquired two very strong plays in William J. Locke's "The Beloved Vagabond" and Richard Harding Davis' "The Galloper."

"The Beloved Vagabond" is one of Locke's most successful novels and was presented on the London stage by Mr. Beerbohm Tree, England's most famous actor. The novel enjoyed a wide popularity in this country and had a large sale. It is a story that is delightfully fresh in plot, and has many tense and powerful situations relieved by unusually good comedy. Edwin Arden, who plays in it the part of "Parogot," considers it one of the best he has ever enacted. Mr. Arden and Bliss Milford are the nucleus of a very strong cast which has been assembled by Edward Jose, who will produce the picture for Pathe. It will be in five parts.

"The Galloper" was played by Raymond Hitchcock for a number of seasons, and was then made into a musical comedy. It is a highly amusing farce detailing the adventures of a young millionaire who finds himself compelled to take upon his shoulders the identity of a muchly married war correspondent, Kirke Warren. The story has a Graeco-Turkish atmosphere, and the millionaire while dodging bomb shells and divorced wives goes through many uproarious situations.

Donald MacKenzie, who is to produce the picture for Pathe, is assembling an excellent cast, the members of which will be announced in a few days.

Notes of the Trade

THE W. H. Bell Feature Film Corporation, 804 Powers Building, Chicago, Ill., has arranged with the Col. W. F. Cody Historical Picture Company for exclusive distribution rights of the six-reel subject "Indian Wars, Refought by the United States Army" for the states of Ohio, Indiana, Illinois, Wisconsin and Michigan.

* * *

"Betty's Dream Hero," by Witt Cochrane and Calder Johnstone of the Universal Scenario Dept., is the title of a two-reel story which Robert Leonard is producing this week with himself, Ella Hall and Harry Carter in the leading roles.

* * *

Miriam Cooper, the Mutual player, is in New York for a vacation. She has a month's leave of absence. Besides her appearance in "The Birth of a Nation," Miss Cooper has worked hard the past season on her stellar appearances in a series of Mutual plays.

* * *

"The Burden Bearer" is the title of a one-reel story of unusual plot which F. McGrew Willis has written for the Universal, and which will be produced by Burton King and Company. Adele Lane plays the title role with Edward Sloman, Harry Linkey and Lule Warrenton supporting. Upon the completion of this, the company is to start work on a three-reel story by the same author entitled "Through the Flames."

* * *

Bernard McConville, a newcomer on the Mutual scenario staff, has hit the bull's eye of popular interest with a two-reel drama called "The Celestial Code." It deals with the disappearance of some military papers and is full of action. The cast includes Irene Hunt, George Walsh, Dark Cloud, Harry James and James Warnack.

* * *

Jacques Jaccard has completed the production of his first picture since returning to Universal City. "Learning To Be A Father" is the title of the comedy drama, written by John Fleming Wilson. Daddy Manley, Lydia Yemans Titus, Val Paul, Clarence Burton, Doc Crane and Doris Pawn play the leading roles.

* * *

Julia Crawford Ivers will direct the forthcoming Morosco-Bosworth photodrama which will star George Fawcett, the noted actor who was one of the few Americans to go big in London.

* * *

Al E. Christie and his company of Nestor comedians have just finished the concluding scenes in "His Egyptian Affinity," featuring Lee Moran, Eddie Lyons and Victoria Forde. The story deals with the reincarnation of two age-old sweethearts.

* * *

Cora Drew has completely recovered from the bad attack of illness she had last Winter, and is now back at work at the Mutual studios. Her characterization of Grandma Bentley in "The House of Bentley" is sufficient evidence that her powers have been in no way impaired.

* * *

Murdock MacQuarrie and his company are working on one of the tender heart interest stories that have made his name popular wherever pictures are shown—"The Traveling Tinker," written by H. C. Stafford, of the Western scenario department. The picture will be released in two reels.

* * *

Miss Maibelle Heikes Justice, author of many Selig picture plays, has been prostrated at her home in Los Angeles, Cal., having received word that her sister, Mrs. D. R. Shymer, of New York City, was among the victims on the ill-fated Lusitania.

* * *

A humanly melodramatic story of Western life is told in the two-reel American release in the Mutual program, "In the Purple Hills," produced by the Flying "A" company in Santa Barbara under the direction of Archer MacMackin, and capably interpreted by a cast including Vivian Rich, Harry Von Meter, Joseph Galbraith, Jack Richardson, Louise Lester and Reaves Eason. The release date is May 24th.

* * *

Burton King has just completed "Across the Footlights." In it tears and laughter follow in rapid succession with an occasional thrill thrown in for good measure. Adele Lane, William C. Dowlan and Edward Sloman appear in the chief roles.

* * *

The American Beauty company contributes a captivating one-reel comedy to the Mutual program under date of May 25th, in "The Stay at Homes." It was produced under the direction of Frank Cooley and includes Webster Campbell and Neva Gerber in the cast.

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The Smalleys have reacted the end of their second Universal release, "A Cigarette—That's All."

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Charles H. Prince, who was a member of the Rolfe Photoplay Co. and who played "Devlin" in "Satan Sanderson," and "Captain Calhoon" in "The Flaming Sword" and who is now at work in "The Right Way" has been engaged by the Gotham Film Co. for their next release.

Francis Ford and his company of special feature players are hurrying through the installments of "The Broken Coin," the next Universal serial. The last scenes of chapter six have been taken and the company is making ready to start on the seventh episode.

* * *

George Fawcett, star of "The Law of the Land," which has had such an unusual run on Broadway, left Wednesday on the Pennsylvania Limited for Los Angeles, where he will join the Morosco-Bosworth forces immediately to start work on the production of "The Majesty of the Law."

* * *

Charles Giblyn is at work on "The Ways of Men," a two-reel story by William Clifford, which Mr. Giblyn expects will be one of the best productions of its length ever made in the Universal City studios. Cleo Madison, Hobart Henley and Ray Hanford appearing in the chief roles.

* * *

"A Mother's Justice," by Chester B. Clapp, has been pictured for the Mutual program under the direction of Arthur Mackley. The story deals with the efforts of a traveling salesman to get into his power a young girl, who finds her uncle's home and jewelry store a cheerless place to live and work in. The arrival of his wife provides a thrilling climax. Bessie Buskirk, Joseph Henaberry and Eleanor Washington are in the cast.

* * *

"The Sinner Must Pay" is the title of Joseph DeGrasse's present production. Written by Ida May Park, for the Rex Company, it is a story that will arouse considerable interest wherever shown. It will be complete in two reels, with Edna Maison, Arthur Shirley and William Clifford playing the leading roles.

* * *

The Vitagraph Company at Brooklyn has just received from their Western company, with studios at Santa Monica, Cal., a completed screen story entitled "The Desert Man," a three-part Broadway star feature that breathes the air of the desert and tells a dramatic story of the lust for gold.

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Among the Keystone directors who are working under the general supervision of managing director Mack Sennett at the present time are: Dick Jones, Walter Wright, Roscoe Arbuckle, Del Henderson, Charlie Avery, Frank Griffin, and Ford Sterling. These men and their companies, aided and abetted by the scenario staff under Hampton Del Ruth, are kept busy supplying the demand for Keystone comedies.

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William C. Dowlan, the newest Universal director, is completing the final scenes in his one-reel heart interest story, "Our Baby," by Leonor Dowlan. The leading characters are portrayed by Mr. Dowlan, Violet MacMillan and Carman Phillips.

* * *

Captain Wilbert Melville, manager of the Western Lubin studio at Los Angeles, California, who is now in the East on a business trip, has become the owner of a new steam yacht which is at present being fitted out in New York for a moving picture cruise around to Los Angeles.

* * *

Miss Marjorie and Miss Bernice Blinn, two pretty society girls of Los Angeles, made their first appearance in moving pictures in the new Morosco-Bosworth production "Kilmeny."

* * *

Robert Daly and his company of Jokerites are staging a one-reel story of misunderstandings with many complications written by Smythe Addison, of the Universal staff. There are scores of ludicrous situations throughout the reel and plenty of opportunity for good, wholesome laughs. The story will be released under the title, "It's a Bear," with Fritzi Brunette, Tom Walsh and Frank MacQuarrie playing the principal roles.

* * *

Frank Cooley, who plays Jerry Jason in "The Redemption of the Jasons," an American "Beauty" film, also directed the play.

* * *

Allen Curtis and his company of Joker players are well along with the production of the winning scenario of the Ad Clubs' contest recently decided by a corps of Universal judges. "You Want Something" is the title of the story. Stella Anne Ellis is the author of the story and Clarence Badger, of the Universal scenario staff is the one who put it in scenario form. Max Asher, Gale Henry, William Franey, Lillian Peacock and Arthur Moon play the leading roles.

* * *

Jack Clark and Gene Gauntier are this week working on a two-reel story by Ben Cohn, written especially for the Clark-Gauntier Company under the title, "Mate of the Primeval." It is a story of primal loves and instincts. Miss Gauntier and Mr. Clark play the leading roles.

* * *

Richard Harding Davis has enriched contemporary literature with many stories from his gifted pen, but none of his works strike such a deep note of tense dramatic charm as "Playing Dead," the story recently purchased by the Vitagraph Company to be made into a screen drama. "Playing Dead" has been picturized by Mrs. Sidney Drew.

* * *

Lon Chaney is this week staging a one-reel character sketch with the thread of a strong plot running through it entitled "The Peddler." The story was written by Milton M. Moore.

Several New Yorkers, members of the New York National Board of Censorship, visited the Reliance-Majestic studios recently. They were particularly interested in the department in which scenarios originate and those in which they are produced. They said that the censorship in effect at the studios was so thorough that little or nothing remained to be done by the regular Censorship Board.

* * *

Harry Schenck, the popular heavy who used to appear in Mittenthal Feature Films, has joined the United Program and will appear in Ideal photoplays made at Hollywood, Cal. "Man and the Law" is the title of the play. He will play with Edna Payne, George Larkin and Marvelle Spencer in a series of two-reel feature plays which the Ideal Company is producing for the United Program.

* * *

"The People of the Pit" is the title of a two-reel Universal picture which Charles Giblyn is working on at present. The title is self explanatory and in it Joseph King, Cleo Madison, Ray Hanford and Agnes Vernon are playing the lead roles.

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An upright newspaper editor's battle with corrupt politics is told in "The Reprisal," a two-reel American release in the Mutual Program, featuring Ed. Coxen, Winifred Greenwood, John Steppling, George Field and Lizette Thorn. The production was made under the direction of Henry Otto and many of the scenes were filmed in the office of the Santa Barbara Morning Press. The release date is May 26.

* * *

One of the best known suffragette leaders, Alice Snitzer Burke, of the Bronx County Suffrage League, and her famous little "Yellow Car," will appear in a forthcoming Edison comedy, "A Sport by Circumstance." The film catches her in one of her characteristically energetic speeches which are events always at 149th street and Third avenue, New York. The comedy features the new Edison comedian, Raymond McKee, and is directed by the new Edison director, Will Louis. McKee appears as a minister who, through a case of mistaken identity, is made to ride in a highly ludicrous horse race.

* * *

Miss Viola Lubin has joined "The Black Box" company and is playing a small part in the concluding installments of the Universal serial. Miss Lubin is the pretty daughter of Al Lubin, a theatrical manager, and but only seventeen years of age.

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Vera Lewis is the latest character woman to join the Griffith-Mutual forces. She has already appeared in "Gridley's Wife" and now has been cast for the role of the Countess in Ouida's "Tricotrin."

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Lovers of melodrama will find a real thriller in "The Smuggler's Daughter," which Willis L. Roberts has just completed at the Premier studio. Frederick Church, Lillian Hamilton, Walter Rodgers, Malcolm Blevins, Walter Olivas and Harley Chambers are prominent in the cast. Karl R. Coolidge is the author.

* * *

"The Web of Hate" is the title of an interesting three-reel drama just completed at the Lubin Western Studios at Los Angeles, Cal. L. C. Shumway, Bob Gray, George Routh and Helen Eddy are cast in the leading roles.

Picture Theaters Projected

McGEHEE, ARK.—The Palace opera house will be remodelled and the seating capacity increased several hundred.

LOS ANGELES, CALIF.—W. M. Beal and G. P. Bruso have disposed of their interest in the Woodlawn theater, located at the corner of Santa Barbara and Wall streets, to Ernest E. Gagnon.

LOS ANGELES, CALIF.—Francis S. Boynton of Long Beach, Calif., has purchased the Lyric theater from George Howell. The house has seating capacity of 300.

LOS ANGELES, CALIF.—F. A. Lydy of Flagstaff, Ariz., has taken over the Nevaro theater at 738 West Pico street, formerly conducted by O'Connors & Dormody.

BRIDGEPORT, CONN.—Henry Woodhull, 617 La Fayette street, has let the contract for the erection of a three-story moving picture theater, 48 by 102 feet, to cost $25,000.

TITUSVILLE, FLA.—L. G. Mandaville has leased a store building which he will convert into a modern moving picture theater.

FT. WAYNE, IND.—The Minuet is the name of a new moving picture house opened here. The house has seating capacity for 600 persons.

SHERIDAN, IND.—Charles Spray has purchased the Ideal theater, formerly conducted by Clarence Caldwell, of Frankfort, Ind.

TOPEKA, IND.—George Leming is planning to erect a one-story moving picture theater, 40 by 80 feet, to cost $7,000.

DORADO, KAN.—W. R. Rowell will erect a brick and stone moving picture theater, 25 by 125 feet, to cost $3,000.

LOUISVILLE, KY.—Wilhoit & Collyer have disposed of their interest in the Pearl theater, located at 13th and Walnut streets, to J. A. Jacobs, of Carrollton, Ky.

BALTIMORE, MD.—Henry E. Cook, 3005 North Calvert street, is having plans prepared for a one-story moving picture theater, to cost $15,000.

BOSTON, MASS.—Marcus Loew, 1493 Broadway, New York, is planning to erect a $300,000 theater building in this city.

ORANGE, MASS.—Mrs. H. T. Powers has disposed of her interest in the Art theater to A. L. Corse.

DETROIT, MICH.—The Woodward Theater Company has opened a new moving picture theater at 200 Randolph street. The house covers an area of 20 by 110 feet and has seating capacity for 300.

ST. JOSEPH, MO.—Frank E. Long has opened a new moving picture theater at the corner of 19th and Olive streets. It has been named the Olive theater and has seating capacity for 480.

OMAHA, NEB.—The Park theater, located at 16th and Cass streets, has been taken over by Mains & Van Vleedt.

NEWARK, N. J.—C. J. Horle, 50 Columbia street, is having plans prepared for a one-story moving picture theater, 50 by 100 feet, to cost $20,000.

PALISADES PARK, N. J.—C. G. Mettberg, Hudson Heights, N. J., is preparing plans for a two-story moving picture theater and store building, 96 by 72 feet, to cost $15,000, to be erected in this town.

BUFFALO, N. Y.—Victor Amusement Company, care Jacob Rosen, 402 Hickory street, is planning to erect a two-story moving picture theater, 69 by 73 feet.

NEW YORK, N. Y.—The Kackson Estate, 106 Lexington avenue, are having plans prepared for a one-story moving picture theater, 34 by 100 feet, to cost $20,000.

WATERVLIET, N. Y.—Isaiah B. Tetreault has purchased a lot located on Third avenue, near 25th street, from James Scholan, upon which he will erect a $10,000 moving picture theater.

HAZLETON, PA.—Joseph Kahn has been awarded the contract to erect a one-story moving picture theater, to cost $5,000, for the Keiper Estate.

MAUCH CHUNK, PA.—Joseph Browell and Chester La Barre will erect a three-story moving picture theater, 70 by 170 feet. The new house will be located on Delaware avenue.

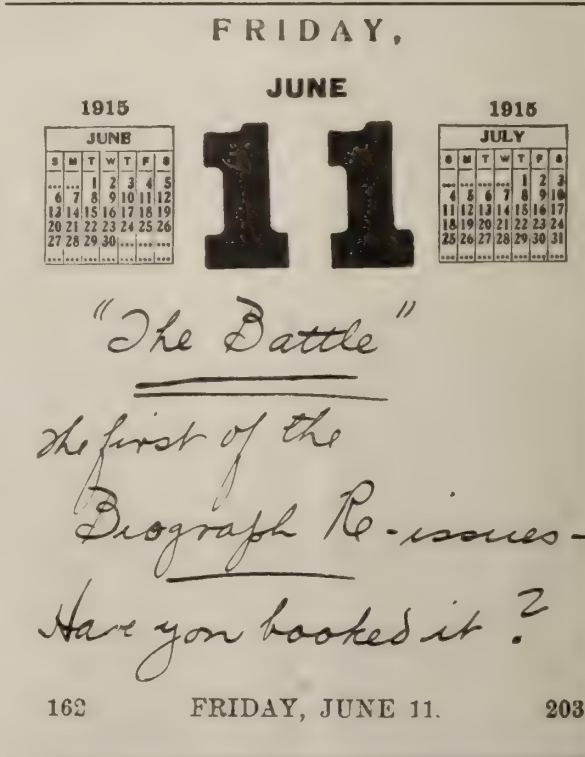
OXFORD, PA.—Joseph G. Crowe is planning to erect a two-story moving picture theater, 60 by 140 feet, to cost about $35,000.

NASHVILLE, TENN.—A new $30,000 moving picture theater, to be known as the Parthenon, controlled by the Parthenon Amusement Company, is rapidly nearly completion.

TEMPLE, TEXAS.—J. J. Hegeman is building a moving picture theater, to cost $10,000. It has been named the Crescent.

TACOMA, WASH.—Harry D. Ollard has purchased the Gem theater, located at 21st street and Portland avenue. The house will hereafter be devoted to the exhibit of photoplays.

MORGANTOWN, W. VA.—H. J. Manery is building a moving picture theater, to cost about $10,000. The house will be known as the Oxford and have seating capacity of 500.



Neutrality At Shows

Many Philadelphia Exhibitors Agree to Show No Scenes from the European War Fields—Stanley Mastbaum, an Exchange Man, Took Lead in Movement and Is Indorsed by Mayor Blankenburg—Theaters in the Strict Neutrality Agreement.

Special to Moving Picture World from the Philadelphia News Service.

MAYOR Blankenburg, of Philadelphia, recently expressed his approval of a movement set on foot by the exhibitors of this city to refrain from the showing of European war scenes during the diplomatic crisis which has arisen over the sinking of the steamship Lusitania.

Stanley Mastbaum, head of the Stanley Film Exchange and proprietor of a number of moving picture theaters, recently dictated a letter to the Mayor offering to omit all war scenes and suggesting that Mr. Blankenburg publicly indorse this policy in order that other theaters and film exchanges take similar action. The Mayor replied to Mr. Mastbaum as follows:

"Dear Sir.—Answering your letter, I think that it is wise for you to omit all scenes relative to the existing war from exhibition at your theaters. It would be to the best interests of the public if all exhibitors would join you in this movement.

Very truly yours,
Rudolph Blankenburg,
Mayor,"

Following this epistle, war views were omitted at the following theaters: The Stanley, Arcadia, Palace, Leader, Germantown, Orpheum, Locust, Ruby, Alhambra and the Great Northern. All of these houses are in the habit of showing typical services from the Pathe, Hearst-Selig, Gaumont, Mutual and Universal companies, and each reel containing war views was omitted. The following announcement was flashed on the screens: "Owing to present conditions and the desire of national leaders for calm action and thought, the management has decided to omit views of the European war."

In every instance this slide was received with wild bursts of enthusiasm. The war scenes had formerly evoked both cheers and hisses despite the showing of President Wilson's request for the "higher neutrality."

CLOSE BELMONT FOR SUMMER.

Mr. Wheeler, well known proprietor of several moving picture theaters, in West Philadelphia, recently announced that the Belmont, 52d street above Market, will be closed during the summer season and will re-open on August 28. During this period many alterations and improvements will be added to the theater. Mr. Wheeler invites the patrons of the Belmont to attend the excellent shows which he runs at the Forty-second street theater and Apollo theater, Fifty-second and Thompson streets.

PHILADELPHIA ITEMS.

A charter was recently granted to the Temple Amusement Company, of Hoboken, N. J., the character and object of which is to conduct amusement enterprises. The new concern has been incorporated for $125,000.

A. P. Lombard, agent for the Precision Machine Company, Inc., of 317-323 East 34th street, New York, was recently a visitor in this city and paid a visit to the various film supply houses. Mr. Lombard is the agent for the Simplex moving picture projector.

The Calehuff Supply Company, 1301 Race street, recently announced the sale of a No. 6A motor driven machine to George A. Mears, proprietor of the Lyceum theater, Newberry, Pa.

Among extensive improvements to the City theater, at Williamsport, Pa., has been the addition of a new moving picture projector. The management of this theater is continually adding apparatus pertaining to the comfort of the patrons and are enjoying the benefits obtained from a large attendance at their shows.

Governor Brumbaugh, of Pennsylvania, recently announced the re-appointment of Louis J. Breitinger, as Chief Censor of moving pictures to be assisted by Mrs. E. C. Nixon, of Charleroi, and Dr. Ellis Paxson Oberholtzer.

In connection with the showing of the Sir Douglas Mawson Antarctic motion pictures, at the Forrest theater, a special lecture on the educational system of Dr. Maria Montessori, of Rome, was recently delivered by Dr. W. A. Hunsberger, himself an educator, who gave an explanatory coincident with the showing of the penguin films.

A fire of mysterious origin recently threatened to destroy the Broadway theater, a $60,000 structure on Broadway and Sycamore streets, Camden, N. J. Before the blaze was extinguished, smoke and water had accomplished about $12,000 worth of damage to stage property and surrounding decorations. The building is owned by the estate of Dr. William H. Long, of Philadelphia, and was leased by William B. McCallum.

The Metro Film Company are exhibiting a handsome silver loving cup in the windows of the Comfort Shoe Store, 634-636 Penn street, Reading. This picture is to be given as a prize to the best dancers at the coming convention of the Exhibitors' League of Pennsylvania, to be held in Reading on June 7, 8, 9.

Manager Nace of the Broad theater, Allentown, Pa., recently announced the closing of his theater for several weeks. Improvements will be made to both the interior and the exterior and the theater will be one of the most modern show houses in that section of the State when completed.

The new William Penn theater, corner of South Thirteenth street and Thompson avenue, Harrisburg, Pa., is now under the management of the proprietors of the Victoria. The transfer of the theater shortly took place and the new management declares that nothing but first class programs will be offered to patrons of the theater. The William Penn theater is a comparatively new building and should prove a large success to the new proprietors.

Charles A. Calehuff, president and manager of the Calehuff Supply Company, 1301 Race street, recently paid a visit to the various supply houses in New York City. Mr. Calehuff confined the liberties of his trip to strictly business limits and was much gratified with the results obtained from his short visit to the great Metropolis.

Louis J. Swaab, proprietor of the Swaab Film Service, 1327 Vine street, Philadelphia, Pa, announces that he has recently sold one of his Power machines to the Hercules Powder Company, of Utah, who will conduct a moving picture show for the entertainment of their employes during idle moments.

Jack Delmar, proprietor of the Jefferson, has recently installed a new Pilcher organ and announces that he is greatly pleased with the new addition to his musical apparatus.

The management of the famous Lubin Palace between 12th and 13th streets, have recently added considerable new equipment to the theater including a number of handsome brass frames.

The Swaab Film Service has recently supplied the Webster Electric Theater, Washington, D. C., with two Power 6A machines.

WON'T DISSOLVE INJUNCTION AGAINST SUNDAY SHOWS.

By Billy Bison, Buffalo (229 Oxford avenue), Correspondent, Moving Picture World.

BUFFALO, N. Y., May 24.—One of the latest phases of the Sunday opening of moving picture shows throughout the state appears in a decision recently handed down by Justice De Angelis in Utica. The feature of the decision is that the Justice declines to dissolve an injunction which he granted some weeks ago against Sunday shows. The title of the action was Joseph Hamlin, Commissioner of Public Safety of Utica, against Austin W. Bender, proprietor of the Bender theater of that city.

SHORTER NEW YORK ITEMS.

Through the courtesy of Michael Shea, proprietor of Shea's Hippodrome, Buffalo, several hundred children from various institutions of that city were entertained at that theater. The invitation to the children was extended through Mrs. J. F. Wadsworth, Mrs. Andrew Murdison and Mrs. D. O. Baker, who had charge of the party. Manager Marcus and Miss Cavanaugh, press agent, received the visitors. Institutions represented were St. Vincent's Orphanage, the Deaf Mutes Institute, the German Asylum, Wheel Chair Guild, the Coterie, the Rosemary Smith, the Greater Buffalo Sunshine Society, the Syrian and the Remington Mission.

George Morton Wolfe, a Buffalo contractor and architect, who has built and managed moving picture theaters, recently filed a bankruptcy petition. Mr. Wolfe schedules his liabilities at $48,802 and his assets at $21,788. The failure is attributed to the loss sustained in building the Globe moving picture theater at 1555 Main street, which was erected for the Sherman Amusement Co. as security for his claim against the company. Creditors are for the most part located in Buffalo, New York and Montreal. Of his liabilities $20,300 are in secured claims and $8,502.45 in unsecured claims.

Moving pictures, pointing out the danger of fire from piles of rubbish, were recently shown at a meeting of the Chamber of Commerce in Rochester, N. Y.

Manager Stowell, of the Strand moving picture theater, of Watertown, N. Y., will enlarge his house from a capacity of 500 to 1,200 persons. The stage will be enlarged so vaudeville can be added. The balcony will be improved.

Several hundred persons recently crowded in front of Keith's moving picture theater, Buffalo, when an alarm of fire was turned in from that place. Some waste, swept into a furnace pipe, caught fire, but no damage was done. The audience filed out without any confusion.

The Mayor of Fulton, N. Y., has appointed this committee to censor moving pictures in that village: Irving Galusha, A. Brandt, J. R. Fairgrieve, Mrs. C. S. Robertson and Mrs. L. P. Smith.

Daniel C. Pitt, of Auburn, and John M. Pitt, of Corning, N. Y., may remodel the Houser block, in the last named city, into a moving picture theater.

Crystal Beach, a summer resort near Buffalo, opened Saturday under the general management of Henry S. Fisher. Moving pictures are among the attractions.

Erie Beach, another summer park, near Buffalo, opened Saturday. The midway features include a moving picture show. John Laughlin, a well-known theatrical man, is manager of this park.

Harry Laufer, 17 years old, an usher at the Premier moving picture theater, Buffalo, was recently struck by an auto and had his jaw broken. The accident occurred while he was crossing the street in front of the house.

Manager Bowe, of the Frontier moving picture theater, Buffalo, played to capacity business at his matinee and evening performances on May 25th, when James Cruze and Sidney Bracey, stars of "The Million Dollar Mystery," appeared in person at the Frontier. They were on their way to California.

Boycott Case in Montana

Helena Musicians' Union Carries "Unfair" Banner in Front of Empire Theater—Had Refused to Engage Five Musicians—Former Supreme Court Decision Forbids Injunction—A Judge's Opinion on Case.

Special to Moving Picture World from Midwest News Service.

UNTIL precedents by the Montana Supreme Court are reversed boycotts against moving picture theaters, if peaceably conducted, are legal.

Judge J. N. Clements of the district court at Helena refused to issue a temporary injunction restraining the musicians' union from boycotting the Empire theater at Butte, because the state supreme court decision in a similar case prevented. An appeal to the supreme court was announced. His regret at the absurdity of the technicality is apparent in his opinion.

"The defendants contend that the carrying of the banner in front of the plaintiff's place of business, bearing the words 'Notice: The Empire theater is unfair to organized labor,' was only a request to members of organized labor and their sympathizers to refrain from patronizing the plaintiff's business, and involved no threat, or veiled intimidation.

"I cannot agree with this contention. One or two persons might have demanded that the plaintiff surrender his inherent right of personal choice as to whom he should employ, and that transaction alone would involve a mere request, but when his refusal to comply was followed by a boycott involving an overwhelming number having the power to injure and destroy, it becomes a self-evident threat. The menace or threat is involved in the numerical strength back of the demand.

"While the law on the subject of boycotts as declared by our supreme court in the Lindsay case and the Dilno case is repugnant to my personal sense of justice, and contrary to that declared by the courts of other jurisdictions, both state and federal, it stands as the law of this state on this subject, and as a judge of the district court I am bound by it. Unfortunate, in my judgment, for the law-abiding people of this state, it is nevertheless the law as it stands declared by our supreme judicial authority."

The case grew out of the refusal of the management of the Empire theater to engage five members of the musicians' union for each performance at the house. The musicians' union declared the house unfair. The Silver Bow Trades and Labor Council was appealed to to assist in the boycott. It was made the defendant, along with the individual members of the two organizations. Boycott banners, as they are termed, declaring the theater unfair to union labor, were carried in front of the house. The testimony of those connected with the theater was to the effect that this had a serious effect on the receipts. Suit was brought to have the unions enjoined from prosecuting the boycott further, and a temporary restraining order was issued. It was on motion to vacate this order and the application to make the injunction permanent pending the final decision of the case that a long hearing had.

VOTING CONTEST CAUSES MUCH TROUBLE.

Ill feeling has been engendered at Helena over an automobile contest conducted by a theater there. "Miss Birdie McKay, a clerk in the last legislature who entered the contest at the last minute, won the machine," says a press report. "A section foreman named James Doyle, who bought $770 worth of tickets and lost, complained to the authorities. Miss McKay said that she had been induced to enter the contest by a man by the name of Clark of Great Falls, who put up the money and also paid her $100 for her trouble. The machine was turned over to him as soon as she won it. A warrant has been sworn to charging Clark with grand larceny."

There must be some local ill feeling engendered by this unpleasant situation and it can hardly help being of some disadvantage to the theater.

MONTANA BRIEFS.

Manager Austin of the Opera house picture show at Culbertson has finished a baby show contest.

J. S. Wolgamuth will have a concrete block operating room and ticket office in his new Theatorium at Columbia Falls, construction of which has been started.

G. W. Trone has sold the Electra, at Manhattan, to L. H. Williams.

Ira Fox and E. S. Redding will erect a new moving picture theater at Sidney.

FILMS CHANGING SCHOOLS.

Minneapolis Hard-Shells Make Protest Against Influence of Theater on Public Schools.

Special to Moving Picture World from Midwest News Service.

"EVIDENCE is constantly accumulating of the influence the theater is exerting on the public schools, and this influence through different means amounts to a propaganda in favor of the theater as an institution," reads a petition from the Swedish Salem Mission Church at Minneapolis to the school board. Things objected to are the advertising of films in schools, giving theater tickets as rewards for school accomplishments, etc.

Principal Albert Gullett, of the Precott School in northwestern Minneapolis—the direct object of the attack—has announced his intention of going ahead with his plan. He hopes by the next school year to have a longer list of educational subjects. One of the contentions of the objecting parents is that all forms of "show amusement"—pictures or theaters—are wrong ethically or contaminating to Christian life. The issue sprang forth when about 400 children from the school and some of their parents saw the Williamson submarine pictures through the courtesy of the Arion theater.

"You never saw anything more wonderful than the enchantment with which these children took their glimpse into an unknown world. Whole new vistas were opened up to them," said Mr. Gullett, "and no opposition that could be made would convince me that there was anything wrong in presenting these pictures to the children."

A mother of four children championed the pictures: "Wrong?" she said, "Why, I think this showing of pictures to the children is the finest thing the school has ever done. What could be 'wrong' in showing the mysteries of the ocean floor, the wonders of fish life, the methods of deep-sea diving and sponge fishing and the geography of countries under the sea."

The error of such deep-seated disapproval of the theater or anything that smacks of it is pointed out to the objectors by the Minneapolis News. "Should they stop to consider that the film exhibit has been the most effective influence ever devised for putting the bad theater out of business," it reminds them, "they might modify their opposition to the public school plan."

LURID POSTERS NOT WANTED.

Duluth managers are almost a unit in declaring for less lurid posters advertising pictures. This question has got into the public eye in that city.

MINNEAPOLIS IS CONSIDERING LOCAL CENSORSHIP.

A committee has been appointed in Minneapolis to consider the need of a local board of censorship. Robbins Gilman is chairman. Other members are: Carl De Lauttre, Mrs. Nathaniel McCarthy, Fred B. Chute and Miss R. L. Michaels.

MINNESOTA BRIEFS.

Edward Harris Bergh has discontinued the Columbia theater at Brainerd. J. M. Hayes, owner of the building, said the show probably would be re-opened.

Motion picture theaters were recommended for children in the survey of Duluth made by T. S. Settle, field secretary for the Playground and Recreational Association of America.

A return date to the opera house at Luverne was necessary for "The Spoilers."

H. A. Farnand opened his new Grand at Alice with a six-reel program.

The Alhambra at West Duluth showed a 1,000-foot film of the visit of Governor Hammond to the schools of that city. The pictures were made by Chris Oliver of West Duluth.

Rober & Son opened the remodeled and re-equipped Princes at Luverne with the start of "The Black Box."

NOTES FROM PRAIRIE STATES.

Special to Moving Picture World from Midwest News Service.

Iowa.

THE Plaza, at Waterloo, has made its matinee price the same as that of the night show, 10 and 15 cents. The A-Muse-U at Clinton showed its local spirit by cutting a matinee on the local baseball "Booster Day." The Lincoln theater at Jefferson showed "Brandon's Dream," a film by local talent. This house is now giving 5-cent matinees on Wednesdays. The McLuen theater at Guthrie Center has installed an orchestral piano. A benefit for the baseball team was given by the Isis at Lake City. The Garden at Des Moines scatters the names of fifteen local women among the want ads of a local paper every day. The finders are entitled to free tickets.

J. D. Harman has taken personal charge of the Lyric at Albia, which he purchased from Hily Crabtree.

M. Osmun sold the Star at Knoxville to G. G. Matthews, of Centerville.

Mason J. Toft sold his moving picture theater at Kingsley to C. T. Anderson, of Correctionville.

Mrs. Nat Wyckoff and Mrs. Blanche Cross have opened a show at Urbana.

Fred S. Lambert, who has taken over the King theater at Albia, has equipped two rest rooms, which will be used for visitors to the city from out of town.

The Peoples theater now has Redfield to itself, for Mark H. Chance has sold the Persian to Harry Travis, who has moved the equipment to Pleasantville, where he has opened a show.

Francis Courtney has opened a picture show at Fredericksburg.

Ashley Richardson and David Lyon, of Sac City, have opened a show at Dysart.

G. W. McLaughlin, of Eau Claire, Wis., who bought the Princess at Eagle Grove from J. A. Clay, will show Paramount pictures two nights a week.

Arthur Anderson has opened a new airdome picture show at College Springs.

The Panama theater, under new management, has been opened at Terrill.

The Orpheum, at Fairfield, is now controlled by J. H. Fleagle, F. W. Jericho and F. S. West. Fred A. Spielman has sold his interest.

Nebraska.

Don and Paul Phelps have purchased the airdome at Auburn.

Commissioner Hummel, of the Park and Boulevard department at Omaha, says sufficient recreation is provided in the parks and there will be no moving picture shows as proposed.

The new picture house at Blair was named "Garnet" in a contest.

John Swanson, of Omaha, found the fact that he had sold the Elite theater did not relieve him of the war tax. A warrant issued by the United States deputy marshal got the tax, plus costs.

The Laemmle Film Company, of Omaha, is booking Nebraska for the war pictures which were shown by the Omaha World-Herald.

L. McDonald and H. Gillespie have started twice-a-week shows at the airdome in Murdock.

J. W. Adams has sold his interest in the Cozy at Seward to Ward Green.

A building committee at Clarkson has decided to erect a $15,000 opera house.

W. A. Coe, of Hanover, Kans., has purchased a show at Friend, Neb.

R. S. Hunter, of Page, is the latest owner of the Palace at Neligh, having purchased it of Roy Bowker.

THE DAKOTAS.

"Cabiria" was shown two days at the Metropolitan theater in Grand Forks, N D., in co-operation with the Alumni Association of the University of North Dakota. Pretentious musical programs also were given.

Miss Bess Jones, proprietor of Dreamland at Belle Fourche, S. D., opened another show at Whitewood, S. D.

The Grand at Mandan, N. D., has reduced its price to 5 and 10 cents, except on Saturdays and Tuesdays, when special shows are 10 and 20 cents.

A. G. Hanson, of Highmore, has opened his new Cecile theater in the Pauly building at Miller, S. D.

Joseph Anderson now controls the photoplay field at Hatton, S. D., C. H. Stavens having sold the Joy equipment to Sharon parties, who have removed it.

WITH WISCONSIN EXHIBITORS.

Special to Moving Picture World from Midwest News Service.

CHILDREN in Spring Valley who aided in the local clean up movement were supplied by a local paper with tickets to Boch's picture show. Some Wisconsin houses are Chaplinizing the program by showing both Essanay and Keystone films the same day. The Bijou at Appleton recently had "The Jitney Elopement" and "A Film Johnny" on the same bill. A special show for the benefit of the poor of the city was given for the school children at the Elite at Appleton in charge of the Ladies' Auxiliary of the Foresters. Moving pictures of Hibbing, Virginia, Chisholm and other northern Minnesota cities were added to the regular bill at the Lyric at Superior.

The Majestic at Mauston had three free shows of the Ford industriallog. "No advertising slides" announces the Grand at Evansville. "The Spoilers" got a second return engagement at the Orpheum at Fond-du-lac. Newsboys of the Evening Wisconsin at Milwaukee were guests of Saxe Bros., at a show of the Williamson Submarine picture at the Orpheum. "Lovey Mary" was the Woman's Relief Corps' attraction at a benefit at the Monroe at Monroe. "The Trey o' Hearts" is a good attraction at the Gem at Omro. The Orpheum at Fond-du-lac had a man with a kodak make 200 snap shot pictures for surprise slides. The Casino at La Crosse has started an all-feature policy, discontinuing the short subject programs.

POLICE CENSOR WELL TREATED.

MISS EMMA G. TYLER, policewoman at Superior, has been treated with utmost courtesy by moving picture theater managers upon 362 visits in the last year, she reports. She eliminated 24 scenes and asked the removal of four complete films in the year.

WISCONSIN ITEMS.

"Jozie's Jitney Romance," a home talent moving picture, was made for the Journal at Milwaukee by the E. E. Fulton Company, of Chicago.

Pictures and the People

Evanston, Illinois, Is Taking a Keen Interest in Programs, But Especially in Modern Popular Comedies—Charlie Chaplin's Work Warmly Discussed—Many Think It Funny, Others See the Vulgar Things.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

THE people of Evanston seem to want to thresh out the moving pictue question. Evanston women have been acting as a voluntary board of censors but there is dissatisfaction with a certain type of comedy shown. As a result the city council has appoved the request of Alderman Kingsley that an ordinance for a censorship board be drawn. It is understood that this board will have police power.

The issue is clearly defined in events following a talk before the Congregational Current Events class by Mrs. T. P. Stanwood, one of the voluntary censors.

"On coming out of one of the Evanston moving picture theaters lately, the manager politely accosted me and said, 'You found all the pictures this morning satisfactory, Mrs. Stanwood?' 'All but one,' said I. 'You know how I feel about that last comedy picture. It is low and vulgar and cheap. It is degrading.'

"'That is odd,' replied the manager. 'A prominent business man of Evanston just dotes on that kind of picture, and he asked me to telephone him fifteen minutes before that kind of a reel is shown, so that he may run over and enjoy his morning laugh.'

"The next week my censoring task continued until almost one o'clock one morning, and sure enough, when this foolish rowdy extolling picture was shown, in walked the prominent business man."

The News Index refers editorially to this business man as one "who enjoys the respect, esteem and affection of everybody who recognizes a most excellent citizen. * * *

"Now, we, ourselves, are bored by Charlie Chaplin, and consequently were we motion picture habitues would choose other nights for our visits to filmland, yet we do not consider that our tastes are necessarily finer than those of the prominent business man (though the designation was far more conclusive than that). We simply are not amused. Nevertheless tne fact remains that Charlie Chaplin can fill a motion picture theater more satisfactorily to the manager than any other attraction. And with what sort of people? Every class to which Evanston lays claim. Men and women prominent in every sort of activity in Evanston may be seen, in spite of the fact that they are warned by the bill-boards in the lobby what is to be expected within. And they never leave during the exhibition of the film. Young people, presumably, from their appearance and manner, students in the university are entertained by Charlie Chaplin."

Regarding what it calls the crucial point of the moving picture business in Evanston the Review says: "Mothers are gathering en masse in the small groups to discus the demoralizing effects on the children of a certain type of moving picture.

"The marvelous thing about it is that they have waited so long to make this protest. But now that they are thoroughly aroused, it is hoped they will continue in action until no picture house dares show a film that has not been approved by a body of mothers capable of judging the merits of moving pictures as bearing upon the morals of their children."

"The News-Index believes that the managers of the motion picture houses in Evanston have honestly tried to deal fairly with the best element of their patronage. They have willingly and courteously submitted to every reasonable demand made upon them. * * * It is quite within parental authority to protect their children, if they chance to agree that the amusement is harmful."

SNAP SHOTS AT PROGRAMS.

A matinee of "Julius Caesar" was given for the St. Ann's guild of the Episcopal church by the Yale at Carbondale. Local papers in Gibson City praise Miss Pearl Rue, pianist at the Lyric, for playing the pictures. An industrialog put out by the Holeproof Hosiery people is being run in many Illinois houses co-operating with local dry goods stores. Dreamland, at Farmington, is now running only three nights a week.

The Majestic, Lyceum, Columbia and Empress theaters at Peoria, are accepting "Travel" coupons issued by merchants for admission. A mile in travel is valued at five cents. The Empress gives a half-mile coupon at its Tuesday and Thursday matinees. The Majestic at Kewanee has a new Bartola. It has been reopened and follows the same policy as the West theater at Galesburg, five to eight reels. The Orpheum at Cuba gave a benefit for the Cuba cubs, local basketball team. W. W. Watts is conducting a short but snappy voting contest at the Gaiety in Springfield, with a Maxwell touring car as first prize. Patrons of the Electric at Manteno recently saw Manager Reilly singing in a film and he appeared in person and sang the song. The Lyceum at Wyoming sent a moving picture camera man among its citizens and homes for special night material. Two houses in Evanston had Pythian films. The Hoyburn showed the pictures of the big golden jubilee parade at Chicago with the Evanston lodge in line and two nights later a local lodge sponsored "Damon and Pythias" at the Star theater.

The Princess and Star theaters at Dekalb are working the stunt with the Dekalb Chronicle. Prizes are offered for scenarios. The Republican Era at Murphysboro is conducting a similar venture. The Amity society's treasury was replenished by a benefit show at the Majestic at Freeport. A ticket to Scott's theater was given with every pound of coffee by a Jacksonville grocer. Manager Rosenthal of the Majestic at East Dubuque has made his lobby the terminal for an autobus line. The Gem at Altamont gave a benefit for the Sunshine Society.

ILLINOIS BRIEFS.

Sam Lears of the Lears Theater Supply company of St. Louis, recently was at Staunton and considered locating a plant there for the manufacture of theater supplies.

Mrs. Lilian Brown Ingraham of the censorship board at Quincy told the Star theater to put a minimum age limit of 18 years on the Jess Willard love story film because some parents might object to a prize fighter in a picture of any kind.

"I sincerely believe that the mission of the church is to serve the community," says Rev. A. O. Stixrud, pastor of Epworth M. E. Church at Elgin, in explaining why his church purchased a machine and will give picture shows every Friday night. He says that militant antagonism of the saloon is allied to preaching the gospel and that merely condemning amusements is wholly negative. A small admission will be charged for three reels.

Charles H. Adams, operator at the Palm at Rockford, joined the Benoist Aircraft Company of Chicago, as mechanician and camera man. He will use his own design of camera to film exhibition flights, and the factory will make a specialty of pictures taken from overhead.

Airdomes Boost Business

Kansas and Missouri Enjoy Many Open Air Theaters During the Hot Months—Marked Increase in Demand for Pictures Due to Them—Exchanges in District Prospering—Kleine Opens Kansas City Office.

Special to Moving Picture World from Kansas City News Service.

THE moving picture business in on the upward climb in Kansas City and the territory surrounding it. The travelers that have been in the city lately have all brought in excellent bookings and announce that most every town in Missouri and Kansas are sure to have from one to four airdomes. These are much more popular in the country than they are in the city. Only a very few have been opened in Kansas City and a great many in the territory. The theaters in Kansas City are making extensive arrangements for the cooling of their theaters through the summer and some of them claim to have them cooler than they could by natural resources. The managers of the exchanges all report that the bookings throughout the territory are much heavier than they have been for some time.

Business has been so good that George Kleine opened new offices here with John Hardin as the branch manager. They have a long list of releases with such features as "Quo Vadis," "The Last Days of Pompeii," "Antony and Cleopatra," "For Napoleon and France," "Between Savage and Tiger," "Spartacus" and other four to eight-reel features, besides a great number of one and two-reel pictures.

F. F. NINE GOES WITH V-S-L-E.

F. F. Nine, formerly of the Pathe exchange, has taken a position with the Big Four. Mr. Nine was employed at the Pathe office for some time. E. E. Heller, formerly manager of the Varsity theater at Lawrence, Kan., succeeded Mr. Nine at the Pathe company.

WHAT IS THE MATTER WITH KANSAS?

Since the state of Kansas has long been dry the censors have decided that everything in the state must be dry and it usually is, including the soil. They have decided that the moving pictures must absolutely be dry and that the actors and actresses cannot be seen even drinking water as if some of the vulgar Kansas patrons could possibly think of them drinking anything else. Since the state has also barred cigarette smoking it is entirely likely that they will demand that all the actors smoke cigars in the pictures or pipes—anything but cigarettes and liquor. W. D. Ross, in defense of his action as superintendent of the censors, says: "Kansas is a prohibition state and few of her children ever see a drunken man and few ever see the inside of a barroom, even outside the state. It does not seem proper to me that the children should be permitted to see scenes of debauchery in the movies that they cannot see with their own eyes in Kansas and seldom anywhere else."

CHURCH WILL LET HALL FOR PICTURE SHOWS.

Moving pictures in churches showing Bibical pictures and such religious educational features has been advocated quite extensively for some time. But the first church to open its door for hire to picture shows is the First Christian Church at Eleventh and Locust streets, Kansas City. The church recently built an addition to the building in which they have installed an up-to-date moving picture machine. The auditorium at the church is designed to seat 800 and the committee has announced that this auditorium is open for hire.

KANSAS CITY NOTES.

Manager Durrin of the Twelfth Street theater says that the business at his show, which, by the way, is the only ten-cent show on a street lined with a maze of five-cent ones, has been excellent during the first few weeks of the hot weather. The theater is cooled by means of electric fans and has several large exhaust fans to aid them.

The Century theater, one of Kansas City's burlesque houses, has been converted into a moving picture theater for the summer months. Joseph Donegan, the manager, is now showing two-reel features each day and evening. Reliance films seem to predominate on his posters.

C. M. Howard, traveler for the Pathe company, was in the city for a few days last week. Mr. Howard is out on the territory a great deal of the time and very seldom gets into the city and then it is only for a short time, he says, as the business is increasing so rapidly that it needs his constant attention.

C. S. Edwards, Jr., manager of the Pathe Exchange, recently returned from Clarksville, Ark., where he has been for the last week on business. Mr. Edwards left the work at the local office in the charge of L. A. Sheridan, who was in the city off of the road. Mr. Sheridan says that he spent the week as a most capable manager and did about as much business as Mr. Edwards usually does during a week. Mr. Edwards says that he was somewhat surprised at the amount of business accomplished by Mr. Sheridan while he was out of town.

Nathen Block, owner of the Orpheum at Atchison, Kan., has started repairing his theater, which was almost destroyed by the ceiling falling while no one was in the house.

MISSOURI NOTES.

L. A. Bauer, at Gallatin, Mo., has shut down his winter show and has opened a first-class airdome for the summer. He will use the Pathe service.

Gus Bennert, of Springfield, Mo., has sub-leased the store room at 137 Kirby arcade for a moving picture theater. He has agreed to pay a rental of $62.50 for the room and to keep the front of the building neat and attractive and to dispense with all loud and sensational placarding and draping.

The Sky Dome, Springfield, Mo., new name for the open-air summer theater opened for the season recently, and has announced that it will have the service of Prof. Gehrs' orchestra and the feature films will be shown on Tuesdays and Fridays.

Miss Helen Robertson, a Springfield, Mo., young lady, was seen in her home town for the first time in the cast of "A Celebrated Scandal," at the Jefferson theater. The theater was crowded with the friends of Miss Robertson and they keenly enjoyed her part more than all the others in the entire film.

The House Cozy at Springfield, Mo., is showing the Pathe series, "Who Pays?"

NOTES FROM SOUTHWEST.

Special to Moving Picture World from Midwest News Service.

GALLOWAY COLLEGE at Searcy, Ark., was filmed by W. P. Wilson and James Harris of Little Rock, Ark.

Fire did $2,000 damage to the Crescent, 118 West Second street, Little Rock, Ark., which is owned by C. E. Ford and B. H. Shipp. As a result, $5,000 will be spent in rebuilding and refitting. "Runaway June" will be continued at the Royal.

O. B. Riddle has taken charge of the New Yale theater at Pawnee, Okla.

Yeargain Brothers are constructing a new airdome at Grove, Okla.

The Lowell at Bisbee, Ariz., showed "The Escape" for four days at 35 and 50 cents.

School children were admitted free for two days at the showing of "Rumpelstiltskin" at the Crystal in Little Rock, Ark., by presenting a filled-out coupon from a local paper.

H. C. Collins of Coffeyville, Kan., is now manager of the Electric at Drumright, Okla.

C. M. Crawford of the Texas Commercial Film Company of Houston, was at Brenham, Tex., making arrangements to take a six-part local film.

Maxwell & Whitesides are constructing an airdome at Harrison, Ark.

Coupon tickets good for $5 worth of admission at the Saenger in Texarkana, the Lyceum in Monroe, La., and the Saenger and Queen in Shreveport are sold for $4.

Cummins & Martin are erecting an airdome at Tahlequah, Okla.

In addition to the scenic moving pictures at the New Mexican state building at the San Diego fair, the state has an educational story in films, "The Education of Helen Went-West," which exploits the New Mexican Normal University at Las Vegas.

Better pictures at ten cents admission is a winning policy for the Isis at North Fort Worth, Tex., according to Manager E. L. McLeod.

A feature film, "Kindred Spirits," has been produced for the Little Rock, Ark., Chamber of Commerce by Walter W. Bell of the Paragon Film Company.

S. R. Twyman of Heber Springs, Ark., has sold the moving picture show business there to W. R. Disough of Tiller, who has taken a five year lease on the Jackson theater building.

"Neptune's Daughter" broke the attendance records at the Wigwaum at El Paso, Texas, for three successive days.

The Columbia at Douglas, Ariz., helped the local Modern Woodmen of America in a membership campaign by showing their sanatorium films.

The picture show was transferred from the Columbia theater at Douglas, Ariz., to the Starland open air theater across the street.

"The Little Rock Maypole Dancers" was the title of an interesting local film shown by the Crystal at Little Rock, Ark.

CINCINNATI NATURAL GAS CO. HAS INTERESTING FILMS.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

THE Union Gas & Electric Co., which serves the public in Cincinnati with natural gas and electricity, gave a free picture show at the convention of the National Gas Association of America. The films dealt wholly with the natural gas industry and showed variety of effort and energy connected with production and distribution of natural gas. The pictures shown, which are entitled to high rank among the educational pictures which have become so popular and useful in the trade, start with the drilling of the gas well, the various processes involved in shutting in the gas and getting it under control, and pass from that phase of the industry to the construction of pipe lines hundreds of miles in length, and finally to the distribution of gas to the consumer, and its use in the home.

LUBIN THEATER'S BRIGHT ADVERTISING.

The Lubin theater, one of the leading houses in Cincinnati, and a prominent member of the popular group on Fifth street, between Race and Elm, has been keeping its displays of big features productions before select classes, as well as the public in general, by various clever advertising stunts, not the least of which,

as shown last week in the return engagement of "The Escape," with Blanche Sweet, in some effective direct-mail publicity. A neat folder, briefly referring to the production and giving the cast, contains on the inside a reproduction of a letter from a prominent Cincinnati lawyer praising the play very highly, and declaring that every lawyer and doctor in the city should see it, on account of its value as a commentary on sociological conditions. This leaflet, with several other pieces of advertising matter was sent to every lawyer and doctor in the city, in a sealed envelope, with first-class postage, and undoubtedly had a large influence on the attendance at the Lubin during the week. "The Escape" ran for several days at the Lubin several weeks ago, and proved so popular that the management secured it for a full week's return engagement, beginning on May 16.

EXIT QUESTION DELAYS FRANKEL'S LICENSE.

Manager I. Frankel, whose new Hippodrome theater, the largest in Kentucky, and one of the very handsomest in the vicinity of Cincinnati devoted exclusively to moving pictures, was recently opened to the public with much success, was naturually considerably surprised last week when, on application to the city authorities of Newport for the usual license, he was informed that there was an obstacle to his securing it. On inquiry Mr. Frankel found that the authorities held that the theater is not equipped with a sufficient number of exits, although every requirement of the ordinances and regulations of the city was complied with scrupulously, in its construction. The city commission, on Mr. Frankel's representation to this effect, directed the mayor to investigate the matter, and it is expected that the license will be issued, as it appears that there is some misunderstanding on the part of the authorities. The house involves an investment of about $75,000 and Mr. Frankel would obviously, as he points out, not fail to comply with the usual requirements regarding exits.

FAMOUS PLAYERS' CINCINNATI QUARTERS.

The Famous Players' Film Service, of Pittsburgh, which operates the service through the Paramount program is released, has secured handsome and entirely adequate quarters in Cincinnati on Walnut street, in a building which has just been completed by Herman Elsaesser, a well-known restauranteur. The upper floors of the building have been leased for a term of five years, and are being fitted up for the use of the Paramount people in a manner which will make them second to none in the city for film-exchange purposes. They will be occupied as soon as the necesary work involved in the improvements is completed, which will be about June 1.

CINCINNATI BRIEFS.

The last of the Charles Frohman film productions, "The Moth and the Flame," filled a successful engagement under the Paramount program at the Strand last week, having a peculiar interest by reason of the sad end of the famous theatrical magnate on the Lusitania.

The widely-discussed moving pictures showing Pope Pius X and a gathering of the college of cardinals in the Vatican, to which were devoted a leading article in a recent number of a popular magazine, were shown last week in Cincinnati to a private audience, consisting of leading Catholic clergymen, a number of exhibitors, and others interested.

FEATURE COMPANIES DISCONTINUE.

The Esperanto Feature Film Co., and the All-Red Feature Film Co. have discontinued business.

A House That Didn't Pay

Detroit's Best Paying Picture Theater, the Washington, Leased by John Kunsky for Another Year—Until He Took It, House Had Been a Failure; But Best Pictures and Showmanship Changed Tale—A Lesson in How.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

JOHN H. KUNSKY, present lessee of the Washington theater, Detroit, has renewed the lease for 12 months, and so the Washington will continue to play high class motion pictures until September, 1916. At this particular time it would not be fair to Mr. Kunsky or the motion picture industry to just announce the fact of the lease renewal without saying a few words about the history of the Washington. It was opened some three years ago as a dramatic stock playhouse, some of the best known talent in the profession appearing there. This policy continued for a year, during which time managers changed hands several times. Stock productions proved a failure and then musical comedy was tried, followed by a short season of grand opera. All of these attractions lost money for the promoters. Then pictures were tackled, but they were not put on right and they also proved a failure. The house closed in July, 1914, with many unpaid debts. The theater itself is beautiful, but is off the main thoroughfare. John H. Kunsky, looking around for a large downtown theater, consulted the directors of the Washington. He succeeded in acquiring it on a year's lease at a rental of $24,000 and opened it in September of last year. For the first few months it was no easy matter to get people over to that part of town, even with the best pictures. Mr. Kunsky kept up the standard of attractions, made improvements each week, enlarged his organization and the result is that today the Washington is considered the leading photoplay house in Detroit. One thing is certain, it is doing the biggest business, with prices at twenty-five cents for evenings and ten and fifteen for matinees. Most of the pictures shown at the Washington are from the Paramount corporation, although Mr. Kunsky is always on the lookout for any features which are worthy of exhibition to the best people and that can command the admission price charged at the Washington. The success of this theatre under Mr. Kunsky's direction shows what can be done with motion pictures if properly put on. The present house manager of the Washington is M. Harlan Starr.

ATLAS MOTION PICTURE CO. TO BUILD STUDIO.

The Atlas Motion Picture company, 600 Liggett building, Detroit, which started business about eight months ago, is so well satisfied with business conditions and future prospects, that it has purchased 20 acres of ground in the North Woodward section and plans within 60 days to begin the erection of a modern motion picture studio, to be all-glass, and on a par with the most up-to-date studios in the east. The company is just completing a one-reel comedy called "On the Golf Links," featuring Jerry Gamble and Happy Allen. Already 21 prints of this film have been sold. One comedy production every week will be the policy of the company during the next three months, increasing the number when the proposed studio is completed. A. C. Miller, photographer, formerly with Pathe, is now associated with the Atlas company.

THE LAKEWOOD NEARLY READY.

The Lakewood theater, at Jefferson and Oneida avenues, seating 1,500 and costing in the neighborhood of $75,000, will be completed and ready to open about June 15. It will cater to the people of Fairview and Grosse Pointe, both suburbs of Detroit. E. H. Rogers, 398 Montclair avenue, Detroit, is the architect. It will be operated by the Lakewood Theater Co., of which John Cutler is president.

SOCIAL MEETING OF LEAGUE.

The Detroit Motion Picture Exhibitiors' League held a get-together meeting as its new club rooms, 183 East Jefferson avenue, on Tuesday evening, May 11. The "doings" started at 10.30 p. m., and were attended by about thirty members of the league. A Dutch lunch was served. The only business matter that came up for discussion was the coming annual meeting of the state association, which takes place at Lansing, June 8 and 9. As there are no serious complaints before the local or state associations, the future meetings will be in the nature of social sessions and will be for the purpose of keeping the members together and prepared for problems pertaining to the industry which may arise at any time.

COULD LECTURE AND HAD GRIT TO TRY.

Clare J. Brokaw, house fireman at the Washington, is one man who appreciates the word "opportunity." During the week of May 16 the Williamson Submarine pictures were the attraction, lectures being given in connection with the film. The regular lecturer was late one afternoon. Brokaw noticed the difference in the atmosphere, and said to Manager Starr: "Gee, it seems funny to look at these pictures without any lecture." He informed Mr. Starr that he knew the talk word for word and that he would be willing to "help out" until the regular lecturer came back. It was agreed that he should go on at once and lecture. He did fine. In fact, so good that Mr. Kunsky hired him to lecture with the pictures which had been booked at the Garden and Alhambra theaters, although he had no intention originally of having a man to lecture with the pictures aside from the Washington theater engagement.

DETROIT BRIEFS.

H. W. Irons, who was originally engaged to manage the Norwood theater, at Woodward and the Boulevard, and resigned a few weeks ago to temporarily manage the Garden during the illness of A. C. Hoganson, has decided to accept the Norwood management and will assume charge when that playhouse opens.

Excavation for the addition to the Globe theater, Grand River and Trumbull avenues, is well under way. This will materially increase the seating capacity. The cost of the addition and the remodeling of the present building will be about $40,000, exclusive of equipment and new furnishings. The changes include a new entrance, new marquise, new picture screen, new interior decorations and remodeling present stage.

An East Side Commercial Club was organized at a meeting held Friday, May 14, consisting of business men on the east side. More than $50,000 was pledged for the erection of a $400,000 office and theter building to be erected at Chene and Warren avenues.

The Gladwin Park theater, Jefferson and Gladwin avenues, makes the following announcement in its weekly program: "Patrons who wish to buy tickets in amount of one dollar are furnished a neat leather holder for same. Securing tickets in advance avoids waiting in line and is a convenience for our patrons." Manager Edward Murphy of the Gladwin says at least several hundred people have taken advantage of this new plan.

(Continued on page 1646.)

Vitagraph
BLUE RIBBON FEATURES

CYRUS TOWNSEND BRADY never wrote a more absorbing story than his "Island of Regeneration."

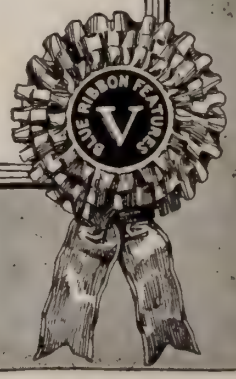
And in the hands of J. Stuart Blackton and Albert E. Smith, this unique story of love and adventure in Southern seas has been given a setting possible only with Vitagraph facilities and resources.

This is the second of the Blue Ribbon Features—headliners of all Vitagraph productions.

Now Ready.

Book Direct

V I T A G R A P H
1600 Broadway New York



LUBIN

LIBERTY BELL Features

"LIBERTY BELL" is the name we have chosen to identify those Lubin photo plays of unusually high quality (of 4 reels or more) with famous theatrical stars in the leading roles, to be released through the V. L. S. E., Inc.

For the present we are offering

"THE EAGLE'S NEST"

in 6 parts, which is playing to packed houses in all parts of the country. "The Eagle's Nest," featuring Edwin Arden and Romaine Fielding, is one of the most picturesque and thrilling dramas ever shown on the screen. The scenic effects are notably beautiful, having been photographed principally in the world famous "Garden of the Gods."

—Also

"THE COLLEGE WIDOW"

from the celebrated play of the same name by George Ade, featuring Ethel Clayton and George Soule Spencer. "The College Widow" is unquestionably the greatest college picture shown. It comprises an exciting football game, a "snake dance" of nearly 10,000 students and the most sensational fire scene ever pictured.

The Lubin **LIBERTY BELL** feature for release June 7th is Cecil Raleigh's successful comedy drama

"THE SPORTING DUCHESS"

with the popular and famous star, Rose Coghlan, in the cast.

BOOKED DIRECT

LUBIN 1600 Broadway **New York City**

Selig

RED SEAL PLAYS

MONDAY, MAY 31ST, WAS THE RELEASE DATE FOR ONE OF THE MOST SPECTACULAR SIX-REEL SENSATIONS EVER OFFERED BY THE HOUSE OF SELIG. MR. HARRY MESTAYER, THE NOTABLE ACTOR, SUPPORTED BY MISS GRACE DARMOND AND A CAREFULLY SELECTED COMPANY OF PLAYERS, MADE HIS INITIAL BOW IN SELIG RED SEAL PLAYS AS "JUSTIN CAREW" IN

Mr. Henry Mestayer.

"THE MILLIONAIRE BABY"

By
Anna Katherine Green

Special arrangement
The Bobbs-Merrill Co.

Anna Katherine Green, authoress of "The Millionaire Baby," is considered by many literary authorities as the greatest originator of baffling plots since Wilkie Collins. **She sends you this message:** "I consider 'The Millionaire Baby' as one of my very best stories. The story really wrote itself. I hope you will have as much pleasure in seeing it as I had in writing it."

Other Red Seal Plays Coming

"THE ROSARY," June 28th **"A TEXAS STEER," July 26th**

BOOK DIRECT

SELIG, 1600 Broadway, New York City

"The Red Seal of Quality"

George Ade Discovers the Slimmest Princess

It is not the Slim Princess' fault that she is "skinny." Alas! she does everything possible to remedy it, even to the eating of many pickles, which malicious Popova has told her will help because—

Fat is beauty, slimness almost a crime in Morovenia, where the Slim Princess' father reigns in obesity and contentment—that is, contentment in all things save his daughter's slimness. She is the elder child and must, under Morovenian laws, marry before her sister, Jeneka, who is F-A-T and, therefore, beautiful. She is disconsolate until —

Comes one Alexander H. Pike, wealthy and American, whose ideas of pulchritude are occidental and not —decidedly not—oriental. He sees the Slim Princess, admires her svelte, dainty beauty and—American-man fashion—proceeds to win her.

He does not do it until the Slim Princess has made a trip to America in search of a medicine that will make her so fat that she will waddle when she walks. She does not find the medicine, but she does find Pike and happiness.

In "The Slim Princess" Mr. Ade says the Essanay Company has produced the greatest photoplay-comedy it has ever been his pleasure to witness. Through all its 4 acts Ruth Stonehouse is irresistible as the little princess who cannot become fat. She is ably supported by Francis X. Bushman.

All the branches of the Vitagraph-Lubin-Selig-Essanay (Inc.) are now booking "The Slim Princess."

V. L. S. E.

Features
Now Showing

THE JUGGERNAUT

With Anita Stewart and Earle Williams. Directed by Ralph Ince.

THE ISLAND OF REGENERATION

By Cyrus Townsend Brady.
With Edith Storey and Antonio Moreno.

THE EAGLE'S NEST

With Edwin Arden and Romaine Fielding.

THE COLLEGE WIDOW

By George Ade.
With Ethel Clayton and George Soule Spencer.

THE CARPET FROM BAGDAD

By Harold MacGrath.
With Kathyleen Williams.

THE MILLIONAIRE BABY

By Anna Katherine Green
With Henry Mestayer and John Charles.

GRAUSTARK

By George Barr McCutcheon.
With Francis X. Bushman and Beverly Bayne.

THE SLIM PRINCESS

By George Ade.

With Francis X. Bushman and Ruth Stonehouse.

Vitagraph-Lubin-Selig-Essanay, Inc.

New York, Chicago, Philadelphia, Boston, San Francisco, Atlanta, Dallas, Pittsburgh, Kansas City, Cleveland, Minneapolis and Portland.

The Manager of the Mary Anderson Theatre, Louisville, Ky., writes us—

That for the first time in the history of his theatre and his city—

He played to capacity for six days and six nights—

With one of the V. L. S. E. features.

These features were not planned in a day.

These successes were not achieved overnight.

They are the result of a lifetime of experience—

Coupled with the brains, talent, energy and organization of the four greatest picture plants in the World.

The Vitagraph-Lubin-Selig-Essanay, Inc.

Has accomplished more in the last four weeks—

Than could be accomplished ordinarily in four months.

In the next four months we expect to astonish the World.

BOOK
the
BIG
FOUR
FEATURES

Vitagraph-Lubin-Selig-Essanay, Inc.

New York, Chicago, Philadelphia, Boston, San Francisco, Atlanta, Dallas, Pittsburgh, Kansas City, Cleveland, Minneapolis and Portland.

Opposed to Free Slides

San Francisco Exhibitors Protest Against Requests for Unpaid Screen Advertising —Feel That Anti-Tuberculosis Slides Hurt Effect of the Entertainment—Cards to Hand Out Solve One Problem.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE question of running slides free of charge at picture houses has become a vexing one here and the matter was taken up at a recent meeting of the local league. Secretary Marks reported that he had received a communication from the Society for the Prevention of Tuberculosis asking that this organization be allowed to run slides in the various theaters operated by members of the league in an effort to educate the public against promiscuous expectoration. Several members expressed the opinion that slides suggestive of diseases would prove harmful to the houses showing them, and while they approved of the work of the society in question they felt that there were other methods of publicity that would prove as effective as this. H. J. Gosliner, of the Edison theater on Powell street, told of a plan that has been adopted by him for stopping expectoration in and about his theater, and which had proved very successful. Small cards have been prepared with the inscription in bold type: "Please do not expectorate here. It is against the law." Whenever an offender is detected one of these cards is handed to him and the practice invariably ceases, without any argument or confusion.

While it is realized that in some instances it is necessary to accommodate friends and run slides free, the local exhibitors have agreed to refer applicants for such privileges to the local league and it is believed that in most instances the matter will never be carried further. Efforts are being made to cut down the number of slides shown and to have these pertain as much as possible to coming attractions at the various houses.

SPOOR VISITS THE COAST.

George K. Spoor, vice-president of the Vitagraph-Lubin-Selig-Essanay, Inc., was in San Francisco this week inspecting the magnificent new exchange and coast headquarters that have been opened at 986 Market street. While here he visited the Essanay studio at Niles and later left for Los Angeles to inspect the new studio there. He was delighted with the beauties of Northern California, but could remain here only a short time, having come West on a business mission. The San Francisco offices are now ready for business and bookings are being made on some productions, releases to be about the end of the month. It is planned to get the headquarters here in good running shape before opening branches elsewhere and for a time the entire coast business will be handled from San Francisco. Tom North, the representative chosen for the Northwest, will look over this field shortly and will decide whether Portland or Seattle will be chosen for an exchange site in that territory. The Los Angeles territory will be looked after by H. D. Naugle, formerly with the General Film Company, while R. B. Quive will be the San Francisco representative.

SCHOOL BOARD FAVORS MOVE FOR BETTER FILMS.

The Board of Education of Grass Valley, Cal., has indorsed the movement started by the women of the civic study section to secure better moving pictures for the children at moving picture theaters there. It has been decided to ask the management to put on subjects that will be instructive as well as entertaining, and every effort will be made to comply with the request. No censorship will be exercised there, but instead the school authorities will co-operate with theater owners to secure a better selection of pictures.

POPULAR EXCHANGE MAN GIVEN ROUSING FAREWELL.

The regular weekly luncheon of the film men of San Francisco was given on May 15 at the Portola-Louvre Cafe, the guest of honor being Tom North, who is leaving shortly for Portland, Ore., to take up his new duties as manager of the interests of the V-L-S-E, Inc., in the Northwest. More than fifty exchange men and exhibitors were present to wish him success in his new field and many and sincere were the regrets that business and social ties here were being severed. As a token of their appreciation Mr. North was presented with a handsome Boston bag, a toilet set to go with it, and a silver headed cane, all inscribed, "To Tom North From His San Francisco Friends." The presentation speech was made by H. J. Gosliner.

OTHER SAN FRANCISCO NOTES.

Irving Lesser, of the Golden Gate Film Exchange, Inc., is again attending to his duties after an operation for appendicitis and a stay in a hospital for six weeks.

M. Calmy, of the Golden Gate Film Exchange, is making a trip through Nevada.

Three Metro feature productions are being shown here simultaneously, "Heart of Maryland" being shown at the Portola, the "Shooting of Dan McGrew" at the American and "High Road" at the Hippodrome.

The Fox Film Corporation is making extensive plans for the entertainment of visitors at the National convention to be held here in July and local manager William Citron is a busy man.

George Breck is showing the first Master Model American Standard moving picture machine brought to the coast and this is attracting considerable attention.

The National Screen Advertising Company has opened offices in the Mechanics Bank Building at Market and Mason streets.

W. V. Crone, of the Sierra Film Manufacturing Company of this city, took moving pictures recently of the Rose Carnival held at Santa Rosa, Cal., and these were later shown at the Rose theater at that place, and in the surrounding towns.

Rufus R. Wilson and Alfred D. Bauer have filed a statement indicating that they are engaged in business here as the Commercial Film Company.

Turner & Dahnken have had plans completed for the installation of a ticket office of marble construction at the Tivoli, 70 Eddy street.

CALIFORNIA BRIEFS.

An airdome has been opened at Corning by Brunk & Gilmore.

The Pioneer theater at Fruitvale has been reopened by Mrs. Bowman, who formerly conducted it.

D. E. McKinley, owner of the Claremont at 5110 Claremont avenue, Oakland, reported to the police that a stranger recently reached in through the ticket office and made away with several hundred tickets.

The Adaline at Oakland is to be enlarged and one hundred and twenty-five new seats added.

The Elite at North Berkeley is to be reopened shortly, after having been closed for several months.

S. J. Greenwood, of the Majestic at Tulare, recently purchased new Powers No. 6A equipment.

J. N. Rice, of the Star, Monterey, has placed an order with G. A. Metcalfe for a Baird projector and a Fort Wayne compensarc.

Mark Hanna, who conducts two large theaters at Salinas, has purchased a Baird projecting machine.

Hodge & Smith will shortly open a new moving picture house at Lindsay.

A new moving picture theater will be opened soon at Selby, Contra Costa county, by Cook & Colbert.

The new Watsonville house of the Turner & Dahnken Circuit will be opened on June 5.

The Associated Film Manufacturers has been incorporated at Los Angeles with a capital stock of $100,000 by Arthur Bard, Louis J. Bard, W. H. Bissell, E. F. Boeseke, D. L. Burke, Harry Jacobs, H. S. Lindholm, R. H. Mouser, D. S. Reynolds, C. A. Schallenberger and Leroy Swaine.

The Angelus Film Company of Los Angeles has been authorized by the State Corporation Committee to issue stock to the amount of $25,000 to net the company not less than 80 per cent. The company is capitalized at $250,000.

CLEMMER'S THEATER TO GIVE SPECIAL CHILDREN'S SHOWS

Leading Society Women Patronesses—Civic Organizations Behind Movement.

Special to Moving Picture World from Midwest News Service.

DR. H. S. CLEMMER, manager of the Clemmer theater in Spokane, will start on June 12 a series of special Saturday morning shows for children. They will run from 10 to 11 before the regular shows.

Doctor Clemmer sums up his aim in programs "of exceptional juvenile merit —one to which all parental elements will delight in sending their children, unaccompanied, if they themselves do not find time to attend. These programs will consist of topical, educational, travel series, fairy stories and other subjects strictly suitable to the formative mentality of the child.

This action yas taken at the solicitation of a committee from the ministerial association and at the request of the mothers' congress and various parent-teachers' associations. Leading women of the city signified their willingness to appear as patronesses.

WILL INSPECT WASHINGTON PICTURE HOUSES.

Commissioner E. W. Olson of the State Bureau of Labor at Olympia has announced that some operating rooms are not properly equipped and that a systematic inspection of all moving picture houses in the state will be conducted.

SEATTLE'S NEW COLISEUM.

C. D. Stimson will own the new $500,000 Coliseum Photo Playhouse at Pike street and Fifth avenue in Seattle for which contract has been let. In exterior architecture the Coliseum will be of Italian Renaissance type with massive and imposing entrance at the intersection of Pike and Fifth. Nine stores will be provided on the two streets, and the theater will have a seating capacity of 2,500. One of the unique features will be a mezzanine loge balcony, which will provide all of the loges of the playhouse and from which floor the pictures will be thrown on the screen. Above this mezzanine floor will be a balcony.

WASHINGTON STATE ITEMS.

The moving picture committee of the Municipal League at Seattle suggests the establishment of a children's picture show and also a special afternoon bill for children at one of the larger houses once a week.

The Commercial Club at Puyallup leased the Dream theater there for two nights and showed the Pathe feature, "The Stain," to add to its publicity funds.

Robert Thompson of Hoquiam made arrangements to erect a new moving picture theater at Carlisle.

FREE PICTURE SHOW WITH ADS.

It is rumored in Louisville that plans are under way for operating a free motion picture house in the downtown district. It is proposed to make up the cost and a profit by showing a number of advertising slides. Two of the leading moving picture theaters are alleged to obtain $10 per week for each slide shown at all performances. Some of the smaller houses obtain about $2 a week for similar service. It is stated that the proposed show will consist of several interesting short subjects, and that slides will be shown between each subject. The plan has not proven successful in some theaters in other cities, it is stated, but it may work out all right in a good downtown location.

Readers may remember the Beecham's pills hymn book. Advertisers will surely get to cheap crowds in these free picture shows.

KENTUCKY PHOTO FILM COMPANY.

The Kentucky Photo Film Company, of Louisville, has been incorporated with a capital stock of $25,000, with shares fixed at $5 each. The incorporators are: Otto Schaefer, 2,500 shares; E. O. Schaefer and R. M. Jones, three shares each. The debt limit is the same as the capital stock and the company is authorized to manufacture and sell films and other moving picture equipment. Officers of the company are: E. O. Schaefer, president; R. M. Jones, vice-president; Otto Schaefer, secretary-treasurer. The company takes over the studio and other equipment of the Kentucky Film Corporation which was organized a few months ago, but which was dissolved during the past month. The company's plant is located at 310 East Gray street, Louisville, and some pictures are now being made.

WELL KNOWN AMUSEMENT PEOPLE GUESTS OF COL. LEVY.

Col. Fred Levy, connected with the Keith interests, of Louisville, recently had a party of Eastern theatrical and moving picture men as his guests. The party included A. Paul Keith, E. T. Albee, J. J. Murdock, Henry Ziegler and William Mitchell, of the United Booking Office, which books for the Keith theaters. The party was in Col. Fred Levy's box at the Kentucky Derby, and later motored with Col. Levy to Lexington, Ky., where they were the guests of C. H. Berryman, head of the Ben Ali theater, recently converted into a moving picture house. While at Lexington the party put up at Elmendorf Farm, the noted Kentucky stock farm of the late James B. Haggin, Mr. Berryman being manager of the vast estate. The mansion, "Green Hills," is one of the handsomest in Kentucky and the farm is one of the principal points of interest in the state. Mr. Haggin was noted as a raiser of fine thoroughbred stock of all kinds. Col. Levy is also interested in the racing game.

LOUISVILLE ITEMS.

Jack Herman, of the Selig Company's Chicago office, was recently in Louisville to take pictures of the wrestling bout between Charles Cutler, of Chicago, and Yusif Hussane, the Dallas., Tex., Turk, for the heavyweight championship honors of America. The two men, while not equal in size, were equal in endurance, and the match went over three hours without a fall. It finally wound up in a draw and will probably be staged later on at Chicago or one of the larger cities. More than 10,000 people were present at the match, which was staged on the night preceding the Kentucky Derby.

Mrs. Ralph Whittinghill, proprietor of the Opera House, at Horse Cave, Ky., was recently in Louisville, where she called on the local office of the Mutual Film Company.

Censor Board Elects

Louisville, Ky., Board of Censorship of Children's Motion Pictures Holds Annual Meeting May 9—President Mrs. Frederic Levy Re-elected—Other Officers Chosen—Widespread Interest Being Taken.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

MRS. FREDERIC LEVY was re-elected president of the Louisville Board of Censorship of Children's Motion Pictures, at the annual meeting held in Louisville on May 9, in the assembly room of the Louisville Free Public Library. Other officers to serve during the coming year are: Mrs. Helm Bruce, vice-president; Mrs. Emil Tachau, corresponding secretary; Miss Annise S. Waters, recording secretary; Mrs. J. B. Arbegust, treasurer. The possibility of interesting children through the school rooms in the Saturday morning picture show at the Mary Anderson theater was discussed. Mrs. Frank Rosenbaum stated that while the Board of Education, of Louisville, has indorsed children's pictures, it is forbidden by law to advertise the pictures through the school. Mrs. Herbert Mengel and Mrs. John Little made the point that as the work of the Board of Censorship is educational, the school is the proper place to interest children in the movement. Action on the matter was deferred until the fall meeting of the board.

Letters were read from various cities, telling of the widespread interest the movement has created and asking suggestions as to its inauguration. A delegation will represent the board at the annual meeting of the Parent-Teacher League to urge its co-operation, and put before its members the value of children's pictures. Among the most interesting letters read were those from Miss Helen Duey of the Woman's Home Companion; the Parent-Teacher Association, of Spokane, Wash.; and president of the Woman's Club, of St. Joseph, Miss.; C. L. Williams, of the Chamber of Commerce, of Bowie, Tex.; from Atlanta, Ga., and Salem, Mass. These communications asked for co-operation and advice in organizing children's motion picture boards of censorship. Mr. Williams, of Texas, wrote: "The Censorship Board, of Louisville, is working in an excellent cause and deserves not only the supoprt of the city and state governments, but of the Federal Government as well." The other letters commended the work of the board and said that the need for better films for children was universal. At the motion of Mrs. John Little it was voted to close the Saturday morning pictures when the playgrounds open. The constitution was amended and Mrs. Levy was elected a delegate to represent the work of the board at the meeting of the Kentucky Federation of Women's Clubs.

BENNETT SEATING CO. IN DIFFICULTIES.

An involuntary petition in bankruptcy has been filed against the Bennett Seating Company, of Louisville, by Berry Brothers, varnish manufacturers; the U. S. Glue Company, and the Hincher Manufacturing Company. The claims approximate $850. The Bennett Seating Company was formerly located at Cincinnati, O., but came to Louisville about a year ago with the intention of getting closer to supplies needed in manufacturing seats for moving picture theaters, schools, churches, etc.

PHOTOPLAY CLASS GRADUATES.

Fifteen students, comprising the only Y M. C. A. photoplay class in America, finished their course on Tuesday night, May 11. Public exercises were held in honor of the occasion in the assembly room of the local Y. M. C. A. Stuart W. Cayce, formerly instructor, talked on a recent trip through a number of the leading film studios. L. J. Dittmar, head of the Majestic Amusement Company, owners of the Majestic theater, delivered a short address. Officers of the Photoplay Club were elected and refreshments served.

CHILDREN'S FEATURE STOCK SUBSCRIBED.

R. W. Conant, general business manager of the Children's Feature Film Company, of Louisville, reports that the stock in the recently organized company has practically all been subscribed, and that several contracts will be closed inside of the next few days. A studio, which has a number of exceptionally good points, and a central location, will probably be leased inside of the next week. Repairs and improvements amounting to about $1,000 will be necessary on the building under consideration. The impression has been established that the company will make pictures of children for children, but this view is not exactly correct though the company will use some children in its productions. The idea will be to make clean pictures for clean-minded children, or grown-ups, to see. A Bell & Howell camera will be purchased, and the company will also purchase two large automobiles for transporting its actors from the studio to points of scenic interests, residences, etc. An option has been obtained on a series of stories for children by one of the foremost authors of children's stories. The movement has been endorsed by the women's clubs of the country and Mrs. Helm Bruce, of the Kentucky Federation of Women's Clubs, has arranged to secure the support of that organization. She has also taken the matter up with Mrs. Percy Pennybacker, of Austin, Tex., who is president of the National Federation of Women's Clubs. Mr. Pennybacker will take the matter up with the national association at the annual meeting to be held in Seattle, Wash., in July. Mr. Conant will leave Louisville in a few days for Eastern points, where he will close some pending deals. It has been decided to have all films developed and finished at Chicago, and, instead of conducting exchanges, the productions will be sold or handled through some of the large concerns which are already conducting exchanges. The slogan of the company is "Pictures My Children Can See," and the productions will be known under the trade title of "Aladdin Films."

TWO PROMISING YOUNG MEN.

Ernest Carpenter, of the firm of Carpenter & Johnson, is now giving almost his entire attention to taking local motion pictures. He recently made the local society play entitled "Billy" in which a number of Louisville's elite appeared on the screen in well known local surroundings. The first run or trial run of this picture was made on Monday evening, May 10, at the Majestic theater, after the final performance. The play was witnessed by a number of film men, exhibitors and local newspaper men, and was said to be exceptionally good. Mr. Carpenter has installed developing apparatus at his home and is now working up a good many of his smaller pictures himself. "Jack" Johnson, his partner, is holding down one of the cashier's positions at Churchill Downs race track during the present meeting. Mr. Carpenter is killing two birds with one stone by handling the operating room at the Parkland theater at night.

Pittsburgh Picture City

Smoky City Film Lovers in Clover—Everything Worth While Comes to Their Screen Early—Programs De Luxe at Many of Neighborhood's Leading Theaters and Master Films Are Plentiful Every Day.

Special to Moving Picture World from Pittsburgh News Service.

BEGINNING Monday, May 17, Harry Davis of the Davis theater, started his new policy of continuous performances from 10 a. m., to midnight, at which the greatest photoplays of the period will have their first Pittsburgh exhibitions. This marks a new era for the pictures; for, in addition his patrons have a brand new theater, completely appointed, magnificently furnished and perfectly ventilated—a theater entered from three main thoroughfares, Smithfield street, Sixth avenue and Oliver avenue. Fine musical accompaniments are provided for each of the picture plays. The admission is 10 cents to any seat in the house.

Mr. Davis and J. P. Harris of the Grand Opera House have booked all the photoplays produced by the Vitagraph-Lubin-Selig and Essanay companies, the William Fox features, the Mutual masterpictures, the World's Film Corporation and the Metro service. This means control in downtown Pittsburgh of film masterpieces for the Grand Opera House and the Davis theater during the summer season.

"CABIRIA" AT THE MILES.

The splendor attained by the modern motion picture has been demonstrated in a manner rather startling to conservative Pittsburgh playgoers in the production of "Cabiria" in the new Miles theater. Of course, the furore the picture has caused in and about Pittsburgh is largely due to the lavish manner in which Mr. Miles has put on the production. A chorus of one hundred voices sings at all evening performances, and there is also brought into play the great $40,000 organ, without which the picture would lose something from the effect of its spectacular qualities. During the past two weeks the Miles has been packed at all performances. The transformation of the house from a home for popular priced vaudeville into a first-class photoplay house has been quite striking. A long line of limousines flank the street for several squares in and about the vicinity of the Miles theater each night, and every one who leaves the house comes away loud in his or her praise.

CRAFTON'S FOTOPLA A BEAUTY.

The Fotopla, the handsome playhouse of Crafton, Pa., was thrown open last week by Messrs. J. W. Rhodes and F. F. Hyde, proprietors, and is one of the most beautiful and artistically equipped of the suburban picture theaters. The color scheme is worked out in light brown and the first impression one receives on entering the theater is of a gloom-dispelling nature. The lighting is of most improved style. The seats, nearly 500 in number, of Circassian walnut, and the carpet and draperies are a harmonizing brown. There are five six-foot exits and the aisles are four feet in width. That peculiar and appropriate attribute of a theater, the marquee, it is very handsome. Messrs. Rhodes & Hyde have decided to offer patrons the Paramount pictures, William Fox pictures, the Mutual masterpictures and other features.

DENNISON GOES WITH FAMOUS PLAYERS EXCHANGE.

D. Leo Dennison, formerly manager of the George Kleine Attractions Pittsburgh branch, but recently resigned, has been appointed manager of the special features department of the Famous Players Film Service in Pittsburgh, Pa. Mr. Dennison has had a wide experience and is well known by practically all of the exhibitors of Western Pennsylvania, Ohio and West Virginia.

HARRY BRYAN VISITS PITTSBURGH.

Managing director of the Metropolitan Booking Offices of Philadelphia, Harry Bryan, was in Pittsburgh recently and made arrangements for the opening of a branch exchange in this city. He established temporary headquarters at 109 4th Ave. and will be ready for business in about 10 days. Mr. Bryan stated that this office will be stocked with over 700 reels of film, including many high-class subjects, as well as a large number of good, cheap pictures.

V-L-S-E OFFICES ON FOURTH AVENUE.

The V-L-S-E Corporation has opened offices in the rooms recently vacated by the Calcium branch of the General Film Company at 115, 117 and 119 Fourth avenue, Pittsburgh. This branch will supply Western Pennsylvania, Eastern Ohio and West Virginia George Balsdon, formerly of Pittsburgh, is in charge, and it is understood he will superintend the opening of several branches in the middle west

A feature of the Pittsburgh branch will be the projection room where exhibitors can see all releases on the screen at certain periods. The Pittsburgh office will not be in connection with the Philadelaphia office, but an independent branch.

PITTSBURGH BRIEF NOTES.

Charles A. Lange has bought from John and Joseph DeMuth a lot 30x100 feet, on which is a one-story brick structure used as a nickelodeon building in the south side of Spring Garden avenue, Northside, Pittsburgh, Pa., for $6,500.

Joseph DeMuth has left with his wife and two children on an extended trip which will terminate in California, where he expects to locate and establish a picture house.

The Sheridan Square theater in East Liberty, Pittsburgh, Pa., with John P. Harris as president and Charles P. Dempsey as manager, started an exclusive picture policy last week, using V-L-S-E and Alliance films, each subject being used two days each. This is a vaudeville theater with 1,500 capacity and it ran moving pictures last summer with much success.

J. F. Smith, who formerly owned picture houses in Elwood City and Evans City, Pa., has bought the Grand at Barnesboro, Pa., from A. Lansing. This house has a capacity of 320 and is a good proposition.

Henry A. Landau and O. C. Raeder have purchased the Winner theater, East Ohio street, Northside, Pittsburgh, Pa.

JACKSONVILLE NOTES.

By J. Melvin Andrews, Jacksonville (1429 Ionia St.), Correspondent of Moving Picture World.

A THREE reel Kalem subject, "The Destroyer," produced by Robert Vignola at the local studio, featuring Alice Hollister, in "The Dance of Death," was shown at the Grand theater Tuesday, playing to crowded houses throughout the entire day.

Geo. E. Smidth, who has been manager at the Prince theater for the past eight months, left last week for Columbia, S. C., where he assumes a like position at the Ideal theater. Mr. Smidth is succeeded here by Mr. J. H. Whitney, formerly advertising manager of The Southern Investment and Amusement Co.

Mr. R. V. Anderson representing the North American Film Corporation, with headquarters in Atlanta, was in the city a few days ago in the interest of their serial "The Diamond from the Sky," which he reports is going big over the entire south.

Mr. O. P. Hall, formerly manager of the Prince theater here, but who has for some time been with the Fox Attractions, with headquarters in Atlanta, was in the city this week on business.

Mr. Kissneck, also of Atlanta, representing the Mutual Film Corporation, was in the city for a few days.

On Monday of this week the Emperial theater began with the first installment of the Vitagraph serial "The Goddess," playing to capacity business. On Thursday the third of the V-L-S-E Blue Ribbon pictures, "Graustark" also played to capacity. Miss Bessie Welsh versatile soprano, who styles herself, from ragtime to opera, is the singing attraction at the Emperial this week.

"Little Johny Jones" has left the Florida Motion Picture Co., to open in Musical comedy with his own company at the Florida Ostrich Farm. They are also running one reel of Keystone Comedy. With good car service and free gate admission they should do good business.

The Republic theater, which has been running World Film, and Metro Attractions is playing to good business regardless of "Florida Weather." Carl C. Smith announces that "Three Weeks" is booked for the near future.

The busiest man in town this week is "Sir" Edwin Baker, who is now in charge of the Pathe exchange, having succeeded Mr. Wilbanks, who was called to Atlanta on account of sickness. If being a good fellow and "reel" hustling will get business, "Sir Edwin" will certainly make the "Rooster" crow.

The last week in Jacksonville will be one long remembered by Arthur D. Hotaling, Director, as well as his brother Garey chief cameraman of the Lubinites. They both rode the "Goat" across the "Desert of hot burning sands," and are now full-fledged Shriners.

E. K. Taylor, formerly cameraman with the Kalem Co., has returned from the Everglades, where he secured about fifteen hundred feet, pictures that are rare indeed. Mr. Taylor has accomplished something that has never before been done, that of photographing the Seminole Indians, which are claimed to still be hostile.

C. C. Gordon is now in charge of the camera work with the Florida Motion Picture Co.

Miss Alice Hollister, and "Bob" Vignola were at the Grand theater Tuesday to see "The Destroyer." They had just returned from St. Augustine where they had gone to make some special scenes

PRIZES FOR LETTERS BY CHILDREN AT SPECIAL SHOWS

Grand Rapids Drama League Wants Children to Write About Pictures.

By Frank H. Hadison, Michigan Correspondent of Moving Picture World.

INTEREST in the special children's shows at the Columbia at Grand Rapids will be stimulated by prizes for the best letters offered by the Drama League motion picture committee. Prizes of $3 will be given to the child under 10 years, and to the child between 10 and 15, who write the best papers on "The Picture I Liked Best and Why." The letters must refer to the pictures seen at these Columbia special shows. It was planned to have the mayor read the prize-winning articles May 29.

The Carpenters' and Joiners' Union, through Secretary A. W. Johnston, has

endorsed the motion picture work for children, and the science departments of the high schools recommend the science films for children.

Additional programs for these shows were: "Land of Oz," "Carrot Caterpillar," "The Culture of Bees," "Royal Gorge of Colorado," "Grand Canyon of Arizona," "Pied Piper of Hamelin" and "Wild Beasts at Large." "Cinderella and the Glass Slipepr," "Aladdin and His Lamp," "The Yosemite Valley," "The Coast of California," "Plants With Nerves," "Plants Which Eat," "Magical Acrobats," "Forest Magic." "Little Lord Fauntleroy," and a comedy.

SHOWN IN MICHIGAN.

The Royal at Calumet had a four o'clock free matinee for children when Charles Chaplin in "His Night Out" was shown. Two nights' capacity business at the Caldwell in St. Joseph was due to local films. The Princess at Benton Harbor had special stage settings for "Hypocrites." Boy Scouts and the Temple at Owosso boosted the Scout film together.

MICH. COPPER COUNTRY FILMS.

William Forster and William Olsen of Calumet have been making many films in the copper country, which will be featured at houses in that territory. The subjects include the Red Jacket fire department, the Laurium fire department, Company A of State Militia engineers, Spanish-American War Veterans in parade, Houghton, Douglass and Hungarian Falls and Calumet playgrounds.

MICHIGAN BRIEFS.

D. E. Rice has sold his interest in the Lyric at Laurium to Ed. Ninness and Earl Timmons of Marquette.

T. C. Palmer has opened the New Crown theater, seating 500 at Hastings.

The Chamber of Commerce has been making arrangements to have Bay City filmed.

IN NEW ENGLAND.

Plans have been completed by Louis E. Destremps to remodel the Emmanuel Baptist Church at Acushnet avenue and Nash road, New Bedford into a $35,000 picture theater. The building will be owned and operated by a concern composed of William J. Kervin, Edward Y. Cronin, Fred Wood, Aldege Chausse and Theophile Lebeau. The building will be ready for occupancy in the middle of September.

A moving picture exhibition was given in St. Mary's hall, Lynn, for the instruction of the members of the Holy Name society of the church. The pictures showed scenes of infantry, cavalry and artillery in action, the firing of 12-inch guns, men at work in the trenches and incidents in the life of a sailor aboard one of the largest battleships in the United States Navy.

Preparations are being made to open the Strand in Providence on Memorial Day. This house is absolutely fireproof and has been under construction since last fall. There will be two lobbies, one on Union street and the other on Washington street. Although there is but one balcony, the house has a seating capacity of 2,600. Charles H. Williams, formerly manager and owner of the Casion Theater, will be the manager.

Henry J. Steinberg, who is building a new $40,000 moving picture theater at Webster, Mass., has asked the assistance of the townspeople in selecting the most comfortable chairs to be installed. Samples of various theater chairs were brought to his office. Several townspeople were present and the selection was made. The new house will be known as the Steinberg theater, and will open about the middle of August.

Manager Lefebvre of the Orpheum and Thevien theaters at New Bedford, Mass., after a visit to New York, announces that he is making arrangements to book the Griffith masterpiece, "The Birth of a Nation" for this city.

"Birth of a Nation" Bill

Massachusetts Legislature Passes Censor Bill—Gives to Two People, Majority of Board Made Up of Mayor, Chief of Police and Chief Judge of Municipal Court, All of Boston, Absolute Censorship Power—Danger in Measure.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

THE socalled "Birth of a Nation" bill became a law in Massachusetts, last Friday, when it was signed by Governor David I. Walsh, as soon as it had been enacted by the Senate.

The bill provides for a censorship board of three members, who, on a majority vote, will have full power to stop any film, which, in their opinion, is obscene, immoral, or degrading to public taste. The members of the board are to be the mayor, police commissioner and chief justice of the municipal court.

The bill, when presented originally in the House of Representatives, provided that a film could not be stopped except by a unanimous vote of the board. Attempts to pass amendments failed in the House, but the Senate, after seven roll calls, secured an engrossment of the bill, with an amendment and this modification was accepted by the House.

The amendment was submitted by Senator Bean of Cambridge, who is elected from a district where negro votes count. At first, it was believed that the amendment would tend to kill the bill, because it was thought that the House would never agree to the modification.

The Boston Transcript, a strong Republican journal, advised the defeat of the petition, calling the amended bill a cowardly attempt to "sacrifice public rights for party votes." This editorial said in part, "Before the censorship bill as amended is placed upon its final passage it behooves the legislature, and particularly the Republican members, to consider and reconsider the cause and effect of this legislation. The cause is to be found in a motion picture play (meaning "The Birth of a Nation") now nearing the end of its run to which some of the colored citizens of Boston object.... The expurgation ordered by the courts failed to satisfy the objectors."

The editorial rehearsed the various stages of the agitation up to the amendment of the bill reported by the house Judiciary Committee and continues, "To pass the censorship bill in its present amended form is to place the Legislature on record as surrendering the rights of the whole people of the Commonwealth to the whim of a small minority who threaten retribution at the polls unless their unreasonable demands are granted."

However, the bill was enacted, after a long debate, during which subdued expressions of bad feeling were shown. Mutterings of treachery and double crossing were made and agitations were whispered that one member of the Senate was trying to "Jimmy Valentine" the bill.

A motion of Senator Hays of Brighton, a leader in the fight against the passage of the bill, for reconsideration of the enactment was defeated.

Before the Senate opened the session at which the bill was enacted, there were rumors of shifts on the bill which would bring about its defeat. Opponents of the bill were rushing about the Senate corridors and reading rooms, buttonholing their fellow members and trying in every possible way to persuade them to vote against enactment.

It was evident all through that many of the Republican leaders made a political issue of the fight.

The supporters of the bill were equally active. They watched every move made by their opponents. When the bill came over from the House where the amendment was enacted, the supporters claimed to have discovered a plot to hold up action on the matter.

Their suspicions were aroused to the limit, when Senator Green, a member of the committee on engrossed rules, whose duty it is to read all measures before they are put on their final passage, took the bill and petition from the clerk of the Senate and passed out of the chamber into the Senate reading room. His absence from the chamber for a time longer than the supporters of the bill believed necessary forced the latter into a state of mind bordering on hysteria.

Immediately it was said that Green's absence was part of a plot to defer action for a day in order that the opponents might have more time in which to persuade the Senate to kill the measure.

Then it was learned that Green was not in the Senate reading room, where he was supposed to have gone to read the bill. This caused considerable uneasiness among the advocates of the bill and they were not assured until the Senator returned to the Chamber with the other members of the committee on engrossed bills and with the measure duly reported.

Finally the bill came up for passage. Senator McLane moved for postponement of a day. Senator Bean opposed this and sought immediate passage. The latter motion passed. The bill was then passed by one vote and sent to the governor and signed. The quill with which it was signed was presented to William Reed, the governor's colored messenger.

The ink on the bill had hardly dried when the leaders of the colored race rushed from the State House to take steps immediately to protest the further production of the Griffith spectacle, "The Birth of a Nation" at the Tremont theater to the new board of censorship created by the act. When the governor signed the act, he is reported as saying, "Any show that cannot get the approval of two of the three members of the board, ought not to be permitted to continue."

It is interesting to note the use which colored citizens make of the law in their attempt to drive this production from the city. They feel confident that they can override Mayor Curley's alleged indifference by inducing, under a new complaint, the police commissioner and the chief justice to take a majority vote for summary suppression of this film, which they claim holds their race to ridicule. They do not have to give any reasons for suppressing the production. Their power is arbitrary and they are accountable to nobody.

Without questioning the motives of the police commissioner and the chief justice, it is well to note, that both are appointive offices. The former is for a term of six years and the latter for life. The mayor is the only member of the board who is elected by the people and accountable to them.

As long as any small part of a community wish to suppress any film or dramatic production, this will is always sure to be an eyesore and a menace.

NEW ENGLAND ITEMS.

Manager Fred B. Murphy, proprietor of the New England franchise of the United Film Service, spent last week in New York City on business.

Manager Edward J. Farrell of the General Film Company was the recipient of many congratulatory telegrams and several floral tributes last week, on the observance of his birthday. "Ed" refuses to say which one it is. He claims it has no number.

Dallas Film Ordinance

Exchanges Forced to Move from Buildings More Than Two Stories High by New Measure of City Commission—Vaults for Storage Specified—Metal Containers Required—Heating of Building and Handling of Film.

By S. G. Parker, Dallas (1915 Main St.) Correspondent of Moving Picture World.

THE City Commission of Dallas, Texas, has drafted an ordinance which sets forth that in no building over two stories high shall there be a film exchange, storing film in the building; that all exchanges be heated by steam or basement furnace heating; that each inspector have only one reel of film out of a fire proof vault at a time, and each reel must not be over four hundred feet in length.

There are a few other features of minor importance that are being fought by the exchanges.

The censorship committee of the Motion Picture Trades Club, composed of L. W. Miller, of the Progressive, E. T. Peter of the United, and Claude C. Ezell of the Paramount, went to the Municipal Building the 17th to confer with the Commission at 10.30, and in talking with the Mayor, were told of this new ordinance which would be voted on at the 11.00 o'clock meeting of the Board.

The exchange men immediately called a meeting of each exchange manager in the city to discuss the matter; and they requested the City Commission to wait until complete information could be given them regarding the various disagreeable features. The Commission agreed to await further action until the 18th, and asked the exchange men to put their recommendations in a written petition.

On Tuesday, the exchange men of Dallas discussed the ordinance with Building Inspector Emmins, Fire Chief Magee and City Fire Marshal in the office of the City Attorney.

Each point of the proposed ordinance was brought up and the exchange men made suggestions as to changes, which were discussed from every angle.

After a session of about an hour and a half, the ordinance was changed to meet with the approval of the film exchange representatives and the committee for the City Commission, and there is no doubt that the ordinance will be passed within a few days by the administration, becoming a law within two weeks' time, which is allowing the exchanges to comply with the different sections of the ordinance.

As approved by the film exchange men, the fire marshal, building inspector and fire chief, it sets forth as follows:

No film exchange shall be in a building of more than two stories of height. (This does not include a building of two stories and basement).

All film must be kept in a vault, as specified below, except when receiving shipments, making shipments or while being inspected or repaired.

The vault shall be of brick, concrete or hollow-tile, with walls thirteen inches thick, and an approved vault door.

Film may be taken from the vault for inspection or repairing but must be immediately put in metal containers on the inspector's table, which must be also of metal. Not more than ten reels for each inspector must be out of the vault at a time. The inspector may take one reel out of the metal container at a time.

Only approved electric lighting is allowed for the vault, with wires in conduit and controlling switch on the outside of the vault.

Film exchanges may be heated with hot water, hot air, steam or natural gas, stoves, but system of heating must be approved by fire marshal or fire chief or building inspector.

The penalty for not complying with the ordinance is a fine of not more than $200 for each offense, and each day will constitute a separate offense.

The ordinance affects every exchange in Dallas more or less; but more particularly those in the Andrews Building, a four-story structure at Main and Akard streets. Those in this building who will have to move within two weeks are Pathe Exchange, Inc., Apex Feature Service, Progressive Feature Film Co., Dallas Film Company, and Picture Playhouse Film Company. In the Busch Building the Standard Film Company will be another to move; and the Big Four Feature Film Company will have to move from the Praetorian Building.

The "joker" inserted in the original ordinance of having reels of not more than four hundred feet in length, has been done away with, the standard thousand-foot reel being permissible.

The objectionable feature of having only one reel out of the vault at a time is satisfactorily arranged by inserting the clause pertaining to the metal container for reels over the inspection tables, in which may be kept as many as ten reels for each inspector at a time.

It is practically certain that all the exchanges effected by the "two-story building" clause will move to the 1900 block on Main street or Commerce street, the next block over, as those two districts contain all the other exchanges and supply houses in the city.

ADS THAT ENTERTAIN.

Atlanta Man's Clever Idea Makes Amusing Screen Publicity.

By Beatty, Atlanta Correspondent of Moving Picture World.

THE Strand theater, one of Atlanta's newest and modern equipped moving picture houses, was the first to adopt a new idea in screen advertising.

Instead of the silent and actionless slide, the Strand's animated advertising films has such an interest for its patrons that an applause always follows an unusual action picture.

Atlanta boasts the origination of this novel screen advertising, invented by Carl B. Rountree, an Atlanta man, who has hit the keynote, in that he forces the people to read advertising shown on the screen.

There is running at the present time an advertising film showing a border of ice with a black background. A brilliant sun begins to shine as a polar bear ambles onto the screen with a huge cake of ice, which he drops and breaks into small pieces; the bear rushes from the screen; the pieces of ice begin to chase each other around the background inside the border, finally forming a straight line across and changing into letters advertising a candy manufactured in Atlanta.

So popular has this style of advertising become that many applicants are being held on the waiting list by the management. It is expected that it will be but a short while until advertisers of national reputation will be using this novel form of advertising, as a company is being formed to do this work.

ALAMEDA HOLCOMBE, GEORGIA'S BEAUTY.

Lifted from obscurity of a desk in a downtown florist's shop to the renown of the "most beautiful girl in Georgia," Alameda Holcombe, winner of the Constitution-Universal's Beauty Contest, embarks soon upon a cross-continent trip to the San Francisco exposition, Universal City, and other points in the far west.

The contest closed last Saturday after having run for five weeks, during which time Miss Holcombe obtained 746,000 votes. She is an Atlanta girl, born in this city, and for four years attached to the Hollingsworth Floral shop. This will be Miss Holcombe's first trip outside of Georgia. Miss Holcombe has appeared in local moving pictures, having taken Vampire characters in the "Belgian's Relief" and "Husband or Lover."

JOHN FLYNN IN ATLANTA.

John Flynn, traveling auditor of the World Film corporation, with headquarters in New York, visited Atlanta during the week, co-operating with Manager J. W. Lamb in the work of enlarging and systematizing the local office in the Forsyth Bldg. Mr. Flynn is loud in his praise of Atlanta as a business center, and says its the finest city he has visited outside of New York. Atlantians are modest, and are wondering whether Jack Flynn came direct to Atlanta from New York.

C. G. HUGHIE GOES TO THE MONTGOMERY.

C. G. Hughie, one of S. A. Lynch's oldest in point of service, and most capable men, has been transferred to Atlanta, and is at the Montgomery theater, as assistant to Manager Logan. Mr. Hughie is well known over the South. He is courteous, capable and will make many new friends for the Montgomery.

SILVERMAN OFF TO LOS ANGELES.

D. Silverman, Southern representative of the Bert Levey circuit, with headquarters in Atlanta, left this week for Los Angeles, for a visit to the company's offices there. On his return Mr. Silverman expects to announce some surprises for southern exhibitors.

ATLANTA NOTES.

Alamo No. 2 announces two treats during the week at that popular theater, Fania Marinoff in "The Lure of Mammon," and Anita Stewart in "The Goddess."

Nance O'Neal "In Princess Romanoff" is the headliner at the Strand theater for the coming week, with Florence LaBadie in "God's Witness" later in the week.

The Consolidated Film and Supply Company announce they have just closed the largest contract for moving picture machines that has ever been announced in the south. They have been appointed the exclusive southern distributors for the Simplex projectors. An order has been placed for one hundred and fifty of these machines and immediate shipment asked for. The shipment will total $5,000, the largest one ever brought into the south.

It is rumored the Lyric will soon give up moving pictures and return to musical comedy.

Moving picture patrons of the Savoy are awaiting with interest Cleo Madison in "The Dancer." Her many admirers in Atlanta knew Cleo Madison could do almost the impossible, but some are axious to see her dance. It is hoped Cleo will not disappoint.

The Montgomery announces for the week "Hypocrites" and "The Straight Road" for the coming week.

Rev. Clarence J. Harris, who has become scenario writer for the Gaumont Company, was formerly a pastor of a church in Atlanta and was widely known for his religious and civic welfare work while here.

KNOXVILLE BIJOU TO BE PICTURE HOUSE.

By G. D. Crain, Tennessee Correspondent of Moving Picture World.

AT Knoxville, Tenn., C. B. Atkin has announced that the Bijou will shortly be opened as a moving picture house. Converting the theater will probably take the next week or ten days, and the opening date has not been announced. The house will be run under the direction of C. B. Atkin, who with associates, owns the theater. A representative has been sent East to make arrangements for film service and look over New York moving

picture theaters for good ideas. During the past few weeks a number of regular theaters in various cities of Tennessee have joined the ranks of the picture houses, which somewhat proves how popular high-class films are becoming.

THE LYRIC GIVES WAY TO NEW AIRDOME.

At Nashville, Tenn., a large airdome will shortly be erected on the site of the old Lyric theater on Fourth street between Church and Commerce streets. It is proposed to so devise the structure that the plant may be used either for moving pictures or vaudeville. The establishment will be called the Fourth Avenue aerodome and will shortly be opened by James W. Kean and Jack O'Neal.

MEMPHIS' "COTTON BOLLS AND WEDDING BELLS."

At Memphis, Tenn., over 5,000 children were present to see the Memphis-made picture, "Cotton Bolls and Wedding Bells," at the Lyceum on Saturday afternoon of the last scheduled day for the picture. The crowd was far larger than had been anticipated and the management had considerable difficulty in preventing crowding. The fire department and police department sent men over to see that no one was hurt in the jam around the doors. It was later decided to show the pictures for a week longer so that every one would have an opportunity of seeing them. Nearly 30,000 Memphis people saw the pictures, and as the Business Men's Club had shut down in the beginning on all passes it is a nice little sum left for the publicity department of the club. This fund will be used in showing the pictures throughout the state.

THE MAJESTIC A SUCCESS AS PICTURE HOUSE.

Howell Graham, manager of the Majestic, of Chattanooga, just converted from a regular theater, opened the new show on May 10. The theater is very handsome since undergoing remodeling. The boxes have been tastefully arranged with flowers and potted plants. A trellis arrangement was made at the doors of the boxes with a rose-colored light coming from behind. The music is supplied by a four-piece orchestra in addition to a fine new orchestrion. "The Juggernaut" was the first picture in the theater. The house has drawn crowds since first opened.

BOY SCOUTS OF CHATTANOOGA.

The moving picture film showing the Boy Scouts of Chattanooga, Tenn., which was recently made and shown at the Chattanoogo Auditorium, will shortly be shown in Perham, Minn. Before leaving Tennessee the picture will be shown at the Bonita of Chattanooga, a Main street theater, and at a theater in Rossville, Tenn. Receipts from the show at the Bonita will be used in aiding in scout organization.

TENNESSEE BRIEFS.

Eldridge Denham, of Columbia, Tenn., recently made a trip to Russellville, Ky., where he superintended the removal and shipment of the fixtures and equipment of the Star theater which he recently sold to parties at Calhoun, Ky., who will place it in operation.

Newkirk & Williams, of Tellico Plains, Tenn., recently let a contract for the erection of a combined arcade and moving picture theater building which will be started at once.

A strong combination was recently at the Alcazar, Chattanooga, Tenn., when William Farnum in the "Sign of the Cross" and Mary Pickford in "Cinderella" were shown between the hours of one and six o'clock as a special Sunday performance. This was for the benefit of the Kosmos Cottage Association.

Cold Closes Airdomes

St. Louis Airdomes Blossomed, But Temperature Dropped Twenty-six Points and Spectators Were Fewer and Fewer—World's Correspondent Built Furnace Fire to Thaw Fingers While He Wrote Weekly News Letter.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

SUNDAY afternoon, May 16, the temperature took a sudden and unexpected drop of twenty-six degrees, and managers of airdomes that have theaters in connection with their airdomes made a hasty move back into the houses. Those who have only airdomes stood around and shivered while their scanty audiences shook the paint from the seats and benches and kicked up the gravel in an effort to keep warm. The next night was worse, the attendance as well as the mercury kept going toward the zero mark. The optimistic ones said: "It can't last more than two days!" It did. The third day it rained and turned cold enough to freeze a cat's whiskers. The World correspondent stopped his search for items, raked up a hatful of coal in the cellar, started a fire in the furnace and wrote this article, while airdomes all over the city closed up tight as a drum and waited for warmer weather.

COL. OLDHAM HAD A FILM FOR THE OCCASION.

An example of timeliness and the ability to seize and exploit an opportunity was shown by Col. Alf. V. Oldham, manager of the Hippodrome, during the week of May 16. The Catholic Union of Missouri held their 23d annual convention in St. Louis that week, with a big parade on Sunday and a meeting that lasted several days. Mr. Oldham, who owns the films of the parade of the American Federation of Catholic Societies held in Louisville, Ky., the biggest religious procession ever held in this country, arranged to exhibit the films in addition to the regular program at the Hippodrome, and sent special invitations to the pastor of every church of the Catholic denomination in the city, calling their attention to the parade film and inviting them and the delegates of the convention to be the guests of the Hippodrome on any day of the engagement.

AIRDOME ANNEX TO MOGLER THEATER.

Jos. Mogler, proprietor of the Mogler theater, 9th and Bremen avenues, is building an airdome that will in reality be a part of the theater itself, since the audience may step from any of the side entrances right into the open air theater. On Sundays Mr. Mogler plans to give his patrons a big double bill. He will maintain two programs, one in the theater and one in the airdome. The exits will be thrown open and the audience allowed to pass from one place to the other at will. Thirty-seven hundred persons can be taken care of by this arrangement, and Mr. Mogler says that he will be able at last to give seats to all of his Sunday audiences, which he has never been able to do in the past because of the number of people that patronize the theater.

CALIFORNIA GARDEN CHANGES HANDS.

A. D. Lawrence and Chas. Devoto, who have bought the California Garden at California avenue and Sidney street, have made many improvements that have added much to its beauty and attractiveness. A new Minusa gold fibre screen has been installed, the entire place given a thorough cleaning and refurnishing, and a flower garden and big spraying fountain has been put in the space back of the seats. J. C. Scott, former manager of the Euclid on Easton avenue, has been appointed manager, and an all-picture program will be maintained. Many large features will be used in addition to the regular program.

AIRDOME AND THEATER TOGETHER.

The Delmar airdome, Delmar and Aubert avenues, opened on May 15. The airdome is connected with the Delmar theater; in fact, the audience can pass from one to the other as from one room to another, which makes it an ideal arrangement in case of rain, or cold and chilly nights. The Delmar advertises "Nightly shows, rain or shine." The program consists of high-class moving pictures and features, with one of the best orchestras in the city. The admisson is ten cents.

PASSERS KNEW SOMETHING WAS UP.

When the management of the Columbia, 6th and St. Charles streets, ran the Salisbury wild animal pictures, they made a lobby display that was most unique and of splendid advertising value. A number of stuffed and mounted wild animals were secured from a local fur house and distributed around the lobby. The display attracted much attention, and caused hundreds of people that passed the theater to stop, that otherwise might have passed on.

ST. LOUIS BRIEF NOTES.

The Columbia, 6th and St. Charles streets, closed its season on Sunday, May 16, with the last showing of the Salisbury hunting and fishing pictures. The Columbia is a high-class vaudeville house which ran a few weeks of moving pictures, such as "The Nigger," after the vaudeville season had closed.

The Elite airdome, 18th street and Park avenue, opened on May 16 with moving pictures and a dramatic stock company. The Elite runs five reels of pictures every night, with the addition of a play by the stock company on Sunday and Wednesday, for which ten cents admission is charged. On other nights the price is five cents.

J. W. Cotter, manager of the Kriterion Exchange at 3217 Locust street, says that the temporary difficulty affecting the releases of his exchange will be straightened out in a very few days, and then the Kriterion program will be on the go with increased vigor.

The Apollo airdome, Grand and Bell avenues, opened on May 15 with an all-moving picture bill, under the management of K. B. Avouris, who gave away free certificates, good for a handsome 7x11 sepia photograph to every lady attending the airdome on May 15 and 16, as souvenirs of the opening. High-class pictures and features are shown, and a fine orchestra furnishes the music.

The Knickerbocker airdome, 3145 Park avenue, opened on May 16 with an all-picture bill, running Paramount features on Tuesday and Thursday, and "Who Pays?" on Saturday, and a Broadway star feature every Sunday. The airdome is connected with the Knickerbocker theater.

A. G. Buck, formerly of Chicago, where he was engaged in the exploitation of Blinkhorn features, has assumed charge of the Picture Playhouse Film Company's office at 3431 Olive street.

Cicardi's Gardens, an open-air dining palace with garden attached, one of the first restaurants in the city to feature cabaret entertainments, have added first-run moving picture features to their program every night from 8 to 9 o'clock.

Club Wants Co-Operation

New Orleans' Recently Formed Film Trades Club Sends Formal Announcement of Its Aims to Exhibitors and Asks Co-operation in Carrying Out Its Program—Will Work for Benefit of Legitimately Conducted Picture Trade.

Special to Moving Picture World from Trades News Service.

THE newly organized Film Trades Club of New Orleans has sent out the following letter to exhibitors, outlining the purposes of the organization and soliciting the co-operation of the exhibitors for the carrying out of its purposes, the bettering of conditions for the industry as a whole:

"Owing to the fact that there has been considerable comment on and speculation regarding for what purpose the Film Trades Club of New Orleans was formed, we wish to explain for your information that said organization was formed only for the betterment of conditions, both for the exhibitor and the exchanges.

"Through our organization we have so arranged matters as to give protection to the established and dependable exhibitors from the non-permanent and irresponsible theater operators. For example it has been proven that of eighty-seven theaters licensed in the City of New Orleans an alarmingly large per cent have been operated upon a purely speculative basis by promoters or brokers who expect to make money by the sale of these theaters, and not by the legitimate operation of same. This class of exhibitor eventually comes into your locality and, by defrauding as many film exchanges as he can, exists for weeks on business that rightfully belong to the honest and responsible exhibitor.

"It is our desire to impress upon you the fact that there has been no combination formed for the purpose of raising prices on film service, the whole and sole aim of this organization being to better conditions in the industry as a whole by putting it on a sound business basis and keeping it there. To this end we respectfully solicit the co-operation and support of every honest and well intentioned exhibitor, and that includes the prompt liquidation of film and poster bills as they become due. You may be assured that this organization will at all times work harmoniously with the exhibitors to make conditions more satisfactory and your business more successful than has been the case previously.

"With best wishes, we are,

"Yours very truly,

"Film Trades Club of New Orleans."

The Film Trades Club of New Orleans at its last meeting adopted a constitution and by-laws and discussed credits; the latter are to be taken up again and passed on at an early meeting.

NEW ORLEANS EXHIBITORS AND EXCHANGE MEN.

George Cheney, secretary of the Film Trades Club of New Orleans, recently organized association of exchange managers, requests that every exhibitor in the New Orleans territory forward his name and address and that of the house or houses controlled by the exhibitor, to his office, 414 New Orleans National Bank Bldg. The purpose of this request is to enable the secretary's office to make its mailing list both complete and correct. Certain inaccuracies are known to exist now and these must prove inconvenient for the exhibitors, it being expected that they would prefer to have their mail from the New Orleans exchanges addressed correctly so that there may be no delays in or failure of delivery. Every exhibitor who does this will thereby reduce the lost motion in the conduct of his business by just that much.

Mr. Cheney, who is at the same time connected with the Trades Press Newspaper Bureau, the WORLD'S New Orleans correspondents, would also like to get in touch and keep in touch with all the exhibitors of the territory, it being his wish thereby to improve the news service of the territory. Items forwarded to the office of the bureau, whether complete or only "tips," will receive immediate attention and whenever they prove of sufficient news interest will be forwarded accordingly.

THREE OF A KIND.

Rex Beach and Jack London, famous authors, will, it is learned, join Upton Sinclair in his affiliation with the Dixie Film Company of Biloxi, Mississippi, which is preparing to produce at a point near the town.

FILM TRADES' CLUB DINNER.

The members of the new organization of New Orleans film managers, the Film Trades Club, had its organization dinner at Noy's Spanish Fort Restaurant on Lake Pontchartrain last Saturday as per schedule. It was one of the most successful get together feeds of recent months, a sort of combination college fraternity dinner and regimental mess, aplenty of parlor tricks and foolishness and a lot of good stories about the recent past of the picture game, with particular reference to the tremendous improvement in productions and the general tone of the whole industry.

Al Shear, vice-president, acted as master of ceremonies, did the ordering, and contributed considerably to the enjoyment of the evening with anecdote and the business of keeping everybody in the talk all the time. All the membership was there, Auger of the Mutual (since made Southern manager for the World Film), Stephens of Fox, Ford of United, Bugbee of World Film (since succeeded by Barr), Shear of Consolidated, Bryan of Pathe and Kirkpatrick of Paramount. These with George Schaefer, sales manager for the World Film, as guest of honor, and Cheney of the World's New Orleans news bureau, secretary of the organization, made up the party.

They talked about business but they didn't talk business, and that is a distinction with a considerable difference. There were no toasts and no formalities, but just an excellent dinner and enough real goodfellowship to get it past the worst digestion in the world, and among those present there seemed to be some of the best.

COQUILLE CHANGES RELEASE ARRANGEMENTS.

The Coquille Film Company is releasing some of its products at New Orleans, the first being a one reeler, "The Studio Dandy," shown at Pearce's Trianon, beginning the early part of the week and still running. "The Pearl From India" is being released locally also. These two pictures represent the film part of "Made In New Orleans" week, things of all kinds made in New Orleans being featured during that period.

The release arrangements of the Coquille Company were recently altered and have not as yet been established definitely. They will, in the mean time, release certain pictures on state rights or independently. No further official statement of the changes made by the company has been given out as yet, though an announcement of changes, both in scope and personnell is expected within a short time.

WORLD FILM CHANGES IN NEW ORLEANS.

The World Film Corporation has shifted its Southern headquarters from Atlanta to New Orleans and ordered several other changes, all effective June 1. The World Film is the first to place its Southern headquarters at New Orleans but in view of the growing advantages of that city from the picture standpoint, as to distribution, it is considered amongst the exchangemen that further shifts of this kind may be made by some of the other companies.

E. Auger, now New Orleans manager for the Mutual, sometime general manager of branches for Pathe, and a film man of long and thorough knowledge of the business, will succeed C. W. Sawin as Southern manager.

Maurice F. Barr, now travelling representative for the World Film, will succeed Karl Bugbee as manager of the New Orleans office. Mr. Barr, previous to his entrance within the last few months into the film game, was a New Orleans newspaper man. His rapid rise to the managership has proven a source of gratification to numerous friends.

M. W. Lawrence, formerly representative of the North American and Thanhouser, and with headquarters at New Orleans, goes to Memphis to open an office for the World Film. Mr. Lawrence during his previous connection made his headquarters with the Mutual.

These changes were announced after the arrival of George Schaeffer, sales manager for the World Film, and are understood to have been finally arranged by him on his present Southern tour, he having been making his headquarters in New Orleans for the past ten days.

NOTES FROM GULF STATES.

The new organ for Pearce's Trianon has arrived and is shortly to be installed. This will put the Trianon practically on a parity with the Tudor, Pearce's feature house; it is expected to prove a drawing card as has the organ music provided at the Tudor.

The exchange managers of New Orleans, on learning of the death of Mrs. William Oldknow, wife of General Manager Oldknow of the Consolidated Film and Supply Company, headquarters at Atlanta, wired condolence.

O. K. Bourgeois, formerly travelling representative for the World Film Corporation, has been sent to Tampa, Fla., there to open an office for the United Program Film Service of Louisiana.

William H. Guerringer, general manager for Fichtenberg, has gone to Pennsacola to look after the company's interests there. Mr. Fichtenberg is expected to return from the Coast where he has been taking in the fairs about the end of the month.

INDIANA NEWS LETTER.

Special to M. P. W. for Indiana Trade News Service.

AIRDOMES all over the state of Indiana have been opened and closed again, the cold weather of the last two weeks having made it impossible to get the business. In Indianapolis the Elm and the Oriole had to succumb, but will open once more as soon as the weather becomes promising. According to exchange managers the air domes out in the state are making no effort to oppose the weather man.

The Buschmann and Traub Company, 435 East Michigan street, Indianapolis, has been organized to manufacture advertising films.

Ursula Segrist, employed in Block's Department store, Indianapolis, was the winner of the Universal beauty contest conducted by the Indiana Daily Times in Indianapolis. Miss Segrist will catch the Universal train at Chicago June 15, and make the trip west to the Exposition and Universal City.

Charles D. Gillespie, who has been operating a theater at Elwood, Ind., has asked to be declared a bankrput. He has filed a voluntary petition in the Indianapolis federal court listing liabilities at $1,604.50 and his assets at $35.

C. B. Williams of Frankfort, owner of the Williams theater, Monticello, has agreed to remodel the house, which is being run by William Roth.

Mrs. Madelon Strauss of Ligonier, Ind., aged 75, was a moving picture subject recently for a Chicago film concern, which

is producing for her a film of her life from the cradle to date. One of the scenes is that of a bride and groom escaping on a hand car. Mrs. Strauss's husband, now dead, having used that method of escape more than fifty years ago, pumping his bride some ten miles to the next station.

The Palace theater, Peru, has donated fifty per cent of its proceeds for two days to the Peru Playgrounds Association.

The Star theater has been closed temporarily at Union City. Manager Fouts is making changes to meet the state law governing moving picture shows.

C. A. McIntyre, Aurora, has halted building operations on his movie house and will use it during the summer months as an airdome. He believes it will be more attractive so, and the finishing touches will be added in the Fall.

James Alcorn, owner of three picture houses in Greensburg, Ind., has opened an airdome in the same town.

Roscoe Houchin has leased the Theatorium at Washington, Ind. Houchin bought the equipment of Laymon & Cochran, who formerly ran the house.

The Princess, the Crawfordsville, Ind., summer theater, will open May 29 with "The Spoilers." Manager White had to pay a war tax of $87.50 for the privilege of opening three months.

Manager Roy Shanks of the Kai Gee theater, Rochester, Ind., has opened an airdome at Main & Seventh streets, the opening date being May 26. The Kai Gee will not close its doors.

Frank E. Stouder of Ft. Wayne and Byron K. Barnett have sold their theater, the Lyric, to Charles A. Spanley and John E. O'Connor for $130,000.

George Brookins, proprietor of the Palace and Lyceum theaters, Columbia City, Ind., is having the Lyceum remodeled.

Lawrence A. Herney, proprietor of the Wonderland theater, Clinton, Ind., is using Mutual service.

William H. McKamey, formerly city truant officer at Terre Haute, and Charles F. Dahlquest, will open a picture theater at Seventeenth and Franklin streets in Terre Haute the latter part of May.

To stimulate attendance for the first night of "The Master Key," the Idle Hour Theater, Newport, Ind., has given away coupons to every person attending shows at the house in advance of the first night mentioned.

Manager Alcorn has placed the South Side Theater, one of his Greenburg houses, in better shape for entertainment by the addition of a new projecting machine.

David Beard, manager of the New Grand, New Albany, Ind., is running a good halftone picture of himself in the lower right-hand corner of a rather well displayed ad. of his house as it appears from day to day. Beard's action seems to have been dictated by business shrewdness rather than love of the spotlight, since his strong and kindly face is the type that invites confidence. It puts a personality back of his house that is sure to give it a strong good will asset.

The Indianapolis Amusement Company has increased its capital stock from $1,000 to $10,000.

Hanover, Ind., the seat of Hanover College, is to have a motion picture show, the coming of the electric line making it possible to get the power. J. O. Taff is the proprietor.

Manager Thomas Ladd opened his airdome in Warsaw, Ind., to a good crowd. The place is well protected from the weather, so that a show can be seen rain or shine.

The only house in Bunker Hill, Ind., that run by George McClelland, has folded up the piano and moved. It was not so bad in Bunker Hill, says McClelland, but he saw greener pastures in other towns.

The Nelson Theater, Logansport, Ind., has been opened by T. E. Galligan as a picture house.

The school board at Madison, Ind., has bought a motion picture machine for use in the schools.

James Kolar, owner of the Phoenix Theater, Laporte, Ind., made himself solid with 200 of his patrons recently when a heavy rain left them without means of getting home without being drenched. Kolar got out his Ford and began hauling them home. He stuck on his job until the last one was safely indoors. Kolar can now talk of service to patrons and it will be well understood just how sincere he is in the statement.

J. M. Vietti has opened an airdome in Clinton, Ind. Vietti owns the Bell Theater in Clinton.

The Emnkay Moving Picture Company, Terre Haute, Ind., has been organized with $5,000 capital stock. The purpose of the company is to manufacture moving pictures and advertising slides. It is announced Lee McNutt, Charles J. Kintz and Louis Weinstein are incorporators.

Denning Havens, Rushville, Ind., has been engaged as an actor by the United Motion Picture Corporation, New York. Recently the Hoosier actor was given a tryout and made good.

The Habit Theater, Tipton, is installing a new screen.

Robert Codd of South Bend, Ind., is the new manager of the Orpheum, Elkhart, Ind.

Orlo Gaskill, new proprietor of the Star Theater, Hartford City, traded a Portland restaurant for it to Harry Boles. Boles only recently bought the house of William and Ferd Badt.

In Washington and Columbus, Ind., contests are now on to determine who shall be Miss Columbus and Miss Washington in the film of the city that is to be taken.

Sharpe & Richey, Mt. Carmel, Ill., have leased the North End show house. It will be rechristened the Joy theater.

Alex Cornutt, proprietor of the New theater, Westport, Ind., recently gave a free show for his brother Odd Fellows.

Glenn Bower opened the Darlington, Ind., airdome, May 22.

G. M. Royer, of Bellefontaine, O., has bought the Theatorium, New Castle, Ind., and his son, Harry B. Royer, is in charge.

Allardt Amusement Company, South Bend, has been incorporated for $10,000, with the following directors: Charles Allardt, H. L. Breining and Charles O. Breining.

The Lyric theater, Vincennes, Ind., has installed a $4,000 electric pipe organ. Lawrence O'Donnell, manager of the theater, declares it is going to be a big paying investment, judging from the interest already shown.

NEWS LETTER FROM MAINE.

By John P. Flanagan, Maine Correspondent of Moving Picture World.

COMPLIMENTS are heard on all sides for the tactful manner in which Manager Bibber of Music Hall, Lewiston, Me., handled the great audience of more than 1,300 people during a fire almost next door to the playhouse last week. Manager Bibber, when he discovered the fire to be so near, quietly gave a tip to the orchestra leader and had the musician tune up good and loud and play continually in order to keep the attention of the people. The plan was successful. Only a very few left the hall and practically none of the people knew of the fire right under their noses even though now and then a whiff of smoke would find its way into the theater. When the show was over people were amazed to learn of the excitement which had been going on so close by.

The New Majestic theater at Rumford has taken on the new feature service of the Picture Playhouse Film Company, Inc., and are running at an early date the second release, entitled "The Mystery of the Poison Pool," a five-reel feature that Representative Tinker says is the best Jungle film ever made.

The Colonial theater at Augusta has one of the best orchestras of any moving picture house in Maine, The Colonial Peerless Orchestra. Popular concerts are given with grand opera selections, and cornet solos by B. F. Tabor. Ernest R. Hill is the musical director.

The Strand, Ellsworth, played to capacity business with the "Official Pictures of the European War" recently, booking same through E. B. Tinker of that city. The Strand is using many of this company's subjects, and reports that "The Explosion of Fort B2" is one of the best yet.

A new departure announced at the Park theater, Bangor, is that of continuous shows from 12 o'clock noon until 10.30 p. m., as in the big cities. This necessitates a double operating crew, but the Park spares no expense to give the public what it wants when it wants it. Children will be admitted between the hours of noon and 6 p. m., for five cents, after which hour the price will be ten cents for all ages, all seats.

Moving picture theaters of Portland have discontinued advertising in the Portland Argus owing to an increase in advertising rates.

The Bijou theater at Bangor is now using Metro Corporation service.

PICTURES MAKE MONEY FOR HOSPITAL.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

For the first time in the history of Toronto moving pictures have been officially acknowledged by the social set. The word "movie" has until now meant enough to keep the local 400 away from any theatre that dared to make a venture. A few weeks ago Mr. Hague, the local manager of the Universal Film Company, got an idea that there was an opportunity to introduce pictures to this same set, so he approached Mrs. W. J. McWhinney and sprung his stunt. It worked and Mrs. McWhinney was over her head in enthusiasm, for she is one of the leading social organizers in the city, and his offer was to have a real live social picture show to raise funds for the University of Toronto Base Hospital.

All arrangements were made, Lady Pellatt, Lady Willson, Mrs. A. E. Gooderham and several others of the "best," agreed to act as patrons, and St. Georges Hall was hired for the entire week of May 11. Top prices were one dollar and the event was largely chronicled in the social columns, a "bevy of young girls in white frocks and pretty caps sold ices and lemonade and acted as ushers," as one society editor wrote, after describing an hundred "smart" dresses. Many comments from the audience were heard and the number that were seeing pictures of the kind for practically the first time was astonishing. Needless to say, Mr. Hague saw to it that the observers made little mistake as to the origin of the films. Over $2,000 was realized during the first half of the week.

"It was one of the biggest boosts that moving pictures have had anywhere," said Mr. Hague as he watched the long line of motors after one of the evening performances.

FILMS IN NEW TECHNICAL HIGH SCHOOL.

The Board of Education announced last week that moving pictures would occupy a very important place in the work of the new $3,000,000 Technical High School, which is just nearing completion and will be opened next autumn. A special projection room is being installed, and lectures illustrating many processes of manufacture and many other lines will take the place of the parties of students that have been accustomed to travel to various manufacturing plants in search of knowledge.

THE MOVING PICTURE WORLD

Welcomes Interesting Items. Send to Nearest Correspondent or to Us Direct.

CRANDALL HELPS CITY PLAYGROUNDS.

Harry M. Crandall is meeting the demand for children's exhibitions and incidentally swelling the funds for children's playgrounds by throwing open in his theater mornings for their benefit. Sharp criticism has been made here of the lack of films suitable for juvenile minds, and at a meeting recently of parents and teachers, which was also attended by a number of exhibitors, the offer was made by Mr. Crandall to donate films, tickets and the use of his theater by the schools. The tickets are furnished to the teachers to be sold by and to the pupils, the receipts therefrom to be applied for the support of playgrounds. His offer has been accepted by nearly a dozen schools. In carrying out this plan he is receiving the cooperation of several of the local exchanges who heartily endorse the action.

WASHINGTON SHORT NOTES.

The Home Amusement Company has procured plans for the erection of a motion picture theater on C street, between Twelfth and Thirteenth streets, northeast. It is estimated that the building cost in the neighborhood of $25,000. It will be of fireproof construction throughout and will have a frontage of 50 feet and a depth of about 110 feet. It will be a modern house in every particular. W. S. Plager is the architect.

Samuel Greenberg has resigned as manager of the Stanton and Empire theaters, located in the northeast section of the city, and his place has been taken by William Alvine as house manager of these and the American theater.

Picture fans, patrons of the theaters using the United Film Service, will have an opportunity of collecting a large number of different colored pennants, each bearing the name of some one of the stars playing for that service. These pennants are to be furnished to the exhibitors by Manager Lust at actual cost and by them awarded to their patrons through the double coupon scheme.

Mr. Johnson, who operates the Maryland theater on Ninth street, Northwest, is reported as about to reopen Central Park, an airdome on the same thoroughfare. This is a very large place and the only one in the heart of the business section. Ninth street is always a very busy place after dark and given good weather conditions, Mr. Johnson should make a success of this venture.

J. Martin McKee, formerly manager of the American theater, has entered the employ of the United Film Service as road man.

E. Frazio has secured control of Fairyland, formerly operated by the Griffin Sisters on L street, Northwest.

A. H. Rudolph has disposed of his holdings in the Niagara theater, on Seventh street, Northwest, to A. H. Moore.

E. Westfall, who has the Palace theater, in Hagerstown, Md., has opened his new house, the Maryland. This latter place has a very large seating capacity and is one of the finest in the state.

Davis Bros., operating the M Street Theater and an airdome of the same name, have secured the Idle Hour Park. All of these places are located in the Georgetown district.

George W. Smiley, traveling representative of the local branch of Pathe, Inc., has just returned from an extended trip through the South, where he was successful in signing up a large number of exhibitors for Pathe service.

The Pathe company are preparing to film the gathering of banking and business men of this and the South American countries, which will take place here during the week of May 24. The object of this convention is to devise plans for the extension of our trade in the Latin-American countries.

National Censorship Bill

Plan to Saddle Americans with Federal Censorship Still Alive—Special Session of Congress May Be Called October 1, and Judge Hughes Intends, If Given an Opportunity, to Present His Bill—Invites Criticism.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

DURING the past week there has been more or less talk of a possible calling of an extra session of Congress to delve into the financial situation of the United States and also take action on a number of bills that failed of passage during the last regular session. The call is desired for October 1, two months earlier than the regular session, although it is said that President Wilson is opposed to seeing Congress convene until the appointed time. In an interview with a representative of this paper, during the last session, Judge Hughes emphatically declared that if given the opportunity he will make an early presentation of his national censorship bill. He also invited criticism of the measure which he had introduced and further asked for the views of authorities as to what a perfect censorship bill would be. Should the extra session be called there would intervene but four months within which the film interests may prepare their case. There was a feeling at the Capital that with other important measures disposed of, a great deal of attention would be devoted to the passage of the censorship bill.

LADIES WANT NO SUNDAY SHOWS.

The Woman's Interdenominational Missionary Union of the District of Columbia, whose members were recently so active in the hearing granted them by the Superintendent of Police, Major Raymond W. Pullman, have adopted resolutions favoring the closing of motion picture theaters on Sunday. The resolutions deplore "that there is no law to inforce respect for Sunday;" that on that day "moving picture shows are open in all parts of the city with sensational placards displayed;" that the pictures displayed "tend to attract the minds of children toward murder, drunkenness and other vicious practices."

It is very possible that these ladies know nothing of that which they speak for perhaps it is the same in their case as it was with another group of ladies who condemned motion pictures as being something really awful, although their total visits would not average one a year. They would restrict the rights of others because they do not coincide with the latter's views. A plan for educating the general public as to the real value of pictures and just what they represent is at present being considered by a number of the leading exhibitors.

EMPRESS THEATER NOW VERY PRETTY.

The Empress theater, at 416 Ninth street Northwest, has undergone a complete overhauling and is one of the most attractive houses in the downtown section The first improvement made was the moving forward of the front wall and pushing back the rear wall to give an additional seating capacity. The new front is in white, contrasting with the mahogany finished doors, the upper part of which contains sections of opalescent glass. The ceiling of the lobby is of white art metal with an electric fixture at either side. The entire arch, in which is also contained a sign with the name of the theater, the large cross piece above and the big sign which stretches nearly to the roof, are outlined with forty-watt tungsten lamps. There are four double exits (one of which is also used as an entrance).

The inside of the Empress theater is very pretty. The white art metal ceiling is in pebble effect and ornamented. From it is suspended three large chain hung lights of the direct-indirect type, with chains and bowl finished like weathered copper. These with the eighteen side lamps furnished brilliant illumination without interfering with the projection. The walls are buff colored with panels of blue decorated and finished off in gold. It is the intention of reseating the house throughout. The floor is of cement colored brown with a front border of mosaic work.

Entrance to the booth is had from the outside of the theater only, guaranteeing additional safety in the event of an accident. Here are two Edison projectors and the motor generator set. There are four operators divided into two shifts for day and night work. The house is now using an early run Paramount feature service.

EXCELSIOR AMUSEMENT COMPANY.

Articles for incorporating the Excelsior Amusement Company were filed last week in the office of the Recorder of Deeds. This company is formed to engage in the exhibition and production of motion picture shows in the District of Columbia and the several states and territories and has a capital stock of $2,000 divided into two hundred shares of a par value of $10 each. The trustees for the first year are Emanuel Steinem, Albert E. Steinem, and Lester H. Steinem, and the principal offices of the company will be at 1408 Church street, Northwest. The Excelsior Amusement Company has secured from Harry Stevens and Walter E. King, for a consideration of $650, the motion picture business conducted by the latter at 1408-10-12 Church street, Northwest, know nas the Odeon theater. This very attractive house is fitted with a large sized stage and is capable of being used for vaudeville or other purposes. The interior fittings, equipment, lighting and ventilation are of the best.

FOX BRANCH IN WASHINGTON.

Following the recent visit of A. Carlos, general representative of the Fox Film Corporation, the finishing touches have been put to the establishment of a local, independent branch of the New York office. It is now equipped as a full buying office and will release all of the Fox productions simultaneously with the New York and the other independent branches throughout the country. Heretofore, Washington has been a sub-office of the Philadelphia branch, but from now on the exhibitors using these productions in Maryland, Virginia and North Carolina will receive direct service from this city, prints of the various releases having been sent here for such distribution.

GREATER N. Y. FILM BRANCH GOES TO BALTIMORE.

The local headquarters of the Greater New York Film Rental Company has been removed to Baltimore and James Whittle, in addition to his duties as manager of that depot will cover the territory, relieving Lieutenant Jim P. Anderson of that duty. Mr. Anderson will remain the representative of the company in Washington but the service will be handled from the Baltimore depot.

WRIGHT MANAGES COLONIAL.

Fred C. Wright is the manager of the Colonial theater, Hagerstown, Md., and not W. E. Shafer as we lately announced. In a letter to the Moving Picture World, Mr. Wright says that Mr. Shafer was never employed as manager but as assistant booker for a period of five weeks.

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VITAGRAPH.

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who has kept straight and paid back some of the money to Robert Poindexter. A note is slipped into her hand by Burly, who does not recognize her. She reads the note, which is an appeal for assistance. The following day she decides to test him and drops her purse where he sees it. A few hours after, Burly returns the purse to her at her home when he faints from hunger. He recognizes her later and is persuaded to remain in Helen's home until he recovers. Helen writes to her uncle in New York telling how straight she has found Burly to be, with the result that a recommendation is sent on for Burly by Robert Poindexter and his confession is torn up. Neil, through the keyhole, sees his employer tear up the confession and gets it and pastes it together.

With revenge in his heart and seeing a chance to blackmail Burly, now a lawyer in the office of ex-Judge Gary, Neil goes West and puts it up to Burly, who buys the confession. Neil substitutes a decoy for the original, which he sells to District Attorney Wallace, Burly's opponent for political office. George Laughlin, now editor of the newspaper in the same western town, supports Burly strongly for the office, but Wallace's disclosures of the theft are endangering Burly's chances. Helen, whom Wallace has been paying attentions to, succeeds in tearing off the signature from the confession in Wallace's office, so when the confession is shown to newspaper men, it has no signature and is declared a forgery. Consequently Burly wins both the election and Helen's hand.

A CHIP OF THE OLD BLOCK (June 5).—John Westerbrook, president of the Wheat Exchange bank, has just received a letter from the Rev. Allen Devine of Deer Lake, N. Y., to the effect that Harry Westerbrook, a grandson of the banker, is at Deer Lake, living with an old gamekeeper, with whom he had been sent to live years before by a dying wish of his father. The minister advises that Harry be given a chance in the city, as diligent study, under his tutelage has made him a proficient young man. John decides to have the boy come to the city and writes the minister to that effect. Herbert Westerbrook, John's son, has a son, Paul, a teller in the bank, whose attentions to Mary Wentworth have been received apathetically by her. Because she is bored by Paul, Mary asks her father to allow her to go to Deer Lake, where she can visit her friend, Myrtle. She is introduced to Harry at Deer Lake by Myrtle and Harry becomes much attached to her.

In the city, Herbert's wife, who has been informed by him of Harry's expected arrival in the city, is much concerned over the chances of her son for the hand of Mary. She tells her husband she will not have her son's chances spoiled by that young outcast, Harry. Harry arrives, and is made bank messenger by his grandfather. Paul, a sort of a black sheep, spends a good share of his time in restaurants wining and dining young women. He always seems to have plenty of money. The directors of the bank consider, with a detective, the theft of sums of money from the bank. The detective reports that the thief is very close in kin to the president, and the latter suspects Harry. He is assured by the detective, however, that Harry is not the thief.

At a dance at the Westerbrook home, Harry happens in. As he is standing in the corridor Herbert's wife comes out and hands her necklace to John Westerbrook, who is talking to Harry. John is called to one side, and leaves the necklace on the table. Little Helen, Paul's sister, whose mother owns the jewels, picks them up and goes to find her mother. The latter returns to the corridor, and finding the necklae gone, is alarmed. John accuses Harry, and the latter denies it and then chokes his grandfather for the insult. John is convinced and tells Harry he is a real Westerbrook. Helen has given the jewels to her mother who has hidden them just to incriminate Harry. Mary has seen her hide them and exposes her. Harry and Mary rejoice on the following day when Harry is informed that he has been made teller in the bank to succeed Paul, who has resigned after an expose, following the arrest of a fellow teller.

UP IN THE AIR (June 9).—Audrey and Archie, the brains, have long since come to a complete understanding of each other and are exchanging sweet nothings as a huge log, dropped by Audrey's irate father, rolls on and collides with Archie's leg. The log is followed quickly by papa, who denounces Archie as a worthless fop. Father goes off to shingle the roof of the shed, as Willie, a rusticated product of the farm, enters and assiduously explains that he is hers and she can have him for the asking. Archie, his spirit somewhat bent by the volley of opprobrious epithets hurled at him by Audrey's father, is on his way home when he gets too close to a blast which is about to go off. Laborers wave flags and gesticulate wildly to warn him, but he misconstrues the warning to be a salutatory manifestation and waves his handkerchief at them. Off goes the blast, and we next see him in the branches of a tall tree, coatless and hatless and almost trouserless.

Audrey gets the assurance of her father that the one who finishes the job assigned him the quickest will be allowed to marry his daughter. Archie is told to dig the cellar of a new home, and the other boys set to work shingling a shed. Working with a spade, and trying to keep one's hands soft and clean, under these conditions, is no easy matter. Archie, therefore, decides to profit by experience. He gets a quantity of dynamite from the tool box of the laborers and buries some in the ground on the site of the new cellar. He also places a quantity in the shed the boys are shingling. These are connected by a wire attached to the percussion cap. Archie sets off the charges. Earth is sent flying in all directions and the shed the boys are on top of goes sailing merrily through the air. Papa hustles into the scene after the boys have landed and they all stand in the new cellar. A better excavation could not have been made, had a gang of workmen dug at the place for years. Papa realizes that there are a few brains back of the clothes and monocle which bedeck Archie and he does not hesitate to hand over the prize, his daughter. The construction company pays papa and the others for their injuries, thinking the accident was due to the company's carelessness.

COHEN'S LUCK (Special—Four Parts—June 11).—Abe Cohen, president of the Buttonhole Makers' Union, bids his daughter, Minnie, and his son, Abe, goodbye as he leaves for Blumental's sweatshop. Sammey Blumenthal, owner of the sweatshop, is a despot, feared by all the workers in his place. He was separated from his wife by an agreement, by which he was to pay her forty dollars a week alimony. Cohen is met at the sweatshop by O'Roque, who solicits the aid of the Union in his campaign for alderman. Cohen tells him he has pledged his support to Tim Murphy. Consequently, O'Roque and Blumenthal conspire and Cohen is discharged. Minnie Cohen is enamored of Blumenthal, much against the wishes of her father. Mrs. McGee and Abe combine and buy a lottery ticket. After much argument, as to who will retain possession of the ticket, Abe tears it in two, each keeping a half. Subsequently Abe is set up in the restaurant business by Murphy in recognition of Abe's political support.

David Moss, Abe's choice for Minnie, pays assiduous court to her, but Minnie can "see" only Blumenthal. The latter and Minnie get married secretly. As the restaurant business is bad, Abe goes out on St. Patrick's Day and tries to sell shamrocks, but his efforts are rewarded by the sale of one only. Murphy advises Mrs. McGee that she has won the $10,000 lottery and when she tries to find the ticket, she realizes that it has been stolen. There is great sorrow as the result. Abe, who had contemplated giving a free dinner, is now very sad. The announcement of Minnie's marriage is read in the paper by Abe and he orders her to bring Blumenthal to him. She goes to get him but he evades her, and she realizes that he has tricked her. She goes to live in a poorly furnished room.

Murphy has been elected, but Abe is still sad. He is advised to mix with the underworld characters and try to find the one who stole Mrs. McGee's ticket. He succeeds, and a big dinner is given to celebrate. Murphy is invited and Minnie returns with David, who has found her languishing in her room, alone. With the party at its height, water, ashes and refuse fall from the flat above. The place is a beldam for a minute, but everything turns out all right, and Minnie gets David.

McQUADE OF THE TRAFFIC SQUAD (June 12).—Policeman Patrick McQuade, of the traffic squad, has a sweetheart. Patrick has a rival in Policeman Flynn, who does not stop at anything to depreciate Patrick in Nora's eyes. Mike Leary, Nora's brother, has just left to drive his employer to the theatre. Patrick arrives to keep an appointment with Nora, and has been enjoying her society only a few minutes when Flynn comes in and advises Patrick that he is wanted at the station house. Patrick leaves and is rather surprised that Flynn does not accompany him. At the station, Patrick learns that he is not wanted and realizes that Flynn has robbed him of a few hours in Nora's company. He returns to the house and fisticuffs is prevented by the interference of Nora.

In a saloon nearby Mike Leary and two crooks plan a robbery. They learn that Patrick is to be on the beat on the night in question and are at first reluctant to do the job. Mike assures them that he will get his sister out for a ride in his employer's car, stop in front of the mansion to be entered and when the time comes whisk the burglars away in the machine with Nora. On the night in question, Nora goes out for a ride and a stop is made at the marked mansion. The burglars come out with the loot and the machine starts. Patrick follows on his motorcyle, but when he sees Nora,

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is loath to fire at the fleeing car and gives up pursuit. The following day, when the robbery becomes known, Patrick is suspended on a charge of neglect of duty. Mike is arrested for complicity in the burglary.

Some days later Patrick overhears plans for another break, and follows the crooks. He chases them on his motorcycle, leaps from it to the running board of the automobile, and there is a hand-to-hand fight in the machine. The driver loses control in the excitement and off a pier into the river he sends the car at high speed, with the occupants frantically fighting. The men are arrested, and Patrick is lauded for his fine work. Nora is at the station visiting her brother when Patrick enters. He learns that she had nothing to do with the burglary, being drawn into the plot unconsciously, and Patrick understands.

LUBIN.

ROAD O' STRIFE, NO. 10 ("The Unsparing Sword"—June 7).—The death of Gilbert Jerome attracts great attention, and the grand jury acts promptly, indicting Alene for murder. Her trial is set for an early date. Robert Dane is almost in despair, for though sure that Alene is innocent, he realizes that a terrible array of circumstantial evidence will be brought against her. The show girl, Daisy, has not faltered in her friendship for Alene. A great change has taken place in Daisy's character since her meeting with Alene, and, sickened by the contrast between her own sad past and Alene's innate purity, she has bravely determined that she will rebuild her wrecked life and that henceforth there shall be in it nothing of sorrow or shame. Also, for the first time, she knows the meaning of real love. Though she gives no sign, Dane has completely filled her hungry heart.

In order to obtain money with which to engage a noted lawyer to defend Alene, Dane sells for a thousand dollars his chemical formula, which is really worth a fortune. Soon after, Alene's trial takes place. As Dane feared, the State is able to forge a strong chain of circumstantial evidence, in which even Dane's testimony is a link. It is proved that the poison which killed Gilbert Jerome was contained in the silver cup, and that this cup was handed him by Alene. Her honest indifference to Gilbert's fate is regarded as a demonstration of utter callousness, and her weary bewilderment is construed as the blase indifference of the hardened criminal, the veil of mystery shrouding her life to within the past few months being pointed to with sinister suggestion. The lawyer engaged by Dane stakes everything on the personal appeal which Alene may make to the jury, but when she is called upon to tell her own story, she says simply, "Everything was just as has been said, but I do not know what killed Gilbert Jerome." Very shortly the jury returns its verdict—guilty—and in an agony of horror, Dane hears the girl whom he now realizes is more precious to him than life and all things else that life may hold, condemned to be hanged by the neck until she is dead.

HE'S A BEAR (June 8).—Pat and his fellow students have a night of high jinks. Pat is in no condition to welcome his fiancee, Marion, and her mother, next morning when a wire is received announcing their visit. Hardly have the cards, etc., been removed when Marion and her mother enter. By accident the piano is found to be stuffed with cards and chips, as well as bottles. Marion is shocked. Meanwhile Ralph, a chum of Pat's, aims to win Marion's favor. A reward is offered by the curator of the Zoo for the capture of an escaped bear. Ralph persuades Pat to impersonate the animal. A bearskin has been procured and Pat envelops himself in it on the promise that he will receive a share of the reward. Pat is welcomed back to his cage at the Zoo and Ralph is paid the reward. No one helps Pat escape. Children feed the nice bear many bananas and apples, which Pat uses as missiles to hurl at Ralph, who pays no attention to him. When Pat sees Ralph pass with Marion on his arm, his rage knows no bounds. He escapes and causes a panic. Finally Pat gains the campus, makes his way to Ralph's room and steals the reward money. This gives him a tremendous advantage in the eyes of Marion, and when he explains his absence to her she is all the more willing to be his alone.

TAP! TAP! TAP! (Special—Two Parts—June 9).—Winston Hedges, inebriate son of a wealthy father, carries his vagrancy to a point where the old man will no longer endure him. Heavily in debt, the young man makes a final appeal to his father, who tells him that he will pay his debts for the last time, and Winston is sent off on a yachting trip with a view of removing him from the temptations which surround him in the city. Living with his pretty young wife and baby in a small cottage nearby, the lighthouse keeper, Peters, leads a frugal but happy existence. His thoughts constantly revert to the hardships which he had to endure as a sailor and he determines that his little daughter shall be protected from such. Monthly he saves his wages and invests them in government bonds, which he has secreted where no one can possibly find them.

Fate brings the yacht with Winston Hedges and his gay party aboard abreast the lighthouse and at a time when they are in need of ice. Winston goes ashore to secure some and arrives at the lighthouse man's cottage just as old Peters is about to succumb to an attack of heart failure. Winston realizes that the man is in danger and sends Mary, the young wife, back to the landing platform to dispatch a sailor to bring Dr. Bruce ashore from the yacht. Winston is thus left alone with the old lighthouse keeper, who realizes that he may die before he can tell his wife of the government bonds which he has been saving for the benefit of his baby. He takes them from the secret hiding place, but the effort proves too much for him and he expires with them in his hand before the return of Mary and the doctor. The old man has told Winston that no one else knows of the existence of the bonds, so Winston finds himself face to face with the temptation which the opportunity affords to rehabilitate his financial status. The use Winston makes of this opportunity, and his acquaintance with the old lighthouse keeper's family lead to a thrilling dramatic climax of incidents which result in a picture of strong dramatic power and carrying with it a powerful moral tone.

COURAGE AND THE MAN (Special—Three Parts—June 10).—Ned Reed, a talented young physician, is forced to seek health in the Canadian northwest woods. He is frail in general health and is slightly crippled in one leg. He is accompanied by his wife, Ethel. Reed and Ethel soon find that their cabin is located close to that of Travis, a former sweetheart of Ethel's. Reed does not know that Travis has fled to the woods after killing Reed's young brother. While Reed is daily absorbed in his work of scientific research, Ethel sees much of Travis. Rogers, a woodman and cabin-mate of Travis, warns him that he had best keep away from Reed's wife. When Reed discovers that Travis is encouraging Ethel in every way to reciprocate his affections, there comes a bitter realization of his helplessness and of the superior qualities of Travis.

One day Rogers, the woodsman, discovers, hidden in Travis's trunk, news clippings which convince him that Travis is the slayer of Reed's brother. He openly accuses Travis. Travis threatens to kill him if he tells Reed. Rogers does tell the physician and Travis, from hiding, sees him. That night Rogers and Travis realize that each is waiting for the opportunity to slay the other. They arm themselves and wait tensely for the first move. They meet on the cliff above the cabin in terrific physical combat. This develops into a revolver duel in which Travis fires a shot that wounds Rogers. In the darkness of the night Travis cannot find Rogers's body and believes him dead. Meanwhile Reed, who has started in a blaze of fury to find Travis, has seen the shooting. He encounters Travis. Travis pulls a revolver to kwill Reed, but the steady, accusing stare of the man whose brother he has slain causes Travis to lower the gun. Reed's calmness only drives the fear-stricken Travis more frantic. Reed grimly orders him back to his hut. He realizes that in the solitude of the forest there is no hand to avenge his brother's death.

Travis returns to the hut, haunted by the bloody face of Rogers. He imagines he sees Rogers's accusing face staring down at him from the cliff above. In a panic of fear he fires upwards toward the edge of the cliff. The shot dislodges a small stone which starts a small-sized landslide. This carries the body of Rogers down the side of the mountain and deposits it at the very door of Travis's hut, where Travis finds it. Rogers' hand seems to point accusingly at Travis. Travis, cold with indescribable fear, slowly raises a revolver to his temple and kills himself. Reed, who has followed Travis to the hut, sees the suicide. He hurries into the hut to find Rogers still alive, and through his medical skill saves his life. Reed returns to his own cabin, still heartbroken over the thought that Ethel's affections have been lessened through the interference of Travis. But he finds that the tragedy has brought her to a speedy realization of her folly. She is asleep in a chair, a contented smile on her face, and one of the canes used by the crippled physician pressed close to her breast.

THE CORNET (June 11).—A man's passion for his cornet is a source of unending trouble to his wife, who is drudging along trying to do all the work of the house and mind her baby girl. On one occasion the husband returns home, and, despite the appeal of his wife not to practice on the cornet for fear of waking the baby, goes into his room and starts practicing. In a fury of rage she enters his room, and, snatching the cornet from his lips, stamps it into an unrecognizable mass. Enraged, the man picks up a chair to strike her, but, seeing her unafraid, drops it. His wife starts to lecture him, but he silences her and then leaves.

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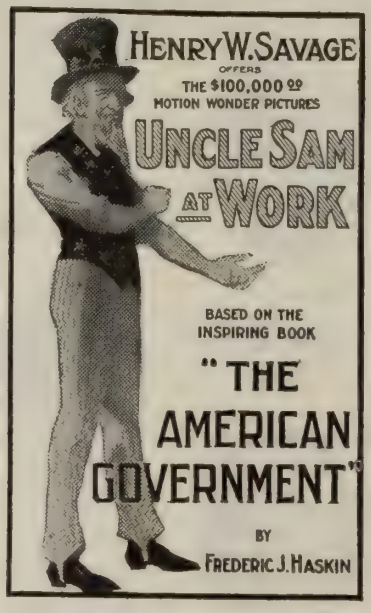

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first trying to take her little savings to buy a new instrument. In this he doesn't succeed, but it whets his determination to leave her.

He takes a little tumble-down shack and starts to save little by little to buy a certain cornet which is in the window of a second-hand shop down the street. Later we find his wife ill and attended by kind neighbors and a compassionate landlord. The child has grown to a precocious waif of the street. The father has saved enough to buy the cornet and goes to the store to secure it. He sees a weeping child turned brutally away from a neigboring florist's because she has no money to buy flowers for her sick mother. He talks to her but does not recognize his own child. His heart is touched and he buys the flowers with his cornet money. He is drawn home by the grateful child only to find it is his own. There the reconciliation follows and a sane and unselfish future opens.

NEARLY A PRIZE FIGHTER (June 12).—Bill, a gentleman with a taste for travel and no visible means of paying his way, arrives with his valet, Mike, in his private freight car. They make a leisurely tour of the city, helping themselves, as a matter of course, to the lunch-boxes of some laborers. They hasten away, however, before finger bowl time, in order to escape the wrath of the workingmen. In a saloon, under the swinging doors of which they have crawled to the free lunch station, Bill and Mike hear a fight promoter excitedly explain to his partner that the night's match must be called off because "The Walloping Walloper" and "Battle Axe Joe" cannot appear. It is a golden opportunity for Bill and Mike.

They introduce themselves as pugilists and offer to put up a good fight. The promoters reluctantly accept them and all hurry off to training quarters. Suddenly comes word announcing the arrival of one of the real fighters. Either Bill or Mike will have to meet him. Bill, at a loss, discovers a sharp pointed iron bar and a happy thought comes to him. He instructs Mike to jab the spear upward through the floor of the ring as he stands in the cellar. It is Bill's plan to keep his opponent in one corner of the enclosure. The bout begins and the scheme works. As the fighter raises his foot in pain Bill gives him a terrific uppercut which lands him on the floor. In the ensuing lively round, Bill himself gets into the fatal corner and receives one of Mike's fiendish jabs. With a howl he leaps over the ropes and never stops until his freight car is reached. Mike starts soon afterwards, but is handed the loser's share.

ESSANAY.

THE GILDED CAGE (June 7).—Eloise, a young and beautiful girl, is in love with Kent Harding, a poor young man. But she wants the luxuries of life and she will not sacrifice them for love. So when Weston, a wealthy bachelor, asks for her hand, they are married. Marie, a step-sister, who is used pretty much as a slavey around the house, sympathizes with Kent Harding and he grows to love her. Eloise learns that wealth without love is unhappiness. She is in a gilded cage. Marie and Kent are married. Eloise spends her life in a round of pleasure which palls without love.

THE ROMANCE OF AN AMERICAN DUCHESS (Special—Two Parts—June 8).—The Duke de Longtour, a European nobleman, with impoverished estates, comes to America and wins the hand of Stephana Martin, an American heiress, defeating Marquis Ferdinand, an adventurer and his rival. He leaves a sting in the breast of Countess Maria, who loves him. The young nobleman brings his wife to Europe. The Countess and the Marquis, driven by a common interest, plot to estrange the young couple so that the Marquis can marry the heiress and Countess Maria can have the Duke. They hire an adventuress, and the Marquis, posing as a friend, brings Stephana to a cabaret just in time to see the adventuress throw her arms about the Duke. Stephana at once believes the worst and arranges to leave the Duke. But the Duke has befriended the adventuress and she confesses all. The plotters are denounced and the husband and wife reunited.

LOST IN THE JUNGLE AND A CLOSE SHAVE (June 9).—Joe Boko, the barber, gets a victim and instead of shaving him, tells a story of himself as a great ball player. But when he illustrates how he biffed an umpire, the irate customer kicks him into the street. Dreamy Dud appears perched on a telegraph pole watching the ball game. Another time Dud and Wag, his dog, get lost in a jungle. They meet a snake who swallows Wag and has to cough him up again. Then they have a fight with a monkey, who throws cocoanuts at them. Finally, Dud meets an ostrich who puts him on his back. Then Mr. Ostrich sees a snake and runs away. On his journey he comes upon a precipice. Mr. Ostrich stretches his neck clear across. Dud starts to walk across on it, but right in the middle he falls and wakes up on the floor, where he has fallen on the faithful Wag.

SWEEDIE'S FINISH (June 10).—Sweedie, the servant girl, is in love with a fireman, but her affections are not returned. The fireman escapes her caresses and gains the fire house and loses her seven hours later when a fire breaks out. The next day she finds him with another woman and administers punishment. Then she opens a lady barber shop and her first customer is the faithless fireman. She gives him a close and disagreeable shave and is interrupted by the news that she is an heiress. The fireman's affection kindles at the news and he declares his love. To celebrate their engagement they go out in Sweedie's new car and the romance ends at about 650 feet above ground when the car blows up and both disappear from view.

THE GREATER COURAGE (Special—3 Parts June 12).—Gilbert and Lawrence Carthage are in love with Peggy Lorraine. George Duncan, a wealthy and unscrupulous bachelor, insults Peggy in Gilbert's presence. Being timid and retiring, he does nothing. This infuriates Peggy, who previously had favored him, and she writes to Lawrence, a dashing, self-confident character, that she loves him. Stung by Peggy's taunts, Gilbert goes to Duncan's home to force an apology from him. Lawrence follows, bent on the same mission. In the quarrel Duncan is slain. Suspicion points to Gilbert. He refuses to make a statement, is tried by his own father, Judge Carthage, convicted and sentenced to prison.

Later Lawrence leaves home and is shot in a saloon brawl. He sends for his father and Peggy and confesses that he killed Duncan and that Gilbert took the blame because he thought Peggy loved Lawrence. Lawrence dies and Peggy and the judge procure a pardon and present it to Gilbert at the prison. There the girl tells him she had always loved him and that she wrote Lawrence only out of pique. She tells him he is the man with the greater courage.

MINA

LIFE'S MYSTERIES (June 3).—After reading in the sport section of the paper of the prodigious strength of Jess Willard, Flossie decides that the man she marries must not only be handsome but tall and powerful of build. Up to this time young Billy, who is short in stature, has been her favorite suitor; but Flossie's decision, coupled with the arrival of Count Padinsky, who is an exemplification of Flossie's type ideal of a husband, put faithful Billy a little out of the running.

At Fluossie's home the Count is welcomed with open arms by the family, who give a formal reception in his honor. Billy seeks to gain admittance to the function but is summarily shooed from the door. Nothing daunted Billy enters via a rear window. While making his way through the halls Billy steps into a room to escape detection. Zounds! It is the Count's room. Before Billy can leave the Count enters and the unhappy lover is compelled to hide. But he learns an amazing truth. The Count is not big and powerful as he appears to be—but padded!

With this information Billy happily starts out to avenge his wrongs. Three bandits and a chauffeur are hired by him. They decoy the Count from Flossie's home, pack him into an automobile, and at a lonely spot in the woods compel him to change his dress suit and pads for a ballet dancer's costume. Then he is taken back to Flossie's home and turned loose in the midst of the other guests. Pandemonium follows. The Count finally disentangles himself from the crowd and is last seen doing a Marathon down the roadway, while Billy, who has hovered near the scene, takes the frightened and repentant Flossie into his arms.

(Continued on page 1666.)

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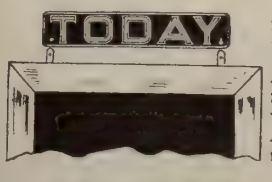

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Calendar of Daily Program Releases

Releases for Weeks Ending June 5 and June 12

(For Extended Table of Current Releases See Pages 1698, 1700, 1702.)

General Film Company

Current Releases

MONDAY, MAY 31, 1915.

BIOGRAPH—The Buckskin Shirit (Drama).
EDISON—No Release This Date.
ESSANAY—The Longer Voyage (Drama).
KALEM—Wife For Wife (Special—Three parts—Drama).
LUBIN—Road o' Strife, Series No. 9, "The Iron Hand of Law" (Drama).
SELIG—The Blood Yoke (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 43, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 9, "Mrs. Jarr's Auction Bridge" (Comedy).

TUESDAY, JUNE 1, 1915.

BIOGRAPH—The Maid o' the Mountains (Special—Two parts—Drama).
EDISON—No Release This Date.
ESSANAY—The Coward (Special—Three parts—Drama).
KALEM—Ham In the Nut Factory (Comedy).
LUBIN—His Pipe Dream (Comedy).
—The Actor's Boarding House (Comedy).
SELIG—Polishing Up Polly (Comedy).
VITAGRAPH—Playing the Game (Special—Two parts—(Comedy).

WEDNESDAY, JUNE 2, 1915.

EDISON—Cartoons In the Barber Shop (Comedy).
ESSANAY—Subject Not Yet Announced.
KALEM—The Secret Well (Special—Two parts—Drama).
—Seen Through Grandpa's Reading Glass (Educ.).
LUBIN—The Darkness Before Dawn (Special—Three parts—Drama).
SELIG—Red Wins (Drama).
VITAGRAPH—Bunny in Bunnyland (Comedy).

THURSDAY, JUNE 3, 1915.

BIOGRAPH—The Heart of An Actress (Drama).
ESSANAY—Sophie and the Faker (Comedy).
LUBIN—The Inventor's Peril (Special—Two parts—Drama).
MINA—Life's Mysteries (Comedy).
SELIG—How Callahan Cleaned Up Little Hell (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 44, 1915 (News).
VITAGRAPH— Sonny Jim at the Mardi Gras (Scenic—Comedy).

FRIDAY, JUNE 4, 1915.

BIOGRAPH—Her Dormant Love (Drama).
EDISON—The Test (Special—Three parts—Drama).
ESSANAY—Subject Not Yet Announced.
KALEM—The Bell of Penance (Drama).
LUBIN—The Decoy (Drama).
VITAGRAPH—Jones' Hypnotic Eye (Comedy).

SATURDAY, JUNE 5, 1915.

BIOGRAPH—For Her Friend (Drama).
EDISON—A Chip of the Old Block (Drama).
ESSANAY—The Clutch of Circumstance (Special—Two parts—Drama).
KALEM—The Human Chain (Episode No. 30 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The New Butler (Comedy).
SELIG—Beautiful Belinda (Comedy).
VITAGRAPH—The Way of the Transgressor (Broadway Star Features—Special—Three parts—Drama).

United Film Service

Current Releases

SUNDAY, MAY 30, 1915.

UNITED—Business Is Business (Comedy).

MONDAY, MAY 31, 1915.

IDEAL—Man In the Law (Two parts—Drama).

TUESDAY, JUNE 1, 1915.

SUPERBA—O, You Mule! (Comedy).
—Copped (Comedy).

WEDNESDAY, JUNE 2, 1915.

EMPRESS—The Vivisectionist (Two parts—Drama).

THURSDAY, JUNE 3, 1915.

LUNA—Aunt Matilda Outwitted (Comedy).
STARLIGHT—Amateur Night (Comedy).

FRIDAY, JUNE 4, 1915.

PREMIER—The Picture On the Wall (Two parts—Drama).

SATURDAY, JUNE 5, 1915.

LARIAT—The Word (Two parts—Drama).

General Film Company

Advance Releases

MONDAY, JUNE 7, 1915.

BIOGRAPH—The Tear on the Page (Drama).
EDISON—No Release this Date.
ESSANAY—The Gilded Cage (Drama).
KALEM—Her Husband's Honor (Special—Two parts—Drama).
LUBIN—Road o' Strife Series No. 10, "The Unsparing Sword" (Drama).
SELIG—The Webb of Crime (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 45, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 10, "Mr. Jarr and the Beauty Treatment" (Comedy).

TUESDAY, JUNE 8, 1915.

BIOGRAPH—Man and His Master (Special—Two parts—Drama).
EDISON—No Release this Date.
ESSANAY—The Romance of An American Duchess (Special—Two parts—Drama).
KALEM—Ham At the Fair (Comedy).
LUBIN—He's a Bear (Comedy).
SELIG—Saved by Her Horse (Drama).
VITAGRAPH—Love, Snow and Ice (Special—Three parts—Broadway Star Feature—(Scenic—Comedy).

WEDNESDAY, JUNE 9, 1915.

EDISON—Up In the Air (Comedy).
ESSANAY—Lost in the Jungle (Cartoon—Comedy).
—A Close Shave (Cartoon—Comedy).
KALEM—The Money Leeches (Special—Two parts—Drama).
KNICKERBOCKER—The Kick-Out (Special—Three parts—Drama).
LUBIN—Tap! Tap! Tap! (Special—Two parts—Drama).
SELIG—Willie Goes to Sea (Comedy).
VITAGRAPH—Spades Are Trumps (Comedy).

THURSDAY, JUNE 10, 1915.

BIOGRAPH—The Divided Locket (Drama).
ESSANAY—Sweedie's Finish (Comedy).
LUBIN—Courage and the Man (Special—Three parts—Drama).
MINA—Father Forgot (Comedy).
SELIG—Pals in Blue (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 46, 1915. (News).
VITAGRAPH—Mr. Blink of Bohemia (Comedy).

FRIDAY, JUNE 11, 1915.

BIOGRAPH—The Battle (Re-issue—Drama).
EDISON—Cohen's Luck (Special—Four parts—Comedy).
ESSANAY—The Wealth of the Poor (Western—Drama).
KALEM—The Haunting Fear (Special—Three parts—Drama).
LUBIN—The Cornet (Drama).
VITAGRAPH—Fair, Fat, and Saucy (Comedy).

SATURDAY, JUNE 12, 1915.

BIOGRAPH—Life's Changing Tide (Drama).
EDISON—McQuade of the Traffic Squad (Drama).
ESSANAY—The Greater Courage (Special—Three parts—Drama).
KALEM—The Pay Train (Episode No. 31 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Nearly a Prize-Fighter (Comedy).
SELIG—The Journey's End (Jungle-Zoo—Drama).
VITAGRAPH—Four Grains of Rice (Special—Two parts—Drama).

United Film Service

Advance Releases

SUNDAY, JUNE 6, 1915.

UNITED—The Mystic Well (Comedy).

MONDAY, JUNE 7, 1915.

IDEAL—Stopping Westward (Two parts—Drama).

TUESDAY, JUNE 8, 1915.

SUPERBA—Almost Luck (Comedy).
—Mixing the Cards (Comedy).

WEDNESDAY, JUNE 9, 1915.

GRANDIN—The Spider (Two parts—Drama).

THURSDAY, JUNE 10, 1915.

LUNA—The Near Capture of Jesse James (Comedy).
STARLIGHT—Heinie's Millions (Comedy).

FRIDAY, JUNE 11, 1915.

PREMIER—At Twelve o'Clock (Two parts—Drama).

SATURDAY, JUNE 12, 1915.

PYRAMID—Canned Curiosity (Two parts—Comedy).

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Calendar of Daily Program Releases

Releases for Weeks Ending June 5 and June 12

(For Extended Table of Current Releases See Pages 1698, 1700, 1702.)

Universal Film Mfg. Co.

SUNDAY, MAY 30, 1915.

BIG "U"—A Modern Enoch Arden (Three parts—Heart-Interest—Drama).
LAEMMLE—The Golden Wedding (Drama).
L-KO—No Release this Week.

MONDAY, MAY 31, 1915.

IMP—The Alibi (Drama).
JOKER—Hearts and Clubs (Comedy).
VICTOR—The House of Thousand Relations (Two parts—Comedy).

TUESDAY, JUNE 1, 1915.

GOLD SEAL—Under the Crescent, Adventure No. 1, "The Purple Iris" (Two parts—Drama).
NESTOR—Too Many Crooks (Comedy).
REX—The Force of Example (Drama).

WEDNESDAY, JUNE 2, 1915.

ANIMATED WEEKLY—Number 169 (News).
LAEMMLE—The Silent Command (Four parts—Hypnotic Mystery—Drama).
L-KO—No Release this Week.

THURSDAY, JUNE 3, 1915.

BIG "U"—No Release this Week.
POWERS—"Should We Eat Pie" (Photo—Vaudeville Act).
REX—The Heart of Cerise (Three parts—French—Drama of the Stage).

FRIDAY, JUNE 4, 1915.

IMP—A Life In the Balance (Two parts—Human Interest—Drama).
NESTOR—When They Were Co-Eds (Comedy).
VICTOR—The Judgment of Men (Drama).

SATURDAY, JUNE 5, 1915.

BISON—The Smuggler's Lass (Two parts—Irish—Drama).
JOKER—The Lover's Lucky Predicament (Comedy).
POWERS—The Better Way (Drama).

SUNDAY, JUNE 6, 1915.

BIG "U"—The Swinging Doors (Two parts—Drama).
LAEMMLE—No Release This Week.
L-KO—Park Johnnies (Comedy).

MONDAY, JUNE 7, 1915.

IMP—The Twelfth Hour (Drama).
JOKER—How Billy Got His Raise (Comedy).
—The Fox Hunt (Cartoon).
VICTOR—A Daughter of the Nile (Three parts—Drama).

TUESDAY, JUNE 8, 1915.

GOLD SEAL—Under the Crescent, Adventure No. 2, "The Cage of Golden Bars" (Drama).
NESTOR—Their Friend the Burglar (Comedy).
REX—The Struggle (Drama).

WEDNESDAY, JUNE 9, 1915.

ANIMATED WEEKLY—Number 170 (News).
LAEMMLE—From the Shadows (Drama).
L-KO—Bill's Blighted Career (Two parts—Comedy).

THURSDAY, JUNE 10, 1915.

BIG "U"—In His Mind's Eye (Drama).
POWERS—Lady Baffles and Detective Duck in "The Sign of the Sacred Safety Pin" (Comedy).
REX—The Valley of Silent Men (Two parts—Drama).

FRIDAY, JUNE 11, 1915.

IMP—A Strange Disappearance (Three parts—Drama).
NESTOR—No Release This Week.
VICTOR—Mumps (Comedy).

SATURDAY, JUNE 12, 1915.

BISON—The Circus Girl's Romance (Two parts—Drama).
JOKER—When Ignorance Is Bliss (Comedy).
POWERS—The Woman Hater's Baby (Drama).

Mutual Film Corporation.

SUNDAY, MAY 30, 1915.

KOMIC—Gasoline Gus (Farce Comedy).
MAJESTIC—Out of Bondage (Two parts—Crook Drama)
THANHOUSER—The Angel In the Mask (Drama).

MONDAY, MAY 31, 1915.

AMERICAN—The Resolve (Two parts—Drama).
KEYSTONE—Those College Girls (Two parts—Comedy)
RELIANCE—The Race Love (Two parts—Drama).

TUESDAY, JUNE 1, 1915.

BEAUTY—Little Chrysanthemum (Drama).
MAJESTIC—Her Filmland Hero (Comedy).
THANHOUSER—The Girl of the Seasons (Two parts—Drama).
THANHOUSER—The Baby Benefactor (Comedy).

WEDNESDAY, JUNE 2, 1915.

AMERICAN—The Golden Rainbow (Drama).
BRONCHO—The Conversion of Frosty Blake (Two parts—Drama).
RELIANCE—One Who Serves (Drama).

THURSDAY, JUNE 3, 1915.

DOMINO—The Scales of Justice (Two parts—Drama).
KEYSTONE—Subject Not Yet Announced.
MUTUAL WEEKLY—Number 22, 1915 (News).

FRIDAY, JUNE 4, 1915.

AMERICAN—The Guiding Light (Drama).
FALSTAFF—Truly Rural Types (Comedy).
KAY-BEE—A Piece of Amber (Two parts—Drama).

SATURDAY, JUNE 5, 1915.

KEYSTONE—Subject Not Yet Announced.
RELIANCE—The Celestial Code (Two parts—Drama).
ROYAL—His Twin (Farce-Comedy).

SUNDAY, JUNE 6, 1915.

KOMIC—Brave and Bold (Comedy).
MAJESTIC—The Living Death (Two parts—Drama).
THANHOUSER—A Freight Car Honeymoon (Comedy)

MONDAY, JUNE 7, 1915.

AMERICAN—The Right to Happiness (Two parts—Drama)
KEYSTONE—Subject Not Yet Announced.
RELIANCE—A Mother's Justice (Drama).

TUESDAY, JUNE 8, 1915.

BEAUTY—The Redemption of the Jasons (Drama).
MAJESTIC—Dirty Face Dan (Comedy—Drama).
THANHOUSER—The Six Cent Loaf (Two parts—Drama)

WEDNESDAY, JUNE 9, 1915.

AMERICAN—The Son of the Vash (Drama).
BRONCHO—The Tavern Keeper's Son (Two parts—Drama).
RELIANCE—Payment In Full (Drama).

THURSDAY, JUNE 10, 1915.

DOMINO—The Strike At Centipede Mine (Two parts—Drama).
KEYSTONE—Subject Not Yet Announced.
MUTUAL WEEKLY—Number 23, 1915. (News).

FRIDAY, JUNE 11, 1915.

FALSTAFF—His Guardian Auto (Comedy).
KAY-BEE—The Pathway From the Past (Two parts—Drama)
RELIANCE—The Ten O'Clock Boat (Drama).

SATURDAY, JUNE 12, 1915.

KEYSTONE—Subject Not Yet Announced.
RELIANCE—United Again (Two parts—Drama).
ROYAL—An Unlucky Suitor (Comedy).

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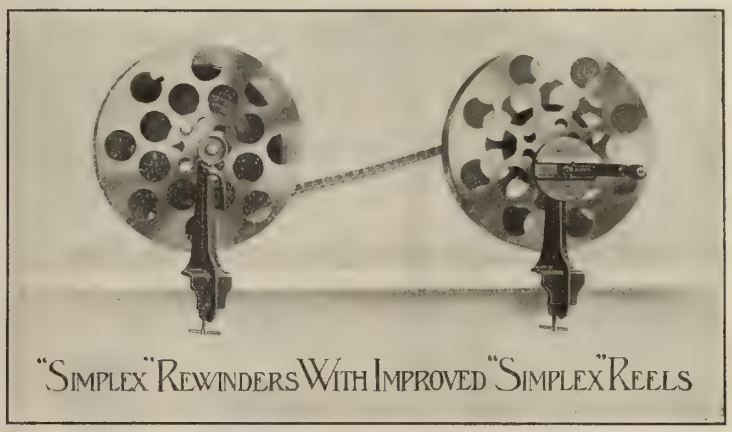

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KALEM.

WIFE FOR WIFE (Special—Three Parts—"Broadway Favorites" Feature—May 31)—Called to Europe on business, Edward Walton entrusts the management of his estate to his friend, Richard Singleton. The latter meets Edith, who, with her sister Grace, is visiting her aunt. He falls in love with the girl. Edith, however, learns of Richard's intimacy with Susie, a mulatto slave, and spurns his advances. Hoping to win Edith back, Richard sells Susie. His efforts go for naught. Edith, turning a deaf ear to his pleas, goes abroad. George, Susie's husband, is driven almost insane because of his wife's fate. Fearing the mulatto's anger, Richard tells him that Susie was sold in accordance with instructions received from Edward. Edith and Edward meet abroad and are married. Shortly afterward, the two return home. Unaware of all that has passed between Edith and Richard, Edward is struck by their peculiar conduct when the two are introduced to each other. Suspicion forces itself into his heart.

George receives word of Susie's death. He resolves to make Edward pay—wife for wife—for the misery he thinks his master had caused him. Richard makes his home in the village hotel. Learning that his master has been called away on business and that Edith will be alone that night, George hastens to Richard and imparts this information to him. Richard still loves Edith. Resolved to win her at all costs, he calls upon her late that evening. Edith repulses his protestations of love. Inflamed, the scoundrel seizes her in his arms. Edith is struggling in Richard's embrace when Edward returns home unexpectedly. The husband endeavors to shoot his false friend. Richard returns the shot. The bullet strikes Edward in the head and deprives him of his reason. Edith vainly endeavors to nurse her husband back to health. According to the physician, only a shock such as he has already undergone, can bring back his mind. Not satisfied with the misery he has caused, George continues his plotting. The mulatto informs Richard that Edith is wearying of her invalid husband.

Led to believe that her heart has returned to him, Richard calls upon Edith. Again Edward comes upon the scoundrel while the latter is endeavoring to embrace Edith. The sight brings back Edward's reason. Snatching a sword from the wall, Richard endeavors to slay the man he has wronged. Edward, however, secures a sword and engages his false friend in mortal combat. The fight ends with Richard's death. Overcome by the shock, the victor takes to his bed. Furious at the frustration of his plans, George determines upon a last stroke. Suddenly appearing before his master, he binds Edward and then tells him upon whose head all guilt for the trouble lies. Delving into a gunnysack he holds in his hand, the maddened slave brings forth a rattlesnake. Just as George is about to allow the reptile to bury its fangs into his helpless victim, Edward tells him of how Richard had sold Susie to get her out of his way. In his surprise, the mulatto loosens his grasp upon the rattlesnake. The next instant, the poisonous teeth are plunged deep into his arm.

Edith enters in answer to her husband's cries for help. She finds George writhing in the agonies of death. Freed of his bonds, Edward tells Edith of how both had been victimized and vows to make amends for his lack of faith in her.

"HAM" IN THE NUT FACTORY (June 1)—Worn out by the strains of looking after the patients in his private insane asylum, Professor Squirrel hires Ham and Bud to assume charge of the institution while he takes a vacation. Ham and Bud are warned to beware of Meek, the most dangerous patient. Eclaire, who seeks to rob his ward, Caprice, of her fortune, determines to place her in the asylum. For the sum of $1,000, Ham and Bud are induced to lock Caprice in a cell. This, although Caprice's pleas make Ham shed bitter tears. Caprice's lover, Danny, learns what has occurred and plans to free his sweetheart.

The peculiarities exhibited by the patients get on the nerves of Ham and Bud. After several encounters with the inmates, the adventurers discover that Meek is loose. They flee in terror. At the same time, Eclaire is knocked unconscious by one of the patients. Danny arrives upon the scene and releases Caprice. Ham and Bud, with Meek close behind, continue their wild efforts to escape. Utterly exhausted, the adventurers finally fall to the ground. Meek, howling fiendishly, approaches. Just as Ham and Bud expect to be murdered in cold blood, Meek bends over, gently taps both on the shoulders and gleefully cries, "Tag! you're it!"

THE SECRET WELL (Special—Two Parts—June 2)—Hot on the trail of Wharton, a moonshiner, Denton chases his man until the latter reaches a pile of rubbish in an alley. There Wharton disappears. Unable to find him, Denton secures the assistance of Netty and Lesan and returns to the scene. While the men are poking about in the rubbish, a short distance away, Netty overturns a box and discovers an empty well. An instant later, Wharton emerges from the well and makes the girl captive. Compelled to follow the criminal, Netty finds that a passage at the bottom of the well connects the latter with the chimney of a deserted house.

A ladder runs up this chimney. Upon reaching the fourth floor, Wharton opens a secret door which leads into his gang's den. In the meantime, Lesan and Denton, searching for Netty, discover the well. While Lesan investigates, Denton goes for help. The gang discovers Lesan's presence in the chimney. Ignorant of the secret door, the detective climbs to the roof. There he is beset by the moonshiners who leave him unconscious. Lesan, however, presently learns of the secret door. His effort to enter the room leads to his capture. He eventually makes his escape and is joined outside the building by Denton and a squad of policemen. When the latter attempt to enter the room and rescue Netty, they find that the criminals have tied a rope around the girl and have suspended her from the window. Question threatens to cut this rope should the officers enter the room. Lesan, however, saves Netty's life by a daring ruse. The officers and moonshiners engage in a terrific battle, which ends with the capture of the criminals.

THE BELL OF PENANCE (A Carlyle Blackwell-Alice Joyce Re-Issue—June 4)—Henry Fitch, a young American, rescues the Donna Josefa and her cousin from a band of ruffians. Refusing to pose as a hero, Fitch continues his journey. He later presents a letter of introduction to Senor Carrillo and, to his surprise, learns that Josefa is his host's daughter. Junipero Serra, a Spaniard who seeks to wed Josefa, finds a rival in the American. Junipero endeavors to trick the girl into a marriage, but Fitch frustrates the plot and elopes with his sweetheart. The two are married in Mexico.

A decoy letter causes Fitch and his bride to return to California a year later. There, at Junipero's instigation, Fitch is arrested and tried before an ecclesiastical court for violating the laws of the Church and territory. The penalty for this offense is imprisonment and banishment, unless the offender will produce such penance and reparation as can be noticed throughout the whole pueblo. Father Vincente, who sympathizes with the unhappy couple, secretly suggests to Josefa that Fitch secure a bell to replace the one that had been stolen from the tower of the church several years before.

A month later, Fitch stands before his three judges. A sudden commotion goes through the court as an unexpected sound cleaves the air. Noticing the delight of the judges, who listen to the tolling of the bell, the American says: "This bell is my penance and reparation. Its voice can be heard throughout the pueblo and will for all time proclaim the clemency and wisdom of this court in setting me free!"

THE HUMAN CHAIN (Episode No. 30 of the Hazards of Helen Railroad Series—June 5)—Word that a package of gems valued at $30,000 reposes in the express safe at the Oceanside office, causes Deering and his gang to plot to gain possession of the gems. Decoying Helen out of the station, Deering makes her a prisoner while another member of the gang rifles the safe and secures the package. Helen, however, later seizes the package from the crook's hands and hurls it into the river. Throwing the girl aside, Deering and his men jump into a launch in their effort to recover the gems. Accompanied by Morton and a couple of trackmen who are attracted to the scene by her shouts for help, Helen rushes to the trestle which spans the river a short distance away.

The girl telegrapher sees the package floating down the stream towards the bridge. While the railroad men form a human chain, Helen climbs down and tries to catch the package with her feet. Deering and his gang arrive at this moment. Not only do they obtain the gems, but also boldly tear Helen from the arms of the man supporting her. While the wharf rats' launch speeds down the river, Morton halts a freight train. His story causes the engineer to cut his locomotive loose and speed down the track along the water's edge in pursuit of the crooks. Unaware of this pursuit, the wharf rats attempt to land. They are captured by the train crew after a hard battle and Helen is released.

HER HUSBAND'S HONOR (Special—Two Parts—June 7)—Her desire for adventure causes Florence to aid her father in smuggling diamonds into this country. Meeting Robbins, a customs inspector, the girl falls in love with him. The two are eventually married. Secret Service Agent Ellen is led to suspect Cole and Florence. A visit to Stoddard, a jeweler, confirms this suspicion. Shortly afterward, Cole

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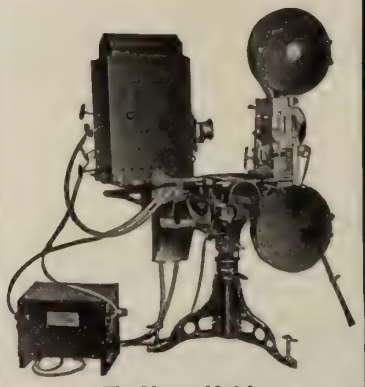

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informs Robbins of his desire to have Florence accompany him abroad.

U. S. agents in Paris trail the suspects and learn that Cole intends to smuggle a large number of gems. When the two return to these shores Ellen has them searched. This search proves fruitless. Upon entering her home an hour later, Florence places a box of candy she has carried all along, upon the table. Robbins carelessly takes one of the chocolates and bites into it. Then comes the discovery that each piece of candy contains a smuggled gem.

Horrified, the inspector spurns his wife's explanations. Hastening to his chief, the boy gives him the candy containing the smuggled gems and tells him the story. Florence enters the Deputy Collector's office in time to see her husband place his resignation in his chief's hand. Florence's grief touches the Deputy Collector's heart and he tears up Robbins' resignation. Realizing that his wife's repentance is sincere, the young man forgives her.

HAM AT THE FAIR (June 8)—While enjoying the beauties of the Panama-Pacific Exposition at San Diego, Cal., Ham meets Goldie. Flattered by her evident admiration for him, Ham graciously consents to kiss her. The next instant Goldie screams for help. Only when Ham makes her a present of a large sum of money—part of a roll he had found—does Goldie consent to remain quiet. In his desire to see somebody else stung, Ham hunts for Bud. The latter falls hard when he meets Goldie and is victimized as easily as Ham was. Meeting a westerner of ferocious appearance, Ham and Bud induce him to try his luck with Goldie. To the intense amazement of the adventurers, not only does the westerner make a hit with Goldie, but she also gives him the money she had received from them.

Later, Bud meets a young man who offers to bet him that he cannot pick up six small wood blocks from the ground without saying "ouch!" Again Bud allows himself to be buncoed. Just as he stoops to pick up the sixth block, he receives so violent a kick that he loses his bet. Bud tries this scheme on Ham and wins back the money he had lost to the swindler. Ham in turn tries it on Goldie and gets his money back. Later, he meets the swindler, who had taught the trick to Bud. Ignorant of this, Ham, refusing to listen to Bud's pleas, tries it on the man and loses every penny he has. Later the adventurers see Goldie and the swindler dividing their profits. One long, lingering look at the money that had belonged to them—and Ham and Bud head for a building in the front of which hangs a sign, "Wanted, two men to act as Egyptian mummies!"

THE MONEY LEECHES (Special—Two Parts—June 9)—An effort is being made to rid the city of loan sharks. Molly and Holcomb are given this assignment. Stanley, a prominent banker, offers them his aid. Shortly afterward, Bob Lewis, one of Stanley's employes, is arrested on the charge of having robbed the bank. The boy tells his story to Molly. Unable to secure money with which to pay his mother's doctor bills, Bob had borrowed money from Fox, a loan shark located above the bank. Later, unable to continue paying the exorbitant interest demanded, the boy was warned that unless he produced the money shortly, his employer would be informed. Terrified, Bob stole.

Although Stanley insists that Bob be punished, Molly succeeds in delaying action. She also succeeds in securing a position as typist in Fox's office. Entering the office a few days later, she finds a scarfpin lying on the floor. Molly recognizes it as Stanley's property. Then comes the discovery that Stanley is really the head of the institution. Peering through a hole in a secret panel between his office and the loan office, Stanley sees Molly going through Fox's papers. He and his figurehead capture the girl.

Holcomb, who has been waiting for a signal from Molly, hears the struggle. Upon entering the office he finds Fox alone. A scream from behind the wall arouses his suspicion. Covering Fox with his pistol, Holcomb traces the cries and discovers the secret panel. Stanley and Fox are eventually placed under arrest. By promising to close their illegal business and to withdraw the charge against Bob, the bank president and his accomplice secure their freedom.

THE HAUNTING FEAR (Special—Three Parts—June 11)—Lured by Diana, Katherine runs away from home. The foolish girl is soon drawn into the whirlpool. She meets Mace, a notorious man-about-town, and is fascinated by him. Doctor Busby, an insane physician, recognizes in Mace the man who had caused his daughter's death. Shortly afterward, Katherine discovers Mace's real character. Wild with rage, she stabs him. Believing herself to be a murderess, Katherine flees. The crime occurs opposite Busby's home. The doctor witnesses all that happens and carries the wounded man into his house.

When Mace revives, he finds himself in the clutches of a madman who intends to torture him and thus avenge his daughter's death. In the meantime, haunted by fear, Katherine flees from place to place. Sleep is denied her. Half-crazed, she pours her tale into the ears of Father Richard, a priest. At his suggestion, Katherine surrenders herself to the police. The latter, however, unable to prove such a crime to have been committed, set the girl free. Katherine thereupon resolves to take the veil and enters upon her novitiate.

Mace escapes from Busby's clutches. Frenzied by his frightful experience, he seeks the girl who was responsible for it. Mace traces Katherine to the convent. Forcing his way into the place, he comes upon the girl as she is praying for forgiveness. Her words cause the man to stay his hand. Katherine thus learns that she is not a murderess. Father Richard enters and witnesses the startling denouement. Dropping to her knees once more, Katherine, folding her hands in prayer, weeps tears of joy and thanksgiving.

THE PAY TRAIN (Episode 31 "Hazards of Helen Railroad Series"—June 12).—Tony, a Mexican section hand, endeavors to kiss Helen. The girl's struggles attract O'Mally's attention and he floors Tony. The latter departs vowing revenge. At his orders, Velasquez and Orturo throw down their tools and quit work. Tony has discovered that the pay train is due shortly. He and his accomplices plot to derail the train and steal the money from the wreck. Helen overhears the plot, but before she can make use of the information, the Mexicans discover her presence. The girl is captured and thrown into a cattle car to prevent her from betraying their plans.

While Tony and his men open the derailing switch, Helen discovers a revolver which had been dropped by one of the desperadoes, lying on the ground beside the car. With a strip torn from her dress for a line and a hairpin for a hook, the plucky girl succeeds in securing the weapon. The semaphore pole is but a short distance away. Carefully leveling her pistol, Helen shoots at the wire controlling the semaphore arm. Four shots go wild. The pay train just rounds the curve a hundred yards away when the last bullet severs the wire. The arm swings up to "Danger!" The train is brought to a halt. Helen's plight is discovered. As the result of her story, the train hands institute a man hunt, which ends with the death of Tony and the capture of his accomplices.

SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 39 (May 17).

San Francisco.—Apply torch to old frigate Omaha to get metal from hulk for salvage.

Troy, N. Y.—Sophomores and freshmen at Rennselaer Polytechnic Institute play push-ball.

Los Angeles.—Cowboys and cowgirls of plainsmen days gather at big rodeo for feats of horsemanship.

Boston.—Mrs. Roy Booth, woman champion bowler of the world, and Paul Poehler, champion candle pin bowler, appear at International Bowling tournament.

Lafayette, Ind.—Students of Purdue University join in fantastic parade and frolic on the campus.

New York.—School children join in patriotic demonstration on belated Arbor Day.

San Francisco.—Aviator Art Smith startles big crowd at Panama Exposition when he loops dozen times in aeroplane.

New York.—Thousand athletes start in big annual marathon run through streets of city.

At Battle Front in Belgium.—Captive German balloon is sent into the air with observers. It is brought down again and men report their observations to officers of artillery.

New York.—Monster crowds gather before bulletin boards in New York to get latest reports of Lusitania disaster. Other scenes show Mme. Depage who lost her life when the boat went down and submarine torpedo shot through the water.

New York.—Atlantic fleet gathers in New York for review by President. Remarkable scenes made from the fighting top of the flagship Wyoming show the other vessels as they ride at anchor.

HEARST-SELIG NEWS PICTORIAL NO. 40 (May 20).

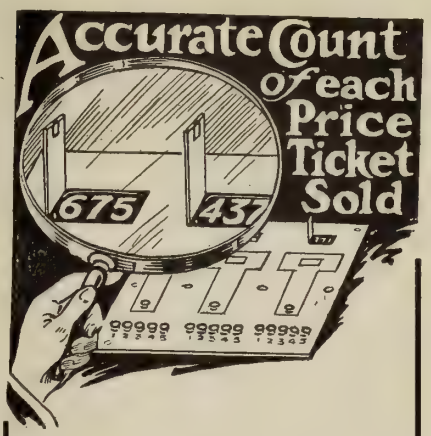
Sandy Hook.—Great rifle designed for coast defense work is given first test at government proving grounds.

Boston.—Rhode Island troops are guests of Boston Fusiliers on anniversary celebration of both organizations.

Washington.—National Capital Horse Show brings crowd of society folk to judging ring.

Boston.—Bark Ruth Stark, with flag painted on her side, sails for English coast. Mrs. Williamson, wife of first officer, only woman aboard, says she is not afraid of torpedoes.

Washington.—Admiral Benson, formerly commander Philadelphia Navy Yard, is made head of new naval operations bureau.



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Cambridge.—Track stars of Harvard and Cornell contest in annual meet.

Washington.—Kindergarten pupils of Washington public schools take part in big festival. Tots go through steps of stately minuet.

Texas City, Tex.—Dike completing harbor protection and forming guard for channel that will let battleships reach Texas City docks is completed by government.

New York.—Coach rolls away from Hotel Biltmore to Gedney Farm Hotel in compliance with wish expressed by Alfred G. Vanderbilt before sailing on Lusitania.

New York.—White Star liner Cymric, disregarding danger of submarine torpedoes, sails for Liverpool with more than 300 passengers.

New York.—Jackies aboard battleship Texas enjoy spare moments while waiting for the review of the fleet.

Washington.—President Wilson, who has just completed note to Germany, reviews high school cadets.

HOW CALLAHAN CLEANED UP LITTLE HELL (Special—3 Parts—June 3).—When Jimmie Collins, a pickpocket, is arested and brought before Captain Callahan of the Tenth, he is surprised because he is lodged in a cell. Jimmie claims acquaitanceship with Bill McFarlin, a corrupt political boss, and he sneers at Captain Callahan when he is ordered to be placed behind the cell bars. Jimmie gets word to Boss McFarlin, who confidently visits Captain Callahand and says: "One of your men arrested a little friend of mine on the cars and I want you to let him go." McFarlin is astonished and vows immediate reprisal when Captain Callahan refuses to free the pickpocket. Boss McFarlin seeks the advice of an unscrupulous lawyer, and a writ of habeas corpus is issued for the body of Jimmie Collins. This move is circumvented by Captain Callahan, who transfers Collins into the custody of a sergeant in charge of a suburban police station. Collins is finally convicted and sent to prison. Boss McFarlin seeks to have Callahan removed from the office through the influence of his friend, the mayor. The mayor tells him he cannot remove the captain as he stands high in public esteem. However, the mayor, the chief of police and Boss McFarlin plot against Captain Callahan, and the result of their machinations is shown when Callahan is ordered by the chief of police to take charge of an unlawful city district, known as "Little Hell."

When Captain Callahan takes charge of Little Hell, the papers predict a clean-up of the district, and Jim O'Neil, boss of Little Hell, becomes anxious. With Captain Callahan's assumption of authority in Little Hell, the work of reformation begins, and Boss O'Neil arrives at the conclusion that Callahan is disgruntled because no graft has been offered him. Jake Stahl, chief henchman of the boss, is arrested for conducting a disorderly resort. Boss O'Neil and a brewery agent intercede for Stahl; but Callahan remains firm. O'Neil hurls a threat at the captain as he files out of the room. Mary, daughter of Captain Callahan, undergoes a difficult and expensive operation. The bill for professional services rendered amounts to $300. Added to this expense, there comes a letter from mortgage brokers informing Callahan that the interest and part principal of the mortgage on his little home, amounting to $699.54, is due and payable at once. Callahan is worried because he has no funds to meet all of these expenses. The letter from the mortgage brokers was instigated by Boss O'Neil. O'Neil calls at the Callahan home and leaves a package of bank notes. Callahan tells his wife: "If I keep this money, I shall belong to O'Neil body and soul; but the home is yours as well as mine. What shall I do?" Mrs. Callahan tells her husband to return the money.

News of Callahan's financial difficulties have caused his old comrades on the police force to get busy, and they raise the funds to lift the mortgage, much to the chagrin of Boss O'Neil, who tells Gourley, another henchman, that it is worth a thousand dollars to him to put Callahan out of the way. Gourley indicates his willingness to do the job, and is given half the money in advance. Two days before election, it apears that O'Neil's candidate for office may be defeated. The political machine starts to grind and no effort is spared to put across the O'Neil candidate. The night before election day, Tom Gourley's mother is seized with illness, and Gourley explains to O'Neil that the reason he could not appear sooner at the polls was because of that fact. Excitement increases during the day of election and there are many riots. Gourley overhears O'Neil and another henchman plotting his downfall, saying that he knows too much. Gourley confronts O'Neil and his henchman with drawn revolver. An altercation ensues, and Callahan arrives on the scene. O'Neil, Gourley and others are arrested. Callahan, however, permits Gourley to see his sick mother before going to jail, and thus wins the gratitude of the henchman. Toughs assault Callahan, and he is being overcome, when Gourley returns from his home and saves Callahan's life. Gourley then goes to Callahan, and says: "Hereafter you and me's pals. Say the word and me and you cleans up Little Hell!"

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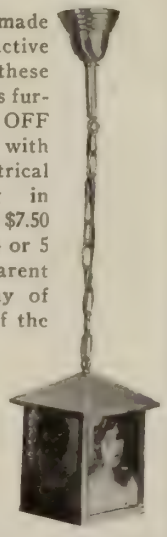

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THE BLOOD YOKE (Special—Two Parts—May 31).—Charles Drennen, Jet's guardian, gives a party in honor of Jet's twentieth birthday. Robert Fletcher is Jet's sweetheart. He asks Jet for her heart and hand. He has Jet's heart but she tells Robert: "My guardian made me promise never to become engaged without first consulting him." The principals are discovered by the other guests and to relieve an embarrassing situation Drennen, Jet's guardian, says: "We have just received some very bad news and Miss Drennen asks you to excuse her for tonight."

Drennen, the guardian, pondering in the library reverts back to southern cotton fields and of the time he met Virginia, a mulatto girl, and of his promise to care for her child. He awakens from the dream, knows he must do his duty and he calls to Jet and tells her the sordid story. Jet sees Robert. He again vows his passionate love for her. She then tells him that she is a mulatto. He turns from her involuntarily. Robert after a time, finds that his love for Jet is stronger than any race prejudice and he so writes her. She tells him that the marriage is impossible.

POLISHING UP POLLY (June 1).—A deceased aunt leaves Polly $50,000. Polly's father says: "We can now have a new pasture fence and put a roof on the barn." Polly does not like the idea and says she wishes to see the world.

Ward, the city relative, finds his firm in bad shape and tells his son to marry Polly and her money. He says that only the girl's money will save them. Preparations for the wedding between Ward's son and Polly are made. In the meantime, Tobe Leggett, former lover, meets Polly and they elope and are married, and the Wards regret they lost Polly's money.

RED WINS (June 2).—In the slum streets, boys jeer at little Mattie and call her "red head." She resents their teasing and subdues one boy in a rough and tumble combat. In the interior of a saloon Mattie's father, Tom Connoly, also wins a fight, but loses his liberty. He is sentenced to five years in the penitentiary. Mattie promises her father that she will take care of the children.

Three years later Mattie Connoly is a chorus girl, self-reliant and self-respecting. Several of her girl companions ask her why she does not forget those kids once in a while and go out for a good time. Mattie's beauty attracts Bryan Douglas. He tries to persuade her to enjoy the bright lights, but she refuses. He calls upon her in her humble home. One night the derelict father returns. Bryan Douglas is amazed that the sodden creature is Mattie's father. However, Mattie cares for her unfortunate parent. Bryan leaves, but later, his manhood conquers, and he returns to Mattie and asks her to be his wife.

BEAUTIFUL BELINDA (Jungle Zoo Subject—June 5).—Professor Boggs, a bachelor, is in the jungle, on scientific work. Professor Diggs writes Professor Boggs that his wife and daughter are with him, and he invites Boggs to visit him. The photograph of Diggs' daughter is so beautiful that Boggs tries with a telescope to get a glimpse of the lovely girl. Instead of this, he sees the Diggs camp looted by a thieving band of Fuzzy-Wuzzies.

Mrs. Diggs tells the professor that the natives have stolen their beautiful Belinda. Boggs, armed with a big revolver, plunges into the jungle. He falls over a cliff on the heads of the blacks. The natives run. Professor Boggs is disappointed to find that the beautiful Belinda is only a dog. When Boggs returns to life he finds himself in the Diggs camp, and this time "our daughter," a vision of loveliness is with him in reality.

BIOGRAPH.

THE TEAR ON THE PAGE (June 7).—Boyd, a wealthy bachelor, admires the work of Frank Forbes, the noted painter, and invites the artist to visit his country place. To his amazement, Frank Forbes proves to be a charming young woman. He hastily dismisses the crowd of young bloods he has invited to meet Forbes, and calls on his aunt to play chaperon. Frances Forbes mistakes his kindly interest and falls in love with him. Boyd realizes this and plans to avoid her. While hunting on his preserves he fires at a deer and wounds Miss Forbes, who has been sketching on the other side of the thicket. A doctor is summoned, but he despairs of the artist's recovery. At last he, too, realizes that unrequited love is the cause of her illness, and he has an interview with Boyd. The bachelor, deeming himself to blame, proposes to the girl, and they are married. Boyd has the habit of keeping a diary, and notes in it his resolution to marry one he does not love. Chance leads his wife to read the words, and she determines to go out of his life. He finds the page of his diary blotted with her tears, and guesses the truth. Suddenly he realizes that he does love her, and subsequently they are happy with their little child.

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THE BATTLE (Re-issue No. 1 June 11).—A battle of the Civil War takes place outside the home of the captain's sweetheart, where she is left alone; and he, panic-stricken by the sight of his comrades falling all around him, rushes in, trembling with fear, to hide. She laughs in scorn at his cowardice, and commands him, implores him by his love for her, to play the man—go back and fight. Her fortitude inspires him, and he manages to rejoin his company before his absence is noticed. Ammunition runs low, and somebody must take the hazardous journey to procure more from another regiment. He volunteers, and faces death at every turn. The opposing forces build bonfires along the road to menace the powder wagons. Several of the powder wagons are blown up, and his companions in the desperate adventure are killed. But with magnificent courage he brings the last remaining wagon through, and thus saves the day. His reward is not the praise of his general, lying, wounded in the girl's home, but the wonderful light that glows in his sweetheart's eyes.

MAN AND HIS MASTER (Special—Two Parts—June 8).—The selfish factory owner really believes himself made of a different clay from that of which his workmen are fashioned. His young daughter, however, does not share his ideas, and does everything in her power to alleviate the misery of the poor. They call her, in gratitude, the angel of the tenements. Although she knows her father to be stern and unyielding, she does not realize how deeply he despises the working classes until she and her lover, the factory foreman, announce their betrothal. Then he reveals his false pride, as he declares that his daughter shall not marry a man who has risen from the ranks. The discontentment of the employees with their wages comes to a head, and they demand satisfaction. The foreman acts as intermediary, and is coldly received by the master. "If they are not satisfied, let them get out!" is the ultimatum. The men go out on strike, and the factory is shut down and guarded by the police.

A month passes, and the master reads with increasing satisfaction of the misery that has fallen upon the strikers. The foreman appeals to him in vain for a conference with the men. The master decides to bring still greater pressure to bear upon the malcontents, and writes his lawyers, making an appointment for a conference, at which they will discuss the raising of rents throughout the tenements. Going to keep his appointment, the master is stricken by apoplexy and falls in a lonely street. A young Italian, who has been working in the factory until the shutdown, comes out of the tenements to gather wood for a fire, the night being cold. He finds the master lying helpless in the street, and with great difficulty takes him home, where his young wife does what she can for the sufferer. His daughter, discovering that he has not returned home, appeals to her lover. The Italian comes running up with his news. The workmen follow the foreman and the girl to the tenements, where they threaten to take their revenge upon the now helpless master; but the girl appeals to their better natures, and they assist in getting the master home.

Here, after a long illness, he recovers. He is a changed man. On his first interview with the foreman, he says humbly: "My Master has taught me the true mastery of men." He shows his gratitude to the Italian, and gives his blessing to the marriage.

THE DIVIDED LOCKET (June 10).—When their mother died, Harry and Edith longed for mementos of her. Most desirable of all her little trinkets was a locket containing her portrait and that of their father. They quarreled over the possession of it, and their father adjusted matters by giving half of the locket to each claimant. Time passed, then their father also died, and they were alone in the world. Neighbors adopted the boy and girl. Harry's guardian treated him brutally, and one day a passer-by rescued the boy from his clutches. He was a gypsy, and, rather than bear longer his guardian's ill treatment, Harry went willingly with the wandering tribe. Years passed, and Harry, now at man's estate, loved the belle of the camp. One day a member of the tribe brought to the camp a little girl whom he had stolen out of revenge for her father's rough treatment of him. Harry found on the child the half of the locket which matched his own, and learned that the girl was Edith's daughter. Swearing the child to secrecy, he took her home, on condition that she bring him a picture of her mother. His gypsy sweetheart saw him kissing his sister's portrait, and jealousy flamed in her. Putting two and two together, she went straight to the child's home and attacked her supposed rival with a poniard. Harry, following her, arrived in time to rescue his sister and explain everything to his sweetheart. For love and his people he forsook the old ties.

LIFE'S CHANGING TIDE (June 12).—Loveliest of all lasses in the village by the sea was Pearl, the old fisherman's daughter. David Mallory had watched her grow to womanhood. One day he realized that Pearl loved his brother, Alan. Then a girl came to the village who was not like the simple fisher lasses, and Alan forgot Pearl. His infatuation for the novelist grew apace. Gossips carried the news to David and to Pearl. The girl was heartbroken; David accosted his brother and demanded an explanation. Hot words passed between them. Shrinking beside the window of the cabin, Pearl saw Alan rush out of the door, followed by David. At her touch on his arm, David turned. "Alan said I was making a fool of myself over the lady novelist," he stammered. At the same instant, Alan burst into the novelist's cabin and demanded passionately that she marry him. Fearing violence, she temporized. "I will marry you tomorrow," she said, and with that promise Alan went joyfully away. Next day he saw a young city fellow enter the girl's cabin—her fiance, for whom she had telegraphed. When he realized that he had been tricked, a revolver flashed in his hand. David, who had followed his brother, flung himself upon the furious lad and disarmed him. The pity of it was that Pearl, too, had seen what passed. To David's pleas on his brother's behalf she was deaf. If only David would see—but he did not, so she threw maiden modesty to the winds. "Speak for yourself, David" she whispered.

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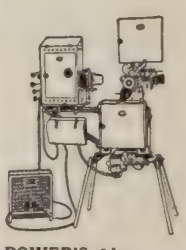

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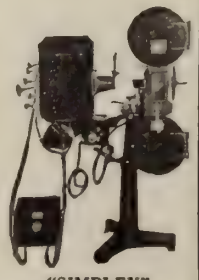

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CORRECTIONS.

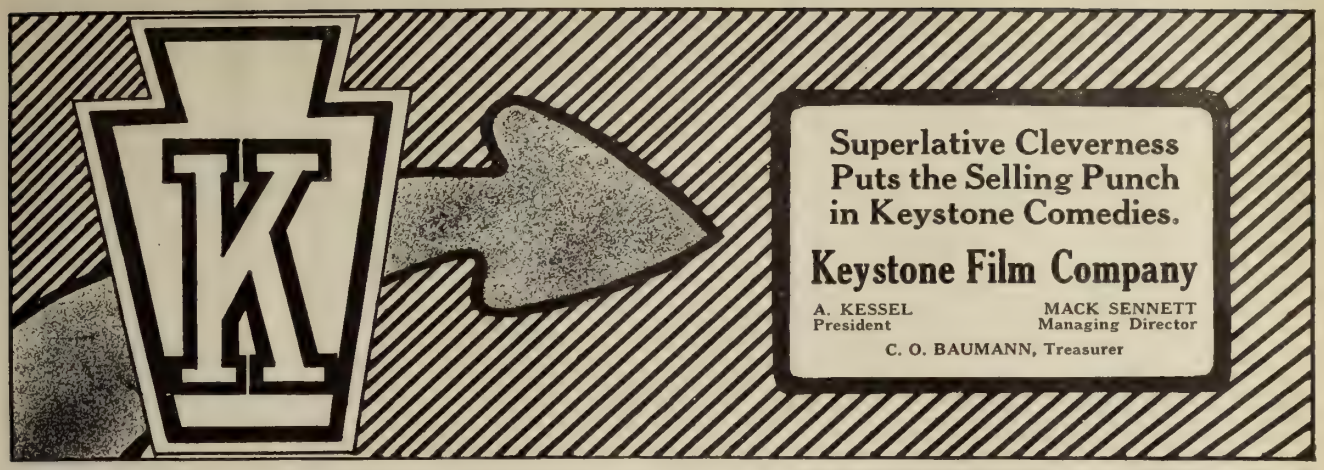
The Joker brand of releases of the Universal program has had a few changes made in it. "No Soup" and "Fun Among the Pharoahs," a split reel originally scheduled for release on May 1, has been postponed until May 29. A story of the first half of this reel—"No Soup"—was published on page 632 of the issue dated April 24. On May 1 was released a subject entitled Si Perkins in "The City of Delusion," synopsis of which was published on page 792 of the May 1 issue.

"What a Blind Man Saw" is a two-part Laemmle picture released May 12. A description of this subject was published on page 961 of the issue dated May 8 under its original title, "Profit and Loss. A notice of the change in title was received too late for correction in the synopses department. In using this story, exhibitors will please remember the change.

BIG U.

IN HIS MIND'S EYE (June 10).—The story opens with Peter von Helm, a blind beggar, seated on the street corner, playing on an old battered violin. He reviews his life in memory. He is shown first on the eve of his triumph, in a large hall, playing to fashionable guests, who applaud him wildly. A Miss Winton comes to meet him with her mother and asks him to their home. He refuses and rushes home to his wife, who is expecting a child. Arriving there, he finds a little daughter born to him, but his wife is dying. He holds her in his arms as she passes away. A few weeks elapse and Miss Winton and her mother come to call upon him. The girl find him in a receptive mood for sympathy and by a clever ruse forces him to hold her in his arms. Later he marries her and eighteen years elapse. He lives in a beautiful home, run much too wildly by his wife. He sits alone in his study, reading a note from his daughter, Margaret, telling of her proposed visit home, while his wife entertains lavishly in the gambling hall below, and flirts with Franklin. Von Helm, descending at length to his guests, finds her in Franklin's arms. At that moment his daughter arrives and he forgets all in the happiness of their meeting.

Norton, his scheming friend, makes a play for her and the wife, to further her plans, decides to throw them together. Later, as she is planning for them to run away together, Von Helm enters in time to stop them. He turns in a fury on his wife and Margaret, and Norton escapes. He follows his wife to her boudoir and as he turns on her, she throws a lighted alcohol lamp in his face. When the doctors take off the bandages, they find he is blind. All is lost to him and he starts on the downward path. His vision ends and he rattles the little tin cup, begging for coins. 'Frisco Mag, who is his daughter, Margaret, the lowest type of the woman of the streets, comes along and, seeing the beggar, gives him a few coins and starts to speak to him. Instantly he recognizes his daughter's voice and clutches her by the arm, finds that it is true. Overjoyed, the two cling to each other and then the girl takes her father home to his little tenement room. Then she walks to a corner of the room, smooths her hair, and takes off her cheap jewelry. When she kneels at his feet, he runs his hands over her smoothly parted hair and smiles a sigh of relief. He takes her in his arms and offers up a silent prayer.



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ACROSS THE FOOTLIGHTS (Two Parts—June 13).—Larry Moore is a young amateur actor and lives at the same boarding house with Adele Lawrence, a rising young star, who has just secured the leading part in a play called "The Love Behind the Throne." Moore has been unsuccessful in his attempts to get a place and Adele sympathizes with him deeply. In the play "The Love Behind the Throne" makes such a hit as to put the leading man completely in the shadow. This causes him to become chagrined and fall down with his part which leads up to his discharge. The manager of the theater sends back to the theatrical agent for a new leading man and Larry is sent on. His rehearsal is so inferior, however, that he never has a chance to play. Adele is deeply sorry for him.

After Larry leaves, the manager endeavors to make love to Adele and a struggle ensues, Larry returning in time to rescue her. Adele quits the show and she and Larry are married, refusing to accept any engagements, except where both may play. This leads them into inferior repertoire, which finally comes to an end. Larry receives two or three offers but refuses to accept unless his wife can go with him as a member of the company. He finally receives a flattering offer, however, and Adele forces him to accept, sacrificing herself for his betterment of condition. Larry scores a big success and Adele breathlessly watches him as he wins new laurels each night. He, however, contracts diphtheria and is taken to a hospital. Adele goes to him posing as a nurse and remains at his side running the risk of catching the disease herself.

After several days Adele becomes convinced that Larry has only tonsilitis and not the dread diphtheria. She leaves the hospital and endeavors to obtain his release. She meets Max Harris, the manager of "The Love Behind the Throne" company, and he promises to obtain Larry's release from the hospital if she will appear in a revival of "The Love Behind the Throne." She consents and wins back her old triumphs. Larry sits in the audience beside Harris. A stage hand trips over an electric wire and overturns a light, setting the place on fire. In the ensuing fire, Larry rescues Adele.

BISON.

THE JUNGLE QUEEN (Two Parts—May 15)—Mary Dirke, daughter of John Dirke, a South African hunter, has a great love for wild animals. Her private zoo consists of many wild beasts she has captured, among them a pair of ferocious leopards that she has not only tamed but trained. Paul, who is in love with Mary, asks for her hand. Mary consents and Paul hastens away to inform his parents of his happiness. Paul is startled by the appearance of strangers who have come into the country for the purpose of capturing and killing wild animals. John Dirke extends his welcome to Mr. Sellsman, the leader of the party, and puts them up at his home. Sellsman meets Mary and soon learns of her pets. He becomes so interested in what she tells him that he requests to be shown the effects of her training.

Paul is jealous of Sellsman. One of Mary's leopards escapes and the party start out to recapture it. The leopard is seen running into a hollow tree. Paul attempts to shoot it, but Mary's father interferes. A net is set about the hole and the party scatter in different directions to await the return of the animal. A huge lion, seeing the party, attempts to capture Mary. She runs away, Jumps astride her horse and dashes for freedom only to be thrown to the ground by a limb of a tree. She is rendered unconscious. Dirke and the hunters, unable to find the leopard, return to the net to discover that a lion has been there and escaped. This greatly worries Paul, who believes the lion has attacked Mary. For a time, the English sportsman is accused by Mary's father with having deserted her when she was in danger from the jaguars and tigers, who pursue her into a deserted cabin, but later Mary relieves him from the charge of cowardice when she is rescued and all ends well.

THE CIRCUS GIRL'S ROMANCE (Special—Two Parts—June 12)—Patsy is the daughter of an old circus veteran, and has been a part of the circus since her mother's death. Her father is not satisfied for her to grow up with a circus and arranges to send her to a boarding school. Patsy does not fall in with the idea and goes to her old friend, Bucky O'Connor, the veteran clown, for advice. He sympathizes with her, but refuses to intercede. Kelly's manager, Anton Fischer, has loved Patsy for a long time, but she does not care for him. Overcome with his passion, he tries to kiss her, but is prevented by the arrival of O'Connor. Patsy is finally sent to school.

Patsy finds her new life hard and to ease the longing, gets a horse to ride each morning. She is seen by Bruce Barker, a young playwright, who manages to get an introduction to her and they become fast friends. One day a circus is billed in the town and she accompanies Bruce to see it. The familiar sights so work upon her memory that she determines to run off and join her father's circus. Bruce proposes to her, but she is filled with the new thought and rejects him. Fischer then determines to get control of the show and then force the girl to marry him to save her father. By many crooked deals he gets the show in bad repute and lends money to Kelly from time to time. He arranges to have a crowd of roughs break up the show the next night. Patsy arrives in the town where they are, the day before the big fight arranged by Fischer is to be pulled off. She pledges her old friend O'Connor to secrecy and they arrange to tell her father next day. However, one of the girls falls sick and Patsy takes her place. She is recognized by her father and he starts to go to her but the fight breaks out at this point and he is mixed up in the melee. Through the strategy of O'Connor the company is saved.

Barker follows the girl and arrives in time to frustrate an attempt of Fischer's to get the girl in bad and then play the hero. He follows the show unknown to the girl and saves her from many misfortunes. Fischer determines upon a last attempt to rid himself of the rival and get the girl at the same time. He notifies the girl's lover to meet him at the lion's cage, planning to leave the door open, but the note is lost. He accidentally leaves the door open and is chased by the lion himself. Barton gets him in a tight place and tells him that if he don't promise to leave the circus and turn over the mortgage he has, that both of them will be killed. The frightened wretch promises and for a few months it looks as if both would be killed in the end, but the resources of Barker finally win over the brute and they are saved Barker buys the show and Fischer leaves Barker turns his purchase over to the girl and is about to leave, when she calls him back and tells him that she don't care for his show without him, and the story ends with a happy reunion under the "Big top."

L-KO.

BILL'S BLIGHTED CAREER (Two Parts—June 9)—The four young married folks were all cursed with the artistic temperament, but, unfortunately, in humoring it, they all got into the same studio unknown to each other. Bill's wife went to look at paintings, Bill went because he saw a swell looking model going thither, and the latter's husband went because

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he imagined himself a connoisseur. Bill got confused at so much art and tried to tickle a lady's toes. She turned out to be his own wife and Bill made a quick exit back to the next room where the other model was. Her husband entered at this moment and didn't like to see his wife in draperies and a pleasant smile.

He showed his displeasure so strongly that Bill put on a gladiator's suit to avoid the smoke and excitement. This didn't help him as a policeman tried to arrest him for indecency. Bill tried hard to escape. His wife also ran. The other husband and wife also got into the running, followed by two persistent cops who attempted to shield the ladies from the public's gaze with their coats. Everybody fell into a big ditch except Bill, who got out and covered the rest up with wet sand.

JOKER.

A TRIP TO CAIRO (This is on the same reel with "She Winked," a story of which can be found on page 792 of May 1 issue. This reel was released May 3.)—First are shown views of a magnificent temple, with their mutilated walls, bombarded by Napoleon. Natives are shown at prayer; then a cemetery, where many of the inhabitants of the ancient city of Memphis are buried, is seen. Several scenes show one of the avenues of the twelve sphinx recently discovered in the ancient city of Memphis. A large and clear view of the fallen statue of Rameses II is next shown, after which the exact spot where Moses was found in the bulrushes appears. A close-up view of the Nileter, an instrument which registers the rise and fall of the Nile, is then shown, followed by a busy street scene in old Cairo.

FIGHTING THE HOOKWORM (This picture is the other half of the reel containing the subject entitled "The Runaway Auto," a synopsis of which was published on page 1500 of May 29 issue. This reel was released on May 8.)—A film showing Homer Croy on his trip around the world in India. The film contains the following scenes:

Medical missionaries examing patients, then giving medicine by permitting each seated patient a sip out of a cup containing medicine; scene outside the hospital of an English doctor questioning new applicants, one by one, with an interpreter; a yard, patients squatting on the stone pavement; it is dinner time and the meal consists of some greens and capsules; natives listen to a sermon; the women are in a separate department. Later the eye doctor examines dozens of women who are blind.

WHERE IGNORANCE IS BLISS (June 12)—Hank is in love with Susie. He receives an unexpected legacy from a distant uncle and he and Susie plan a happy future. All the townspeople, who formerly made sport of Hank, now shower him with all forms of adulation and designing mammas worship at his shrine, all of which Hank awkwardly accepts. An adventuress and her male companion see the notice of Hank's suddenly acquired fortune and also a chance to make some easy money. The man manages to scrape up an acquaintance with Hank and helps him spend his money. Later, they are together, and, as previously arranged, the adventuress crosses their path. The man informs Hank that he knows the woman and introduces him. The fair one strings Hank to a fare-you-well, being informed by her pal, that Hank carries his entire fortune in an old wallet, on his person. Flushed by his new victory, Hany ignores the pleadings of Susie that he return to her. In helping the woman over a country stile, she tears her stocking. Unknown to Hank, the woman whisks his roll and places it unknowingly in the stocking, which she has previously torn. She then excuses herself and she and her companion prepare to leave for parts unknown, while Hank waits in vain for her return.

It happens, however, that Susie passes the depot just as the train is leaving. The woman and her pal rush to catch the train, but, in the hurry to get away, the wallet drops from the woman's stocking, almost at Susie's feet. She picks it up and runs after them, but they have already boarded the train. Susie then notices that there is something familiar about the wallet and draws her own conclusions. Susie comes upon her erstwhile sweetheart just as he is reading a note from the woman thanking him for being so easy. He does not understand the note and shows it to Susie, who immediately sees the point, but keeps quiet. Susie then tells of having seen the woman leave town, and Hank realizes that his dream of love is at an end. He then tries to coax his old sweetheart back, but she is obdurate. Hank then discovers that his wallet is gone. Susie explains the meaning of the note, and Hank now understands all and is very miserable indeed. In the depths of his sadness, Susie gives him the wallet. Hank opens the wallet and discovers his funds intact. On the train, the tricksters find out their plot has failed, while back in the village Hank and Susie patch up their differences and pledge their love anew.

POWERS.

SHOULD WE EAT PIE? (June 3)—Little Jane Lee steals a pie and rushes into her room to feed herself and her pet monkey. The loss of the pie is discovered and her mother traces the little thief to her room, where Janie sits feasting on the stolen pie. Her mother removes the remains of the pie and puts Janie to bed. Janie thereupon dreams of her little pet monkey coming to life as "Alexander the Great." She sees him in a restaurant being waited on in splendor and eating his meal and smoking like a human being. She then sees him skating in a most wonderful fashion and riding a bicycle. He does stunts which are hardly conceivable for a mondey to do. Little Janie's dream, however, is too much for her. She finally tosses herself out of bed and realizes that she had only dreamt her little pet monkey had come to life.

THE MYSTERIOUS LADY BAFFLES AND DETECTIVE DUCK (Episode No. 2, "The Sign of the Sacred Safety Pin"—June 10).—The foreign spies have tried without success to steal the secret formula for making new explosive, noiselessite, a powder which explodes without sound. At last the spies learn that the Secretary of War is to witness demonstrations of this remarkable invention and, deciding to take advantage of the opportunity, remind the mysterious Lady Baffles, in a startling manner, of her oath of allegiance, and order her, by the Sign of the Sacred Safety Pin, to secure the formula. She prepares at once to obey. General Ginger, who has the papers in his safekeeping, attends the trials with the War Secretary. They are executed with amazing results. Lady Baffles is a hidden witness. She follows the General and Secretary to their offices and later has nearly secured the coveted formula when discovered. She barely escapes. Her usual challenging note is then found by the startled Secretary and General, who send immediately for the famous sleuth, Detective Duck. Lady Baffles is again warned by the disgusted spies. They join arms with her to see that there is no faltering the next time. They all then carefully scheme to raid the War Office that night for the papers. Detective Duck, who is on the trail of this mysterious woman, is captured by the desperadoes and lashed to the mouth of a loaded cannon. They light a long fuse and then rush to the War Office to secure the papers. The congenial Secretary and General, celebrating their relief at supposedly having the famous detective guarding them, go to bed filled with much good spirits. The spies and Baffles gain access to the office through this bedroom. They get busy on the vault.

Meanwhile the powder is discharged and Dick is hurled skyward. He finally tumbles down on a roof, going straight through the skylight and lands in the War Office, startling Baffles and the foreign spies who are drilling the vault. Duck rushes to capture them, but they escape to the bedroom, locking him out. Not to be foiled in securing the papers, Baffles and one of the spies disguise themselves in the clothes of the Secretary and the General, hide the latter two under the bed, and greet Duck when he finally breaks into the room. In their disguise they easily secure the iron box containing the coveted papers—all before the very eyes of Duck. After their getaway the real Secretary and General are discovered. To their astonishment, the detective produces the supposedly lost papers which he had hidden. And when the exultant spies break open the iron box they are shocked at finding a quantity of mysterious white powder. They also find a note addressed to Lady Baffles, which reads: "Try some of this noiseless face powder—use it once, and you'll use it always. (Signed) Detective Duck."

THE WOMAN HATER'S BABY (June 12).—Jack, a young doctor, vows never to marry. He laughs at one poor little wretch who is dragged from a harmless card game at the club by his aggressive wife. When the doctor calls at his brother's, his niece and nephew pull him around and climb all over him and almost deafen him with drums and trumpets. Gene is a young widow. One night while almost insane from want and the knowledge that her infant is perishing for the necessities of life, she leaves it in a basket on Jack's doorstep. He takes it in, to the consternation of his solemn butler who hates children. After getting some eats for the little one, the butler is sent to get the doctor's married sister. They come back in

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an auto full of toys. She takes charge while the disconsolate mother returns to her lonely room and laments over the empty cradle. Jack decides to adopt the baby.

The next morning the mother goes to the river to kill herself, but is stopped by a child who is picnicking. She is so starved that she gladly eats the crusts the picnickers have left and reads in the newspaper that had covered these crumbs an advertisement for a nurse. She sees it must be for her own child and applies and is engaged. It is not long before the woman-hater is angry at himself for falling in love with the attractive nurse and decided to get rid of her before he proposes to her and sends his butler for a grim and homely woman to take her place. Then he summons courage and tells her she must go, but she defies him to separate them and tells the secret. When he learns she is the child's mother he goes back to the new nurse and, giving her some money, he silently waves her away. Then, returning to the sorrowing mother he tells her they need never part for he loves her.

REX.

THE STRUGGLE (June 8).—Mrs. Castleman is the widow of an officer in the Confederate Army, her son being a veteran of the lost cause, who is by trade a locomotive engineer. Her granddaughter, Pauline, is loved by Buck Milligan, another railroad man, of a rough, uncouth type. The railroad issues an order whereby all engineers and firemen shall be paid by the day instead of the mile. This causes a strike of nation-wide proportions. So serious have matters become, that the traction managers, representing every railroad in the country, come together on Decoration Day to settle the trouble. On Decoration Day morning, Mrs. Castleman, accompanied by her granddaughter, visits the local cemetery, where they meet General Wood, president of the L. & P. Railroad, who is a Civil War veteran and an ex-comrade of Mrs. Castleman's son. Their meeting recalls memories of the past, when Mrs. Castleman appealed to Gen. Lee to bring about peace. Shortly afterward, the war came to an end. Inspired by her grandmother's story, Pauline appeals to the railroad delegates assembled in the convention to bring about an end to the present war between capital and labor, comparing in a dramatic manner the results of the previous national conflict with the present one. The strikers, who have, in the meantime, been aroused to a point of frenzy, plan an attack on the delegates in the convention hall. They are surprised to find Pauline on the platform eloquently swaying the convention. Order comes from chaos. The railroad officials compromise with their employees, the strike is ended and a monster barbecue is held in celebration. Several hundred veterans of the Civil War join with the traction managers to make the day a memorable one.

THE VALLEY OF SILENT MEN (Two Parts—June 10).—Tom Davis has rescued Jeanne from a life of shame and out of gratitude she has married him. But though he had a good heart he succumbs to the desire for liquor. The picture opens with Jeanne brooding over her past life as the drunken Tom comes home. Time goes on and a baby boy arrives at the Davis home. Tom comes home dead drunk and cannot understand the sight he sees before him. He goes out to clear his befuddled brain and Fate leads him toward the docks. It happens that the Nancy Ann is delayed from departing on her trip to parts unknown through a shortage in the crew. In order to make up his crew, the mate resorted to the time-honored custom of shanghaing, and was, with an aide, waiting on the dock as Tom Davis wandered out of a saloon.

Davis gazed at the water in a dim uncertain way. An officer wandering by and seeing his melancholy attitude and fearful that he would commit or was contemplating suicide ordered him to move on. Davis reluctantly did so, but came back after the officer was gone. The mate and his man, seeing their chance, attacked Davis and in the fight that ensued Davis' coat was torn from his back and his hat cast on the water below. The mate and his companion succeeded in overpowering Davis and casting him unconscious into a waiting dory, pulled for the ship. Soon after the Nancy Ann put off for the open sea.

Lestrade, a civil engineer working on the docks, discovered the hat and coat and, suspecting a suicide, called the officer. The officer remembered the incident and so it came to pass that the wife, Jeanne, was informed of her husband's death. Lestrade saw the beauty and the true side of the woman and starts her on the new path of life. He loved her, cared for her, and finally married her, taking the baby boy to live with them. They were happy, so happy, when one night Davis came back. But only Jeanne and the baby were there. She told him the story of his supposed death and he saw their happiness—he brought the baby to him for a moment, then was forced to release it and conceal himself through the returning of Lestrade. He then saw the real happiness of the woman and the future of his boy. Lestrade left the room and Davis came out. He bade the wife good-bye and then after kissing the boy good-bye back—back to "The Valley of Silent Men."

To the Motion Picture Trade and the Public

We beg to announce that Edward M. Roskam, formerly president, and Leonard Abrahams, formerly vice-president of the undersigned companies, are no longer associated in any capacity with such companies, their resignations having been accepted, as officers and directors of these companies, and all correspondence or communications for these companies are to be addressed to their New York offices, 220 West 42nd Street, New York City.

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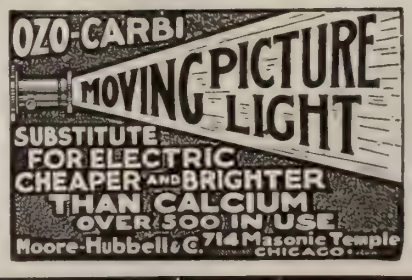

NESTOR.

THEIR FRIEND, THE BURGLAR (June 8).—Father and mother have chosen a future husband for their daughter in the person of Mr. Smart. The girl does not like the choice as her selection falls upon Neal, a rising young bookkeeper. An outing is planned at the beach in which Mr. Smart will play the star part, but Billie tips Neal off and promises that if he will come down she will "shake" the crowd. He certainly does get off and makes his arrival known to Billie. They give the bunch the slip and beat it for the roller coaster. Father misses the girl and he and Mr. Smart start a search for her. Father arrives at the roller coaster in time to see the runaways start a ride. He takes the next car and there is some race through the clouds. The daughter is finally captured and they set out for home.

Meanwhile, Basement Jimmy, a professional crook, has sized the house of Billie's father up as being worth while decides to return and leisurely "clean up," as he surmises the occupants have gone to the beach for the day. Billie arranges with Neal to be at the house at dark and they would elope. The family arrive home all in a bad humor. Neal is on time and slips into the girl's room. She hears a noise and secretes him in a closet. Downstairs, Basement Jimmy has started his work, but the family interrupts him. He runs for cover and the only place he can find turns out to be the same closet Neal is hiding in. They have a terrific fight and the noise arouses the family. They start to investigate. Billie, thinking the noise is made by Neal, tries to keep them back, but father determines to sift the matter to the bottom. Neal had gained the upper hand over the burglar and tells him to be still, that everything is all right. The burglar quiets down. Father comes into the room. Neal tells the burglar to peek out the key-hole and see what is happening. Just as he does so Neal gives him a push, throwing him into father. There is some chase, father runs him quite a distance, but the crooks' tactics are too much for him and his chase is fruitless.

With father gone and mother out of the way, Neal and Billie hurriedly pack their suitcases and leave. When father returns home, he finds a sign on the door, reading, "Farewell. Owing to the time given us by our friend, the burglar, we are making good our elopement." Father sadly agrees that he has had his fill of thieves for the day.

LAEMMLE.

FROM THE SHADOWS (June 9).—Ferris Sims, once a notorious crook, but lately leading an apparently honest life, has a daughter, Helen, whom he wishes to keep in ignorance of his past life and also of his erstwhile associates, who frequently visit him. The girl is in love with, and is loved by, a rich young man of the town. "Spider" Dale, Sims' lieutenant and former companion in crime, calls on him for the first time, and gets a good look at the girl. He immediately falls in love with her and tries to meet her, but her father objects. This angers him and he goes back to his den, where Flo Summers, who has previously held his fancy, awaits his coming.

Time passes and one day "Spider" sees Flo reading a paper in which the engagement of Helen Vincent is announced. He is mad with rage, and getting the address of her fiance, goes there to kill him. Flo is angry because "Spider" is in love with Helen and, calling up Sims' house, warns him of what the crook is going to do. Sims, in an effort to save the life of his daughter's lover, hurries to the house where he lives. He arrives at the same

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time as "Spider" and they confront each other with drawn guns.

Vincent has heard the noise of their entrance, and, slipping in, turns on the light and confronts the two with a drawn revolver. Their surprise is mutual, and, in the moment of indecision, "Spider" makes a desperate attempt to kill Vincent. Sims is too quick for him, though, and, jumping in the way, stops the fatal bullet, but his life pays for the sacrifice. The crook, too, meets his fate at the hands of Vincent, who fires back. As the scene fades, the girl's father makes a last rally and is about to tell of his past, when he sinks and dies without bringing his past from the shadows. The two young people live in ignorance of the double life of the girl's father.

LITTLE MR. FIXER (June 13).—George Merrill and Nell Fenwick are in love with each other. George is a club man and has unconsciously drifted until he is a little better than a drunkard. Nell, a struggling young artist, has clung to him in hope of making a man of him, but her patience reaches the limit when he comes to her apartment one night, and, in an intoxicated condition, makes a fool of himself. She orders him never to enter her house again. Billy, a typical newsboy of the streets, is a favorite of Nell. One day as she is talking to him, Merrill comes out of a store and tries to force his attentions upon her. She resents his presence and Billy kicks him. The little newsboy is knocked down by Merrill. The boy is injured worse than was thought and Nell, who has taken him in charge, arranges to take him home with her until he is well.

Merrill is overcome with remorse at his actions and makes a resolves not to have anything more to do with liquor. Billy rejects the presents Merrill has sent him in the shape of peace offerings and tells Nell to throw them under the bed. Nell misses Merrill a great deal and secretly takes out his picture for consolation. Merrill, discouraged because he can make no headway in his efforts to win back the affection of Nell, prepares to go on a trip abroad.

Billy is now convalescent and whenever he can do so, he shoots craps with lumps of sugar to while the time away. Nell never knows of this, however, as he hides them before she arrives in the room. One day while he is alone, he rummages around the drawers of the bureau and finds a picture of Merrill. His sharp wits take in the situation and when Nell returns home, he tells her that he thinks he will die and wants her to get the "gink" who knocked him down so as to forgive him. Nell, in terror, calls for the doctor and also Merrill. Merrill arrives and Billy puts him "wise" to the deception. The doctor arrives and he, too, falls into the scheme. Billy's cleverness wins the day and the lovers are once more reunited with a better understanding of each other, while Billy has made a permanent place for himself in the hearts of each.

UNIVERSAL.

ANIMATED WEEKLY NO. 138 (May 26).—College Girl Crews.—Freshmen and sophomores of La Salle Seminary compete for class supremacy—Auburndale, Mass.

Our Feathered Friends.—Large flock of tame pigeons is one of the interesting sights at Exposition—San Diego, Cal.

Exciting Auto Race.—Famous auto pilots compete in 100-mile race in effort to lower speed record for this distance—Columbus, Ohio. Subtitle—Disbrow's car after plunging through fence.

The Last Voyage.—Norwegian sailing vessel driven ashore during severe storm—Santa Rosa, Cal. Subtitle—The survivors.

New Playground for Children—Flower-decked floats of great beauty are feature of celebration—New Orleans, La.

Good from Evil.—Poisonous rattlesnakes yield their store of venom for scientific purposes. Subtitle—The deadly fangs which contain the poison.

The Metropolitan Handicap—Opening of great event in racing season is witnessed by a record crowd—Belmont Park, N. Y. Subtitle—August Belmont (on right), owner of winner, "Stromboli."

Millionaire Under Grill.—John D. Rockefeller, Jr., testifies before Industrial Commission regarding Colorado mine strike—Washington, D. C. Subtitle—John D. Rockefeller, Jr.

Dental Hygiene for Young—Special drills take place in public schools on "Tooth Brush Day" under supervision of Department of Educational Hygiene New York City.

Big-Gun Practice.—14-inch guns in monster turret, for Philippine Islands coast defense, are tested at U. S. Proving Ground—Sandy Hook, N. J. Subtitles—When the big guns speak. Making powder test with 12-inch gun.

"Tommies" off to Camp.—London Scottish and Rifle Brigade leave Richmond Park for summer camp at Epsom—London, England.

In the French Lines at Rheims.—Sub-titles—Troops encamped on fortified farm. French Algerian troops. Shell hole used as doorway by officers. Hostile aeroplane is sighted. Maxim gun section prepares for threatened attack on canal. Burying ground for soldiers within firing line.

The Toll of the Zeppelins.—Air-raider pays visit and gives unwelcome demonstration of modern warfare—Ipswich, England. Subtitle—Types of bombs dropped, one of which failed to explode.

Aerial Reviewers.—Officers of French aero corps inspect army manoeuvres from war balloon—Paris, France.

Cartoons by world famous caricaturist, Hy. Mayer of Puck.

IMP.

A STRANGE DISAPPEARANCE (Three Parts—June 11).—John Blake, a New York City merchant, tells his son, Andrew, that he will leave his his entire fortune on condition that he marry his partner's daughter, Katharine Van Wart. Andrew is in love with his cousin, Evelyn, and tells her that he will marry her in spite of his father's objections. A bitter quarrel ensues between father and son, and Andrew decides to go away for a month, so that they can both give the matter due consideration. During the absence of Andrew, his father tells Evelyn emphatically that she will never be allowed to marry his son with his consent. While hunting in the Maine woods, Andrew is overtaken by a storm, and, losing his way, seeks shelter for the night in the cabin of Hoenmaker, a scoundrel, who preys upon unsuspecting travelers. Luthia, Hoenmaker's daughter, overhears her father and brother plotting to rob the stranger. She warns Andrew that his life is in danger and leads him out of the cabin to a place of safety, where a saddled horse is in readiness for his escape. Andrew, realizing the risk she runs, if she returns to meet the vengeance of Hoenmaker, takes Luthia with him and places her in a convent for protection.

On his return home, Andrew, refusing to yield to his father's wishes that he give up Evelyn, is disowned and disinherited. The excitement of the turbulent interviews with Andrew results in a complete physical breakdown on the part of the merchant. Overcome with remorse, and realizing that his father has only a short time to live, Andrew seeks a reconciliation. The elder Blake is touched by his son's appeal for forgiveness, and tells him that, while he cannot consent to his marrying Evelyn, he will not insist on his marriage to Katherine Van Wart, if he doesn't love her, but that he would dearly like to see him married to some other girl before he dies. Andrew hastens to the convent and induces Luthia to become his wife. John Blake becomes very fond of his daughter-in-law and sends a note to Evelyn, in which he tells her that Andrew is married and offers to remember her in his will if she will call and promise him not to renew the old love affair. Evelyn calls and bitterly upbraids Andrew, who shortly afterwards is overheard by Luthia to tell his father that although he has married Luthia to please him, he still loves Evelyn. Luthia rushes out of the house, leaving a note for her husband saying that he will never see her again on account of his love for the other woman.

Just as Luthia is about to throw herself into a lake, she is kidnapped by her father and brother, who have read of her marriage and have been plotting to get her into their power for the purpose of extracting money from her husband. Andrew goes in search of Luthia and finding her shawl near the lake, supposes that she has drowned herself. The news of her death kills the elder Blake, and Andrew has the lake dragged for Luthia's body. A stranger, who has witnessed the kidnapping the previous week, arouses the suspicion in Andrew's mind that Hoenmaker and his son may be the culprits, and he hastens to Luthia's home in the Maine

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woods in company with several detectives. Entering the cabin, he accuses old Hoenmaker and is about to recover Luthia, when he is felled to the ground by Hoenmaker's son. Believing that Andrew has been killed, the Hoenmakers set the cabin on fire to hide their crime. The detectives, who have been posted nearby, arrive in the nick of time to drag Andrew, half-suffocated, out of the burning cabin. On his revival, Andrew rushes through the flames and saves Luthia. The Hoenmakers are taken in charge by the detectives, and Luthia and Andrew start on their postponed honeymoon.

VICTOR.

FATHER'S MONEY (May 7).—Harry, a lazy boy, is introduced to his father's old friend's daughter. Immediately he becomes much infatuated—so much so that he decides he would like to have an office of his own. Thinking perhaps that his son may amount to something, his father rents an office for him.

Harry patiently waits for business, but day after day finds him without any one entering his door. Finally one day he gets an idea. He decides he will find out what his father is doing. He bores a hole in the floor and with a telescope reads a business deal in the typewriter of his father's stenographer's machine. Quickly he telephones Dot, who comes down to his office. He orders her to take the notes down. They plan to get enough money together from their fathers to marry. Checks are given them by their fathers. They go to the firm of Smith & Smith, who have the option for Harry's father and buy the option through their brokers, Brown & White. Harry's father, in the meantime, decides he will buy the option, so he in turns goes to his brokers, but finds that Brown & White have the option now. The old man pays twice as much for the option. Harry and Dot are given the checks. Dot returns home and Harry to his office.

Harry then writes Dot, telling her that now they can elope. Harry tells his father that he must go to the seashore and Dot informs her parents she is not well and also must go to the seashore. They meet outside, go to the ministers and are married.

MUMPS (June 11).—Helen Wright receives a note from her editor, saying he would like her to write a story, telling how two young people, thrown together, can fall in love, within a month. Knowing nothing of love, Helen decides to make it a real story, so inserts an ad in the paper: Wanted—A nice young man as secretary to young brunette: first month as a trial. Helen Wright, 25 Fallon street. Harry Smith, while passing Helen's house, becomes very much infatuated. The next day his valet desires to quit in order to apply for the other position. He gives the newspaper to his master, who decides, as a lark, to answer it himself. He does and is accepted. As the month goes along, very little work is being done, for they are both much in love. One morning Helen's maid complains of her jaw hurting. A doctor is called, who informs them that she has the mumps and the house must be quarantined for at least a month. Two policemen are stationed at the house. No one can enter, or leave. The last day is up, the manuscript finished, but they cannot leave the house.

The same day, a burglar enters the house. The maid pleads with him, in fact even goes so far as to kiss him, if he will leave. He insists that she hand over the jewels, she leads him to Helen, who is much more frightened of the mumps than the burglar. Harry enters, struggling with the burglar, sends the maid upstairs, tells Helen to call the policemen, gives her the revolver, takes the manuscript, and as the policemen enter, Harry dashes past them out of the house to the editor's office. The policemen take charge of the burglar, and leave. Harry finds it impossible to enter the house, but he does the same thing the burglar does, enters the window at the side of the house. Helen now has quite a sore throat. Harry enthusiastically enters and kisses her. She implores him not to, telling him that she has the mumps. That night, Harry hits upon a plan to elope with Helen. He goes to her room, throws a blanket over her head, leads her to his house, where he 'phones the minster. After the ceremony is performed, the minister insists. upon kissing the bride. She objects, but he insists. He does. Next day finds the minister with the mumps, the burglar in jail, suffering, the officer watching the house, also has a swollen jaw, and Helen and Harry cannot find room to even kiss, their faces are so swollen.

UNIVERSAL SPECIAL FEATURE.

THE BLACK BOX (Episode No. 12, "'Neath Iron Wheels"—Two Parts—May 24).—After an uneventful trip across the Pacific, following their successful escape from the Mongars in the African desert, Sanford Quest, his two assistants, Lenora and Laura, and Professor Ashleigh, arrive in San Francisco with their prisoner, John Craig. Inspector French meets the party at the dock and Miss Laura refuses to consider his plan for an immediate wedding and a honeymoon across the continent while taking Craig back to prison. She determines, instead, to remain with Quest's party, which has decided to visit the Exposition for two weeks. French starts on his journey with Craig. As the train is passing through New Mexico there is a wreck. French is pinioned fast in the wreckage and seriously wounded. Unconscious, he doesn't know that Craig rescues him from the burning train and turns him over to the care of the trainmen. Meanwhile, Quest, determined that his assistants and Professor Ashleigh shall get a much-needed rest, makes them promise not to look at a newspaper for two weeks. Consequently it is not until French recovers consciousness and telegraphs to Quest that they learn of the wreck. Arriving in Allguez, Quest immediately sets out to discover whether or not the report of the railroad officials that Craig was burned in the wreck is true. Quest finds a clue at last. A man answering the description of Craig is cook at the A. X. X. ranch and is loved by the cowboys because of his wonderful violin playing. Professor Ashleigh tells them that Craig can indeed play the violin and used to charm whole groups of natives in South America.

Quest and his party, the inspector by now being quite recovered, ride out to the camp to get Craig. Quest and French are both unknown to the cowboys and they refuse to give up their beloved cook unless the two New Yorkers can produce a warrant for Craig. Leaving Lenora and Laura under the protection of the Professor, Quest and French ride back to Allguez to get a warrant, but when they return Craig has gone. At that moment, indeed, the man is riding hard for the Mexican border. But Lenora has discovered his goal and determines to overtake him. She sends word to Quest, who rides after her. Craig rides on to a bridge which marks the line between the United States and Mexico at this point, and a moment later has pulled up his horse and looks back from safety at his pursuers. Lenora nears the bridge. A few hundred yards behind her comes Quest. The girl's horse clatters on to the bridge. A moment and she will also be across the border—then a terrible crash is heard and the horse and rider disappear into the stream. Quest arrives and plunges head first into the stream to the rescue.

THE BLACK BOX (Episode No. 13—Two Parts—May 31—"Tongues of Flame").—After Sanford Quest rescues Lenora from the river, he carries her back to the range camp. The two deputy sheriffs who accompanied Quest, having made themselves unpleasant in their search of the camp, the cowboys undertake to "educate" them. The two officers have been trussed up carefully against one of the canvas wagons and the cowboys, forming in a line, proceed to see how close they can come to singeing the deputies' whiskers with revolver shots. Inspector French and Laura, who are watching the scene, decide that it is time to interfere. French steps forward, revolver in hand, and commands the cowboys to cease shooting. Long Jim disarms French from behind, and decides that the New York officer needs a little of the same treatment which the two deputies are enjoying. The entrance of Quest with the half-conscious Lenora, stops all this teasing. An examination of the injured girl reveals the fact that she has several broken ribs and cannot be moved away from the camp for a week at least.

Across the line from Mexico, Craig wanders into a little town. All the inhabitants are gathered in the saloon. Craig stands in the doorway looking in upon the scene. Suddenly he sees a drunken Mexican, Jose, try to kiss one of the girls, Marta. She refuses him and he draws his knife and tells her he is going to mark her cheek with it. Craig springs inside the saloon and knocks the knife from the Mexican's hand. A week passes. Craig is still in the little Mexican town and Quest's party, unable to arrest him, remains at the range camp.

Lenora is recovering, but is not yet able to walk. Professor Ashleigh receives a cablegram which has been sent to Craig in his care and forwarded from New York. The cablegram reads: "Your sister died today. Her daughter Mary, your niece, sails Tuesday to join you in New York." Quest decides upon this plan: to take the cablegram to Craig himself and give him the chance to go to New York; in this way they may possibly get the man in their power again. Accompanied by Long Jim, Quest goes over the border and finds Craig in the Mexican saloon. Craig considers the telegram and tells Quest that if the criminologist will leave him alone, the accused man will go to New York, settle his niece's future and then give himself up. Quest hesitates, then decides to accept Craig's plan. Quest decides, however, that he and Inspector French will take the same train on which Craig leaves for New York and never let the accused man go out of their sight. Before Quest leaves the saloon, a sudden attack is made upon Craig. A hand carefully wound in a serape and holding a long dagger appears in the window back of where Craig is sitting

U. T. HUNGERFORD
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and strikes down to pierce the man's heart; but the girl, Marta, sitting by Craig, has slipped her arm around him and receives the full force of the blow. In an instant the room is in an uproar. A few seconds later Jose appears in the doorway. The girl accuses him of having tried to kill Craig. The crowd divides in two factions and in the excitement that follows, to save his own life, Quest shoots Mexican Jose, arousing the bitter enmity of Jose's friends. Long Jim and Quest escape back to the range camp.

The next morning Quest and his party arise, in what they think is plenty of time to make that 8.30 train. However, when they go to breakfast they discover that the mysterious hands have set back every watch in the party exactly one hour. Long Jim tells them that they cannot possibly catch the train on which Craig is going to New York. Quest is determined to make the attempt, and accompanied by French and a cowboy, starts for the station. Quest offers the cowboy $50 if he can show them a short cut to the station and they turn off from the regular road on to a trail. Lenora discovers under her pillow one of the fatal black boxes containing the following message: "Fools! Tongues of flame will cross Quest's path, he will never reach the train alive. "The Hands." Lenora is frightened, she fears that Quest's life is in danger and determines to follow and warn him. Laura protests, but to no avail. The injured girl insists, mounts her horse and starts to ride rapidly down the road. Ahead she sees the bridge burning. Quest and French miss the train and Craig goes on alone to New York. Meanwhile Lenora has collapsed and fallen from her horse in the path of the flames.

Mutual Film Corp.

KAY BEE.

A PIECE OF AMBER (Two Parts—June 4).—Hazouk is a rug merchant of Constantinople. He has a daughter, Zulka, who is loved by Selim, a pipe merchant close by. Hamer, procurer for the harem of the Sultan, observes Zulka in the rug shop and after informing the Sultan of the girl's beauty, he kidnaps her, leaving Selim badly bruised in the park as he has attempted to defend Zulka.

Later Hamar again visits the pipe shop of Selim to secure an amber mouthpiece for the Sultan. He rocegnizes Hamar and trails him to the palace. Returning to the shop, his friend, Achid, the chemist, unfolds a plan for poisoning the Sultan, and placing upon the throne Sukim Pasha, the leader of the revolutionists. Achid places a subtle poison in the mouthpiece of the Sultan's amber stem and the Sultan dies. The revolutionists storm the palace, kill Hamar, who tries to defend the body of his master, and Selim takes Zulka bodily from the harem, where she has been imprisoned and forced to receive the attentions of the Sultan. The story ends with the happy reunion of all parties.

BRONCHO.

THE TAVERN KEEPER'S SON (Two Parts—June 9).—Juan Capella, the son of a poor Spanish tavern keeper, and his wife, learning of the discovery of gold on the American river near Sacramento, runs away from his parents and sweetheart to make his fortune. The tavern keeper is in debt and places a mortgage on the tavern in order to prevent it being seized to pay another debt. Juan strikes gold in the "diggings." Carmen, a Spanish dance hall girl employed in the village near the diggings, tries to gain Juan's love and get his gold dust, but a vision of Dolores, the girl Juan left behind in the South, deters him from following up the flirtation, and Carmen is jilted.

A year later, Juan having taken a fortune from the mine, decides to return South. He has grown a beard and looks very different from the youth who ran away from home. The money lender is about to seize the tavern in settlement of the debt, so Capella and his wife plot to rob the first wealthy traveler that stops at the inn. The traveler happens to be their own son, whom they do not recognize owing to his beard and rich garments. Seeing that he is not recognized, Juan determines to go upstairs and shave off his beard then return and surprise his parents. A terrific storm rages shortly after Juan gains the shelter of his father's tavern and Juan's father leaves for the stable to shelter the horse. He and his wife have changed their minds about robbing the stranger.

While awaiting the return of her husband, who is delayed at the stable by the violence of the storm the wife falls asleep by the fireplace and in a vision dreams that she and her husband go upstairs and murder the stranger and steal his gold. Out of the stable the father has a vision of the sheriff's sale of the property and he resolves to return to the tavern and steal the stranger's gold without his wife's knowledge. Juan comes down the stairs, clean shaven, just as the mother awakens from her dream. She is overjoyed to see her son and realizes that it was only a bad dream. The father returns from the stable and is just in time to share in the reunion.

MUTUAL

MUTUAL WEEKLY, NO. 21 (May 27).—Harvard-Cornell track games.

New York City.—President Wilson, with high Governent and city officials, reviews the fleet's land parade in a downpour of rain. Sub-title: Amid the roar of mighty guns, Persident Wilson reviews the great Atlantic fleet as it steams away for battle practice.

Bursting dam destroys Cedar Falls, Washington.

Students of the Newport, R. I., naval training station engage in a sham battle. Sub-title: Storming Strawberry Hill.

New York Society folk open coaching season. The coach "Liberty" leaving the Hotel Biltmore on first trip.

Roy Repp invents an auto that does tricks like a horse.

Berkeley, Cal., freshmen and sophomores of U. of C. fight spectaular water battle on Alumni Day.

Fire and explosion in ink factory causes $50,000 loss at New York City.

Latest War Pictures.—By courtesy of the Union of French Cinematograph Manufacturers. Fighting in the trenches. Firing 75 millimeter guns.

KOMIC.

BRAVE AND BOLD (June 6).—A burglar scare hits the town. Max, a widower, brags to his friends, Ed and Fred, that he is the bravest guy on earth, and that as far as burglars are concerned, he is fearless. While he is bragging, a real burglar enters another part of the house. Ed and Fred, upon leaving the house, get the idea of testing Max's bravery. They disguise as housebreakers and return to Max's house by way of the parlor window. They catch Max in the act of loading his revolver and so frighten him that he is helpless. They put him through a few stunts and finally make him stick his head in a bowl of gold fish. They now secure his valuables and hide them in Max's cigar box. They leave to return later.

During this time, the real burglar has had his troubles keeping out of sight, the slavey in the house causing him all kinds of annoyance. Fred and Ed return, and Max tells them how he has just driven a couple of burglars out of the house. Fred and Ed can keep straight faces no longer. They tell Max that the joke is on him, and that they were playing burglar just to scare him. Max sets up the cigars. Later, Max catches the real crook in the house and feeling ashamed of himself for being made a fool of by his friends, he now redeems himself by turning the trick on the real crook. He makes him go through the same stunts which his friends made him do. He finally forces the crook to duck his head in the goldfish bowl.

UNWINDING IT (June 13).—Fay is employed in a dry goods store. She is engaged to Roderick, a young sculptor. Boulter, the floorwalker in the store, is determined to break the engagement and win Fay for himself. Fay is indifferent to Boulter's threat that he will cause her to lose her job. She should worry, Roderick will protect her. Upon a certain occasion, Fay's trust in her dear Roderick is shaken when she sees him in the park giving his attention to a young girl named Margy. Boulter consoles Fay and she, anxious to get even with Roderick, pretends to be sweet on Boulter. To her disappointment, Roderick does not see the pretended flirtation.

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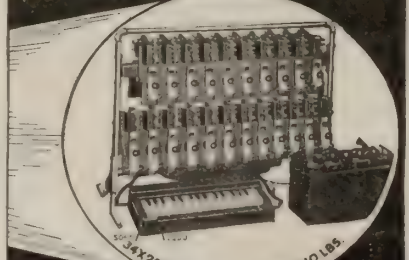

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tunity to "get something on her." Roderick gets a note from Fay telling him it is all off. Fay refuses to see him. Margy does some shopping at the store. A shop lifter is watching an opportunity at Fay's counter. Fay is attending to Margy. Margy lays down a ten-dollar bill to pay for a pair of stockings. The shoplifter gets the ten and puts it in a stocking, one of a cheap pair, and gets the boy at the wrapping desk to tie them up.

Margy misses her ten. A dispute follows. In the excitement the shoplifter leaves with Margy's bundle of silk hose and Margy, after getting her change from the angry proprietor, leaves with the package of cheap hose, which also contains her ten-dollar bill. It happens that the boy at the wrapping desk forgot to break the string on the package which Margy is carrying. The string unwinds for several blocks, until Fay sees it. Margy has set her package down for a moment. Fay starts to pull the string back. Margy chases after her package.

Things look bad for Fay. The proprietor has told her that she must replace the ten dollars or be discharged. Fay continues to pull the string and Margy loses track of her bundle. A fat man steps on the string and breaks it. Roderick, on the way home, finds the package. He takes it to his room. Fay is discharged after refusing the aid of Boulter, who offers to make good the ten dollars. She goes to Roderick to give him back his ring. Margy has gone to Roderick's room to tell him about her loss. Roderick opens the package he has found. Margy is satisfied that they are her stockings. Fay arrives in time to see Margy, Roderick and stockings. She returns the ring. Fay's troubles are cleared up when Roderick tells Fay that Margy is his cousin. They find the ten dollars in one of the stockings.

MAJESTIC.

HER FILMLAND HERO (June 1).—The Girl was a moving picture fan. She could not get her hero of the screen out of mind. This made Gordon, her young sweetheart, miserably jealous. So he went to gorge himself with candy and forgot his heart-ache, while the Girl indulged in blissful day dreams. The Girl fell asleep. Real dreams visited her. She thought that her screen hero had saved her from Gordon and his rang, that he was showering her with gold, and that the next day they were to marry and flee together to a far country. But when she awoke she was hugging the sofa cushion, and the Boy was standing smiling down at her.

THE BURNED HAND (Two Parts—June 13).—Three college boys graduate. One is in love with a girl, whose mother and father have domestic difficulties. They go to court and are divorced. Father is refused the request for his daughter, and in turn kidnaps her and takes her to another state, where he becomes a great political factor.

Bill, one of the graduated college boys who is in love with the girl, with his two companions, traces the girl and steal her away. In doing so his hand is burned with a poker and the father uses that as a means of identification in tracing him. He goes to the house where Bill is hiding and one of Bill's pals, to avoid his arrest, burns his hand with a poker. Father comes in, cannot identify Bill's pal and he leaves, realizing he cannot have his daughter.

RELIANCE.

ONE WHO SERVES (June 2).—Jim Burns, a workman out of a job, stands watch over his two-year-old child, who is seriously ill while his wife goes for a doctor. Chuck White, a second story man, an acquaintance of Jim's, calls to tell the latter that he has a job on for the night that would mean money to pay doctor bills, medicine, etc. Chuck explains that he has trailed a bank messenger to a rich man's home, and that the job would be an easy one to pull off. He finally persuades Jim, who promises to meet Chuck in front of an east side saloon.

Mrs. Burns returns, having secured the promise of a famous doctor to visit the child a little later. Jim Burns, making a lame excuse to his wife, leaves to meet Chuck. He finds him at their meeting place and from there they go to the rich man's house, which proves to be the dwelling of the doctor who promised to visit Burns' child. Burns enters through a window and meets the doctor. The men struggle and Burns knocks the doctor unconscious. Assisted by Chuck and gathering up all valuables, he sees a memorandum in the doctor's hand which proves to be a memorandum to visit Burns' child. Chuck leaves, cautioning Burns, who, appalled at having robbed and assaulted the doctor about to attend his child, now anxiously administers to him. Through Burns' aid the doctor recovers consciousness. The doctor, having noticed in Burns' hand the memorandum of the intended visit, decides to make the call. Burns explains his presence in the room by saying he is the father of the child, his wife being over anxious having sent him. Both men leave for the Burns home.

Meanwhile Chuck has brought the valuables to his own quarters and awaits the coming of Burns. The doctor and Jim arrive at the Burns home in time to save the life of the child. After the crisis has passed, the doctor leaves for his residence. Burns, stricken with remorse, leaves for Chuck's quarters intending to secure the valuables stolen and return them to the doctor. Jim, entering Chuck's quarters, seizes the valuables and is about to leave when Chuck stops him. The men fight and Burns overcomes Chuck then leaves with the valuables. In the meantime the doctor has returned to his somewhat disordered apartment, when Burns enters with valuables and dumps them at the doctor's feet, indicating that he is the one who struck and robbed him and now wishes to be forgiven. The doctor pardons him.

THE CELESTIAL CODE (Two Parts—June 5).—After a meeting of the Junta, Vasco Carillo, leader of the revolutionary party of Salvador, with its headquarters in Los Angeles, places valuable military plans in his safe in the library of his mansion. That same night Sato, Carillo's Japanese cook, a paid spy in the interest of the Salvadorian government, steals the plans, hiding them behind a brick in the kitchen chimney. The house is roused. But Sato escapes detection, and Carillo telephones to Glen Morton, a famous private detective. Morton tips off Adele Block, reporter on the Morning Despatch. They drive together to Carillo's mansion. A thorough search of house and servants fails to produce the papers or any clew. The windows and doors all being perfectly secure, it is a mystery how the safe-breaking was accomplished. Adele, who has not been see by the servants, arranges to stay with the family as their guest. Next day she sees Sato flying a kite in the garden—ostensibly to amuse the Carillo children. She notices, however, certain combinations of colored tissue paper which he attaches to the kite. These have the appearance of signals. Making note of the colors and how they are used, she reports to Morton. The detective takes Adele's notations to an expert in Oriental matters. He recognizes in the color combinations the celestial code of which he has the key. The signals, interpreted, state that Sato will place the stolen papers in the laundry package, leaving the Carillo mansion at eleven o'clock that day. It is now seven minutes to eleven. Morton telephones Adele, who, on hearing the laundry delivery machine before the house, rushes out to the Carillo automobile, drawn up at the door,

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and gives chase. She tracks the Japanese, with the papers, to a noodle shop in the Japanese section of the town. Then she calls up Morton, telling him to join her at once. Fearful of losing her man, Adele enters the shop, where she is seized, gagged and bound, and carried upstairs, where the Salvadorians are holding a meeting. Understanding Spanish, she is able to make out that one of their members is commissioned to take the documents of the revolutionist leader back to Salvador, and that he has only a few minutes in which to catch the steamer. Garcia, one of the gang, is appointed to watch Adele. The others leave. Alone with her, Garcia begins to make advances, which the girl pretends to accept. Then, by a clever ruse, she gets hold of the Spaniard's gun. She wounds Garcia and fights her way downstairs and into her automobile, driving at top speed to the boat landing. Morton arrives at the shop, and then rushes to the wharf, as the steamer is pulling out with Adele on board. He charters a tug, and gives pursuit. On deck, Adele corners the Salvadorian, who leaps into the sea. She goes overboard after him. Morton, on the tug, comes up just in time to save Adele from being drowned by the Salvadorian, with whom she is fighting desperately.

PAYMENT IN FULL (June 9).—Willard McCourtney buys a farm in the West from Moreland Ellington, and finds that he has been buncoed. The property is worthless. Returning East for redress, he discovers that Ellington has closed his place of business and fled. McCourtney is forced, by his poverty, to take a job as waiter in a disreputable cafe. Some time later, he recognizes Julia, the daughter of Ellington, whom he had met at her father's office, entering the restaurant with a white slaver. McCourtney watches their actions in an alcove box, and is convinced that the girl is about to be drugged and kidnapped. He is filled with the joy of revenge. When Ellington, who has received word of the plot, rushes in a few minutes later, inquiring for his daughter, the man he once wronged tells him that Miss Ellington had been there, but that she had just left. At this moment, a note is handed to McCourtney. He reads that his wife is the mother of a baby girl. Suddenly, his own daughter, in years to come, seems to have exchanged places with Julia Ellington. Horror-stricken, the waiter rushes into the alcove and knocks from Julia's hand the cup of drugged wine just as she is raising it to her lips. Ellington, still unconvinced, returns. He is just in time to rescue his daughter. The slaver escapes. The triumphant father, not recognizing McCourtney, attempts to press upon him a bill. The waiter refuses the money. However, in pulling out his handkerchief to mop his brow, the swindler-broker drops his wallet. On returning to inquire for it, he finds that the roll of bills is considerably depleted and accuses McCourtney of having robbed him. In reply, the waiter hands him a paper on which is written, "Received of Moreland Ellington $2,000 repayment in full for the 200 acres of worthless land he sold me. (Signed) Willard McCourtney."

ROYAL.

HIS TWIN (June 5).—Twin brothers marry and settle in different towns. Joe invites Jim to pay him a visit, and Jim wires his brother to expect him at two o'clock, signing the message, "Your Better Half." Meanwhile, Joe's wife has caught him kissing the cook. Scarcely has Joe explained himself, when the telegram arrives, and the wife, reading the signature, accuses her husband of bigamy. Joe, to keep his wife from leaving him, pretends to poison himself. The wife and the cook run for the doctor. Jim arrives, and he and his twin exchange places. When the women return with the physician, Jim gets the medicine intended for Joe. The unexpected arrival of Jim's wife further complicates matters. But after much frantic explanation the tangle is straightened out.

FALSTAFF.

IT'S AN ILL WIND (May 28).—A heedless servant demolishes the dolls' trolley line with which Maurice and his little sister Lou are playing. The children seek revenge. Stealing up to the roof, they cut the clothesline. The wind is blowing hard, and the whole week's washing sails away before the eyes of the distracted Norah. The clothes have a remarkable career, and affect the lives of many different people. A young man, much the worse for liquor, stumbles into his room, and is horrified to see what he supposes are snakes crawling up and down his window. It is only the shadow of a belt and some neckties on the clothesline, but it makes him resolve to turn over a new leaf. An old maid's hopes are vainly raised by the sight of overalls on her balcony. A clothes' dealer sees an opportunity to get some stock for nothing—but finds he can't overtake the runaway apparel, which travels rapidly on over the housetops. At last, the clothes come to rest on the fire-escape outside a tenement window. A poor widow and her three children are overjoyed to find dresses and skirts and stockings, and many other things which they need, all come to them out of the air, like a gift from Heaven.

MUTUAL MASTERPICTURE.

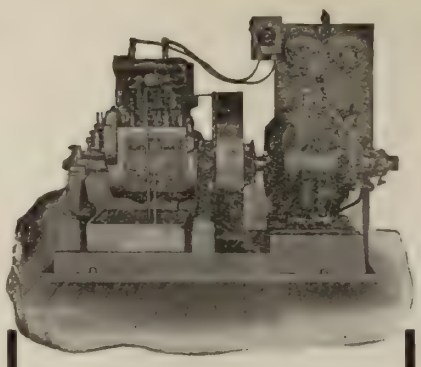
THE LONESOME HEART (American—Four Parts—May 1).—Samanthy, a foundling, grows into a beautiful girl despite all the efforts of Sara Prue, superintendent of the orphan asylum, to suppress her by cruel treatment. The children and Tom, the gardener, love her and she finds comfort in reading romantic novels. These eventually inspire her with an idea. To escape Sara Prue she runs away and sleeps in the woods. There she is found by young George Stuart, who seems to the poor, abused girl the very incarnation of the fairy prince she had read about.

For protection Stuart takes her to live with his old nurse, who receives her with a mother's affection and lavishes attention on her. A few nice clothes to wear improve her appearance and she blossoms forth in a manner that quite captivates Stuart, who declares his intention of becoming her guardian for life. At this point his father steps in and, broken hearted, Samanthy returns to the orphan asylum.

There young Stuart finally discovers her in time to rejoice with her in a great good fortune that has befallen her. It seems that Sara Prue saw old James Stuart leave the infant Samanthy on the steps of the orphan asylum. The name "Dorothy Loomis" was woven into the shawl wrapped around the baby girl. Using this information to blackmail Stuart, Sara Prue undoes it all, for Stuart confesses that Samanthy is his dead partner's daughter and the heiress to the fortune he himself is enjoying.

THE DARKENING TRAIL (New York Motion Picture Corp.—Four Parts—May 31).—Jack Sturgess, a cad, gets into a mix-up with a young girl at home, and is ordered by his father to either marry her to to leave the house for good. He considers the girl beneath him and leaves, going into the Yukon district. There he is heartily despised by all the men and, on his arrival at Hope City, he is met by Yukon Ed and a bunch of miners, who proceed to have a little fun with him, because of his superior attitude. They bounce him around from one to another of the miners, making him dance and teasing him unmercifully. He is finally rescued by Ruby McGraw, proprietor of the store, who becomes his willing slave.

After several days, Yukon Ed, who is very much in love with Ruby, calls on them, bringing a minister with him, and Jack, who has already begun to tire of Ruby, is forced to marry her. After the wedding he neglects her and spends his evenings at the saloon with the dance hall girls. One rainy night he fails to come home and Ruby goes in search of him. She finds him in a drunken stupor on a lonely trail, and being unable to get him home, she sits all night in the rain with his head in her lap, her cloak covering him. Pneumonia is the result of the exposure and the only other woman in town nurses Ruby. The night of the crisis Jack is sent for the doctor, but goes to the saloon instead hoping Ruby will die so that he can go back to the States. She does die, and Yukon, learning of Jack's neglect, goes for him, leads him to Ruby's bedside, and sends him to meet Ruby on the "darkening trail."



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United Film Service.

MAN AND THE LAW (Ideal—Two Parts—May 31).—There is only one man in the jury chosen to convict or declare innocent George Burton, clean living and fine, who is on trial for murder of his sister's betrayer who refuses to declare him guilty. The one—Will Harvey, a blacksmith—refuses to agree with the others that the lad is guilty, although evidence proves that he is so, and when his persistence almost results in blows, he tells his reason—the fact that his own little sister had been betrayed by a good-looking scoundrel, and that heaven only had prevented him from being a murderer by calling the fellow to an early death before a train. When his story is finished, the jury is so moved that they agree with the blacksmith and Burton is set free.

O YOU MULE! (Superba—June 1).—Charlie suffers terribly with attacks of acute indigestion, so his wife sends Morris to the doctor for medicine. Maude, farmer Jone's mule, is sick too, and Jones sends a farm hand to the veterinary to get some medicine. Morris gets the medicine and starts on the way home. The farm hand comes along the road with the medicine bottle in his hand and trips over Morris' wheel. They both fall and mix up their bottles. Charlie is given the medicine intended for the mule and immediately proceeds to kick and tear around. The mule is given the medicine belonging to Charlie and trots out of the barn. Charlie runs out of the house with his wife after him. The mule runs with his master after him. All four come together at a crossing road and Charlie and the mule go off together. After a while they come to Charlie's home where they enter and upset everything. The owner of the mule at length gets control of his animal. The doctor gives Charlie his own medicine and he is restored to his natural self.

COPPED (On same reel as foregoing).—Bill is a policeman. His sweetheart meets him every morning just as he starts on duty, and the morning kiss puts him in good humor for the rest of the day. By the roadside the cop finds a bathing suit. He goes in for a swim and is just beginning to enjoy the water when he sees a tramp putting on his uniform. He calls to him threatening to arrest him, but the tramp strolls away swinging the club. The cop comes out of the water and has to put on the tramp's clothing. A chase follows. The cop hails another "arm of the law," who assists him, and after a brief pursuit they "cop" the tramp.

THE VIVISECTIONIST (Empress—Two Parts—June 2).—To find material for his book on the psychology of women's minds, the writer deliberately makes his wife jealous by seeming to have relations with an actress, whom in reality he never sees, so that he may study the effect of the emotion. On the discovery that her husband has tortured her for his science, the young wife leaves, but is injured by an automobile and taken to a hospital. At the same time, the actress kills the artist friend of the writer, who has posed as the psychologist, and the finding of the scientist's card outside the actress' window, leads the detectives to believe that the murder was committed by him. The final confession of the actress of her crime, after she had been fatally shot by her pistol which she hid in the hopes of covering her guilt, frees the psychologist from the law, and the forgiveness of his cruelty by his wife on her sick bed restores them to their former state of happiness.

AMATEUR NIGHT (Starlight—June 3).—Listening to the call of the siren whom they meet on the street, Heinie and Louie end up at an amateur night show. Anxious to appear brave and fearless to the beautiful lady of their choice, they enter the lists of the prize boxing contest. But boxing and wrestling are one and the same to them, until they are made to understand the difference by the professor in charge, and amateur night ends up a farce for the other entrees, and the spectators, including the siren, but "no joke" to Heinie and Louie.

AUNT MATILDA OUTWITTED (Luna—June 3).—Aunt Matilda, a maiden lady from the East, arrives to take charge of her dead brother's ranch and of his daughters, Edith and Winna, whom she soon discovers are in love with two cowboys. Immediately Aunt Matilda discharges the cowboys and advertises for girls to take their places. The boys meet the girls on their way to the ranch, and persuades them to return to town. Back in town, the boys see the sign "Masquerade." An idea strikes them. They disguise as girls and go back to Aunt Matilda and the ranch. Disclosing their identity to Edith and Winna, they extract a promise to elope from the girls. That night sees an escape down a ladder and a flying chase to the parsons, where the young couples are married before Aunt Matilda arrives on the scene to learn that she has been outwitted.

THE PICTURE ON THE WALL (Premier—Two Parts—June 4).—The picture on the wall of his saloon is that of Lillian, Dave's daughter, whom Dave has never heard from since her elopement with Fred, a young civil engineer, a year before. Dave does not know that Lillian has been happily married, because Bill, the postman, the jilted lover, never gave the letter which she sent her father. He does not know, too, that Bill had gone to Lillian's home and told her that her father was dead, and that Fred, the husband, on finding the two together had gone away angrily on an expedition to Central America, thinking his wife untrue to him, and that Lillian had sent the imposter Bill from her house and had gone to a ranch as a cook determined to earn her living. As Dave meditates, Fred, returned from the expedition, enters to get some whiskey for a woman who has fainted on the street. Dave, recognizing him, follows. When the fainting woman revives, Fred, Lillian and Dave find themselves face to face. Explanations follow and all are happy again.

THE WORD (Lariat—Two Parts—June 5).—In the little meeting house in the mountains "Billy Whiskers," the bandit, is converted throught the efforts of the evangelist and his daughter after the outlaw and his gang have robbed the stage coach on which the minister evangelists arrive. Billy marries his daughter, and all goes happily until one day Ruth falls and hurts her ankle. "Billy" terrified lest she is seriously hurt, runs to the drug store for medicine, and learns that the bank has been closed through the misappropriation of funds by the cashier. His outlawry blood arouses and he and "the boys" rob the bank for the $37 in it which belongs to Bill and his wife. They ride to the mountains. Bill is shot and brought to jail. The old lawyer and his wife come to see him, and though Ruth is filled with disappointment at what has happened she is assured that her husband will be released. In the next cell is the cashier of the bank, and Bill, opening his copy of "The Word" hands it through the bars to his neighbor in captivity.

THE MYSTIC WELL (United—June 6).—Frau Murphy, unable to collect rent from her two male boarders, puts the "to rent" sign in their window. Facing ejectment, the boarders rack their brains for a way to make money. An empty bottle marked "Pluto Water" gives them an idea. Stealing a fire bucket and barrel from a factory they go to a brook where they fill the barrel with water as well as other ingredients, such as eggs, a chicken, old tin cans, etc. They write a letter to a rheumatic telling him of the mysterious well that cures all ills, and sign the name of "Dr. Pretzel" to the letter. They also insert an advertisement in the local paper. The editor of the paper, being rheumatic himself, sends his small colored errand boy to follow the man that placed the order for the ad. The boy reports that he saw the well and it certainly rejuvenated a man that drank from it. The news quickly spreads and the old men go to the well. They fight to get the first cup full, but their happiness is spoiled by the boy, who pulls out the cat and the chicken. The two discoverers immediately "beat it," but are overtaken by the rheumatic old gentlemen. Under threat of going to jail or drinking the contents of the barrel, the two discoverers do their best to keep out of jail.

Pathe Exchange, Inc.

PATHE NEWS NO. 39 (Released week of May 10).—New York City—More than 10,000 little girls dance on the Central Park green at the eighth annual fete of the Girls' Branch of the Public Schools Athletic League. Subtitles: There were 100 May poles, all carried in like this * * *. There were two military bands, but one teacher's phonograph needed an outing. When the dances were over, the May poles were carried away.

Pathe Fashions, etc.—Sport suit of rose corduroy.

Cartoon—Col. Heeza Liar invents a new kind of shell.

Elbert Hubbard—Pictures of the well-known American writer taken shortly before he left New York to perish when the Lusitania sank.

Newport, R. I.—Recruits at the Naval Training Station here take part in a sham battle. Sub-title: The defense prepares to ward off an attack. Getting the artillery into action. The storming of Strawberry Hill.

Three hundred feet war subjects showing Generals Joffre, French, and Kitchener.

Jersey City, N. J.—A wrecking crew replaces locomotive on its tracks after a wreck in the yards of the Central Railroad of New Jersey.

New York City—A drinking fountain, in memory of wireless operators who have perished at sea in the line of duty, is formally presented to the City of New York.

TRICKS OF FATE (Balboa—Two Parts—Released week May 24).—The death of their only child completely stuns the Prestons. The grief-stricken couple, hearing a slight sound at the outer door, investigate and find a deserted infant which they decide to adopt. Jim Blake, a vagrant, has seen the child left there by a mulatto woman who he thinks must be the mother. Blake decides to keep his secret. The only clue to the identity of the baby is a locket engraved with the name Naida. Years pass and Naida, who shows no trace of negro blood, grows to girlhood ignorant of her real parentage.

One day Blake calls at the Preston home and tells Naida's foster-father that he can prove that her mother is a mulatto woman and will remain silent only if paid to do so. Preston satisfies the blackmailer, but Naida overhears the terrible disclosure. That night, overcome by the dreadful knowledge of her parentage, she silently leaves her home and goes to the city. Her foster-parents and her fiance are plunged in despair by her disappearance. Naida, who supports herself through her musical ability, engages a mulatto maid. She later meets Blake, who tells her how he saw her deserted years before by this same woman. Through a musical professor, who befriended her, Naida's fiance learns of her whereabouts and calls on her.

She confesses her dreadful secret to him, but is overheard by the colored maid, who then discloses the fact that Naida's real mother was a white woman. She died soon after her child was born, owing to the shock occasioned by her husband's tragic death. Being too poor to support the child herself, the maid, in whose care the child was left, hearing of the Preston's loss, left Naida to be found by them. The maid's story dispels the clouds which enveloped Naida's life and once more the happy family is brought together.

A STONE AGE ADVENTURE (Released week of May 24).—No thought of danger enters the head of Haddam Baad, who lived 'way back in the prehistoric days, as he hitched his giant Punkosaurus to his stone bansom and set forth for a drive. Jogging peacefully along, the cab bumps over what appears to be a rock but which turns out to be the head of a Geewhizzicus which had buried itself in the sands of the desert for a nap. Being thus rudely awakened, he starts after the fleeing Punkosaurus. Up hill and down dale they go. At last the Geewhizzicus catches the tail of the Punkosaurus in his teeth, and whirling him 'round his head, lets him fly through the air. He then turns his attention to Haddam Baad, who flees to the hills nearby. With mighty leaps, old boy Geewhizzicus swiftly follows. Baad is cornered at the top where he tries to hide behind a huge balancing rock. Reaching up to grab Baad the Geewhizzicus loosens the rock, which crashes down on him and hurtles him to the ground below. Haadam also falls nearby and thinks his hour has come. A lucky thought strikes him, however, and he runs 'round and 'round the Geewhizzicus, who twists his neck in a vain effort to keep track of Haddam. The strain is too great and the gigantic head snaps off and rolls to the ground. Haddam breathes again.

HOW TROOPS CROSS A RIVER (Sweden—On the same reel as foregoing).—The views show how soldiers overcome the difficulty presented by a turbulent stream. Arriving at the bank, one of them is detailed to paddle across and fasten a strong rope to a stake on the opposite bank. The near end of the rope is then fastened at a higher elevation. A trolley is then attached to the rope and is connected with a seat on which a man sits. With a push, the man starts on his journey, gaining momentum by the incline at which the rope is set. It is only a matter of seconds for the entire trip. Each man carries his own seat and trolley which occupy very little room.

RUINS OF ANCIENT ROME (May 24).—Back in the days of Roman power and grandeur it is more than likely that the wonderful architecture of that period did not receive the appreciation which it merited. But the ruthless hand of Time and the ravages of the elements have laid waste many fine edifices of old. Among the interesting views shown are the Gate of St. Paul, built in the sixth century; the Tomb of the Tribune, Caius Centius; the Bridge and Castle of St. Angelo, built as a mausoleum for the Emperor Hadrian in A. D. 130; the Arch of Constantine; the famous Colosseum; the Forum, and many other equally historical ruins.

MICROSCOPIC MARVELS OF FRESH WATER (On the same reel as foregoing).—Thanks to a special apparatus composed of magnifying lenses and mirrors, we are able to observe and photograph even the most minute creatures to be found in fresh water. Many different forms

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Calling Luke aside, Hagar whispered to him. A moment later he stepped into the adjoining hall. Tired, Vivian, who borrowed the diamond for the occasion from the pawnbroker through the strange fascination she held over him, sought to rest in the reception room, and, dropping into a great divan, partly closed her eyes. As the orchestra struck up a waltz and the guests stepped out on to the waxed floor, the heavy velvet curtains strung just behind the divan, slowly parted and the powerful hand of a man stretched forth. A moment later they had closed about the adventuress's throat, then seized and jerked the diamond from Vivian's neck. She screamed. The diamond was gone. As the curtains closed, a crouching figure made its way down the hall, then out into the darkness.

V-L-S-E, INC.

THE MILLIONAIRE BABY (Selig—Six Parts—May 31).—Valerie Carew is fascinated with the plaudits of the theater, and refuses to leave the stage when importuned by her author husband, Justin Carew. Disgusted with the environment Valerie seeks, and smarting from her taunts as to his ill success in authorship, Justin leaves his wife. Valerie is overcome when she reads Justin's note. The manager, hastening to the front of the theater, requests the services of a physician. Dr. Pool ministers to Valerie and takes her home. When about to leave her apartment, he accidentally discovers the baby garments that Valerie is preparing. Justin Carew, engaged by Philo Ocumpaugh as his private secretary, accompanies Philo westward where he is called by mining interests. Mrs. Ocumpaugh seeks Dr. Pool, the physician. "To retain my husband's love I must secure a child," she tells the physician. Dr. Pool's memory reverts to Valerie Carew. He tells Marion Ocumpaugh that for ten thousand dollars he will obtain a child for her. The agreement is reached.

In the west, Philo is saved from death by Justin. In the hospital he is overjoyed to receive a message reading: "It's a girl." In the meantime, Dr. Pool has worked his hypnotic powers over Valerie Carew, has paid her financial consideration for her newly born babe, has taken it to Mrs. Ocumpaugh, and neither the real mother nor the pesudo mother are aware of each other's identity. In the years that pass, the Ocumpaugh home is made happy for Philo with the presence of the little girl. The child seems to have an abiding love for Justin, and Gwendolyn and the secretary become almost inseparable. It is in reality the call of blood ties.

And then a fortune comes to Valerie Carew, the former queen of burlesque, and now a star in the theatrical firmament. She concludes to retire from the stage, and asks Dr. Pool about her little girl. Dr. Pool with a vision of more illy gotten gains resolves to mulct Velerie just as he did Marion Ocumpaugh. He calls at the Ocumpaugh mansion. He threatens to inform Marion's husband of the secret history of "the millionaire baby" unless she pays him money. Marion refuses. Dr. Pool then tells Valerie that he will return to her her little girl, for a financial consideration. Another agreement is reached. Valerie Carew buys a home with her newly acquired inheritance, adjacent to the Ocumpaugh residence, being, of course, unconscious that Gwendolyn, whom she meets and whom she learns to love, is her long lost and long mourned baby. Marion Ocumpaugh, fearing that Dr. Pool will kidnap Gwendolyn, engages a detective to watch the little girl. The Ocumpaugh's give a children's party. Dr. Pool is present. He resolves to steal the child that night, but is foiled by seeing the detective on guard.

In the meantime, Valerie Carew, through a blunder of Dr. Pool, finds that Gwendolyn is her own. She, too, fearing Dr. Pool's machinations, resolves to take the little one. She creeps into the Ocumpaugh garden in her ballroom gown and her dress catches on a rose bush. Following the departure of the guests, it has been found that "the millionaire baby" has disappeared. All is excitement. The detective is uncertain whom to suspect. Dr. Pool is non-committal, Valerie Carew is frantic, and Marion Ocumpaugh shows great anxiety. Philo Ocumpaugh, in a hunting camp is wired details and offers $50,000 reward for the recovery of "the millionaire baby." The detective, finding a piece of torn dress trimming belonging to Valerie, suspects her. He sees Justin about to leave the Ocumpaugh home and suspects him. His trail leads to Dr. Pool's home. He accosts that scheming physician. He finds that Valerie, also suspecting Dr. Pool, has called upon the physician to beseech him to give up her little girl. As the detective and the physician confront each other, Valerie, in hysterical emotion, divulges the details of the original pact, and she brands Pool as a blackmailer. Seeing that the end of his plotting has been reached, Dr. Pool grapples with the detective. Dr. Pool springs from a balcony, falls and breaks his neck. And when Philo Ocumpaugh comes home his wife tells him her secret. She opens a hidden panel, and there in a secret room in the mansion is found Gwendolyn, "the millionaire baby," and her nurse. Justin and Valerie Carew are reunited and are happy in the recovery of their child. Philo, knowing that Marion's great love prompted her deception, forgives her and the principals vow to keep the secret of "the millionaire baby."

PARAMOUNT.

HOUSE OF THE LOST COURT (Edison—Five Parts—May 6).—Sir Anthony Elliott, an artist, is secretly engaged to Elinore Vane. At the same time that Anthony gets a letter from his brother, Paul, that he is coming to London for a visit, Elinore gets word that her friend, Nina, is to pay her a visit. The arrival of the two guests is marked by a festive event. Paul, who has been in the military in India, produces a ring which he says was given him by a dying Indian. The ring contains a vial filled with the sleep of death. Lady Rosamund, mother of the young men, allows the ring to be placed on her finger. Subsequently, while the four are out on a mountain climbing trip, Anthony rescues Nina, who has fallen over a cliff and caught on a protruding snag. In consequence of the rescue, a strong friendship is engendered between Nina and Anthony. On the other hand, as warm a friendship has arisen between Elinore and Paul, much to Anthony's discomfort. Upon questioning her as to whether she has told Paul of her engagement to his brother, Elinore tells Anthony that she has not mentioned it to him. Rather than cause a breach in the family, Anthony countenances the love affair of Paul and Elinore, and they are married.

In a short time Paul becomes a gambler. In his bachelor apartments in London, Anthony is visited by Nina, who admits her great love for him, and implores him to take her to America with him. She sacrifices all her pride in the manifestation of her affection for him. He repulses her, however, and, hearing Elinore approach, directs her quickly into the next room. Elinore enters and tells Anthony how unfaithful Paul has been to her, and asks him to take her to America with him. Anthony refuses flatly. Elinore then uses invective language, and a paper knife, which Anthony has been handling, stiffens in his hand. Nina gives a startled scream from behind the door where she has been watching through the keyhole. She decides to get even with Anthony and accuses him of the murder of Elinore. Anthony is accordingly sentenced to death for murder, and is found dead in his cell the morning after the trial.

Lady Rosamund leaves part of the Castle to Dolores Edgerton and her mother. One evening, Dolores sees a gondola in the lake near the Castle, and, curious to know who is in it, she investigates and discovers a secret compartment under the Castle, occupied by a man, an artist. She tells no one and visits the place several times. Eventually, Anthony, for it is he, tells her how he was given the sleep of death by Lady Rosamund in the prison, and how he was awakened and rescued, after prison physicians had pronounced him dead. Dolores, now in love with Anthony, through a stratagem, gets a confession from Nina that it was Elinore who killed herself, and Anthony is once more a free man.

STOLEN GOODS (Lasky—Five Parts—May 24).—Margery Huntley, an orphan alone in New York, employed at a dressmaking establishment, is sent by the forewoman to match a sample of lace for a gown. While at the lace counter, standing side by side with Helen North, a wealthy girl who is a kleptomaniac, a piece of very expensive lace is stolen by Helen and missed before she can get away. In a panic at the thought of detection, Helen slips the lace into Margery's handbag, which is open, without Margery knowing it. The fact that the stolen goods are found on Margery causes her to be sent to prison. In the meanwhile Helen goes abroad with her invalid father. Margery serves her full term in prison, and on her release is befriended by the "Prison Angel," a kindly Salvation Army woman who hears the girl's story, believes in her and gives her a chance to be trained as a nurse. Margery graduates and is happy in her work, when the detective who arrested her, while visiting the hospital, recognizes her and tells one of the nurses that she has a prison record. Margery, realizing that her usefulness in that particular field is over, asks the doctor to send her abroad to nurse the wounded in Belgium. Through the war Helen's father loses all his money and dies suddenly in Belgium. Helen is left practically penniless. Her only hope is that she may hear from her father's old friend, a wealthy Mrs. Franklyn, of California, to whom her father had written, begging her to help his daughter. Mrs. Franklyn has never seen Helen, but generously sends her money and a steamer ticket and urges her to join her as quickly as possible. Helen starts on her journey, but is compelled to wait, and suffers the delays and hardships common to all the refugees at that time. Margery has reached Belgium and is working in a Red Cross Emergency Hospital.

Helen and other refugees are driven from the refugee camp by the appearance of two hostile airships. Helen, panic-stricken, runs so far that she is lost and exhausted, and is brought to the Emergency Hospital. Margery recognizes her, but Helen doesn't recognize Margery. Helen tells Margery her story, displaying her steamer ticket and asking how she may continue on her journey. Margery tells Helen: "I am the girl you sent to prison." A shell strikes the Emergency Hospital and Helen is severely wounded and left for dead. The enemy capture the town and Margery is left alone with those of the wounded who couldn't be moved. While arranging Helen's dress and papers, she is struck by their similarity of age and height, and notes the fact that Mrs. Franklyn has never seen Helen. She yields to the temptation to take this chance Fate has put in her way and determines to go to California as Helen North. She leaves the Emergency Hospital in the company of Dr. Richard Carlton, a young American Red Cross surgeon, serving with the enemy who has been so badly wounded that he is invalided home. After Margery's departure, the German surgeon discovers that Helen is not dead, but suffering from a depressed fracture of the skull. He operates and restores her to health. In the meantime Margery has been successful in establishing herself as Helen North. Mrs. Franklyn has become very fond of her and Dr. Carlton is deeply in love with her and wishes to marry her. The real Helen North makes her escape and comes to claim her own. At first Margery only begs to be allowed to go away quietly, but the other woman is so vindictive and so forgetful of the part she played in robbing Margery of her good name, that Margery, angry, determines to deny the truth. She succeeds in this up to the last moment and then overcome by the thought that she is condemning this girl to lifelong imprisonment in an insane asylum, and that she herself has gained Dr. Carlton's love under false pretences, makes full confession, only to find that the doctor loves her in spite of everything.

A WILD GOOSE CHASE (Lasky—Four Parts—May 27).—Two old gentlemen in France are discussing the fact that their daughters married Americans 25 years ago. Each has a photograph of his grandchild, whose names are Bob Randall and Betty Wright. The old Frenchmen deplore the fact that in America young people marry whom they please, and decide that it is due to the honor of their families that their grandchildren should marry, according to the French fashion, the people picked out for them by the older heads of the family. They decide to marry the grand children to each other, and in order to insure the carrying out of their wishes, each writes a letter to his own grandchild, stating that each grandchild will receive 2,000,000 francs upon marrying the other. The scene now goes to America and we see the two grandchildren, Betty being taken shopping by her mother, and Bob as a student in a little country college in the same town. The two have never met. Bob becomes involved in a mischievous college prank, involving the stealing of a cigar store Indian, and is being hotly pursued by the town constable. He rounds a corner in his efforts to escape and sees an automobile standing at the sidewalk, with Betty Wright sitting in the back seat. To escape his pursuers he jumps into the front of the auto and starts it off, driving it out into the country, in spite of the remonstrances of Betty. The car breaks down and the pursuers are hotly upon their trail.

The two young people are much struck with each other and Betty, realizing that it was only a college prank, doesn't want to see the young man get into serious trouble and so helps him hide from the others who come up and take Betty and the car back, before either of the young folks has learned the other's name. On their return home, the letters, from the grandparents are awaiting them—Bob's letter, ordering him to marry a Betty Wright whom he has never seen, and Betty's letter demanding that she marry a Bob Randall, who is unknown to her. The young people refuse their parents' demands to marry the unknown. Pressure is brought to bear upon them, which results in their determining to run away, though neither knows that the other has planned to do so. Betty escapes from her window and joins a little one-horse theatrical troupe, playing "Romeo and Juliet" in the tank towns, led by a certain Horatio Brutus Bangs, a genial but impecunious old actor. The juvenile man and woman of this troupe have just left, because no salaries have been paid, and when Betty, having seen the poster, applies for a position in the company, Horatio regards it as an act of Providence and accepts her. At the railroad station they find Bob, who is waiting for a train, with no definite plans, except to go out into the world and make his fortune. The two young people recognize

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The Emigrants	Beacon	6000	120	1-3-6
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each other and Bob determines to cast his lot in with the theatrical troupe, because of his infatuation for Betty.

The two young people, having changed their names in order to evade their parents, remain unaware that it is their love for each other which is really causing them to run away in order to avoid marrying each other. In the next town we see the little company trying to give a performance of "Romeo and Juliet" under very adverse circumstances, and finally the Sheriff attaches all their baggage. There is no money to pay the hotel bill and the company is sent to the village lockup, where Bob's romance with Betty commences to grow. Betty's parents trace her and are taking her away when the two young folks discover each other's identity. The company is liberated from prison and starts to walk the ties back to New York, and Bob and Betty surprise their parents by suddenly ceasing their opposition to the match and meekly obeying their grandfather's will and marrying each other.

World Film Corporation.

SOMETHING JUST AS GOOD (World Comedy Star Film Corp.—May 10).—Lionel Armstrong, a blacksmith, is in love with Nellie Sunshine, the village beauty, but Percy Saddlenose, who comes from Philadelphia, fascinates Nellie by his city ways. Percy has bought the village drug store and is a soda water fiend. Lionel's mother, Bedelia Armstrong, is a fashionable invalid, and to cheer her by his presence in the sick room, Lionel does all his fancy iron work in her boudoir. When Nellie visits the invalid, bringing cheer and cabbages, also frankfurters, it is seen that love and harmony exists between the blacksmith, his socially active invalid mother and the village belle. Later Nellie is sent to the drug store by the society invalid. Percy Saddlenose has no pharmaceutical training, but he has "something just as good."

Nellie becomes infatuated with the stranger, little thinking he is addicted to soda water! The city ways of Percy Saddlenose win Nellie's affection from Lionel. The blacksmith, realizing that clothes do make the man, buys a suit of lion tamer's check from Gus, the square Clothier, and with this he receives a dollar watch, gratis! This magnificence of apparel has its desired effect upon Nellie Sunshine. She returns to Lionel. Filled with jealousy and soda water, Percy Saddlenose determines to out-dazzle the village blacksmith in the eyes of Nellie Sunshine. So he goes to the village five and ten cent store and buys a Ford!

Meanwhile, prompted by the soda water, Percy Saddlenose has turned Lionel Armstrong's dollar watch into an infernal machine. It blows up when Lionel is giving Nellie "one minute to decide" between Percy's Ford and his dollar watch. Percy flees in the Ford with Nellie, but, roused to consciousness and action, Lionel pursues on his knife grinding apparatus, which, as his mother tells him, "is a better machine than Percy's". He overtakes the soda water fiend and the infatuated maiden and wins back her affections for good and all, baffling the demon druggist and leaving the latter to his soda water addiction and a life of blighted bachelorhood.

TWO OF THE BRAVEST (Weber and Fields in World Film Comedy—May 17).—Meyer is employed as a traffic cop for the city, leaving his friend, Mike, back in the small town delicatessen store. Meyer arrests speeders and when he discovers the ease with which the Judge extracts money from the offenders, he communicates with his former companion, and they plan to institute a police force and court of their own.

Going into the country they secure a shanty, and Meyer appoints himself Judge and sends his constable out with orders to arrest everything on wheels and bring them before him. Anxious to obey the orders of his superior, Mike bounces upon an unsuspecting gentleman who is wheeling a baby carriage, containing twins, with one hand and struggling with the weight of a rubber plant and many bundles with the other. At the impromptu station house that unfortunate personage is fined and relieved of jewelry, money, etc., by the supposed authorities. The next alleged offender to fall into the clutches of the pretenders is a pickpocket, whom the false judge fines $40, but, finding that the criminal has only $36, he sends him out to secure the other $4 after his own manner.

In the meantime a young lady, afflicted with a winking eye, is pursued by a number of flirts. Mike also mistakes her affliction for a desire to become acquainted and, upon approaching her, receives a slap in the face, following which he arrests her and carries her before the Judge. The young lady is fined. Angry at two disreputable young men, who have been peering through the window of the court room, Mike and Meyer dash out after them. The rag-a-muffins jump on motorcycles and try to escape. Mike and Meyer spring into a small touring car and pursue them, much to their discomfort, for several real policemen in the city arrest them for speeding, and their brief period of authority is ended by a sentence of 90 days in jail.

BUILDER OF BRIDGES (Frohman Amusement Corp).—Edward Thursfield, chief engineer of the bridge building firm of Henry Killick & Company, is building the largest concrete bridge in the world. Employed in the New York office is a young man named Arnold Faringay. Arnold sees an opportunity of using money from the pay roll for a big deal. He takes the money, but the market goes against him. He seeks to borrow the $20,000 from Walter Gresham, his sister Dorothy's fiance.

Dorothy learns from Arnold that Thursfield is the big power in the firm and decides to follow him to Atlantic City where he has gone to look over the site for a new pier. She meets Thursfield at Atlantic City, and playing upon his sympathy leads him to propose to her. The confidential clerk of Henry Killick, has become suspicious of Arnold's accounts, and when Thursfield arrives he finds the errors, and Arnold is forced to confess before Thursfield.

Thursfield is stunned at the thought of his fiancee's brother being a thief and to save her the disgrace he pays over the $20,000. Arnold thanks him and is sent home by Thursfield. He meets Walter Gresham and tells him that his shortage has been made good by a friend. Gresham returns to his house and receives a note from Dorothy breaking their engagement because of his selfishness.

He bursts into the parlor as Thursfield holds Dorothy in his arms and demands to know from Dorothy who Thursfield is. Dorothy introduces him as her fiance, whereupon Walter, realizing who the friend was who paid the money, denounces her before Thursfield. Thursfield demands the truth, and she admits that she did have that purpose, but that she really loves him now. Thursfield refuses to believe and leaves her. Next morning, Arnold sees that copper has made a tremendous jump. He finds that his money has made enough to pay back his stealings. Thursfield, his love for the girl overpowering his resentment, forgives her and calls her back to him.

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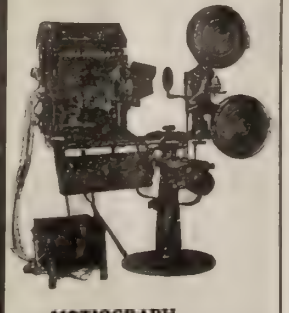

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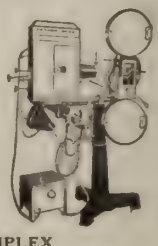

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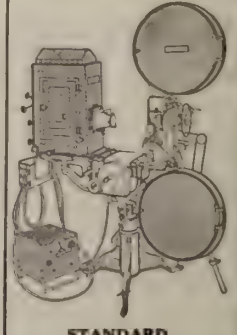

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FALL OF CONSTANTINOPLE—Three reels, hand painted. No reasonable offer refused if sold this month. L. Kaufman, 4132 Parkside Ave., Phila., Pa.

FINE LOT—Of single reels, in good running condition, in exchange for features or other single reels. H. M. Smith, 1811 Oxford St., Phila., Pa.

MUSICAL INSTRUMENTS FOR SALE.

FOR SALE—Concert pipe organs, good as new, thoroughly overhauled at our factory, cost $1,500 to $5,000, our price, $350 to $900. A. B. DeCourcy & Co., Organ Builders, 634 Harrison Ave., Boston, Mass.

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1662, 1664.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

May 21—Bobby's Bargain (Comedy—Drama).
May 22—The First Piano in Camp (Comedy—Drama).
May 24—The Avenging Sea (Drama).
May 25—Captain Fracasse (Special—Two parts—Drama).
May 27—Gratitude (Drama).
May 28—The Candidate's Past (Drama).
May 29—Truth Stranger than Fiction (Drama).
May 31—The Buckskin Shirt (Drama).
June 1—The Maid o' the Mountains (Special—Two parts—Drama).
June 3—The Heart of an Actress (Drama).
June 4—Her Dormant Love (Drama).
June 5—For Her Friend (Drama).
June 7—The Tear on the Page (Drama).
June 8—Man and His Master (Special—Two parts—Drama).
June 10—The Divided Locket (Drama).
June 11—The Battle (Reissue—Drama).
June 12—Life's Changing Tide (Drama).

EDISON.

May 17—(No release this day.)
May 18—Their Own Ways (Drama).
May 19—Chinks and Chickens (Comedy).
May 21—The Wrong Woman (Special—Three parts—Drama).
May 22—A Hazardous Courtship (Comedy).
May 24—Sally Castleton, Southerner (Special—Three parts—Drama).
May 25—All Cooked Up (Comedy).
May 26—The Man Who Could Not Sleep (Dr.).
May 28—According to Their Lights (Special—Two parts—Drama).
May 29—The Dumb Wooing (Comedy).
June 2—Cartoons in the Barber Shop (Com.).
June 4—The Test (Special—Three parts—Dr.).
June 5—A Chip of the Old Block (Drama).
June 9—Up in the Air (Comedy).
June 11—Cohen's Luck (Special—Four Parts—Comedy).
June 12—McQuade of the Traffic Squad (Dr.).

ESSANAY.

May 14—The Other Girl (Drama).
May 15—The Awakening Hour (Special—Three parts—Drama).
May 17—Manners and the Man (Drama).
May 18—A Lesson in Romance (Special—Three parts—Drama).
May 19—The Fable of the Two Sensational Failures (Comedy).
May 20—Sweedie's Hero (Comedy).
May 21—The Revenue Agent (Drama).
May 22—Otherwise Bill Harrison (Special—Two parts—Drama).
May 24—The Secret's Price (Drama).
May 25—Above the Abyss (Special—Two parts—Drama).
May 26—The Fable of the Intermittent Fusser (Comedy).
May 27—A Bunch of Matches (Comedy).
May 28—The Bachelor's Burglar (Drama).
May 29—Vengeance (Special—Three parts—Drama).
May 31—The Longer Voyage (Drama).
June 1—The Coward (Special—Three Parts—Drama).
June 3—Sophie and the Faker (Comedy).
June 5—The Clutch of Circumstance (Special—Two parts—Drama).
June 7—The Gilded Cage (Drama).
June 8—The Romance of an American Duchess (Special—Two parts—Drama).
June 9—Lost in the Jungle (Cartoon—Com.).—A Close Shave (Cartoon—Comedy.
June 10—Sweedie's Finish (Comedy).
June 11—The Wealth of the Poor (Western—Drama).
June 12—The Greater Courage (Special—Three parts—Drama).

KALEM.

May 18—The Liberty Party (Comedy).
May 19—The Closed Door (Episode No. 17 of "The Girl Detective" Series—Special—Two parts—Drama).
May 21—Jean of the Jail (Drama).
May 22—The Broken Train (Episode No. 28 of the "Hazards of Helen" Railroad Series—Drama).
May 24—Rivals (Special—Two parts—Drama).
May 25—"Ham," the Detective (Comedy).
May 26—The Figure in Black (Special—Two parts—Drama).
May 28—Prejudice (Special—Three parts—Dr.).
May 20—A Railroader's Bravery (Episode No. 29 of the "Hazards of Helen" Series—Drama).
May 31—Wife for Wife (Special—Three parts—Drama).
June 1—Ham in the Nut Factory (Comedy).
June 2—The Secret Well (Special—Two parts Drama).—Seen Through Grandpa's Reading Glass (Educ.).
June 4—The Bell of Penance (Drama).
June 5—The Human Chain (Episode No. 30 of the "Hazards of Helen," Railroad Series—Drama).
June 7—Her Husband's Honor (Special—Two parts—Drama).
June 8—Ham at the Fair (Comedy).
June 9—The Money Leeches (Special—Two parts—Drama).
June 11—The Haunting Fear (Special—Three parts—Drama).
June 12—The Pay Train (Episode No. 31 of the "Hazards of Helen" Railroad Series—Drama).

KNICKERBOCKER.

June 9—The Kick Out (Special—Three parts—Drama).

LUBIN.

May 20—A Decision of the Court (Special—Two parts—Drama).
May 21—Just Retribution (Drama).
May 22—The Club Man (Comedy).
May 24—"Road o' Strife" Series No. 8—In the Wolf's Den (Drama).
May 25—Matilda's Legacy (Comedy).
May 26—Her Other Self (Special—Two parts—Drama).
May 27—On Bitter Creek (Special—Three parts—Drama).
May 28—Nobody Would Believe (Drama).
May 29—Out for a Stroll (Comedy).
May 31—Road o' Strife (Episode No. 9—"The Iron Hand of Law"—Drama).
June 1—His Pipe Dream (Comedy).—The Actors' Boarding House (Com.).
June 2—The Darkness Before Dawn (Special—Three parts—Drama).
June 3—The Inventor's Peril (Special—Two parts—Drama).
June 4—The Decoy (Drama).
June 5—The New Butler (Comedy).
June 7—Road o' Strife, No. 10—The Inspiring Sword (Drama).
June 8—He's a Bear (Comedy).
June 9—Tap! Tap! Tap! (Special—Two parts—Drama).
June 10—Courage and the Man (Special—Three parts—Drama).
June 11—The Cornet (Drama).
June 12—Nearly a Prize Fighter (Comedy).

MINA.

May 6—Safety First (Comedy).
May 13—The Trouble Maker (Com.).—Doctor Monko (Com.).
May 20—Where's Oliver? (Comedy).
May 27—Once is Enough (Comedy).
June 3—Life's Mysteries (Comedy).

SELIG.

May 20—The Two Natures Within Him (Special—Three parts—Drama).
May 20—Hearst-Selig News Pictorial No. 40, 1915 (News).
May 24—The Jaguar Trap (Jungle-Zoo—Dr.).
May 24—Light o' Love (Special—Two parts—Drama).
May 24—Hearst-Selig News Pictorial, No. 41, 1915 (News).
May 25—Two Brothers and a Girl (Drama).
May 26—Mother's Birthday (Drama).
May 27—The Quarry (Special—Three parts—Drama).
May 27—Hearst-Selig News Pictorial, No. 42, 1915 (News).
May 29—In the Amazon Jungle (Jungle-Zoo—Drama).
May 31—Hearst-Selig News Pictorial, No. 43, 1915 (News).
May 31—The Blood Yoke (Special—Two parts—Drama).
May 31—Hearst-Selig News Pictorial, No. 43, 1915 (News).
June 1—Polishing Up Polly (Comedy).
June 2—Red Wins (Drama).
June 3—How Callahan Cleaned Up Little Hell (Special—Three parts—Drama).
June 3—Hearst-Selig News Pictorial, No. 44, 1915 (News).
June 5—Beautiful Belinda (Comedy).

VITAGRAPH.

May 20—Dimples, the Auto Salesman (Com.).
May 21—Cupid Puts One Over on the Shatchen (Comedy).
May 22—In the Days of Famine (Special—Three parts—Broadway Star Feature—Drama).
May 24—The Jarr Family Series No. 8 (Mr. Jarr Visits His Home Town (Com.).
May 25—The Esterbrook Case (Special—Three parts—Broadway Star Feature—Drama).
May 26—The Story of a Glove (Comedy).
May 27—Hilda of the Slums (Drama).
May 28—The Starring of Flora Finchurch (Comedy).
May 29—Jane was Worth It (Special—Two parts—Comedy).
May 31—The Jarr Family Series No. 9 ("Mrs. Jarr's Auction Bridge"—Comedy).
June 1—Playing the Game (Special—Two parts—Comedy).
June 2—Bunny in Bunnyland (Comedy).
June 3—Sonny Jim at the Mardi Gras (Scenic-Comedy).
June 4—Jones' Hypnotic Eye (Comedy).
June 5—The Way of the Transgressor (Broadway Star Features Special—Three parts—Drama).
June 7—The Jarr Family Series, No. 10, Mr. Jarr and the Beauty Treatment (Comedy).
June 8—Love, Snow and Ice (Special—Three Parts—Broadway Star Feature—Comedy).
June 9—Spades Are Trumps (Comedy).
June 10—Mr. Blink of Bohemia (Comedy).
June 11—Fair, Fat and Saucy (Comedy).
June 12—Four Grains of Rice (Special—Two parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

April 13—Between the Two of Them (Special—Three parts—Drama).
April 24—Pawns of Mars (Special—Three parts—War Drama).
April 27—The Lady of the Lighthouse (Special—Three parts—Drama).
May 8—The Breath of Araby (Special—Three parts—Drama).
May 11—The Girl Who Might Have Been (Special—Three parts—Drama).
May 22—In the Days of Famine (Special—Three parts—Drama).
May 25—The Esterbrook Case (Special—Three parts—Drama).
June 5—The Way of the Transgressor (Special—Three parts—Drama).
June 8—Love, Snow and Ice (Special—Three parts—Scenic—Comedy).

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SOLE IMPORTER

HUGO REISINGER, 11 Broadway, New York

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1662, 1664.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Imp, Joker, Victor.
Tuesday—Big "U," Gold Seal, Nestor.
Wednesday—Animated Weekly, Laemmle, L-KO.
Thursday—Big "U," Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG "U."

May 30—A Modern Enoch Arden (Three parts—Heart-Interest—Drama).
June 3—No release this date.
June 6—The Swinging Doors (Two parts—Modern—Drama).
June 10—In His Mind's Eye (Drama).
June 13—Across the Footlights (Two parts—Drama).

BISON.

June 5—Smuggler's Lass (Two parts—Irish—Drama).
June 12—The Circus Girl's Romance (Two parts—Drama).

GOLD SEAL.

May 11—The Torrent (Two parts—Modern Spectacular—Drama).
May 18—The Dancer (Three parts—Drama).
May 25—Shattered Memories (Three parts—Memorial Day—Drama).
June 1—Under the Crescent, Adventure No. 1, "The Purple Iris" (Two parts—Drama).
June 8—Under the Crescent, Adventure No. 2 "The Cage of Golden Bars (Dr.).

IMP.

May 21—Court Martialed (Four parts—Military Society—Drama).
May 24—Fifty-Fifty (Comedy).
May 28—You Can't Always Tell (Two parts—Drama).
May 29—The Pursuit Eternal (Two parts—Mystery of Romance—Drama.)
May 31—The Alibi (Drama).
June 4—A Life in the Balance (Two parts—Human Interest—Drama).
June 7—The Twelfth Hour (Drama).
June 11—A Strange Disappearance (Three parts—Drama).

JOKER.

May 31—Hearts and Clubs (Comedy).
June 5—The Lover's Lucky Predicament (Comedy).
June 7—How Billy Got His Raise (Comedy).—The Fox Hunt (Cartoon).
June 12—When Ignorance is Bliss (Comedy).

LAEMMLE.

May 30—The Golden Wedding (Drama).
June 2—The Silent Command (Four parts—Hypnotic Mystery—Drama).
June 6—No release this week.
June 9—From the Shadows (Drama).
June 13—Little Mr. Fixer (Drama).

L-KO.

May 23—No release this week.
May 26—Broken Hearts and Pledges (Comedy).
May 30—No release this week.
June 2—No release this week.
June 6—Park Johnnies (Comedy).
June 9—Bill's Blighted Career (Two parts—Comedy).
June 13—No release this week.

NESTOR.

June 1—Too Many Crooks (Comedy).
June 4—When They Were Co-Eds (Comedy).
June 8—Their Friend the Burglar (Comedy).
June 11—No release this week.

POWERS.

May 29—The Amber Vase (Drama).
June 3—Should We Eat Pie (Photo Vaudeville Act—Comedy).
June 5—The Better Way (Drama).
June 10—Lady Baffles and Detective Duck in "The Sign of the Sacred Safety Pin" (Comedy).
June 12—The Woman Hater's Baby (Drama).

REX.

May 25—No release this week.
May 27—The Trail of the Upper Yukon Two parts—North Western—Drama).
June 1—The Force of Example (Drama).
June 3—The Heart of Cerise (Three parts—French Drama of the Stage).
June 8—The Struggle (Drama).
June 10—The Valley of Silent Men (Two parts—Drama).

STERLING.

May 13—Pokes and Jabs (Comedy).
May 20—The Battle of Running Bull (Two parts—Comedy).

VICTOR.

May 28—The Nightmare of a Movie Fan (Com.).
May 31—The House of a Thousand Relations Two parts—Comedy).
June 4—The Judgment of Men (Drama).
June 7—A Daughter of the Nile (Three parts—Drama).
June 11—Mumps (Comedy).

UNIVERSAL SPECIAL FEATURE.

May 23—The Black Box (Episode No. 11, "The Desert Vengeance" (Two parts—Drama).
May 30—The Black Box (Episode No. 12, "Neath Iron Wheels"—Two parts—Drama).
June 6—The Black Box (Episode No. 13, "Tongues of Flames"—Two Parts—Drama).
June 13—The Black Box (Episode No. 14, "The Bolt from the Blue"—Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

May 5—When Empty Hearts Are Filled (Drama).
May 10—The Altar of Ambition (Two parts—Drama).
May 12—The Broken Window (Comedy—Dr.).
May 17—The Greater Strength (Two parts—Drama).
May 19—At the Edge of Things (Drama).
May 24—The Purple Hills (Two parts—Dr.).
May 26—Reprisal (Drama).
May 31—The Resolve (Two parts—Drama).
June 2—The Golden Rainbow (Drama).
June 7—The Right to Happiness (Two parts—Drama).

BEAUTY.

May 18—Naughty Henrietta (Comedy—Drama).
May 25—The Stay-at-Homes (Comedy).
June 1—Little Chrysanthemum (Drama).
June 8—The Redemption of Jasons (Drama).

BRONCHO.

May 26—Shorty's Trouble Sleep (Two parts—Drama).
June 2—The Conversion of Frosty Blake (Two parts—Drama).
June 9—The Tavern Keeper's Son (Two parts—Drama).
June 16—His Superficial Wife (Two parts—Drama).
June 23—The Shadowgraph Message (Two parts—Drama).

DOMINO.

May 27—Hostage of the North (Two parts—Drama).
June 3—The Scales of Justice (Two parts—Drama).
June 10—The Strike at Centipede Mine (Two parts—Drama).
June 17—The Soul of Phyra (Two parts—Dr.).

FALSTAFF.

June 4—Truly Rural Types (Comedy).
June 11—His Guardian Auto (Comedy).

KAY-BEE.

May 21—"Bad Buck" of Santa Ynez (Two parts—Drama).
May 28—Her Easter Hat (Two parts—Drama).
June 4—A Piece of Amber (Two parts—Dr.).
June 11—The Pathway from the Past (Two parts—Drama).
June 18—The Secret of Lost River (Two parts—Drama).
June 25—The Floating Death (Two parts—Drama).

KEYSTONE.

May 8—Gussle's Backward Way (Comedy).
May 6—Gussle Tied to Trouble (Comedy).
May 8—A Human Hound's Triumph (Comedy).
May 10—Our Dare Devil Chief (Two parts—Comedy).
May 13—Crossed Love and Swords (Comedy).
May 22—For Better, But Worse (Comedy).
May 24—No release.
May 27—No release.
May 29—A Versatile Villain (Comedy).
May 30—He Wouldn't Stay Down (Comedy).
May 31—Those College Girls (Two parts—Comedy).

KOMIC.

May 16—Ethel's Romance (No. 23 of the "Bill" Series—Comedy).
May 23—The Rivals (Comedy).
May 30—Gasoline Gus (Comedy).
June 6—Brave and Bold (Comedy).
June 13—Unwinding It (Comedy).

MAJESTIC.

May 25—The Rightful Heir (Drama).
May 28—Little Dick's First Case (Drama).
May 30—Out of Bondage (Two parts—Drama).
June 1—Her Filmland Hero (Comedy).
June 6—The Living Death (Two parts—Dr.).
June 8—Dirty Face Dan (Com.-Dr.).
June 13—The Burned Hand (Two parts—Dr.).

(*Mutual Releases continued on page* 1702.)

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1662, 1664.)

(*Mutual Releases continued from page* 1700.)

RELIANCE.

May 22—The Huron Converts (Two parts—Dr.).
May 24—The Cliff Girl (Drama).
May 26—The Deadly Focus (Drama).
May 29—The Man of It (Two parts—Drama).
May 31—The Race Love (Two parts—Drama).
June 2—One Who Serves (Drama).
June 5—The Celestial Code (Two parts—Dr.).
June 7—A Mother's Justice (Drama).
June 9—Payment in Full (Drama).
June 11—The Ten O'Clock Boat (Drama).
June 12—United Again (Two parts—Drama).

ROYAL.

May 15—Casey's Tribulations (Comedy).
May 22—When Beauty Came to Kobskob (Comedy).
May 29—Oh, Baby (Comedy).
June 12—An Unlucky Suitor (Comedy).

THANHOUSER.

May 23—Daughter of Kings (Drama).
May 25—Fairy Fern Seed (Two parts—Dr.)
May 30—The Angel in the Mask (Drama).
June 1—The Girl of the Seasons (Two parts—Drama).
—The Baby Benefactor (Comedy).
June 6—A Freight Car Honeymoon (Comedy).
June 8—The Six Cent Loaf (Two parts—Dr.).
June 13—Through Edith's Looking Glass (Dr.).
June 15—The Country Girl (Drama).

MUTUAL MASTERPICTURES.

May 10—Rumpelstiltskin (N. Y. M. P. Corp.—Four parts—Drama).
May—Strathmore (Reliance—Four Parts—Dr.).
June—The Lure of the Mask (American—Four parts—Drama).
June—God's Witness (Thanhouser—Four parts—Drama).
June—Ghosts (Majestic—Five parts—Drama).
June—The Failure (Reliance—Four parts—Drama).
June—The Darkening Trail (N. Y. M. P. Corp.—Four parts—Drama).

NORTH AMERICAN FILM CORP.

May 10—The Diamond from the Sky (Episode No. 2, "An Eye for an Eye"—Two parts—Drama).
May 17—The Diamond from the Sky (Episode No. 3, "The Silent Witness—Two parts—Drama).

United Film Service

RELEASE DAYS.

Monday—Ideal (a two-reeler).
Tuesday—Superba.
Wednesday—Empress (a two-reeler).
Thursday—Luna, Starlight.
Friday—Premier (a two-reeler).
Saturday—Lariat (a two-reeler).
Sunday—Cameo.

CAMEO.

May 9—Can Love Grow Cold (Comedy).
May 16—Where Can I Get a Wife? (Comedy).
May 23—Can a Jealous Wife Be Cured (Com.).

EMPRESS.

Apr. 21—The Room Between (Two parts—Drama).
Apr. 23—More and More (Comedy).
April 30—Back to the Farm (Comedy).
May 5—The Shop Nun (Two parts—Drama).
May 12—The Spender (Two parts—Drama).
June 2—The Vivisectionist (Two parts—Dr.).

GRANDIN.

May 26—War at Home (Two parts—Drama).
June 9—The Spider (Two parts—Drama).

IDEAL.

May 1—Beginning at the End (Two parts—Drama).
May 3—Avarice (Two parts—Drama).
May 10—A Country Lad (Two parts—Drama).
May 17—The Little Band of Gold (Two parts—Drama).
May 24—"Red Tape" (Two parts—Drama).
May 31—Man in the Law (Two parts—Drama).
June 7—Stepping Westward (Two parts—Dr.).

LARIAT.

May 8—Told in the Rockies (Two parts—Drama).
May 22—Alias Holland Jimmy (Two parts—Drama).
May 20—The Poor Fixer (Comedy—Drama).
June 5—Navajo Joe (Two parts—Drama).

LUNA.

May 13—How Allopath Conquered Boneopath (Comedy).
May 27—She Couldn't Get Away (Comedy).
June 3—Aunt Matilda Outwitted (Comedy).
June 10—The Near Capture of Jesse James (Comedy).

PREMIER.

April 27—Brothers (Drama).
May 7—The Other Girl (Two parts—Drama).
May 21—The Curse (Two parts—Drama).
May 28—The Smuggler's Daughter (Two parts—Drama).
June 4—The Picture on the Wall (Two parts—Drama).
June 11—At Twelve O'Clock (Two parts—Dr.).

PRYAMID.

May 29—The Law of Nature (Two parts—Dr.).
June 12—Canned Curiosity (Two parts—Comedy—Drama).

STARLIGHT.

May 13—Tough Luck (Two parts—Comedy.
May 20—The Ghost Fakirs (Comedy).
May 27—Love and Pies (Comedy).
June 3—Amateur Night (Comedy).
June 10—Heinie's Millions (Comedy).

SUPERBA.

May 11—All About a Baby (Comedy).
May 18—Davy Crockett (Comedy).
May 25—Bumped for Fair (Comedy).
June 1—O You Mule (Comedy).
—Copped (Comedy).
June 8—Almost Luck (Comedy).
—Mixing the Cards (Comedy).

UNITED.

May 30—Business is Business (Comedy).
June 6—The Mystic Well (Comedy).
June 13—Love's Strategy (Comedy).

Miscellaneous Feature Releases.

ALLIANCE FILM CORP.

April —Beulah (Balboa—Six parts—Drama).

CORT FILM CORPORATION.

May—The Melting Pot (Five parts—Drama).

GREAT NORTHERN FILM CO.

May 10—Without a Country (Four parts—Dr.).

IVAN FILM PRODUCTIONS, INC.

May—Unwelcome Wife (Five parts—Drama).

LADY MACKENZIE FILM CO.

May—Lady Mackenzie's Big Game Pictures (Animal-Picture).

L. LAWRENCE WEBER.

May—Willard-Johnson, World's Championship Fight (Sports).

METRO PICTURES CORP.

May 9—Cora (Rolfe—Drama).
May 17—The Middleman (London—Five parts—Drama).
May 24—Four Feathers (Drama).

F. O. NIELSEN.

May—Guarding Old Glory (Five parts—Topical).

PARAMOUNT PICTURES CORPORATION.

May 24—Stolen Goods (Lasky—Five parts—Drama).
May 27—Wild Goose Chase (Lasky—Four parts—Comedy).
May 31—Pretty Sister of Jose (Famous Players—Five parts—Drama).
June 3—Jim the Penman (Famous Players—Five parts—Drama).
June 7—Rags (Famous Players—Five parts—Drama).
June 10—Brother Officers (London—Four parts—Drama).
June 14—The Arab (Lasky—Drama).
June 17—Clarissa (Famous Players—Four parts Drama)
June 21—Mice and Men (Famous Players—Dr.).

PATHE EXCHANGE, INC.

Released week of May 24—
New Exploits of Elaine, No. 22 (Two parts—Drama).
Tricks of Fate (Balboa—Two parts—Dr.).
A Stone Age Adventure (Cartoon—Comedy).
Microscopic Marvels of Fresh Water (Educational).
The Ruins of Ancient Rome (Scenic).
How Building Stone Is Quarried (Educa.).
Pathe News No. 42, 1915 (Topical).
Baby's Trumpet (Comedy).
How Troops Cross a River, Sweden (Educational).
Who Pays? Series No. 7 "Blue Blood and Yellow" (Balboa—Three parts—Dr.).
Pathe News, No. 43, 1915 (Topical).

Released week of May 31—
New Exploits of Elaine, No. 23 (Two parts—Drama).
Madura and Its Pagodas (Colored—Scenic).
Stock Farming in Brazil (Educational).
Chutes and Rapids of the Sivasamudran (Scenic).
The Nemesis (Two parts—Drama).
The Vanishing Cinderella (Comedy).
Pathe News, No. 44, 1915 (Topical).
Whiffles Goes Two Ways (Comedy).
Who Pays? Series No. 8, "Today and Tomorrow (Balboa—Three parts—Dr.).
Pathe News, No. 45, 1915 (Topical).

PICTURE PLAYHOUSE FILM CO.

April —The Coiners' Game (Drama).
May—The Pearl of the Antilles (Terriss—Drama).

PROHIBITION FILM CORPORATION.

April—Prohibition (Five parts—Drama).

THE GOTHAM FILM CO., INC.

June 1—The Man Who Beat Dan Dolan (Four parts—Drama).

THE GOVERNOR'S BOSS PHOTO PLAY CO.

May—The Governor's Boss (Drama).

A. WARNER.

May—Uncle Sam at Work (Nine parts—Topical).

WORLD COMEDY STAR FILM CORPS.

April 26—Beware of the Dog (Comedy).
May 10—Something Just as Good (Comedy).
May 17—Two of the Bravest (Comedy).
May 24—A Ready-Made Family (Comedy).

WORLD FILM CORPORATION.

May 10—The Butterfly (Shubert—Five parts—Drama).
May 17—When It Strikes Home (Harris—Drama).
May 24—The Boss (Brady—5 parts—Drama).
May 31—A Phyllis of the Sierras (California—Drama).
May 31—The Builder of Bridges (Frohman—Drama).

V-L-S-E, INC.

May 24—The Slim Princess (Essanay—Four parts—Drama).
May 31—The Millionaire Baby (Selig—Five parts—Drama).
June 7—The Sporting Duchess (Lubin—Six parts—Drama).
June 14—Sins of the Mothers (Vitagraph—Five parts—Drama).
June 21—The White Sister (Essanay—Six parts—Drama).
June 28—The Rosary (Selig—Five parts—Dr.).

GEORGE KLEINE.

April 26—The Commuters (Five parts—Com.).
May 10—Who's Who in Society (Four parts—Comedy)

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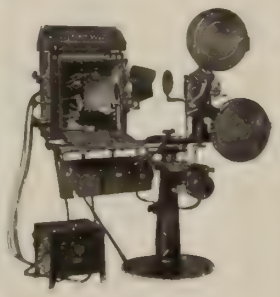

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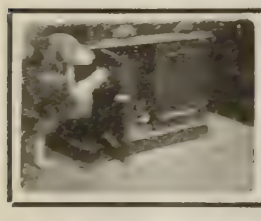

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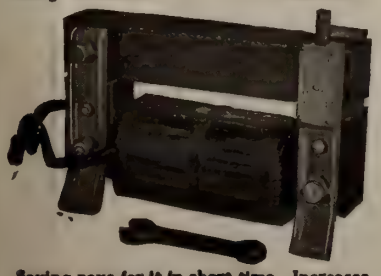

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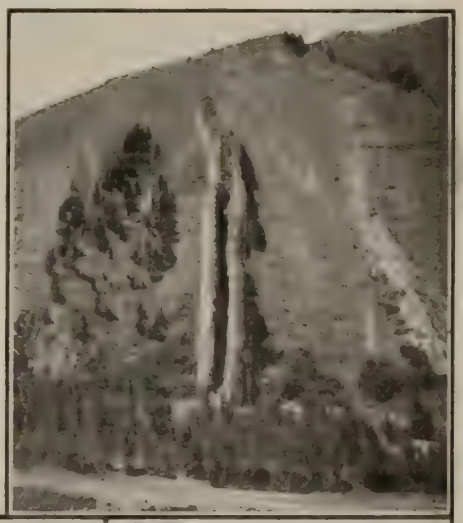

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"THE WEB OF CRIME." Two Reels, Released Monday, June 7th.
"SAVED BY HER HORSE." One Reel, Released Tuesday, June 8th.
"WILLIE GOES TO SEA." One Reel Comedy, Released Wednesday, June 9th.
"THE JOURNEY'S END." Jungle-Zoo drama, Released Saturday, June 12th.

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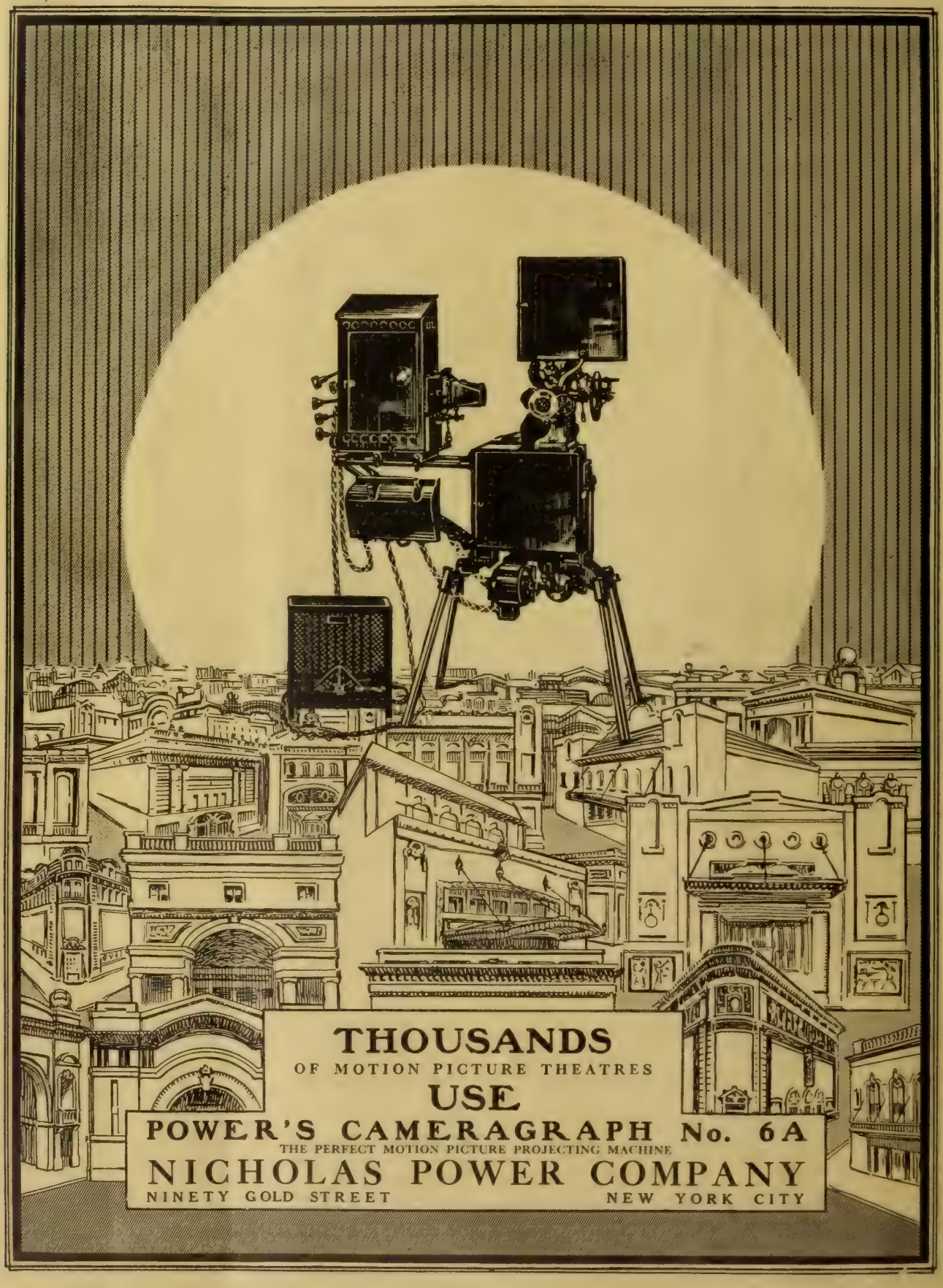
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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

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WATCH the work of Florence LaBadie in "The Six Cent Loaf," the two reel Thanhouser release for Tuesday, June 8th. A story of starvation and high food prices that will strike home anywhere.

On the single reel for Sunday, June 13th, you will find "Bud Blossom" and "Through Edith's Looking-glass" two charming little subjects in which dinky little Helen Badgley will just steal your heart away, and Lorraine Huling, Carey Hastings and the Benham youngster add the stuff that makes good pictures.

FALSTAFF FILMS

FALSTAFF TRADE MARK

THE Friday Falstaffs are coming along in great shape—nice, genteel comedies that call for more brain-work than foot-work. Just see "His Guardian Aunt," released June 11th. One reel, as usual. Ethyl Cooke gets a ride in a machine that carries champagne where the gasoline ought to be. Isn't that original?

And Remember This:

The Thanhouser-Mutual Masterpictures give you the Thanhouser stars in feature work. "God's Witness" was the first and it scored heavily. The second is "The Patriot and the Spy"—they are Masterpictures in every detail.

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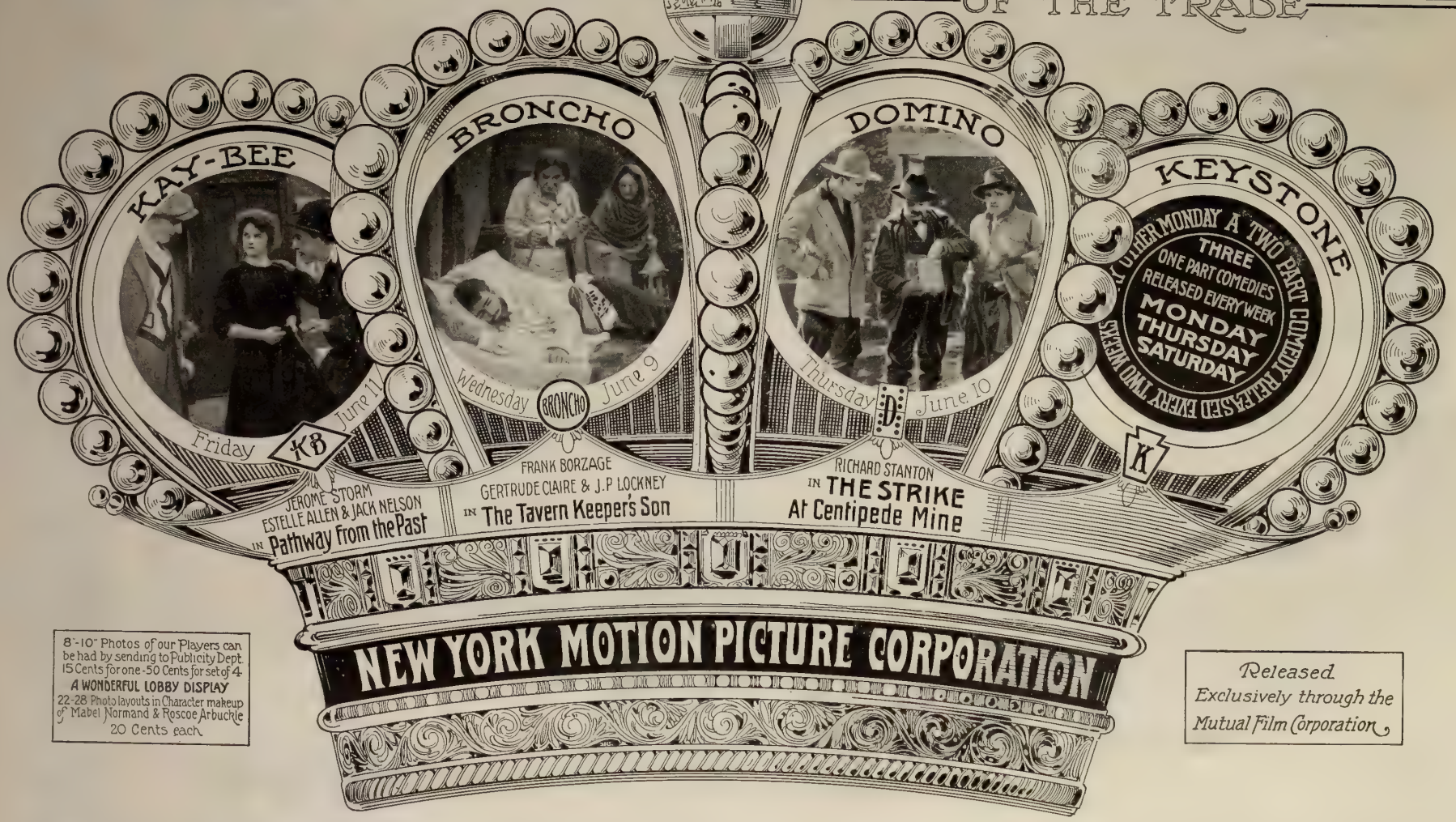

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"Conscience"

A Most Unusual Four Reel Imp Drama with Allen Holubar, Frances Nelson and Wm. Welsh.

In this gripping drama an innocent man is sent to the electric chair on circumstantial evidence, which to the jury seems conclusive proof of his guilt. In a series of remarkable pictures the story is told with a realism that includes many remarkable scenes taken in Sing Sing prison. Later is shown the reopening of the case; some remarkable detective work, the "scientific" third degree and the confession—all too late—of the actual perpetrator of the crime. One of the most absorbingly interesting photoplays ever filmed.

"A Boob's Romance"

A Genuine Comedy. Two Reel Laemmle Comedy Drama with Robert Leonard and Ella Hall.

Here is the **real** thing. Fun, fast and furious. Bob Leonard is a comedian with a funny personality, facial expressions that fit the scene. There is no slap stick nor dependence on grotesque make-ups in this screaming comedy. Bob is a genuine boob, who when chance offers proves himself a hero and gets a chance to be something more than a boob. Genuine comedy means thrilling, intense scenes where "laughter is akin to tears," and they are **there** with a punch in this remarkable photo comedy.

"For the Honor of a Woman"

Fourth Adventure of the Gorgeous "Under the Crescent" Series with Princess Hassan.

The apex of photoplay realism is reached in this remarkable release. A sand storm on the desert staged in a real California desert easily leads as a photoplay natural spectacle anything ever thrown on the screen. The efforts of the Princess Hassan to escape from the clutches of her husband, Prince Tousson, son of the Khedive of Egypt, together with Harem scenes that are marvels of scenic embellishment and the beauty of women. A distinct addition to a notable series.

"Circus Mary"

Spectacular Three Reel Victor Drama with Mary Fuller and Matt Moore.

Here is a distinct treat for the millions of movie fans who worship at the shrine of sweet and popular Mary Fuller. The development of the plot reveals Mary taking the role of a circus rider, and in the spangles of the sawdust ring her beauty is more marked than ever. A novel plot and brisk action make this a worthy vehicle for Miss Fuller's marvelous talents.

"Larry O'Neill, Gentleman"

Clever Two Reel Imp Comedy drama with William Garwood and Violet Mersereau.

Larry is a worker in the steel mills. For the purpose of an experiment his "big boss" provides him with money and makes a "gentleman" of Larry. How handsome Larry's innate gentility and fine character develop makes an intensely interesting story. A pretty love story adds to the charm of this splendid feature.

"The Test of a Man"

An Unusual Western Two Reel 101-Bison Drama with Wellington Playter and Marie Walcamp.

They tried to put it over on the young civil engineer just out of college, but even the bullies of a railroad camp were no match for his wits and muscle —"brain and brawn." Introducing a railroad wreck and dynamite explosion in a realistic scene. A corking play.

"Their Secret"

Two Reel Big U Heart Interest Drama with Wm. Dowlan, Allan Forrest and Violet MacMillan.

Their secret marriage seemed doomed to wreck on the rocks of separation, but the darling baby won grandma's heart and all ended happily for a loving young couple.

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is the most charming little deceiver that ever deceived a rich and crusty old bachelor for his own good. She melts his heart of steel and turns him into a real human being, in

"The Little Deceiver"

In Three Acts — by H. S. Sheldon

This photoplay has all the cheeriness and charm of Dickens' Christmas Carol. **RICHARD C. TRAVERS,** as the young man who stands by "the girl in boy's clothes" through all her trials and finally wins her hand, and **Bryant Washburn** as the crabbed old uncle, make an exceptionally strong cast. ***Released June 15.***

★★★★★★

Released Monday, June 14

"Whose Was the Shame?"

An old man's love for his boy brings happiness to all

★★★

Released Wednesday, June 16

"The Fable of the Tip and the Treasure"

By Geo. Ade. Filled with this great author's spontaneous humor

Released Thursday, June 17

"The Broken Pledge"

★★★

Released Saturday, June 19

"Vain Justice"

By Clinton Dangerfield

Fate and love thwart a woman's revenge. With **RICHARD C. TRAVERS** and **Lillian Drew** in this two-act photoplay.

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With MARGUERITE CLAYTON, are presented in the latest and most thrilling western dramas

"Broncho Billy's Word of Honor"

Released June 4.

"The Wealth of The Poor"

Released June 11.

"Broncho and the Land Grabber"

Released June 18.

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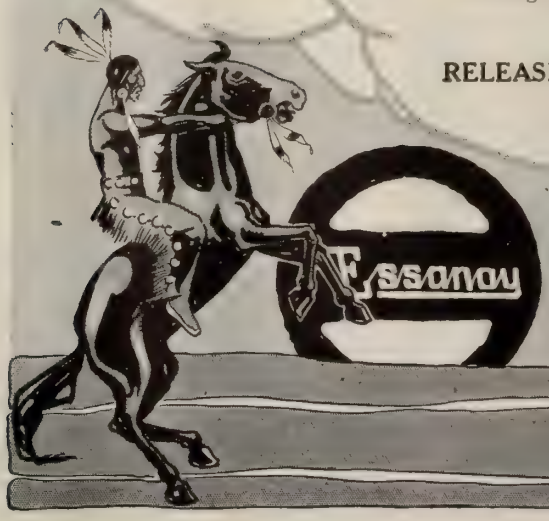

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A 50 foot scene strip of "Graustark" or "The Slim Princess" is the best way to advertise these photoplays in your theatre. Price, $2.50. Essanay publicity dept. or at the V. L. S. E. branch offices.

Thumbs Up for "Graustark" and "The Slim Princess"

In the Roman arena the great public sat in judgment on the gladiators who battled for their entertainment. It gave its approval to a favorite by holding thumbs up. Thumbs down meant death.

The public today guarantees the success of a photoplay or signals for its death just as surely as it disposed of a gladiator in the time of Nero.

The public has sat in judgment on Essanay's great feature releases, "Graustark" and "The Slim Princess." Its thumbs are up. These two plays, the former in six acts, by George Barr McCutcheon and the latter in four acts, by George Ade, have stood the test of public approval.

Essanay has received word from exhibitors from all parts of the country that the public is wild with enthusiasm over these two plays. Theatres where they are being shown are crowded to overflowing.

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SUNDAY, JUNE 13

MIRIAM COOPER

THE BURNED HAND

A thrilling melodrama of unusual plot, featuring Miriam Cooper and William Hinckley.

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases.)

HER FILMLAND HERO (1 Reel Majestic).—Release date Tuesday, June 1. A child comedy number, with principal parts played by children. A little girl, after a visit to a motion picture show, dreams of her exciting experience with a child villain and hero.

THE LIVING DEATH (2 Reel Majestic).—Release date Sunday, June 6. A strongly presented drama telling of a jealous father's almost fatal deception, by which he thought to prevent his daughter's marriage.

BRAVE AND BOLD (1 Reel Komic).—Release date Sunday, June 6. A better than usual Komic number, with Fay Tincher, Elmer Booth, Max Davidson and a strong company of Komic players. The joke played on Father results in a deception which causes him to show unexpected bravery, by which he captures the burglar.

DIRTY FACE DAN (1 Reel Majestic).—Release date Tuesday, June 8. Another child comedy, in which Little Dick, the detective, fastens the crime on the leader of the bad boys.

THE BURNED HAND (2 Reel Majestic).—Release date Sunday, June 13. An unusual melodrama featuring Miriam Cooper and William Hinckley, and telling a thrilling story of the recovery of the young daughter of divorced parents from the wrongful custody of her father, and the ingenious method of escape employed by the young hero.

UNWINDING IT (1 Reel Komic).—Release date Sunday, June 13. A good farce comedy number featuring Fay Tincher and Elmer Booth, in which amusing complications are caused by the stolen money getting into the wrong pair of stockings.

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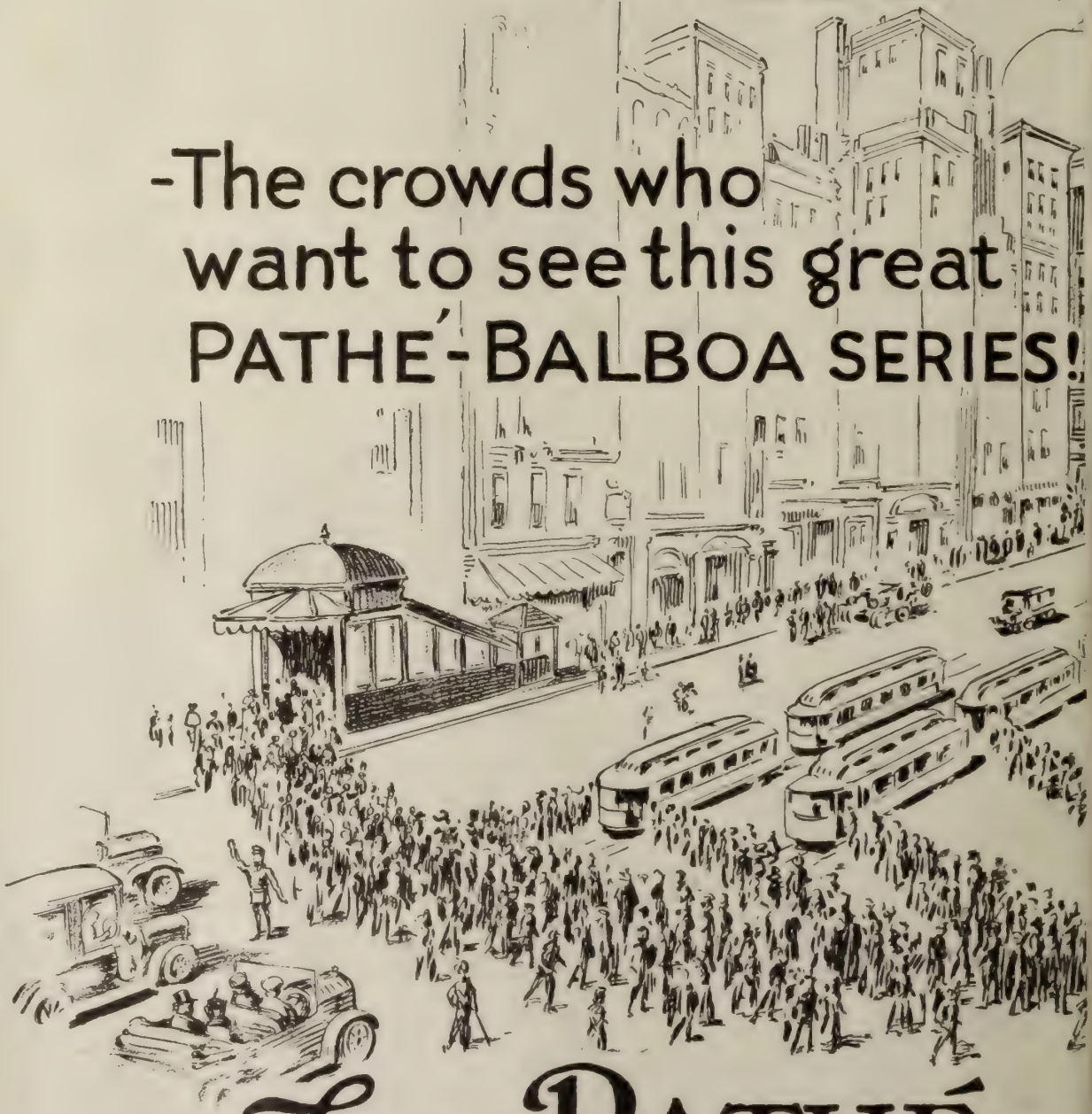

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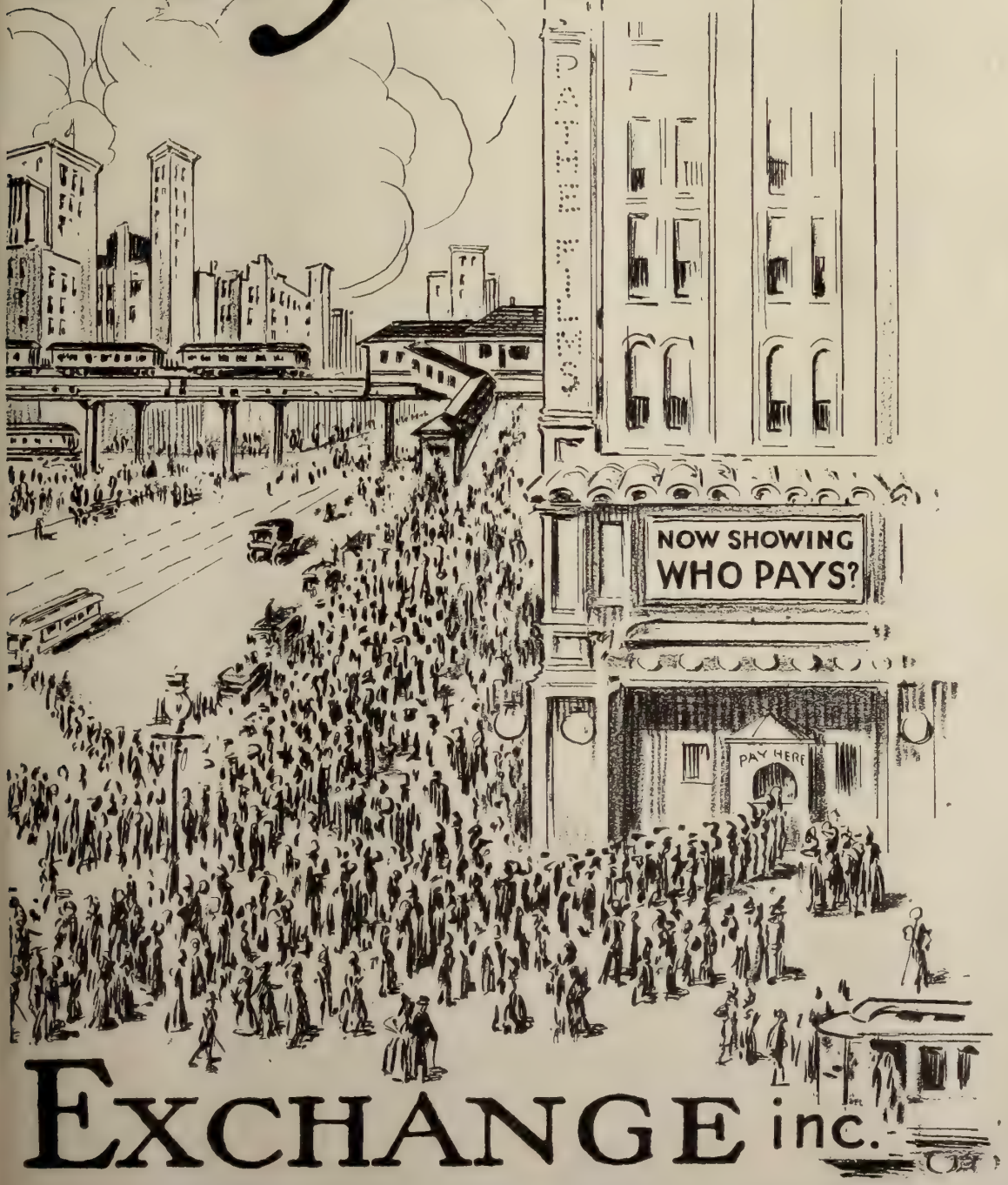

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Important Announcement!

Canadian Province Rights Now Open On All American Film Mfg. Co. Releases!

EFFECTIVE June 14th, all regular releases of American Film Mfg. Co. and all American Master Pictures will be offered for exclusive distribution throughout the Canadian Provinces. Offers for Provincial Rights are now being considered from Exchanges and private parties.

The regular American releases include a two-reel "Flying A" photoplay every Monday, a one-reel "American Beauty" production every Tuesday, a one-reel "Flying A" photoplay every Wednesday and a one-reel "Flying A" production every fourth Friday. The releases for the week of June 14th are announced on the following page. In addition to the regular weekly releases, all American Master Picture Features announced after June 14th will be offered to Provincial Rights buyers. The American Film Mfg. Company's $800,000.00 continued photoplay, "The Diamond From the Sky," will be distributed by the Mutual Film Corporation in Canada as in the United States.

Quick Action Is Necessary WIRE AT ONCE!

This announcement offers an exceptional opportunity to Provincial Rights buyers to secure the regular releases of one of the best known makes of film productions. It offers an opportunity for buyers to profit from the popular prestige the American releases have gained through years of distribution in Canada. There will be many offers for these rights. We urge you to wire or write us immediately for detailed information. State Provinces in which you are interested.

American Film Mfg. Co.
CHICAGO, ILL.

American Film Mfg. Co. Releases

His Obligation

A Two Part "Flying A" Drama

Directed by WILLIAM BERTRAM

Date of Release—JUNE 14th

A masterful picturized story, with a strong moral lesson. Vigorous—tender—beautiful. Featuring ***Winifred Greenwood*** and ***Ed Coxen.***

The Mollycoddle

An American "Beauty"

Directed by FRANK COOLEY

Date of Release—JUNE 15th

A comedy-drama—a laugh all the way, at the expense of an artless porkpacker. The American "Beauty" Favorites—***Neva Gerber*** and ***Webster Campbell.***

Her Musical Cook

A "Flying A" Drama

Directed by JAMES DOUGLASS

Date of Release—JUNE 16th

Inspiring scenic effects—plenty of hilarious fun. Featuring ***Nan Christy*** and ***Wallace McDonald.***

American Films have powerful box office drawing attraction

American Film Mfg. Co.

Chicago, Ill.

Distributed throughout the United States and Canada by the Mutual Film Corporation.

Irving Cummings

Starring in
American Film Mfg. Co.'s
$800,000 "Flying A" Photoplay

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel
By Roy L. McCardell

You who have seen the remarkable dramatic talent displayed by Irving Cummings as the hero in "The Diamond From the Sky" know that this great film star has set a new high mark in motion picture interpretation. The magnetic personality of Mr. Cummings is one of the factors that has brought such pronounced success to this wonderful "Flying A" continued photoplay. The entire cast is probably the greatest ever assembled for a film production. It includes eight exceptional stars—Lottie Pickford, Irving Cummings, William Russell, Charlotte Burton, George Periolat, Eugenie Forde, W. J. Tedmarsh, and Orral Humphrey. Six chapters of "The Diamond From the Sky" are now appearing. A new two-reel chapter is released each week. For booking information wire, write or see the North American Film Corporation's Representative at your nearest Mutual Exchange or write us.

North American Film Corporation
JOHN R. FREULER President
Executive Offices: 222 South State Street, Chicago, Illinois

North American Representative at every Mutual Exchange in America

24

THE PERFECTION OF PHOTO PLAYS

SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

A Great Serial, "ROAD O' STRIFE" 15 Parts. By Emmett Campbell Hall

Monday, June 7th

ROAD O' STRIFE NO. 10

"The Unsparing Sword"

One Reel Drama

The mysterious death of Gilbert Jerome attracts wide attention. Alene is indicted for the murder, despite every effort made in her behalf by Robert Dane. The jury brings in a verdict of guilty and Alene is sentenced to be hanged by the neck until she is dead.
Crane Wilbur and **Mary Charleson** featured.

Tuesday, June 8th

"He's a Bear"

One Reel Comedy

Those two merry funsters and inimitable dancers—Pat Rooney and Marion Bent, romp through this one reeler leaving in their wake a broad trail of laughs. The chief action centers about Pat's attempt to get the reward offered for a lost bear by impersonating the bear in a skin procured from a furrier.
Rooney and **Bent** featured.

Wednesday, June 9th

"Tap! Tap! Tap!"

Two Reel Drama

A wealthy father sends a ne'er-do-well son off on a yachting trip. The son arrives at a lighthouse and plans to rehabilitate himself financially by stealing valuable securities from the keeper. The way he deals with his temptation and his further acquaintance with the keeper's wife and daughter make a picture of unusual dramatic power and moral value.
Featuring **L. C. Shumway.**

Thursday, June 10th

"Courage and the Man"

Three Reel Drama

A big, vigorous story of the Canadian woods involving a crippled young physician, his wife, and her former sweetheart, who is also, unknown to them, the murderer of the physician's brother. The action throughout is tense, dramatic and thrilling.
Edgar Jones and **Justina Huff** featured.

Friday, June 11th

"The Cornet"

One Reel Drama

A touching and simple story of simple people, yet a drama of strong domestic interest, with a full, well blended measure of humor and pathos. It's the old tale of happiness achieved by conquering selfishness, but told in a unique way.
Arthur Johnson and **Lottie Briscoe** featured.

Saturday, June 12th

"Nearly a Prize Fighter"

One Reel Farce Comedy

This is one of the funniest adventures Billie Reeves has had in the Lubin Comedies. He and a pal, being broke, try to pass themselves off as professional fighters, but Billie gets into difficulties when a regular fighter is substituted for his pal. This picture is one continuous laugh from beginning to end.
Billie Reeves, of course, is featured.

LUBIN

MULTIPLE REEL MASTERPIECES READY AND ABOUT TO BE RELEASED

"THE SPORTING DUCHESS" With Rose Coghlan and Ethel Clayton
Supported by GEORGE SOULE SPENCER
Comedy Drama by CECIL RALEIGH — Direction BARRY O'NEIL

"THE VALLEY OF LOST HOPE" Featuring Romaine Fielding
A Powerful Drama by SHANNON FIFE — Direction ROMAINE FIELDING

"THE DISTRICT ATTORNEY" - With George Soule Spencer and Dorothy Bernard
Drama by CHARLES KLEIN and HARRISON GREY FISKE — Direction BARRY O'NEIL

"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by GEORGE ADE — Direction BARRY O'NEIL

"THE EVANGELIST" With GLADYS HANSON, Supported by GEORGE SOULE SPENCER
Powerful Drama by SIR HENRY ARTHUR JONES — Direction BARRY O'NEIL

"THE CLIMBERS" With GLADYS HANSON, Supported by George Soule Spencer
Drama by CLYDE FITCH — Direction BARRY O'NEIL

"THE GREAT RUBY" With Beatrice Morgan, Octavia Handworth and George Soule Spencer
Drama by CECIL RALEIGH — Direction, BARRY O'NEIL

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"EAGLE'S NEST" With Edwin Arden and Romaine Fielding
Mr. Arden's Successful Drama — Direction ROMAINE FIELDING

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"The Scream of the Screen"

will make big money for you!

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BILLIE REEVES MEANS BIG BOX OFFICE RECEIPTS for you because he is unquestionably the greatest of all comedy actors, acrobats and pantomimists. **BILLIE REEVES,** who made the entire world laugh in "A Night in an English Music Hall" is now being featured with HIS ENTIRE COMPANY EVERY WEEK IN LUBIN SINGLE REEL COMEDIES.

Positively the most comical films ever made. Full of action and sidesplitting incidents. Like all LUBIN COMEDIES, these will pack your house whenever they are shown.

Lubin's Popular One Reel Comedies

"THE SUBSTITUTE"
RELEASED SATURDAY, MAY 15

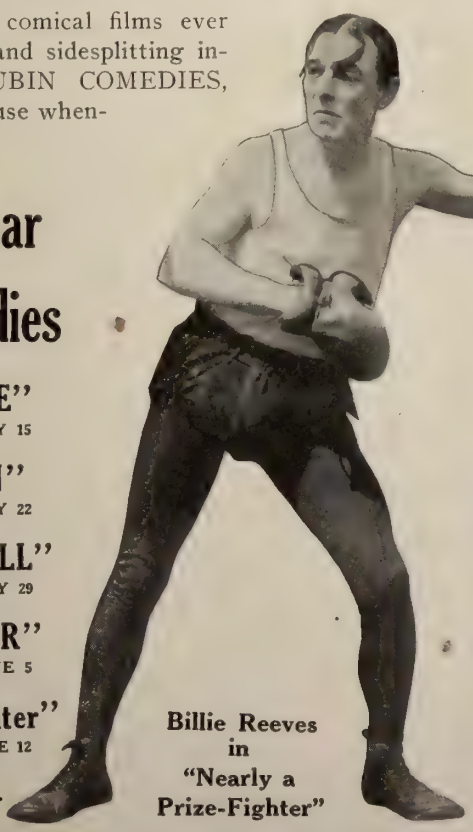
"THE CLUB MAN"
RELEASED SATURDAY, MAY 22

"OUT FOR A STROLL"
RELEASED SATURDAY, MAY 29

"THE NEW BUTLER"
RELEASED SATURDAY, JUNE 5

"Nearly A Prize Fighter"
RELEASED SATURDAY, JUNE 12

RELEASED THROUGH GENERAL FILM CO.



Billie Reeves in "Nearly a Prize-Fighter"

Book BILLIE REEVES for your theatre NOW. Billie Reeves is the most unique, most original and greatest laugh-provoker in filmdom. Every act different—every sketch a scream.

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The Spendthrift

By PORTER EMERSON BROWNE

A remarkable six-part adaptation of a sensational stage success. It's a big, vital story of TODAY, with a "PUNCH" that reaches the heart of every man and woman, a story molded to match the KLEINE QUALITY standard. Around Miss Fenwick we have gathered an all-star cast of distinguished Broadway players. The result is

THE MOST BRILLIANTLY ACTED FEATURE OF THE SEASON

It will fill **your** theatre on its dullest day. Let THE SPENDTHRIFT break box office records for **you.**

A special trade showing of THE SPENDTHRIFT will be given at the Candler Theatre, New York City, Monday morning, June 7, at 10.30 o'clock. Exhibitors are invited.

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June 21st, 1915

Now is the time to secure your dates from the Kleine Office nearest you.

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Boston
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Kansas City
209 Ozark Bldg.

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San Francisco
234 Eddy St.

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166 N. State St.

Dallas
238 Saner Bldg.

Los Angeles
514 W. 8th St.

Philadelphia
1309 Vine St.

Toronto
96 Bay St.

Atlanta
71 Walton St.

Denver
405 Railroad Bldg.

Minneapolis
708 First Ave., North

Seattle
204 Orpheum Theatre Bldg.

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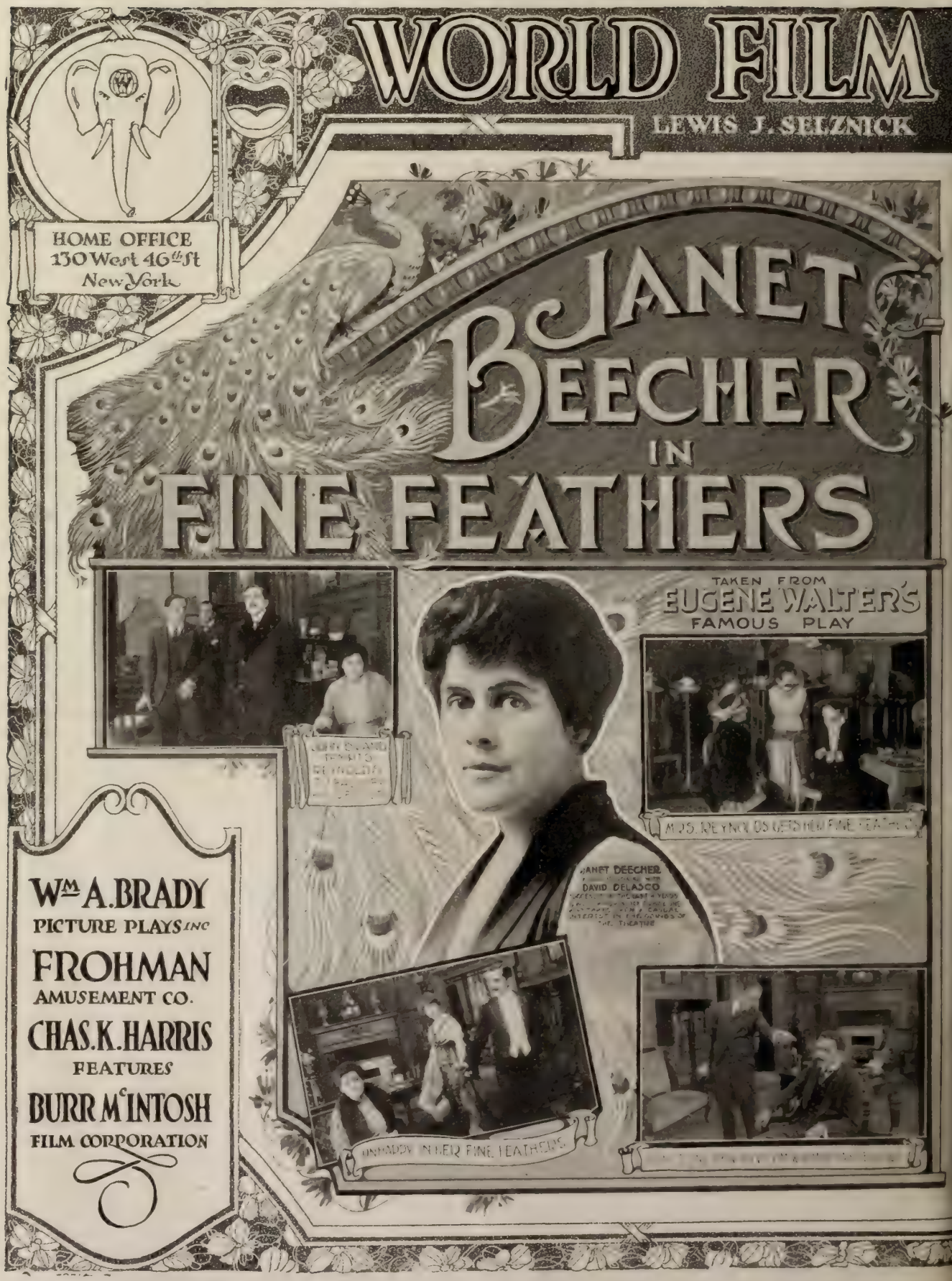
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4 ACTS RELEASED JUNE 7.

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Thomas A Edison **desires to announce**

An ideal photoplay pair

the favorite and finished

Edward Earle

and the dainty beauty

Gladys Hulette

in the

3-Act Feature

The Working of a Miracle

With never a suggestion of preaching, these three acts, throbbing with emotions and motives that have wrecked untold lives, appeal with trueness of sympathy that comes only when the wells of human hearts are probed with an artist's hand. Edward Earle, as the man who would not know a God, is an embodiment compelling, while Gladys Hulette, persecuted for love of him, is a pathetic figure that silently creeps into one's heart. Thrill is masterly inwrought. Direction by the author, Ashley Miller. Released, in the **regular** service, Friday June 18th.

Gladys Hulette and **Arthur Housman** in **"The Corporal's Daughter."** Released Saturday, June 19th. Drama—1,000 feet. Direction, Langdon West.

(Animated' **"Cartoons in the Parlor."** One of the Animated Grouch Chasers, by Raoul Barre. Released Wednesday, June 16th. 1,000 feet.

All released in the

GENERAL FILM COMPANY'S *Regular Service*

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Myrtle Tannehill

The International Star

In the Three-Act BROADWAY FAVORITES Feature Production

WHEN THE MIND SLEEPS

The fact that Miss Tannehill repeated abroad, in face of the prejudice against players of other than native birth, the successes she scored in this country is an indication of her histrionic ability and personality. Among her Broadway vehicles were "A Pair of Sixes," Longacre Theatre; "Snobs," Hudson Theatre, and "Broadway Jones," Cohan Theatre. Miss Tannehill's London successes included "The Fortune Hunter," Queen's Theatre; "Broadway Jones," Theatre Royal, and "Sealed Orders," Drury Lane. She gives a wonderful portrayal of "Wenda," the unfortunate, in this "Broadway Favorites" feature.

Released in Regular Service Monday, June 14th

Special 1, 3 and 6-sheet, 4-color Lithographs

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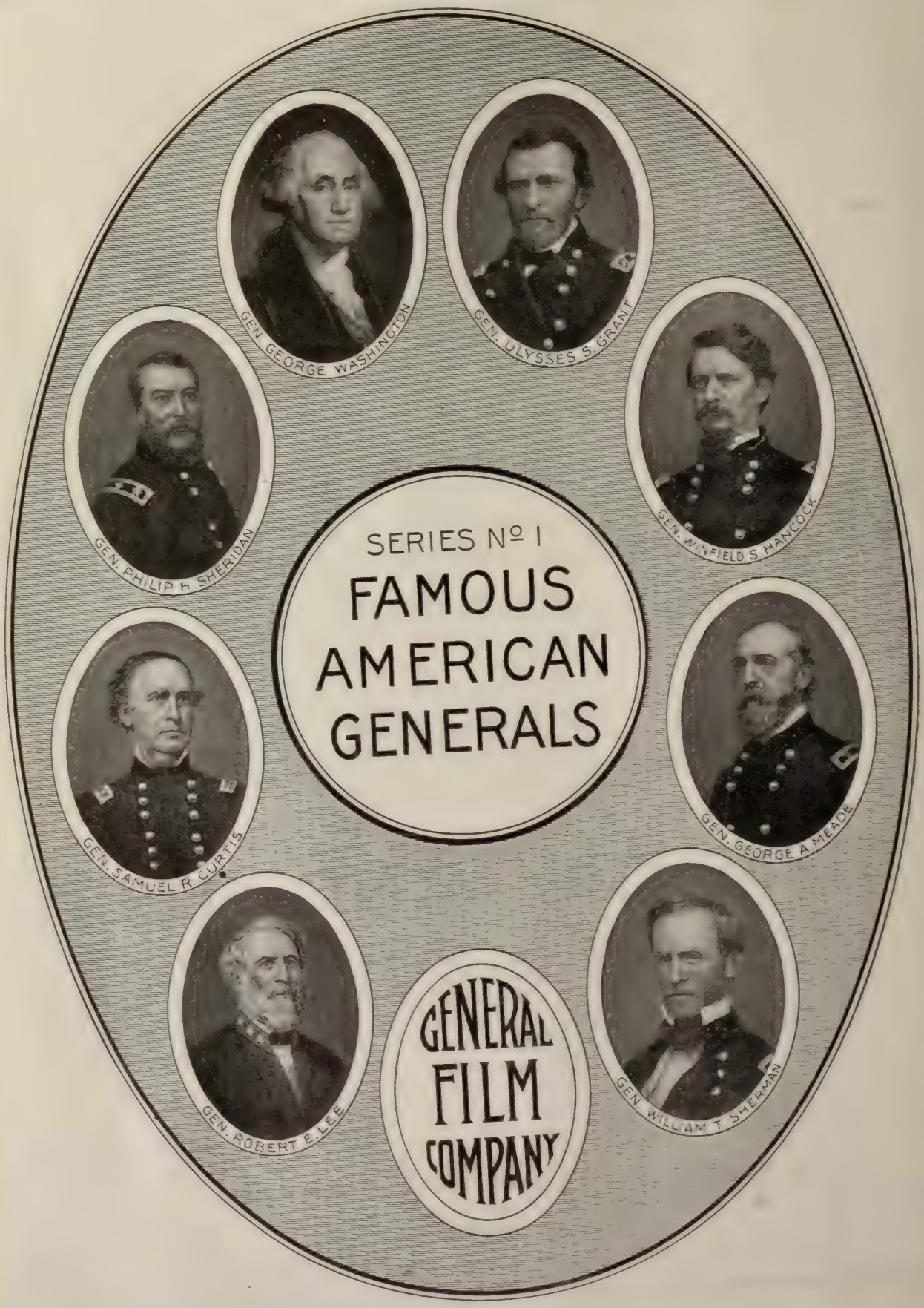
235-39 West 23rd Street, NEW YORK CITY, N. Y.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GENERAL FILM COMPANY
GEN. WILLIAM T. SHERMAN

VITAGRAPH

"Mrs. Jarr and the Beauty Treatment"

Comedy .....MONDAY, JUNE 7

While Mrs. Jarr is beautifying herself, Jarr and the kids get into no end of trouble. Gus puts in an appearance. Smiles take the place of frowns and everything is beautiful. HARRY DAVENPORT and ROSE TAPLEY are the principals.

"Love, Snow and Ice"

Three-Part Comedy. Broadway Star Feature
TUESDAY, JUNE 8

After an obstacle race over snow and ice, Jean and Cutey reach the parson's first. Pa melts in the sunshine of their love. The cast includes WALLY VAN, NITRA FRAZER, ALBERT ROCCARDI and DONALD MacBRIDE.

"Spades Are Trumps"

Comedy .....WEDNESDAY, JUNE 9

If one rejects the other's hand, either loses. The spade leads and hearts win. BILLY QUIRK and CONSTANCE TALMADGE are the leads.

"Mr. Blink of Bohemia"

Comedy .....THURSDAY, JUNE 10

He makes love by proxy and makes a bad job of it. His sweetheart accepts his apologies and himself at the same time. Presenting MR. AND MRS. SIDNEY DREW.

"Fair, Fat and Saucy"

Comedy .....FRIDAY, JUNE 11

An American beauty, imposing and impressive, is selected as a candidate of the Ali's harem. She proves an undesirable subject. She is no lady. NICHOLAS DUNAEW, CHARLES ELDRIDGE, KATE PRICE, ANNA LAUGHLIN, HUGHIE MACK and ARTHUR COZINE are the cast.

"Four Grains of Rice"

Two-Part Drama .....SATURDAY, JUNE 12

By putting two and two together the Mongolian's plot is uncovered and its victims rescued, to enjoy their delayed happiness. JAMES MORRISON, GEORGE COOPER, DOROTHY KELLY and J. HERBERT FRANK are the principals.

Six a Week, Including a Three-Part Broadway Star Feature

"MR. JARR AND THE LADIES' CUP"
Comedy .....Monday, June 14

"THE LITTLE DOLL'S DRESSMAKER"
Two-Part Drama .....Tuesday, June 15

"PHILANTHROPIC TOMMY"
Comedy-Drama .....Wednesday, June 16

"TO THE DEATH"
Western Drama .....Thursday, June 17

"A MISTAKE IN TYPESETTING"
Comedy .....Friday, June 18

"MISS JEKYLL AND MADAME HYDE"
Three-Part Drama. Broadway Star Feature
Saturday, June 19

VITAGRAPH ONE, THREE AND SIX-SHEET POSTERS.

WHAT THEY ALL SAY

Toledo, Ohio, May 24, 1915.

Vitagraph Co.

A note of appreciation from an exhibitor who has hesitated for some time because of being a woman and one unusually young to be in this business alone, but with the help of the General Film Co. of Detroit and back of them the excellent program put forth by the several companies on their list I have made a success of my house, where the men before me failed.

I have and still am using every Vitagraph produced and would not give up one single reel for a great deal.

CLARA M. DE GRASSE,
The Pastime Amusement Co.

Canton, O., April 22, 1915.

Vitagraph Co.

We want to let you know that we appreciate very much your effort to help the exhibitor. We are using about 8 reels of your make per week.

Yours very truly,
THE ALHAMBRA THEATRE.

New York, May 8, 1915.

Vitagraph Co.

I wish to express my pleasure over Roy McCardell's "Jarr Family" which I see has proved a huge success as a moving picture. Hope that it will continue in public favor as long as it has in the New York Evening World.

G. ANY.

The VITAGRAPH CO. OF AMERICA
East 15th St. and Locust Ave.
Brooklyn, N. Y.

LISTEN!

I have seen the first prints—
of the Fifth and Sixth Chapters
of "The Goddess."
The Vitagraph Company never released anything better.
The Fifth Chapter—
Is two reels of the most powerful dramatic climaxes—
Vitagraph ever Vitagraphed.
The Sixth Chapter—
Is two reels of terrific, heartrending appeal.
Ralph Ince has out-Inced himself.
Some of our friends—
Are imitating our style of ad writing.
"The Goddess" may be imitated
But—
It will never be equalled.
"The Goddess" is—
The Most Beautiful
The Most Artistic
The Most Pleasing
The Most Powerful
And it will be
The Most Successful serial ever produced.
Combinations are always stronger than individual effort—
and in Gouverneur Morris, Chas. W. Goddard, Ralph W. Ince,
Anita Stewart and Earle Williams—
We have the most powerful combination
Ever brought together for Motion Pictures.

Booked through The General Film Company

SCENES FROM THE
FIFTH CHAPTER
of "THE GODDESS"

"HONOR THY FATHER—"

An All-Star Cast in a Three-Act Modern Drama

Although it means the mortgaging of their home, Roger Dayton's parents send him to law school. Selfish and ungrateful, the boy forgets the old folks after he has achieved success. Alma, an adventuress, is the cause of the trouble. The manner in which Roger Dayton is finally brought to the realization of his baseness makes this a story of rare heart interest.

Released Friday, June 25th. The strongest scenes on the 1, 3 and 6-sheet, 4-color Lithographs.

THE MISSING MAN

A Two-Act Modern Drama

Who was "Lord Waymouth?" Not until he meets his fate after a sensational series of incidents is his identity revealed. A remarkable story!

Released Monday, June 21st. Striking 1, 3 and 6-sheet, 4-color Lithographs.

THE VIVISECTIONIST

An Unusual Two-Act Modern Drama

The publicity accorded this important subject by the newspapers makes this production an unusual attraction. A sensational raid balks Dr. Jardine's attempt to use a human being for his experiments in vivisection!

Released Wednesday, June 23d. Attractive 1, 3 and 6-sheet, 4-color Lithographs.

A "HAM" COMEDY

IN HIGH SOCIETY

Featuring "HAM" and "BUD"

Once more Ham's flirtatious habits prove his downfall. This time it is the jealousy of Gottrox, the pickle king, and it ruins Ham's career as a society burglar.

Released Tuesday, June 22d. 1 and 3-sheet, 4-color Lithographs for all "HAM" Comedies.

IN DANGER'S PATH

An Episode of the

Hazards of Helen Railroad Series

Captured by crooks; locked inside a blazing boxcar; threatened with a horrible fate under the huge turntable—these are some of the hair-raising incidents in this episode.

Released Saturday, June 26th. Special 1 and 3-sheet, 4-color Lithographs.

Kalem Company

235-239 West 23rd Street **New York City, N. Y.**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

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17 MADISON AVENUE, NEW YORK CITY.

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(*The Index for this issue will be found on page* 1860.)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, June 12, 1915.

Facts and Comments

THE spectacle of justices of the peace in rustic Jersey overriding the Supreme Court of the United States on points of law has been eclipsed by the Common Council of Yonkers, which, in the face of the plain opinion of the highest appellate tribunal of this state, has passed an ordinance to close the motion picture theaters on Sunday. Of course this ordinance will be fought in the courts. In view of the uncertainty of all litigation, it would be rash to make any predictions, but it certainly does look as if the Yonkers statesmen had ignored the plain language of the Court of Appeals. The thing to do now is to concentrate the united opposition of exhibitors on the Mayor who urged the Common Council to pass this preposterous ordinance and on the misguided Alderman who introduced it. If these men seek any further political honors let the exhibitors of Yonkers give them a lesson in the power of the slide as a political agent.

* * *

WHEN we said the other day that the war in Europe had seriously interfered with the supply of film and that England alone was sending us films at this time, we referred, of course, to the belligerent countries only. There is one source which has never been affected by the war and that is the studio of the Great Northern in neutral Denmark. This old pioneer firm, which has always kept pace with the progress of the art, is today one of the most potent factors in the import of European film.

* * *

THE delusive and at times the positively deceitful poster is still causing much adverse criticism. To be perfectly fair and just, we must bear in mind that the exhibitor owes it to his public to let them know just what they may expect to see inside. He might, of course, content himself with exhibiting a plain printed program in a frame, but that would be a counsel of perfection and it might prove fatal to his business. No one more than we oppose lurid and misleading posters, but all posters are not such and the public do expect to see a display in the lobby or in the front. There are exceptions, of course, some of the big theatres have dropped the poster entirely, but the average motion picture show can scarcely do without them—not just yet.

* * *

THE superintendent of schools in a Western city, according to one of our correspondents, says, "that it is impossible to secure the kind of films desired for schools." We would like to suggest to him to write to George Kleine, 166 North State Street, Chicago, for a catalogue of educational moving pictures. Then there is a Pathe catalogue, a Gaumont catalogue, an Edison catalogue. The Pharos Film Company, a new concern which uses Eclair film and of which Claude Patin is a prominent official, may be addressed at 126 West 46th Street, New York. If the superintendent will tap these sources he will have no trouble in getting what he wants. We might also suggest Mrs. Catherine Carter, of 170 Madison Avenue, New York.

* * *

OUT on the coast the judge of a court of inferior jurisdiction has just upheld the findings of a local censor board denying an appeal to a jury from the decision of the board. Curiously enough, the film in dispute was a comedy. Aside from the legal aspects of the case, it is interesting to note that comedies are the most frequent causes of a profound difference of opinion. The reason is obvious. Opinion and taste are convertible terms when it comes to a question of humor. There are people absolutely devoid of any sense of humor. Others have their sense of humor developed to an abnormal extent. Hence these irreconcilable differences.

* * *

LAST call for the Reading convention. We cannot imagine any Pennsylvania exhibitor who is interested in the cause of organization missing this convention. The Keystone organization has done great things in the past. It has dealt a blow to censorship and to Breitingerism. It has put the exhibiting body of the state on good terms with the state officials and with the powers that be. We hope to see an enthusiastic and well-attended convention, which will strengthen the organization in its own state and be an example to every other state.

Detective Stories*

By Louis Reeves Harrison.

WONDER has been defined as the effect of novelty upon ignorance, but there would appear to be rational *delight* in novelty, especially in the presentation of something entirely new to the mind, something that arrests attention because it is strange, that holds intelligent attention until it is understood. A form of intellectual pleasure may be aroused in reaching an explanation of the unusual, or of the extraordinary, in a story, particularly when that story offers the mystery of a crime for solution. A low order of mind can hardly be that which enjoys making deductions from premises, or which becomes easily engaged in watching how an author reaches the intelligible essence of a difficult situation. On this very account, however, because the form of entertainment provided by a detective story depends upon its appeal to a combination of wonder and reason, there is peril in every step of its construction. That an author may not slip and fall down at some danger point in such a story, is not a bad idea for him to have his subject matter well in hand.

Strange as it may seem, the story of crime mystery is fast degenerating to one of stock properties. We know exactly what is going to happen when a sharp-visaged gentleman in a steamer cap appears on the scene armed with a pipe and a pocket lense. "Hist!" This inscrutable individual will detect a button, a finger imprint, a wisp of hair, a stray tooth, or a thread from the murderer's garment. It may even be discovered that the fatal bullet is of such peculiar design that it only fits the guilty man's pistol. A weapon may be found which belongs to the hero, one neatly engraved with his monogram, and when this marvel of creative ingenuity appears on the screen we are spared much agony of mind by advance realization of how the hero will escape. We know that the real criminal will accurately time his dying confession so as to spare the unjustly accused an ignominious execution by a hair's breadth.

One is at a loss to explain the fascination of mystery well concealed, if it is not to be ascribed to a form of intellectual pleasure. We know that the author is deliberately throwing us off the track at every stage of development, but we set our wits against his and resolve to guess the riddle before he tells us the answer. Magnificent human egotism is responsible for our studious attention. We settle upon a solution of our own and await confirmation with a degree of interest that rivals concentration upon a game of chess. Such is the case, at least, with minds not primitive.

That noble sense of superiority which dignifies each grown man as a god in his own estimation leads him to untangle a string for a child and, at the same time, demonstrate to his wife how easy it is to overcome difficulties when one has a preponderance of grey matter over osseous formation in the cranium. There is a suggestion here involved. If the writer of detective stories expects to demonstrate *his* superior ingenuity, it might not be a bad plan for him to disentangle rather than cut, his Gordian Knot. Far from being satisfactory to people of intelligence, the arbitrary determination of a difficult problem is apt to prove as mildly disappointing as the enthusiasm of an orator who forgets the point he intended to make. There exists an arduous necessity of reaching a well-grounded conclusion before launching Act I, Set 1, Scene 1 of the scenario.

Story visualization lends itself particularly to a form of clairvoyance which is rarely used, that of getting at the mental aspect of a suspect by close observation of seemingly unimportant details and by a process of reason which leads to discovery of the criminal. The guilty betray themselves unconsciously. The innocent may easily become confused under examination, or sullen, or indignant, but cold and brazen defiance is the weapon of guilt. Police officers learn the signs, though it must be admitted that they are not unfailing, and they acquire the habit of studying conduct for indictation of hidden motive. "She did this and she did that," ponders the detective, action easily visualized, incidentally revealing his methods of getting at motive. "Therefore," he reasons, and his conclusions can be shown. What a treat to view his spectacular induction!

Every man mentally out of his teens and able to discount his bills has been pleased by the flattering attentions of friends up to a certain point, then he is jarred with a sudden realization that so much kindness and consideration is rarely extended without an object in view. From that moment he becomes a detective on his own account as a measure of self-protection. Lacking woman's keen susceptibility to impression, that which occasionally enables her to get at the truth by intuition, man enjoys discerning motive through conduct, and on this account he is more deeply interested in the plot than woman—she is chiefly concerned about how it will turn out. To him the value of detective stories lies almost wholly in their ingenuity. Once ended, there is little or no after effect, no lasting impression made, no line of thought stimulated, no fine emotions aroused—a riddle has been answered, and that is all.

Inasmuch as there are many skilfully-constructed detective stories shown today on the screen, it would seem as though the inventive genius at work might advance beyond merely contriving a good plot, especially in those numerous cases where the frame-work of explanation is entirely too slight for the heavy ground-work of mystery. The intellectuality involved might strain a point to weave strong human interest into the narrative by swift characterization. Conventions and laws are the delight of essayists who dig them out of the past performances of successful writers, but authorship precedes criticism—it has the right of way and may set its own pace. In the face of all that has been said on the subject, there still remains no convincing reason for believing that the idea is of minor importance, that the plot is paramount. However skilfully it may be contrived, it is nothing more or less than a formulated scheme, usually of complicated incidents, an instrument to promote an object, one wholly at the author's service.

Audiences grow weary of the conventional—they are ever on the lookout for something new, something different from what has been steadily served to them, the latter including gross and stale exaggerations of melodrama. The author of independent viewpoint may avoid futile methods of expression by not depending wholly on ingenuity of plot in this or in any other form of story, by reaching out with his ideals and by using his depth of insight to portray character, so that when the play is over the audience may feel that it has glimpsed an interesting phase of life, even if that phase be made over in the crucible of creative imagination.

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AS OTHERS SEE US

The Moving Picture World, Seeking to Serve Its Great Army of Readers Faithfully, Does Not Lack Appreciation — High Standards, Impartial and Reliable Reviews, Special Features of Usefulness to the Exhibitor, Wake a Grateful Chorus of Praise and Approval

THE test of a newspaper's value is the approval of its readers. Readers as well as advertisers pay for service; if they fail to get it they do not subscribe, neither do they advertise. The best and the most unmistakable approval is the prompt renewal of the subscription. Money talks. When a man pays for service and keeps on paying the presumption is strong that he is satisfied. The most concise, but by no means the least eloquent testimonial to the worth of the paper is the short and formal notice: "Please renew my subscription for another year." One does not have to be a master of logic or an expert in hermeneutics to draw the right sort of conclusion from such a communication. It means that the subscriber likes the paper and that it is of value to him on pretty nearly every day in the year. Judged by these renewals of subscriptions The Moving Picture World has as many friends as it has readers. They come unceasingly like flakes of snow in an Alpine storm or like the leaves of Vallombrosa. If they were translated into sound and interpreted as applause even the most conservative of critics could afford no less a word than "thunderous."

Now there are many, many readers of The Moving Picture World who are not satisfied with merely sending in the renewals of their subscription. So lively is their sense of appreciation that nothing less will gratify it than a letter of praise and approval. We gladly confess that this ever-increasing chorus of "well done," coming as it does from all parts of the country and from every branch of the industry, has been, and we hope, always will be a deep and precious source of inspiration to the management and to every member of the staff. Much as we prize every kind tribute we take special pride in the endorsement of the exhibitor. There are two reasons for this: One is the remembrance of the founder's policy. It was one of Mr. Chalmers' sayings that the "exhibitor was the man for whom the paper was made." The other reason is to be found in the style and manner of the exhibitors' endorsement. It is specific and discriminating. The exhibitor gives us the reasons why he likes the paper and tells wherein he finds it useful. There is nothing perfunctory about these appreciations. Ofttimes the word of praise is mixed with a little friendly advice for which, as our readers know of old, we are always particularly grateful.

If we were to attempt printing all this wholly unsolicited endorsement we would cumber the pages of The Moving Picture World and displace matter to which the exhibitor is entitled and for which he has a right to look. Indeed, we did not have to look very closely at the huge pile of these letters of the past few weeks only to feel that it was simply out of the question to print them all, even if we tried to scatter them over several issues. We have, therefore, taken only a few, and we feel justified in printing these, not merely because they attest the loyalty and affection of our readers, but because they give all our subscribers and advertisers a true and honest picture of the purpose and the mission of motion picture journalism. We think the letters of great value to advertisers who, by reading them carefully, may form an idea of the ability and intelligence of the clientele they address in their advertisements. In making a critical selection of the letters we wish to prove that The Moving Picture World stands every test of fair and honest journalism and that its gospel of service is more than mere verbiage. It is an aid to the newcomer as well as a faithful and constant guide to the oldtimer. IT IS READ FROM COVER TO COVER.

Its reviews of films, written by competent, practical and experienced men, are taken very seriously by the exhibitor, who depends on them for the composition of his program and his program is his daily bread and butter.

"NOW I DON'T MISS A PAGE."

A highly successful exhibitor who recently moved from Elmira, N. Y., to Pittsburgh, Pa., to take charge of larger interests, tells us "that he feels lost without The World" and then continues: **"When I first subscribed all I looked at was the schedule of the pictures and next I got interested in the advertisements and now you have me right, I don't miss a page."** To attract interest then to increase it and finally hold it altogether is one of the well-known acid-tests of journalism.

"FAIR AND FEARLESS."

An exhibitor in Northern Jersey writes: **"The Moving Picture World is the most fearless and the fairest to its readers of all the trade papers of one kind or another that I have seen and I have seen a lot of them. Too many are run on the box office principle and it is a relief to find one that aims conscientiously to instruct and benefit its subscribers."**

"WITHOUT PRICE."

Here is the opinion of an old subscriber in Wisconsin: **"Please find enclosed check for the renewal of my subscription. I would not think of trying to get along without the M. P. W. Without any of its reviews of the pictures it is worth all the exhibitor pays for it, but with them, in their truth and fearlessness, uninfluenced by advertising it is without price in its help to the exhibitor."**

"ONE FOR MY THEATER AND ONE FOR THE LIBRARY."

From a state in the Far West comes this letter: **"Please find enclosed six dollars covering subscription for two copies of The Moving Picture World; one copy to be a continuation of our present subscription and the other to be sent to the public library, Great Falls, Montana. We have arranged to have this copy placed on the shelves of the local library for the reference of all who are interested in keeping in touch with the latest developments in motion pictures and particularly for the benefit of several of the local clubs which have evinced an especially keen interest in the productions we are showing in this theater. I find in The Moving Picture World one of the most valuable aids and would not think of attempting to run an up-to-date, high-class moving picture house without The World."**

"APPRECIATED AND CLOSELY READ."

A well known service bureau in close touch with exhibiting work all through the West writes from Chicago: **"We are enclosing our subscription and I want you to know how much The World is appreciated; also how closely it is read. The little notice concerning our work which you had in a recent number has brought us many letters from all over the country. The thing which impressed me most was the many varied sources from which came the letters."**

AN OLD READER'S TRIBUTE.

A very busy exhibitor out in Mississippi contributes this praise in a nutshell: **"I wish to compliment you on the way you are conducting your magazine. Through seven years I have had a chance to watch your paper and find it growing better with each issue."**

"WHAT HE CONSIDERS THE BEST PART OF THE WORLD."

A well known Ohio firm of exhibitors write to say: **"What I consider the best part of The World and the thing I look for first is 'Film Comments.' I never put on a picture and advertise it unless I first look up what your critics have to say about it and cut it out. If the subject is not a strong one I do not advertise it as such."**

PLEASED WITH ANOTHER PART.

A prominent Cincinnati exhibitor says: **"Your index stories of the films is the best and handiest thing possible for the live exhibitor, especially those getting out a weekly program with a short synopsis as we do."**

FILM REVIEWS MOST VALUABLE.

This letter comes from Los Angeles: **"Enclosed please find check for $3 renewal for 1915. Allow me to congratulate you on the trend of your film reviews. It is well to remember that a paper that prostitutes itself to its heavy advertisers is valueless to the exhibitor and as soon as the exhibitor recognizes this fact the paper is then valueless to the advertiser, but a paper that has the financial and moral backbone to condemn a poor film of its heaviest advertiser will be so supported by the exhibitors that the advertiser must make use of it. Then, too, the managers of to-day are somewhat of a different type of men than they were some years ago."**

What a magnificent text for an honest talk on advertising; what a fine illustration of the modern exhibitor and his way of thinking. "Delicatessen for the mind."

KEEPS IN TOUCH WITH ALL THAT IS IN THIS GREAT INDUSTRY.

Here is a letter from a man who has charge of fourteen houses owned by a big amusement company in the South. He writes from Greensboro, N. C. This is what he says: **"I find The World without doubt the greatest asset to me in my work. Without The World it would be impossible for me to keep in touch with all that IS in this great industry."**

GUIDING THE STEPS OF THE BEGINNER.

Every avenue in motion picture life points toward the Moving Picture World as the one great representative journal of the industry. Hence new men entering the exhibiting ranks soon hear of its usefulness and hasten to become subscribers. Here is a characteristic tribute from a progressive exhibitor in Sacramento, Cal.: **"Enclosed please find our check in payment of subscription. This is the biggest three dollars' worth we are receiving as we cannot begin to tell you what a help The World was to us in starting in the picture business."**

THE WORLD MAINTAINS HIGH STANDARDS.

One note in this concert of praise recurs with striking frequency. Exhibitors unite in complimenting the paper on its high standards, which many times have resulted in the exclusion of objectionable films from the advertising columns. It is easy to preach clean methods and slap the editorial chest in gleeful pride at moral preachments, but it is quite another thing to carry conviction into the business department and practice what you preach. An exhibitor in a small city near Philadelphia writes: **"Your paper is of untold value to us in the promotion of our motion picture entertainments and we wish to commend the high standard and excellent ideals that you hold up for both producer and exhibitor."**

From Ohio comes this tribute: **"We wish to congratulate your noble journal upon the advancement of this industry the credit of which we feel belongs largely to you. Keep up the good work you have started and especially in the fair and unbiased criticisms of the pictures, as they are a wonderful help to us. With best wishes we are, yours very truly, Wellman & McMahon, Gem theater, Ironton, O."**

From Northern Canada we have this appreciation running much in the same vein as the other two: **"Your publication is so valuable a work of reference that we consider it essential to our business to always have a complete file in our office. We have pleasure in expressing our highest praise for all you have done and are doing for the advancement of pictures. Sydney Amusement Company, Sydney, N. S."**

A VERITABLE DELUGE OF KIND WORDS.

Gazing upon the pile of letters still before me I feel that taking off these few samples has made hardly any impression upon the great mass still before me. It is space-devouring work and I must be content with just a line or two from the big assortment beside my desk. **"I enjoy your book, The Moving Picture World. It is splendid, especially the column allotted to the Photoplaywright. I could not get along without it.**—A. A. Cavill, Syracuse.

"We congratulate you on the high quality of your magazine, which we could not do without."—T. M. Mackey, Great Falls, Mont.

"The writer might as well acknowledge with enthusiasm that he could not be without The Moving Picture World; it has everything that an exhibitor would like to know."—O. K. Holland, York, Ala.

"Your valuable journal, The Moving Picture World, is the greatest aid we have in our business. Accept our compliments on your efforts to supply the trade with all that is up to date in our great industry."—W. R. Fairman, Bryan, Tex.

"I wish to say that the journal is worth more than its weight in gold."—J. Rodney Good, Lancaster, Pa.

"Please renew my subscription to the best and most valuable trade paper published, The Moving Picture World. I would not be without it for twice the price."—Arthur Wyers, Bellefontaine, O.

"I find The World a great help to me in the picture business and could not be without it."—R. G. Markell, Ellis, Kan.

"I take pleasure in enclosing my check for renewal of my subscription to The Moving Picture World. As water is to the weary traveler of the desert so is the M. P. W. to the live exhibitor."—N. E. Chaney, Hillsboro, O.

"As a man turns to his 'three squares a day' and expects them, so do I turn to the ONLY (underscored in the original) weekly devoted to the industry."—Wm. Leyser, Buffalo.

Here is a tribute from across the sea. George H. Kenyon, proprietor of the Princess theater, Colwyn Bay, England, says: **"We find your paper most interesting and helpful in many ways and one that every manager and operator should subscribe to who wishes to be up to date."**

O. F. Langworthy of Sistersville, W. Va., writes: **"We thank you for the great help your journal has been to the exhibitors in general and the writer in particular; we would just as soon think of trying to run without a machine as without The World."**

"Enclosed find check for $3.00 for another year's subscription to the moving picture man's friend, The Moving Picture World. I am as thoroughly convinced as ever that this splendid periodical should be in every picture house in the world. Have seen many a single item that was well worth the price of the entire year's subscription. I don't want to miss a single issue."—C. W. Clabaugh, Pretty Prairie, Kan.

Almost all of this comes to us on exhibitors' stationery. All of it represents but a few weeks' selections and the reader is safe in accepting my word for the statement that if we went into printing appreciative letters as a regular department of the paper we would have to fill about a page every week.

WOULD SOONER PAY FOR THE WORLD THAN HAVE IMITATION FREE OF CHARGE.

This is what a well known theater manager in Philadelphia writes: **"By an odd coincidence my subscription expires at the same time as a three months' free trial to another trade journal. I have no need for two, so the fact that you find check enclosed is all that need be said regarding their comparative value to me."**

J. D. Ross, manager of the Variety theater, Canton, Ill., writes: **"Kindly find enclosed check for $3.00 for which please send World for one year. Please send back numbers beginning with November, 1914, up to present time. I take two other motion picture publications, but find I cannot rely upon them like I can on The World."**

Sam Landry of Norway, Me., writes: **"It's impossible for me to get along without The Moving Picture World; there are many magazines published, but none compare with The World. I hope you will keep it up to its standard."**

S. E. Wall, of Columbus, O., says: **"Herewith enclosed find check for $3 renewal subscription for 'the Exhibitor's Bible.' It may interest you to know that we could not think of getting along without the 'Comments on the Films' as they are the most authentic advance information available."**

THE REASON OF IT ALL.

We might go on with this ad infinitum, but why should we? It's as bootless to throw perfume on the violet as it was in the day of King John. The lesson we want to draw from all this vast cumulative proof of The Moving Picture World usefulness and superiority is plain enough. The Moving Picture World stands for service and for principle. It specializes in all the ramifications of the industry. It is the constant companion of the exhibitor, aiding him with practical suggestions, helping him to improve his projection, to balance his program, to advertise his show, to fight his enemies and to win public favor.

Nothing that pertains to motion pictures is strange to The Moving Picture World. It advocates the organization of exhibitors for mutual protection and profit. By insisting from its very birth on high ethical and artistic standards it has helped to gain a good reputation for the motion picture. It has from the beginning encouraged the educational picture. The Moving Picture World prints the news, but it will never be satisfied with merely printing the news. No motion picture journal that contents itself with just a record of what is happening in the industry will ever attain a high degree of usefulness to the exhibitor. The exhibitor needs service. The World's reviews and all its special features are based on the principle of service. Because this service is performed by experts it is intelligent and reliable. It is this policy of service which has given The Moving Picture World its unique standing among the trade journals of the world and it is this policy of service which has gained for The Moving Picture World a circulation easily surpassing that of all rival publications put together.

ROLFE BUYS DYREDA.

A very important deal in film circles was completed Thursday, May 27, when the Dyreda Art Film Company was purchased by the B. A. Rolfe organization. The Metro Film Corporation, through which Rolfe distributes its productions, owns a part of the Rolfe Company, and consequently the Metro is now directly interested in both the Rolfe and the former Dyreda organization. The Dyreda Company was organized by Frank L. Dyer, former head of the General Film Company; J. Searle Dawley, former producer for the Famous Players and with Edison before that, and J. Parker Reeds. The name was made up from the names of the three founders

Later new interests bought into the company and they leased the property at 61st street and Broadway, where they had one of the finest studios in the city, it being especially desirable because of the central position. This studio now passes into the hands of the Rolfe organization. C. M. Maddox, of the Rolfe Company, becoming general manager of the new organization.

CENTAUR ELECTS OFFICERS.

At a special meeting of the Board of Directors of the Centaur Film Company of Bayonne, N. J., held on May 22 in the company's offices, the following officers were elected: David Horsley, president; James Horsley, vice-president; Chester Beecroft, secretary; J. T. R. Proctor, treasurer; George J. Lounsberry, assistant treasurer.

The semi-annual report showed a remarkable advance in business transacted over the previous report. Three new inventions of David Horsley's viz the Double Exposure Camera, the Horsley step printer and the full reel duplex printer with automatic light shift were reported completed. The financial report showed that the assets of the Centaur Film Company had more than doubled within the year. Chester Beecroft was reappointed as general manager.

METRO HOUSE ORGAN.

The Metrogram, published by the Metro Film Service, is the latest house organ to appear. E. W. Saunders is the general manager and George Wotherspoon is editor. It is published every Saturday by the New York Film Service, Inc., at 110 West 40th street.

Berst Condemns Official Censorship.

General Manager of the Selig Polyscope Company Favors the Methods of the National Board—Talks of Selig's Plans.

FILMLAND'S authorities considered it "big news" when Mr. J. A. Berst became affiliated with the Selig Polyscope Company as vice-president and general manager. Students of the animated screen sat up and took notice. Immediately it was of general opinon that again Mr. William N. Selig had put one over in filmland and had engaged for his great business enterprise a man without a peer in knowledge of the motion picture world in all of its ramifications. It was the greatest compliment in the world to Mr. Berst that he was engaged by Mr. Selig to aid in guiding the destinies of the Selig Company and to lift some of the administrative burdens off the shoulders of Mr. Selig, who had uncomplainingly carried them for so long.

It was confidently expected that things would happen in startling succession with the advent of Mr. Berst. They remembered Mr. Berst's long and distinguished affiliations with motion picture enterprises; they recalled his great work with another motion picture manufacturing company; they distinctly remembered the Berst power wielded in the inner councils of the General Film Company at a time when wise counselship was an essentiality. They hastened to congratulate Mr. Selig on the acquisition of a powerful right arm.

It is not often that Mr. Berst talks for publication, but when asked to say something he revealed the subject that was receiving much of his attention—the question of censorship.

"I am in favor of motion picture censorship," said Mr. Berst, "but I am not in favor of unfair censorship. I do not believe in the state, county or municipal censorship which in all of its ramifications cannot but be unfair to the manufacturer and to the exhibitor. And it should be noted that it is the exhibitor who ultimately pays the cost of upkeep of all these various censor boards.

"The National Board of Censorship was formed in the correct way and I wish to add my testimony to the careful and proper methods that have been employed by the National Board. Selected with a personnel of enlightened men and women, serving without financial remuneration, their rulings, for the most part, have been consistent and beneficial."

J. A. Berst.

"Are you a supporter of the idea of a Board of Censorship selected by the National Congress?" was asked of Mr. Berst.

"I am not in favor of such a censorship body," was the emphatic reply. "One reason is that politics may enter the organization of such a body; another reason is that a Federal Board of Censorship would have little power over the states and that the State Censors would flourish as of yore and the situation would not be remedied in any detail.

"There is another angle to this censorship question that has not been seriously considered, to my mind. It is this: Certain manufacturers cry to high heaven against the rulings of the censors; they write essays, grant interviews, foster legislative opposition and then they turn right around and release an occasional motion picture that razes the structure of opposition that has been so carefully upbuilded. In other words, their theory and practice is dissimilar. Motion pictures fostering race prejudice, encouraging undue familiarity with the underworld, containing suggestive actions and scenes, these motion pictures ought to be censored!

"The way to combat unfair censorship, the method to foil politicians, the way to free the exhibitors and the public from unjust taxation, the manner in which to pave the way for an object lesson showing that censorship in many of its forms is useless and ridiculous, is to produce motion pictures which are free from doubtful detail. Until this is accomplished we will have a swarm of censors in cities, counties and states, most of them poorly equipped to perform most important duties.

"Mr. Selig and I have endeavored to release productions which cannot be criticised in any detail from a standpoint of censorship. That we are succeeding will be proven by the fact that the Selig releases contain a minimum of cut-outs in Chicago, the most difficult city in the world in which to please the powers, and also in Canada, where censorship is unusually strict.

"We are working night and day to make the Selig productions worthy. During the past few months such distinguished stars of the spoken drama as Tyrone Power, Harry Mestayer, Otis Harlan and others have been added to our companies of artists. Such well known directors as T. N. Heffron, Colin Campbell, Marshal Neilan and others are working on meritorious productions and, other than these, many versatile actors and actresses have been engaged to make the Selig plays worthy.

"We have engaged the services of the best writers, in fact the Selig Company claims a 'corner in authors.' Such writers as Anna Katherine Green, Meredith Nicholson, Louis Joseph Vance, Edward E. Rose, Rex Beach, Robert Hitchens, Mary Roberts Rinehart, E. Phillips Oppenheim, Gilson Willets, and others, are contributing to the worthiness of our stories.

"We are also devoting careful attention to our releases in three, two and one reels, and we are not sacrificing the general excellence of these productions in any way, shape or form.

"The new Selig Diamond Specials in three reels at present have all my attention. The exhibitors are certainly getting unusual value in these productions. Originally planned as features, we thought that the merit of these Diamond Specials would prove to the exhibitors that our regular program is being consistently upheld. 'Pals in Blue' and 'The Quarry,' Selig Diamond Specials, were recently shown in our projection room to exhibitors, and they were very kind, indeed, with their compliments.

"The favor with which our Red Seal Plays are being received is indeed gratifying and supports us in our theory that if time, care, thought and expense are all crowded into a production, that the action will be appreciated. 'The Carpet from Bagdad' immediately became popular and prints cannot be issued fast enough to supply the demand. 'The Millionaire Baby' is a strong six-reel drama, released May 31st, and is a great big production handled in a great big way. 'The Rosary,' a wonderful picture directed by Mr. Colin Campbell, and 'A Texas Steer,' featuring Mr. Tyrone Power, and a great number of other Red Seal Plays, are to be released one every month. We have directors who have made a specialty of dramatic subjects, and from our many players it is always possible to select suitable types."

Aldermen Flout Court of Appeals

Yonkers "Statesmen" in a Second Desperate Attempt to Close Motion Picture Theaters on Sundays.

THE Common Council of Yonkers, New York, gave a public hearing on Tuesday, June 1, on an ordinance introduced to close the motion picture theaters on Sunday. The ordinance is intended to circumvent the decision of the Court of Appeals which only a short time ago held practically the same ordinance unconstitutional.

The exhibitors of Yonkers, a most intelligent and progressive body of men, were present at the hearing almost to a man. Their side of the argument was presented by John J. Finn, the attorney who had guided them through all the previous litigation; Lee A. Ochs, the president of the New York State organization; George Martin, an exhibitor of Yonkers and New York, and W. Stephen Bush of The Moving Picture World. Mr. Finn thoroughly covered the legal aspects of the case, making it plain that the new ordinance which confined all motion picture licenses to six-day permits would most surely be knocked out in the courts. He said the language of the courts was unmistakable, and then attacked the logic and the motives of the Mayor who was behind this new ordinance. He denied that there was any real public sentiment behind the new measure, pointing to the fact that motion picture theaters were patronized by no less than 15,000 people on Sundays in the city of Yonkers. Mr. Ochs urged the aldermen to consult their legal adviser before flying in the face of the courts of the State. He pointed to New York as an example of orderly and decent Sunday opening. Mr. Martin made a short but very able address showing what great good the motion pictures did on Sundays as well as on week days, and giving interesting incidents that came within his own experience as an exhibitor. W. Stephen Bush declared that the Common Council of Jamestown, N. Y., had intended to pass a Sunday closing ordinance, but had abandoned the idea after consulting the corporation counsel. He called attention to the fact that the Sunday exhibition in all the cities where he had been had never led to the slightest disturbance of the peaceful character of the day.

"In every city where the motion picture theaters are closed," said Mr. Bush, "we see disconsolate and sad-looking groups of men standing on the corners either staring into vacancy or staring at passersby and annoying respectable women. I feel sorry for these men. It's Sunday and they have no place to go. For some reason the churches do not seem to attract them. Their pastors are probably too busy opposing Sunday shows to give these men any attention. If these poor idlers and loungers had a motion picture theater to go to they might after a while learn something and become useful to themselves and to the community. They are not all idlers by any means. Many of them are men who work hard all week and who are condemned by the Puritan blue laws to mope away the one day in the week that might be used to entertain and instruct them. In cities where the motion picture theaters are allowed to open these knots of unhappy men holding down the street corners are not to be seen. Exhibitors in Yonkers conduct a clean wholesome show and no sane man can understand why they should be stopped on Sunday. Aside from all the legal points I believe that Sunday exhibitions with the right sort of programs are a benefit and a blessing to every community."

At this one of the reverend reformers arose and wanted Mr. Bush to declare himself as the paid agent of the moving picture men. Mr. Bush replied that he had not asked or received any pay and that it was characteristic of reformers to impugn the motives of men who did not agree with them.

Rev. Mr. J. Mayhew then led the array of ministers opposed to Sunday opening. "We admit all that Mr. Bush claims for the educative value of the films," he said. "We deny, too, that we want a Puritan Sabbath. Our protest is against the commercialization of the Sabbath. This is the thin end of the wedge. If you give the motion picture men permission to open on Sunday every other business will open too." Two other ministers also spoke in favor of the ordinance.

There was no discussion by the board, and the ordinance received a majority of the votes.

It is expected that the exhibitors will immediately apply for an injunction against the city authorities. Mr. Finn, the attorney of the exhibitors, has no doubt as to the defeat of the ordinance. The theaters will no doubt remain open on Sundays after an injunction is granted.

Edward C. Taylor

EDWARD C. TAYLOR, whose success in technical screencraft has been one of the causes of a most marked advance in the Edison production, gained his years of apprenticeship unknowingly in travel and adventure in this country and in England, France, Canada and Mexico. With a receptive imagination and a retentive memory, Mr. Taylor, in his twenty-four years, has gained a broad equipment for creative work, and his keen insight affords a knowledge that finds a most effective expression through his present post—Stage Managership.

Edward C. Taylor

Born on July 19, 1890, at De Soto, Wisconsin, he served his preparatory term at Winthrop, Mass., and then studied art in both England and France, also under the famous artist, Robert Henri. It was while he was writing and illustrating his copy for a publishing firm in Boston, Mass., that he heard in the click of the camera a call that he answered with striking results. Soon after his advent in filmdom with the Florida companies of Lubin and Kalem, where he acquired his initial knowledge inside the camera lines, he developed such a decided talent for set perfection that he attracted the favorable attention of Director Richard Ridgely, then stationed with an Edison company in Jacksonville, with whom he advanced in the span of a few months from assistant director to road manager and technical director, in which capacity he brought the company back from Florida. Later he climbed the studio ladder, becoming casting director. Later he was appointed stage manager. Every step in Mr. Taylor's career has been identified with a studied progressiveness that can obtain only in a nature that is at once adaptable and productive.

Mr. Taylor can base his claim to stage managership on his unique skill of blending a commercial discernment with an artistic sense. Capitalizing a traveled experience, he calls upon a boundless imagination, and the result is an effect that is fast making a unique impression in filmland.

IRWIN AND SEELYE ON THE ROAD.

This week, General Manager Walter W. Irwin, of the V-L-S-E, and Assistant General Manager C. R. Seelye, will leave New York to look over the New England territory. It is the intention of Mr. Irwin to confer with C. H. Webster, Boston branch manager, in regard to the situation in Boston proper, while Mr. Seelye will assist in the perfection of the service and sales organization and then continue over much of the northeast territory on a visit to many of the most prominent exhibitors.

"While our Boston branch has been but recently opened, and not yet fully organized, its business has been really remarkable," said Mr. Irwin, "and with only five features actually working, and these not yet in full swing, the records show an amount of business that is exceedingly gratifying. We are carefully selecting the men to represent us in the field, and as this requires time, we have at present, comparatively few men on the road; and when this is considered, the volume of booking on our features is phenomenal."

"The service department we are organizing will give to exhibitors the greatest possible cooperation, and when in proper working order, with a full complement of competent representatives in the field, a new era in picture play exhibition will be in full bloom."

"We are gathering together men that are the flower of the industry, and the principal quality that we look for in our representatives is not merely a knowledge of films, but the ability to intelligently discuss local conditions with each exhibitor and advise him of the best means to obtain the greatest financial benefit through the exhibition of our features."

The Motion Picture Exhibitor

LAST CALL FOR READING.

The Pennsylvania Convention Promises to Be a Record-Breaker—An Ambitious Program Arranged by the Indefatigable Ben Zerr—Reading Is Ready for the Film Men.

UNLESS all indications fail, June 7, 8 and 9 will be red-letter days in the history of Pennsylvania filmworld. The three days mentioned are the days of the State convention of the Pennsylvania organization at Reading. The convention which will be held in the Auditorium will receive all the hospitality for which Reading is justly famous. Among the well-known players coming are Mary Charleson, Lillie Leslie, Rosetta Brice, Eleanor Barry, Florence Williams, Justina Huff, Ruth Bryan, Frankie Mann, Patsy DeForest, George Soule Spencer, Josephine Longworth, James Daly, Percy Winter, Bernard Siegel, Peter Lang, George S. Trimble, James Cassady, Walter Law, William Cahill, Clarence Elmer, Kempton Greene, Francis Joyner, Jack Standing, Alan Quinn, Douglas Sibole and Octavia Handworth.

A number of the Lubin officials, as well as some of the directors and players, will attend the convention proper and the banquet.

While the convention is being held in Reading one of the Lubin companies will also be there making exteriors for forthcoming photoplays, utilizing the picturesque scenery in and around Reading.

The special children's performances to be held each afternoon during the three convention days will be very interesting. One of the boys will imitate Charles Chaplin and the other Ford Sterling. These affairs will take place at Rajah Temple, on the second floor.

The first floor of Rajah Temple will be devoted to an exhibit. This will not include the industry accessories alone, but a number of local firms have engaged booths.

The ball will give the Reading public a lifetime opportunity to view some of the most gorgeous gowns ever worn at any social function.

G. Harel Gundry has been selected as master of ceremonies. He will have charge of the dancing contests for the visiting players and the out-of-town exhibitors. Among the trophies will be the valuable silver cup donated by the Metro Pictures Corporation.

Silver cups for the ball have been donated by the Reading Eagle and News-Times. The Reading local will also give a prize.

Another silver cup has been secured from Peter Klein, r nager of the Berkshire Hotel, for the out-of-town local having the largest representation of exhibitors.

One of the unique features of the convention will be the producing of a two-reel drama by the Pyramid Players of the United Film Service. This photoplay will be directed by the writer, Edwin August, who also will appear in the scenes. He will be supported by Ruth Blair, Iva Shepherd and Bill Bailey.

CINEMA CLUB MEETING.

Bronx Exhibitors' Organization Holds Large Gathering at Model Theater—Wants Children's Law Changed.

THERE was a regular meeting of the Cinema Exhibitors' Association of the Bronx at the Model theater, Freeman street, on the night of Tuesday, May 25, at which forty-five exhibitors were present. As has long been known to readers of the Moving Picture World, the Cinema Club, as the organization is best known, has long dominated the trade in the Bronx. Of the fifty-two theaters in the Bronx the majority are enrolled as members of the Cinema Club. That the members are in hearty accord with their offices was shown by the unanimous vote of confidence passed upon the motion of A. Bauerenfreund.

The officers of the organization are John H. Wittman, president; Mr. J. Coleman, vice-president; Mr. Pollak, treasurer, and Mr. Allen, secretary.

The question of better laws regulating the attendance of children was discussed at some length. Other matters concerning the trade came up for consideration.

TO REORGANIZE CINCINNATI LOCAL.

Plans for the complete reorganization of the Motion Picture Exhibitors' League of Cincinnati, on a basis which is expected to bring into the League virtually every exhibitor in and around the city, are well under way, with every prospect of meeting with complete success. The reorganization arrangement has been perfected by what might be called a non-partisan committee, consisting of Messrs. John Weinig as chairman, H. G. Kruse, William Howard, A. L. Emmert, Charles Weigel and A. G. Hettesheimer, this committee being about equally divided between "insiders" in the League as now organized, and "outsiders" who felt that their interests were outside of the organization. This committee, which was formed some weeks ago, largely through the instrumentality of Messrs. Miller & Foster, legal representatives of the League, succeeded in devising a constitution for the organization which struck all interests as being entirely satisfactory, and general expressions to this effect were heard at a meeting of representative exhibitors, including many not now in the League, recently held at one of the hotels. With assurances of support from all quarters, work is now going on with a view to a complete reorganization, and those who are fully familiar with the extent to which the exhibitors seem willing to get together declare that from 75 to 90 per cent. of local exhibitors will be represented. The reorganized League will make no attempt to dictate to its members on matters of individual policy, but will confine itself to things concerning the general welfare only; and it was by reason of a clearly-indicated intention to this effect that the reorganization plan was so generally approved. This being the case, it is not anticipated that the several organizations which have been formed recently for the purpose of assisting their members in getting better feature service, and for like purposes, will find any conflict between their purposes and those of the League.

SANDAHL VISITS WORLD OFFICE.

A. A. Sandahl, of Great Falls, Mont., paid a visit to the office of the Moving Picture World Wednesday, June 2. Mr. Sandahl has taken a 12-year lease on a 1,170-seat theater in Great Falls, and will open it as a high-class moving picture house in a week. About a year and a half ago the theater was devoted to vaudeville, but as this form of amusement did not take with the public it closed shortly after it was opened. It remained "dark" until Mr. Sandahl leased it, and it is now being renovated for a picture theater. Mr. Sandahl says that he will show only first-run subjects, and that the program will be changed every day. He has made a faithful study of the picture business and is prepared to give his patrons an entertaining and diversified show. A. M. Sandahl, his son, will be in charge of the house. The place will be fitted with up-to-date equipment including Baird projection machines and a Fort Wayne Compensarc. While in New York City, Mr. Sandahl completed negotiations for the Montana agency of Baird machines, and renewed his subscription to the Moving Picture World, without which he says it would be absolutely impossible for him to get along.

HOW TO GET FLORENCE LA BADIE'S PHOTO.

As there are many requests for the photograph and autograph of the Thanhouser player, Miss Florence LaBadie, that young lady requests all who wish such a memento of her to send postage. Miss LaBadie does not sell her photos, but she is willing to send her autograph portrait upon request and at her discretion and convenience, provided that postage is enclosed. She does not say how much, but send enough. Her address is Thanhouser Studios, New Rochelle, N. Y.

American Pictures For Canada.

Many Will Be Released Direct to Canadian Exchanges and Not by Mutual.

THE American Film Manufacturing Company, producers of the famous "Flying A" dramas, American "Beauty" films and American Master Pictures, offers Canadian exchanges opportunities to obtain exclusive provincial rights to the releases above mentioned.

Beginning with the releases of June 14 and thereafter, these regular American releases will not be distributed in Canada by the Mutual Film Corporation, as has been the custom for some time past. The Mutual, however, will continue to distribute "The Diamond from the Sky," the American's continued photoplay, and any other special material for which the Mutual may contract.

The regular American releases affected by this announcement are as follows:

2-reel "Flying A" drama every Monday.
1-reel American "Beauty" every Tuesday.
1-reel "Flying A" drama every Wednesday.
1-reel "Flying A" drama every fourth Friday.

American Master Pictures, as announced in trade press after June 14th.

Application for territorial rights in Canada on these regular releases should be made to the American Film Manufacturing Company, 6225 Broadway, Chicago, Illinois. John R. Freuler, first vice-president of the Mutual Film Corporation, explained the new arrangement:

"It must be borne in mind," Mr. Freuler asserted, "that the Mutual Film Corporation will continue to distribute 'The Diamond from the Sky,' produced by the American Film Manufacturing Company. Also, the Mutual will contract for special productions and distribute them as heretofore. The Mutual exchanges in Canada will continue operations, distributing the vast amount of valuable stock on hand. The change affects only the regular American releases and American Master Pictures subsequent to June 14."

Some Notable Subjects

Seven Screen Stars and Two Stage Favorites in V-L-S-E June Releases.

An analysis of the features scheduled for release during the month of June on the V-L-S-E program shows the same even balance and variety of subjects that characterized the April and May releases, and, in addition to seven of the screen's most popular stars, Viola Allen and Rose Coghlan, the distinguished stars of the speaking stage, will be seen in the leading roles.

The first release of the month is Lubin's "The Sporting Duchess," with Rose Coghlan, Ethel Clayton and George Soule Spencer in the principal roles.

For the week of June 14 the Vitagraph's "The Sins of the Mothers" introduces Earle Williams, Anita Stewart, Paul Scardon and Julia Swayne Gordon. This production is from the winning script in the Vitagraph-Evening Sun $1,000 prize contest. It was produced under the direction of Ralph Ince.

Essanay's "The White Sister," with Viola Allen, the world-famous star, in the leading role, a portrayal she made famous on the stage, is scheduled for the week of June 23.

"The Rosary," Selig's five-part production, released the last week in the month, is from Edward E. Rose's soul-stirring drama of the same name, and features Miss Kathlyn Williams.

METRO AT READING.

In addition to the magnificent sterling silver cup which the Metro Picture Corporation presented to the Reading Convention Committee, seven important Metro stars will attend at state gathering at Reading during the three days beginning Monday, June 7. Emily Stevens, Irene Warfield, Orrin Johnson, Jane Grey, Valli Valli, Lois Meredith and Florence Reed will be in attendance at the Metro booth at different periods.

Handsome souvenir photographs of Francis X. Bushman will be distributed at the exhibition rooms to visitors. Mr. Bushman autographed over twelve hundred of these, and they are being shipped this week to the committee.

The silver cup donated by Metro stands thirty-four inches high and is engraved with the signatures of the various permanent Metro stars. It will be given to the visiting exhibitor participating in the most events. The value of the cup is said to be two hundred dollars.

The cut and the souvenirs have been on display in the windows of the leading shoe store at Reading for several weeks. Harry Reichenbach will represent Metro during the convention.

Zukor Leaves For Los Angeles

President of Famous Players Will Remain at Coast for a Month with Important Purpose.

Adolph Zukor, president of the Famous players Film Co., left Saturday, May 29, for the Coast studios of his company, accompanied by Mrs. Zukor and his son and daughter, Eugene J. and Mildred Zukor. It is said that Mr. Zukor's object for the trip is a very important one, and the fact that he contemplates remaining at Los Angeles for about a month lends an added significance.

Mr. Zukor's purpose is to purchase a large tract of ground in or about Los Angeles for the erection of three separate studios. The Famous Players Film Co. has maintained a studio on the Pacific Coast for the past year, where most of the recent Mary Pickford subjects were produced. The satisfactory photographic and scenic results obtained by the western company, it is inferred, have now encouraged the Famous Players to expand their producing activities in Los Angeles.

Under the management of Albert A. Kaufman, who has been acting as western manager since the Famous Players invaded Los Angeles, the studio resources of this company have steadily accumulated to such an extent that but for the physical space required, the Famous Players' western organization is now fully equipped with lights and incidental paraphernalia to occupy two or more studios. It is to obtain the ground whereby to fill this need that caused Mr. Zukor to undertake this trip.

It is possible that in the future several other companies will be sent to the coast, and the original plans for the western productions are now being magnified to take in the added possibilities that will thus be supplied.

Albert B. Ladick

THAT ENGLAND, despite war conditions, is still a strong film exhibiting country, is evidenced by the buying activities of Albert B. Ladick, American representative of the American Film Releases, of which organization Richard S. Edmondson is proprietor.

Albert B. Ladick.

From his office, Suite 1005, No. 220 West 42d street, N. Y. City, Mr. Ladick has recently plunged on American features of merit. Among his recent purchases were: "The Three of Us," a Rolfe feature; "A Daughter of the People," by Dyreda Film Co.; "The Hoosier Schoolmaster," by the Masterpiece Film Co.; Salisbury's American Wild Animal Pictures and California M. P. Co.'s "Mignon." All of the feature products of the Life Photo Film Corporation and the Conness-Till Film Co., of Toronto, are handled by Mr. Edmondson abroad.

Ladick says that he is in the market for high-class dramas of four and five-reel length, Broadway successes and adaptations of famous books being particularly desirable.

Edmondson is a widely known figure in European circles and has exploited some of the biggest productions with highly remunerative returns.

Though an Englishman by birth, he began his film career in California. His plant there was wiped out by the San Francisco fire in 1906. With what remained of his capital he invested in a motion picture theater, after which he embarked as a manufacturer, filming the Nelson-Wolgast contest. On the profits of this he formed the Great Western Film Co. of California. Edmondson was also interested in the films of the Johnson-Jeffries contest in Nevada in 1910.

The Main continental offices are at No. 118 Shaftesbury avenue, London, where Mr. Graham Edwards is in general charge under Mr. Edmondson.

Another Picture Recruit

Hazel Dawn Abandons Stage Permanently to Appear Exclusively in Famous Players' Productions!

THE camera has made another successful invasion of the legitimate stage! Moreover, this latest conquest of the screen is of a permanent nature, and provides the silent drama with a lasting acquisition of rare artistic and general importance. This most recent coup of the screen in general and the Famous Players Film Co. in particular is Hazel Dawn.

Hazel Dawn.

Closely following the announcement that the Famous Players had secured the exclusive motion picture services of Pauline Frederick for a number of years comes a statement from that company that it has induced Miss Dawn, who made her screen debut under its management, to abandon the stage permanently and devote all her time to the production of an elaborate series of features under its direction.

Hazel Dawn attained popular prominence as one of the foremost of the younger stars of the American stage through her charming impersonation of "The Pink Lady," her world-famous triumph, and more recently completed a successful tour in "The Debutante." After her first film characterization, as "One of Our Girls," she attracted such wide popularity that the Famous Players at once re-engaged her for a second screen appearance, the phenomenally successful results of which have now impelled this concern to place her under exclusive contract.

A number of important dramatic and literary successes are being secured by the Famous Players as screen vehicles for Miss Dawn, notable among which are "The Fatal Card," in which she will co-star with John Mason, "Clarissa," based on Ronald MacDonald's strange story, "Gambier's Advocate," and "The Dainty Boss," a unique comedy-drama appropriately suited to the capabilities of the star.

METRO HAS DENVER OFFICE.

The sole remaining territory of the United States, as yet uncovered by the Metro Pictures Corporation, is now being opened by that concern with offices located in Denver. Arrangements for the opening of the offices is now going forward under the direction of Harry J. Cohen.

Perhaps the most novel method of opening an exchange is the method assumed by the Metro Company for the opening of their Denver branch. Mr. Cohen arrived in Denver this week, taking with him prints of all the Metro releases to date and invitations have been sent to exhibitors throughout Colorado, Wyoming, Idaho and Nevada to attend one of the first-class houses in Denver, which has been leased by Metro for the week and continuous performances will be given from 10 a. m. until 9 p. m., during which time the Metro productions will be shown.

The Denver office will be opened within the forthcoming week and some local man of experience and acquaintance in the territory will be put in charge of the office when arrangements have all been completed.

THE SELIG MONTHLY HERALD.

William Lord Wright sends to us a copy of the new Selig Poliscope publication, "Selig Monthly Herald." It is attractive looking and a good advertisement for the Selig product, being a formal house organ dealing especially with descriptive matter relating to the coming releases of that brand in the same way that the loose leaflets heralding Selig pictures of the past. Beside the synopsis of the pictures, there is in this issue an editorial invitation to visit the Selig plant in California and also a program of releases for quick reference. On the cover is a large and pleasing likeness of Harry Mestayer, the Selig player.

BIOGRAPH COMPANIES COMING HOME.

After a sojourn of six months at their Los Angeles studios, the Biograph producing forces, seven companies strong, will leave the California city on Monday, June 28, en route for home. The Biograph special will pull out of Los Angeles at 3 p. m. and will arrive in San Francisco on Tuesday morning at 9.30. The 125 persons in the party, including directors, actors, the scenario staff, stage mechanics, etc., will spend two days at the Panama-Pacific International Exposition, as guests of the Biograph Company. The special will leave San Francisco on Wednesday evening at 11.55, and will arrive in New York on Monday, July 5, at 7.30 p. m.

During the absence of the producing forces on the coast, the studios in the Bronx, New York City, have been thoroughly overhauled, and a number of interesting installations made with a view to enhancing the efficiency of the studios and laboratories. Immediately upon the return of the Los Angeles party, work will be resumed on several important forthcoming releases, in addition to the five Biographs each week. Special plans have been made for the production of the three-reel Biograph, to be released every other Wednesday in the regular service, beginning with "Under Two Flags" on July 21.

KATHLYN WILLIAMS HONORED.

Miss Kathlyn Williams has been the recipient of many honors, but she was accorded a new one recently. Without her knowledge, the Selig actress was "adopted" in faraway Honolulu by a small army of Uncle Sam's soldier boys, who organized a "Kathlyn Williams Club," built a clubhouse and are working for the betterment of motion pictures, all in the name of their fair patroness. The first knowledge Miss Williams had of the honor extended to her was upon the receipt of a letter sent from Schofield Barracks, Honolulu, H. T., and dated April 25, 1915.

Florence Hackett With United

EDWIN AUGUST announces that Florence Hackett, the well known motion picture actress formerly with Reliance and Lubin, has been acquired by the Pyramid Company, and will in the future appear in two-part photoplays with him.

Florence Hackett is a motion picture actress of no mean reputation, having starred with Arthur Johnson at the Reliance Company and then Lubin for five years, and having won a name for herself as an emotional artist on the legitimate stage even before that. She is tall and graceful, with handsome features which photograph magnificently and a feminine charm which makes for a fascinating screen magnetism. She has also won for herself the title of "the best-dressed woman in pictures."

Florence Hackett

Florence Hackett was born in Buffalo, N. Y. When she was 15 years of age she was brought by her mother to New York, where she attended St. Cecilia's Academy. She had no special dramatic training, but her natural abilities and her love of acting stood her in such good stead that when she tried out for a part in "Dora Thorne" she won instant popularity and was given the role. "The Traveling Salesman" was the last play in which she appeared before joining the Reliance Company. She played with James Kirkwood, Henry Walthal and Marion Leonard and Arthur Johnson, with whom she went to Lubin at Philadelphia later.

Some of the photoplays in which Miss Hackett will be remembered are "The Road of Strife," "Beloved Adventure," "The Intriguers" by George Terwilliger, "Rainy Day" by the same producer, and "The Path to the Rainbow" which has not yet been released.

Miss Hackett will be a valuable asset to the Pyramid Company which will start work with her advent at the new studio at Ridgefield Park, N. J.

CHICAGO LETTER

BY JAS. S. McQUADE

Censorship Barring "The Birth of a Nation" Creates Great Wave of Protest.

IN my letter, in the issue of May 29, it was announced that "The Birth of a Nation" had been barred in Chicago by Mayor Wm. Hale Thompson. His action was based on the assumption that the screen presentation reflected on the colored race, and on the representation that it had led to riots in the East.

The mayor's decision was given out Saturday, May 15; but since then there has been such a tide of public protest, expressed both editorially by the daily press and by letters from prominent citizens, that he has expressed a desire to see the photoplay for himself.

"I have not seen the film, and all I know about it is that many negroes objected because of the prejudice which they said the pictures had raised against them," the mayor has stated. "I believe the negro is entitled to protection from class hatred. I shall be glad to see the picture if the producers ask me."

The incident, whatever the outcome as to the showing of "The Birth of a Nation" in Chicago, is extremely gratifying to a close observer of whatever affects the progress and material welfare of the moving picture. Especially has the incident been prolific of good in that it has enlisted powerful public opinion on behalf of moving pictures. I mean pictures that are right from the moral and the artistic standpoint. The people who have learned to like and admire good moving pictures and to estimate their true value to the great masses of the people are up in arms against any arbitrary measure that will tend to impair their usefulness. They have suddenly become jealous of any exercise of authority that seeks to treat them as children, who have not yet learned to discern between good and evil.

As I have often written before in these columns, there are certain picture subjects that may be unfit for minors to see, and that are yet eminently fit for adults to see. In my opinion "The Birth of a Nation" is one of them, in an eminent degree.

But read what the Chicago Tribune has stated editorially on the censorship of moving pictures in connection with the case at issue. It is an able, comprehensive and conservative treatment of the whole matter.

The moving picture play, "The Birth of a Nation," is, in our opinion, the greatest piece of work done for the films by American producers. It ranks with "Cabiria" as a tremendous spectacle and for the American temperament it has points of artistic advantage over the D'Annunzio photoplay.

In Chicago it has thus far been barred from exhibition. It is not immoral or coarse. It does not offend for any of the reasons which usually cause the prohibition of picture plays or the elimination of scenes from them. It is in all essential episodes grounded on historical fact, representing the struggles of that terrible time in the South when the whites, back from war, saw their government taken over by the newly enfranchised blacks controlled by the northern carpetbaggers.

What happened with the negro ascendant and how the white re-established his supremacy is shown with obvious natural sympathy for the South, and no doubt with such heightening of effect as dramatic art has a right to employ. It presents what the South says and the North of our day, at least, is inclined to believe to be truth.

The exhibition of this photoplay is prohibited in Chicago. The book from which the scenario was taken was not suppressed. It could not be, although it was violent. The play made from the book was not suppressed, although it, also being violent, there were requests that it be. The photoplay alone gets the subject into such form that a prohibition is ordered.

Here is a question of freedom in expression which will give any thoughtful person cause for reflection. We assert our right to such freedom within the obvious bounds of common decency and morality. "The Birth of a Nation" does not offend against either. This film draws upon veritable pages from the history of the country, embodies men and women of whom the pages treat, and they re-enact their struggles. We then say that citizens may not be permitted to see it.

The Tribune has been and is opposed to interference with freedom of expression, but it confesses that the subject here involved has complexities which do not yield to the application of ordinary rules. The terrible concrete reality of the moving picture is the disturbing factor and the consequent emotional response of the spectator is the disturbing result. The sin of the film is its effectiveness.

A lecturer with ability to touch men's susceptibilities might take this subject and do his emotional best with it, and we doubt that a voice would be raised to stop him. Such people as might go to hear him would have their feelings made more acute, might have their prejudices heightened, but in the end the chief result would be that they knew more about the days of reconstruction.

The moving picture not so much makes its spectators know more about the period; it makes them live through it, vicariously but intensely, and the city government has said, in effect, that the citizens of Chicago ought not to live through it, and they ought not, as a matter of public policy, to enter a theater from which they must come with prejudices and race hatreds inflamed.

If the validity of this argument be questioned, as it is bound to be, let the consideration of the subject go further. We may suppose that one producing company has selected the time of the Spanish Inquisition for film purposes, or that another has taken the persecution of the Irish Catholics by Cromwell, and that either play or both, done after the manner of "Cabiria" and "The Birth of a Nation," were put in Chicago theaters. Assume that these plays kept to historical accuracy. Query: Would it be public policy to permit the productions?

All censorship is an infringement of that perfect freedom of thought and expression which is dear to the liberal as an ideal if not always acceptable as a fact. Where we concede any restriction it is extremely difficult if not impossible to justify it on other grounds than those of expediency. Censorship of information and of debate is allowed only in extreme cases, as under martial law. Censorship of literary expression also is permitted only within relatively narrow limits. The field broadens, however, with restrictions upon other forms of art, especially where their appeal is to emotion rather than reason and effects of public consequences are feared.

But here it is necessary for us to resist a tendency easily extended in the general name of expediency or morality. Not all cases are as clear as those we have cited, and restriction is often the result of the organized zeal of minute minorities rather than an expression of the consensus of a community's opinion. Also there is always a disposition to use power when it is created.

Censorship often accomplishes concrete benefits and may be conceded to be necessary. But we ought never to lose sight of the fact that, if necessary, it is a necessary evil which we are right in regarding jealously.

The Chicago Examiner states editorially:

The American people are justly uneasy at the institution, new to us, of censorship.

We progressed fairly well without it until the advent of the moving picture, and our press and our stage have been cleaner and more moral than those of countries where an official has to pass on everything published or shown.

A department of censorship inevitably seeks for something to prohibit rather than something to permit.

Just now there is a question whether one of the most important film productions ever attempted, "The Birth of a Nation," should be shown in Chicago. The same sort of agitation has preceded its exhibition in every great American city, and the verdict has been uniformly in favor of the production.

There is no matter of immorality involved; it is simply a question of whether a play based largely on the reconstruction period following the Civil War would give offense or engender disorder.

The Examiner frankly suggests that this question does not come within the reviewing power of the censor.

There is no possibility that the performance would endanger public morals. The scenes and incidents, based on history, carry a story of high purpose with dramatic intensity; but there is no wantonness, nor naked brutality, beyond what the theme demands.

There was no suggestion of suppressing the book that is the foundation of the film, nor is it likely that if the play was given in ordinary theatrical guise there would be any thought of stopping it.

Why should a picture play require special restraint?

Everybody knows what the play is about. If anybody does not care to see it he does not have to attend.

Recently we had a play dealing with German spies in England. Presumably Germans would not care to witness a stage production in which their people were pictured as treacherous blunderers, inevitably circumvented and defeated by astute English heroes, but nobody suggested that the theater was not within its rights in giving such a performance.

How much less is it justifiable to apply censorship to a play based on our own history, so long past that most of us were unborn at the period described?

The founders of our country realized that there was more danger in the abuse of censorship than in the abuse of freedom. Jefferson's comment that he would rather have a country without government and a free press than one with government and an enslaved press reflects the jealousy with which any trespass on the people's right to know and learn was regarded when our country was in the making.

The libel laws and the statutes against indecency have always been a sufficient safeguard against gross abuse of the privileges of literature and the press.

We are told that it cost $150,000 to prepare the spectacle now under consideration. No producer is risking such an amount on a production so offensive that the sentiment of the community would repudiate it, and if the officials of Chicago are not supposed to obey the dictates of the community it is a new note in American government.

The whole plan of censorship is contrary to the spirit of our country.

If an official can impose his views on us in the moving-picture house, the next attempt will be to tell the theater what it is allowed to show, and from that it is only a step to telling the press what it may print. That would spell an end to criticism of public acts and public men. It would substitute personal interest or personal prejudice for the truth as the standard in determining the right of publication.

Read what the Chicago Post has printed editorially:

Speaking generally we believe in censorship but on one condition. That is, that the public shall be the censor. The public can delegate its sovereign power of self-government to representatives, and has to, although the results are probably not as satisfactory as they might be. But the public cannot delegate its aesthetic taste. The minute it begins to let an official or a board or a group of volunteers decide what it shall see or what it shall not see it has abdicated a right more fundamental than that of political self-government. For even in autocratic countries where the citizens prefer to be governed efficiently rather than misgovern themselves, their tastes are usually left free, and any effort to control those tastes would be resented by the most politically submissive.

In such a country, however, the political aspect of a work of art embracing such a burning public question as that of race might cause the picture play in question to be prohibited. In America we assume that burning questions are just the questions that should be discussed publicly and fearlessly.

Are we to draw back from that attitude just because the discussion of one question is apt to be a little too noisy? Suppose it to be true that this play, by the very artistic merit it possesses, by its actuality and detail, may do harm. Then let us take the harm rather than risk the loss of the good that freedom brings. The censorship now applied to this play, makes a precedent when some other debatable topic is treated in art. There are enemies to every good cause, and there may come a day when friends of the negro—who may also be friends of other progressive causes—may find the weapon that some of them are now invoking against this play used against themselves.

That the public is stupid and may be inflamed by what it sees in this, that or the other form of art is no argument for the suppression of all

art that does not happen to be peaceful in content and bland in its presentation. The only thing to do is to educate the public. If that is too long and dangerous a course, with too little hope of success, then let us advertise for a competent dictator and end the whole democratic farce. But we cannot possibly run the ship of state with sails of democracy in fair weather and haul them down and stoke up a little auxiliary engine of despotism every time we strike a squall.

The weight of these opinions will have a far-reaching effect on the future of moving picture censorship. Some good men and women, who think themselves divinely appointed to determine what is and what is not intellectual pabulum for their fellows, may be led to see that though some may think they are called to lead, few are chosen; and that in the many —the great majority—lies the hope of a nation or a race.

At the last moment on Monday, May 31, Mayor Thompson made a new proposition to the manufacturers of "The Birth of a Nation."

"I suggest to them that they get thirty or forty colored ministers and let them pass on the picture," said the mayor. "The only question I have in my mind is whether it will arouse race prejudice. If the colored ministers say it won't, I have no objection to the picture being shown."

As no one representing "The Birth of a Nation" could be found in the city at the time, on Monday, it is not known whether the mayor's latest proposition will be accepted or not.

Chicago Film Brevities.

C. A. Frambers, president of the Photodrama Club, this city, writes that the date of the banquet to be given at that club is June 19. This was announced at the last meeting, at which Mr. Frambers addressed the members on "The Birth of a Nation," which had been viewed at a private exhibition in the Illinois theatre. Mr. Van Patten read an excellent paper on "Odds and Ends." He pointed out that most scenario writers are so intent on some plot far removed from their sphere of life that they overlook excellent ideas at their very elbows. As an illustration he referred to "strap-hanging," so familiar in all big cities, which required Vitagraph's "Boobley's Baby" to show how to make a comedy out of it. The next and final meeting of the club this season will be held on June 14, when President Frambers will present each member with a book on "Building a Plot" and "What is a Plot?" All members are urged to attend so that their names may be "put in the pot" for the banquet. Thus far, three members of the Photodrama Club have announced their intentions to go to California on the Selig Exposition Special, July 8.

* * *

James Craidon, operator at the Illinois theatre, Chicago Heights, Ill., called at the World office and subscribed for the World. The Illinois at present seats 700 people, but plans are under way for enlarging the theatre so that it will seat 1,000 people. An admission of 10 cents is charged for six reels of licensed pictures. On Sunday 10, 15 and 20 cents is charged for three reels of pictures and five acts of vaudeville. The Illinois is managed by S. J. Gregory. Mr. Craidon reported fair business.

* * *

H. E. McManus, proprietor of the Southern theatre, Oak Park, Ill., called at the World office last week and subscribed for the World. The Southern has a seating capacity of 550, and charges an admission of five cents for a feature program of the General Film, or the Mutual, or Paramount. The Southern is operated only six days a week, all amusement places in Oak Park being closed on Sundays.

* * *

Peter L. Myers, owner of the Myers Opera House, Jamesville, Wis., the oldest established theatre in the State of Wisconsin, which has played in its time Barrett, Edwin Booth, Modjeska, and other famous stars, was in the city last week. Mr. Myers stated that his house is now running feature moving pictures at times, and, at others, vaudeville and combination. Mr. Myers told me that he had played "The Spoilers" three times since it was released, the present run being the third. The admission charges on the first two engagements were 15 and 25 cents, when capacity business was the result. For the third engagement the prices will be 10 and 15 cents. Mr. Myers stated that business was excellent and expressed special satisfaction with his programs obtained from George Kleine and the Metro Features. Mr. Myers subscribed for the World before saying good-bye.

* * *

Lewis J. Selznick, vice-president and general manager of the World Film Corporation, made a brief stay in the city last week. During his stay, Mr. Selznick was interviewed by a Chicago Tribune representative, and concluded with the following paragraph: "The film business is the biggest and most disorganized one in the world, and I'm going to consolidate it, or make our own company so big that it will knock all the others out of business." Or what? Mr. Selznick omitted to state the second alternative.

* * *

H. A. Rubens, manager of the Crystal theatre, Joliet, Ill., paid a pleasant visit to the World office last week. The Crystal seats 700 people, and charges an admission of five cents for five reels of licensed pictures. Mr. Rubens reported good business. The Crystal, together with the Lincoln and Princess in Joliet, and the Fox in Aurora, are owned by the Rubens Bros. enterprises. The Lincoln seats 1,400, the Princess 1,200 and the Fox 1,800. Mr. Rubens stated that "Uncle Sam at Work" was shown at the Fox theatre, at an admission of 25 cents, to fine business. "The Spoilers" has also played return engagements to capacity business. M. M. Rubens, booking manager for the Rubens' circuit of theatres, who makes headquarters at the Princess theatre, Joliet, also called at the World office during the week. He is well pleased with the present outlook for business.

* * *

John Edward O'Toole, Chicago manager of the Kriterion Film Service, in the Mallers Building, this city, advises us that his office was broken into Sunday, May 16, and the following single reel Kriterion comedies stolen: "Domestic Revolution," "Percy Got Married," "Boob's Elopement," "Beating Father to It," "Blown Upon" and "Resourceful Billy." The police were promptly notified and Detective Sergeants Malone and Harrington have been assigned to look out for the stolen films.

* * *

The leading moving picture attraction on the Orchestra Hall program for the current week is "The Pretty Sister of Jose," with Marguerite Clark in the part originated by Maude Adams. The travel pictures and the regular weekly news pictures are also being shown.

* * *

"Graustark" has entered upon its third and final week at the Fine Arts theatre. It will be succeeded by "The Heart of Maryland."

* * *

The Dorsey pictures of Japan have done so well at the Studebaker that the management has decided to retain them for the current week. The Dorsey pictures of China, it is announced, will follow immediately the Japan series.

* * *

I omitted to state in my last letter that a race film bill introduced by Representative Jackson, one of the two colored Republican members of the House at Springfield, hailing from Chicago, was passed by a vote of 111 to 2. "The Nigger" and "The Birth of a Nation" are barred from exhibition in Illinois by this bill. The measure prohibits the exhibition of any film that shows a lynching, or unlawful hanging, and is based on the theory that the presentation of such pictures tends to race hatred and rioting.

* * *

The press agent of the United Photo-Plays Co. informs me that Wilmuth Merkyl, a light opera star, has signed a contract to play opposite Miss Gerda Holmes in some of the productions of that company. It is stated that the first photoplay in which he will appear is "The Victory of Virtue," in six reels, by Penelope Knapp, now being produced under the direction of Harry McRae Webster. Mr. Merkyl has starred with Mizzi Hajos in "Her Little Highness" and in "Sari," and with Hazel Dawn in "The Debutante." He has appeared in photoplays with Betty Nansen in "A Celebrated Scandal," Hazel Dawn in "Niobe," Marguerite Clark in "Gretna Green," and Helen Ware in "The Price."

* * *

It is announced by F. O. Nielsen that "Guarding Old Glory" will be booked in Illinois, Ohio, Indiana, Wisconsin and Michigan from the Chicago office in the near future. The subject will be handled in all other territory in the United States and Canada on the states rights plan.

* * *

The big cabaret scene in "The House of a Thousand Candles," now being produced at Selig's Chicago studio by Director Heffron, was taken one night recently from midnight until 4 o'clock in the morning.

* * *

The Chicago Tribune's Animated Weekly, in moving pictures, is on the eve of being started. There will be 1,000 feet of film news every week. The film will be divided into five hundred feet showing the antics and adventures of Old Doc Yak, the creation of the Tribune cartoonist, Sidney

Smith. The remaining five hundred feet will be devoted to current news events in various parts of the world. The first film will be released Monday, June 7. The Central Film Co., Chicago, has charge of the bookings.

* * *

The Star theatre, 1453 Milwaukee avenue, was broken open and the safe robbed of $600 early Monday morning, May 31. O. F. Krueger, the manager, said that the safe was robbed a little over a year ago and about the same amount of money stolen.

* * *

E. A. Westcott, manager of the Minneapolis branch office of the Fox Film Corporation, arrived in the city Tuesday morning, June 1, to meet W. R. Sheehan, general manager of the company. Mr. Westcott reported excellent business.

At Leading Picture Theaters

Programs for the Week at the New York Motion Picture Houses.

Vitagraph Theater Bill.

A LIVELY comedy, "Meet Me at Seven," heads the list of pictures at the Vitagraph theater this week. It was written by Eugene Mullin and produced by C. Jay Williams, the cast including Charles Brown, Kate Price, Hughie Mack, Anna Laughlin, Nicholas Dunaew and John T. Kelly. A comedy mix-up, which is not untangled until all the characters meet in a police station, is responsible for most of the fun. Anita Stewart, Earle Williams and Paul Scardon are presenting the Fifth Chapter of "The Goddess." Celestia becomes separated from her millionaire friend and visits the East Side of New York City.

A two-part feature, "The Little Doll's Dressmaker," introducing Lillian Walker, Evart Overton and Frank Currier, is another dramatic offering. The shorter pictures include "What's Ours," the principal characters being enacted by Muriel Ostriche, Anders Randolf and Louise Baudet; and "Mr. Jarr and Love's Young Dream," Number Twelve of Roy L. McCardell's Jarr Family Series.

Mary Pickford in the Strand.

Mary Pickford in "The Dawn of a Tomorrow," the Frances Hodgson Burnett play in which Eleanor Robson starred so successfully a number of years ago, is this week's leading feature at the Strand theater. Miss Pickford's performance of the London street waif is finely conceived and executed, and the entire picture is worthy of unqualified praise. Travel pictures of Switzerland and Italy, and educational film, showing glove making in France; a Universal comedy; the Strand Topical Review, and a complete change of musical program fill out the bill.

Broadway Theater Program.

John Mason is making his motion picture debut at the Broadway theater, this week, in "Jim the Penman," the famous drama by Sir Charles Young. Mr. Mason, whose support includes Marguerite Leslie and Frank Perry, is giving a powerful characterization of the title role. Other features are a South American Travel film and the Broadway Animated News.

WARNING.

Our readers in Pennsylvania, New Jersey and New York are hereby once more cautioned against paying any money to anyone whatever who claims to be an agent for this paper and who offers subscriptions at less than our regular rate of $3.00 per annum. We have just been advised by an exhibitor in Mamaroneck, N. Y., in regard to the operations of a swindler who is offering subscriptions to the MOVING PICTURE WORLD and one or two other moving picture magazines and who is also claiming to represent the Kraus Manufacturing Company and some of our other advertisers. We understand he is a young man of rather short stature and fair complexion, well dressed, wears a diamond ring and is a good talker. In Mamaroneck he was using the letterhead of a business firm in Philadelphia and was offering the Kraus post cards at about half price and subscription to the MOVING PICTURE WORLD at $2.00, etc. It is needless to say that the man is an impostor and should be promptly arrested for swindling. We will be glad to appear against him if he is trapped by any of our readers.

It is a good plan to pay no money to unknown parties for subscriptions to magazines at any time. Either send your check or postal money order direct to the publishers or subscribe through your local newsdealer or any of the well-known subscription agencies. The safest and most direct plan at all times is to send your subscription for the MOVING PICTURE WORLD, 17 Madison avenue, N. Y. C.

Simone Leaves Centaur

CHARLES SIMONE has resigned his position as secretary and supervising director of the Centaur Film Company, Bayonne, N. J., in order to devote his time to directing productions.

Mr. Simone had been with the Centaur Company, of which David Horsley is the founder, since its inception, over six years ago. When Mr. Horsley began producing Nestor comedies Simone went along with his old employer, acting in the capacity as general manager for the Nestor company. With the reorganization of the Centaur Film Company about two years ago Mr. Simone became secretary and supervising director, which position he held until last week.

Charles Simone.

During the last year Mr. Simone has directed most of his attention to producing special feature pictures of a dramatic and educational nature, but inasmuch as the Centaur Company will not make any features, for the present at least, Mr. Simone decided to make a change to a place where he might carry out his plans. Among those pictures he has directed and produced are "The Gypsy's Revenge," "Il Trovatore," a five-part version of Verdi's opera, etc.

He has received offers from several producing organizations to direct productions, but so far he has accepted none of them. It is quite likely, however, that within a few days announcement will be made of his connection with one of the big picture corporations.

A REQUEST FROM "OLD IRELAND."

Valentine Grant, who is gathering much fame in photoplays right now through her work as leading woman with Walker Whiteside in "The Melting Pot," has just received from Ireland one of the most unusual requests ever demanded of a star in pictures. Several families of Irish boys who worked as extras in Sid Olcott's pictures which were taken in Killarney last year, have joined in a letter penned by Patrick O'Sullivan, keeper of the Beaufort Hotel in Killarney, requesting that pieces of film be cut out of the Olcott Irish pictures and enlarged to regular size "stills" so that the faces of these lads may be kept green in the memory of fathers, mothers, sisters and brothers. Mr. O'Sullivan writes that several of the same boys who had the time of their lives working in the pictures with Miss Grant have been killed in the trenches in France.

Boniface O'Sullivan, in his letter to Miss Grant, says that numerous little wooden crosses have been placed along some of the hedges which formed the immediate background for the scenes in which the Irish boys appeared. Miss Grant has already asked Mr. Olcott for the photos, and as many of them as are fit will be sent to the families of the young soldiers.

SELIG'S NEW LONDON OFFICE.

In order to accommodate its continental business, which, despite the European war, is increasing, the Selig Polyscope Company has opened new offices and show rooms at 93 and 95 Wardour street, London, England. E. H. Montagu is the sole agent for Selig Polyscope Company picture plays in England.

A beautiful new building has been acquired in the heart of the business district. This building is four stories high, is built of stone, and contains every facility and convenience for exhibitors and others in England with whom the Selig regular program and Red Seal plays are justly popular. The new Selig building was occupied by Mr. Montagu and a force of assistants on Monday, May 17.

Doings at Los Angeles

MANY ARE the doings here this week.

First we have had the glorious sunshine since hardly no one knows when, for they are all at work and have almost forgotten the rain which bothered us so much a few weeks ago. Lee Daugherty, of the Biograph plant, when asked if he was rejoicing on account of the prolonged good weather smiled hurriedly and said "Too darned busy to rejoice." That's it everywhere.

* * *

Winfield R. Sheehan, manager of the William Fox Corporation, has left town for the east after doing thousands of things here, the most exciting being the waylaying of Allan Dwan who directs Mary Pickford, R. A. Walsh, of the Mutual, and Oscar Apfel, of Bosworth-Morosco, three popular directors who are to leave in a few days for the east to make Fox pictures.

* * *

William E. Wing, scenario for Selig's firm, has been made editor-in-chief of the Script, the official trumpet of the Photoplay Author's League. Guess he ought to be fitted for the desk, as he has had a quarter of a century in the newspaper game.

* * *

Charlie Chaplin and his S. & A. players invaded Venice on Saturday night and enjoyed the dancing in the pier pavilion. The management of the miniature Italian city has a photomen's night every two weeks, and this one was the biggest of the season.

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At Glendale, the municipal fiesta and flower pageant was well backed up by the Kalem and Selig Western players. The Elks club of that city is mainly supported by Elks of Kalem fame, and they were out in their best.

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This week, Trinity auditorium is showing to full houses and homefolks who go to see the kiddies in the municipal school films, seven reels in length. The youngsters will be put on the canvas at the Exposition in a week or so.

* * *

Jack Pickford has departed for New York, and will work at the F. P. studio there, having departed this week, the next day after receiving a wire to hurry back. He will be missed by the filmers here.

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Fred Kley reports the first run of "Chimmie Fadden," the Lasky feature which stars Victor Moore. He says it is really a funny story, and as a picture, is worth while. He is a truthful man. Frank Reicher has started "The Secret Orchard," with Blanche Sweet and Carlyle Blackwell starred, this being his first picture here. In one of the reels a whole house is used, with angle shots, and the entire building was built in the glass studio, including the hall, living room, dining room, drawing room, pantry, kitchen, and—wine closet. Two rooms upstairs and the mammoth staircase made the set a really big one. Fifteen hundred pieces of bias cut wood were used in one room. No wonder Mr. Goldfish says "The Lasky company is raising the standard of moving pictures."

* * *

Ten directors are now working at the Selig zoo, the latest additions being Marshal Neilan, L. W. Chaudet, George Nicholls, Lloyd Carlton and Guy Oliver. Frank Beal, formerly of the Eclair, also has a company here. George Larkin of "Trey 'o Hearts" fame has also joined this firm and is working in a film called "Bound by the Leopard's Love," with Vivian Reed opposite.

* * *

There was a big "night" at the famous Ship cafe in Venice the other night when a bunch of film men gathered to pay their respects to Ward McFadden, who has reenlisted as captain of the ship after an absence of many months. Among the big ones who were there the names of Charlie Chaplin, Charlie Murray, Roscoe Arbuckle, Baron Long, Al Levy and Johnnie Powers the baseball man. The evening was one of real merriment.

* * *

George Magie is by this time in your city, to confer with Carl Laemmle. He was wired for to look after the Universal exchanges. H. P. Caulfield, auditor for the Big U for some time, has replaced Mr. Magie as manager, and is busy up to his ears in work at the plant.

* * *

Memorial services were held here simultaneously with those held in New York and other cities for the late Charles Frohman. Among the many legitimate actors who attended were a number of film men including Raymond Hitchcock, Tyrone Poyer, Henry Woodruff, John Emerson and Charles Mariott. Mr. Woodruff spoke impressively, having been a close friend of the late theatrical man. The big Mason opera house was packed with stage people and admirers of the great man.

* * *

Harry Haskins, who at one time was a canvas man here, being director and technical man for the Vitagraph and Universal firms, and who is at present producing the Mission Play, which is viewed by thousands of tourists, has added several new features to the play. He discovered an old song and a new dance which he has worked in with the play. Haskins went fishing up the San Gabriel river recently and caught a few rainbow trout, between shows.

* * *

The cutting rooms of local film companies will be busy, if this ordinance is enforced to the letter. The following from a daily paper tells in full:

> Los Angeles was given a more drastic motion picture censors' ordinance yesterday when the council by unanimous vote, under suspension of the rules, adopted the revised motion picture censors' ordinance as prepared by that board.
>
> Under the new ordinance a permit must be obtained by the motion picture exhibitors to show any film on the screen, and the censors will have the power to prohibit the showing of any objectionable pictures.

* * *

"Charlie Fuller," the giant ape or chimpanzee, who has appeared in numerous films, and who is owned by E. W. Knowlton, a Pasadena millionaire, is the centre of a law suit for $50,000 which is being pressed by a woman who suffered severe nervous shock when the big brute entered her home some time ago and grabbed a baby from her arms and dashed it to the floor. The woman is still suffering, according to the papers, and stands a good chance to win the suit. The monk is the pet of the rich man and is receiving a course of taming.

* * *

David Mansfield, in honor of his grandfather, an attorney in Illinois, is the name of Rollin S. Sturgeon's latest addition to his household and studio. The little man, now nearly two months old, is a "fat and sassy" little chap and if he is as clever as his dad, will some day be a big actor man, and producer.

* * *

Two new script writers have been recruited by the Big U. They are G. E. Jenks and W. E. Mair. This picture city entertained 200 members of the California State Press Association last week, and now they are making joy for 3,000 Elks who are at their annual picnic.

* * *

Does the war have any effect on moving pictures? Well, I should say so. At Lasky's studio they have a German property man. There was a scene done the other day wherein Franch newspapers were used. The Teuton saw the papers; someone said something about the allies and the French shooters. The papers were found torn to shreds when wanted for the scene.

* * *

Gene Pallette has moved from the Mutual to the Selig lot and is busy in a big picture. This firm is preparing to stage or rather screen "Mizpah." Tyrone Power will be the big man, with Kathleen Williams starred, and a cast that will be made up of well-known players. They are already building sets and streets for this picture in the barren San Fernando Valley.

* * *

Since the Lasky corporation is to build a new plant here, they have decided to improve their rancho in the valley, and a lot of building material is ordered for stages and dressing rooms so that big exteriors can be done there with the greatest efficiency and saving of transportation.

* * *

The Selig zoo is soon to be opened, and everything is rounding into shape for the initial unlocking of the big iron gates. Many new animals are on the way to the beautiful park, including 6 orang outangs, a herd of llama, and many other beasts.

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Working at night in a graveyard for "The Secret Sin" Hobart Bosworth, who recently joined the Universal, did scenes by light that will be a revelation in night photoplaying, according to the men who tell what is going on at the picture municipality.

* * *

Al Kaufman, manager of the Famous Players, is flirting with death, but he does not think so. He says aviating is just like riding in a limousine nowadays, and dips and somersaults are only like racing in an automobile. He went up 2,700 feet with Aviator Glenn Martin this week and made a

volplane of nearly that length in only 22 seconds, one time attaining the miraculous speed of over 125 miles an hour. Thrilling, yes. And Little Mary, the lovable champion canvas star, went up also. And she begged for more height and speed. She said it was the most exciting experience she ever had. The F. P. is finishing the aviation picture. Mr. Kaufman will go up with Martin and another passenger, Lieut. ter Porrten, head of the Netherlands aviation corps, in an endeavor to fracture the U. S. record for altitude, which stands at 11,400 feet. Martin has a new 160 h. p. motor which will push the plane at the rate of 112 miles an hour. He is confident of breaking the high record. Our best wishes to the little manager of the F. P.

* * *

Miss Jane Novak and Frank Newburg were united in wedlock here this week. This is a strong union of the Universal and Biograph companies as the two young people are both well-known players, the former being with the Universal and the groom with the A. N. Best wishes!

* * *

The first run of the initial film put out by the National Film Co., which was recently started here, was given this week in Tally's Broadway house. The four reels of fun film are crowded with good action and much comedy. Many press and film people saw the pre-view of the multiple reel picture.

* * *

Thursday night of this week the old standpatters from the Photoplayers club gathered together for an evening of frivolity at a downtown cafe which they go to most of the time. Two weeks ago there was a lively time and it was eclipsed this week. Carlyle Blackwell was at the helm and the people he called on were the best in the business.

* * *

Harry McCoy was the first filmer up, and he led out with the national song, leading the big orchestra. Rena Rogers was next, followed by Jerry Gerrard, Dick Smith, Myrtle Stedman, William Rock, Julian Eltinge, Ruth Roland, Raymond Hitchcock, who gave the evening the proper comedy climax. He produced a Keystone scene with Dell Henderson directing. The big director of course ordered a retake, much to the surprise and approval of the vast throng. Vast throng being a gathering of film admirers, who had heard of the dinner. The place was practically all reserved by outsiders, although many prominent canvas people were at side tables. Photoplayers only were allowed at the two long tables.

* * *

The same night P. A. Powers arrived in town and was expected to have been present at the dinner, but he was delayed and did not get in town until late, but his plate had been reserved.

* * *

G. P. Von Harleman, of the World, also arrived in town that evening and started in the next morning to see the celluloid circuit.

* * *

Samuel Goldfish, of the Lasky Compay, is busy at the big Hollywood studios of that company preparing great things for the coming film season. He is not saying much at present, but it is a hunch that there is something in the air.

* * *

The house dressing room which is being built at the Lasky studio for Geraldine Farrar, who arrives early next month, is rapidly nearing completion, and already the palatial furnishings can almost be seen in the cozy little studio house. There will be every convenience imaginable, and many late inventions and appliances for the personal comfort of the great woman who is to appear in these films. Her special car will be welcomed here by the industry and everyone in the southland.

CLARK IRVINE.

KLEINE TO GIVE PRIVATE EXHIBITION OF "THE SPENDTHRIFT."

The doors of the Candler theater, New York, will be thrown open Monday morning, June 7, at 10.30 a. m. for a private exhibition of George Kleine's latest feature, "The Spendthrift," which is scheduled for release June 21. The performance will be given for the benefit of exhibitors and their friends, all of whom are invited to be present.

"The Spendthrift" was recently completed at the Kleine New York studios. It is founded on the celebrated stage drama by Porter Emerson Browne and features an all-star cast, including Irene Fenwick, Cyril Keightley and Malcolm Duncan. The subject has been made in six parts.

DARWIN KARR.

DARWIN KARR was a traveling salesman when he heard the call of the stage. He had had no great ambition to be an actor in his youth. He was discharged for being a poor salesman. Stranded in a small town he met Fred Raymond who was owner and manager of a little production known as "The Missouri Girl." He gave Karr a chance as advance man and later called him back to the show and made him play the heavy part on short notice owing to the sudden departure of the regular villain.

Darwin Karr.

This was the beginning of Karr's career. He made good with Raymond and the next season had his own show. He then went into repertoire as leading man for four seasons. Next followed stock engagements in Providence, Chicago and Newark, N. J. After that he played the lead with Florence Bindley in "The Street Singer," and finished up his stage career by playing two seasons of big time vaudeville as a headliner. He went into pictures in 1911, starting at the bottom as a super with the Edison Company. He quickly became leading man for Mary Fuller. The Solax Company engaged him and featured him for two years. He is now with the Vitagraph Company where he has been for nearly two years.

MARSHAL NEILAN WITH SELIG.

MARSHAL NEILAN, who recently joined the Selig Polyscope Company, has had a long and distinguished career in motion pictures, both as a director and as a leading actor. He will be featured occasionally in Selig Red Seal plays under the direction of Colin Campbell, when he completes the production of "The Chronicles of Bloom Center," a rural comedy series to be released by the Selig Company.

Mr. Neilan was the author, originator and producer of the first fifteen of the "Ham" comedies and was also recently featured in several of the Famous Players productions, besides playing "The Country Boy" for Lasky on the Paramount program. Mr. Neilan henceforth will direct the Selig comedies and they promise to reach a yet higher standard in popularity.

Marshal Neilan.

As leading man opposite Blanche Sweet, in K. & E. productions, Mr. Neilan won many deserved compliments. He also wrote and produced many comedies and dramas for the Biograph Company.

He is the author of hundreds of successful pictureplay plots, has directed many hundreds of meritorious productions, and has appeared in many of the leading picture plays as a leading actor.

"I am very pleased to have become identified with the Selig Polyscope Company," remarked Mr. Neilan, when seen. "Affiliation with this company means every facility for artistic work and I hope to accomplish much successful work while with them.

Reminiscences of a Studio Manager

PART II.

By Julius Stern, General Manager Eastern Universal Studios.

IN THE first chapter of my experiences I mentioned how the old Imp came to make the first American-produced two-reel feature, "At the Bottom of the Sea." Since I wrote about this, I have thought of the names of some other now prominent picture people whom I cast for small parts in the film. They were Eddie Lyons, who is now considered in a class by himself as a Nestor comedian out in Universal City, and who directs Victoria Forde, Harry Pollard, who is a director for the American, and E. J. LeSaint, the Selig director. Another Selig director from the old Imp school is Francis J. Grandon, under whom Murdock MacQuarrie had his first part in "The Aggressor." MacQuarrie is today a Universal City star and, like Eddie Lyons, directs his own company besides.

Speakinng of "The Aggressor," I should mention that I persuaded Director Grandon to use in this a little girl who had never been in a picture before but whom I instantly determined was a player of promise. This little girl was Ethel Grandon, who now stars in her own feature films. Indeed, with the exception of Florence Lawrence and King Baggot, most of my Imp-Universal stars were not stars when they came to our studio. Jane Gail, for instance, had been a capable actress at the Lubin studio when I secured her services, but she was by no means in the star class then.

I am always watching for fresh talent, and if I think I see promise in a person, absence of past reputation doesn't count an iota. Not only that, but having given a man a chance I will not discard him if his first effort is not all that I expected of it. Under this system I have given many of the "big lights" of the business help in their early picture days that I know has been fruitful of results. Pathe Lehrman, for instance, was in the scenario department when I encouraged him to do a picture. It was a slapstick comedy and I must admit that it wasn't well thought of at the time of its premiere, about four years ago. That was because Lehrman was ahead of his time: slap-stick of the same order is today the demanded film of the business. And today Lehrman is on the road to fortune as one of the owners of the L-Ko comedy brand of the Universal program, and Billie Ritchie is working for **him** at a phenomenal salary. I also took Herbert Brenon out of the Imp scenario department about this time to put on a picture which was **his** very first. His last Universal production of note was "Neptune's Daughter."

Then there is Frank Crane. He, too, is with one of the special feature companies and is considered a peer among feature directors. Crane had been an actor at the old Imp and then, seeing a chance to make a great deal in Canada, joined a new company of which he became producer. This company became financially embarrassed, I understand, and Crane made a very few productions. But, hearing that my ex-actor had these producing aspirations, I had him come back from Canada and gave him an Imp company to direct. Everyone who has followed moving picture history knows the rest. A similar case was that of George Loane Tucker, who had been an actor in the very first Imp stock company and then had gone to the Majestic, where he directed some pictures without any conspicuous success. I made this ex-actor an Imp director and was rewarded a year later with some of the best photoplays that King Baggot has ever appeared in.

Just a few months ago I raised to the rank of director Stuart Paton, who a year ago was an extra man at the Imp-Universal studio and the three recent "mystery" productions from that studio. "The House of Fear," "The Black Pearl" and Bombay Buddha," that caused a genuine stir among exhibitors, were made by this man.

The Original Imp Company of Players.

Left to right—top row—George L. Tucker, David Miles, Mrs. Smith, mother of the Pickfords; Bob Daly, Tony Gaudio; second row—William E. Shay, Anita Herndon, J. Farrell MacDonald, Hayward Mack, Mrs. MacDonald, Jack Harvey; third row (seated)—Tom Ince, Owen Moore, Mary Pickford, King Baggot, Col. Joe Smiley; bottom row—Isabel Rea, Jack Pickford, Lottie Pickford.

Julius Stern.

ment to me. Just a few of them were even ragged looking. They say that "time is an ever present help" and it seems certain to me that I ought to see these same comedies today. Every time I see them I discover new and valuable points.

As a matter of fact, my plan of using existing pictures as a training and an opportunity for [illegible] as it has proven to be, has certainly been a success. It has enabled me, during the past year, to introduce many new, popular faces into the acting end. I do believe in strict discipline at a studio—in which the humblest user and beginner should adhere to the same rules as the highest salaried star. I try to run my studio as nearly like a big business office, and while there are certain conditions that make [illegible] do believe in a firm and [illegible] system. You can operate a studio systematically under it.

I went to Europe a couple of years ago and [illegible] a company, to make pictures at the Pathé, Gaumont and Eclipse studios. I was never sure: American actors are better and speedier workers than their colleagues of the continental studios. I was never, at any point of my inspection trip, impressed with European [illegible] is true that the European studios got a big start on our own. I shouldn't be surprised, however, if they aren't ahead of us in film factory work, and I think that this is the result of the fact that the majority of the employees have been engaged in their particular line for a dozen years or more.

To get back to the old Imp. I would like to say that we changed [illegible] releases from one weekly to three weekly, and becoming. [illegible] chapter I have described how the Sales Company came to be formed.

Well, when in the spring of 1912 prominent western film men started the organization of the Motion Picture Distributing and Sales Company, they came to Mr. Laemmle with a splendid offer for the Imp brand: but with Mr. Laemmle, Charles O. Bauman and William H. Swanson I had evolved [illegible] which shortly developed into the Universal idea. I liked the latter plan so well that I am sure that it was through my vigorous persuasion that Mr. Laemmle [illegible] and since [illegible] Universal would not have achieved its present huge success—that is one accomplishment, at least, which I need not fear to set [illegible] work myself with all the energy at my command. We started the Universal idea rolling in three small rooms that Messrs. Kessel and Bauman, New York Motion Picture Company conveniently vacated for us in the building at 1 Union Square, New York! Those were the busy days! Besides taking charge of eastern Universal productions, I was a director and assistant treasurer of the organization and that meant at least half of my working time to be spent in the Universal business office.

About this time Mr. Laemmle, to avoid a breakdown, went to Europe and then I had his personal affairs to look after besides. I am glad to say that this unusual condition did not exist very long. I gratefully say it is to had existed very much longer! At the present time I am devoting almost all my time to studio management again.

Since my connection with studio management many "new stunts" have come in. For instance, the "big figure." When I first went to the Imp studio, the "big figure" was pretty much a rarity and used mainly by Mr. Griffith on his little Biograph stage at historic 11 East Fourteenth street. The "close-up" that has been almost universal [illegible] was then in its infancy, although [illegible] the printed synopsis distributed by the theater manager, contained 'em. I know that my own productions, at least, today give not only the cast but the name of the [illegible] and the actress actor as well. And four years from now there will be still other improvements that we never dreamed of today. "Flash photography," considered a novelty now, should be very common then. When Mr. Bitzer brought in the other day some special "flash photography" scenes in "The House of Fear" [illegible] workers who saw the first print gasped in amazement. The [illegible] causes hardly a comment [illegible] and is succeeded by some new improvement the next. That's the trend of this most wonderful business on earth!

Lillian Hamilton

In [illegible] Lillian Hamilton, the happy and attractive [illegible] of the Premier Company at Santa Paula, Cal., whose deeds of daring before the camera for the United Program have held many an audience breathless, what is her greatest ambition in life, she will answer perhaps [illegible] to make people happy, to make people laugh and forget their worries. And that is just what Lillian Hamilton has been doing for years and years, [illegible] but how many that at least only a very few short years ago [illegible] motion pictures and [illegible]

Lillian Hamilton.

Miss Hamilton began her career of emanating happiness and good cheer in South Haven, Mich. Her home was near Chicago, and even as a child, when she was taken to the city to see children's plays she longed for the day when she, too, might be able to make people laugh and cry as the [illegible] did. It was not so very long before she was to have her chance.

Before Miss Hamilton was very much older her parents moved to Los Angeles. One day a friend of her parents—a man who was prominent in the pictures—and who thought that the girl's attractive face and winsome manner would make for an unusual screen [illegible] offered her a position as an extra in a picture which was being made. This first engagement was with the old Biograph company and her first character was that of a school girl, with a good many other school girls in "The School Teacher and the Waif." D. W. Griffith was the director of the picture. Since her days as an extra she has forged ahead, her charming personality and quickness and wit making her a delightful screen companion for the lonely man or woman who wants to drop in a motion picture house to while away the time.

Although Miss Hamilton had never ridden a horse until she went with the Premier Company, she is now an expert horsewoman, and undergoes all sorts of risks for the realism of the pictures.

IT PAYS TO ADVERTISE.

Because the city of Las Vegas, New Mex., has taken the [illegible] to tell the motion picture world about the advantages of the scenery surrounding it, it is to have two companies of players working under the banner of the Selig Polyscope Company, one headed by Tom Mix, the dashing cowboy [illegible]

Manager Thomas Persons, of the west coast Selig studios, visited Las Vegas last week and, after carefully considering the [illegible] of the country surrounding the city for motion pictures, decided to move two companies from the Los Angeles plant. June 1 is the date selected for the change and the stay of the two companies will probably be of indefinite duration.

Among the Picture Theaters

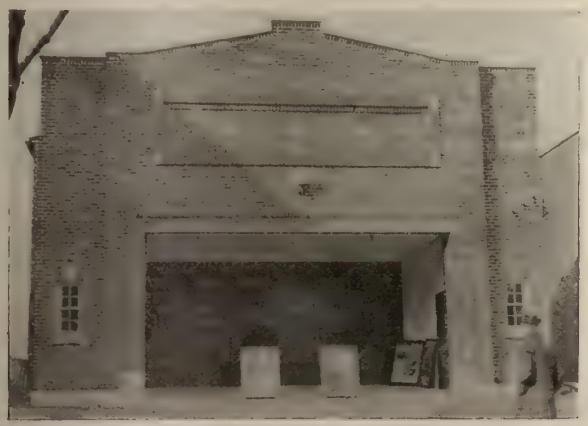
News and Views of Photoplay Houses Everywhere

ACRI'S THEATER, MARIETTA, PA.

Another Picture House in a Town of 2,200 Population Doing Good Business—S. A. Acri, Manager and Owner.

HUMAN NATURE is a particularly hard problem to understand, but when one becomes a good student of this interesting trait of character and gauges his journey in life by his knowledge of the idiosyncrasies of mankind he will find that there are less obstacles to overcome and will meet with a considerably greater degree of success. A lack of this knowledge is due in a great many cases to the failures of exhibitors, whether they be situated in a metropolitan city or in a small country town. Human nature is the same the world over, and an exhibitor, no matter where he is, should make a close study of the exacting demands of his patrons. When once he has acquired this material, success is partly assured.

Undoubtedly that's why S. A. Acri, as well as many other persons who enter the exhibiting branch of the motion picture industry, has been so successful with his theater. Mr. Acri is the owner and manager of Acri's theater in Marietta, Pa., a town with only 2,200 population. This picture house has a seating capacity of 500, and a stage 30 by 36 feet in size. The structure occupies a lot measuring 36 by 140 feet, and is built of fireproof material, concrete and steel forming the component parts of the skeleton. The height of the auditorium ceiling is 22 feet, and the interior walls, as well as the lobby walls, are of plain white sand finish. All electric



Acri's Theater, Marietta, Pa.

fixtures are of brass, and both the indirect and direct currents are used. The interior can be plentifully supplied during the summer with fresh air from the five double-hung windows on each side of the structure. Special precaution has been taken to allow of easy and quick egress in case of emergency. There are three six-foot exit doors on each side, three exit entrances of the same size in the rear and another three in the front. There is another big exit door in the rear, 8 by 12 in size, but this one is used mostly for the removal of scenery. The glass in the exit doors and side windows are translucent and has been cut in star-like effect. The entrance doors and transoms have been fitted with leaded glass. The ticket office is situated to the right of the lobby, and to the left is the stairs leading to the operating room which is over the lobby. All doors are provided with panic bolts. In the ceiling of the auditorium there are three big ventilators which draw off the foul air, and another large one in the operating room. The size of the picture projected is 13 by 16½ feet. At each side of the building there is a five-foot alleyway. The program consists of General Film Company service and features. On Tuesday, Thursday and Friday, three reels of General Service are shown for an admission price of 5 cents, while on Monday, Wednesday and Saturday General Film and feature pictures are advertised. The admission on those days is 10 cents. Occasionally a 15-cent show is booked.

THE GARING THEATER, GREENVILLE, S. C.

Public Welcomes New Picture House—Program Consists of Feature Pictures Only.

OPENED under auspicious circumstances, the Garing theater at Greenville, S. C., was dedicated to the public. The event took place on April 19, and everyone of the many hundreds of patrons who managed to gain admission to see the initial program came away from the theater with a pleased look on his face. Some of them voiced their opinions and said that if the bill was the precursor of future shows to be given at the Garing it was safe to conjecture that the theater will have a very prosperous life and that handsome dividends will be declared for its sponsors. The Garing is one of the most beautiful picture houses in this section of the state of South Carolina, a result which can undoubtedly be attributed to the aesthetic instinct of Mr. Garing, who is a high class scenic artist and proprietor of one of the best scenic studios in the south.

Garing Theater, Greenville, S. C.

The interior embellishments are of soft luxuriant beauty, and are in perfect harmony with the prettily decorated lobby. The floor of the auditorium has a gradual but effective incline to it, and from everyone of the 450 seats an unobstructed view of the screen can be had. Mr. Garing says that there is plenty of room in the structure for fully 700 seats, but that he realized the inconvenience his patrons would be put to in trying to get in or out of a crowded row if the rows of seats were near one another.

In the operating room there are two motor-driven Power's projection machines. The indirect lighting system is used, and the screen is made of fiber painted with a coat of platinum. John L. Stephens is the operator. An orchestra, composed of five pieces, supplies the musical accompaniment to the pictures. The price of admission is 10 cents, no matter how big the production or productions. C. N. Garing is the dominant spirit in directing the destiny of the new theater.

JEFFERSON CITY GETS $20,000 PICTURE HOUSE.

Bartholomous & Jones opened on May 29 a $20,000 moving picture theater in Jefferson City, Mo. The building occupies a lot 50 by 120 feet and the auditorium has a seating capacity for 1,000 persons. The depth of the stage is 15 feet. There is a balcony with seats for 200 persons. The operating booth is situated at the back of the balcony and contains two latest model Simplex projectors, a spot light, and other modern equipment. The interior is prettily decorated, and is fitted with two singers' recesses. The electrical power is furnished by a D. C. 6 K. W. lighting plant, and the illuminating fixtures are of the indirect type. On one side of the lobby is the ticket office, while on the other side is a refreshment shop. In addition to the 10 big side wall ventilators, 8 big ceiling exhaust fans and 11 oscillating fans keep the air fresh at all times. The exterior is brilliantly lighted.

PRINCESS THEATER, MEMPHIS, TEXAS.

Harle's Cozy Little Picture House Earning Good Weekly Profit—Is in Competent Hands—Seats 350.

WHEN we were kids and read fairy stories we became accustomed to the idea that princesses were pretty, dainty and popular, therefore the idea continued to stick with us. Perhaps that's why Samuel Harle calls his Memphis house the Princess. It is an institution that is appreciated by the 3,500 population of that city. So strong is the demand for motion pictures in this little city that another picture house besides the Princess is making a good weekly profit. The building in which Mr. Harle's theater is situated is built of brick and is two stories in height. It has a lobby 10 by 25 feet with tiled flooring. The walls of the lobby are decorated with five-foot mirrors, and the woodwork is finished in cherry. The box office is in the center, and the doors leading into the auditorium are paneled with mirrors.

The size of the auditorium is 25 by 90 feet, and conveniently arranged in this space are 350 comfortable chairs. The seats are cherry finished. The seating plan is divided by two aisles. There is a good pitch to the floor giving a clear view of the screen from any seat in the house. The screen, which is 9 by 12 feet, is at the front of the house, and it is surfaced with silver. Under the screen is the orchestra pit. The walls are paneled in tan and terra cotta, and the indirect lighting system is employed.

The operating room is 6 by 8 feet. Its walls and roof are made of sheet metal and the floor is of concrete, six inches thick. It is outside of the buiding proper with a nine-inch stone wall between it and the auditorium. The observation ports are fitted with automatic fire shutters.

Princess Theater, Memphis, Texas.

The Princess uses a Power's 6a motor-driven machine with 110 volt A. C. current but it is the intention of the managers to change this current in the summer to 110 volt D. C. generated by their own producing plant. Meniscus bi-convex condensers are used. The Princess has been open a little over six months.

The shows at the Princess are always entertaining and diversified. Three reels of Universal pictures and two reels of United Film Service are given each night with the exception of Saturday when six reels form the program. A World Film Corporation feature is booked for each Saturday while the Universal serial, "The Master Key" is shown each Friday night. Two complete entertainments are offered each night. The prices of admission are 5 and 10 cents for all shows except those given on Saturday when 10 and 20 cents is charged. Two full matinees are advertised for each Saturday afternoon. A six piece orchestra is employed whenever a big feature is booked.

The house manager is E. C. Johnson, and M. J. Holmes is the business manager. Mrs. Charles McCrary is the musical director. If the reader will look closely at the accompanying photograph he will observe standing on the left a handsome gentleman. He is Mr. Johnson, the genial house manager. And see the other man standing on the right!—the man carrying around about 300 pounds of avoirdupois!—that's the benign, affable, courteous and complaisant Horace L. Williams, the operator at the Princess. We include the adjective "affable" because he is a corpulent "feller," all fat "fellers" being in our opinion more affable than persons with a less degree of adiposity. Probably that's one of the reasons why the floor of the operating room is made of concrete, six inches thick.

SANDERS SELLS THEATER.

R. S. Sanders has sold his Gem moving picture theater at Watsontown, Pa., to Warren M. Johnson, of Lewisburg, Pa.

WEST END LYRIC, ST. LOUIS, MO.

J. W. Cornelius and Wife Own Beautiful Picture Theater—Employes Carriage Caller—Admission 10 and 20 Cents.

THE West End Lyric theater, at Delmar and Euclid avenues, St. Louis, Mo., is less than a year old, but it stands to-day as one of the best known and most talked about amusement enterprises in St. Louis. The theater is not a very large one, the seating capacity being but eleven hundred, and its prominence has not been gained through any extra effort after publicity. The house has simply advertised itself by sheer merit and the excellence of its management and program. The theater is controlled by J. W. Cornelius and his wife, who also own the Lyric, at 114 North 6th street, St. Louis. The West End Lyric is the especial pet of Mrs. Cornelius. She has designed and carried out a scheme of decoration and furnishings which gives the theater a distinction all its own and that goes far toward making it the success it is, and adds incalculably to the appearance and comfort of the place.

The reception lobby of the West End Lyric is one of its most striking features. There are two box offices and a wide stairway leading to the balcony; in that respect it is like the lobbies of hundreds of theaters, but there the simile ceases. The floor, instead of being bare, or covered with matting or strips of fibre, is ornamented with a number of rugs, real rugs, warm hued, soft toned, and of a quality and pattern that could be used in the library of any home. Three or four of these rugs are scattered about on the floor. In the center of the lobby is a big Roman urn with a five-foot spread at the top; this urn is kept full of ornamental plants and trailing vines and other greenery in winter, and in hot weather it is replaced with a fountain. Smaller vases, some on stands and some of the self-supporting kind, are scattered around in the lobby. These are kept filled with fresh cut flowers, replenished daily. The glass in the doors that form the inclosure that shields the lobby from the street are draped with cable net curtains made especially

West End Lyric Theater, St. Louis, Mo.

for the theater, and bearing its name embroidered in the center.

Mrs. Cornelius says that when she planned the furnishings of the lobby she worked with one end in view, the comfort of the patrons of the theater. "If they have to stand up in the lobby and wait for their turn to see the show, I want them to have as nice and comfortable a place to wait as they would have in their own homes." The main auditorium of the West End Lyric seats 650 and the balcony 450. The entire house is equipped with everything that can possibly be put in a theater for the comfort and safety of its patrons. Comfortable seats, retiring rooms, wide aisles covered with real carpets, and every stitch and thread of the furnishings are in perfect good taste. There is not a loud or jarring note anywhere. Eighteen attendants, wearing grey uniforms, are employed, in addition to a carriage caller on the pavement in front of the theater. Ten and twenty cents admission is charged, and a first-class orchestra and a Victrola furnish the music. Mr. and Mrs. Cornelius give the theater their personal attention, and divide their time equally between the downtown and the west end houses.

SCHOFIELD MANAGING PIEDMONT HOUSES.

L. G. Schofield is now manager of the Piedmont and Elm theaters, Greensboro, S. C., owned by the Piedmont Amusement Co. Mr. Schofield had for the past three years been manager of the Ideal in Columbia, S. C.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Kell on the Rack.

PUTTING up something for a rainy day is the latest from the Thanhouser theater, New Rochelle. It is a coat rack devised by John William Kellette, that is used only in wet weather. On dry days the check room inside suffices, but when a thunderstorm comes along a lobby rack is to be used. This is hinged to the wall. When it rains it is pulled out and up, a couple of braces are set and the rack is ready. It seems to be a good idea to be passed along. The best plan would be to make it of galvanized three-quarter inch pipe; just the oblong frame with a cross piece through the center with the hooks set into place. With the braces swinging into the frame the entire device need not extend into the lobby more than two inches when not in use. If desired light picture frames might be built on what is the top when the device is open and then the hanger will be ornamental when not useful. It can be adjusted in a couple of minutes. Better than hooks would be the regular wooden coat hangers. These could be stored in some handy place and run out when needed. Coats hung up wet will get out of shape if simply put on a hook. The hanger will ensure comparative freedom from wrinkles.

Fooling the Folks.

Another recent Kell stunt was worked with some of the Thanhouser players who are stockholders in the house. They made up a player as Chaplin, borrowed a spare camera and went out. They would pull up on the street and the director would rehearse a scene in which the Chaplin impersonator was bumped by an automobile. After several rehearsals the director would suddenly remember an effect and take a card from the auto. That read "Charles Chaplin in a Jitney Elopement. At the Thanhouser Theater Today." Then someone would hang similar signs on the sides and back of the car and run along to hunt fresh victims. The whole town was talking of the stunt and naturally big business was the result. Almost any small box with a crank and a lense can be used, and Chaplin impersonators are to be found in every town. A sell like this advertises the house as well as the current film and makes for good business when played right. Kell manages to keep New Rochelle awake, and it takes a lot to rouse that town from its lethargy.

Form Letters.

The National theater, Cleveland, seems to fancy form letters. J. J. Harwood sends in a couple and writes:

> We are very much interested in the page entitled "Advertising for Exhibitors" as well as the balance of the excellent journal that you publish for our benefit. I have intended at times to send in samples of our advertising and I am enclosing our publicity letter for the last two weeks. We have a mailing list of 500 and in addition we place these letters in racks in the theater. Since taking over the National we have increased the business 120 per cent. This looks big, but it is, nevertheless, true and we are not done yet. We also read your Advertising Helps to get pointers therefrom and if we can benefit our brother exhibitors with any helps we will be glad to do so. We might add that our opposition directly opposite our house runs four to six reels for a nickel. Ours is a dime every night and will never be less.

The sheets are six by nine and a half, white and drab paper. The type heading and lines at the sides and bottom are done in a good, strong red. The running text appears to be multigraph work. It is run on both sides of the sheet and is a straight running story with a list of each day's releases in tabular form with the number of parts. They run from six to eight reels for a show, and have six amateur acts on Friday. There is no particular splurge to the text. The patron is credited with having common sense and being able to know subjects without circus phrasing. They tell it interestingly and forcefully but without piling on the agony. It is good stuff and where a regular clientele is to be catered to it is better stuff than any other form. No effort is made to suggest that it is a personal letter. You are presumed to be interested in the house programs. You are told about them. It is more intimate than a printed circular but not familiar.

One thing we like is that the paper is suited to the job. They picked out stock that would work best in a reproducing machine and so they get a clean, readable impression. They probably could afford a better grade of paper, but they could not buy paper that would give better results. They seem to have looked at both sides of the question.

Paid on Account.

The Motion Picture Exhibition Company, of Newark through Ralph Harden, writes:

> Am enclosing two advertising tickets I thought might interest you.
>
> Our work is done mostly for the churches and society organizations, and although these tickets were gotten out for a church show, see no reason why the idea should not be used in connection with a regular house.
>
> Have gotten many useful hints from your department and would like to return the compliment.

The enclosure is a pair of tickets in a regulation theater ticket envelope. The only advertising on the outside is that for a local dry goods concern. It might seem as though this gave the other fellow the best of it, but this is not so. The chances are that the absence of advertising is precisely what will lead persons to believe that the contents are of value. Anything about the show would be read, but the envelope might not be opened, but here are two tickets in a regular envelope. They must be of value and they are read through to find that "This ticket and ten cents" is the proper combination. It is in regular ticket form and with a coupon; a workmanlike job throughout. Novelty advertising for church affairs is rather new. This is also good. Almost any big department store or other business will be glad to advertise on the back of a ticket envelope that is to be mailed out to a select list. They will at least cover the cost of stock and printing, leaving the house whole on that expense, and an envelope aids materially in the deception.

Uncertain Aim.

We think that the Broad Street theater, Elizabeth, is shooting at some other house when it runs this matter:

FIRST RUN PICTURES

> A favorite expression with many managers is that their productions are "first run"—as for example, first run Keystones, first run Paramount, etc. Do you know what first run really means? It is an experiment. What is commonly called in reference to the drama, a "try out." The motion picture of real merit, is the picture that has been thoroughly tried out and tested, and it is the wise manager who selects the film that has been proven popular with the public. For the public is uncertain and difficult to please.

PROJECTION, MIRROR SCREENS

> The intense harshness sometimes noticed in the projection of a picture, where the intensely black figures are silhouetted against intensely white backgrounds is the result of the so-called mirror screens. True projection aims to get color, atmosphere and perspective in motion pictures—a clear and proper blending of lights and shadows. In other words, to get "color" even though the picture may be in monotone.
>
> Projection is one of the features that the Broad Street theater prides itself on. Its pictures are always clear and sharp, full of color and perspective, without that harshness that so frequently hurts the eye by its glaring contrasts.

It is not a good line to follow.

Improved.

The second number of the Theater Review, Tampa, Fla., shows evidence of more careful preparation of copy. It looks like a "comer" that could be developed into a second class mailing proposition in time.

Well Planned.

The Mutual Press Bureau has sent out the details of the Runaway June contest in excellent form. The contest for a state wide prize is an intricate proposition, but this is so simply planned that a small boy can master the idea in no time at all.

Hardly Good.

We don't care much for the opening announcement of the Strang theater, Sacramento, Cal. It is a four by six private mailing card on manila stock. It is a good advertisement as it stands, but not good enough for an opening announcement. Here pains should have been taken to do something a little out of the ordinary. A house breaking in must attract attention to itself and this does not suggest the class that should be the keynote of opening work. The card is well worded, particularly a line that reads:

> You will find in the Strand a theater with plenty of exits, well ventilated in summer and well heated in winter.

For the opening a formal announcement in shaded type on bristol card and as first-class mail would have been better. Manila cards should come later. And in getting out cards it is well to note that the card just a trifle larger than the average letters is almost certain to be crushed in the mails. It will be bundled with letter mail and the top will be bent over in tying up.

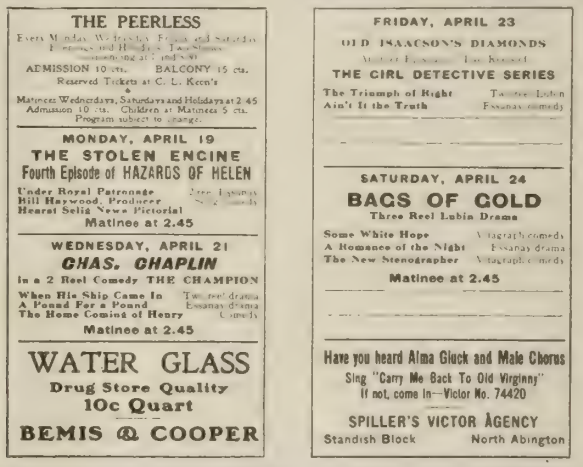
Another V. P.

A. I. Randall, the Empire theater, Whitman, Mass., sends in a couple of vest pockets printed on white stock in black and bordered with one point rule in red. One is for the home house and the other for the Peerless, of North Abington. They are practically duplicates.

The size is convenient and the general idea is good, but the advertisements seem to have been more carefully considered than the program proper. Three-fourths of the front page is given to outside advertising, the house card being at the top. Not more than half of the front page should be sold, the house name should be set in a plainer

face and the house card run in the centre with white space above and below and framed in rule heavier than that used for the advertising.

Inside the program is cut off into days with the same rule used to separate the advertisements; a single exception is page three of the Peerless program. If Mr. Randall will note how Bags of Gold stands out above all the rest, he will appreciate the value of white space. As it is, this is the only program box to be played up. The rest can be told from the advertisement only by catching at the lines. The trouble is that the program boxes are set too much like the advertisements. They should be given a different form, and should be framed with different rule. They should be made more prominent than the advertising. The program days should not be divided by the same rule used to separate the advertisements, but by a lighter face, save at sides, top and


THE PEERLESS
ADMISSION 10 cts. BALCONY 15 cts.
Reserved Tickets at C. L. Keen's
Admission 10 cts. Children at Matinees 5 cts.
MONDAY, APRIL 19
THE STOLEN ENGINE
Fourth Episode of HAZARDS OF HELEN
Matinee at 2.45
WEDNESDAY, APRIL 21
CHAS. CHAPLIN
in a 2 Reel Comedy THE CHAMPION
Matinee at 2.45
WATER GLASS
Drug Store Quality
10c Quart
BEMIS & COOPER
FRIDAY, APRIL 23
OLD ISAACSON'S DIAMONDS
THE GIRL DETECTIVE SERIES
The Triumph of Right
Ain't It the Truth
SATURDAY, APRIL 24
BAGS OF GOLD
Three Reel Lubin Drama
Some White Hope
A Romance of the Night
The New Stenographer
Matinee at 2.45
Have you heard Alma Gluck and Male Chorus
Sing "Carry Me Back To Old Virginny"
If not, come In—Victor No. 74420
SPILLER'S VICTOR AGENCY
Standish Block North Abington

bottom. The cut shows the sameness of the make up. The program can be saved either by changing the style of setting it or by boxing it in with heavy rule. In this case it would seem that the best plan would be to box in with three point rule and divide into days by underscoring the different dates with one and a half or two point rule.

Quinn Queries.

James C. Quinn sends in another form of that Chaplin time table and says:

> What do you think of this idea? Does it strike you as being worth the cost. The Isis management usually has 3,000 of them printed at a cost of about $8.00, the distribution costing another $6.00, the pictures running a week, as stated, in the flyer.
>
> Here's how to your advertising book—I know it's going to be a winner. Consider my bid for California rights. It's surely up to all the exhibitors to get real busy and help you with photos, etc., to make it a top-notcher.

The new issue discards the railroad time table idea for a two column list of showings and comment. This suggests the idea:

10.08—MY FIRST SHOWING.
(Then I see "Millionaire $100 bill" and "Girl at Lone Point," on same program.)
11.28—MY SECOND SHOWING.
(Luncheon.)
12.48—MY THIRD SHOWING.
(Then out arranging for my next comedy.)
2.08—MY FOURTH SHOWING.
(Start scene of my new comedy.)
3.28—MY FIFTH SHOWING.
(Finish scene. Shown at *ISIS* SOON.

It probably costs less to set than the railroad style, for the latter is tabular work at an extra cost for composition. Possibly that is what made three thousand cost eight dollars. The six dollars for distribution probably means mailing out a part of the run, but we think that the cost could be cut a little and the rest be charged as an investment that brings interest, for, if the stuff has any pull at all, that railroad time table will pull better than anything else, because it is informative at a glance.

The slip is 3½ by 5½ folded once to get four pages. The back page could be sold for one large or two or three smaller ads. The front page can carry the present legend and still let in two ads, top and bottom, each three-fourths of an inch deep, and there is room for half inch strips, top and bottom, inside. That space for three thousand circulation should be worth mighty close to the eight dollars, and still give the house its proper publicity. The time table scheme is excellent; about the best thing we have struck lately for a continuous house. It is worth holding on to and training patrons to consult it each week.

We appreciate Mr. Quinn's comment on the book, but it is too late for photographs. By the time this gets into print we shall probably be drifting back to town with printer's copy. It is all done but the revise and copying. And exhibitors *have* helped. They have helped for the past three years.

Reverses.

T. W. Cannon, of the Majestic, Greenfield, Tenn., reverses the usual rule to box in the program. He lets the program run wild and untrammeled in a sense, but he tied up the advertising with two point rule. And he uses moderation in getting the advertising. There is one cross page on the inside and two at the top as well as two on the front page, top and bottom. They stand out well, yet there is not the slightest danger of one mistaking them for program. He dates his days very nicely and runs them between parallel rules—double line rules. The effect is unusual, but neat and orderly. He has just one sort of type for titles, a condensed eighteen point, one for sub-captions and a body type. The result is that the issue looks like a program instead of an experiment. You don't shudder at the thought that you must read all that. It does not suggest a task at all. And on the front page he has the name of the house in a large, readable letter, and he pushes the ads up out of the way. The only thing we can tell a man like that is to run a nice, chatty semi-editorial story on the back page and make that work for him, too. The rest is all right as it is, except that we might make more use of the players' names and set these in italic where used. The title alone gives the exhibitor less than half of what he is paying for. Mr. Cannon has a good printer, and that helps a lot, but he seems to know himself. He needs only to get that chatty back page stuff.

Good Work.

Earl Tinker represents the World Film Corporation in Maine. He has been getting out some "selling letters" that probably sell. Here is a short form essay on advertising that is worth reading:

> The exhibitor is nothing more nor less than a merchant. But does he use the merchant's methods? Very few of them do. They buy promiscuously and without regard for system, and sell in the same way. Do you suppose John Smith, who may run a grocery store in Squeedyunk, would advertise Deerfoot Farm Sausage this week, and Moosefoot Farm Sausage the next week? Not much he wouldn't. He knows that Deerfoot Farm Sausage are the best. He pays the price for them, and naturally he realizes that the more he sells, the more prestige he will gain in his community. New sausages with attractive names may be offered him. He may carry a side line of them, but he will still stick to Deerfoot Farm. That is what might be called good selling. The above, coupled with a continuous advertising campaign, would make this man's sausages known from one end of the town to the other and when sausages were mentioned everyone would say Deerfoot, the same as you say Fels Naphtha. Impress upon your people that there is only one kind of feature worth seeing and that must carry the World Film trademark. This can be done without knocking, and the less you knock, the better off you are. Or I too, for that matter.

It would be better still to get the reputation for being an expert on sausage and always having the best, but the exhibitor is a merchant in amusement. He is selling the public just as is the grocer and the butcher. And there are exhibitors who fail because they give short weight and sell stale goods, and who misrepresent just as does the butcher who sells butter for thirty-five cents that would be cheap at thirty.

And the short weight grocer gets found out and fails just as does the exhibitor who runs his stuff through so fast that the players in the first scene get mixed up with the tail piece, and the man who offers junk at feature prices goes out of business as surely as does the butcher who sells chuck steak at porterhouse prices. Be a good merchant, whether you sell pork or pictures, and you'll be a successful one.

Getting It Cheap.

George A. Bleich, of Owensboro, Ky., is one of the early birds. He writes:

> By my paying for the matt service, a trifling weekly sum, the "Inquirer" gladly took on the Chaplin cartoons to run daily.
>
> The full page announcement herewith cost me not a penny. That these Chaplin cartoons will increase the popularity of the films and add to their drawing power is certain.
>
> Exhibitors in other small cities should arrange with one of their dailies likewise—that is, such as show the Chaplin comedies.

The full page is the announcement that the Owensboro Enquirer will run a daily cartoon of Chaplin, this being supplied in matrix by the Essanay Company through the Chicago Herald. Mr. Bleich pays for the matts, and gets the daily publicity that the running of straight stuff brings. He gets the Chaplin films and by using Chaplin cuts in his own advertising he connects the house with the series in the minds of the readers.

Spreading.

The Grand theater, Johnstown, Pa., sends in a quarter page advertisement of a gala week. It is set to suggest a straight reading notice, but does not quite carry out the suggestion. There is a two line, four column headline with four lines of twelve point caps. The human eye has to fight to get across nine inches of twelve point, particularly in capitals. The cut arrangement, too, is a bit too formal, a two column cut in the center page and four one column cuts, one in each corner. Breaking up this regularity would have been more like a news story and would have caught the eye more quickly. The matter is all in body type, a seven or eight point, and is easier to read than a succession of display boxes would have been. In this the move was good, but a two column head with a turn into the third or fourth columns would probably have worked harder for the house.

All See It.

R. Clayton Diggins, of the Gladstone theater, Gladstone, Mich., writes that he reads this paper first and then the operator, pianist, cashier and doorman all get a chance at it. That's a good plan. Keep them all posted and they'll work better and help to make fans. He sends in a couple of samples of his program, a vest pocket or news stock. We do not altogether like the ornament on the first page, though its light lines save it from being too pronounced. A smaller one would be better. Inside the space is divided to suit the copy instead of the copy being divided between the days. Days are dated and cut off with two point rule, no border. An eighteen point is used for a couple of features, but most of the titles are in ten point bold Gothic. One box announces "a fair show," to keep down expectation. Names of players should be in italic.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Cutting Down Expenses

Every time some big mechanical effect is used we get a lot more like it and a lot along the same destructive lines. Joe Smith goes to the theater and sees a boat blown up. He goes straight home and writes that story about a house blown up that he was afraid to write before. If they will blow up a ship they will blow up a shack. The story cames back time and again and Smith can't understand it. They blew up the ship, why not the shack?

The answer is simple. The ship went on the beach. Her back is broken and it will not pay to get her off. The insurance company pays the loss and salves the material. If there is a motion picture company in reaching distance they are asked if they want a chance. If they do, instead of stripping the ship and then blowing her hull apart by degrees the company gets the junk price for rigging and dynamites the ship as a whole. She is on the sand at low tide, but at high water she is apparently afloat but riding high. The picture looks all right. The salvors have the junk and the picture men a good negative with the deck scenes played on the same boat that is seen to be blown up and with the escape in the boats and all the rest.

Another picture will be made the next time they can get a cheap ship, but a house is another matter and there are the fire and police departments to be coaxed, the risk of damage to spectators or property and all that.

Almost always you can write stuff *out* of your script as well as write it in, but you must be careful to do it well. If you trick an auto accident by cutting until the car can be overturned, it will look faky, but if you have the train just miss the car there is a large margin of safety. You will not get such a visual punch as the tossed car, but you will have a story that can be worked. But if you discard the time-worn combination of train and automobile and have the villains mine the road, then you can get the real punch of the explosion and yet not lose the car if the mine is run off a second late because the second assistant heroine or the soubrette cuts in with a terrible struggle with the man who is to work the plunger of the detonator.

It is nice to have a shipwreck in your story to get the hero and heroine and the villain on the desert island, but it is better to get something that can be more easily worked to account for their presence there. Anyone can write in a shipwreck or a train wreck or a balloon on fire so high up in the air that the camera man has to stand on tiptoe to work the crank, but the really clever man, the man who is wanted around, is the man who can get the same effects more easily and at smaller expense. When you get a story with a shipwreck, keep on thinning it over until there is no longer a shipwreck.

Have all the railroad stories you want, but do not muss up the trains. Have all the boats you want, but do not scratch the paint or take them too far from the studio. Leave the actual destruction to the people around the studio who know what can be destroyed at the least expense. When the time comes for you to write that sort of stuff, you'll be in a position where you can know, too.

Paged Scenes.

A Los Angeles correspondent writes that lately he saw a book adaptation in which each scene and even each sub-title was written on a separate page. He wants to know if this is the studio practice.

In the same spirit Emmett Campbell Hall writes that he is trying to work out a new and more simple script with a scene to a page. Louis Reeves Harrison not only writes a scene to a page, but he gives in the margin the cast, the costumes and all similar detail and binds the script into a loose leaf book that all the scenes in one set may be taken out and worked at one time.

The page to a scene idea is all right where the author *knows* that the story will be done precisely as written. It does not pay the outside author to go to all this pains because his script is seldom followed to the letter. It is only a matter of time when the fuller technique will be in demand, but even then the scene to a page and page to a scene should be left to the studio writer.

Risky.

Lately a man wrote that he had been given a copyrighted sketch that he was authorized to turn into a film play, but that later the man who gave him the right told him that the copyright had been lost. Copyrights are not lost. The record card may be lost, but the loss of the card does not nullify the copyright, and a new card can be had for a small fee. The probabilities are that the generous donor had no right to the sketch and when cornered took this way out of it. The situation would be of no interest did it not remind us that lots of people get into trouble through accepting ideas from generous friends. For some reason, or no reason whatever, the G. F. presents an aspiring author with an idea. The author does not recognize it as a steal, writes it out, submits in good faith, and is marked by the studios as a cheap thief, an undeserved, but none the less lasting reputation. Only the other day one of our pupils sent in a synopsis that was really a vaudeville sketch we used to be able to recite backward. When taxed with the offense the friend who gave it admitted the source of the idea, but "didn't suppose that mattered." It does. You are required to state on your honor that the idea is yours. That is was really given you by a friend is no excuse in the eyes of the law should a company decide to prosecute you, as an example to others, for obtaining money under false pretenses. If you cannot think original plots, do not look to your friends. Wait until you can think up plots before you try to sell. And selling or trying to see a joke so old it is common property and could not be copyrighted is no palliation of the offense. Perhaps you never heard that particular joke but most editors know why a hen crosses the street, and about the monkey that was the target for brakemen on passing coal trains. Don't do it.

Sonorous Leaders.

Albert L. Stillman rises to argue in favor of the flowing leader in place of the short, sharp and over-harsh sentence. He calls it writing screen poems with poetical leaders. He is writing for a company that seems to want "andante tempo with a poetic touch," and he says:

> Curiously enough, such line of work seems to do away with the idea of avoiding leaders or putting them in crisp sharp language, and has forced me to attempt poetic expression. The idea is that such expression puts the audience in harmony with the piece, and helps their appreciation of stuff where tense situation and gripping melodrama are practically absent. Of course it means extra footage, but if I attain what I am driving at it will be well worth while.
>
> Take your article on "Getting it Over" in the last World. Supposing the story to be a screen poem, and it reads very much like one to my mind, I should probably with malice prepense handle it this way:
>
> 46 * * * John is about to replace when he sees message—stands irresolute—Cut in
>
> "For shadows dark and evil flee the beacon light of Love."
>
> 46a. Close up of John's face, registering complete change of mental and moral attitude.
>
> 46b. Back to 46, Action as before.
>
> Remember I'm not offering the above as an attainment, but simply a shot in a certain direction. There are certain advantages. Stock expressions as "Later," That Night, etc., have no place in the screen poem. And if leader or insert have to do with subsequent action, they simply hint at it without giving away the entire story before it is acted out.
>
> Furthermore, I think it advantageous that such inserts or leaders should scan correctly if possible.
>
> Take another illustration—A Screen Poem involving the Civil War. Stock pictures of a battle which lasts all day, ending in defeat of the Confederates. Two inserts would naturally be used—A DESPERATE BATTLE ALL DAY, and THE CONFEDERATES RETREAT. Suppose we used the following respectively:
>
> FROM SUN TO SUN UNCERTAIN POISED SUCCESS, and * * * AND CROWNED AT EVE THE PENNONS OF THE BLUE. * * *
>
> Is it improved? I think it is, provided the picture itself is poetic in spirit. If the picture is melodrama the poetic leader becomes just so much rediculum—like "Jove in a thatched house."

Mr. Stillman wants to reserve this to screen poems (which are, by no manner of means screened versions of poems), but there is a wider scope. It is possible to give rhythm and cadence to even leaders for melodrama. It is all in scanning the lines.

If the type machines were geared to give metrical marks there would be a succession of lines and curves over these words, but suppose you imagine them. They are used to place the accent. If you read the marks instead of the words and let "de" represent an accent and "da" an unstressed word, you would get something like this:

da de; da de; da de; da de;

Now read the line.

The Curfew tolls the knell of parting day.

You'll get the same accents that are represented by these word symbols. It represents each alternate syllable emphasized. You may find other measures that will give the accent to every third syllable, as

de da da: de da da: de da da; de da da:

Read the first verse of The Bridge of Sighs:

One more unfortunate gone to her rest.

For leader work you can devise other meters to suit yourself so long as they retain the rhythm of repetition. To use a simple illustration the rhythmic leader is like the sound of men marching in ordered step; a steady, measured footfall, where the chance leader is like the tread of a mob, irregular, unmusical and unpleasing. Give a swing to your words and whether or not you know your rhetoric you will be able to give cadence to your phrase. It is not, of course, always to be used. It is valuable only when a certain richness of phrase will harmonize with the subject of the story. You cannot say:

"The maiden saw and seeing fell his slave."

When you are writing a farce comedy in which the better leader would be:

Aggie falls for Angus.

But neither would you use the latter form for an idyl to which the first leader would be better suited.

Boiled down it all means, "Pay attention to your accents, have them fall in regular order and you will obtain a smooth sounding leader," but it is useful to remember this when you want that sort of leader.

Comedy and Tragedy.

When you get an idea that is so tragic that you know it will not sell, why not make it over into a comedy and get rid of it?

There is only a narrow step between drama and comedy, a space so narrow that sometimes you fall unknowingly from one to the other. Nothing can be more pathetic than the sight of a mother weeping over her dead child. But suppose we know that the child is not dead but has been spanked and that the wails come from the child and not the mother. We create a character who overlooks the scene, spreads the story of the death of Mrs. Jones' little Jonnie and all come to condole to be driven away by a broom wielded by the irate Mrs. Jones who thinks they have come to censure her for whipping the child. Hamlet is one of the greatest tragedies in our language. Hank Stephens pretending to be crazy to get away from a breach of promise suit brought by the village old maid is not so impressive as the story of Hamlet and Ophelia, and yet there are few essential points of difference beyond the actuating motive.

Prices Abroad.

Bannister Merwin has helped a lot to build up prices for scripts in England, but France is still in the dark ages. The other day a man who is in close touch with the French sales—such as they are—told of some of the prices actually offered. One Italian company offers as high as $20 for the best work, a story with a tremendous punch and a dozen crises, but this is unusual. The general top price with the French companies is ten dollars and the average nearer five. Of course it sounds better expressed in francs at five to the dollar, but even at that the price is small, the market being even smaller.

Both Right.

Answering an inquiry in the Chicago Herald, Mrs. Parsons tells a correspondent that "Sargent and Wright are both right," in some minor points of difference. She might have taken the two line reply as a text for the entire column, for this is one of the rocks on which so many craft are wrecked when steered by novice captains. The matter in question was that of scene plot. Mr. Wright's scene plot is very like our own, so like that we cannot understand what the query was about, but some quibbler found some small variation and right away becomes puzzled. They are studying *technique* and not *photoplay writing*. They are building up a mechanical form without providing for material to use in that form.

No intelligent editor is going to refuse a story that is really good just because it is provided with a single spaced scene plot instead of double spaced or vice versa. The fact that the story is written on thirteen inch paper instead of eleven inch length will not affect the value of the plot. That isn't even real technique. It is merely form. It is very helpful to the author to be able to get his story out in such form that the first impression pleases, but it is better that he should have the technique that permits him to plot the story into scenes of action to the best possible advantage. All writers differ somewhat in the minor points of technique, but all good ones agree on the main points. If one writer tells you to say "leader" and another "sub-title" call it whichever you please, and spend your time worrying about the absolutely perfect polish of that leader or sub-title. That is what counts.

Create.

Try to originate ideas. If you see that a certain type of story is making a hit, don't write that type of story. All the others who cannot think for themselves are doing the same sort of stuff, whether it be girl detectives, girl railroaders or girl lawyers. Figure it out that hundreds of stories along that line are flooding the studios, particularly the studio that created the type. Figure that the editor will groan, remark that it is another one of those things, and shoot it back. Think along other lines and be among the select few. Anyone can follow a leader. You blaze your own trail.

Why Not?

"Can you kill a lion in a picture? I have a story with a lion killed, but I don't want to work it up unless I can sell it."

Now it's foolish to write stuff you know you cannot sell, but why take the position that unless you can kill the lion you will have no story? You would not say you could not write a story in red ink and had no black writing fluid. You would go get some brunette ink. In the same way, if you cannot write the story with a lion assassination, go get some other plot factor. Of course it could be done this way.

73—*Jungle*—Paul raises gun—takes aim.
74—*Jungle*—Lion crouched for spring.
75—*Jungle*—Paul fires. Turns, calls, Bess runs in—they exit to lion.
76—*Jungle*—Lion lying dead—Paul and Bess run in.

That could be done, because, if they have no lion trained to play dead they can chloroform one or the press agent can put him into a twilight sleep. But it is possible to get rid of the lion shooting entirely, unless it is the sole punch of the story, and if that is all the punch you have it is not a story at all, but a mistake.

Not on the Job.

A. W. Thomas, in spite of his suggestion of "personal" instruction, is not on the job, it would appear. A recent letter, returning a fee, following a complaint to the postal authorities, and signed by G. E. Still, manager, says:

> We are very sorry indeed that the proposed arrangement between us has of necessity come to an end. We did feel that Mr. Thomas would be able to take care of the work for you in a thoroughly efficient manner and had the hope and belief that your working together would develop (!) to a point where you would be most gratifyingly successful and into which success we would enter and share.
>
> We are frank in saying that the reason for this falling down on the part of the Association is because shortly before Christmas Mr. Thomas' health received quite a blow resulting from a long stretch of overwork and while we aided him by giving him additional assistance of high class ability along the required lines, through doctor's orders we were forced to let him take a trip to the Pacific coast with the anticipation that an absence of three weeks at the outside would put him in shape to handle with such assistance as necessary the work laid out for him. His recovery has not materialized as fast as we expected and because of this we have been obliged to relieve him of some of the extra pressure work such as yours would have called for because we could not feel the security of giving excellent measure of service by him in these particular cases, as well as take care of the rest of the work that is entailed upon him.

Evidently the "assistance of high class ability" was not that of the consulting editors, for of these Bennie Schulberg is the only one who has not come out flat-footed to deny the connection, and he is not doing any work but merely permitting the use of his name uncontradicted.

Some high-class ability might be spend teaching the typist to spell and punctuate properly and smoothing down Mr. Still's labored expression. Nothing in the numerous circular letters sent out by the Association definitely states that Mr. Thomas will give his personal service in instruction, but all of the letters suggest that he will do so, and doubtless many enrollments are gained through this suggestion, and yet the manager of the Association admits that Mr. Thomas is too sick to perform his duties—though he does not change the wording of the form letters.

Gives Them a Chance.

When you have genuinely good reason to believe that a script of yours has been used and not paid for, don't mail the offending company a cyclone of abuse and sarcasm. Take it for granted that the company wants to pay and you're likely to find that they do. Twice lately authors have asked advice as to a supposed theft, have been given this counsel and have found that the company wanted to pay but did not know where to send the money. Once the single address had been torn from the dog-eared script in the course of production and in the other instance no address had been supplied, save on the return envelope, which had been lost.

Don't fly off the handle until you are assured that there has been an intentional theft and usually you'll find there was some mistake. Get a company sore and they will pay for the script, but they will not feel inclined to send a fat check in return for abuse.

Animal Stories.

There seems to be an unusual lot of persons writing stories with menageries in them right now. At best there are few companies using this sort of stuff and they set their standards so high that little from the general market is accepted. It does not pay to write this special stuff unless you have a direct and definite arrangement with some producer of such material.

Keep to stuff that may be made by almost any company. Then if you fail in one place you may win at another. Of course it would be nice to tell your friends that you wrote the story where the lady is almost eaten by the lions, but think of all the paper and stamps and nervous energy you are consuming.

Recognizing Plots.

A writer wants to know what is to be done if, while she is working on one plot a second comes into her head that seems to be stronger and better. She has been working to get one plot down before she passes on to another, but the thing to do is to note the lesser of two plots and to give the moment to the stronger and more vivid idea. It will probably be found that this latter idea is the better if for no other reason than that the mind, for the moment, is attuned to the second idea and not to the first, which may have been held over from a previous sitting. Get the best plots you can, no matter how you have them come to you. If your original plot has a hard time against a newcomer idea, help the newcomer kick the plot out of the way. The real plotting trick is to make a note of all plots but to work on the one that seems best suited to the mood of the moment.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 88.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

Would there be any considerable difference in current flow as between using 10 inches of ⅝ inch cored upper and 6 inches of ½ inch solid lower, and a 4-inch upper and a 3-inch lower, same sizes, carbon in your lamp? Is the resistance of a hot carbon higher or lower than when it is cold? What is the difference between ordinary standard arc lamp carbons, such as are used in street lamps, or flaming arc carbons, and projection carbons?

Roll of Honor on Question No. 82.

There were a number of excellent replies to Question 82. In fact, it was again a rather difficult proposition to select the best one. I think, however, everything considered, probably the reply of Tacoma, Washington, is best suited for publication, though I must compliment Baltimore, Maryland, on the very excellent drawing he sent in. Viewed as a drawing it was worthy of a professional draftsman, but viewed from the point of understandableness in explaining the answer, I believe Tacoma's is somewhat better. Brother Solar also sent in a very good drawing, made on tracing linen.

The Roll of Honor consists of the following: Joseph H. M. Smith, Fort Worth, Texas; L. C. La Grow, Albany, New York; John Solar, Watertown, New York; A. C. Stewart, Pendleton, Oregon; M. W. Larmour, Waco, Texas; Tacoma, Washington; Baltimore, Maryland; A. T. Weiss, New Orleans, Louisiana; William Lee, Fort Worth, Texas; J. H. Hanson, Lubec, Maine; A. H. Cuff, Gravenhurst, Ontario, and Brandon, Manitoba (no name signed).

Reply to Question No. 82.

By Tacoma, Washington.

The Question:

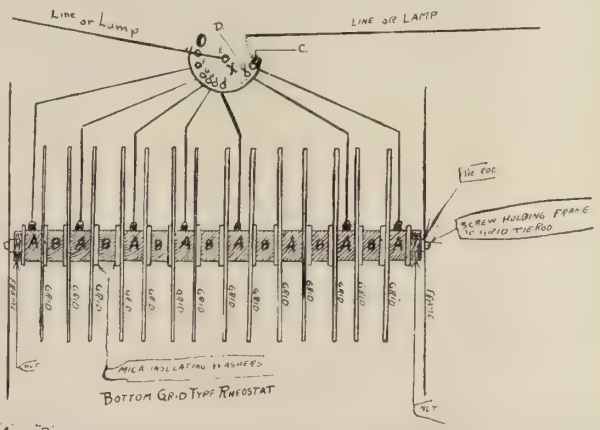
Tell us what care you would give your rheostat connections. Illustrate, by sketch, the arrangement of the insulation in a grid rheostat. Suppose a grid broke in the only rheostat you had, how would you make a quick, temporary repair?

The Answer:

The necessary care to be given a rheostat will vary with the kind of rheostat and the size of the load, but safe instructions would be to make frequent and comprehensive inspections of all connections at set intervals of time, meaning by "all connections" not merely the main terminals, but the terminals of the wires connecting individual coils with the adjustment contacts, if it be an adjustable rheostat, and also, if it be a wire rheostat, the connection or connections where one coil joins another. The voltage consumed in a rheostat is dissipated in heat, and, that being the case, the connections, as well as the coils themselves, are subject to heat, and, since copper oxidizes under the action of heat, if left too long without attention, a thin, almost invisible scale of oxidized copper will form on the copper part of the connection. This scale has very high resistance and, in consequence, causes undue heating at that point; also it increases the resistance of the rheostat. It matters not that the operator cannot see this scale, he may only be sure it is not there by keeping all the copper connections bright and tight, therefore the connection watchword is: "Tight and bright."

In some forms of coil rheostats the coils are continuous, and this is by all means the best form of wire coil rheostat, and requires much less attention than the separate coil type. Where the coils are separated from each other and are joined together by some sort of connection it is a big mistake to assume that this connection requires no attention. The coils should be taken apart at stated intervals, the length of which will depend upon the amount of load the rheostat is carrying and the number of hours it works each day, and thoroughly cleaned, but, since resistance wire also oxidizes to some extent, the cleaning of the parts will lessen the diameter of the wire slightly, and the time may come, if certain types of connections are used, when there will no longer be good contact between the coils, and this is something that must be looked out for. The type of connection referred to acts somewhat the same as a vise. It is made of brass and is squeezed together on the end of the coil wire by a screw, though the screw itself does not touch the wire at all.

If a grid broke in the only rheostat I had, I would loosen the nut on the tie rods which bind the grids together, slack these nuts off by a



A and B are spacing washers A carrying current B is separated from the arms by mica insulating washers two of which are pointed out The top is the same as this except that A is insulated from the grids instead of B and no provision is made for wire connection The tie rod is inside of a tube of insulating material so that there can be no electrical connection between it and the grids or washers E is the connecting binding post for butterfly switch X. C and D are also binding posts D to be used on less than 10 volts J, I, H, G, and F cut in more resistance as the switch X is moved from J to F O and E are realy joined on the under side of the switch plate or base O being the binding post.

little more than the thickness of a No. 6 solid wire, first, of course, having removed the casing of the rheostat; then, having flattened a No. 6 wire somewhat with a hammer, I would slide it in between the grids and clamp it between the broken grid and its spacing washer, and then tighten the tie-rod nuts up tight again. This would have the effect of cutting out the broken grid, or bridging across it with a copper wire, but care should be taken that this wire does not come into actual contact with the grid on either side of the broken one. It would be a good scheme to slip a piece of sheet asbestos in on either side of the wire—not where it makes contact, of course, but between the grids.

Effect of Loss of Definition.

One factor enters very largely into projection which is very little understood by the average manager and operator. This matter has been called to my attention by Mr. Nicholas Power of the Nicholas Power Company, and while I have never thought of it in that connection before, I believe Mr. Power is absolutely correct.

Patrons frequently complain that the "Pictures hurt their eyes" even when there is no trace of flicker. Managers and operators have been puzzled to account for this. Mr. Power's explanation of the matter is as follows:

Take a carbon copy of a letter or long article and attempt to read it. You will find that before you have read very far your eyes may begin to hurt and even to water. The reason for this is found in the blurry appearance of the copy, and the more blurry the carbon, the greater will be the effect on the eye.

The same holds true with pictures. If the definition on the screen be not absolutely sharp, the effect on the eye is a strain, and not only is this effect at present where there is lack of definition through fault of the camera or the projection lens, but it is also present where there

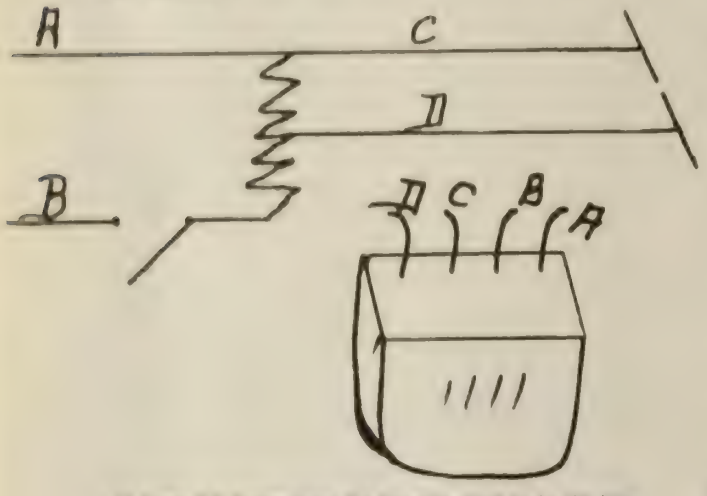
This, it seems to me, is an important point and, moreover, it is a new point. I believe this is the first time it has received consideration. I would advise managers to look into this matter and to use every endeavor to have the definition on their screen as sharp as it can possibly be made, and travel ghost entirely eliminated. Of course, we all know that from any point of view the loss of definition and travel ghost is bad, but viewed in this light it becomes double obnoxious.

Fort Wayne Compensare.

[illegible] Stewart, Pendleton, Oregon, says:

[illegible] I have had considerable discussion just now regarding operating room transformers and motor generators, a few words on the Fort Wayne compensare might not come amiss, particularly as this device is used by a great many operators.

When the lever is in the off position the carbon clamps are apparently dead. In reality they are both alive, though the circuit is open and no current can flow. But if the system is grounded and the operating room is also grounded, the operator can get the full benefit of the available E.M.F. The reason is as follows: The lever cuts out the transformer by opening the primary circuit on one side only, so that if one is high post [illegible] from the Fort Wayne compensare is in main transformer and the sketch will show what happens:



In wires C D leaves either the line wire acted on by the lever (the one nearest the middle of the coil) should be connected to the line at the circuit that is not grounded (seems to me it should be just the opposite [illegible]) or the transformer should be cut in and out by a double-pole switch on the primary leads.

I don't remember just how the Fort Wayne is connected up, but presume brother [illegible]'s statement is correct. In any event, however, the transformer should be on the same side of the operating switch, so that when the operating or machine switch is open the transformer is dead.

A Queer Thing.

An amusing letter presumably from Charles Storch, Casino Theatre, Meridian, Washington, says:

I am running a 5A8 Motiograph and have yet to see the [illegible] that will [illegible] a better steadier picture than my machine does though I have added a few attachments of my own and some which I do not claim as my own. As far as light goes I have yet to see a better [illegible] but to accomplish this I made quite a few changes in my lamphouse and condensers mount. It took some [illegible] and weary experimenting to accomplish this, and, it was rough, this is what I did. First I made my whole lamphouse [illegible] and moved that about [illegible] lamphouse and projector [illegible] this experiment on by trial and testing of [illegible] from the manufacturer, so that now the lamphouse [illegible] is set [illegible] of the base board. Then I [illegible] lamphouse rack back as far as I could on the [illegible] base which gives me a combination which [illegible] the [illegible] [illegible] A. C. though I now use a Wagner 35 ampere [illegible]. This change has [illegible] me to have the [illegible] further away from the [illegible] [illegible] [illegible]

understand that *the speed of motor A will depend upon the voltage of the current with which it is supplied, hence, any rise in arc voltage, no matter how small, will increase the motor's speed.*

Referring to Fig. 3, knurled knob 12 passes through fibre disc 9, through the end of brass lever 16, and impinges on the surface of fibre disc 8.

Brass lever 16 is hinged to a steel collar which passes over and is attached to feed rod 1, Fig. 3. Now, when knurled knob 12 is backed off, (unscrewed somewhat), it has the effect of unlocking fibre disc 8 and driving gear 4, from fibre disc 9 and feed rod 1. In other words, when knob 12 is loosened, or backed off, the lamp becomes a plain hand-fed lamp, of which fibre disc wheel 9 is the feeding knob or wheel, and the motor is allowed to drive gear 4 and fibre disc 8, without moving rod 1, Fig. 3. Conversely, when knurled knob 12 is screwed in the whole thing is locked together, and the motor then drives lamp feed rod 1, Fig. 3, direct, by means of gear 6 acting on gear 4, thus feeding the carbons of the lamp together. To make matters still more clear, gear 4 and fibre disc 8 merely use rod 1 as an axle. They are entirely independent of disc 9 and rod 1, except when locked to them by knurled knob 12. When not so locked, gear 4 and disc 8 can rotate without in any way effecting disc 9 and rod 1. The operation of the feed is as follows: when the operator is ready to strike his arc, he closes switch 5, Fig. 1, which starts motor A running, but it is only driving fibre disc 8 and gear 4, Fig. 3. The operator now strikes his arc by means of the hand feed (disc 9, Fig. 1), in the usual way, adjusts it at approximately the right length, and then screws in knurled knob 12, which locks the mechanism to-

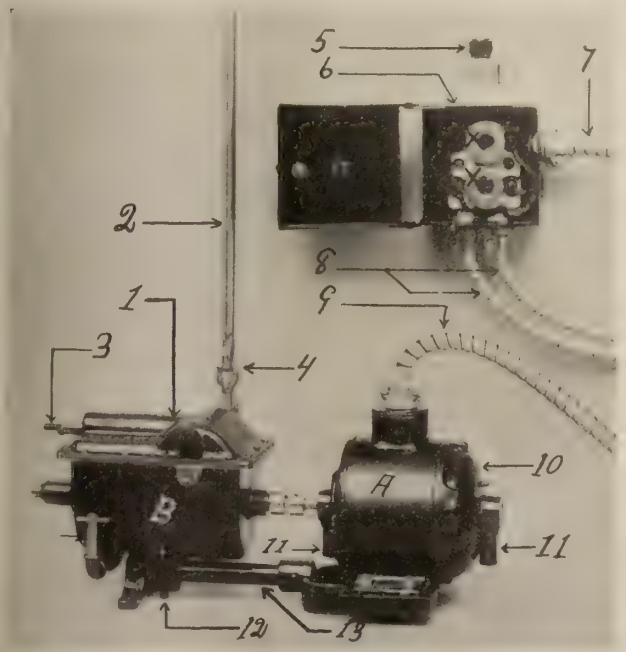


Fig. 1.

gether, and thereafter he theoretically need give the arc no further attention whatever.

You will observe I said "theoretically"; this by reason of the fact that faults in the carbon and things of that sort may make it necessary to occasionally work the hand feed. As a general proposition, however, the controller takes care of the entire situation, so far as feeding of the carbons be concerned, and I have myself seen a full show of eight reels run without the operator at any time touching the arc lamp, except to strike and set the arc at the beginning of each reel. The controller maintains a perfectly steady arc voltage, hence a perfectly steady arc amperage and even light density.

THE CONTROLLER. Fig. 2 is an interior view of controller B, Fig. 1, with cap 1, Fig. 1, removed. In this view gear 10 is the gear which meshes with gear 44, Fig. 2, which drives rod 2, Fig. 1. Now follow me closely: spring 41, Fig. 2, is attached to pawl 23 by slipping bend 42 into the eyehole in 22 of part 23, Fig 2. This has the effect, when cover 40 is in place, of holding part 23 back, in the direction of the arrow point 34. 28-28 are governor weights attached to governor cross bar 27, by means of hinge pin 47, and right here is what might be termed the heart of the whole machine. Part 33 swivels upon part 32 and the whole governor is attached to the main driving shaft by pin 38 in part 27. 31 is a steel tooth driven through part 23, and protruding about ⅛ in. on the side next to wheel 16. Now, all the parts between part 27½, which is a ball bearing, and part 26, another ball bearing, which includes the entire governor, revolve at the speed of the motor, and weights 28-28 are held normally in, by means of spring 41 which holds part 23 back against ball bearing 26, which in turn presses back part 32, carrying pins 25 which bear on the inner end of the arm carrying weights 28-28, as shown by dotted lines. Before going any further study this action closely, and get it firmly fixed in your mind.

Now here is how the thing operates. The motor runs constantly, but its speed increases as the length of the arc increases, because the voltage increases with length of arc, and as a result of the increased motor speed, governor weights 28-28 are thrown out against the pull of spring 41, which has the effect of forcing part 32, ball

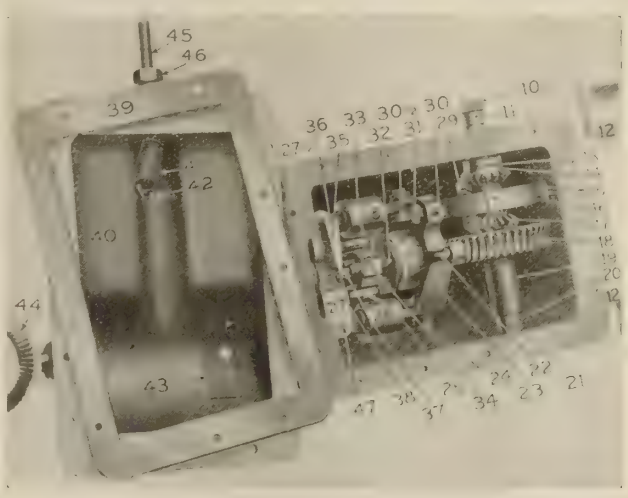


Fig. 2.

bearing 26 and part 23 ahead, thus engaging tooth 31 with one of stop teeth 15 on wheel 16.

Gears 14-17-29 form a "differential," gear 29 being attached to wheel 16, gear 14 to shaft 19 (by means of pin 13), and gear 17 to gear 18. Underneath gear 18 is a worm gear attached to the shaft connecting the controller to the motor—the main driving shaft. This worm gear drives worm gear 18, mounted and riding loosely on shaft 19. When the motor is running, but the arc is not being fed, the motor continues to drive gear 18, but, wheel 16 being free to turn, the differential acts and gear 29 simply runs around on gear 13, without operating gear 10. A moment's study will, I think, enable you to understand this action. It is very similar to the action of the differential of an automobile. Gear 29 must rotate gear 10, which in turn drives gear 44 and rod 2, Figs. 1 and 2, and through it lamp feed handle 1, Fig. 3, thus feeding the lamp carbons together, shortening the arc and reducing the voltage so that the motor slows up, whereupon spring

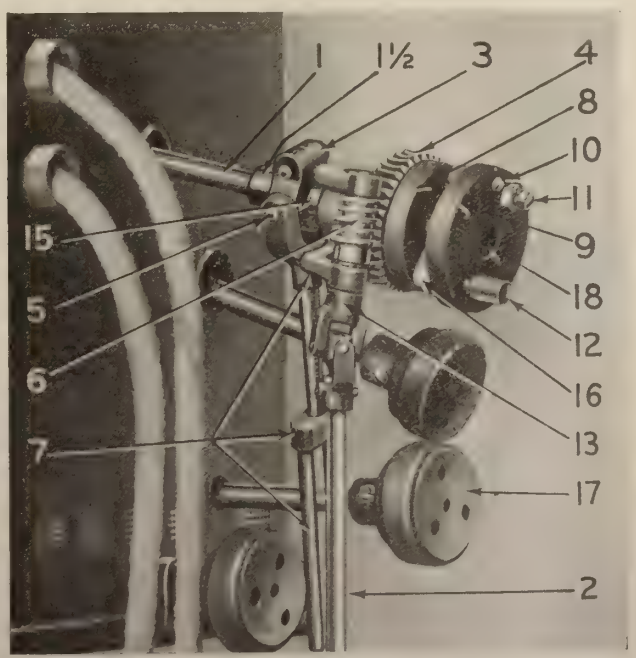


Fig. 3

41 overcomes the lessened centrifugal force acting on weights 28-28, so that they are pulled inward, which disengages tooth 31 from tooth 15, which causes the differential to act and the carbons are no longer fed.

The speed necessary to cause tooth 31 to engage tooth 15 will depend

entirely upon the tension of spring 41, which is regulated by nut 46 on bolt 45, Fig. 2 (3, Fig. 1) and this tension must be adjusted by the operator as soon as he has the controller connected up, as will be hereinafter explained.

OIL. The well, formed by the gear casing, should be kept half full with a good grade of dynamo oil. Oil is poured in through oil well

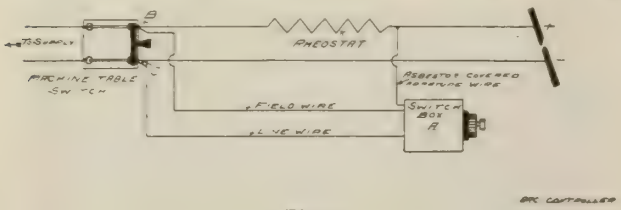


Fig. 4.

14, Fig. 1, *and it should reach the level of the top of the spout.* One filling of good lubricant ought to last about 500 running hours. Before refilling, remove the plug in the opposite end of 14, Fig. 1, drain out all the old oil, replace the plug, fill the well with kerosene and let the machine run for a few minutes; drain the kerosene out and then refill with clean oil.

CAUTION: You are cautioned against the use of the very thin, much *advertised oils. They are totally unfit for use on such machines as this.* The manufacturers of the controller recommend "Solar Red" Oil.

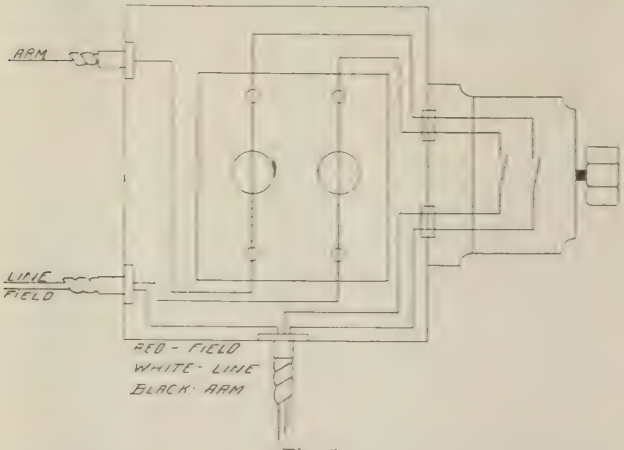


Fig. 5.

I do not personally know anything about this lubricant, but presume it is good. In any event, however, a good grade of dynamo oil will serve the purpose. If the Solar Red Oil can be had, use it; if not, use the other, which you can no doubt obtain from your local electric light company, or from any reliable oil dealer.

CONNECTING THE MACHINE. When a controller is received and unpacked, *examine the packing carefully, making sure that no small parts are thrown away.* Also remember that the manufacturer will

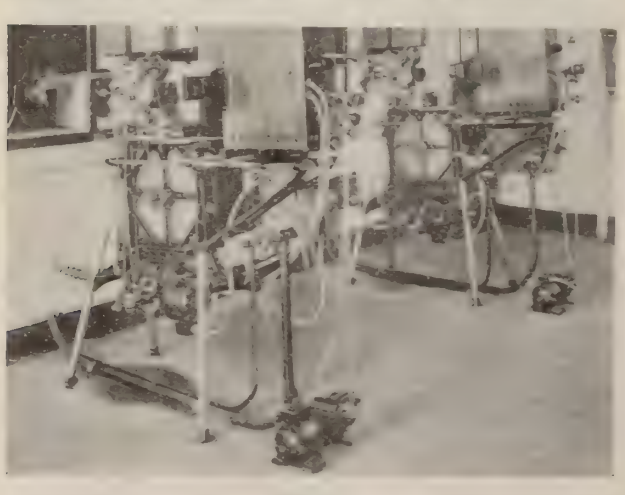


Fig. 6.

not recognize claims for shortage unless made immediately after receipt of the machine. The apparatus will consist of the following: (a) The controller and motor, connected together in one unit, as shown in the lower half of Fig. 1, including cables 7, 8, 9 and the fuse box as shown in Fig. 1. All this will be found coupled together when received. (b) Telescope rod, 2, Figs. 1 and 2, consisting of a steel rod inside a brass tube. (c) Collar 1½, part 3, including gear 6, fork 7 and universal joints 13, Fig. 3. (d) Gear 4, fibre knobs 8 and 9 and part 16.

After unpacking and inspecting the parts, proceed as follows: First, set the controller and motor, B-A, Fig 1, on the floor immediately under the feed rod handle of the arc lamp. It may be set on a block high enough to raise it out of the dirt—say 3 to 6 inches, if desired. If necessary, the controller may be set a little to one side, or a little back, if the conduit carying the lamp leads is in the way. Within the limits of the reach of telescopic rod 2-2, Figs. 1 and 3, the position of the controller may be changed. The idea is shown in Fig. 6.

CAUTION: In this connection be very careful not to get the controller so far away from a position underneath the lamp feed handle that universal joint 4, Fig. 1, and the universal joint 13, Fig. 3, will be at too great an angle and bind. It is hardly probable that you would do this, but it is nevertheless possible, and must be guarded against.

Having placed the controller, next take off the feed wheel, or knob, from the rod which feeds the carbons of your lamp, and slip collar 1½, Fig. 3, on the rod. Now, take part 3, carrying gear 6 and fork 7, in your left hand, and gear 4 and fibre knobs 8 and 9 in your right hand, and fit them together so that gear 6 meshes properly with gear 4, and the hole through the hollow stem, 18, Fig. 3, is clear, except for the pin passing through it. Having fit the parts together in your hand, slip the whole thing on rod 1, first having removed knob 17, Fig. 3, or the knob of some other rod which comes most directly under rod 1, and make fork 7 straddle the rod; after which knob 17 should be replaced. It may not be necessary to remove knob 17. Very likely you can get the fork over the rod without. The reason for fork 7 straddling one of these rods, is to prevent part 3 from turning—to hold it stationary. Slip these parts on rod 1 until its end strikes the pin which you will see, in hole 18, about ½ in. from the surface of the fibre knob. This pin must *not* be removed. If the parts do not go on the rod easily do not try to force them but find out what is wrong and remedy it. Having accomplished this, tighten up set screw 15, Fig. 3, good and tight. Bring back collar 1½ to about the thickness of a postal card from the sleeve inside part 3, and tighten its set screw. Now all you have to do is to connect rod 2, Figs. 1 and 3, with universal joints 4, Fig. 1, and 13, Fig. 3, and remove the wooden plug from the cover of the controller. Its use is to preserve in transit, the oil with

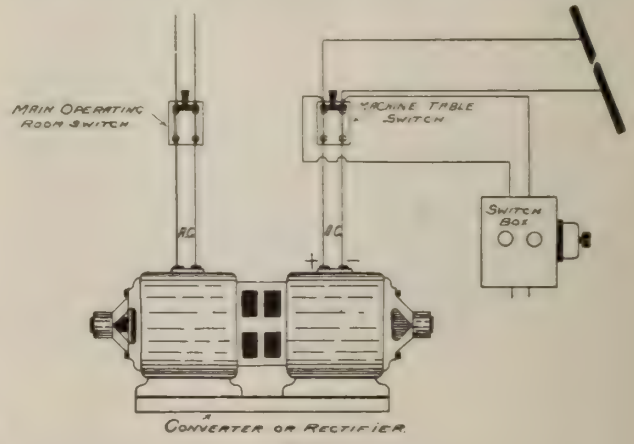


Fig. 7.

which the controller is filled. The hole that is protected is a "breather," and must be left open when the controller is in operation, which completes the mechanical installation.

If gear 6, Fig. 3, does not incline at the proper angle to clear rod 2 from any obstruction, loosen a screw on the right side of part 3 and, with knurled knob 12 loosened, turn gears 6 and 4 and fibre knob 8 to the desired angle. Then tighten the screw in part 3 very tightly.

ELECTRICAL CONNECTIONS. First if your current is D. C. see to it that your rheostat is placed in the *positive* wire (the wire leading to the upper carbon), and between the machine table (operating) switch and the lamp. *If it is on the negative wire change it to the positive,* and then if the current is 110 or 115 volts make your connections as per Fig. 4, in which A is the switch-box, shown photographically in Fig. 1, and diagrammically in Fig. 5. On the leads from switch-box A will be found tags reading respectively "field," "line," "armature," the field and line wires being in the same B-X conduit. The field wire must be connected to the positive pole of the machine table or operating switch, *on its dead side,* at B, Fig. 4. The line wire must be connected to the opposite pole, at C, Fig. 4. The armature wire, which is asbestos covered, must be connected to the positive asbestos covered lamp lead (one leading to upper carbon), between the rheostat and lamp, as per Fig. 4. This may be done by removing the insulation of the lamp lead for an inch or so, scraping the wire strands and the end of the armature wire perfectly clean, wrapping the end of the armature wire tightly around the lamp lead and soldering the joint, after which the joint must be wrapped with insulating tape. *It is very important that all the electrical connections be perfectly tight.*

Fig. 5 shows the wiring of switch-box A, Figs. 1 and 3. The B-X conduit joining the switch-box and the motor A, Fig. 1, contains three No. 14 wires, each having a different colored insulation, one red, one white and one black. The red is the field wire which connects through the switch-box, to B, Fig. 4; the white wire is the line which connects at C, Fig. 4, and the black the armature, which emerges from the switch-box as an asbestos covered wire. The connections are all perfectly plain when you, in your mind, substitute Fig. 5 for switch-box A, Fig. 4.

CAUTION. *Be very sure that your rheostat is located on the positive wire and between the machine table or operating switch and the lamp.* If it is on the other side (line side) of the machine table switch, change it, since otherwise the controller would not work.

It is, however, possible to have the rheostat in the negative wire or on the other side of the operating switch by using different wiring diagrams, and the manufacturers provide for this if notified, but the simplest way is to use one diagram and change the position of your rheostat if necessary.

When using converted alternating current, through a motor generator set, rotary converter, or mercury arc rectifier, or where D. C. voltage is reduced by D. C. to D. C. economizer, the wiring diagram as per Fig. 7 must be used, though it applies to no other condition.

In ordering the controller you should send an exact diagram of your wiring, describe, in detail, the various apparatus used, and give the kind of current and its voltage, and, if A. C., the cycle. In using diagram, Fig. 7, if there is an arrangement for switching over to A. C. in case of failure of converting apparatus, *then the controller connections must be on the converter side of a double-throw switch which will cut it out of service when A. C. is used, because under no circumstances must the controller be subjected to alternating current, or any voltage higher than* 115.

OPERATION. The controller will maintain the length of arc for which it is adjusted, and the length of the arc is altered by tightening or loosening nut 46, Fig. 2. After the controller has been connected up and put into operation, if the arc is too short, tighten up on this nut; if it is too long loosen it until the desired length is attained. Examine the oil cups of the motor once a week and fill them up. Examine the commutator of the motor occasionally.

Should anything go wrong with the internal gearing of the controller it will be necessary that it be returned to the factory for adjustment. It is not advisable to try to repair the controller yourself, but, on the other hand, it is extremely improbable that anything will go wrong.

Use only motor brushes supplied by the manufacturers. The motor brushes may be removed by unscrewing their brass retaining disc, but in replacing be sure they are exactly in the position from which they were withdrawn. The box in the top of the motor is merely a junction box in which the leads from the motor are soldered to those in the B-X leading therefrom.

For His Health.

Roy Chase, Boyne City, Michigan, says:

> I have ordered the second edition of the Handbook, and have the little Handbook you wrote some years ago. Regarding its worth, I will have to tell of an incident that happened when I was running "Around the World in Ninety Minutes." When I came down from the operating room I met the owner of the film, who I believe is now manager of the Colonial Theater in New York City. He said: "Chase, how in Halleluiah do you get that picture and light with a Powers Five." I told him that any operator who would read and follow directions in a Handbook I had, and apply common sense, would get the results I obtained. .I ran that old Five for nearly five years, but at last the manager put on his hat, went to New York and bought a SixA. That was over a year ago and you bet I am not sorry. I note you say in a recent issue that we should use 80 amperes A. C. I get results with 60 through a compensarc. Always a clear light. Perhaps the study of optics helps some. I am in the moving picture business for my health. The doctor told me I would have to go West or the asthma would remove me from this Vale of Sin and Sorrow. I by chance went into an operating room when I had asthma good and hard, and, strange to say, it stopped altogether, and in three years I have only lost one show on account of that particular thing. When I went into the operating room I was in such bad condition that I could not carry the reels up. The doctor claims the ozoneated atmosphere does it. I am sending some slides, each of which was made in less than half an hour.

The slides are very good. It seems almost incredible that a man can make a negative and positive in that length of time, and do as good a job as these slides show. The asthma-cure stunt is a new one. Doctors take notice. As to the little Handbook, well you are not the only one who found it to be of value, Brother Chase.

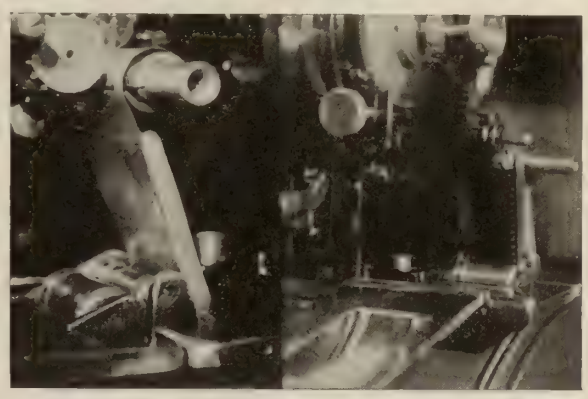
Important! Operators Notice!

This department has received such an enormous number of kicks about the poor inspection of film that I am going to make you the following proposition, and I might say that I am doing it at the request of one of the largest film manufacturers in the country. Where you find evidence of poor inspection, cut out the faulty part, or the poor splices, and forward them to me with a statement as to what day the films were received, and what exchange they were received from. *You may either sign the letter, or sign your name on a separate slip of paper,* and *enclose a stamped, blank envelope.* I will then forward the whole thing to the headquarters of the company handling that exchange, with request they investigate the matter, and remedy whatever is wrong with the inspection in their exchange. Now please understand that I must have the following data. First: What make of film is it; second: Does it come from a Universal, a General Film, a Mutual, or an independent exchange; third: What day was it received? And *don't mix up bad patches or other faults cut from several reels. If you take out faults from several reels, put each one in a separate envelope and mark them with the name of the film, when the film was received, and what exchange it came from;* or, if you cannot use so many envelopes, pin the pieces of film together and attach a tag; also don't forget the postage, because, while I am willing to do this I cannot pay out two or three dollars a day in postage to accomplish even as great a good as I hope will result from this proposition.

Simplex Oil Guard.

E. A. Inman, Tulsa, Oklahoma, says:

> Am sending for your approval sample and photograph of my oil guard, or film protector, designed for use on the Simplex machine. With this device attached to the machine no oil can possibly get on the film. To attach turn the curved side down



> to let it pass the lower sprocket, then drop it in space just ahead of the magazine rollers, as per cut, and slip it under the screw head that holds the lower idler bracket, all of which requires about three seconds. I have made application for patent and am making up a quantity out of aluminum, which is very light and durable. Can supply them at one dollar each. Several exchange men have pronounced them excellent.

The device is very simple, and I see no reason why it should not be thoroughly practicable. It is simply an aluminum shoot which hangs over the crank stem, and serves to protect the film from oil, and anything of this kind which will protect the film, which is reasonable in cost, and easy of application has the commendation of this department.

A Difficult One.

C. W. Orr, one of the owners of the Amusement Service Company, Limerick, Maine, orders both of the question booklets and says:

> The writer believes that your work has been the greatest factor in raising projection standards to their present plane. Your job is a difficult one, and though it may seem to be at times a thankless one, I am sure a large percentage of the boys appreciate the help you have given them.

Yes, Brother Orr, if you only knew *how* difficult it is sometimes, perhaps you would open your eyes. It is easy enough to conduct a milk-sop-wishy-washy-good-Lord-good-devil department, but the moment you undertake to express an opinion which goes counter to the opinion of others, or to wield the surgeon's knife in an attempt to remove a tumor; in other words, to criticise faults, and particularly when you name names in specific instances, then the dust begins to rise. Most people like to see the "other fellow" get a wallop, but the moment he himself gets a rap he grabs his hunting knife, puts on his war bonnet, and the chances are the more guilty he is the more loud he is in protestations of innocence, and the more vociferous he is in demanding an instant retraction. Yes, Neighbor Orr, the job is a difficult one all right, and don't you ever for one minute doubt it. Sometimes I get utterly disgusted, and feel like chucking the whole thing out the window but—I don't. I have stuck with it for six years, and believe today I have more staunch friends than I had at any time in the past. Why? Simply because the men are beginning to understand that, regardless of the mistakes I may have made—and I have made lots of them—and everything else, when it is all said and done Richardson is trying to do the best he knows how for the real interest of all concerned.

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Comments on the Films

General Film Company

THE AVENGING SEA (Biograph), May 24.—A tragic one-reel drama, the sins of the father being visited upon his two unhappy children with the inexorable purpose of a Greek fate. The final scene is one of great pathos and power. Wm. J. Butler, Isabel Rea and Frank Newburg carry off the acting honors.

THE SECRET'S PRICE (Essanay), May 24.—A wholesome little drama, with a self-respecting plot that touches the deeper things in life. Lillian Drew is womanly and sincere as Mrs. Atherton, and receives worthy support from E. H. Calvert and John H. Cossar.

IN THE WOLF'S DEN (Road o' Strife Series, No. 8) (Lubin), May 24.—Alene's arrival in the city is pictured in this instalment of the Emmett Campbell Hall serial, and dangers gather around her thick and fast. She becomes a show girl, is befriended by another showgirl, and finally fall's into a trap set for her by Gilbert Jerome, whose sudden death at the end of the reel saves the girl from his clutches. These events are well told upon the screen.

LIGHT O' LOVE (Selig), May 24.—Will M. Ritchey, the author of this one-reel drama of the seacoast, has boldly scorned the happy ending. Several of the scenes are beautiful photographically, and the story has life and action. The cast is competent.

HEARST-SELIG NEWS PICTORIAL, No. 41, 1915 (Selig), May 24.—Students drilling at the Culver, Ind., Military Academy, heads the list of events. Students at Berkley, Cal., jousting on human steeds, cloudburst at Kennet, Cal., England sending troops to the front, Harrold Lindley winning Junior Vanderbilt Cup Race, and the land parade and departure of the Atlantic Fleet, complete the film.

MR. JARR VISITS HIS HOME TOWN (The Jarr Family Series, No. 8) (Vitagraph), May 24.—There is a liberal sprinkling of laughs in this number of the Jarr doings, but it cannot be classed among the best of the series. The first half of the reel is superior to the latter half in which the bear episode is introduced. Harry Davenport and associates are as droll as ever.

ALL COOKED UP (Edison), May 25.—It is a case of "all blacked up" for Waddy and Arty in this one-reel farce, which ends in a case of "all blown up" for the enemies of the two colored chefs and a pathetically-humorous picture of them shivering with cold and covered with the fast falling flakes of a real (not "stage") snowstorm. An excellent comic film.

HAM, THE DETECTIVE (Kalem), May 25.—If one swallow does not make a summer, neither does one pair of false whiskers make a detective. This is proved conclusively in the present "Ham" comedy. Other secrets of Sherlock Holmes' profession are amusingly unmasked while Ham and Bud attempt to run down a gang of blackhanders.

MATILDA'S LEGACY (Lubin), May 25.—This one-reel rural comedy is well supplied with homely humor, and affords Mae Hotely, Ed Lawrence, Jerold T. Hevener and Oliver Hardy scope for introducing amusing character types. Arthur D. Hotaling is the author-producer.

TWO BROTHERS AND A GIRL (Selig), May 25.—A triangular romance without a villain, this one-reel drama leaves a pleasant flavor behind it, and has been well produced by the author, Burton L. King. Virginia Kirtley, Robyn Adair and Leo Pierson treat their characters with proper artistic respect.

THE MAN WHO COULD NOT SLEEP (Edison), May 26.—Mark Swan's psychic drama, with its chief character a victim of insomnia, points a strong moral. It also makes an unusually entertaining photoplay, and is admirably acted by Marc MacDermott as Judge Jeffer, and Julia Calhoun as a poor woman.

DREAMY DUD ("A Visit to the Zoo" and "An Alley Romance") (Essanay), May 26.—The first of a series of living cartoons by Wallace A. Carlson. The two pictures are on one reel and rank with the best of this class of comics.

MOTHER'S BIRTHDAY (Selig), May 26.—Mother love is the thesis of this simple little one-reel tale. The story is told with true feeling, and is sympathetically acted by Eugene Forde, Robyn Adair and Virginia Kirtley.

THE STORY OF A GLOVE (Vitagraph), May 26.—Paul West wrote the story in the first place. Then Sidney Drew relates it to his wife, but she has no confidence in his version. Her reason for this?—that's another story. It all makes a mighty entertaining yarn, however, including the preposterous one S. D. Higgins tries to hand his better half. As the acting is strictly a (Drew) family affair, nothing more need be said.

GRATITUDE (Biograph), May 27.—A film version of the story by Roy Norton, this one-reel drama has a western gambler for its hero. The other characters are miners, and the "doings" move right along. A well-told photoplay. Ivan Christy, Walter Coyle and Joseph McDermott are excellent.

A BUNCH OF MATCHES (Essanay), May 27.—The comedy complications in this one-reel farce have been stirred in with a lavish hand, and four pairs of loving hearts are united by one overworked Justice of the Peace. Ben Turpin, Harry Todd and Victor Potel have congenial roles.

ONCE IS ENOUGH (MinA), May 27.—Elaine Ivans and Harry La Pearl enact the roles of a bride and a groom in this one-reel farce. Their start in married life is beset with strenuous and broadly comic adventures.

HEARST-SELIG NEWS PICTORIAL, NO. 42, 1915 (Selig), May 27.—Searching German steamships in New York harbor comes first on the list of news items. Transferring gold coin to the new Sub-treasury, San Francisco, comes next and is followed by steamship "Cushing" at Philadelphia, Army and Navy athletes meet at San Diego, Capt. Woods of the "Etonia" war pictures; troops leaving Montreal, Can., and the burial of the Lusitania victims at Queenstown.

HILDA OF THE SLUMS (Vitagraph), May 27.—This one-reel drama is considerably under the Vitagraph standard in one regard. It is capably acted by Natalie De Lontan, George Stanley and the rest of the cast, and the theme is a good one, but a number of the incidents do not square with reasonable conduct.

THE CANDIDATE'S PAST (Biograph), May 28.—A neatly turned one-reel drama, which will help to engender a belief in masculine virtue as applied to politicians. Charles Perley, Augusta Anderson and a clever little child are the chief members of the acting staff.

THE BACHELOR'S BURGLAR (Essanay), May 28.—As a truthful picture of the interior workings of a newspaper office this one-reel comedy will not pass muster. As a pleasant bit of fiction, it will get by with flying colors. G. M. Anderson and Marguerite Clayton contribute largely to this result.

NOBODY WOULD BELIEVE (Lubin), May 28.—Several of the incidents in Emmett Campbell Hall's one-reel drama are a trifle difficult to assimilate, at that. The story starts off well and some of the sensational stunts are real "thrillers," but, at the opening events seem to promise a more coherent and higher class drama. Lilie Leslie, William Cohill, Walter Law and Joseph Smiley are well cast.

THE STARRING OF FLORA FINCHURCH (Vitagraph), May 28.—W. A. Tremayne has evidently written this one-reel comedy as a fitting medium for the employment of Flora Finch's unquestioned gift as an eccentric character actress. He has been eminently successful. Miss Finch burlesques a stage-struck old maid with grotesque humor. Jay Dwiggins and Templer Saxe are important props in the lady's support.

TRUTH STRANGER THAN FICTION (Biograph), May 29.—This is a complicated one-reel drama that is interesting more for the ingenious manner in which the subject matter is handled, than its adherence to fact. Chas. H. West, Harry Carey, Claire McDowell and Helen Bray make it reasonably convincing.

THE DUMB WOOING (Edison), May 29.—This revival of the Bannister Merwin comedy has been made with a new cast and given thoroughly up-to-date treatment by Dallas Welford, Maxine Brown, Raymond McKee, Yale Banner, Jean Dumar and Pat O'Malley. A reel of merriment is the result.

A RAILROADER'S BRAVERY (Episode No. 29 of the "Hazard's of Helen" Railroad Series) (Kalem), May 29.—Still claiming the right of way by virtue of speed and general excellence, this one-reel railroad drama keeps up the reputation of the series, and permits Helen Holmes and the supporting company to set the nerves of an audience a-tingle in the old familiar way.

OUT FOR A STROLL (Lubin), May 29.—Billy Reeves' stroll gets him into an amusing assortment of difficulties and ends by making him the wrestling partner of "Terrible Mike," the champion of the world. Although not conducted according to rule, the match is as big a hit with a real audience as with the one on the screen.

IN THE AMAZON JUNGLE (Selig), May 29.—L. W. Chaudet has cleverly preserved the South American atmosphere in this one-reel Jungle-Zoo drama by Emma Bell. The story is gripping, and is well acted by Wm. Scott, Harry Devere, Thomas Bates and Irene Wallace.

JANE WAS WORTH IT (Vitagraph), May 29.—Mme. Camille Clerissi has solved the servant girl problem in this one-reel comedy: First catch your servant girl, and, if a good cook, marry her. The fun is strongly domestic, but appetizing. Edith Story, as Jane, is a host in herself, and Hughie Mack plays himself with unimpeachable fidelity.

General Film Company Specials

IN THE DAYS OF FAMINE (Vitagraph), May 27.—Reviewed by Louis Reeves Harrison on page 1440, issue of May 29.

SALLIE CASTLETON, SOUTHERNER (Edison), May 24.—Reviewed by Louis Reeves Harrison on page 1441, issue of May 29.

RIVALS (Kalem), May 24.—A fairly interesting war drama, in two reels, this photoplay contains considerable original material. The action is well sustained, and the leading roles are given earnest portrayals by Anna Nilsson and Guy Coombs.

CAPTAIN FRACASSE (Biograph), May 25.—A carefully produced two-reel screen version of Theophile Gautier's celebrated novel of the life of the strolling player in the days of Moliere, this photoplay preserves the salient points of the story and reaches its climax by a series

of skilfully devised thrills, in which the flying feet of a little maid of twelve play an important part. Alan Hale, in the title role; Chas. H. Mailes, Vola Smith, Kate Bruce and the rest of the large cast catch the atmosphere and spirit of the drama in a highly commendable manner.

THE ESTERBROOK CASE (Vitagraph), May 25.—Reviewed by Louis Reeves Harrison on page 1274, issue of May 22.

THE FIGURE IN BLACK (Kalem), May 26.—The theme of this two-part detective drama is quite plausible; it is also out of the beaten track. Brisk movement, an air of mystery and well sustained suspense prevent any loss of interest in the story. The best acting of the cast is done by Marin Sais, Ollie Kirkby and Paul C. Hurst.

ON BITTER CREEK (Lubin), May 27.—Emmett Campbell Hall's two-reel drama has an uncommonly effective plot, the touch of symbolism connected with the bridge assisting the story materially. Aside from a rather eccentric snowstorm, Producer Edgar Jones has selected his settings with good judgment. He also fills the role of the chief male character with entire satisfaction, Justina Huff playing opposite to him with the same result.

THE QUARRY (Selig), May 27.—A vigorous echo of the style of drama whereof Owen Davis was once the prophet and chief collector of royalties, this three-reel melophotodrama by John Moroso has all the virtues of its progenitor in the way of something doing every minute. A falsely accused convict and his hounding by a stony-hearted detective keeps the heart interest at the proper tension. Producer Lawrence Marston understands how to make the most of the situations.

ACCORDING TO THEIR LIGHTS (Edison), May 28.—The name of Eugene Nowland, who is credited with the scenario and direction of this two-reel drama, is to be reckoned with in no slight degree if the photoplay in question is a guarantee of his future work. Mr. Nowland has unearthed no originality of theme in his tale of the Cumberland Mountains, but he has developed it with dramaturgic and artistic skill, and shown equal ability in realizing it pictorially. The acting is fully as commendable. Bessie Learn fairly outdoes herself as Meg, and William West, Chas. Sutton, Margaret Prussing, Pat O'Malley, Frank McGlynn and Yale Banner belong on the list of honor.

PREJUDICE (Kalem), May 28.—Reviewed by Hanford C. Judson on page 1272, issue of May 22.

ABOVE THE ABYSS (Essanay), May 25.—The wages of sin is the theme of this two-reel drama of modern life. The scenes are diversified, and laid among wealthy society in the city, on shipboard, on a farm and in the cabin of a yacht. The action is tense and the finish tragic. Richard C. Travers, Sidney Ainsworth, Ruth Stonehouse, Mayme Gehrue and Helen Dunbar comprise a thoroughly satisfactory cast.

VENGEANCE (Essanay), May 29.—This three-reel drama tells the story of a young man who plots to avenge his father, driven to suicide by his arch-enemy. The plot arouses deep interest, and progresses steadily to its well contrived climax. Richard C. Travers, Edna Mayo and a carefully chosen cast make the acting noteworthy.

Metro Pictures Corporation.

FOUR FEATHERS (Dyreda), May 24.—Reviewed by Lynde Denig on page 1621, issue of June 5.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 21, 1915 (Mutual), May 27.—This issue contains many interesting views from the seat of war. We are also given several views of our own navy boys engaged in a sham battle. The opening of the coaching season with a start from the Hotel Biltmore, New York, is also of interest.

LITTLE CHRYSANTHEMUM (Beauty), June 1.—The story of this film is slight, and the role of the Japanese maiden played by an American girl loses considerable of its charm thereby. The Japanese falling in love with a young American man finds to her sorrow that he loves an American girl. Unable to stand the disappointment she stabs herself.

THE GOLDEN RAINBOW (American), June 2.—An excellent production founded on the old fable of the rainbow and the pot of gold. Harry Von Meter, Vivian Rich, Jack Richardson, Perry Banks and Louise Lester, and a smart little boy comprise the cast. The story is of the theft of a consignment of gold, and the finding of it by a little boy who chases a rainbow for the supposed pot of gold. The story has been prettily filmed, and is interesting for children as well as adults.

ONE WHO SERVES (Reliance), June 2.—Francis Powers has directed this commendable picture, with Catherine Henry in the feminine lead, and W. E. Lowery, Richard Cummings and Mr. Freeman in the other main roles of the play. The story is a simple one of heart interest, showing how a man down and out is tempted to steal to save his wife and baby from starvation, and the near result of his yielding to temptation.

THE GUIDING LIGHT (American), June 4.—Ed Coxen and Winnifred Greenwood are featured in this production, with George Field in what could hardly be termed a minor role. The picture has been set against unusually effective backgrounds on the sea coast, and must be classed as an excellent offering, except for the fact that a forced situation has been allowed to occur where the wife of the lighthouse keeper so readily leaves home with a chance acquaintance merely as an excuse for the shaping of the climax. The players in this production do artistic work.

TRULY RURAL TYPES (Falstaff), June 4.—Riley Chamberlain is the much-deceived playwright, who, in search of "truly rural types," discovers a couple of country lovers (so he believes) and after rehearsing them and bringing to the city, where his play is a success, finds that they are well-known stock favorites. The comedy is an excellent one, built on a good situation.

A FREIGHT CAR HONEYMOON (Thanhouser), June 6.—This is as nice a comedy as one would wish to see. It is wholesome and mirth-evoking, and is the story of how a young couple, in spite of the fact that the bridegroom, an employee of the railway, is discharged on his wedding day, make the company blow them to a honeymoon aboard a freight train. Flo LaBadie and Harry Benham are the stars.

A VERSATILE VILLAIN (Keystone), May 29.—This story centers about the character of Desperate Dan, a gunman and bigamist. The development is slow and not very entertaining until the knockabout scenes and the powder magazine explosion. A fairly entertaining low comedy.

HER FILMLAND HERO (Majestic), June 1.—A juvenile subject in which Olive, Little Billy and others give a snappy burlesque of a Western drama. The little actors are unusually clever in this number. It makes a first rate juvenile offering.

AN UNLUCKY SUITOR (Royal), June 12.—The plot in this comedy number is very slow in developing and is not at all strong when it gets in action. It concerns the rivalry of two men over a girl. The humor is mild and the number hardly up to standard.

Mutual Film Corporation Specials.

ELEVEN-THIRTY P. M. (Majestic), May 23.—Reviewed by Louis Reeves Harrison on page 1623, issue of June 5.

THE MAN OF IT' (Reliance), May 29.—This is an exceptionally well-produced and interesting two-reel film. Irene Hunt, Jack Conway, Vester Perry and Margie Wilson have the chief roles of the picture. The story shows the sorrow caused by a man's loose morals. Two sisters love the same man; the one not knowing that the man is her sister's husband, for the sister having been lured away, has married unknown to her people. At the discovery that she is about to bear a child to her sister's husband, the girl throws herself over a cliff, and is picked up dead by her former lover, who tracks the man to his home, but, finding him with his wife and new-born baby, desists from betraying him.

THE RESOLVE (American), May 31.—A two-reel production that is a credit to the American Film Co. Winnifred Greenwood and Ed Coxen are the principal figures in the story which is cleverly built around the parasite sort of man that preys on the virtue and faith of good women. There is the woman who is the wife, and the woman who was to have been a wife, but who is put off from day to day on the question of marriage until she forgets her honor. The production is a good one, and delicately handled. Winnifred Greenwood is especially worthy of praise for the manner in which she has handled the role of the last-mentioned woman.

THE RACE LOVE (Reliance), May 31.—With the exception of the fact that white people endeavor rather unsuccessfully to portray Indian character, this picture is not without interest. The story treats in a measure of race prejudice, and is told skillfully in the picture. A white man falls in love with an Indian maid and pictures to her the wonderful advantages she will enjoy in his home. But the Indian brave, on the other hand, paints in realistic colors the disadvantages of such a move, and succeeds in winning her for himself.

THE PATHWAY FROM THE PAST (Kaybee) June 11.—A two-reel crook story, with Thomas Chatterton, Estelle Allen and others in the cast. The opening scenes, in which the girl's mother dies, leaving her alone in the world except for a wayward brother, are put on too rapidly to get up a strong sympathy with the characters. After the conventional opening, however, the plot gets a better hold, though the story is not very new in any way. It is well photographed and the cast is pleasing, but a more leisurely development would have strengthened interest in the characters.

THOSE COLLEGE GIRLS (Keystone), May 24.—A two-reel low comedy number, featuring Murray, the janitor, Slim the bellboy and others at a girls' seminary. The humor is rough in spots, but will delight observers who like pie-throwing, college pranks of all kinds and girl students attired in pajamas. A little more cleanliness in the opening scenes would have helped. The plot is not at all new, but the action and small business throughout is amusing in its way.

THE SIX CENT LOAF (Thanhouser), June 8.—A two-reel subject with some very entertaining features. One of these is the views of a bread factory in action. The story concerns a poor girl who is unable to buy bread for her brother and sister after the raise in price. She enters the factory and steals a loaf, is caught and faints away. Her condition leads the president to reduce bread to its former price. The effect of this picture is excellent, as it strongly illustrates the hardships worked upon poor people by high food prices.

THE PATRIOT AND THE SPY (Mutual Masterpicture—Thanhouser), June 7.—In this four-reel Thanhouser will be found a highly spectacular offering, pleasing to almost any audience. James Cruze and Marguerite Snow have the principal roles and play in their usual pleasing style, portraying with intelligence the characters of a maimed patriot and his wife. Alphonse Ethier has the thankless role of the Spy, which has also been well interpreted. The story is laid in no particular place or period, and is, as would be supposed from its title, founded on war. There seems no particular point to be made, and the spectacular part is really its drawing card.

THE LONESOME HEART (Mutual Masterpicture—American), May.—A four-reel production featuring Marguerita Fisher. This picture is founded on an interesting story, which unfortunately is inadequate to four reels of film. A much stronger grip might have been had on the audience had the story of the orphan girl been told in two reels. Marguerita Fisher has plenty of opportunity for what might be termed cute business, but the production consists too much of just this. Fine locations have been chosen for the filming of the story, and the photography is perfect.

Paramount Pictures Corporation.

BETTY IN SEARCH OF A THRILL (Bosworth), May 17.—Reviewed by Lynde Denig on page 1622, issue of June 5.

STOLEN GOODS (Lasky), May 24.—Reviewed by W. Stephen Bush on page 1624, issue of June 5.

Pathe Exchange, Inc.

PATHE'S WEEKLY, NO. 40, 1915, Week of May 17.—This issue is preceded by views of the mountains of Alsace, showing food and ammunition being conveyed to the troops over the mountain roads, and which views have been taken under the supervision of the French Government. Some interesting scenes during the visit of President Wilson to New York to review the navy are among the attractive items of the weekly. We also see the first Spring meet of the United Hunts Association. Equally interesting is a tooth brush drill by school children.

VANISHING CINDERELLA, Week of May 31.—A very acceptable comedy in which a young woman reporter succeeds in the most novel manner in interviewing a successful young author, who has persistently eluded her. She takes a room in the same house in which he has his apartment. In fact, the room occupied by her is directly above his. On the morning after her arrival she makes a smoky fire in her waste basket, and then proceeding to climb down the fire escape, faints in the arms of the author and is carried into his apartment.

THE ROSE CITY, JEYPORE, RAJPUTANA, INDIA, Week of June 7.—An instructive colored scenic, giving a series of views of this beautiful city, with its marvellous samples of architecture. This is on the same reel with "The Police Dog."

THE POLICE DOG, Week of June 7.—This episode of the "Police Dog" series proves to be quite as interesting as its predecessors. An organ grinder, who, with his pet monkey, manages to steal a living, is in the act of robbing, by means of the monkey, the till of a bank, when the Police Dog gets on the scent. An amusing chase of dog after monkey follows. On the same reel with the above.

A SCHOOL OF NEW GUINEA, Week of June 7.—This is an intensely interesting colored study of the scholars and their teachers in an endeavor to imbibe and to impart knowledge. The school children of New Guinea, some of whom appear to be quite grown up, are also seen in their recreative moments, dancing about on the green as do other children, with the exception of the fact that they are clothed only from knees to waist. This is on the same reel with a comedy, "Lonesome Luke."

LONESOME LUKE, Week of June 7.—A farce comedy of a rather unusual nature, and fairly amusing. Luke, in order to ameliorate his loneliness, dresses up as a performing bear and joins the circus. His cowardice later gets him into trouble. On the same reel with the above.

Pathe Exchange, Inc., Specials.

THE NEW EXPLOITS OF ELAINE, NO. 22, Week of May 24.—"The Opium Smugglers," as this particular episode is called, is an especially good one. Wu Fang, by a cleverly arranged trap, kidnaps Elaine, and has her conveyed to an out-going boat, belonging to the opium smugglers. Kennedy and a detective friend, having intercepted a note brought in by a carrier pigeon, start off on the trail of the smugglers, not aware of the fact that Elaine is with them and about to be transported to China. Elaine, by means of a wireless telephone apparatus given her previously by Kennedy, apprises them of her danger, and is rescued after having jumped into the water.

WHO PAYS? Series No. 7, "Blue Blood and Yellow," Week of May 24.—Reviewed by Margaret I. MacDonald on page 1625, issue of June 5.

THE JAPANESE MASK, Week of June 7.—In three parts, and enacted by talented European artists, "The Japanese Mask" constitutes an unusually acceptable melodrama. It has a good story, which, with one or two exceptions, has been developed with good judgment. The "mask" is one that has been found in Japan, and is supposed to mark for unnatural death all who look upon it. The production is a thrilling one, and would be acceptable to the majority of audiences.

United Film Service.

THE WORD (Lariat), June 5.—This is a two-reel production in which several conversions occur among western bandits through the use of a Bible and the added influence of a pretty girl. The picture is in many ways meritorious, is fairly well produced, well photographed and full of action.

THE MYSTIC WELL, June 6.—Made at the Gaumont studios from the scenario of W. F. Hart, this comedy might appear very amusing to many, but is not of a class to give general satisfaction. Two tramps hit on a scheme to make some money, namely the establishing of a mineral well which is flavored with rotten eggs, old cans etc. The film draws undue attention to afflictions of the rheumatic sort.

THE NEAR CAPTURE OF JESSIE JAMES (Luna), June 10.—In this picture Jessie, in spite of the reprimands of her mother, reads with undue relish the "Adventures of Jesse James." The result is that when she lays down to sleep at night she has fearfully disturbing dreams, in which she tries out some of the adventures, is nearly captured and is only saved from her pursuers by falling heavily out of bed.

O YOU MULE (Superba), June 1.—This is rather an amusing comedy in which medicine for a mule and medicine for a man get woefully mixed. The result, as would be expected, belongs to farce comedy. On the same reel with "Copped."

COPPED (Superba), June 1.—On the same reel as the foregoing, the comedy of this picture is acceptable. The old idea of having a swimmer's clothing stolen from the shore, or river bank, has been utilized. This time it is a policeman that gets into trouble.

THE PICTURE ON THE WALL (Premier), June 4.—A two-reel production of fair merits in which a young woman elopes with the man she loves. A rival lover intercepts a letter from her to her father in whose saloon hangs the picture of the daughter whom he believes has left him in dishonor. She has, however, been happily married to the man for whom she left home. A slight circumstance skillfully worked by the rival, causes all kinds of trouble. The close of the picture shows all parties concerned happily united.

STEPPING WESTWARD (Ideal), June 7.—The story of this two-reel film is laid in the days of civil war with the exception of the latter portion, which jumps twenty or so years ahead. The production is a pleasing one, and treats of how the paths of the maiden and the soldier, evidently destined for one another, recross each other at last. There is much to be commended in this picture, which has been prettily produced.

ALMOST LUCKY (Superba), June 8.—This is an acceptable half reel comedy on the same reel with 'Mixing the Cards." The theft of a fur-lined coat, by a tramp from an automobile is the starting point for the fun.

MIXING THE CARDS (Superba), June 8.—Much the better of these two comedies on one reel is "Mixing the Cards." The theme is not new, being the old idea of getting the cards in the boxes containing birthday presents mixed. In this case a trick played by a rival is frustrated in its purpose by the innocent meddling of a child.

THE SPIDER (Grandin), June 9.—Ethel Grandin does good work in this two-reel production which was written by Garfield Thompson. The plot is one which holds a good comedy situation, and has been well produced and photographed. "Spider" is a man of the Raffles sort, and Ethel full of mischief, after reading about his bold robberies, plans to play "Spider" to test the efficiency of her detective lover at burglar catching. The scheme works out comically, and presents some good fun for any audience.

HEINE'S MILLIONS (Starlight), June 10.—A farce comedy of fair merits. Heine, becoming the happy heir to a large fortune, shares the millions carried from the bank by himself and his pal Louie in a waste basket, scattering them about among acquaintances and non-acquaintances in the most promiscuous manner.

CANNED CURIOSITY (Pyramid), June 12.—Here is a two-reel comedy based on the curiosity of women. Edwin August and Ruth Blair are the central figures in the picture, and both have succeeded in pleasing to the fullest. The story is based on a simple situation. The young author (Edwin August) writes a book in which he states that all women are curious. A friend of his takes exception to this statement, but to prove that he is right the author fills several cans with cigarette smoke and places them wrapped carefully in boxes, within reach of certain young women, with the injunction not to open written plainly on the outside of each. Needless to say the boxes are opened, but the girl, who afterward becomes the wife of the author, manages to deceive him by refilling the box with smoke from the same brand of cigarette that he has used.

Universal Film Manufacturing Company.

PARK JOHNNIES (L-KO), June 6.—A rather conventional low comedy number, the scenes being taken in a park, an apartment house and police court. The situations are amusing in spots, but the number is only fairly strong.

HOW BILLY GOT HIS RAISE (Joker), June 7.—A short comedy number, featuring Wm. Franey, Gale Henry, Max Asher and Lillian Peacock. Franey appears as an office boy who has studied hypnotism. The comedy is amusing throughout.

THE FOX HUNT (Joker), June 7.—This, appearing on same reel with above, is very much on the order of animated drawings and is very funny in places. Instead of drawings the animals are cut out of cardboard. This, with above, makes a good split reel.

THEIR FRIEND, THE BURGLAR (Nestor), June 8.—A light comedy number, featuring Billie Rhodes and Neal Burns. The girl and her lover manage to elope during the excitement following a robbery of the house. The plot is slight, but the action and cast are pleasing.

THE STRUGGLE (Rex), June 8.—A one-reel number, written by L. V. Jefferson, featuring Pauline Bush, Wm. Clifford and others. This pictures the struggle between capital and labor, in contrast with the civil war. A parade of old veterans is pictured. The story is rather weak in plot and is of a symbolic type.

IN HIS MIND'S EYE (Big U), June 10.—A photoplay in which Murdock MacQuarrie appears as a blind musician on a street corner. Scenes from his early life are shown, leading up to the appearance of his daughter. Owing to the jerky development of the final scenes the full force of the story is not brought out. The photography is good but the construction not very strong.

THE SIGN OF THE SACRED SAFETY PIN (Powers), June 10.—This is No. 2 of the "Lady Raffles and Detective Duck" series. It pictures Gale Henry and Max Asher in their burlesque parts. The plot has to do with the theft of valuable military papers. Trick photography helps out the amusing features of this. It comes under the head of good nonsense.

MUMPS (Victor), June 11.—A light comedy number, featuring Harry C. Myers and Rosemary Theby. The girl writer advertises for a secretary; he appears and they are quarantined because the maid has mumps. The settings and photography are pleasing and the number contains considerable cleverness.

WHERE IGNORANCE IS BLISS (Joker), June 12.—A "rube" comedy with Ernie Shield and Queenie Rosson as the country lovers. He inherits ten thousand dollars, falls into the clutches of an adventuress and almost loses his pile, but the country girl saves it for him. The burlesque types are amusing and the story fairly strong.

THE WOMAN-HATER'S BABY (Powers), June 12.—Jack J. Clark and Gene Gauntier in a story, the plot of which is quite familiar. He is a woman-hater, she a poor widow with a baby. She leaves the child on his step and afterwards gets a position as nurse, which, of course, leads to marriage. The photography is uneven and the production only fairly strong.

ANIMATED WEEKLY, NO. 168 (Universal), May 26.—This number is one of varied interest, picturing many American scenes in the fore part; later comes views of the burial of the Lusitania dead and Hy Mayer's drawings.

Universal Film Mfg. Company, Specials.

THE SWINGING DOORS (Big U), June 6.—A two-reel offering, featuring Murdock MacQuarrie as an immigrant who comes to this country with his wife and child. The wife dies and he sends the girl to a convent school. She grows up, loses track of her father, and finds him eventually while dining in a restaurant with her lover. The father, who is a waiter, attacks the lover, thinking he means harm to the girl, but later learns that his intentions are good. This moves along more like a narrative than a plot. The only complication is the restaurant scene, and it was not made clear why the father entirely lost track of the girl. It makes a production of about average strength.

THE CAGE OF THE GOLDEN BARS, Under the Crescent Adventure (Gold Seal), June 8.—Being narrative No. 2 of the "Under the Crescent" series. This continues the adventures of Princess Hassan, portraying the wife of a Turkish prince. She escapes from the harem, in which he has confined her, and releases Zohra and her child and the American prisoner from the palace dungeons. The dungeon scenes are a little darker than was perhaps intended, but are acceptable. The atmosphere of this series is good and the events carry the interest well.

BILL'S BLIGHTED CAREER (L-KO),—June 9.—A two-reel knockabout number, featuring Billy Ritchie, Peggy Pearce, Henry Bergman and others. The scenes are in an artist's studio and some of them are not free from vulgarity. The principal humor comes in the latter scenes, when a rough house occurs after Billy discovers that his wife is acting as a model. This is well photographed, but not up to this company's standard in certain other respects.

THE VALLEY OF SILENT MEN (Rex), June 10.—A two-reel variation of the Enoch Arden theme, with Ben Wilson and Dorothy Phillips in the leading roles. The husband is dissipated and while loafing in a barroom is shanghaied to a schooner. Later he returns to find his wife married to another. He learns this only after seeing her and his own child. He then gives her up and returns to the boat. The photography is uneven in places and the subject familiar; at the same time the acting is sincere and effective. The strong moment of interest is where the husband returns and confronts his wife.

A STRANGE DISAPPEARANCE (Imp), June 11.—Reviewed by Robert C. McElravy on page 1620, issue of June 5.

PATSY OF THE CIRCUS (Bison), June 12.—A two-reel story of circus life, with Rex de Roselli, Marie Walcamp, Sherman Bainbridge and Wellington Playter in the cast. The scenes are all unusually well photographed. The story follows in the footsteps of former successes of this type, and will no doubt prove the same. The father sends his daughter away from the sawdust ring, where she is a bareback rider, to a finishing school for girls. She dislikes the school, but meets a young man with whom she falls in love. Her rescue of a friend while riding was a good feature. Then the circus comes to town and events take a very spirited and satisfying turn. A good number of its type.

ACROSS THE FOOTLIGHTS (Big U), June 13.—This two-reel number, featuring Adele Lane and Wm. C. Dowlin, can hardly be said to have a plot. At the same time it carries the interest very well, giving a series of episodes in the lives of two theatrical people, who fall in love, marry and experience many vicissitudes in their uncertain calling. The theatrical boarding house scenes are true to life, and Lou Warrenton was pleasing as the landlady. The photography is good and, considering the rather weak plot, this succeeds in entertaining the observer quite well.

A BOLT FROM THE BLUE (Universal Special), June 7.—No. 14 of "The Black Box" series. Craig has reached New York and after considerable hesitation repairs to the house of Prof. Ashleigh, where he is to meet Quest and his party, to confess. During the storm another attempt at wholesale crime is made, Quest and his friends just escaping annihilation by an electrical device. The mystery is well sustained, though the average observer will certainly by this time have formed some idea of the way the guilt is pointing. The final number should be very interesting, as it will clear up everything still in doubt.

V. L. S. E., Inc.

THE MILLIONAIRE BABY (Selig), May 31.—Reviewed by James S. McQuade on page 1623, issue of June 5.

World Film Corporation.

THE BUILDER OF BRIDGES (Frohman), May 31.—Reviewed by Lynde Denig on page 1625, issue of June 5.

Miscellaneous.

VENGEANCE OF THE WILD (Ray), May.—Reviewed by Hanford C. Judson on page 1624, issue of June 5.

THE PLUNDERER (Fox), May.—Reviewed by Edward Weitzel on page 1621, issue of June 5.

THE MAN WHO BEAT DAN DOLAN (Gotham), June 1.—Reviewed by Lynde Denig on page 1626, issue of June 5.

Miss Brownell, Film Saleswoman

THE Minneapolis branch of the World Film has the only lady saleswoman in the world. She's young, good looking, aggressive, successful. She drifted into the film business by a curious route. Being thrown on her own resources at 19, she became a railroad detective, and got a living at that unattractive game. Her salvation was film fandom. She sought recreation from detectivity in the picture houses, and made up her mind to get into the business. So, liking World Film features, she applied for and was given a job at the Minneapolis branch and has made good.

Miss Brownell.

She books contracts with facility and is popular amongst the exhibitors. At the recent Minneapolis convention, her bright, winning and "mixable" manners made her an immense favorite with the thousands of people with whom she came into contact. Miss Brownell, who is a lady of high order of intelligence and education, was asked what in her opinion were the kind of pictures were the best for women and children who, as she knows by experience and has found from observation, are the principal and therefore the paying patrons of motion picture theaters.

"There is no 'best,'" she replied, "but let them be clean and exciting. Here in the Northwest we have no use for problems, for salacity, for crimes, or anything that incites to them. We like plenty of action, manliness, bravery, heroism, and of course very pretty and good girls. And a heart interest story. You generally get these in World Films. Yes, I think it is a great organization and Mr. Selznick, who is respected by us all, thoroughly deserves the success he is making of the company."

GOTHAM FILM COMPANY INCORPORATED.

Gotham Film Company, capitalized at $500,000, was incorporated on April 24 and now occupies handsome offices on the eighth floor of the Mecca Building, 1600 Broadway, New York. A five-year lease of these quarters has been signed and the furnishings, installed by the Sawyer Company, the former tenants, have been purchased. The Gotham studio, located at 237 Lafayette street, is equipped with four large stages and is in every way suitable for the production of artistic pictures.

One, four or five-reel feature a month, beginning with "The Man Who Beat Dan Dolan," is the present program, to be increased later on to a release for each week. Affiliated with the Gotham Company are the New York Gotham Film Exchange and the New Jersey Gotham Film Exchange, through which the pictures will be marketed. A contract for productions to be released on the Gotham program has just been closed with the Reel Photoplay Company, of which Bernard Levy is president, Arthur Levy treasurer and Charles O. Brown, vice-president and secretary.

Marshall W. Taggart, president of the Gotham Company, is new in the film business. Clarence Schottenfels is vice-president and sales manager and William A. Sweet is secretary and treasurer. The Gotham exchanges are under the management of Charles L. Brookheim.

CHANGES IN UNIVERSAL WEST COAST FORCES.

Doris Pawn in the future will play leads opposite William Dowlan with the Universal Big U company. Val Paul has been transferred to Joseph De Grasse's company where until the return of Pauline Bush he will play heavies with Ray Gallagher and Edna Maison. Reina Valdez, whose work in the picture game has elicited the praise of the critics, has joined the Universal's western forces where she will play heavy characters with Henry McRae's 101 Bison company. Miss Valdez is perhaps better known for her work as leading woman with "Broncho Billy" Anderson than for any other work she has ever done.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

IT IS significant that the memoralists writing upon the close of the 1914-1915 theatrical season studiously avoid reference to the photo plays. In commenting upon the record of the preceding season all the dramatic writers were candid enough to admit that motion pictures had made a serious hole in the hull of the old-time "legitimate," notwithstanding she drifted into her dry dock at the close of the 1913-1914 trip in much better condition than she did at the close of the last one. The "legitimate" theatrical season just closed has been the most disastrous in history. The reason for it given by the scribes who cater to the powers that be in that field is "the European war and the depressed business conditions of last autumn." Managers, players, plays and houses are referred to only from the "legitimate" standpoint. No reference is made to the "legitimate" players who have given up the stage for the studio, nor to the "legitimate" theaters that have been converted into photoplay theaters. Heretofore the migration to the motion picture field of so many prominent members of the "legitimate" profession and the conversion of so many well known theaters would have supplied the dramatic critics with "copy" for unlimited articles on the past, present and future of the legitimate theatrical field. Not so now. The critics have evidently been warned that the frankness of last year must not be repeated, that they must forget motion pictures are in existence; they must forget the prediction that after the run of the "Quo Vadis" motion picture production the Astor theater would go back to the "legitimate;" they must forget that the great Madison Square Garden is being transformed into a picture house; they must forget, while it has been necessary to either close, or transform into picture theaters, scores of "legitimate" houses in New York City, and other large cities and towns, there are motion pictures in existence; they must also be blind to the well established fact that, while the season just closed has been the most disastrous to the American theatrical field, there are more large motion picture houses in course of erection and preparation in that field now than at any other period during the history of motion pictures. On all this the theatrical critics are silent. Not a word have they to say about the photoplay, good or bad or indifferent. It is a plain case of treating the silent drama with contempt.

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There is at least one consolation for the photo play. The standing it has with the amusement public today was not attained through the aid of the newspapers, or the theatrical critics employed by them. To the contrary, the merits of the motion pictures have successfully beaten down every effort to discount and discredit them, and the well defined programme to ignore them adopted by the critics is a boost.

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For the benefit of some people who may still have a doubt that the photoplay has been the chief cause of the serious decline in box office receipts at the "legitimate" theaters, a few facts of indisputable record may be cited. Not one prominent motion picture plant of standing has gone to the wall during the past year. Bankruptcies in the "legitimate" field have been plenty, among the most notable being the Lieber Company. Not one of the large picture theaters in Greater New York has been closed on account of bad business, some of them, on the brink of the summer season, are selling seats weeks ahead. The transformation of "legitimate" theaters into picture houses is more marked now than it was at any other time during the past year. More "legitimate" players are, or are about to go, under contract with motion picture producing companies than at any other time in the history of the business. "Legitimate" managers are more eager today to farm out expensive players to the motion picture producing companies than they are to carry them along under direct management. All this has entirely apparently escaped the attention of the newspapers.

Those interested in the newspaper business are united in efforts to discredit that the papers are more favorable to the "legitimate" field than to the photoplay. They ridicule the idea that a strong tie binds them to the so-called old timers. From a personal standpoint they are correct in their position. Individually the members of the press and the photoplay people are the best of friends. But from a business standpoint the newspaper people stand ever ready with their submarines to plant a torpedo into the gaily sailing photoplay. It is only since the photoplay business has assumed proportions justifying advertising in the daily and weekly newspapers that those papers have given moving pictures notices in their news columns, and the notices given are grudgingly measured in proportion to the amount of advertising received. "The newspapers will come around in time and do justice to the pictures," some have said. This may be true, but if it ever comes to pass it will be only when the pictures have restored to the newspapers the advertising patronage the latter have lost through the progress made by the pictures, and there is little hope of that.

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The great advertising medium outside of individual circularizing for the motion picture business is the trade journal. That is the home companion of the moving picture fan. It is the first sought by manufacturer, exhibitor and patron because it is devoted to the pictures and is the true guide for all concerned. Its notices and criticisms are not dependent upon the amount of patronage received from maker or exhibitor of the pictures. It has achieved a standing that places it above the suspicion that what is said of the pictures or the theaters in which they are exhibited is bought and paid for. Some newspapers have been making strenuous efforts to take this prestige from the trade journals, but they have failed of success, nor are they likely to attain it.

* * *

The graft game in the motion picture business is again receiving attention through the arrest of a man said to be a relative of a prominent politician in Brooklyn. It is charged the accused extorted money from motion picture theater managers by threats of prosecution for admitting to the places children under the prescribed age. According to latest reports, at least half a dozen managers have come forward with charges. It is gratifying to know that at least some managers have summoned sufficient courage to come out and fight in the open. The motion picture people have been outrageously victimized by grafters for years, and it is time that the extortioners are brought to bay.

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Naturally the accused have defenders, some of these, assuming a neutral stand, contend that the people yielding to the grafter are equally guilty, that the giving up of graft is an indication of guilt. Viewing the situation from a disinterested standpoint it must be conceded that guilt has existed in some cases. But as a matter of fact the demands of the grafter have been acceded to by the victims in a desperate effort to avoid persecution and attending loss. Speaking from experience, one exhibitor has stated that, although absolutely innocent of any violation, he was obliged to give up graft week after week and frequently several times in a week. He was not afraid of any charge or evidence held before him, knowing that there could be no bona fide case for a trial. His great fear was that he might be "framed up" and the chances of a failure to defeat a "framing," with the expense attending the making of a fight made him conclude that it was cheaper for him to "give up."

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If some of the motion picture exhibitors of the past and present could be induced to write of the many schemes of extortion worked upon them it would make interesting reading. The old timers could tell the better stories. And if they would speak every department of the municipality having anything to do with motion picture houses would figure in the recitals. Many exhibitors have threatened to make known their grievances, but have been deterred from doing so because the schemes were so cleverly planned and carried out that it might be difficult to show criminal intent or act. But it is a certainty that graft in the picture field is practically extinct compared with former conditions. The class of people who have become exhibitors in recent years are of a calibre that daunt the would-be extortioners. The nickelodeon is fast passing out of existence and the grafter is up against the man who has intelligence, capital and influence to guard him in his rights. The grafter no longer has at his mercy the man who put all his savings into a picture house and who might be ruined if the house were closed for a week or two until he could prove his innocence. As a rule, the motion picture exhibitor has advanced with the standard of the picture. This probably accounts for the arrest of the person who attempted to work the old game. Success to the prosecutors. It is hoped other exhibitors who may suffer likewise will promptly follow the example.

British Notes.

MOVING PICTURES of the doings of the contesting forces in Flanders have been the subject of a great deal of criticism of late in this country. The daily press has repeatedly drawn attention to the necessity of circulating films taken under proper authority to counteract the effect of the German propaganda in neutral countries by the same medium but until a month or so ago nothing materialized. Then the French Army Department called in the cooperation of three producing firms and already their efforts are bearing fruit in the form of interesting pictures of actual happenings at the front. A week later it was definitely announced that our own War Department was to adopt a similar expedient but at the time of writing the first results have yet to be screened. Some of those arriving from the French authorities are censored by the Cinematograph Committee of the French Chamber of Commerce, but it is almost settled that the British pictures will be censored by the army authorities themselves in collaboration with the Press Bureau and the British Board of Film Censors. It is useless attempting to disguise the fact that an abnormal quantity of faked war film has been shipped from the Continent both to America and England and it is perhaps the elimination of these interesting but fictitious incidents that is the underlying motive of the Government in preparing official moving pictures of the war. The first release depicts Lord Kitchener, General Joffre, General French and M. Millerand in France and is to be handled through some well known agency in each country. No fancy prices are to be charged for the "official" films, just the usual gazette rates.

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Before leaving the subject of fake films I should like to draw the attention of American producers to the fact that the European produced American wild west picture has already arrived. I saw the first of its kind yesterday (May 10) and it truly is a faithful but professed imitation of the popular pioneer of the industry. As the camera-man of the New World has times without number felicitiously portrayed scenes in the old country without traveling beyond his studio door it seems clearly a question of give and take. But in this specific case the producers are not of British origin and so it is more to their credit in turning out a production which for one single scene could hardly be distinguished from a genuine Essanay, Kalem, or Flying A of three years ago. Every detail is there, the wood constructed ranch, the crowd of broncho busters, fine horsemanship, in fact everything typically western right down to the correct type of six-shooters. But in one scene comes disillusionment for the watchful observer in the size and form of a distant railway engine, the like of which could be found in America only in a department store.

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A Scottish newspaper makes a strong indictment against the average British producer who is summarily set down as a person absolutely devoid of imagination. The main grumble of the journal, which is not couched in mistakable terms, is that the British producer does not consult the author of his story during its production but regards him in the nature of an interloper. It is held out that on the other hand American producers invariably accord full consideration to the author of the story and faithfully try to interpret his meaning.

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Another new producing company—the Arrow Film Co.—has recently come into existence within the precincts of the Metropolis. Mr. F. C. Tuelor is manager and the first feature is a drama entitled "The Devil's Profession."

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The firm of Bishop, Pessers & Co., Limited, the British agents for Balboa films, are contemplating coalition with the Globe Film Co. It is understood that the new arrangement will entail no difference in policy or practice of either company for while working hand in hand it is intended that each shall retain its individuality.

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The adaptation of musical compositions to the special exigencies of the silent stage shows fair promise of rapidly developing into a special branch of the trade. Last week an enterprising firm of music publishers issued the initial number of a house organ devoted exclusively to the study and preparation of picture accompaniments.

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The loss of the Lusitania was received with great severity by the moving picture trade on this side. The death of Mr. Frohman is regarded all round as an irreparable loss, for his work with the Famous Players Co. had given him a name in England no less than the reputation he had attained upon the spoken stage. Miss Rita Jolivet of the Jesse Lasky Company, also on the doomed vessel strangely enough, was the last person to see Mr. Frohman and Mr. Vanderbilt alive. Mr. J. Hounsell of the Midlands Exclusives Co. and Mr. Barry, an American film agent, are among the survivors.

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Mr. Thomas Bentley, a former producer for the British and Colonial Co., is the first British moving picture producer to be approached by an American organization for his services. The Universal Company. have completed a contract whereby Mr. Bentley will at an early date transfer his directorial energies to Universal City. His speciality during the past two or three years has been the adaptation of literary masterpieces to the screen. In Dickensian work in particular Mr. Bentley has (with the single exception of Mr. Cecil Hepworth) no equal in this country.

J. B. SUTCLIFFE.

Kane Taking a Vacation

ARTHUR S. KANE, one of the leading film exchange men of the country, has decided to shake the dust of Broadway from his shoes for the summer. With his family Mr. Kane left Saturday, May 29, on the Congressional Limited for Washington, D. C., which is the first stop of four months to be spent in travel and visiting relatives and friends.

Mr. Kane denies that he is "looking over the situation." He thinks that has been done to death. While he expects to visit many exhibitors and exchange men, scores of whom in all sections of the country he counts as personal friends, he has nothing to sell them.

Arthur S. Kane.

June will be spent in Chicago, Kansas City, Topeka, Omaha and Fort Dodge; July in Seattle, and August in California.

"I ought to get 'the freedom of the city,' whatever that is, or the best cell in town upon reaching Topeka, Kansas," said Mr. Kane, before leaving. "That was where most of my work as a newspaper man was done, and things are run by four former newspaper pals as follows: Arthur Capper, governor of Kansas; J. E. House, mayor of Topeka; L. L. Keine, sheriff of Shawnee county; Harvey Parsons, chief of police. Perhaps, also, they might 'listen to reason' regarding censorship there."

Among the attractions which Mr. Kane expects to take in are the Canadian Rockies, Mount Rainier, Yosemite, the California expositions and Grand Canyon, and while in California he will look over the big producing plants which he has been invited to inspect. The following film exchange points—Minneapolis, Winnipeg, Calgary, Vancouver, Seattle, Portland, San Francisco, Los Angeles and Denver—and territory contiguous will be visited before Mr. Kane's return to New York September 15 or October 1.

GLYNNE & WARD'S NEW PROJECT.

Messrs. Glynn & Ward, proprietors of the Alhambra theatre at Halsey street and Knickerbocker avenue, Brooklyn, N. Y. C., are having plans drawn for another big moving picture theater which they are to build in Brooklyn. The contemplated structure will be erected at the corner of Nostrand avenue and Robinson street, and will cost, it is estimated, $65,000. It will have 1,500 seats. The new house will be known as the Mardi Gras and will stand on a plot 110 by 100 feet.

DEL HENDERSON DOUBLES.

For the first time since joining the Keystone, Del Henderson will appear on the curtain, being engaged in playing a leading part and directing at the same time.

Tom Forman

THE Lasky Feature Play Company wishes to call particular attention to the notable work which is being done by Mr. Tom Forman, the young juvenile of the regular Lasky Stock Company.

Mr. Forman first came under the direction of the Lasky Company at the time of the production of "Young Romance," with Edith Taliaferro as the star, in which Mr. Forman played the role opposite Miss Taliaferro with such a genuine sense of comedy and such earnestness in the dramatic passages that he really divided the honors in that film success.

Tom Forman.

Mr. Forman's second role under the Lasky management was that of Robert Hayes, the young attorney in the Lasky-Belasco production of "The Governor's Lady," and this was followed by the part of Sir Spencer in "The Gentleman of Leisure," the comedy picture in which Wallace Eddinger played the stellar role.

When Ina Claire was engaged by the Lasky Company and cast to make her debut in the picturization of "The Wild Goose Chase," it was finally decided that Mr. Forman should have a second opportunity as leading man for a noted star. Consequently he was cast for the role of Bob, and his success in this part will be self evident, as the production has its first releases this week.

Mr. Forman plays important roles in a number of productions to be released during the summer by the Lasky Feature Play Company. Among these are the characters of Lieut. Von Mitter in "The Puppet Crown," and Detective Clark in "Fighting Hope," and the French valet in "Chimmie Fadden."

WORLD FILM GETS LARDNER'S YARNS.

Ring Lardner's work is to be seen in photoplay form. The famous ball player Al, and his pal, who write the interesting baseball letters that have been appearing in the Saturday Evening Post, have come through the motion picture world, in the form of one-reel comedies, that are to be released in a series of twelve comedies.

The World Film Corporation has arranged to market these unique comedies, and in the private showing that was recently given the World Film staff it was evident that a new line of comedies will be available for public along an idea that it was at once a novelty and a well advertised feature. The comedies have been made in Chicago, and the direction was in the hands of capable men who have been associated with various film concerns in the windy city.

JIMMY VINCENT WEARS A SMILE.

James Vincent, who directed "The Melting Pot" for the Cort Film Corporation, has something of an unusual smile on his face this week. He not only is pleased himself but has received the congratulations of many acquaintances in the business because of the bit of film which shows the huge melting pot with all races of the earth descending into its boiling depths. Mr. Vincent worked out the idea, which required five exposures of the negative before it was finished. This scene was one of the very patent reasons for the applause which greeted the film at the Hippodrome on the occasion of its first public showing.

"HEARTS AND THE HIGHWAY" OUT JUNE 2.

The Vitagraph Company announces that its five-part feature, "Hearts and the Highway," by Cyrus Townsend Brady, was released on Wednesday, June 2, as an extra subject in addition to those already announced by the V. L. S. E. In the cast are Lillian Walker and all the more prominent Vitagraph players.

MUNICIPAL THEATERS IN NORWAY.

The Norwegian Diet recently passed a law providing that the licenses of all motion picture theatres in the country shall expire in 1916. The municipalities will then be at liberty either to renew the licenses or to establish municipal theatres. A number of smaller Norwegian cities, as, for example, Vardo, Tromso, Fredrikshald, and Notodden have already determined to municipalize their motion picture houses, and larger cities are now considering the question. It is not a partisan question, for while the proposal to municipalize these theatres in Christiana was made by the socialists, in Trondhjem, a like proposal originated with the party of the right. Mr. Bauck, the mayor of Trondhjem, lays great stress on the educational value of the motion picture; he considers it the duty of the city in the interest of its youthful citizens to control the performances of these theatres. Moreover, it is to be remembered that municipal revenue would be increased by the surplus earnings of the theatres.

In order to avoid unnecessary hardship to the proprietors of the theatres, the city of Trondhjem will not expropriate the private establishments until 1918. There are at the present five or six motion picture theaters in the city. According to the mayor's plan the municipality will maintain only two theaters, both on a large scale. It is expected that in this way the expenses will be reduced considerably.—Frankfurter Zeitung, May 1.

PRIZE-WINNING DOGS IN "THE MOONSTONE."

In the World Film release, "The Moonstone," very expensive dogs will be seen. Director Frank Crane was fortunate in securing from Frank Addyman, who has kennels at Ardsley, N. Y., two dogs whose pedigree entitles them to special standing in the canine world. One, Leddie, is an English setter, who has won medals, and the other is a Scotch deerhound, who is known to all dog fanciers.

In accordance with Mr. Crane's desire to secure correct details in every possible respect, he is arranging to have an elephant used in the making of "The Moonstone."

Miss Reine Davies

ANOTHER star of the legitimate stake has capitulated to the lure of the "movies." She is Miss Reine Davies, acknowledged to be one of the most beautiful women on the stage, and who is popularly known as "The American Beauty," and probably one of the best known actresses before the public today. Miss Davies is to be starred in "Sunday," the play in which Miss Ethel Barrymore scored such a triumph in this country and in Great Britain. It will be produced by the George W. Lederer Filmotions Company.

Miss Reine Davies.

To obtain Miss Davies it was necessary to get the consent of Lewis J. Selznick, vice-president of the World Film Corporation, who had signed her for several pictures later in the season. Miss Davies, who has been in vaudeville since being leading woman with Willie Collier in "Love Among the Lions," was compelled to cancel many weeks' bookings. This was done against the protest of the U. B. O., as she has been one of the favorite headliners on the Big Time, and no actress has a larger personal following than she.

Miss Davies will have an opportunity to display her wonderful wardrobe, being considered one of the best dressed women on the stage, which will be quite a treat for the women patrons of the pictures. Miss Davies begins her debut this week and is enthusiastic about it, as the screen version has been made so that she may be seen in many different environments, introducing the wild life of the lumber camp and progressing to the most exclusive English social circles.

About Charles Clary

CHARLESTON, ILL., may not be the largest city in the world, but nevertheless it claims distinction for several reasons, notable among them as the birthplace of Charles Clary, who, after five years as a star of the Selig studio, has recently become a member of the Reliance-Majestic-Mutual stock companies at the Hollywood (California) studios.

Beginning his stage career in Kansas City, Mo., where he appeared in public for the first time in an amateur production presented under the auspices of the school's dramatic club, Mr. Clary worked his way into the legitimate by means of the old Third Avenue theater, in Seattle, Wash., later shifting his many talents to Broadway, where he appeared in support of Mary Mannering, Mrs. Leslie Carter and other celebrities of the speaking stage.

Charles Clary.

At the height of his career on Broadway Mr. Clary recognized the future of motion pictures and when the right offer was made, quickly transferred his allegiance. That was five years ago. He has been at it, with ever increasing success, ever since.

Since joining the Griffith-Mutual forces at Hollywood, Mr. Clary has played the title role in the Mutual Masterpicture, "Strathmore," picturized from Ouida's celebrated novel of that name and later in "The Stroke of the Angelus," a two-part Majestic, in which he portrayed the young gringo.

Mr. Clary has several hobbies, notably among them his attachment for good books and his fondness for athletics. Every morning, regardless of weather conditions, he rises at five o'clock, and, after a five-mile run over the hills and dales, takes a shower and rub-down, eats a hearty meal, smokes a good cigar and is ready to begin work in the studio at eight o'clock.

BRENON WORKING ON NEW PICTURE.

Herbert Brenon has a big surprise in store that can only be judged by the preparations now under way, and—the secrecy in which the production is being shrouded. It is known that the services of a well-known Broadway star have been secured, and Decoration Day saw Mr. Brenon at Atlantic City, busy with some novel scenes on the big boardwalk.

Next week will see him back on Broadway, where he will introduce some spectacular innovations of a kind never before attempted. The entire production is said to give far wider scope to Mr. Brenon's versatile genius, than either the fantastic idyll, "Neptune's Daughter," or the emotional masterpieces, "The Clemenceau Case," "The Kreutzer Sonata" and "The Two Orphans." It is an original story written by Mr. Brenon.

KERRIGAN IS IMPROVING VERY SLOWLY.

That J. Warren Kerrigan, popular Universal star, will not be in condition to return to his work at the studio for several weeks is the consensus of opinion of physicians who have been in attendance on Mr. Kerrigan since his recent operation, and until such time as he recovers the fans will have to be deprived of his presence on the screen.

Nearly two weeks ago Mr. Kerrigan was removed to a Pasadena hospital where he had a minor operation performed. It was thought at first that he would be up and around within two weeks at the latest. Later complications, however, caused so great a loss of blood and strength that it soon became evident that such a thing would be out of the question.

WESTERN DRAMAS COMING BACK.

Owing to frequent demands from theater managers for more western dramas, the United Film Service recently instigated an investigation through the exchanges to find out whether the seeming return to popularity of the comboy and his picturesque calling was the result of a definite demand on the part of the picture-loving public or one of the false alarms so well known to readers of the pulse of the populace.

It has taken considerable time and labor to collect sufficient reliable information on the subject to draw any definite conclusions, but much interesting light has been thrown upon the likes and dislikes of the theater-going population of different sections of the country.

"The general opinion of the exhibitors with whom we have come into contact," concludes Mr. Madsen, "shows a greater demand for Western subjects than any other class of pictures."

GRAND THEATER IN NEW HANDS.

The Grand theater, in Winthrop, Mass., has changed ownership. Roger N. Wentworth and Alfred L. Parkman have become the lessees and managers of this amusement place. Mr. Wentworth was formerly assistant manager of Gordan's Olympia theater in Boston, and is acquainted with a large number of New England picture men. The Grand was reopened May 24. An orchestra, composed of six women, under the directorship of Miss Mae Elizabeth Reddy, plays the accompaniment to the pictures. The evening prices are 20 cents for reserved seats and 10 cents for the unreserved. Matinee entertainments are given for 10 cents for adults and 5 cents for children under 12 years.

MARION FAIRFAX NOW A LASKY PHOTO-DRAMATIST.

In keeping with the policy of building up its photodramatic scenario department to the highest possible grades of efficiency, the Lasky Feature Play Company has entered into a contract with Miss Marion Fairfax, the famous New York dramatist, who will leave for the studios in Hollywood this week.

The scenario department of the Lasky Feature Play Company is completely in charge of Wm. C. De Mille, who already has the assistance of Miss Margaret Turnbull, who is widely known as a dramatist of success, and Hector Turnbull, until recently dramatic editor of the New York Tribune.

W. MacLEOD RAINE'S STORIES FOR UNITED.

The Ideal Company will shortly release through the United Program a series of "somewhat different" western stories from the pen of the foremost writer of cowboy tales, William MacLeod Raine. A special company of players at the Ideal studios in Los Angeles, Cal., was organized for the purposes of producing these films and the leading roles in the hands of Norbert Myles and Edna Payne, both ideally typical western characters, give added realism to the exciting and sensational incidents of the books. Mary Murillo, Ideal scenario editor, scenalized the Raine stores, the first two of which are "Brand Blotters" and "Crooked Trails and Straight."

REPORTS INCREASED BUSINESS.

The Southern Electrical Company, "The One Bright Spot" of San Diego, Cal., announces a decided increase in business in their motion picture and theatrical supply department. This department is one of the largest and best equipped on the coast and supplies all territory south of Los Angeles. In addition to the Exposition crowds, the peculiar climatic conditions existing makes this one of the best moving picture theatre cities in the country. The company's engineer is at present planning several splendid installations.

RAFFERTY TO APPEAR IN PERSON.

Fred Dollinger, the business and pictorial manager of the handsome Clearmont Theatre, at Broadway and 135th street, New York, has arranged with the World Film Corporation for the entire series of Rafferty comedies, and as an added attraction for the opening night, June 7, President Charles C. O'Hara, of the All Celtic Company has consented to allow his leading man, Joseph Sullivan, who plays Rafferty in the series, to appear in person.

Review of Current Productions

"The Tragedies of the Crystal Globe"

A Beautiful Three-Part Edison Example of the Poetic Drama.

Reviewed by Louis Reeves Harrison.

WRITTEN by Mrs. Wilson Woodrow and directed by Richard Ridgely, "The Tragedies of the Crystal Globe" is characterized by a passion for sincerity on the part of the author, especially in the matter of forces which are psychologically subtle, lighted up by charming and rare artistry on the part of the director. Mrs. Woodrow seems to be one of the few who recognize the superior appeal of character change and revelation over a series of sensational incidents that happen in accord with an author's arbitrary fancy. A tragic atmosphere dominates straight through, from beginning to end, without straining for effect at any stage, but the play's fascination can be equally ascribed to a wondrous harmony of treatment.

Scene from "The Tragedies of the Crystal Globe" (Edison).

The mounting of a screen picture is a craft by itself, and it is one which Ridgely has mastered in this case. His choice of exteriors, his fittings of interiors, his selection of costumes, his effects of light and shadow, all these deserve high commendation. All this is to be commended for its intrinsic merit and because it constitutes a contribution to progress away from the idea that a visualized story depends almost wholly upon action. While the settings are an integral part of the whole, they serve by delicate and unobtrusive suggestion to produce an effect almost as impossible on the stage as in print. I have designated this story as poetic because it is within the bounds of idealistic contrast to the prosaic with which we are surfeited. The portrayals of Mabel Trunelle and of Bigelow Cooper are in keeping with what will long stand as one of the finest examples of its kind ever shown on the screen.

"Conscience"

A Powerful Universal Production in Four Reels Depicting the Evil Side of Capital Punishment.

Reviewed by Robert C. McElravy.

THE Imp Company has turned out nothing stronger of late than this four-reel production, written by Curtis Benton and produced by Stuart Payton. It contains a few touches of sensationalism, but it brings home a remarkably strong argument against capital punishment in cases where the verdict is based on purely circumstantial evidence. The cast is well balanced and proficient throughout. Wm. J. Welch gives a powerful presentation of the murderer. Others appearing are the author, Alan J. Holubar, Wm. Bailey, Frances Nelson and Howard Crampton.

The plot is at all times clear and contains a proper degree of suspense. The murder itself was exceptionally well contrived for a case of this sort and so developed that the observer is at all times in full possession of the facts. This gives the work of the criminologist later a strong psychological interest.

In the opening scenes Grant and Benson are partners. They control certain valuable patents and Benson wishes to get rid of his partner, by fair means or foul, to gain exclusive possession. Grant gets into an altercation with an intoxicated youth named Dave. He gives Dave a black eye. The lad goes home and his mother tells him to go back to Grant and admit that he was in the wrong.

This brings up the big scene in the story. Benson is just leaving Grant's apartments as Dave appears to apologize. He talks with Dave a moment, learns his errand, and then moves on. While Dave is engaged in patching up his quarrel with Grant, a bullet is fired through the open window, which strikes Grant and kills him instantly. Dave is of course held for the crime. Benson returns in a casual way and fastens the crime on the youth. He is sent to the electric chair shortly afterward.

Then comes the interesting denouement. Five years later a criminologist named Sprague is visiting the state prison. He laughs when the warden tries to tell him many innocent men have gone to the electric chair. The warden then brings up the case of Dave, saying he always believed the youth innocent. Sprague becomes interested and sets to work on the matter. He visits Grant's former apartments and after certain investigation decides the shot was fired through the upper window by a man in a rope swing hanging from a nearby tree. This leads suspicion to the former partner, who alone benefited by Grant's death. Then follows the relentless effort to get the facts from the real murderer, the breaking down of his self-control and the final obtaining of a confession.

Scene from "Conscience" (Universal).

The story deals entirely with sordid scenes and situations, but it conveys an important lesson to the observer and the excellence of the general development does much to make one forget the character of the plot.

Pathe Studio Struck by Lightning.

Just as the "Romance of Elaine" company and the Whartons were saying their farewells in the Pathe Studio last Saturday, lightning struck one of the chimneys. Some of the players were hurled to the floor and badly shaken up, but no serious damage was done. Pearl White was thrown against an iron pillar and slightly bruised, and Lionel Barrymore was hit by a chimney brick which crashed through the glass roof. After the confusion was over it was regretted that a cameraman had not been on the job to film another exploit of Elaine.

Fritzi Brunette in "Her Wedding Night."

Fritzi Brunette is now working in a clever one-reel comedy written by L. V. Jefferson, entitled "Her Wedding Night." The picture is being staged by the Joker Comedy Company under the direction of Robert Daly. Miss Brunette plays the leading feminine role.

"Guarding Old Glory."

A Timely Five-Reel Subject of Fine Educational and Patriotic Merit, Devoted to the Army and Navy of the United States.

Reviewed by James S. McQuade.

IN these days of blood and iron, when all the great nations of Europe are engaged in a war that for ferocity and carnage and the mighty armies brought in conflict dwarfs all the other wars of history, it is well that citizens of the United States should be acquainted with the strength and weakness of their beloved country in matters that stand for the protection of the flag and the rights of the nation. It is well that we should know the facts about these matters, so that the national spirit may be keenly aroused and our weak places strengthened—not for war but for its prevention.

I viewed five reels of moving pictures the other day, wholly devoted to the United States army and navy, and became so absorbed that, when "Old Glory" faded out in the final scene, I could scarcely realize that I had been watching the screen for nearly one hour and a half. These five reels of pictures have been assembled by F. O. Neilsen, after viewing many thousands of feet of negatives touching on this subject. Such parts of these negatives as served his purpose were purchased, and also other negatives for which he purchased the copyrights. All the selected parts were then put together in a well connected manner, so that the spectator has before him on the screen, in a continuous whole, the best films I have ever seen on our army and navy.

The leaders have been most happily chosen and cannot fail to arouse patriotic ardor, and the subtitles are fully explanatory of the scenes.

Part I is introduced by the leader, "Eternal Vigilance is the Price of Liberty; Part II by "To Be Prepared for War Is One of the Most Effectual Means of Preserving Peace;" Part III by "God Grants Liberty Only to Those Who Love It and Are Always Ready to Guard and Defend It;" Part IV by "Our Country. In her intercourse with other nations may she always be right; but our country, right or wrong;" and Part V by "Ship for Ship Our Navy is Equal, If Not Superior, to that of Any Other Nation" (Rear Admiral Chas. T. Badger).

These films are not intended to arouse "spreadeagleism," but rather to make one feel proud of what Uncle Sam can do when he once undertakes to do a thing. After seeing them we cannot help feeling that man for man in the army and ship for ship on the sea the United States can hold its own with any power; but we are also convinced that Uncle Sam must give us many more of them in order to do so.

The first reel shows us the training of cadets at West Point, the training of recruits at the big army stations, the drilling of cavalrymen, the soldier cooks baking bread, the evolutions of heavy field artillery and of mountain batteries, the signal corps and their skill in field wireless, etc. Then after months of drill we see a brigade of cavalry and a machine gun platoon return to camp as the finished product.

Reel two deals with the navy. The big dreadnaught New

Scene from "Guarding Old Glory."

York is seen steaming under Brooklyn Bridge, and afterwards we view the launching of the Pennsylvania. The jackies are seen at drill on the ships, and then expert firing with the 6-inch guns is witnessed. Swift torpedo boats are then seen, followed by deadly submarines with their crews, etc.

The third reel introduces the aviators and the aerial bombs used by them, demonstrations being made of the terrific force of these explosives. Our big 14-inch coast defense guns, the laying of mines in harbors and their tremendous destructiveness are viewed.

Reel four shows the call to arms of the regulars and their swift moving to destinations; Gen. Funston and his men off to Vera Cruz, the evolutions of field batteries, the firing of the machine gun, 400 shots to the minute, the firing of 12-inch mortars and 12-inch rifles with deadly accuracy.

The fifth reel shows the landing of a force in small boats from a battleship, and marines and sailors going into action, side by side. Armored launches support them. The giant guns of the fleet cover their advance. A submarine is then seen slowly submerging until her periscope only is above water, leaving a tell-tale ripple as the vessel rapidly advances.

The closing scene, a very remarkable one, shows a broadside from the fleet, taken when evening is closing in. The flashes from the great guns appear like streaks of forked lightning against the dark banks of clouds.

"Her Own Way"

Popular Plays and Players Make an Interesting Five-Part Drama Out of Clyde Fitch's Play—Released on Metro Program.

Reviewed by Lynde Denig.

THE dramatic quality of this five-part picture, made by the Popular Plays and Players Company, under the direction of Herbert Blache, varies considerably, reaching its strongest moments in the fourth reel. The production, how-

Scene from "Her Own Way" (Metro).

ever, with an abundance of superb studio sets, many of them representing lavishly furnished rooms in costly residences, is of even excellence, whereas the acting is more than ordinarily satisfying. The picture's chief defect—not a vital one in view of the compensating virtues—is the introduction of incidents, pleasing in themselves, but not calculated to advance the story. This tendency is especially noticable in the first reel that presents with considerable detail the home life of very delightful children. And, after all, an audience's appreciation of the charming youngsters may justify the prominence afforded them, even if the plot does not.

Florence Reed is Georgiana Carley, the young woman who is ready to sacrifice herself for her very foolish brother and who is on the verge of marrying a man who has tricked her into his power, when her soldier lover returns from the Philippines and stops the ceremony. The army officer takes the place of the deposed bridegroom and the minister continues with the service just as though nothing had happened. Thoroughly melodramatic as these scenes necessarily become, they none the less allow Miss Reed opportunity for some forceful emotional acting and she is always intense and convincing.

Better from a dramatic standpoint and finely handled by Miss Reed and those in her support, is the typically Clyde Fitch situation in the fourth reel where we find Georgiana placing herself in a compromising position with the Grand Duke in order to protect the fair name of her sister-in-law. In preparing for this climax and realizing its fullest possibilities, the scenario was cleverly contrived and Director Blache injected several telling bits of business to increase the suspense. His locations for the action purporting to transpire in the Philippines are suitable and every now and then he introduces an oddly pleasing light effect. Players whose work deserves mention are Robert H. Barrat, Fraunie Fraunholz, William A. Morse and James O'Neill.

TURNER DIRECTING "THE SCARLET SIN."

"The Scarlet Sin" is the title of an unusual four-reel feature on which Otis Turner and Hobart Bosworth have started work. The production is one of the largest that has been attempted at Universal City for some time and Mr. Bosworth suggested that to ensure its proper production it might be well to have two producers at work on it. Accordingly Mr. Turner was named as co-worker, at which the wise ones about the studio smiled and began looking forward to the day of the picture's release, knowing that such a combination could not result in anything but the very best. Hobart Bosworth, Jane Novak, Hart Hoxie, Grace Thompson, Frank Elliott, Ed. Brown, Wadsworth Harris and Helen Wright comprise the cast of characters.

"When the Mind Sleeps."

Kalem Three-Reel Broadway Favorites Offering—"Scientific" Melodrama That Surely Creates a New Feeling of Horror—Features Myrtle Tannehill.

Reviewed by Hanford C. Judson.

THE situation whose horror is first made wholly clear in the third reel of this picture, "When the Mind Sleeps," seems to this reviewer absolutely fresh and powerfully effective, due to the clever bringing together of several little horrors. The failing of horror as entertainment lies in the fact that it is never very far from disgust. In this picture, as it opens in the first reel, the feeling of disgust is prominent at seeing a half-witted young woman left as ward of a bestially-minded club man and his undisguised and unhesitant willingness to make use of his position for the most outrageous relationship. The woman-child's nurse intervenes in time to save her. She is discharged; but before she goes, she impresses on the dark mind of her charge that she is not to let her guardian kiss her. When he tries it again the grown-up child knocks him on the head with a vase.

Five men come prominently into the life of this half-witted woman and three of them are vile, one is weak and one is a wandering fiddler who is her only friend. She escapes with the fiddler from her filthy guardian and his not less slimy-souled friend, wanders about the world and comes to a sanitarium of a doctor, who has found that by using a drug he can stimulate clouded wits to clearness. He and his assistant cure her; both want to marry her, but the elder man alone knows the drug which the girl needs constantly. The situation leads up to a fight between these two, each with a long operating knife. The elder is killed and the younger mortally wounded. He gets what is left of the drug and struggles to the girl before he also dies. She sees what has happened, throws the precious bottle out of the window and, half-witted once more, goes back to her wandering with the fiddler.

Scene from "When the Mind Sleeps" (Kalem).

"The Melting Pot."

A Splendid Visualization of Israel Zangwill's Wonderful Story with Walker Whiteside and Miss Valentine Grant in the Principal Parts.

Reviewed by W. Stephen Bush.

TO APPRECIATE the power and poetry of Zangwill's story, one must see this feature film made by the Cort Film Corporation. There are few writers living to-day who wield a pen of greater power than this gifted son of Israel, and it may be doubted whether he ever wielded it with more enthusiasm and inspiration than in the story of "The Melting Pot."

A young Jew, David Quixano, a gifted musician and full of that spiritual power which is a heritage of his race, is living with his family in Kishineff when that ill fated city becomes the theater of fierce and bloody religious persecution of which the Jews are the victims. Waves of bloody violence overwhelm David's home and he is left desolate in the world. He has heard of a new country in the distant west where men are allowed to work out their destinies and where religious bigotry and persecution are unknown. Fate ordains that he should go to the new land. Conditions in the new world are at first strange to him and to keep soul and body together he has to play in concert halls of the east side and contend with hardships and struggles. As he absorbs the American spirit, his vivid fancy conceives the idea of writing a symphony called "The Melting Pot." Into this symphony he crowds all his rare musical talent seeking to symbolize in sound the genesis and the growth of this new world which now stands at the head of human civilization.

Walker Whiteside embodies Israel Zangwill's conception of the young Jewish dreamer with great success. There is all through the play a suggestion of latent power which well accords with the character of David Quixano. Not only is the idea of the play highly poetic, but the form of its expression is splendidly dramatic. David and his co-religionists while in Russia are befriended by Vera, the daughter of the cruel governor and persecutor of the Jews. This difficult part of

Scene from "The Melting Pot" (Cort).

Vera was impersonated with uncommon skill by Miss Valentine Grant, who engaged the sympathy of the audience at her very first appearance upon the screen in this play and whose masterly handling of great emotional scenes contributed in no small degree to the success of this play. I think that every American audience will be found extremely responsive to this play. It breathes a spirit of the best Americanism in the traditions of our history. Only a man of Israel Zangwill's overshadowing genius could have done justice to so splendid a subject.

The play is not free from blemishes. The titles obviously need retouching and there is no reason in the world why a motion picture of New York harbor could not be specially taken for this great feature. The substitute which was evidently borrowed, jars unpleasantly upon the senses.

Animated News Enterprise

Hearst-Selig News Pictorial Has Exposition—Exhibits Much Initiative.

THE Hearst-Selig News Pictorial is the only animated newspaper in the country that will be permitted to have a camera man inside the grounds of the Panama-Pacific Exposition. A. E. Wallace, staff photographer, was first to cover the mobilization of the Italian army and the Italian war demonstrations. Ariel Varges, staff photographer, at the front with the Serbian army, has sent across thousands of feet of exclusive film for early release.

Arrangements have been completed by which the Hearst-Selig News Pictorial receives the official war films from the German and the French governments.

The Hearst-Selig News Pictorial not only presented a wonderful picture of the ill-fated Lusitania but was also the only animated newspaper to show a picture of the type of German submarine that sank the Lusitania. This was followed up with pictures of the crowds reading war bulletins, an exclusive picture of Madam de Page who went down with the Lusitania and pictures showing how torpedoes are discharged from submarines.

The Hearst-Selig News Pictorial was the first news reel to show pictures of the United States fleet review in New York harbor.

It is claimed that the Hearst-Selig News Pictorial is first in war, first in peace and first in popularity, and recent "scoops" achieved by that enterprising twice-a-week new film would certainly substantiate these claims.

NEW MINA PLAYERS.

The first MinA picture to come from MinA's new studios in Los Angeles is "Life's Mysteries," which will be released June 3 on the licensed program. It is a comedy in one reel directed by Milton H. Fahrney.

A number of additions have been made to the roster of MinA players, and they make their first appearance under the new banner in "Life's Mysteries." Among them are Louis Fitzroy, formerly with Nestor-Universal, who plays the leads in this picture; Jane Colwell, at one time leading woman with Selig, who is cast for the leading feminine role; and Jefferson Osbourne, a motion picture player of long experience, who has appeared in Nestor-Universal productions, Venus Features, Bosworth and other releases.

"The Alien

A Finished Production in Which George Beban Shows a High Order of Art, Beginning with the Screen and Ending with the Speaking Stage.

Reviewed by W. Stephen Bush.

A MASTERPIECE. This is one of the plays which have the universe for their theater and mankind for their cast. Wide and varied as is the range of this play there is not, from the first to the last, one false touch or one wrong move. Thomas H. Ince, who directed the play, deserves unstinted praise. This play makes it plain that he belongs in the first flight of directors. After seeing "The Alien" it is difficult for me to imagine any task which this director could not perform with credit to himself and pleasure to his audience. The story of "The Alien" is woven with uncommon skill and power. There is in the development of every drama what may be described as a "rise of interest." The producer who is competent to create such a "rise of interest" and then fully sustain it, is a master of his craft. In this story the "rise of interest" comes early. It grows smoothly and swiftly; every sense of proportion is carefully preserved throughout and there is that final test of real quality: finish and perfection in detail work and what appears to the spectator as the perfect ease and naturalness of every scene and of every situation.

In the cast Mr. Beban dominates and overshadows the rest. One would indeed have to go back to the performances of the greatest artists of the stage to find a standard and comparison of excellence for the work of Mr. Beban. He impersonates a poor Italian laborer, Pietro Massena. Frugal, honest, tender-hearted, full of that child-like simplicity which has always been a charming characteristic of the southern Italian, Pietro is quite content with his lot in the new world, lowly and humble as it must needs be. Fate has dealt him a hard blow in robbing him of his wife who died soon after she gave birth to the little girl named Rosina. In this little girl center all the affections and indeed the whole life of Pietro. The producer has given us wonderful glimpses of this tenderness and the full relation between the father and the child is portrayed with such consummate sympathy and understanding, that the audience was more than once hushed into profound silence only broken by suppressed sighs and sobs.

The time is shortly before Christmas and little Rosina has compiled a list of things she wishes her father to get for her. The list is a long one and it fills Pietro with comic despair. The child, impersonated with extraordinary cleverness by Blanche Schwed, bothers Pietro with questions about Santa Claus and his clumsy efforts to satisfy the curiosity of the child bring mingled tears and laughter. The audience soon begins to feel as if it were a part of the performance rather than a gathering of spectators. The magnetism which a good play invariably exerts upon the audience is in full operation, and the time begins to fly. The climax is wrought with great art and it is, what in every good drama it ought to be, the strongest and the most stirring scene in the play.

The motion picture prepares us by something like nine reels (which, by the way, seemed very short to me), for the climax, while the climax itself transfers the play to the speaking stage. The change from the screen to stage was instantaneous and had been done with such care and success that it caused the audience to break into a great burst of applause. Pietro's little child, Rosina, has been killed by an automobile while playing on the street and the poor father, sublime in his grief, goes to a flower shop to buy a rose to put on the coffin of his child. As he enters the flower shop he is unjustly suspected of being the kidnapper of a child whose father had run down his own Rosina with an automobile. The real blackmailers appointed the flower shop as the place where the ransom for the child was to be paid. A police inspector is present to trap the blackhander and arrest him as soon as he takes the money. Pietro, entirely innocent of any wrongdoing, plaintively makes known his wish to buy a rose for his dead "bambino." He is rudely repulsed by the police inspector who tells him that roses are "ten dollars apiece." With stammered apologies poor Pietro is about to withdraw, when it becomes plain to him from hints dropped by the inspector and the mother of the kidnapped child that he is suspected of being a kidnapper and blackhander. His avowal of innocence is touching in the extreme.

Then follows what is the strongest thing in the entire play: the description by Pietro of his child and the love he bore for her, the tragic death of the child and his simple and lofty resignation. The scene between the police inspector and Pietro when the former tries to drag Pietro to headquarters has in art and realism never been surpassed on any stage at any time. It lasted but a few minutes, but the audience felt that in those few minutes it was privileged to see an exhibition such as rarely is witnessed in any theater. This new style of entertainment, that is, preparing the audience by the motion picture for a final climax which is rendered upon the speaking stage, may and may not become a permanent form of dramatic presentation. However that may be, there can be no doubt that in this particular instance it was an unqualified and most striking success. The presentation, part on screen an daprt on stage, naturally invites a comparison of the two mediums as a means of dramatic expression.

All I can say is, that the screen when in the hands of a master like Thomas H. Ince yields nothing to the stage. In some respects, especially in the swiftness of action, in subtleness of suggestion, in its power to strike the most intimate chords, the screen probably surpasses the stage. On the other hand, the human voice when added to extraordinary histrionic ability like that of George Beban has a charm and an effect upon the audience which is unmistakable and for which the screen can offer no substitute. It is easy to predict a lasting success for this splendid play at the Astor Theater.

The acting of Edward Gillespie (Inspector Lynch), Hayward Ginn (William Griswold), Andrea Lynne (Mrs. Griswold), Thelma Salter (Dorothy Griswold), Jack Davidson (Robbins) is highly creditable. In the change from the silent to the speaking stage it became evident that long training and experience before the camera is not an advantage on returning to the speaking stage.

I am sorry to say that the music was little short of blasphemous, figuratively speaking of course. It was badly chosen, the musical and whistling "effects" were simply atrocious and the audience was annoyed a good deal by the shouted instructions of the leader. Rehearsals on the first night are late.

Ford and Cunard Return from the Desert.

Grace Cunard and Francis Ford have returned to Universal City after a week in the desert at Oxnard, Cal. filming the fifth and sixth instalments of "The Broken Coin" serial. (Miss Cunard for three days after her return suffered intensely from sunburn.)

For eighteen hours at a stretch the entire company was without water and during Francis Ford's absence to locate a supply Miss Cunard took entire charge of the company and completed more than 600 feet of negative. Despite the intense heat and the sunburn which caused her untold agony, Miss Cunard was able to pilot her little roadster over fifty miles of desert and chuck holes to Universal City.

On the day of the company's arrival near Oxnard Mr. Ford finished sixteen hundred feet of negative and the following day exceeded this record by twenty feet. Six instalments of the serial have been completed in six weeks, despite the fact that the company was held up by two solid weeks of rain.

The Wild Goose Chase

A Lasky Production of Four Reels Featuring Miss Ina Claire and Theodore Roberts.

Reviewed by W. Stephen Bush.

THERE is nothing extraordinary about this feature. It bears evidences of Lasky quality, to be sure, but as a whole it seems to me to fall below the Lasky standard. Miss Claire is a pretty actress, well fitted for her part and possessed of some ability. Theodore Roberts really has but a minor part, but this accomplished artist somehow dominates every picture in which he appears. In the part of a barnstorming tragedian he is particularly good. The young man who takes the part of the lover (Tom Forman) has much to learn. I really think his appearance in features of the first class is premature. His movements are labored and his whole work is hampered by an obvious admiration of himself. There is in all the range of screendom nothing more intolerable than a self-conscious and self-satisfied adolescent "juvenile."

Scene from "The Wild Goose Chase" (Lasky).

The plot of the story while quite entertaining and full of humorous situations is not strikingly novel and has, if my memory still functions fairly well, been treated on the screen before. The settings are splendid, both exterior and interior; the cast is, with the exception noted, a good one, and some of the characterizations are very clever indeed. When it comes to creating atmosphere and being true to life the Lasky Company is always right near the top. The photography, too, is of the real Lasky standard. There was a most amusing little pup in the play, who won the affections of the audience from the start. He really helps a good deal where help is really needed.

"To-day and To-morrow"

Another of the "Who Pays?" Series That Is Bound to Arouse Thought and Excite Admiration.

Reviewed by Margaret I. MacDonald.

DESTINED to thrill as well as to probe the sleeping conscience, "To-day and To-morrow" will find favor with all classes. It combines the entertaining with the useful, and its moral is so clearly presented that none can mistake its intent.

This particular number of the series has a wealth of genuine atmosphere. The home of the "girl of to-morrow" (Ruth Roland) has a cosiness and a depth of perspective in its sets that completes an illusion of many-roomedness. The small details of action in every day life are there to add realism, and perhaps one of the chief charms of the picture is the spontaneity of Ruth Roland. Her perfect freedom from staginess is refreshing.

The application of the old motto of "never put off 'til to-

Scene from "To-day and To-morrow" (Pathe).

morrow that which you can do to-day" is unusually forceful as presented in this production, showing how the indulgence of the careless habit can result in painful disaster. For the entertainment of those who love the spectacular the closeups of the fire in the oil fields will be found of great interest. These views of the conflagration which resulted from the influence of the daughter of the superintendent of the oil fields, and her chronic habit of putting off until to-morrow, being brought to bear on the "reliable man," her fiance, have been tactfully arranged in flash-backs, as well as extended exposures. The fight in the mess house brings a thrill with it also. Then there is the defence of the superintendent against the gang of angry men which is also wrought with considerable of the sensational.

It is safe to say that in the drama, "To-day and To-morrow," is to be found the most strikingly useful moral of any of those yet presented in the series. The pictorial development of the story is thoroughly professional, the cast, generally speaking, is good, and the types chosen for the men of the oil fields are worthy of note.

There have been many series in which the thrill and the spectacle have succeeded in making them popular, but it is a fact that none have so successfully combined moralizing with entertainment as the dramas of the "Who Pays?" series of Pathe-Balboa identity.

One MinA Company at Los Angeles Studios.

While the new MinA studios in Los Angeles have been completed to a point where one company has started producing in it, several weeks' time at least will be required before the finishing touches will be applied and before the four producing organizations which it is designed to house will begin their activities.

Work is being pushed forward as rapidly as possible, but the fact that the studios are unique in construction and the first of the kind ever erected, has naturally made progress somewhat slow.

Besides housing four companies, the MinA studios will be used for making the MinA animal pictures, which will be along lines not attempted heretofore, and in which the Bostock animals, the famous aggregation of performing beasts, will be used.

The one company now at work in the new studios is under the direction of Milton H. Fahrney, and includes among others such well known photoplayers as George Ovey, William Ryno, Jefferson Osborne, Louis Fitzroy, Goldie Colwell and Dolly Larkin. Up to this time they have produced "Life's Mysteries," released June 3 on the General Film Program; "Father Forgot," to be released June 10, and "A Mix Up in Males," which follows on the week later.

Walter Fishter Joins United.

Another "college athlete" has joined the United and is ready to do a stunt or two that will make the motion picture fans sit up and take notice. This time it is Walter Fishter, the especially handsome young actor, who made himself very dear to the hearts of Broadwayites when he played in "Excuse Me," "Brewster's Millions," "The Walls of Jericho," and numerous other popular productions of more than usual success on the boards. His success as an actor for the silent drama, for which he forsook the stage, has been unbounded. His excellent work in the World's Film production of "As Ye Sow" will be remembered especially. Other memorable roles have been played in photodrama in which he has been featured with Lew Dockstader, Alice Brady and Gail Kane.

Mr. Fishter has joined the Lariat Company at Pikes Peak studio at Colorado Springs. He will appear in a series of romantic love and western plays which William V. Mong, scenario editor, is writing especially for him. He will play opposite Reeva Greenwood, the attractive actress of legitimate and screen fame, who has come to the Garden of the God's studio at the same time.

Pathe Buys Picture Rights to Famous Novels.

Pathe has added to its list of popular novels which have been acquired for picturization, the latest being "The Picture of Dorian Gray," by Oscar Wilde; "Nedra," by Geo. Barr McCutcheon, and "Comrade John," by Samuel Merwin and Henry Kitchell Webster.

All of these books have enjoyed such a wide vogue that the features made from them should attract much attention. Each picture will be presented by a stellar cast, the personnel of which will be announced later.

"Little Miss Brown"

World Film Corporation Adapts Philip Bartholomae's Comedy into a Four-Part Picture, Featuring Vivian Martin.

Reviewed by Lynde Denig.

STRIPPED of its dialogue and made into a four-part photoplay produced under the direction of James Young, "Little Miss Brown" provides rather slender farcical entertainment, despite the best efforts of Vivian Martin, W. J. Ferguson, Julia Stuart, Ethel Lloyd, Chester Barnett, Craufurd Kent and other members of a quite numerous cast. Although Philip Bartholomae's play is of comparatively recent origin, the basic situation, that of mixed identities and confusion in the allotment of hotel rooms, is by no means new. The comedy characters and the predicaments devised for them will be recognized as old friends.

As in all pictures of the type, much of the humor depends upon fast action and upon horseplay that comes under the head of farce rather than comedy. It should be said to the credit of the director, however, that he made the complexities

Scene from "Little Miss Brown" (World Film).

of the plot clear and that several of the incidental bits of business introduced should be good for laughs. Then there is a spectacular cabaret scene certain to please an audience, especially one in a small city, and when other attractions fail the graceful prettiness of Miss Martin remains.

This time she has the role of an impulsive girl, Betty Brown by name, who seems to be undecided between two suitors. The one who appears most persuasive at the moment suggests an elopement and she promises to meet him at Hartford. Her troubles begin with her arrival at the station—marked Englewood, by the way—and continue throughout the following night, for the hotel clerk sends a man to her apartment, believing him to be her husband. When the mix-up has been straightened out, Betty decides that she prefers the other suitor anyway.

Manufacturers' Advance Notes

"A GOLDEN RAINBOW" (American).

With intense interest maintained in every one of its picturesque scenes, no exaggerated effort to secure undue sensationalism, and with a touching vein of love and pathos, "A Golden Rainbow," produced at the American Studios, is a charming picture drama of the west when gold was king. The story revolves around the owner of an assaying and refining plant and his beautiful daughter. The climax is very prettily brought about; through the introduction of a fairy story a pot

Scene from "A Golden Rainbow" (American).

of gold is found at the foot of the rainbow by "Prince Charming," which leads Mollie's small brother to discover the hidden loot of his father's dishonest employee at the foot of the multi-colored rays caused by the spray from a water-fall. The strong and pleasing contrast between the two employees of the assayer, both suitors for his daughter's hand, also furnishes one of the most effective parts of the story.

As Eric Hughes, chief clerk and amateur naturalist, Harry Von Meter rises to his responsibilities, and gives a clever portrayal of a pleasing character. Vivian Rich, in the lovable personality of Mollie, the assayer's daughter, and Jack Richardson as Harry Rice, the dishonest assistant clerk, have been cast in parts suitable to their histrionic ability and their acting is especially forceful and conspicuous. Other members of this "Flying A" company of talented artists are satisfactory in the lesser parts, while the easily connected manner in which the strong situations occur, coupled with the beautiful out-door settings, make this picture an exceptionally likable production in every respect. The trick methods used to reproduce the rainbow on the screen and the strong high-lights and shadows throughout the entire film, are striking examples of advanced photography.

FIRST OCEAN-TO-OCEAN TRIP.

The Panama Canal has been photographed before by the motion picture man, but not completely. This is the first ocean to ocean trip a cameraman has been able to make on shipboard. Aside from the almost universal interest in the greatest engineering feat of modern times, there is a keen desire on the part of every one to see where the millions of dollars of the people's money went. It does not tax the imagination greatly to figure it out when one sees the great Culebra Cut.

There is only one way to see it better than by looking at this Paramount travel picture; that is, an actual trip on a steamer. The sides of this cut are so high and steep that they are constantly slipping and sliding, and huge dipper dredges or steam shovels are constantly at work keeping this portion of the canal navigable.

It might have been well, perhaps, to start in with the old City of Panama and show the ruins of the city destroyed by Sir Henry Morgan and his crew of pirates in 1671. These ruins, while remarkably picturesque in parts, are after all merely ruins and look exactly like those of the old Phelps estate at Tenafly, New Jersey. There would be nothing unusual in such a picture. Besides this much has been done before and done well and, therefore, it is not in the Paramount scheme of things. One could not hope to cover all there is in a country, even as small as the Canal Zone, in one reel. Hence, we have confined our efforts to the "Big Ditch."

BELMORE TO DIRECT PAGEANT.

Lionel Belmore, the Vitagraph director, has been selected to direct the Pageant of Lexington on June 21, 22 and 23, commemorating a century of peace between the United States and England. The celebration will be held in aid of the Red Cross.

Mr. Belmore will have complete charge of the producing of the spectacle. About seven hundred persons will take part in the many scenes, which will show the founding of the town and the progress it made until the beginning of the American revolution. The pageant will take place on the exact spot where the first armed resistance was made by the Americans to the invasion of the British troops.

Many of the intricate scenes that will be produced result directly from suggestions made by J. Stuart Blackton, of the Vitagraph Company.

All of the scenes of the battle of Lexington will be faithfully carried out, the many incidents being portrayed as fully as possible. All of the historical figures that Americans have learned to associate with the founding of the nation will be impersonated, enacting the momentous happenings that resulted in the declaration of Independence of the United States.

AL. J. JENNINGS IN "BEATING BACK."

"Beating Back," the five-part film dramatization of Will Irwin's famous Saturday Evening Post serial, is now being offered to state rights buyers. "Beating Back" is the life story of Al J. Jennings, formerly an Oklahoma bandit and all-round "bad man," but lately candidate for governor of the very state that once had put a $20,000 price on his head.

Jennings plays throughout the five thousand feet in which the story of "Beating Back" is told. His career—as lawyer in the days when Oklahoma was a territory; his subsequent going to the bad when his brother Ed was shot from ambush; his years as train-robber and outlaw; his escape to South America; his return to Oklahoma and a life of banditry; his capture and confinement for life in the Columbus, O., penitentiary; how Senator Mark Hanna became interested in him and secured from President McKinley a commutation of his sentence to five years: Jennings' pardon and restoration to citizenship by President Roosevelt, and his political career in Oklahoma after he had proved his reformation—all this is vividly portrayed in "Beating Back."

The picture was made by the Thanhouser Company, which provided an all-star cast consisting of Morris Foster, Frank Farrington, Albert Froome, Mignon Anderson, Fan Bourke, Madeline Fairbanks, and many others noted on the screen to support the one-time outlaw in the portrayal of his sensational life-story.

There are feats of horsemanship and rifle-shooting through-

Scene from "Beating Back."

out the picture. The robbery of the Rock Island train which resulted in Jennings' capture is shown, as well as the famous fight at the Spike S ranch, where Jennings, his brother and two others successfully fought off more than sixty United States marshals and deputies. The film version of "Beating Back" is as sensational as Jennings' own career, itself remarkable in a state where daily existence used to be a great adventure.

"COURAGE AND THE MAN" (Lubin).

In "Courage and the Man," a Lubin three-reel drama, Shannon Fife, has told a powerful and dramatic story of the Canadian woods. A talented, crippled, young physician takes his wife to a cabin in the woods. Not far away, in another cabin, and hiding from civilization, lives a former sweetheart of the wife, who, unknown to either of them, is the murderer of the physician's brother.

The wife and the former sweetheart become very friendly

Scene from "Courage and the Man" (Lubin).

again; suspicion is aroused, and in the stirring scenes which follow the former sweetheart attempts to kill the husband and does succeed in killing a woodsman friend of the husband. Terrorized with fright, the former sweetheart attempts to kill himself, but his life is saved by the surgical skill of the physician. The wife is brought to a sudden realization of her folly, and, when the lame physician returns to his cabin, following the tragedy, he finds her asleep in a chair with one of his canes pressed close to her breast.

"THE WHITE TERROR" (Universal)

"The White Terror," a four-reel drama featuring Hobart Henley, Frances Nelson, William J. Welsh and Allen Holubar will be released under the Imp (Universal) brand on June 18. The drama, produced by Stuart Paton, constitutes a timely and forceful attack upon "bunk" patent medicine manufacturers and cure-alls.

The Pure Food and Drugs Act of 1906 did much to curtail the harm done by quacks who make millions from the credulous public, but "The White Terror" is calculated to bring the lesson home to the general public in more vivid form.

In thousands of country villages throughout the country patent medicine manufacturers had built up for themselves a trade previous to 1906 which should have been stopped by drastic methods. "Revivifiers" were sold in prohibition districts which were little more than spiced booze. Babies were drugged with morphine soothing syrups and unnerved women were dosed with cocaine and drugs.

The recent prosecutions of the cocaine drug trust in New York have exposed the alarming prevalence of the evil. "Snowboys," "sniffers" and "dopes" fell in the streets when their

Scene from "The White Terror" (Universal).

supply of the drug was cut off. Others, driven insane by their deprivation, are believed to have committed the "Jack the Ripper" murders on the East Side in which tiny children were slashed beyond recognition. Hundreds gave themselves up to the police, while the wealthier drug users fled to other states where their craving could be satisfied. "The White Terror" treats of the drug evil in all its forms—and attacks the subject with merciless ferocity.

MARY PICKFORD IN "THE DAWN OF A TO-MORROW."

Mary Pickford adds another striking characterization to her notable repertoire of screen successes in the Famous Players Film Company's five-part adaptation of Frances Hodgson Burnett's great drama of optimism, "The Dawn of a To-morrow," to be released on the Paramount Program June 7.

In this celebrated play, which gladdened the hearts of so many when created on the stage with Eleanor Robson, and

Scene from "The Dawn of a Tomorrow" (Famous Players).

the screen version of which will cheer as many thousands more, Mary Pickford portrays the weird and wonderful character of Glad, the beautiful and ragged girl of the London slums, whose unfaltering faith and heroic courage even starvation and deadly peril are unable to quench. The delicacy of Miss Pickford's portrayal and the forceful symbolism woven about the drama will undoubtedly make an unforgetable impression on the spectator.

How the ignorant little slum-girl, by her beautiful faith in the mysterious power she but vaguely comprehends, is enabled to save her lover's life from the gallows, provides her benefactor with a new hope and meaning of life, and awakens his reprobate nephew to a better manhood, are vividly related in this sublime drama of human suffering and sacrifice, that brought to many despairing souls a new inspiration to bear the trials of to-day in the expectancy of to-morrow's dawn.

The scenes in the mission of the slums, in which Glad first becomes acquainted with God, are delineated in the inimitable manner that is Miss Pickford's own, and her acceptance of the belief in the Supreme is typically tender and sweet in its simple forcefulness.

St. Louis Jeweler Becomes Screen Maker

F. W. Drosten Goes on Board of Directors of Minusa Cine Products Company.

The lure of the motion picture field and its co-industries has attracted another nationally prominent and successful business man to its ranks. Fred W. Drosten, for forty years the leading jeweler of St. Louis, president of the F. W. Drosten Jewelry Co., director of the Franklin Bank, is the most recent of those shrewd investors who see the profit of the movies.

Mr. Drosten has just purchased a large block of stock of the Minusa Cine Products Co., makers of the famous Minusa Gold Fibre Screen and has become a member of the board of directors. The business of the Minusa Company has increased so rapidly that expansion was necessary and its force of employees has twice doubled during the last three months.

The company's new director, Mr. Drosten, achieved a very enviable distinction among diamond merchants and importers during the World's Fair at St. Louis by purchasing the famous World's Fair collection of diamonds. This collection consists of a perfect stone of every known color from a pure white to a dark coffee color, including pink, green and yellow, being twenty-one in all. In purchasing this collection Mr. Drosten outbid the entire world of collectors and importers, and now has the collection on exhibition at his store in St. Louis.

NOVEL PUBLICITY IDEA.

The Old Mill theater, Dallas, Tex., has created a reputation for itself for putting out novel advertising and publicity matter to draw the crowds. The latest publicity idea is a mechanical device in front of the theater, used in connection with the presentation of the Bosworth, Inc., production, "Betty In Search of a Thrill," which has attracted considerable attention. It is in the form of a globe of the world, revolving, with a tiny automobile at the summit. Inside the car is a little doll and below is a card reading, "Betty In Search of a Thrill." The idea for this novelty was conceived by Ben Lewis, the house manager. E. H. Hulsey is general manager of the Old Mill and Herschel Stuart is manager of the publicity department.

"THE UNSPARING SWORD" (Lubin).

In the tenth episode of the Lubin serial, "Road O' Strife," in which Crane Wilbur, and Mary Charleson are featured, Alene's adventures take a sensational and very dramatic turn. Alene is indicted for the murder of the wealthy Gilbert Jerome. Realizing the terrible array of evidence that will be brought against her, Robert Dane sells for a thousand dollars his chemical formula, which is worth a fortune, and with the money he engages a noted criminal lawyer to defend her.

At the trial the state is able to forge a strong chain of

Scene from "The Unsparing Sword" (Lubin).

circumstantial evidence, in which even Dane's testimony is a link. It is proved that the poison which killed Jerome was contained in a silver cup handed him by Alene. The jury brings in a verdict of guilty and in an agony of horror Dane hears the girl, who he now realizes is more precious to him than life and all things that life may hold, condemned to be hanged by the neck until she is dead.

"HIS FATHER'S RIFLE" (Selig).

"His Father's Rifle," is a Selig Diamond Special in three reels, produced by Edw. J. Le Saint, from the scenario written by Joseph F. Poland. Stella Razeto, Guy Oliver, Wm. Howard and others all contribute in making this Selig production unusually realistic. Selig Jungle-Zoo wild animals perform important parts in three reels of film, which present an engrossing plot, beautiful scenic backgrounds and talented acting.

An empty rifle is the medium selected by Fate to cause death, a mistaken idea of vengeance and finally to affect reconciliation and love.

Kirke Warren, who paints jungle beasts in their native state, has as his dearest possession, his father's rifle, with the initials K. W. on the stock. Higgens, Kirke's servant, given a morning of relaxation by his master, steals the rifle, goes on a hunting trip into the jungle, and by mistake shoots and kills James Birch. In terror he flees from the dead body, leaving the rifle. Elsa Birch, when this rifle is given her, vows to avenge her beloved husband's death, and she

Scene from "His Father's Rifle" (Selig).

treasures the weapon as a medium for her vengeance. In the years that pass Kirke Warren and Elsa Birch meet and love each other. Warren is entertained at Elsa's home. He discovers the rifle, recognizes it and Elsa believes that he, through this recognition, is the man who killed her husband. How Kirke Warren saved Elsa Birch from savages and how final understanding came, is graphically portrayed in this Selig Diamond Special, which is released Thursday, June 17.

"Big Four" Publishes House Organ

Will Issue a Weekly Paper for the Instruction of Its Selling Force.

BEGINNING this week, the V-L-S-E will publish a weekly paper devoted to the best interests of its employees.

This publication will be known as the Big Four Family, and it is distinctly different from the house organs of other film companies, in that it is not intended for distribution to exhibitors or the public.

Its reading columns will be made up entirely of news on the progress of the V-L-S-E productions in all parts of the nation.

It will also contain selling talks for the guidance of its branch managers and its representatives in the field, that will be of invaluable help in carrying out the plans of the company by instructing the selling forces how best to carry out this intention.

C. R. Seelye, assistant general manager of the company, says, "In order that the entire sales force may work in harmony along definite lines, laid out for the mutual benefit of the exhibitors and the V-L-S-E, the Big Four Family has been brought into existence.

"Through its columns we will be able to address our entire sales force and advise them on all matters pertaining to our productions and affiliations, and keep them supplied with news, personal to the company, that is authentic and first hand.

"Our house organ will also be a salesman's forum in which every man in our organization may give prominence to any ideas and suggestions of value. In this way, the entire organization will profit by the experiences of the individual. I believe that with everybody fully aware of all we are doing, the efficiency of our representatives will be greatly increased, and the best way to keep them advised of all happenings is through the columns of a properly conducted house organ."

The new publication starts off with a force large enough to do credit to any general magazine. Walter W. Irwin is general manager, C. R. Seelye, assistant general manager, C. J. Giegerich, editor, and the ten branch managers are associate editors. In addition to this, every employee of the V-L-S-E is an honorary member of the reportorial staff.

"THE MATE OF THE PRIMEVAL."

Ben Cohn, of the Universal West Coast scenario department, has written an unusually strong two-reel story for the Jack Clark-Gene Gauntier company, which promises to create much favorable comment upon its release. "The Mate of the Primeval" is the title of the story and the company already has started to work on it. Miss Gauntier and Mr. Clark will appear in the leading roles supported by some of the best of the Universal's stock players.

"THE LITTLE DECEIVER" (Essanay).

This is a cheery photoplay with the same delicate charm as found in Dickens' Christmas Carol. It is the story of an old man, who being deceived by his brother and disappointed in love in his youth, grows into a crabbed old bachelor. When the child of the woman he loved is left alone in the world, he as the uncle consents to receive it into his home if a boy. The child is a girl, but decides to go and live with her uncle and so dresses in boy's clothes. The uncle at first hates the "boy" because "he" has girlish manners. But the "boy" gradu-

Scene from "The Little Deceiver" (Essanay).

ally wins the crusty old man over, and finally when it is discovered that the "boy" is a girl he forgets his prejudices and tells her his story. The uncle's completely changed from a sour, disappointed man to a sweet-tempered happy one with an entirely different view of the world and its pleasures. Edna Mayo is as charming a little deceiver as ever deceived an old man for his own good. Richard C. Travers is the chum and later the sweetheart of the little deceiver.

TUNKHANNOCK BRIDGE IN FROHMAN SUBJECT.

For "The Builder of Bridges," their latest production, the Frohman Amusement Corporation searched the country to find a piece of colossal bridge engineering construction, which would suggest and reflect massiveness, thought, force and power, the traits of character with which C. Aubrey Smith, the hero builder, had been invested by Alfred Sutro, the skillful playwright. Every bridge that has been built is always heralded by its sponsors as the greatest, longest and strongest ever, but Director Irving not content with hearsay evidence, sought out the engineering journals, and succeeded in locating the biggest viaduct in the world, and most important for his purposes, it was still in the process of construction.

Tunkhannock Bridge, Scranton, Pa.

Located in Scranton, Pa., the Tunkhannock Bridge, stands exactly 300 feet above bed rock, its spans are reinforced concrete, and when completed will cost a little over twelve million dollars.

The picture presents some splendidly realistic scenes, showing the materials being mixed and hauled, the builders at work and the immense steel girders being swung into their places. Then transformed from bridge building, the story, by a cleverly executed comparison, shows a powerful man constructing his life. It is a virile play, and the theme woven around it has heart interest of compelling power. His forces are the love of a woman, the gambling instinct of a boy, the lust for power and the thoughts and associations of home.

POWER'S MACHINES AT EXPOSITION.

A recent survey of the moving picture field in San Francisco indicates that there are ninety-six theaters at that place where moving pictures are featured, not counting those located at the Panama-Pacific International Exposition or churches where pictures are shown. The projection equipment in these houses is divided as follows. Power's machines (94) ninety-four, and this figure puts it ahead of its competitors. At the Exposition grounds there are fifty-five machines in operation at the present time and of these thirty-three (33) are Power's Cameragraphs. Five other theaters are soon to be opened there and will make a total of about one hundred and fifty theaters in San Francisco where motion pictures are shown.

THE FEUD IN THE PICTURE.

"Old Anse Hatfield," the central figure of this group is a renowned feudist of a generation ago. He fought in the Civil War; and then in the mountains of West Virginia he led the Hatfields in a long and bitter feud against the McCoys.

The better to get reliable data for "The Cub," a World Film photoplay which treats, incidentally of feudistry as it once existed among lawless mountaineers, Maurice Tourneur, who is directing the picture, took his assistant Mr. Morgan with him to the mountains, seventy miles north of Bluefields, West Virginia, and interviewed Old Anse. Here you see Tourneur and Morgan interviewing "Ole Anse" and getting what they wanted to know from him.

Directors Tourneur and Morgan Talking with "Old Anse."

Universal Beauties

Winners of the Beauty Contest Meet in New York—Receive Ovation Before Starting on Tour.

THE Universal Beauty Contest has passed. The fifty fairest of the land, according to the tastes of the judges in the respective states, are now on the Universal Special, bound for the Pacific Coast.

For many weeks fifty newspapers in cities near and far have been searching for the lucky girl who would make the trip as the guest of the Universal. Thousands of photographs were viewed by the judges; thousands of columns of newspaper space were alloted to it. In those states where the contest was a matter of popularity the votes ran into the millions. No contest has ever met with such an enthusiastic reception. People understood rightly that it was on the level and that the Universal sought to entertain the girl who really merited it according to the requirements of the contest.

Twenty-one girls, delegates from New York and neighboring towns, Washington, Boston, Philadelphia, West Virginia, North Carolina and Delaware arrived in New York on the morning of Friday June 4th. At headquarters in the President's suite in the Hotel Manhattan, Mrs. Rose Janowitz, dean of the Chaperons met them. Here later came Carl Laemmle and two of his aide-de-camps, Joe Brandt and Nat Rothstein. At 12:30 luncheon was served at which were present members of the local and the trade press.

Automobiles furnished by courtesy of George Stowe of the Chalmers Automobile Company, paraded the girls up and down Broadway, to the music of a brass band.

A visit was made to the Universal offices at 1600 Broadway, where the girls were introduced to the officers of the Big U organization. In the projection room they were shown motion pictures of the opening of Universal City, which is one of the big objective points of this trip.

Another parade then began from the Universal offices to Grand Central Station. Actors and actresses from the Universal studios on Eleventh avenue and at Coytesville joined the office staff in shouting "Happy Journey" at two o'clock when the Universal Special pulled out of the station.

Along the route many train stops will be made to pick up lucky winners, one being due to step aboard at Buffalo, another at Cleveland, and a flock of them at Chicago. There will be sight-seeing-pauses at Chicago, Kansas City, Pueblo, Colorado Springs, Las Vegas, Albuquerque, Grand Canyon, Los Angeles, Universal City, San Francisco, Santa Barbara, Monterey, Santa Cruz, San Jose, and on the way back at Salt Lake City, Denver and Chicago.

At Universal City, a board of judges composed of the governors of three Western cities and several Universal City authorities, will choose from among the prize-winners for the girl of girls, she who is best equipped by beauty of form and face and intellectually to be starred in photoplays by the Universal.

The train on which the through trip will be made will consist of 4 Pullmans, a dining car of the most luxurious type, and a double berth, half a section of which will be assigned to each individual. The progress across the continent will be like the triumphal march of an army of irresistible beauty. Literally and figuratively the keys of every city on the itinerary will be given to them. Manufacturers and shop keepers cooperating in homage to the venus-ites will throw profits to the winds and will shower the lucky winners with the fine things beloved by hearts feminine. There will also be wining and dining to an epicurean degree, until the appetites of the girls will be spoiled for plain home fare.

"PLAYING DEAD" (Vitagraph).

Director Sidney Drew of the Vitagraph Company is busily engaged on the screen production of Richard Harding Davis' story, "Playing Dead," picturized from Mr. Davis' original manuscript by Mrs. Sidney Drew. Special scenes call for rich interiors and Mr. Drew through his family connections succeeded in obtaining permission to record some of the most important action in the home of Ethel Barrymore. The expensive tapestries, priceless ornaments and rich furnishings that make Miss Barrymore's home a veritable Paradise will be seen in all its magnificent splendor, even the dainty boudoir of the popular actress being included in the scenes that show nearly every room in the house.

Another interesting background that will enhance the action in "Playing Dead" are scenes at the Knollwood Country Club, showing the golf links and exterior and interior views of the club house. During the filming of these scenes, Mr. Drew "caught" many of the prominent members of the club, whose presence in the picture will add that atmosphere of wealth so essential to the realism of the story.

"THE RED VIRGIN" (Lubin).

"The Red Virgin," a powerful three-reel drama by Julian Louis Lamothe, has just been completed at the Western Lubin studio at Los Angeles, Cal. The play shows how a wronged woman whose love for mankind has been changed to hatred bends every energy to ruin those who have worked for her downfall. A strong effect in the play is the coronation and abdication of a king with all the attending ceremonies. The cast includes L. C. Shumway, Melvin Mayo, Jay Morley, George Routh, Bob Gray, Helen Eddy, Edyth Sterling and Florine Garland.

EDGAR SELWYN IN "THE ARAB."

Edgar Selwyn, the noted Broadway star, author and manager, will make his first appearance in photodrama under the management of Jesse L. Lasky, in the picturization of his own dramatic success "The Arab," which is to be released through the Paramount Program, June 14th. Mr. Selwyn plays the title role and is supported by an extraordinarily strong company of Lasky players.

"The Arab" may be briefly described as the life story of

Scene from "The Arab" (Lasky).

a young Shiek from the desert and the beautiful daughter of an American missionary.

In addition to Mr. Selwyn who appears as Jamil the Shiek, the cast includes: Gertrude Robinson, Theodore Roberts, Milton Brown, Sydney Deane, Park Jones, Raymond Hatton, Horace B. Carpenter and Billy Elmer.

A REAR PROJECTION SCREEN.

The Day and Night Screens, Inc., have been conducting experiments for some time in an effort to produce a perfect screen for rear projection of daylight pictures. By increasing the dispersion, the difficulty heretofore experienced, of the audience seeing the glare of the arc through the screen, has been eliminated.

While not generally on the market, screens have been installed successfully for the Bioplasticon Company, Inc., at Forest Park, Chicago, and Luna Park, Coney Island, N. Y.

"THE SIX CENT LOAF" (Thanhouser).

In one of the simplest and most fundamentally appealing roles she has had to play this year, Florence La Badie exercises all her undeniable fascination as the little factory girl,

Scene from "The Six Cent Loaf" (Thanhouser).

Mary Quinn, in "The Six Cent Loaf," a two-reel Thanhouser release in the Mutual program. She is ably supported in this drama of poverty and courage in the face of misfortune and impending starvation. Leland Benham, seven, and Helen Badgley, the Thanhouser Kidlet, appear as Miss La Badie's brother and sister for whose sakes the difficult struggle is made. Ethel Cooke and Harris Gordon are also in the cast.

FRANK DANIELS ON THE SCREEN.

Frank Daniels, the comic opera star, whose introduction to moving picture audiences will be in the title part of "Crooky Scruggs," the five-part feature which the Vitagraph Company shortly will release, regretted that he had delayed appearing on the screen for so many years.

"When I was in comic opera," said Mr. Daniels recently at the Vitagraph studio, "I had an understudy by the name of Frank Corliss, who used to fill in when my voice failed me or for some other reason I couldn't go on. Everybody told me that Corliss gave a wonderful imitation of me. Well, I've watched him from the front and I remember that I would mumble that old joke of 'one of us is bad' to myself.

"But when I saw my picture run on the screen the other day, I realized just how good he was. I would have sworn that he had played the part and not me. I'm sorry the poor fellow is dead, because I always felt that he had never really been a good understudy, but now I'm sure he was.

"It just goes to show that if we only could 'see ourselves as others see us——' we would all hold different opinions of ourselves."

The production of "Crooky Scruggs" will mark the reuniting of Mr. Daniels and Paul West, who wrote the photoplay. Mr. West made his first bow before the public as the author of a number of lyrics that Mr. Daniels sang in one of his comic operas.

PATHE COLORS AMERICAN DRAMA.

Pathe has made an innovation which will attract much attention and may prove to be a permanent feature of their program. It is a one-reel drama entitled "Man to Man," made by Balboa, which was sent to France to be colored. It has been put down for release the week of June 14. The result of the coloring has been so satisfactory in this instance that it is probable that other Pathe American-made pictures will be similarly treated.

"THE PATHWAY OF THE PAST" (Kay Bee).

Estella Allen, a leading lady comparatively new to the Mutual ranks, Jerome Storm and Jack Nelson do excellent work along the line of character delineation in "The Pathway of the Past," a two-reel drama by Thomas H. Ince and Richard V. Spencer released June 11 in the Mutual program. Thomas Chat-

Scene from "The Pathway of the Past" (Kay-Bee).

terton is the featured player and he impersonates a manly, straightforward character with fine distinction. The team work among actors Director Ince seems to bring about by the wave of a hand is evident throughout the drama.

"FATHER FORGOT" (MinA).

"Father Forgot," is the title of this one-reel comedy produced by Milton H. Fahrney, to be released by MinA Films on Thursday, June 10, on the program of the General Film Company. It is the second production to come from MinA's new studios in California, where a new producing force is at work.

In this story young George Burns, a jolly good fellow, unmindful of consequences, marries a girl other than the one selected for him by his solicitous pater. When he learns that his father is coming to visit him he is in a quandary for want of an explanation why he saw fit to disobey orders. To escape the parental wrath which he knows is to follow, George switches wives with Jack, who has married the girl chosen by George's father. This arrangement leads to numerous complications, into which are drawn not only the schemers, but their wives and fathers. For a time it seems that the plan will cause a serious outbreak, to prevent which George confesses his disobedience and is forgiven.

The scenario is replete with funny situations, of which Director Fahrney and his players have realized the limit of opportunity. George Ovey plays George and Goldie Colwell appears as his wife. Others in the cast are Louis Fitzroy, Dolly Larkins and William Ryno.

REGULAR BARON IN KALEM FEATURE.

Should this catch the eye of the young lady who danced with that tall, good-looking chap while taking part in Kalem's four-act production, "Maxim's At Midnight," it is likely that she will be filled with chagrin. And with good reason! Just think of dancing with a real nobleman without becoming aware of his identity until long afterwards!

Baron Hans von Ringhofer—that's the name which adorns his crested card. He hails from Bohemia, Austria, and in the

Scene from "Maxim's at Midnight" (Kalem).

three years he has lived in New York has become one of Broadway's best known figures. A regular visitor at Maxim's, he is almost as much of a fixture of that famous dining place as the walls themselves.

When Baron Hans, or Baron Ringhofer (never having been on familiar terms with others than plain "misters," the writer doesn't know which of the two is correct), was informed that Kalem Company was about to produce "Maxim's At Midnight," he forwith declared that the picture would be minus the real Maxim atmosphere unless he appeared in it. It being Kalem's desire to have every detail of the production obsolutely faithful to the original, the baron's request was granted.

"Everything—it is the same as at Maxim's!" Baron Hans exclaimed. "The same girls! the same dances! the same kind of people who visit the place to see what it is like—even the same waiters with the same appetite for tips!"

Later, the baron declared his intention of returning to Austria as soon as the war is over. Although the youngest son, it is extremely probable that the end of the war will see him at the head of his house because all the other sons in his family are at the front. He would be fighting for Austria, too, if there were some way in which he could evade the blockade and land in Holland.

PRISONERS LIKED "BEATING BACK."

The seventeen hundred prisoners in Sing Sing have evidenced their appreciation of "Beating Back" in a letter written by the Mutual Welfare League of the prison, the organization under whose auspices the famous Al Jennings-Will Irwin film was shown last Sunday. The letter is as follows:

"Mutual Welfare League of Sing Sing,
"Ossining, May 27, 1915.

"Albert S. LeVino, Esq.,
"New York City,

"Dear Sir: We shipped 'Beating Back' as promised the following day, and I hope it reached you in due time.

"It certainly taught a wonderful moral lesson, and I am sure the 'boys' here will benefit a great deal by your letting us have so wonderful a production. Thanking you for past favors, I am,

"Very truly yours,
"Chairman, Entertainment Committee."

"Beating Back" is the five-part life story of Al J. Jennings, one of the most remarkable characters of our day. Jennings, a one-time prosecuting attorney of Oklahoma, turned bandit, was caught after seven years of outlawry and sent to the Columbus penitentiary for life, was released in five years by President McKinley and pardoned and restored to citizenship by President Roosevelt, and recently was candidate for governor of Oklahoma on a reform ticket.

"KENNEDY SQUARE" (Vitagraph).

Baltimore in 1850 furnishes the background for F. Hopkinson Smith's drama of life, "Kennedy Square," that S. Rankin Drew is producing from his first big scenario as a full-fledged director for the Vitagraph Company. "Kennedy Square" will be a five-part Vitagraph Blue Ribbon Feature that will have its initial showing at the Vitagraph theater, New York City.

"STEPPING WESTWARD" (United).

One of the most picturesque photoplays which has been produced recently for the United Program is "Stepping Westward," a civil war drama in two parts, in which Mabel Van Buren, George Larkin and Fred Hearne play the leading roles, which will be released June 14. The scenes are laid in the South when the call for arms was sounded through the land, and the picturesque garments, the poke bonnets and hoop skirts of the women, and the odd costumes of the men lend an

Scene from "Stepping Westward" (Ideal).

air of quaint charm to the picture, which is one of its most striking characteristics. The story, too, is good—that of a girl and her lover who are separated in youth, who when they have come to old age, as they are "stepping westward," meet again and spend the evening time of life in the happiness which had been denied them earlier. This photodrama adds another feather to the cap of Rev. Clarence J. Harris, the well known United scenario editor.

Big Boom in Mina Films.

First Pictures from New Los Angeles Studios a Revelation.

The first of the new series of MinA Films, made in the Los Angeles studios under the direction of Milton H. Fahrney, came through last week and were shown at a special gathering of exchange men in New York. As a result, these well advertised one reel comedies took a decided jump in popularity. If the manner in which the new subjects were received by the exchangemen may be taken as an indication, the MinA Films should go to the front with a rush. When old timers who gaze at the screen day in and day out are moved to laugh out loud and to wax enthusiastic in their praise, there must indeed be merit in the offering. And that is just what happened when the new MinA subjects were shown. One of the audience, a man who selects the films for one of the biggset chain of theaters in the country remarked that the new MinAs were "most refreshing in novelty and wholesome fun."

Since the advent of the long feature film there is a greater demand than ever for the good one reel comedy—but exhibitors have almost despaired of securing consistently funny comedies, outside of one or two highly popular brands of which there are not nearly enough to go round, to satisfy their needs.

IMPROVEMENTS FOR EMPRESS COMPANY.

With the return of Joseph Levering, director of Empress pictures which are a part of the United Program, from a western trip, the Gaumont Company studios at Flushing have been enlarged, an outdoor stage has been built and the work of making first-class photodramas has started with a boom after a four weeks' vacation. The outdoor stage furnished with every modern improvement has been constructed so large that twelve sets can be placed at the same time. The company, composed on Mr. Levering's departure of Marian Swayne and himself, in the leads, and Flavia Arcaro and Fritz Orlamond, as a supporting cast has been enlarged since Mr. Levering's return to include Mrs. Mary Baker, Bessie Keene, Madge Orlamond, and T. Mose Kaupel. Mr. Levering has on hand a splendid list of exceptionally strong sociological and psychological plays, written expressly for him by Rev. Clarence J. Harris, the Emp[illegible] editor, who has left the pulpit to write plays for the United. "In Leash," a powerful society drama which touches a social problem with delicacy and force will be the first Empress production staged since Mr. Levering's return. In it Marian Swayne will be shown in all her ingenuous charm and emotional power, and Mr. Levering will prove again his ability to play a difficult role with convincing realism and direct the making of the photodrama at the same time.

"Jane Eyre"

Charlotte Bronte's Famous Novel to Be Released by Biograph in Three Reels.

Biograph Company announces "Jane Eyre" as the subject of the second three-reel Biograph, to follow "Under Two Flags," already announced. "Jane Eyre" is known to millions of readers as one of the greatest novels in English—perhaps the greatest novel ever written by a woman. "For intensity, independence and individuality," says the Encyclopedia Britannica, "Jane Eyre will command the attention of the world, whatever the future of English fiction."

When the novel was first published in 1847 it created a furore, and to-day it is one of the books hardly ever to be found idle on the shelves of public libraries. The story contains innumerable passages of striking quality, affording unique opportunities for the Biograph producing forces.

On the schedule announced for the three-reel Biographs, to be released every other Wednesday in the regular service, the release date of "Jane Eyre" will be Aug. 4.

MUCH "PUNCH" IN FIGHTING BOB."

To make sure that "Fighting Bob" would be technically right from a military viewpoint, the Rolfe Company saved this production for their star director, because Mr. Noble is an ex-army officer of the U. S. army. In "Fighting Bob," Mr. Noble has done something exceptionally spectacular and gigantic. Scene after scene of a genuine pitched battle and cavalry charges succeed each other with lightning rapidity. Laid in the rugged mountainous region of Central America, Noble takes advantage of every opportunity to portray the fighting from a "birdseye view," a stunt which is always popular.

In this big production, Mr. Noble uses over eight hundred men and two hundred and fifty horses. The whole thing is chock full of boom, gallop, drive, charge, cannon roar, sizzle and war punch. It comes at a most opportune time, with war news in the papers on every side.

ASSOCIATED STUDIOS WORKING OVERTIME.

From the latest reports received in New York by General Manager Arthur Bard from the several Associated studios on the coast, it is evident that the producing units composing the new program are doing all in their power to assure the success of the venture.

At the Navajo studios at Edendale on the outskirts of Los Angeles it is announced that ten subjects are rapidly nearing completion. W. H. Bissell, who is in charge of the operations, expressed himself as being highly pleased with these releases, which will reach the screen through the medium of the Associated Service. The Navajo releases, which are in two reels, while being without exception Western subjects, are on such widely dissimilar lines that the chorge of sameness cannot be made.

The pictures were directed by Chas. K. French and the cast includes Lucille Younge, who will be remembered for her excellent work with Lubin, while William Parsons and Helen French appear in roles for which they are eminently suited.

"A MESSAGE TO GARCIA" (Vitagraph).

A tragic note deeper than any written in the manuscript was struck during the filming of "Hearts Ablaze," the Vitagraph three-part Broadway Star Feature, produced under the direction of Lorimer Johnston, in a fall from a horse by Garry McGarry, one of the Vitagraph players, the day the Lusitania went down with his friend, Elbert Hubbard. Mr. McGarry, in the character of an Italian nobleman, riding to hounds, in a scene at the Brokaw estate, was required to enact a fall from his horse and at the third trial, because of the nervousness of his mount, was thrown, dislocating his hip. He underwent an osteopathic operation that was successful and was preparing to remount to continue the scene, when news of the probable loss of Mr. Hubbard reached him. His own hurt sank into insignificance at the news, as, only a few days before he sailed, Mr. Hubbard selected Mr. McGarry as the one to carry "A Message to Garcia" in pictures, that work from the Master's hand that has been printed in twelve different languages and distributed to the soldiers of the armies of more than half the countries of the Globe. Nothing could perpetuate the memory of the Sage of East Aurora more than this message and the Vitagraph Company is negotiating, through Mr. McGarry, with the Hubbard estate for its production, and it is within the bounds of probability he will be seen in "A Message to Garcia" in the very near future.

ART FILM WORKING ON SECOND SUBJECT.

One of the latest film manufacturers to enter the moving picture business is that of the Art Film Corporation, with factory and studio at 25th and Lehigh avenues, Philadelphia, Pa. Edmund H. Page is the general manager. The first release of the new company is a five-part presentation of Clyde Fitch's noted drama of American society life, "The Stubbornness of Geraldine," with Laura Nelson Hall in the lead, backed by a company of well known players, including Vernon Steel, Marie Empress and others. Gaston Mervale directed the picture. The Art Film Corporation is now working on their second release, "New York," by W. J. Hurlburt. The Art Film Sales Co., at 110 West 40th street, will handle all releases of the Art Film Corporation and all their pictures will be sold on state right basis.

INDIAN TEMPLE REPRODUCED AT FORT LEE, N. J.

The World Film studio, Fort Lee, N. J., houses many unique scenes, but one of the most interesting is bound to be the one that is a reproduction of the famous Buddha temple at Benares, India. This scene is being taken for the Frank Crane production of "The Moonstone," in which Eugene O'Brien and Elaine Hammerstein are starred.

Five hundred supers made up as hindoos are to take part in this wonderful scene and it is sure to create as much favorable comment as the famous pit scenes that were also taken at the World Film studio at Fort Lee for "The Pit," the Wm. A. Brady photoplay. The mechanical department has brought its resources to the limit on this scene and they know that it is sure to be the nearest approach to the real article ever attempted in pictures.

GREAT NORTHERN HAS BETTY NANSEN PICTURE.

Announcement is being made by the Great Northern Film Company, 110 West 40th street, of the release in the near future of "A Revolutionary Wedding," a four part master production with the royal actress, Betty Nansen, in the leading role.

This is an elaborate picturization of the drama of the same name, successfully presented by the Shuberts at the New Theater of New York under the title "A Son of the People." This photoplay presents Miss Nansen in a photoplay best suited to her histrionic talent. An all-star cast gives her adequate support to create situations which, being self-evolved, she interprets with all the zeal and ardor of her genius.

The "Revolutionary Wedding" is of such exceptional merit and quality that an unusual treat is in store for the vast number of Miss Nansen's admirers.

Buffalo Bill at Universal Studios, Los Angeles, Cal.

Notes of the Trade

THE B. F. & S. Film Company has been organized, with a studio at 35-37 East Bridge street, Oswego, N. Y., to produce commercial and scientific film.

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Hobart Henley, who recently left the Imp Eastern studios of the Universal to take the place of Joseph King as leading man to Cleo Madison under Charles Giblyn's direction, is making a name for himself on the coast.

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As soon as Miriam Cooper arrived at Hollywood from her vacation in New York she was cast for the leading role in "The Burned Hand," a two-reel Mutual release.

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The Grand Opera House of Washington, Indiana, broke all their house records with the showing of the "New Exploits of Elaine" May 17. Their paid attendance for the evening was 1,453.

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King Baggot, the Universal star, is to be featured in "The Marble Heart," made famous on the legitimate stage by Robert Mantell. George A. Lessey will direct the production which the Universal plans to release in three reels. King Baggot will enact the role of the sculptor.

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Kate Toncray, the famous film actress, has rejoined D. W. Griffith after a two years' absence and will appear in Mutual releases henceforth.

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Mr. E. Auger has been assigned the management of the southern division of the World Film Corporation, with headquarters at New Orleans. Formerly Mr. Auger was in the employment of Pathe's; the General Film Company and the Mutual Film Corporation.

The Universal continues to make prominent acquisitions from the legitimate field. The latest addition to the Big U roster is Frank Elliott, who was Blanche Bates' leading man, who played with John Drew in England and who for three years was cast in prominent roles at the Drury Lane Theater in the English metropolis. Mr. Elliott has played opposite Elsie Janis and Emily Stevens and, upon joining the Universal, will play heavies in the Otis Turner company.

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Mr. Samuel Shurman, salesman for the southern St. Louis territory of the World Film Corporation, returned from a three weeks' trip through Arkansas. He secured contracts in towns where the World Film Corporation have never been represented.

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Carmen Fay Derue, the clever little seven-year-old actress, is playing an important role in the first production which Jacques Jaccard has undertaken since his return to the Universal fold. Little Carmen, since the discontinuance of the Sterling Juvenile company, has been seen very little in Universal films.

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Wallace MacDonold plays the role of a young author in "Her Musical Cook," a "Flying A" single reel release.

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H. C. Tamansen, manager of the Yankton theater, Yankton, S. D., gave away 1,000 carnations to patrons at his house on Mother's Day. He is one of the South Dakota exhibitors who are applying modern business methods to gain the good will of his patrons, and he finds payment in the large, happy crowds that push past the ticket window at every show.

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Arrangements are now being made at the Western Lubin studio at Los Angeles, California, to put on a series of military and naval dramas in which all the forces of the United States government, including land forces, battleships, cruisers, destroyers, submarines, aviation corps and every other branch of Uncle Sam's forces will be utilized.

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While producing the prize-winning Ad Club scenario, "You Want Something," Allen Curtis and his company of Joker comedians worked in one of the largest shoe manufacturing concerns in the West, which is located at Torrance, Cal. The picture will be shown for the first time at the convention of the Ad Clubs in Chicago on June 20, after which it will be released on the regular Universal program.

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Wilfred Lucas, well known in motion picture circles both as an actor and a producer, has been engaged by D. W. Griffith to appear in a new Mutual Masterpicture now being filmed under the direction of John B. O'Brien. Lucas made his first screen appearance in the old Griffith one and two reel classics.

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Harry Weiss, of Chicago, assistant division manager for the World Film Corporation, stopped off in Omaha, Neb., on his tour of western exchange centers and visited Manager Goldstone of the Omaha branch. The Omaha manager gave a dinner at the Hotel Rome in his honor, at which all the employees of the branch were present. Mr. Weiss said business conditions are improving in the middle west. He left for Chicago, where he attended a meeting of the executive heads of the corporation.

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Frank Lloyd, Gretchen Lederer, Marc Robbins, Helen Leslie and Millard K. Wilson enact the leading roles in "From the Shadows," a weird story of the underworld which is scheduled for release in the near future.

George Beranger, who has been with D. W. Griffith, as actor and producer for a number of years, has one of the principal roles in the forthcoming Mutual Masterpiece adapted from Ibsen's "Pillars of Society."

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Swan & Swartz, managers of the Empress, Kearney, Neb., are among the up-to-the-minute live-wires of Nebraska who are constantly before the public with business-getting ideas. One late one was a tag, with a finger ring wired to it, which was sent through the mails for one cent a piece. Vivian Martin in the World Film release "The Wishing Ring," was the picture advertised, and the ring did it to perfection. The Empress was filled.

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Adele Lane and Edward Sloman are hard at work in the leading roles of "The Second Beginning," a feature production written for the Universal by F. MacGrew Willis and produced by Burton King.

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"The Mollycoddle," an American "Beauty" release, is a screamingly funny enactment of a ridiculous Kansas City Pork packer and his troubles.

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Charles Giblyn and his company of Gold Seal players are at work on "The Ways of a Man," a two-reel feature with Cleo Madison, Hobart Henley and Ray Hanford in the leading roles. The Universal expects to release the picture in June.

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In printing the heralds for the World Film Corporation releases, the printers have aranged it so the heralds can be mailed by folding them a certain way, putting a one-cent stamp on them and sending them out. The exhibitors say it is an excellent advertisement, as each herald, after being read over by the entire family, makes a beautiful souvenir.

Director Tod Browning is producing "The Burned Hand," a two reel Majestic release for the Mutual program, at the Hollywood studios. A young college graduate, in order to win the girl he loves, has to overcome her family's objections, and does so after a series of dramatic occurrences. Miriam Cooper heads the cast and is supported by William Hinckley, W. E. Lowery and Cora Drew.

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The Smalleys have finished the first of their new Universal feature releases. Their three-reel allegorical morality picture is to be known as "Scandal" and is slated for release in the near future. The story of "Scandal" deals with the untold misery which may arise from gossip mongering. The Smalleys, Rupert Julian, Adele Farrington and Sis Mathews appear in the leading roles. "A Cigarette—That's All" is the title of the next of the Smalley's productions.

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A gun fight is shown in the Edison "The Break of the Game" written and produced by Director Eugene Nowland. The fight goes on in the dark and suspense is wonderfully held by the spectator seeing nothing of what is going on, except when the flash of the pistol illuminates for an instant one of the fighters.

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The New Orleans branch of the World Film Corporation has a new manager in the person of Mr. M. F. Barr, who succeeds K. A. Bugbee in that position.

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Out at the Hollywood studios Arthur Mackley is busily engaged in superintending the production of "The Ten o'Clock Boat" by Frank Dorance Hopley. This drama is in one reel and full of interesting novelties. Joseph Henabery, Catherine Henry, Margie Wilson, John J. Sheehan and C. M. Linton comprise the cast.

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Bob Leonard has finished "Shattered Memories," a three-reel Memorial Day drama which is to be released under the Gold Seal brand on May 25, and is now hard at work on another story of the south entitled "Betty's Green Hero," written by Witt Cochrane and Calder Johnstone. In this, his latest production, Mr. Leonard, Miss Ella Hall and Mr. Carter will play the leading roles.

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Miss Maude Odell, who has already participated in some big films for the Famous Players Company, is now busy on a new motion picture play entitled "Clarissa," in which Hazel Dawn is the star. The picture will be released on June 17.

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Casting an actor of the standing of Thomas Jefferson in one and two reel plays, as D. W. Griffith is doing at the Mutual's Hollywood studios, is meeting with very general approval among exhibitors. Mr. Jefferson's latest appearance is in "The Old Clothes Shop," a two reel release in the Mutual program which is intensely dramatic in spots, but relieved by charming touches of light comedy. In the story the efforts of two crooks to get hold of a society girl's tiara are frustrated by the old clothes man. Bessie Buskirk, W. E. Lawrence, Alice Field, Vester Perry and Charles Gorman appear. The production was made under the direction of Giles Warren.

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Murdock MacQuarrie and his company are working on "The Tinker of Stubbleville," a two-reel drama which affords Mr. MacQuarrie another opportunity to display his skill as a character actor.

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At the request of the College of the City of New York, Selden Warner of the Edison laboratory recently addressed a large body of students and professors in the Doremus Lecture Theater on the use of Motion Pictures in the study of insect, plant life and microscopic study, as evidenced in the pictures which he took at the Edison laboratory. To illustrate his talks Mr. Warner ran the Edison films, "The Life of the Silk Worm," "The Wonders of Magnetism," "Crystals" and "Cecropia," the latter not yet released.

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Margaret Loveridge has been engaged as a permanent member of the Mutual Stock Company. Miss Loveridge is the sister of Mae Marsh, the Griffith player, and for her initial appearance is playing an important part in the three reel adaptation of Ouida's "Tricotrin," now in production at the Mutual studio.

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In order to be able to cope with an unusual stretch of cloudy weather such as they experienced in the past few weeks, the Universal Film Mfg. Co. has had plans drawn up for the construction of another and much larger interior, artificial light studio at the plant in Universal City. The new studio will cost from $100,000 to $150,000 and will be erected under the supervision of William Horsley who built Universal City.

C. D. Hunter has been appointed to a postion on the sales force of the Buffalo branch of the World Film Corporation.

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Vera Sisson, William Quinn and T. D. Crittenden play the leading roles in "The Trust," a one-reel story which the Universal will release in the near future. Lon Chaney, director of the Kerrigan-Victor company, plays a role in the picture owing to the sickness of Warren Kerrigan.

Picture Theaters Projected

LONG BEACH, CAL.—Markwell Brothers will erect a commodious moving picture theater at the corner of Pine and Ocean avenues.

LOS ANGELES, CAL.—M. B. Block has purchased the Portola theater formerly conducted by L. Curlet.

OAK PARK, CAL.—Mrs. R. D. Lewis is having plans prepared for a brick moving picture theater, 50 by 100 feet, with seating capacity for about 1000 persons.

ORANGE, CAL.—J. F. Adams, who conducts the Electric theater, has had the house remodeled and redecorated.

OAK PARK, CAL.—J. Wagner has taken over the Princess theater.

OAKLAND, CAL.—C. Deckelman has taken over the Alcatraz theater. The house will be devoted to the exhibit of high-class moving pictures.

STOCKTON, CAL.—W. Kolthof has disposed of his interest in the Grand theater to M. D. Serrano.

SAN FRANCISCO, CAL.—The Orpheum Circuit Co., 1564 Broadway, New York City, is having plans prepared for a two-story theater building, to cost $100,000. It is to be constructed of press brick, Carthage marble and terra cotta.

SAN FRANCISCO, CAL.—G. Berson is building a new moving picture theater at 1049 Fillmore street.

SAN FRANCISCO, CAL.—Horgan and Shelton have purchased the Electric theater, located on Cruch street, formerly conducted by Davis Brothers.

SAN DIMAS, CAL.—Local interests headed by S. F. Benton have taken over the San Dimas theater.

VALLEJO, CAL.—Extensive alterations are being made to the Rex theater, conducted by J. D. Fam.

WOODLAND, CAL.—Local interests are concerned in a project to erect a $7,000 moving picture theater, with seating capacity for about 750 persons.

WINDSOR, CAN.—Paul Gilbert, 157 Wyandotte street, East, is having plans prepared for a one-story moving picture theater, 33 by 120 feet, to cost $8,000.

BEACON FALLS, CONN.—W. J. Meginn, Naugatuck, Conn., has been awarded the contract to erect a moving picture theater for the Beacon Falls Rubber Shoe Co.

CHICAGO, ILL.—John Burnham & Co., 39 So. La Salle street, are planning to erect a $900,000 theater building, with seating capacity for 3,000 persons. A restaurant will occupy a portion of the building.

CHICAGO, ILL.—A. L. Himelblau, 179 West Washington street, is preparing plans for a one-story theater and store building, to cost $30,000.

CHICAGO, ILL.—G. Merza, 1415 Monroe street, will make extensive alterations and improvements to his one-story moving picture theater.

CHICAGO, ILL.—S. N. Crowen, 30 No. La Salle street, is preparing plans for the remodeling of a local theater building to cost $25,000. The lessee is a syndicate represented by C. C. Andrews, 108 So. La Salle street.

CHICAGO, ILL.—Kusel & Harris, 30 No. La Salle street, are having plans prepared for a two-story theater, store and office building, 75 by 162 feet, to cost $70,000.

QUINCY, ILL.—Martin J. Guse, 800 Main street, is preparing plans for the remodeling of a store building into a modern fireproof moving picture theater. The alterations will cost about $10,000.

WHITE HALL, ILL.—White Hall Theater Co., C. Lowenstein, manager, have let the contract for the construction of a one-story moving picture theater, 40 by 135 feet, to cost $16,000. Two stores will be located on the ground floor.

FREMONT, IND.—Former Congressman Jackson has opened a new moving picture theater here. It has been named the Strand.

DAVENPORT, IA.—Richard Mittlebuscher will erect a $15,000 moving picture theater.

FT. SCOTT, KAN.—Carl Bushnell, 167 West Washington street, Chicago, Ill., has been awarded the contract to remodel the opera house here for G. Marble.

HOPKINSVILLE, KY.—The Co-operative Photoplay Company is having plans prepared for a two-story moving picture theater, 70 by 50 feet, with seating capacity for about 1,200. The new house will be located in the central business district.

LEWISTON, ME.—A stock company headed by Harry Mauser have taken over the new Lewiston theater.

BALTIMORE, MD.—The Mt. Royal Amusement Company will shortly commence the construction of a modern fireproof moving picture theater at 617-19 West North avenue.

BALTIMORE, MD.—The Crown Amusement Company is planning to erect a one-story moving picture theater to cost $10,000.

BROCKTON, MASS.—F. W. Barlow, Jr., 80 No. Main street, is preparing plans for a two-story moving picture theater, 78 by 119 feet, to cost $25,000.

HAMPTON, MASS.—Goldstein Brothers have purchased the Gilman property, and as soon as plans are completed will erect a modern fireproof moving picture theater on the site.

HAVERHILL, MASS.—M. F. Glynn will erect a two-story moving picture theater, 98 by 67 feet.

SOMERVILLE, MASS.—The Star Theater Company is planning to erect a two-story moving picture theater, 100 by 130 feet, to cost $35,000.

BATTLE CREEK, MICH.—Glen Cross and H. E. Lipp are having plans prepared for a $30,000 moving picture theater, with seating capacity for 600 persons.

DETROIT, MICH.—The Dix Theater Company is having plans prepared for a $75,000 moving picture theater, with seating capacity for about 1,500 persons.

GRAND RAPIDS, MICH.—A. J. Gilligham will erect a $50,000 moving picture house to be known as the Strand theater.

MUSKEGON, MICH.—J. A. Miller is planning to convert a commercial building into a modern moving picture theater. The present structure covers an area 35 by 125 feet.

MUSKEGON, MICH.—The Garden is the name of a new moving picture theater being erected by H. N. Miller.

PELICAN RAPIDS, MINN.—C. R. Frazer is having plans prepared for a commodious vaudeville and moving picture theater, 34 by 93 feet.

ST. LOUIS, MO.—The Orpheum Circuit Co., 1564 Broadway, New York City, is planning the erection in this city of a two-story theater building, to cost $100,000.

POLK, NEB.—The I. O. O. F., John Peterson, secretary, are having plans prepared for a two-story moving picture theater and lodge building, 50 by 80 feet, to cost $14,000.

McGREGORVILLE, N. H.—The Modern is the name of a new moving picture theater opened here. It is located in Armory square and has seating capacity for 700 persons.

SUNCOOK, N. H.—The Queen theater is the name of a new moving picture theater opened here recently.

HOBOKEN, N. J.—Frank Tiscornia, 403 First street, will erect a one-story moving picture theater, 25 by 85 feet, to cost $10,000.

JERSEY CITY, N. J.—Benjamin Berkowitz is erecting a moving picture theater on Fairmount avenue. The house will have seating capacity for 700 persons and cost when completed about $30,000.

PASSAIC, N. J.—Abraham Prieskel, Hobart Trust building, is preparing plans for alterations and additions to the Garden theater, to cost about $200,000.

WEST ORANGE, N. J.—Walter S. Mackintosh, 15 Meeker street, is planning to erect a two-story moving picture theater, 30 by 170 feet, to cost $14,000.

NEW YORK, N. Y.—The Royal Pastime Company, 60-62 West 116th street, is planning to spend about $15,000 for improvements to their theater building.

NEW YORK, N. Y.—The Banner Photoplay Co., 867-69 Longwood avenue, will expend $15,000 for alterations to their theater building.

PORT JERVIS, N. Y.—James H. Sweeney has purchased a site on Front street for the purpose of erecting a new moving picture theater.

ALLIANCE, O.—E. Converse & Son, East Oak street, Massillon, O., have been awarded the contract to construct a three-story moving picture theater and commercial building, 28 by 120 feet, to cost $30,000, for Koch Bros.

ATHENS, O.—C. P. Kircher has obtained the contract to convert a store property into a modern moving picture theater for a local stock company. When alterations are completed the building will cover an area of 35 by 150 feet.

CLEVELAND, O.—F. K. Lees will erect a one-story moving picture theater, 50 by 200 feet.

DELAWARE, O.—Frank E. Hutchison has disposed of his interest in the Grand theater to Park Byers.

FOSTORIA, O.—M. S. Hawkins will erect a one-story moving picture theater, 25 by 120 feet.

CARRICK, PA.—Henry Landefeld is having plans prepared for a three-story moving picture theater, 40 by 90 feet, to cost $30,000.

PITTSBURGH, PA.—A. M. Snyder has purchased the American theater located at 1510 Fifth avenue from Jules Bossampierre.

MOVING PICTURE MACHINES AND SUPPLIES

We can equip your Theater complete with the best goods on the market. Let us figure on your new equipment. WE CAN SAVE YOU MONEY.

We are Distributors of the Edison, Motiograph, Power's, Standard and Simplex Moving Picture Machines and GENUINE REPAIR PARTS.

We sell for CASH or on the INSTALLMENT PLAN. Write for our proposition and catalog today.

AMUSEMENT SUPPLY COMPANY

160 North Fifth Avenue, Room 616 **Chicago, Illinois**

Arrest Follows Contest

Montana Theater's Voting for Most Popular Member of Community, with Automobile as Prize, Brings About Arrest—Sheriff Looking for C. D. Henderson and Ed. Myhra, Who Promoted It—Prize Returned to Rightful Winner.

By Frank H. Madison, Montana Correspondent of Moving Picture World.

TROUBLES, noted last week in this column, growing out of a voting contest, with an automobile as capital prize, conducted by the Family theater, at Helena, have been smoothed over. The smoothing did not take place until after the arrest of the man, H. O. Clark, of Great Falls, who bought prize from the winner, upon a charge of grand larceny. A warrant was also issued for Thomas Kirwin, of Great Falls, but Clark said he was merely a passenger in the machine.

The judges in the contest at the Family, in Helena, awarded the car to Miss Birdie McKay, a late entrant into the race. James Doyle, who had spent about $750 for votes, learned the car had been transferred to Clark or Kirwin and caused warrants to be issued.

Clark explained, according to the Helena Independent, that he had induced Miss McKay to enter the contest, which she did, he agreeing to pay her in case she won the car. She, because of her popularity, secured a number of votes. He estimated, he said, that by spending considerable money, he could secure the automobile by combining votes he was able to get with those Miss McKay might secure.

"On the last day of the contest he fired in a big batch of votes, which, combined with those previously registered in his favor and that of Miss McKay, apparently gave the latter the machine, at least in the opinion of the judges. The car, accordingly, was turned over to Miss McKay, and eventually became the property of Clark.

"But as a matter of precaution, Sheriff Duncan and Deputy Hay, likewise made a count of the votes, and it was found that $1,300 had been expended in the contest. Of this amount Doyle had expended more than $700, or over half, which, according to Hay's arithmetic, entitled him to the machine.

"This fact was put up to Clark, also the suggestion that information had been received in the sheriff's office as to the probable whereabouts of Henderson and Myhra, who promoted the contest.

"Of course Clark didn't want any trouble. He despised notoriety, and rather than get into the courts was willing, he said, to sacrifice what money he had put into the contest and sign a bill of sale in favor of Doyle. This was accordingly done, and, again, 'all's well that ends well.'"

The sack-holder is apparent in the Independent's story:

"Sam Gould, who is manager of the Family, doesn't know where he is at. All he is willing to say is that Henderson et al, a month ago, urged him to stage an auto popularity contest, agreeing to net him in cold, catfur cash something like $1,000. He bit, the agreement being that he was to receive so much cash. He got $215 and admitted hundreds of holders of tickets to the show free of charge. His share of money was paid each night, and there was to be a final piece of change handed to him, which failed to materialize, owing to the disappearance of Henderson et al."

Clark's acquaintance with the promoters is mentioned by the Great Falls Leader:

"Mr. Clark stated here, however, that he had considered them fair and square business men."

MONTANA BRIEFS.

Ray C. Bagley, who has been manager of the Empress, at Missoula, since last August, has gone to Spokane, Wash., to become manager of the Liberty.

A. H. Holder, of Joliet, has been planning to open a new moving picture show at that place. It will operate two days a week.

John Honkala and Theodore Waara sold the Rex theater, at Red Lodge, to H. P. Sandles and L. P. Chapman. A new ventilating system will be installed by the new owners.

"Quo Vadis" was a repeater at the Pastime theater, in Dillon.

The moving picture show at Culbertson is running three serials, "The Million Dollar Mystery," "The Master Key" and "The Twenty Million Dollar Mystery."

In connection with the Williamson Submarine pictures at the Broadway theater, in Butte, a vaudeville sketch, "The Mother of the Yegg," by Charles C. Cohan, a Butte newspaper man, was given its premier. Miss Fannie Keeler and Jack Thomas, of Butte, will tour in the act.

The Imperial, at Great Falls, has installed a new ventilating system.

PRAIRIE STATES NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Nebraska.

"IT is a great moral picture," said Jack Howard, of the Auditorium, at Norin announcing "Hypocrites," "but on account of having no way of censuring a picture in advance, I would suggest that you come without the children this time." "Your Girl and Mine," the suffrage film, was shown at the Auditorium by the local Woman's Club toward a fund for entertaining the state convention of Women's Clubs.

H. E. Mussullman, of Shelby, has taken a five-year lease on the Auditorium, at Osceola. He has added picture shows two nights a week to the attractions which have been current there.

J. J. McCarthy closed the Lyric at Norfolk for a week for reseating and equipping.

Victor Weaver has opened his new moving picture show at Allen.

A new moving picture show will be opened in the I. O. O. F. building at Cairo, it is reported.

W. A. Clark has sold his moving picture show at Petersburg to C. W. Kalkafen.

In Minnesota.

Frank and Henry Heaner have sold the Majestic, at Stillwater, which they established three years ago, to Albert C. Johnson, of that city.

Mr. and Mrs. E. A. Sund, of Braham, have purchased the Topic theater, at Sauk Rapids, from Manager Lewis. They will remodel the house. A series of George Kleine's pictures starting with "Julius Caesar" and "The Last Days of Pompeii" indicates the policy of the new management. The serial "The Black Box" also has been booked. Both Mr. and Mrs. Sund are musicians, and an orchestra is a feature.

A. E. Dubeau is now running the Caughren, at Sauk Center, only four nights a week, but is giving a five-reel matinee on Saturday for 5 and 10 cents.

Slogar Brothers have added to a building at Ely which they purchased and will equip it for use as a motion picture theater.

Plans have been drawn for a new moving picture theater to seat 2,500, at Seventh and Wabasha streets, in St. Paul. It will be erected by George E. Lennon, owner of the lease on the property, and Herman Benz. Finkelstein & Rubens, who control the Princess, in St. Paul, and houses in Minneapolis, are mentioned as the probable managers.

C. R. Brown, of Welcome, has started a show at Morgan.

Curtis McDuff sold the Star theater, at St. James, to John Hemmingson, of Estherville.

Difficulties at the Prescott school, in Minneapolis, over picture shows, have been adjusted by having thirty parents censor the films which are shown at the New Arion theater each week. A teacher said that of five men who objected to these shows on the ground that they were a theater propaganda, two had no children, one lived outside the district, but sent a child there and the other two lived in the district, but sent their children to another school.

The Princess, at Minneapolis, is giving C. & Co. Travel certificates with each paid admission. Edwin Harris Bergh, of the New Grand, at Brainerd, gave a program of 20 hymns and patriotic songs of Norway and Sweden on May 17, which was a National holiday for the Scandinavians. The Lyle, at Le Seuer, is showing but four nights a week. Employees of the Rex, at Faribault, recently enjoyed a picnic. The Rex, at Virginia, has just celebrated its first birthday. This house is now showing big features except on Sunday evenings. Boys who cleaned up Moorhead were guests of Manager Leek at the Lyceum.

In the Dakotas.

James D. Ryder of Cincinnati has leased the Hintgen building in Wahpeton, N. D., and will operate a 5 and 10-cent picture show—no vaudeville. It will seat 200. A pipe organ is contemplated.

"Julius Caesar" and "Concrete Construction on the Farm" are samples of the programs being used by the state normal school at Mayville, N. D.

The Ideal theater at Waubay, S. D., is now under the management of E. E. Seamans of Morris, Minn.

The Strand at Fargo, N. D., played "The Escape" for two days on a return engagement, and had a heavy advance sale five days before.

William Dahlkeimer has purchased a building in Belfield, N. D., and will remodel it into a a home for his moving picture show.

Construction of Walstrom & McEachern's new Lyric at Park River, N. D., has started.

Mark Rogers of Fargo, N. D., and C. B. Nelson of Moorhead, Minn., have purchased a moving picture show at Hawley, Minn.

The Modern Woodmen of America at Sioux Falls, S. D., sponsored the film, "The Man Who Came Back," at the Olympia in that city.

Manager J. J. Nelson of the Bentley Grand at Milbank, S. D., gave a free matinee for the school children of the city.

The Ruby theater at Webster City, S. D., closed the night the local schools had a big entertainment, a courtesy that was appreciated by the community.

The Princess at Aberdeen, S. D., was dark a day and night because a program went astray.

Peterson & Roberts, who took over the Deadwood theater at Deadwood, S. D., from Mrs. Ollie Sasse, reopened it with the World film feature, "The Butterfly." An orchestra will be a regular feature. The new managers plan to run features and serials at the Deadwood and to continue the General Film service at their Pastime.

MINORITY CAN STAY HOME.

Special to Moving Picture World from Midwest News Service.

THE City Council at Oregon City acted on part of a petition and closed pool halls on Sundays, but declined to shut the picture shows. A local paper ran in the "ear" next to the first page heading an alderman's sentiments: "As Metzner says, 'If you don't like to go to moving

picture shows on Sundays you can stay home.'"

SALEM CITY COUNCIL PASSES THEATER ORDINANCE.

The City Council at Salem, Ore., has passed its ordinance forbidding the placing of obstructions in aisles at moving picture shows. It also requires fireproof operating rooms.

W. S. WESSLING ON CENSOR BOARD.

W. S. Wessling, manager of the Pathe branch at Portland, Ore., has been appointed to the local board of censors to succeed W. T. Norton, manager of the National Film Exchange, resigned.

MEDFORD WANTS CENSORSHIP LIKE PORTLAND'S.

The Ministerial association at Medford, sent to the city council a recommendation for the enactment of a local moving picture censorship ordinance to be modeled as closely as possible after the Portland censorship laws.

THEATER IGNORED BOARD IN PORTLAND.

The second breach between exhibitors and the Portland board of censors was over the Sunset theater's showing "Gussie Rivals Jonah" without the permission of the board.

FILMING OREGON'S RICHES.

Oregon's scenic attractions with the Rose Festival at Portland, June 9, 10 and 11, will be the basis of a two-reel film "The Land of Promise," to be produced by the Northwest Weekly, an Oregon company. The scenic portions will be woven into a history of the early days of Washington. N. Olness will produce the picture, co-operating with the Rosarians of Portland. The company will visit the Pacific Ocean beaches, along the Oregon coast line; on the Columbia highway, near Mt. Hood, along the Columbia River, at Crater Lake, National Park, in the caves of Josephine County, near Grant's Pass; along the Deschutes River, in Central Oregon, in fertile valleys.

OREGON BRIEFS.

The Pathe Company is urging the Red Rooster Night idea, which originated recently with Manager George Naples, of the Majestic, at Roseburg. This is to have an all-Pathe night and give to some patron of the house a live red rooster.

Romance—Joseph Cotter, one of the owners of the Orpheum and New Grand theaters at Baker City, married Miss Katherine Holzer, a nurse he met while ill in a hospital two years ago.

Fred H. Rothschild has been elected a director of the People's Amusement Company, at Portland, to succeed S. Morton Cohn, resigned because of other interests.

The Orpheum, at Portland, has entered upon a summer season of pictures.

The Page, at Medford, has been experimenting with vaudeville from the Empress circuit.

Speaking of the moving picture business at Salem, the Statesman says: "We rather apprehend that when times return to a normal condition, the manager who has stood consistently to his announced policy, win or lose, will come into a greater reward than those who resort to catch-penny methods in their pursuit of the wherewithal to pay lights, power, salaries, rents and the dozen and one other things which go to make up the regular weekly budget."

The films of the 1914 Strawberry Carnival held in Roseburg, which is now being shown in Oregon houses, has been sold to the Roseburg Commission Club, which will use it for Advertising purposes.

Grand Army men in Portland were admitted free to the "Heart of Maryland" at the National.

"Children Not Admitted"

Milwaukee's Citizens' Commission on Motion Pictures Warns Exhibitors Against Using the Above Sign Merely to Stimulate Business—Suggestive Posters or Photographs—Danger of Getting Those Few Extra Dimes by Such Methods.

By Frank H. Madison, Wisconsin Correspondent of Moving Picture World.

FOOLING people into believing a film is risque or questionable by use of the sign "Children not admitted," is condemned by the Citizens' Commission on Motion Pictures in Milwaukee. This body has issued a letter of warning to exhibitors against this method of stimulating business.

"The commission wishes to warn exhibitors against making their advertising appeal to morbid curiosity," says the letter. "A sensational scene, taken as a basis for lobby, poster or newspaper advertising, may create an erroneous impression as to the moral tone of the film, due to its lack of proper relationship.

"Public opinion objects to immorality—and the featuring of the suggestive component of films not only endangers the theater's reputation, but tends to create prejudice against pictures.

"The commission will not approve the public exhibition of photograph or poster based on a scene which has been eliminated from the film, or which taken by itself may be improperly suggestive.

"Only by co-operating in the above respects can the commission maintain the liberal stand it has taken in approving films having elements which a certain part of the public may criticise."

There are individuals in the picture business who blindly and fatuously follow a course that will make rigid prerestraint censorship universally demanded. To tantalize any sleeping reformer is a very dangerous form of outdoor amusement for any exhibitor. The reformer's power makes it no laughing matter. Those who work hard for censorship are not all reformers.

The Milwaukee board passed Griffith's filmization of Ibsen's "Ghosts" without a change.

HELPED IN "HUMANE WEEK."

The Alhambra theater, in Milwaukee, played a part in the observance of Humane Week in that city. The Edison picture, "A Sad Dog's Life," was featured for two nights, and was given publicity by the promoters of the "Be Kind to Animals" movement.

WHAT WISCONSIN EXHIBITORS ARE SHOWING.

The New Majestic, at Portage, is giving Skudder cars to its juvenile patrons. "Oconto in Moving Pictures" was a good attraction at the Grand, in Oconto, for three days. "Your Girl and Mine" not only spread the suffrage gospel at the New Gem, at Baraboo, but was a benefit for little Richard Keane, an unfortunate of that city. The Ideal, at Grand Rapids, had the local snapshot or "Pictures of You" for a novelty program. Knights of Pythias from Eau Claire and Cadott and their families joined the Pythians at Chippewa Falls in a show of "Damon and Pythias" at the Victor, in Chippewa Falls.

WISCONSIN SHORT ITEMS.

It was reported the Jacob Film Company, of Milwaukee, had purchased the interest of David Steinhauer in the Mer Mac theater, at Appleton.

Frank McCarthy has sold the Lyric, at Beloit, to Sever Olson.

J. V. Hogan will be manager of the new $30,000 moving picture house which McGavrock Brothers will erect at Beloit. It will open about Sept. 1.

The Twentieth Century Amusement Company, of Milwaukee, has been incorporated with capital of $5,000. The incorporators are: Julius Trinz, M. S. Helfaer and Jacob S. Gramman.

Elyn G. Hamer has opened the Jitney theater, with Kriterion service, at 16th and Center streets, in Racine. One free ticket was given with each paid admission.

The Strand, in Milwaukee, showed "Jozie's Jitney Duke," the local comedy made for the Milwaukee Journal.

The Grand and Cozy, at Merrill, showed "Creation" for four days at 10 cents.

Ernest V. Leschinger has purchased the Orpheum, at Watertown, from Albert Fuermann.

Moving pictures on nervous diseases were shown at the annual meeting of the Homeopathic Medical Society of Wisconsin, in Milwaukee.

"Fanchon the Cricket" brought such crowds that its stay at the Alhambra, in Milwaukee, was extended a day.

The Doty theater, at Menasha, has been redecorated.

WITH IOWA SHOWMEN.

Special to Moving Picture World from Midwest News Service.

THE Spoilers" was one of the early attractions at Osbourne's new Airdome, at Clarinda. Power boat fans at Davenport saw at the Columbia pictures of last year's big regatta at Peoria, Ill. The Englert theater, at Iowa City, arranged a special matinee of the Williamson Submarine picture for the department of zoology at the Iowa State University. Manager Purcell, of the A-Muse-U, at Clinton, gave a benefit for the Young Ladies of St. Patrick's parish. Purcell bestowed a season pass upon a local ballplayer who hit a home run the first game at home. "The Frank Case" was a repeater at the American, in Iowa City.

IOWA SHORT NOTES.

H. D. Long, of the Casino, at Des Moines, has bought the Rex, at Perry, from Walton & Marckres.

The Majestic, at Dubuque, opened a 5-cent picture house with "The House of Bondage."

D. Frederick is erecting a new hollow-tile moving picture theater at Ollie.

Louis Hill has purchased the Idle Hour, at Clarksville.

George F. Raber, of Marshalltown, has purchased the Bijou, at Brookfield, Mo., from Manager Holmdahl.

W. F. Seigmund, John F. Mueller and Charles Blake, of Calamus, have been inspecting opera houses to get ideas for an auditorium to be erected at Calamus.

"The Christian" caused so much comment in Atlantic that it was returned to the Majestic.

Moving picture shows have been started at Watch Tower Park, at Davenport.

A. V. Lippert has opened the Airdome, at Dyersville.

S. N. Wilkins has purchased a building in Creston and will remodel it for use as a moving picture theater.

Arch Hanlon has sold the Iowa theater, at Iowa City, to William Weidle, and will operate the Garden theater, on Washington street, in that city.

The school children and other attractions in Charter Oak were recently filmed.

L. A. Michael has started the erection of an airdome at Le Claire.

James Wilson has been equipping a new moving picture theater at Farley.

The C. S. P. S. lodge, at Solon, has purchased a machine and will conduct a moving picture show in the opera house there.

R. E. Denison, of Clarion, has leased the building which has been occupied by the Majestic at Perry, and it is being remodeled into a modern moving picture theater.

Along the Open Road

Joys and Perplexities Await the Gypsy Showman Who Takes His Tent with Him to Exhibit Motion Pictures in Villages Among Summer Valleys and Mountains —Little Poetry in Wet Weather.

Special to Moving Picture World from Midwest News Service.

IN the traveling, portable picture show there are chances of profit and pleasure combined. With a motor truck outfit, tent, seats and all the equipment needed, and trundling along slowly between the green fields and the shadowy woods, it invites the philosophical or the poetic mind with many imagined delights. One can be almost a gypsy and very far from a tramp and have all the pleasures of either while he is making his living. When spring comes in the yard and warns the traveling showman that it is time to be on the road, when the lilac bush by the back door shakes its blossoms in his face, all he has to do is to crank up, give the children a seat beside him and he is off.

Of course, he comes to a village towards evening, has to get a permit and a site; must get his screen up and his canvas spread, must do some sort of advertising, will need to have his machine set up and electricity ready to make light for him and to have his chairs out and all that. A sudden thunder storm may come up and rip his canvas. Worst of all, he has to make both ends meet. But the life through the summer ought to have its attractions and, no doubt, the sale of film to gypsy shows will soon amount to quite a figure.

One such show is noticed in this morning's bunch of clippings. It reports that Hillier & Smith, of Spring Lake, Mich., have equipped a portable moving picture show for playing small towns in Michigan. The motor truck not only serves as a power plant, but conveys the tent, seats and other equipment. A trailer carrier a fireproof operating booth.

WOULD NOT BAR OR MODIFY "THE NIGGER."

The police and fire commission at Lansing declined to bar or modify "The Nigger" as requested by local members of the American Negro Association. After this appeal had failed, the negroes went to the management of the Colonial and sought modification. The city attorney, after the film had been shown in private to city officials, held that unless it was blasphemous or obscene, nothing could be done with it.

ELITE AT KALAMAZOO GIVES FREE CHILDREN'S SHOWS.

Manager L. C. Barnes of the Elite theater at Kalamazoo has been co-operating with the Junior Drama League by giving two free shows each Saturday morning for children. "Little Lord Fauntleroy" and "Aladdin and His Wonderful Lamp" were on the first two programs.

MICHIGAN SHORT ITEMS.

Kenneth Voght of the Grand at Calumet has started a voting contest to select the stars for a Copper Country romance which will be produced for him by William Forster and William Olsen.

McCreery & Clark of Flint have taken a permit to erect a new $13,000 theater in that city.

"A penny a reel" is the slogan of the Royal and Grand at Escanaba, which will give five reels for a nickel every day in the week.

Manager Bregger, whose house at Crystal Falls was destroyed by fire, has purchased the Melcher building there, and has started to remodel for use as a moving picture theater.

The Ford auto moving pictures were shown in addition to the regular program at the Family in Richmond.

A. E. Terpening will operate a moving picture show this summer in connection with a pleasure resort on Crystal Lake at Beulah. He has a building containing 8,000 square feet of floor space devoted to his enterprises.

Mrs. Jones, who operates the Alseium at Wayne, has added a show at Dearborn to her circuit.

The Gilligham & Smith enterprises have let the contract for their new Strand at Grand Rapids and expect to open it as an exclusive feature photoplay house about September 1.

Joseph Richter has sold the Orpheum at Muskegon to W. A. Holt and Norman Beecher of Grand Rapids. The latter owns five photoplay houses in Grand Rapids.

The Auditorium at Saginaw has a new policy of Sunday picture shows with organ recitals.

"Hypocrites" was held over for a fourth day at the Colonial at Lansing.

W. J. Thompson of Northville has rented the moving picture theater at Plymouth.

The Bijou, the Butterfield house at Jackson, has a summer policy of three acts of vaudeville and three reels of pictures.

The Rex at Jackson has booked "Hypocrites" for June 8, 9 and 10. The Aladdin at Bay City showed this picture and could not handle the crowds. It has arranged a return date.

The Majestic at Kalamazoo has reduced its night prices to a dime. This house also runs vaudeville.

MINISTER CONDEMNS THE PROFIT IN SUNDAY SHOWS

Evanston, Ill., Pastor Preaches Against Commercialized Sabbath.

Special to Moving Picture World from Midwest News Service.

PETITIONS against Sunday moving picture shows were presented to churchgoers in Evanston for their signature. This was not an official move, said A. B. Dale, secretary of the Ministers' Association, but ministers were acting individually.

Doctor McElveen of the Congregational church, preaching on this subject, said:

"Let us say to the men and boys of Evanston who wish to play baseball or any other outdoor game on Sunday, 'Go ahead, but don't be too boisterous and don't disturb other people.' But let us say to the moving picture men, who wish to commercialize Sunday, and to convert Davis street into a gay white way, a strong, hearty 'No.'"

MOOSEHEART CHILDREN IN FILMS.

D. E. Northam, of Aurora, recently appointed publicity director of the Moose lodge, plans to produce moving pictures with boys and girls at Mooseheart, the national home at Aurora, as actors. Northam has written several successful scripts. In addition a Mooseheart weekly will be produced which will be shown by lodges throughout the country as well as in some theaters.

SHOWMANSHIP SNAPSHOTS.

Slides made by the Russell Sage Foundation survey of recreation and social center conditions in Springfield were shown at the Gem, in Altmount. Schools in Waukegan were dismissed in sections so the pupils could see "Uncle Sam at Work" at the Elite. A reduced admission of 5 cents was charged pupils. A popcorn dealer gave each patron of the Grand at Galena a sack of corn. The local symphony orchestra furnished music for "In the Bishop's Carriage," which was given by the Opera House Photoshow at Mt. Sterling under the auspices of the Woman's Club of that city for the benefit of the public library. The Electric, at Manteno, has been conducting a popularity voting contest. Manager L. J. Barr of the Lyric, at Lacon, had his home town filmed. The Mooseheart or Moose lodge home films drew big crowds to the Palace, of Rockford.

"John Barleycorn" was shown by Shoaffs' Opera house, at Paris, for the benefit of W. C. T. U. The Home theater, at Mattoon, exhibited pictures of the Red Men's sham battle at Danville. The proceeds helped the lodge's endowment fund for orphans. "The Christian," when shown at the Princess, at Canton, was sponsored by the Canton Register. Pythians from all over Fulton County saw "Damon and Pythias," at the Princess, before a ceremonial meeting in Canton.

ITEMS FROM ILLINOIS.

Razing of the Castle at Bloomington to make way for a new moving picture house for Fred Walkan, Jr., has begun.

The Palace, at St. Charles, is now running two acts of vaudeville and three reels of pictures.

A. O. Ely, a police sergeant in East St. Louis, is erecting an airdome moving picture theater at 40th street and Waverly avenue, in that city. Next winter it will be roofed for a moving picture theater.

B. S. Jordan has given up the Orpheum, on La Salle street, in Ottawa, and has taken a lease on the Ottawa theater, which he will remodel and rename the Orpheum. Cullen & Gowen, owners of the Building on La Salle street, may operate the Orpheum.

The former post office at Sycamore has been remodeled into a new home for the Lyric.

J. B. Denison's new Primrose theater, at Morris, will be opened July 3.

Bart Breese and W. A. Forbes have opened the Airdome, at Averyville, a suburb of Peoria.

William L. Busby, manager of the Empire Hypodrome, at Quincy, mourns the loss of his wife.

Manager Walkan, of Lake Park, a summer resort at Bloomington, has opened a moving picture show.

The management of the Orpheum, at Aurora, will operate a moving picture and vaudeville airdome on the Island in the city.

NEWS LETTER FROM HAWAII.

Special to Moving Picture World from Hawaii News Service.

THE consolidated Amusement Company made the first move for Sunday night picture shows by asking the supervisors for permission to show a biblical picture. The new law just passed by the territorial legislature provides that permission be granted only by ordinance. Mayor Lane, of Honolulu, is being quoted as opposed to Sunday moving pictures, because the drain on the pockets of the poor for such shows was great enough on weekdays without adding Sundays.

Moving picture films packed in a box about the S. S. Kilaula on her way to Honolulu caught fire and caused a blaze that worried people for a short time, says the Hilo Herald.

The twelve-reel feature "Cabiria" was booked by the Consolidated Amusement Company for its several houses in Hawaii. It is the longest subject brought to the islands.

Assistant Secretary A. P. Taylor, of the Promotion Committee at Honolulu, issued a proclamation in behalf of the Panama-Pacific Exposition films shown at the Popular, in Honolulu.

Congressman Miller, of Minnesota, secured 2,000 ft. of film of 1,000 children of various nationalities in native costume at the Kaiulani school, Honolulu. This should be a very interesting film for American audiences.

SALT LAKE CITY NEWS LETTER.

By H. W. Pickering, Salt Lake Correspondent of Moving Picture World.

CARL STEARN has been appointed manager of the United Film service of Denver, having severed his connection here with the Universal. Mr. Stearn has been actively identified with the film business in the territory stretching from El Paso, Tex., to Butte, Mont., for four years. He was associated with the William H. Swanson Film company from its inception to its absorption by the Universal and remained with the Universal two years, being promoted from the management of the Butte office to the management of the Salt Lake exchange. In addition to managing the Denver offices of the United Film company, Mr. Stearn will have supervision over the Salt Lake and Butte branches, thus remaining active in the territory, where he has expended so much useful energy in the past.

Phil Levy, manager of the Ansonia theater, Butte, was a visitor in Salt Lake this week. Mr. Levy, a regular exhibitor of World films, took occasion to call on Manager Gilmour of the World office in this city, and talk over booking plans.

Yet another house will exhibit motion pictures in this city, beginning next Sunday, when the Garrick theater, long dark, will reopen as a mixed vaudevilel and motion picture theater, showing United Vaudeville offerings and standard film productions. The Garrick will be rechristened the Grand, having housed some of the best theatrical attractions of bygone days under that name.

W. W. Drum, district manager for the World Film Corporation, with headquarters in San Francisco, was a business visitor in Salt Lake last week. He left the latter part of the week for Denver and will visit the Colorado field before returning to San Francisco.

PITTSBURGH.

The Temple theater, Pittsburgh, Pa., one of Harry Davis's picture houses, is having a marquise erected over the sidewalk and a large electric sign has been ordered. Thomas Fordham, formerly of the Sheridan Square theater, East Liberty, is now manager of the Temple.

Mr. Martin has sold the Forbes theater, Oakland avenue, Pittsburgh, Pa., to C. C. Forbes. This theater has 230 seats.

The Princess theater at Canonsburg, near Pittsburgh, Pa., which has been closed for several months, has again reopened under the management of C. F. Ferguson. This house is owned by Mr. Ferguson, seats about 700 people, and is the largest in this town.

The Gem theater in Fifth avenue, Pittsburgh, which has been closed for some time, has again the management of Henry J. Blum.

Harry Megowan is now on the road for the Picture Playhouse Film company and is turning in some good business.

Despite the fact that he has had two big counter attractions, H. B. Kester of the East Liberty Cameraphone, Pittsburgh, states that the night of the circus and the Prosperity Carnival, both in his vicinity, they turned them away at the popular East Liberty house.

George Lederer is now booking clerk at the Pittsburgh branch of the World Film Corporation. Miss Denlinger has been engaged as publicity clerk.

John Kircher is building a new airdome at New Bethlehem, Pa., to have a seating capacity of 500.

The Real Estate company of Pittsburgh, Pa., by A. C. Vogeley, reports having made the following leases: To the Vitagraph-Selig-Lubin-Essanay Company, Inc., the storerooms, Nos. 115-17-19 Fourth avenue, for a term of years; to the George Kleine Attractions, the storeroom, No. 121 Fourth avenue; to the Pittsburgh Feature & Calcium Company, the Fox Film Corporation and J. J. Kuffner, additional space in the upper floor of the Decatur building, in which the storerooms mentioned are located.

Uplift League Formed

Suburb of Pittsburgh, Seat of Washington and Jefferson College, Has Formed Big Uplift Committee—Dissatisfied with Work of State and National Censor Boards—Hopes to Persuade Exhibitors to Cut Out Certain Pictures.

Special to Moving Picture World from Pittsburgh News Service.

MOVING pictures are to be more thoroughly censored in Washington, Pa. The exhibitors of this city depend upon the Pittsburgh exchanges to furnish them with their pictures and supplies, and the majority of them make daily visits to Pittsburgh, a trip of about 35 miles. From these visitors the following information has been picked up and verified: Washington uplifters, believing that the national and state boards have failed in their task, will seek to eliminate all objectionable features, and for this purpose the Moving Picture Uplift League, with Professor W. J. Kay of Washington and Jefferson College as president, has been formed. A committee of 54 has been named to visit all the motion picture theaters and will submit a report to the organization. The organization hopes to induce local playhouse managers to cut out of their program most of the social and moral problem films. It is also planned to have special days during each week for the children, when pictures of interest and benefit to the rising generations will be shown instead of permitting them to witness productions that are of doubtful influence. The work of the organization has already been started.

"THE ETERNAL CITY" AT THE ALVIN.

"The Eternal City" opened an indefinite engagement Monday, May 24, in the Alvin theater, Pittsburgh's leading dramatic theater. Exhibitors and exchangemen are very much interested in this undertaking as it is the only large theater showing moving picture at 75 cents admission.

E. O. CHILD TAKES CHARGE OF V-L-S-E OFFICE.

E. O. Child has assumed the management of the Pittsburgh branch of the V-L-S-E, Inc., and George Balsdon, who opened this office here, has left to open a branch in Cleveland, Ohio. Mr. Child is well known in the eastern film circles, having been connected with the General Film company in New York. Everything in the Pittsburgh office is now running very nicely, Mr. Balsdon having completed the details incident to establishing the branch in record time.

KLEINE OFFICE MOVED.

It has been announced by Miles F. Gibbons, manager of the Pittsburgh branch of the George Kleine Attractions, that the local office will be moved from the Lyceum building to 123 Fourth avenue. These new quarters are next door to the new quarters of the V-L-S-E, Inc., in the heart of filmdom and are commodius, comfortable and cheery and is better located to handle a rapidly growing business.

ADDS TO WORLD FILM LOCAL FORCES.

S. B. Kramer, the live wire manager of the World Film company's Pittsburgh branch, has added a publicity advertising department. This will be in addition to the one maintained in New York, under the able direction of "Jake" Wilk, and its main purpose is to acquaint all exhibitors with the strong points of each picture and the methods to pursue in turning these points to their advantage. To take care of increased business, Mr. Kramer has been obliged to make other additions to his efficient corps of assistants, and also look for larger office space. The arrangements for the World's removal to larger quarters will be completed upon Lewis J. Selznick's arrival in the city the early part of the week.

E. C. ROCKWELL TO MANAGE METRO OFFICE.

E. C. Rockwell has been placed in charge of the Pittsburgh branch of the Metropolitan Booking Offices at 405 Fourth avenue. In a conversation with Mr. Rockwell he stated that he was well pleased with this territory, the only kick he has coming being his limited supply of subjects. These, however, will be increased soon by a recent purchase of the Stefansson Arctic Exploration pictures, which will be shown in the larger houses. The Metropolitan will handle the products of the Foreign Film Company of Germantown, a suburb of Philadelphia, which will manufacture exclusively high-grade American subjects and the O. K. Comedy company, producing exclusively educational subjects, the first release being completed and showing the work of the Society for the Prevention of Cruelty to Animals.

KEEPS FILM CLOSE TO ARGUMENT.

One of the most original ideas that has emanated in a long time is that of the screen curtain which Manager E. O. Childs has in the Pittsburgh office of the V-L-S-E, Inc. Mr. Child may be sitting in his chair, expounding on the merits of a certain picture. To make this argument more conclusive he pushes a button and tells an operator in an adjoining room to project the picture on the curtain in his office, which has, of course, been lowered. The exhibitor can merely wheel around in his chair and see the picture. The conception of the idea is accredited to George Balsdon of the V-L-S-E, who opened the office.

FOUR NEW THEATERS.

In a few days the H. E. Kennedy company will request bids on the construction of the Liberty theater of the Nicola Land company in Penn avenue, near Frankstown avenue, Eastend, Pittsburgh, Pa., which is to be the largest motion picture theater in the city. The Kennedy company will also be ready for bids in about two weeks for the putting up of a moving picture theater on Mount Washington for Henry Polk. A contract has been let to Anton Marx for a moving picture theater at 713 Ohio street, Northside, Pittsburgh, for D. J. and E. H. Schewitzer.

A company has been formed for the erection of a large moving picture theater on East Ohio street, between Madison and Chestnut, Northside, Pittsburgh, to cost $50,000. Several small buildings are to be razed to make room for the proposed structure. It is reported the theater will have a capacity of 500.

PITTSBURGH BRIEFS.

The Kenyon theater, Northside, Pittsburgh, Pa., changed its policy from vaudeville to pictures last week and admission prices are 10 and 15 cents.

Mr. Bender has sold his West End theater in the West End of Pittsburgh, Pa., to Henry J. Lotz.

Beginning Monday, May 31, the Lyceum theater, one of Pittsburgh's leading dramatic theaters, will open its doors to moving pictures, running Sir Douglas Mawson's animal and travel pictures as the first week's attraction.

Film Men Meet and Talk

Washington Screen Club Holds "Short Circuit"—Interesting Talks on Coming National Censorship and How to Meet It; Discrimination in Electric Rates; Handling of Paper and Film; Competition, and Sunday Shows—Those Present.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

ANOTHER of the famous "short circuits" was last week given by the Screen Club of Washington, D. C., at Castelli's, and as a result exhibitors and exchange men alike are brimming over with thoughts of co-operation and good-fellowship. Like the affairs of last year, this one will go down into film history as an event counted upon to reap a harvest of good for all participants. It was not all fun, however, for there was a tone of seriousness to the several talks, particularly those dealing with the subject of censorship, for it was brought right home to all that censorship is the greatest menace that the motion picture film business has ever faced.

National Censorship Coming.

Naturally speeches upon censorship must include suggestions of co-operation and the need for co-operation was evidenced by the various speakers. It was pointed out that in all probability national censorship is a thing of the immediate future, something that will come with the next session of Congress, and in face of the inevitable it is the duty of every exhibitor, every exchange man, every manufacturer and the owners of state rights to place before their representatives in the Federal Congress their ideas as to what would constitute an ideal law, one that will not work a hardship on those interested in the motion picture business and which will adequately fit what the agitators so often referred to as a "crying need."

That it is admitted that there is a possibility of the enactment of this undesirable law must in no wise be taken as an admission upon the part of the film interests that there is need for censorship, yet national censorship would be welcomed if it could include all that its name would imply; the acceptance of the good judgment of the Federal Board by the states and municipalities where there might previously have been separate boards.

This subject was first brought before the assemblage by Oliver J. Allenbaugh, of the Famous Players' Feature Company, who stated that censorship is something which is of mutual interest to the manufacturer, the exchange man, the exhibitor and the patron of the motion picture theaters, and has come up but very recently. It has only been a few years ago when those now connected with the business were in different lines and the motion picture business became as an El Dorado, its possibilities undreamed of. Likened to the days of '49, it was as an undeveloped gold mine, a barren field, its riches awaiting discovery. There came the rush and with it the lack of recognition of the desires or rights of others, but there has come a recognition the film business has more nearly come into its own and the improvement in conditions has been very marked.

Mr. Allenbaugh declared that it would be impossible to do business under censorship of the self-imposed, self-constituted type, created by those who would desire the enactment of tyrannical laws from which our forefathers sought to escape when imposed upon them in their native England, and there was need for fighting such as these. He urged the acceptance of the ordinary police authority, but fight when it comes to the condition that exists in Pennsylvania, New York and in Chicago, where there is self-constituted authority. It is time for the manufacturer, distributor and exhibitor to stand together. Under censorship there will not be a picture that can be shown without the endorsement of many boards; every self-constituted censor will seek to put his mark upon it. Censorship is a vital thing, but it should be by public opinion. If an exhibitor to-day should happen to have a picture on his screen that does not meet with the approval of the public, people will stay away from that theater. If there is a picture on his screen that a majority of the people come to see, that is the picture they want, and in this example there is sufficient censorship. Censorship is that which has been brought forth by the politician who seeks to dip his hand into the bag of gold, or by others who seek popularity in having their name quoted in the daily press as opposing some picture they may have seen on the screen, and to combat it all should rally around the president of the league when the bill is reintroduced.

Rates for Electricity.

James S. Wickham, of the Dixie theater, spoke of the unreasonable charges assessed on motion picture exhibitors by the local electric lighting company, they being discriminated against in having to pay 10 cents per kilowatt hour as against 5 cents charged to cafes. He stated that he had been in communication with a number of manufacturers of small plants suitable for installation in the theaters and had made a purchase for his house. He found difficulty in gaining permission to install the plant, as local regulations require the securing of signatures from all those located within a radius of 90 feet, and one person had refused to place his name upon the application. A further difficulty was experienced in endeavoring to obtain a license for a man to handle the plant, these same District of Columbia regulations requiring the constant attendance of an electrician skilled in the work.

Handling Paper and Films.

Dr. William P. Herbst, of the Circle theater, laid particular stress on the need for co-operation between exhibitors and exchange men with respect to the handling of paper and films. He decried the manner in which each of these were handled, for with proper care one hundred-day films would be as good as those much younger, and there would not be that need for the earlier and more expensive service. He censured careless exhibitors for the way they tore paper off the boards and for often using it as a blotter to take up surplus oil, later to be stuffed into the film case and returned to the exchange fit for no further service. Co-operation should also be had with the operators in the matter of furnishing desired parts to replace those that are worn out, and there should be a getting together on the part of the exhibitors with respect to service that there should not be that bidding against one another for films which so often results in higher prices. Co-operation on the part of exhibitors will also lead to the getting of better admission prices, he declared, for it was his understanding that the downtown houses were ready to ask an increase when those of the residential sections show a desire to go to 10 cents.

J. A. Koerpel, manager of the General Film Company, in a humorous way declared that the matter of co-operation should not be only "General," but "Mutual," "Universal" and indeed "Paramount" and "United," apologizing for his inability to include other similar adjectives.

Mr. Koerpel endeavored to show the fallacy of the belief of the exhibitor who declares he cannot show a film after it has been exhibited in a competitive theater. In the first place it often cuts out many good films from a program, and in the second place they have the wrong idea with respect to advertising. All of the people in a given neighborhood cannot see a film on its first presentation, and good films will bear repeating, as evidenced by the policy of the downtown houses in repeating upon themselves.

Sunday Shows and Competition.

Robert H. Campbell, Jr., of the Olympic theater, told of the ill effect that the enforcement of Sunday closing regulations would have on the local houses and warned those present of probable future activities along this line.

Herbert M. Osborn, manager for Pathe, Inc., expressed greetings on behalf of that firm and wishes for success in the fight for the betterment of the film business and against censorship.

Norman Luchs declared that if the film business ever meets with success in Washington it will be through the elimination of the word "competitor" and the substitution of the words "fellow exhibitor" when applied to those with whom an exhibitor may come in contact.

George Mann, manager of the Paramount Picture Company's office, said that posters were furnished by that concern at actual cost merely to meet the needs of the exhibitors; that the subject of posters had been discussed in various ways in his office and he had come to the belief that the exchange that gives posters with the films is doing an injustice to the up-to-date exhibitor, the up-to-date exhibitor being the man who gets away from the use of posters. He declared that many of the exhibitors were making their houses look like circus side shows.

William H. Irvine, manager for the Rudolph Wurlitzer Company, spoke on the need for good music in the theaters, dwelling on its importance in the healthy conduct of the business. Arthur Robb, of the Garden Theater Company, spoke on the desirability of a permanent club and club house for the exhibitors and those connected with the exchanges.

Ben E. Drum, of the World Film Corporation, extended greetings, making a farewell speech prior to leaving the city for the west.

President Crandall asked for a better showing of co-operation with the League and towards the Screen Club. He pointed out the need for a better attendance at the meeting and the making of a stronger organization to face the difficulties that may arise in the future.

George W. Smiley, with the Pathe Company, acted as toastmaster, and was voted a great success. His introductions were decidedly novel and his remarks during the evening were a source of no little merriment.

Those Present.

At the tables were Harry M. Crandall, Joseph P. Morgan, Maurice Davis, Robert H. Campbell, Dr. William P. Herbst, Ira La Motte, Fred Stein, Nat Stein, Miss Hawkins, Harry C. Given, Victor L. Abbey, Leo Garner, John Payette, William J. Quinn, Mr. Lombard, Herbert M. Osborn, George W. Smiley, Sam Flax, William A. Marceron, Arthur Robb, William H. Irvine, Alex G. Irvine, Oliver J. Allenbaugh, Lawrence M. Day, J. Frank Brown, Mr. Schmidt, Earle A. Reese, Mr. Gross, George Mann, J. Payne, Morris Herman, James Wickham, William Wickham, Clyde Wrenn, Mr. Ferguson, Mr. Martin, Mr. Frain, Mrs. Sturgis, Mr. and Mrs. Schneider, Norman Luchs, Norman Weiser, J. L. Young, M. Coleman, R. A. Babbitt, Nat Glaser, Mr. Hackett, G. C. Schultz, H. C. Bedell, Mr. Robertson, Ben C. Drum, Charles Plunkett, Mr. Martin, J. A. Koerpel and others.

NEW EXPRESS RATES.

How Increase Will Affect Film Men—Oral Argument on June 9.

No opposition was entered by representatives of the shipping and commercial interests at the hearing granted by the Interstate Commerce Commission on the subject of express rates, regulations and practices, at which the five large express companies presented their plea for an increase in their rates to be brought about by a readjustment of the present rate structure. The carriers contemplate an increase in their terminal charge, one of the bases of the rate structure, from 20 cents to 25 cents, and a reduction in the weight charge from 25 cents to 20 cents. The maximum amount of the increase will be slightly under 5 cents and will be on a one-pound shipment. The terminal charge is a stationary one, but the weight charge varies to the extent of 1 cent per 20 pounds in the reduction. This means that the 100-pound rate will remain unchanged. Taking a case containing four reels weighing 40 pounds, under a rate of $1 per 100 pounds, the charge would now be 52 cents, under the proposed increase in rates it would cost 55 cents, a difference of 3 cents. On a 5-pound package under the same rate the difference would be 5 cents, as the present charge is 24 cents, and under the increase it will be 29 cents.

The shippers feel that if the express companies can satisfy the members of the Interstate Commerce Commission that there is absolute need for this increase that they should have it. The representatives of the companies stated that there will be an enormous deficit in the revenues for the year, and that they cannot possibly do business under existing rates. While the increase is very small on the individual shipment, yet it will give to the companies an additional revenue on first and second class matter amounting to $5,062,634.18 per year. Approximately 62 per cent. of the first class shipments and 11 per cent. of the second class shipments will be affected by the proposed adjustment. An oral argument in the case will take place on June 9.

WALLING THEATER IN DETROIT TO SHOW FILMS.

The Walling theater, Shelby and Lafayette avenues, which for the past two years has been devoted to stock burlesque and musical comedies, has finally become a moving picture theater. The theater has been leased on a percentage basis to L. J. Young, who will handle it for the summer, although if it proves to be a success with pictures that policy will be continued during the coming fall and winter. The prices are 5 and 10 cents and the policy is continuous pictures from noon daily until 11 o'clock at night. The front has been altered slightly and a box office placed in the center which now faces the street. Mr. Young will specialize in sensational pictures.

WOLVERINE OFFICE IN CHARGE OF C. C. RANDOLPH.

C. C. Randolph is the new manager of the Wolverine Feature Film Co., with offices at No. 17 Campau Building, Detroit. The company is now handling Gotham features, its first release being "The Man Who Beat Dan Dolan," with Willie Ritchie in the leading role. Mr. Randolph was formerly in charge of the receiving and shipping department of the Casino Feature Film Co. Associated with Mr. Randolph is Charles E. McCabe, who was also connected with the Casino Co., and the National theater. He is acting as receiving shipping clerk with the Wolverine Company.

Detroit's New Time

Picture Men Dislike the New Eastern Time—Sunsets Are Late So Far West of Washington, by the Clocks, and People After Supper Are Out Looking at Nature—Early Shows Half Filled.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

IN the past ten days quite a howl has gone up from many of the owners and managers of motion picture theaters in connection with the new eastern standard time adopted by Detroit. Under the new time clocks have been placed an hour ahead, work starts an hour earlier and ends an hour earlier as compared with formerly. The result is that people have an hour of additional daylight after the supper hour. But this is not a good thing for the theaters, because people do not want to attend them while it is still light. Where formerly the theaters would be filled for the first show by 7.30 or 8 o'clock, it is now an hour later, and the result is that the first show has little business, while the second show gets it all. So instead of the theaters getting two good houses during the evening, they now get only one. The proposition is more serious than it looks as far as the moving picture theaters are concerned, and a strong sentiment is prevailing in favor of the old time. Perhaps the condition will right itself after one winter season.

THE NORWOOD OPENS.

Detroit's newest playhouse, the Norwood, at Woodward and the Grand Boulevard, opened for the first time on Thursday evening, May 27. A large crowd was on hand and gave it the stamp of approval. The house manager is H. W. Irons, a Michigander, who has been associated with John H. Kunsky in Detroit, as well as a number of theaters in Michigan and Pennsylvania. More about the Norwood will be said in our next issue.

ABE SIEGEL TO MANAGE FOX LOCAL OFFICE.

Abe Siegel, formerly traveling representative for the Fox Film Corporation, has been appointed manager of the Detroit office to succeed Mayer B. Schlesinger, who has returned to New York. Mr. Siegel will make his permanent home in Detroit, and plans to become a benedict within the next few weeks. Yes, she is a New York girl.

NEW 1,800 SEAT HOUSE.

Plans have practically been completed for a new theater, seating 1,800 people, to be located at Grand River avenue and the Grand boulevard. It is to cost $100,000. Theodore L. Smith, secretary of the Maxine Theater Company, is said to be one of the men behind this new enterprise.

NEW OFFICES OF MAXINE THEATER COMPANY.

The Maxine Theater Company held its first annual meeting on May 25 and elected the following officers: A. Arthur Caille, president; Walter J. Owen, vice-president; Theo. L. Smith, secretary, and Walter L. Smith, treasurer. Ed V. McGrath was reappointed manager of the theater and the entire building. Reports showed that the theater had enjoyed most excellent business since it opened, about seven months ago.

GENERAL FILM MOVES TO BETTER QUARTERS.

The General Film Company, Detroit branch, has moved to much larger and better quarters, No. 100 Griswold street, in what is known as the Old Telegraph block, occupying most of the first floor. A. J. Gillingham, manager of this branch, certainly showed fine judgment in the way he mapped out his new quarters. An expert could not have done better. Every department is located just where it will give the very best results in the way of providing quick service for the trade. The location itself is ideal and convenient to all car lines. It faces Griswold street, Congress street on the front and side, and the alley on the rear, so that there is an unusual amount of light from all three directions, on account of the many large windows. Everything that could be desired in the way of film vaults, shipping rooms, receiving, etc., is found in this new branch. Mr. Gillingham has utilized every inch of space to excellent advantage and throughout the entire floor there is no such thing as "waste." The fact that all departments are on one floor, and that this floor is practically right off the street, is itself a big advantage as well as a great convenience to exhibitors.

ARTONE FILM CO. BUYS PLANT.

The Artone Film Co., Detroit, has purchased the entire plant of the All Red Feature Film Company, at Windsor, Ont. (across the river from Detroit), and will use it for a Canadian office handling Canadian trade only from there. A Detroit studio has been secured at 307 John street which will be used for the summer months by the Artone Company. Negotiations are now pending for a winter studio to be located in California, where the company will have a crew working from October until March. In this connection it might be said that a company of sixteen people is now working at the Detroit studio making moving picture songs of such well known hits as "5:15," "Dublin Bay," "Little Dream Girl," "Combined Melodies," "Old Erin" and many others. Among the recent additions to the Artone organization have been Leon Loeb as cameraman and Will H. Gregory as director. Mr. Loeb was formerly with the Lubin Company, while Mr. Gregory was connected with the Biograph Company. Aside from making these moving picture songs, the Artone will produce one-reel and five-reel films.

R. A. ADAMS NOW IN CHARGE OF KRITERION BRANCH.

R. A. Adams is manager of the Detroit office of the Detroit Kriterion Film Co, which is under the general management of Ralph Peckham. Mr. Adams came here from Toledo, where he was connected with the Universal Film Co. He has had six years of experience in the business, having been affiliated with all of the well known exchanges in Cleveland, Cincinnati, Toledo and Detroit. He reports an excellent business. He says there is a big call for the reissued Keystone Chaplin comedies which his firm is handling.

DETROIT BRIEFS.

The property at 303 Woodward avenue, now occupied by the Park theater, has been purchased by A. J. Gillingham, for investment purposes. The property has 21 feet frontage and runs back 110 feet. The price paid is said to have been in the neighborhood of $3,000 per foot frontage. The lease of the Park Theater Company has several years yet to run.

The Prohibition Feature Film Company has opened an office in the Free Press building, Detroit, and is represented by Arthur Maitland.

LOUISVILLE NEWS LETTER.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

THE Louisville production, "Billy," done by Carpenter & Johnson from Mrs. Ella Hutchison Ellwanger's little book of the same name, was shown at Macauley's theater in Louisville on Friday and Saturday, May 28 and 29. This was the first of Mrs. Ellwanger's screen successes and has been the talk of the town for several weeks.

Bad weather during the latter part of May held things back considerably as far as the airdomes and park picture shows were concerned. On Sunday, May 22, the Louisville & Jeffersonville Ferry company opened its picture theater at Fern Grove, but, like numerous other theaters conducted at the parks, business was very poor. On the previous Sunday night the Woodland airdome was opened, but rain held the crowds down to a minimum.

Rowland Clerk, manager of the Arista theater at Lebanon, Ky., was recently in Louisville, calling on the film men. He had W. H. Hurt, of the accounting firm of Hurt-Million & Company, of Louisville, install a comprehensive system of bookkeeping, whereby the management of the theater is enabled to tell just what it is doing at any time. A monthly trial balance is taken off under the new system.

The Germantown Amusement Company recently filed articles of incorporation with an authorized capital stock of $1,000, divided into 100 shares of $10 each. The company proposes to operate a motion picture show in a neighborhood occupied by persons of German descent and generally termed "Germantown." The debt limit is placed at $10,000. The incorporators, holding three shares each, are: Leslie Thurman, formerly conencted with the Masonic theater; George G. Buckingham and Peter Campbell. It is understood that the concern will operate an airdome in the old Lutz ball park.

Articles of incorporation of the Raymond Anderson Company, proposing to do a general advertising and moving picture film business, with a capital stock of $5,000, were recently filed. The stock is divided into 500 shares of the par value of $10. The incorporators are Raymond Anderson, 260 shares; J. H. Pfeffer, fifty shares, and John R. McConnell, twenty-five shares.

"The Birth of the American Flag" was the headliner of a film show recently given at the Mary Anderson for the special children's performances starting at 10 o'clock in the morning and again at 11.15 a. m. Other pictures recently shown included the following: "Boy Scouts as Farmers," "Picturesque Quercy," "A Study in Birds," "Circus Days," "Wonderful Animals," "Jack and the Beanstalk," "The Baseball Player's Dream," "Wood Carving," and "Pigs is Pigs." All of these pictures were first passed upon by the local Board of Censors for Children's Motion Picture shows and had the latter's endorsement.

H. H. Duffy, of New Washington, Ind., was in Louisville recently, making arrangements to purchase equipment and supplies with the intention of opening a new theater in Southern Indiana shortly.

The Cherokee theater, located in the Highlands, recently exhibited "The Sign of the Cross" in which William Farnum takes the leading part. The picture was shown at one of the special Sunday night performances at which the management tries as much as possible to show biblical pictures and pictures to which a highly religious residential district can not take exception. It was only after a hard fight that the management was enabled to erect the theater last season.

The Kentucky Derby pictures, recently shown at the Star, attracted good crowds and did remarkably well. This theater is now getting a good morning attendance and is generally well filled up by 11 o'clock.

The Majestic of Louisville continues showing high class feature productions. "The Moth and The Flame" was recently shown for three days before good audiences. Elsie Janis in "Betty in Search of a Thrill" was shown on May 24 to 26.

Joseph Snitzer, manager of the Indianapolis office of the Central Film Service company, was recently in Louisville, calling on A. C. Farrell, manager of the local office. Harry Hines of the Indianapolis Mutual office and H. K. Miller were also in the city.

The Gayety of Louisville, which opened with motion pictures at the end of its regular season's business, has closed again, as pictures failed to take well at the theater in spite of the fact that they were well advertised.

Miss Cora Lee Bennett, of the L. & N. Railroad Company's local office, who was recently voted the most beautiful business woman in Kentucky, through the Evening Post's beauty contest, has been notified by the Universal Film Company that she will be eligible in the contest for the $10,000 prize to be awarded to the best actress out of fifty chosen from various cities who will be present at Universal City, and take part in a special amateur play.

The Princess Shows Company, of Mayfield, Ky., has just been incorporated with a capital stock of $10,000. The incorporators are E. H. Smith, J. R. White and H. B. Smith.

CHILDREN'S SHOWS IN ATLANTA.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

THE Atlanta Woman's Club committee, in charge of the childrens' moving picture exhibition at the Grand theater, gave Saturday the biggest treat that has been given the little ones since the inauguration of the plan of entertainment.

The ladies on the committee spent several hours Thursday inspecting pictures furnished by the local film exchanges and finally choose the Paramount five-reel feature, "The Patchwork Girl of Oz," and several interesting industrial and educational reels for Saturday morning. A special committee from the Womans' Clubs were on hand to see that the children were seated and well taken care of. The theater was crowded to its capacity.

NEW ATLANTA PRODUCING CO.

Atlanta will have a new motion picture producing company, if the Superior Court grants the petition for charter for the Royal Film Corporation filed this week by its attorney. The petitioners are W. H. Peck, W. H. Johnston and F. B. Proctor. They ask to be incorporated with $75,000 capital stock in shares of $10 each, with the privilege of increasing this to $1,000,000. The object of the corporation, as named in the petition, is the production and sale of motion pictures.

BENEFIT TO SEND VETERANS TO RICHMOND REUNION.

Three moving picture theaters, the Strand, Savoy and Montgomery, were allowed to remain open in Atlanta Sunday. Each will put on a performance for the benefit of the Atlanta Confederate Veterans who wish to attend the reunion at Richmond, Va., June 1, 2 and 3. This is possibly the last reunion of the Confederate veterans, many of whom are old and cannot travel perhaps another year. Atlanta veterans made special effort to attend the performances in order that they may go on the trip to Richmond, and see the battlefields around that city, which they fought over in 1864. The entire proceeds of the Sunday performances at the three theaters go to pay expenses of the veterans.

ATLANTA BRIEFS.

The Vaudette has just closed a contract with the General Film Co. to select its pictures from its entire output. This is probably the most extensive film service ever obtained by a motion picture theater in the southeast, and means the Vaudette will be able to select at will the best pictures of this great releasing organization.

KANSAS CITY NEWS LETTER.

Special to Moving Picture World from Kansas City News Service.

THROUGH the columns of the Kansas City Star, that are open to the public, there has been much discussion of scenario writing. Many of the articles tell how easy it is to write the plays, and one man complains that his wife has done nothing but try to write moving picture plays since the letters have been published in the paper. Many more of the articles tell of the pleasant side of the undertaking and reserve the last paragraph to discourage all who contemplate trying it.

THEY QUIT KNOCKING—IT IS SAFER.

The newspapers and the moving picture exchange men are now about through with their knocking of the moving picture censors of Kansas. It seems that they have at last realized that the censors are in Kansas to stay and no amount of knocking is going to make the game any easier on them. There is considerable talk that the next legislature will have bills brought before it to offset this profit-eating law. Many of the firms interested are preparing statistics for introduction at the next meeting of the legislature.

IN KANSAS CITY.

The Twelfth Street theater has made all the arrangements for the summer business according to A. Durrin, manager of the theater. An air cooling system has been installed, and other comforts added for the warm season. Charlie Chaplin has been a large drawing card in Kansas City. "Tillie's Punctured Romance" was shown only once in Kansas City at the Willis Wood theater, and it drew large audiences. Manager Durrin says that the Twelfth Street theater will never go back to the one-day four-reel, 5-cent class. The patronage so far through the summer has been a trifle larger than it was during the cold months.

C. S. Edwards, Jr., manager of the Pathe Exchange at Kansas City, says that the business is picking up nearly 10 per cent. better than it has been for the past month. All the booking agents are again on the road and the letters and contracts that they have been sending in are much better than a month ago.

Kansas City's most up-to-date airdome opened May 16. Connected with the Apollo theater, it is located in the most exclusive residence district. The theater was remodeled throughout for the coming season. "The Black Ring," a Kalem three-reel drama; "The Park Honeymooners," a Vitagraph comedy, and the Hearst-Selig Weekly, was the opening program.

Messrs. Fox and Ford, owners of the Empress, Marble and the Marquis theaters, at Wichita, Kan., were recently in the city and visited C. S. Edwards, Jr., at the Pathe Exchange. The gentlemen are much interested in the release of new feature plays and are anxious to get the first run on them for the State of Kansas. They complimented the traveling force of the company that have called on them from time to time very highly.

John Hardin, manager of the Kansas City branch of the George Kleine Motion Picture Company, says that the business since they re-entered the Kansas City field two weeks ago has been improving rapidly and they are now booking good orders all over the state and in Kansas.

IN MISSOURI.

"The Commanding Officer," a four-reel Paramount release, was boosted highly by the press at Springfield, Mo., while it was being shown at the Jefferson theater there.

The Delphus theater, at Carthage, Mo., is now showing Paramount releases exclusively. The theater patrons at Carthage seem to patronize the feature plays more than the others.

The merchants of Willow Springs, Mo., have organized for the purpose of giving free moving picture shows to their farmer friends each Saturday afternoon. The shows have attracted a great many farmers to town and in turn has proved a profitable investment for the merchants.

So good is the program at the Electric theater that the business men of Boliver, Mo., have booked each Saturday afternoon and are giving free moving picture shows for the farmers that visit the town. For the same show they are charging the citizens of the town 20 cents admission. The show consists of only three reels of pictures. The first reel is a current events series. The second is one of an educational series and the third is scenic and humorous.

IN KANSAS.

The Stardome, the summer playhouse operated by the management of the Cozy theater, began showing its program of Mutuals May 17, at Osawatomie.

Manager Youngberg, of the Majestic, Osawatomie, Kan., who is noted for his prompt showing of pictures exploited in the larger cities, began the middle of May the operation of his airdome.

Since the publishing of the book called Pollyanna, "The Glad Game," the theme of the story has become so significant that a Kansas City, Kan., theater has adopted the name. The theater is an airdome at Tenth and Minnesota avenues. It has been entirely remodeled and repainted. The airdome opened for the summer season May 15 and was one of the first in this territory to open.

Merchants of Seneca, Kan., have leased the local moving picture theaters and on Saturday afternoon issue free tickets to all their farmer friends. The show has been crowded at every performance so far and the merchants announce their intention of giving these shows every Saturday afternoon, showing some picture that will interest a tiller of the soil by educating him in his vocation rather than showing a picture for the amusement to be derived from it.

SOUTHWESTERN PROGRAMS.

Special to Moving Picture World from Southwest News Service.

THE Gem, at Miami, Ariz., had a "Commercial and School Children's Day" when slides showing the interior of business houses and school rooms were exhibited. A record for attendance was made at the Airdome in Douglas, Ariz., when "The Spoilers" was shown. Wigwam No. 2 at San Antonio, Tex., will no longer repeat on Wigwam No. 1, but hereafter will show first-run pictures.

"Creation" was added to the regular program of the Best at Bonham, Tex., and the Princess at Denton, Tex. Visiting Elks were admitted free to the Queen at Waco, Tex., during the state convention. The big comedy feature, "Tillie's Punctured Romance" was shown at the Crystal in Little Rock, Ark., to help the local Ad club's fund for a trip to the big Chicago convention.

Each woman who saw "Cabiria" at the Princess at Roswell, N. M., was given a dainty souvenir fan. While the Eagles had their state convention in Beaumont, Tex., Clyde Blanchette of the Star and Joel C. Clemmons of the Tivoli, Imperial Electric and Crystal theaters admitted free all visiting lodgemen. The Gaiety at Muskogee, Okla., had a whole week's showing of the thrill-fest film made at the recent meeting of the Southern Commercial Congress in that city.

NEWS ITEMS FROM SOUTHWEST.

The "jitney" bus movement can be turned to good advantage if theater owners follow the example of the Old Mill and Queen theaters at Dallas, Tex. These houses have made arrangements whereby any union "jitney" will take a resident from his home right to the door of the photoplay houses.

Ceremonious Opening

Nashville's Fourth Avenue Airdome Opens with Automobile Parade—Mayor of City and Other Officials Present—Drew Crowds Towards Open Gate—Is Officially Endorsed by Trades and Labor Council as Union Theater.

By G. D. Crain, Jr., Nashville Correspondent of Moving Picture World.

THE opening of the Fourth Avenue airdome, at Nashville, Tenn., was a rather pretentious affair and attracted a great deal of attention. A large automobile parade headed by Mayor Howse and other city officials threw a good deal of interest in the direction of the new place of amusement. Numerous members of the trades and labor unions also took part in the parade as the new theater is the only Union vaudeville house in the city. Two reels of film made up a part of the bill. The project was endorsed officially by the Trades' and Labor Council of Nashville at their last meeting. All employes of the theater, stage hands, moving picture operators, etc., will be union men. James W. Kean is general manager of the theater and Jack O'Neal is house manager. Amateur nights have been arranged to fall on Friday and will attract considerable attention. Smoking will be allowed on the last three rows of seats. The entrance is set back fifty feet from the street, and this space has been turned into a garden, which is very attractive.

W. C. T. U. WANTS CLEANER SHOWS IN NASHVILLE.

A committee of two ladies from the Nashville W. C. T. U. recently held a conference with members of the city board of censorship at the commission room in the city hall. The censors had been called together by special request of the committee to discuss ways and means for a more thorough supervision of the films now being displayed in the moving picture theaters of Nashville. The women declared that sentiment is growing against certain types of pictures being displayed and it is felt that the moving picture houses in some instances are going too far in the sort of pictures which they are showing. The censors declared that the only way in which they could exercise a proper control over the films displayed was through the suggestions and information afforded them by people who were interested in having only the highest type of pictures displayed in Nashville.

PASTORS WANT NO SABBATH PICTURES, EVEN FOR CHARITY.

At Chattanooga, Tenn., the Chattanooga Pastors' Association on May 17 adopted a resolution aimed against Sunday motion picture shows. The resolutions were as follows:

Be it resolved that we, the members of the Pastors' Association of the city of Chattanooga, while recognizing the evidently pure intention of those who have sought to aid some of the very worthy institutions of the city by means of the proceeds from Sunday performances of motion picture plays, ask the cooperation of all civic organizations, women's clubs and philanthropic industrial classes for a one day's rest in seven.

Be it further resolved that we view with apprehension those efforts which would tend to convert the first day of the week into a period of pleasure rather than a day for rest, recreation and worship and that we avoid, so far as possible, the requirement of unnecessary toil that day. (Signed) I. D. Steel, president; D. W. Crawford, secretary.

As for "recreation," there are pictures and pictures, and one can hardly expect the pastors to realize the human value of pictures on Sunday to many whom the pastors can not reach.

New officers were elected at the meeting to serve during the coming year. The new president is the Rev. Leonard Swisher and the Rev. Geo. O. Bachman is secretary-treasurer.

PICTURE MAN HAS AUTO ACCIDENT.

Philip Kimball, manager of one of the leading motion picture theaters at Jackson, Miss., suffered a broken collar bone and a sprained back in a recent automobile accident in which his car turned turtle on the road near Tougaloo, and was wrecked. The accident occured early in the morning. In the car with Mr. Kimball were Sam Hemphill and three ladies.

TENNESSEE NOTES.

At Clarksville, Tenn., Elliott & Waddell, contractors, are busy on the erection of the Lillian theater, burned several months ago. The building will be opened to the public about August 15, according to the architects, Joseph & Joseph, of Louisville. The shows in the meantime are being held at the Elite theater.

At Memphis, Tenn., the Majestic Amusement company is now operating three theaters under the tile of the Majestic theaters. They are known as New Majestic No. 1, Old Majestic No. 1 and Majestic No. 2. The company is also operating Empire theater No. 2, but is not advertising any shows at Empire No. 1 just now. New Majestic No. 1 has been showing such plays as Olga Petrova in the "Heart of a Painted Woman," "The Clemenceau Case," and "Hypocrites." Old Majestic No. 1 has shown "The Lilly of Poverty Flats," "Strathmore," "The Lure of the Mask," and similar pictures. The other two theaters are showing a number of shorter productions, consisting mostly of one and two reelers.

The first of the famous V-L-S-E feature films released under special directions and bookings was shown at the Fifth Avenue theater at Nashville, Tenn., on May 26 to 27. This picture consisted of "The Juggernaut."

Moving pictures for children at Nashville, Tenn., are proving rather popular at the Princess. On May 21 "The Heart of a Prince" was shown from 10 o'clock a. m. to 12.30 o'clock p. m., and proved very attractive as well as delighting to the children. A special committee of ladies interested in making the movement a success attend the performances and look after the children.

The management of the new Parthenon of Nashville, recognizing the value of high class music in the moving picture house, has made arrangement whereby a $10,000 pipe organ will be installed in the new theater. Mrs. Stella Pohl, a talented musician of the city, has been engaged to handle the organ, which was recently shipped from the manufacturer, M. P. Moller of Hagerstown, Md.

Through a typographical error, it was recently announced that Annette Kellermann, in "Neptune's Daughter," would be shown at the Strand at Nashville at the admission price of ten cents. The theater raised prices to twenty cents for this production. The paper failed to state the change, but it was corrected later. This picture was first advertised to appear at the Orpheum. The latter theater was closed, however, as it was being repaired by the insurance companies following a recent fire. It is expected that the theater will resume operations at an early date.

Exchanges Modify Rule

San Francisco Film Exchange Board Drops Demand for Prepayment by Exhibitors—Set Saturday of Each Week as Paying Day—Credit Ceases Mondays—Result of Strong Protest by Local League.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE Film Exchange Board of Trade of San Francisco recently advised exhibitors in San Francisco territory that on and after May 24 payment would be exacted in advance for all service, whether for the regular program or features, giving as a reason the heavy losses that have been sustained through the regular credit system. While legitimate exhibitors expressed themselves in favor of measures that would tend to eliminate these losses they did not feel that their privileges should be curtailed because of the actions of irresponsible parties and voiced a vigorous protest.

A committee from the newly reorganized Motion Picture Exhibitors' League of San Francisco, with representatives from the Alameda County League and the state organization, met the film exchange men in conference on May 18 and made such a strong showing that a modification of the rule was secured whereby payment for service is to be made on Saturday of each week, instead of in advance, with Monday of the following week for those of proven credit standing. The exhibitors took the stand that their business should be recognized as a legitimate one, and that the curtailment of credit privileges might be misconstrued by banking interests and others with whom they do business. They declared that if there were exhibitors who did not pay their bills, and who were not responsible, the exchange men were the ones who would first find it out and that the remedy was to refuse service to such parties unless payment in advance was exacted.

The prompt action that was taken on this matter was made possible only by the fact that the exhibitors are well organized and the success with which negotiations were conducted is expected to result in an immediate increase in the membership of both the local and state organizations. Had it not been for the prompt work of the two leagues much friction would doubtless have resulted between exchanges and exhibitors. The latter are anxious to assist in anything that will tend to eliminate unfair competition and deplore the acts of those who have made a practice of fleecing film exchanges, but oppose any action that might tend to impair their credit rating.

EXHIBITORS ANSWER ALL PRESS ATTACKS ON FILMS.

Many attacks on moving picture exhibitions have been made in the daily press of Alameda County and exhibitors there are taking care to see that all are properly answered in order that any step toward local censorship may be nipped in the bud. Quite recently a lengthy article appeared in a Berkeley paper by an outside contributor advising that something be done to secure cleaner entertainment and citing numerous instances when he had been compelled to leave houses on account of repulsive and immoral films. This article was answered the following day by H. L. Beach, president of the State League, showing what exhibitors were doing to secure better pictures and advising readers to patronize only the houses that give wholesome entertainment. In speaking of this matter Mr. Beach says: "The city of Berkeley, being the seat of the State University and other institutions of learning, is being closely watched by other cities, and it would be disastrous if censorship secured a foothold here. Many persons of the leisure class reside here, and they have both the time and inclination to prepare articles for the press. All these articles [illegible] are detrimental to our interests, and this plan should be followed out everywhere. To allow a misleading statement to go unchallenged is a serious mistake."

FOX FILM CORP. IN NEW HOME.

The William Fox Film Corporation, which has occupied quarters at 107 Golden Gate avenue since entering this field several months ago, has taken a lease on the adjoining store at 111 Golden Gate avenue, formerly occupied by the California Kriterion Exchange. The new home is fitted up in splendid fashion and was regarded as one of the best appointed places of its kind in the city. It is much larger than the quarters vacated and the move is being made for this reason. A fully equipped projection room is installed in the spacious basement, while shelving and office partitions are in place on the main floor. Manager William Citron of the Fox Film Corporation, is delighted to be able to make the change, as space at the old location has been at a premium for some time, owing to the great increase in the volume of business transacted through this office.

SCREEN CLUB'S NEW DIRECTOR.

R. Quive, the San Francisco representative of the V-L-S-E, Inc., has been elected a director of the Screen Club of San Francisco, to succeed Tom North, who has left for the Northwest. The club is planning to give a high jinks early in June.

ALLEN RETURNS TO NORTHWEST.

J. W. Allen, who spent some time here as manager of the Warner's Features, and who left to accept a position as manager of the Los Angeles branch of the California Film Exchange, was here recently for a short stay on his way to Portland, Ore., where he is to take charge of the interests of the United Film Service in the Northwest.

OAKLAND EXHIBITORS STRIVE TO HAVE LICENSE REDUCED.

The moving picture exhibitors of Oakland, Cal., are attempting to secure through their organization a reduction of the yearly license tax and have made arrangements for the introduction of an ordinance in the city council to this effect. While Oakland has a population of less than one-fourth of San Francisco's, the tax on moving picture houses is 50 per cent. higher. The high tax was secured several years ago at the instance of exhibitors who viewed with alarm the rapidly increasing competition and who sought to stifle this by a high license fee. Now that the business is on an established basis it is desired to have the fee reduced and based upon the Federal tax.

PROMINENT HOUSE CHANGES HANDS.

The Alameda theater, of the Turner & Dahnken Circuit, has been taken over on a twenty-year lease by Rex Midgley, of the Franklin theater, Oakland, and is now being conducted under the new management. This house is a splendid one, and while in a different city is but a short distance from the Franklin. The Oakland house will be conducted as formerly and each will receive the personal attention of Mr. Midgley.

IN SAN FRANCISCO.

J. F. Sherrett, general manager of the Nicholas Power Company, spent the past week here enjoying the Exposition. The lighting effects appealed to him in particular, as he has long been interested in electrical work. From what he could judge while on his trip, conditions in San Francisco and vicinity are better than elsewhere.

Charles C. Shay, president of the international organization of moving picture operators, was here recently and was shown the leading points of interest by officials of the local body.

The Mutual Film Corporation has made arrangements for the erection of a new exchange building on Turk street, a block above the present location. The new building will cover a lot 45x137 feet and will be fireproof in its construction. Plans are now being prepared and it is intended to make this the last word in film exchange construction from every standpoint. The latest ideas for handling and storing film are being studied and no expense or effort will be spared to make the exchange a model of efficiency.

Edward H. Kemp has supplied a late model Motiograph for the new Chinese mission now being completed on Stockton street, near Clay. Moving pictures will be used largey in educational work there.

Through the courtesy of Sol Lesser, president of the Golden Gate Film exchange, the prisoners of San Quentin penitentiary were recently treated to a moving picture show, the feature of which was a film showing Art. Smith, the aviator, in a night flight at the Exposition. The aviator himself attended the performance and told about his experience in the air.

A patent on a rewind machine has been secured by Rickon & Kemp, of which Edward H. Kemp is a member. Mr. Kemp is making some extensive experiments with the use of the [illegible] lamps for projection purposes and anticipates that these will be used extensively in the near future.

J. E. Smith, of the Tonopah & Goldfield Amusement Co., was a visiter here from Nevada recently to arrange for service.

P. F. Crowley sailed this week for Honolulu on the Manchuria with the Buffalo Bill pictures.

Fred W. Busey, formerly of the Savoy thetater, is now manager of the Pacific Coast Mounting Co., a new concern located at 780 Ellis street.

The Grand theater, Twenty-second and Mission streets, one of the oldest moving picture houses in the city, is being overhauled.

CALIFORNIA NOTES.

The old Bio theater at Hayward, now known as the Photoplay, has been sold to A. Henry and H. Harvey.

The Lyric theater at Eureka is now known as the Eureka theater and is being conducted by C. K. Stowe.

The Western States Vaudeville Co., which controls the Hippodrome at San [illegible] Ye Liberty theater at Oakland and will open this in about three weeks as a vaudeville and moving picture house. The name will be changed to the Hippodrome. An operating room is being fitted up there by Walter Preddey, of San Francisco, who will also furnish two Powers Cameragraphs.

The Modesto theater at Modesto, Cal., has reverted to A. A. Richards, the former proprietor, through a court decision, and he has already assumed the management.

A moving picture house to cost about $12,000, with a seating capacity of 400, is to be erected at Piedmont Ave. and Forty-first street, Oakland, by D. Dwyer, 4086 Piedmont avenue.

H. W. Laugenour has succeeded George E. Duke as manager of the United States Film Company of Oroville. Mr. Duke has been given all rights to the film, "Folly of a Life of Crime," for his interests in the company.

J. C. GRAHAM VISITS CLEVELAND.

By J. D. Raridan, Cleveland Correspondent of Moving Picture World.

IN his recent visit to Cleveland, J. C. Graham, president of the United Film Service, received what he termed an excellent impression of the motion picture conditions in this part of the country. He expressed extreme satisfaction with the progress made by Walter M. Williams, manager of the local United offices, in the distribution of that company's films. "The United if offering what we are pleased to call a short-story program, and from the activity of our Cleveland offices it is evident this is the sort of material exhibitors find worth while and their patrons find interesting," Mr. Graham commented.

SELZNICK IN CLEVELAND.

Louis J. Selznick, vice-president and general manager of the World Film Corporation, spent several days in Cleveland last week. His visit combined business an social objects, for Mr. Selznick is a former resident of Cleveland and has many acquaintances here. His mother still lives in the city. He took advantage of the occasion to arrange for expansion of the local branch of the World Film Corporation, now under the management of W. W. Kulp.

A. W. GOFF TO MANAGE BIG FOUR OFFICE.

A. W. Goff, former manager of the General Film Company's offices in Cleveland, has taken charge of the territory for the Big Four (V-L-S-E). Headquarters have been established in the Sincere building, utilizing the entire top floor.

CLEVELAND SHORT ITEMS.

James D. Mooney has been made assistant manager and press representative of the Standard theater, E. 8th street and Prospect avenue, Cleveland, to assist Manager Joseph Grossman. He succeeds Thomas Colby who left Cleveland recently to distribute war films in Nebraska, Iowa, Wisconsin and Michigan.

J. H. Simpson, manager of the Ideal, 3959 St. Clair avenue, Cleveland, has closed the house for the summer months.

The Wonderland theater, W. 25th street and Clark avenue, Cleveland, has been sold by C. J. Goeppinger and William King to Walter Bulow and D. K. Gresham. The new owners are arranging a series of feature bookings in addition to their regular program.

K. R. Carson is the new owner of the Enjoy-U theater, 7700 Lake avenue, Cleveland, having purchased it from the former owner, H. Weil. Mr. Carson will continue the policy on regular program and feature releases occasionally.

Keith's Hippodrome, Cleveland, has changed over from vaudeville to pictures for the summer months. The mammoth stage has been changed into a Venetian set, utilizing the big tanks as a waterway. Manager Daniels is booking feature attractions. "Salambo," World Film production, is now on for a week's run.

The Carter Theater Curtain Co., of Minneapolis, will open a permanent branch in Cleveland at an early date.

J. B. Vigna, of the J. B. Vigna Film Co., 1042 Superior avenue, Cleveland, announces the company has changed its name to the Superior Feature Film Co.

H. H. Van Loan and wife (the latter a star with the Universal Film Mfg. Co.) passed through Cleveland last week en route from New York to Universal City. They were guests of C. G. Thompson, manager of the Victor Film Service. Mr. and Mrs. Van Loan were married before the camera recently on board a United States cruiser during the review of the fleet at New York.

Hall Caine's masterpiece, "The Eternal City" is announced as an early attraction at the Alhambra theater, E. 105th street and Euclid avenue, Cleveland. The picture will be shown for seven days, starting June 21 and at advanced prices.

New Theater in St. Louis

The Ritz, to Be Built by the St. Louis Amusement Company on Ninth Street, Will Seat 1,000 Persons—Its Aim Is High Class Feature Offerings—Officers of the Company—Other Theaters Projected.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

THE St. Louis Amusement Company has taken a ten-year lease on a site at 208-10 North Sixth street, upon which a modern exclusive moving picture theater is to be built. The building now on the ground will be razed, and a new fireproof structure, with a seating capacity of 1,000, will be erected, the balcony seating 400, and lower floor 600. Only high-class features and pictures will be shown, and as that section of Sixth street is bright with new buildings, restaurants, cafes and theaters, the new house should receive a goodly share of patronage.

The theater will be called the Ritz, and the building, together with the handsome decorations planned, will cost approximately $40,000. Alfred H. Murphy is president and George E. Lawler, secretary and treasurer of the amusement company. Work wil be begun on the new house as soon as the present tenant finds another location for his cafe, which has been occuying the house.

Theater and amusement investments have been very active in the real estate market in St. Louis this spring. Besides the Ritz, which will be begun soon, a very pretentious theater building in the west end of the city on Delmar avenue, near Hamilton, is nearing completion. Negotiations are in progress for a costly theater on Shaw avenue, near Vandeventer. A number of other theaters in various sections of the city are under way, and airdomes are springing up like mushrooms on likely vacant lots in all parts of town and suburbs.

BARNEY ROSENTHAL TO MANAGE UNIVERSAL EXCHANGE.

Barney Rosenthal has been appointed manager of the Universal exchange in St. Louis, to succeed A. F. Beck, who goes to New York to join the forces of the United Film Service in that city. Mr. Beck leaves many good friends among the exhibitors who have had dealings with him, and as an appreciation of the tact and good fellowship he displayed while manager of the exchange, he is to be given a banquet at one of the leading hotels before he leaves for New York. Mr. Rosenthal, who has been assistant manager to Mr. Beck, is almost as well known as his predecessor, and is an experienced film man.

ARBOR DAY FILM.

Another film made in St. Louis that is being shown in other states is the Arbor Day celebration held at Fair Grounds Park on April 9th. The Mayor and many other city officials participated in the celebration, planting trees, and acting as judges in the many games and contests.

MOVING PICTURES AT COLISEUM.

If a plan for the refinancing of the St. Louis Coliseum Company by a reissue of its stocks and bonds through the Business Men's League is accepted, the Coliseum, at Washington and Jefferson avenues, among other things, will be used for moving picture shows during the dull seasons. The announcement was made by A. C. Einstein, president of the company. Mr. Einstein says that the plan is to build a portable stage which can be used for theatrical performers and moving picture shows, and removed when the arena is needed for other purposes.

ST. LOUIS POST OFFICE IN FILMS.

Moving pictures were made of the workings of the St. Louis Post Office recently, showing every feature of the handling of mail. The new Post Office at 18th street and Clark avenue, is called a "model" by experts, who say that the facilities for the rapid handling of mail are as near perfect as human ingenuity and skill can make them. Postmaster Selph is seen in the film directing the work in the many departments, from the time the mail is brought in by the collectors until it is sent away on the trains, and from its arrival in the city until it is delivered to the address by the letter carriers. The parcel post system is also shown in the film, showing farmers gathering fruit and vegetables, plucking and dressing poultry, packing ready for the mail, and the entire transaction from the time the parcel leaves the farm until it reaches its destination. These films are now on exhibition at the Panama-Pacific Exposition at San Francisco and are screened eight times a day at the model Post Office there.

ST. LOUIS AIRDOMES.

The "Nebraska."

The new Nebraska airdome, Park and Nebraska avenues, opened on May 23d. There were speeches and responses by prominent St. Louisians, an excellent program, with special features and songs by the poular Verdi Quartette. James L. McKelvey, Building Commissioner of St. Louis, made the opening remarks, and a response followed by Gus Baur, Alderman of the 14th Ward. Other speakers were Dr. L. E. Lehmberg and Henry Hoffman. J. Wm. Deubach, treasurer of the Olympic theater is manager of the Nebraska, and his policy for the skydome will be patterned after that of the Olympic. Only first run high class pictures, with the best singers and quartettes obtainable, and an orchestra composed of some of the most capable musicians in town will be seen and heard at the Nebraska.

The "Olivette."

The Olivette airdome, a new show place on Olive street near Grand avenue, opened on May 24th with Holbrook Blinn and Alice Brady in "The Boss." The Olivette intends to maintain an exclusive feature program.

"Crystal Feature Dome."

The Crystal Feature Dome, at Delmar and De Baliviere avenues, is a new skydome just opened, showing high-class pictures and features exclusively. On the opening night "The Fifth Commandment," with Julius Steger in the lead, was shown as the principal attraction. The Crystal is also showing "The Goddess" on Monday nights.

The "Woodland."

The Woodland airdome was turned over to the Morganford School Patrons' Association on the night of May 21, for the annual school entertainment. The program consisted of moving pictures, games and drills, and a short address by President Bircher of the Association.

The "Mozart."

The Mozart airdome, at 4800 Delmar avenue, opened its summer season on May 22nd with an exclusive moving picture program, including large features. The Mozart has a seating capacity of 2,000 and charges ten cents admission.

"Hamilton Skydome."

The Hamilton skydome, at Hamilton and Easton avenues, heretofore specializing on vaudeville, with perhaps three reels of moving pictures, is now advertising multiple reel features, and a serial, "The Goddess," for Monday nights.

The "Maryland."

The Maryand, a new airdome, at 1910 South 13th street, opened on May 22 with an all-picture bill.

(Continued on page 1816.)

Vitagraph
BLUE RIBBON FEATURES

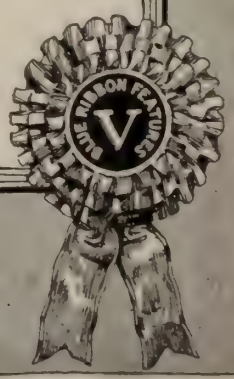
THE posters of the "Island of Regeneration," the second of the Vitagraph Blue Ribbon Features—have attracted attention everywhere as the "most beautiful posters ever used for motion pictures."

The posters of all Blue Ribbon Features will be of an equally unusual character—and attain this same high standard of attractiveness.

Blue Ribbon Feature number three—"The Sins of the Mothers"—first prize winner of the New York Evening Sun's scenario competition will be released June 14th.

Book Direct

V I T A G R A P H
1600 Broadway New York



LUBIN

LIBERTY BELL Features

"LIBERTY BELL" is the name we have chosen to identify those Lubin photo plays of unusually high quality (of 4 reels or more) with famous theatrical stars in the leading roles, to be released through the V. L. S. E., Inc.

For the present we are offering

"THE EAGLE'S NEST"

in 6 parts, which is playing to packed houses in all parts of the country. "The Eagle's Nest," featuring Edwin Arden and Romaine Fielding, is one of the most picturesque and thrilling dramas ever shown on the screen. The scenic effects are notably beautiful, having been photographed principally in the world famous "Garden of the Gods."

—Also

"THE COLLEGE WIDOW"

from the celebrated play of the same name by George Ade, featuring Ethel Clayton and George Soule Spencer. "The College Widow" is unquestionably the greatest college picture shown. It comprises an exciting football game, a "snake dance" of nearly 10,000 students and the most sensational fire scene ever pictured.

The Lubin **LIBERTY BELL** feature for release June 7th is Cecil Raleigh's successful comedy drama

"THE SPORTING DUCHESS"

with the popular and famous star, Rose Coghlan, in the cast.

BOOKED DIRECT

LUBIN 1600 Broadway **New York City**

SELIG

"THE ROSARY"

A SELIG RED SEAL PLAY THAT WILL VIE WITH "THE SPOILERS" FOR PUBLIC APPROVAL—ENACTED BY AN ALL-STAR CAST HEADED BY MISS KATHLYN WILLIAMS AND RELEASED DIRECTLY TO EXHIBITORS THROUGH

V-L-S-E, INC.,
1600 Broadway, N. Y.

A SELIG RED SEAL PLAY ARRANGED FOR MOTION PICTURES, IN SEVEN REELS, BY EDWARD E. ROSE, AUTHOR OF THE STAGE DRAMA OF THE SAME NAME AND ENDORSED BY THOSE OF EVERY FAITH. RELEASED ON MONDAY, JUNE 28TH.

"THE ROSARY"

A Heart-stirring Drama with a Strong Love Story Intertwined and Portraying the Manner in Which a Kindly Clergyman Finally Brought Happiness Into a Grief Stricken Home and Through Hope and Faith Uncovered the Serpent in Eden. Colin Campbell, who Directed the Great Selig Productions of "The Spoilers," "The Carpet from Bagdad," etc., Has Submitted a Wonderful Picturization Abounding in Beautiful Scenic Effects and Talented Acting.

OTHER RED SEAL PLAYS

"The Carpet from Bagdad"—Released May 3rd. Carries the S. R. O. Sign Everywhere.

"The Millionaire Baby"—Released May 31st, is Packing 'Em in Every Theatre that has booked this Exciting story written by Anna Katherine Green. Film Reviewers and others have devoted columns of space to this story of Intrigue and Adventure.

"A TEXAS STEER," WITH TYRONE POWER, IS COMING ON JULY 26th

BOOK DIRECT BOOK DIRECT BOOK DIRECT

SELIG

1600 BROADWAY, NEW YORK, N. Y.

"The Red Seal of Quality"

Viola Allen as "White Sister" Achieves Great Film Success

Probably no announcement caused a greater stir in the photoplay world than that made recently by Essanay to the effect that Viola Allen had been secured to play the leading role in "The White Sister." Thousands will remember the wonderful part as it was played by Miss Allen on the stage.

The "White Sister" has been made into a marvelous photoplay by Essanay and Miss Allen has given to the world a film record that will be an everlasting tribute to her art.

This is the first photoplay in which Miss Allen has ever appeared. This wonderful actress received many offers from film companies to appear on the screen. She refused them for Essanay.

Only the knowledge that Essanay could and would make a master production of "The White Sister" decided Miss Allen to accept the offer. As a friend of the late F. Marion Crawford and his family Miss Allen felt that she could do no more than pay a tribute to the author's greatness by a film record of his most popular work.

Essanay is now offering this greatest of all productions to exhibitors throughout the United States. It is unnecessary to tell you what this stupendous photoplay will mean to you and your theatre. You can apply for bookings now through any branch office of the V. L. S. E. (Inc.).

MASTER ARTISTS

Four of the greatest names in the Artistic World are—

VELASQUEZ, GAINSBOROUGH, REMBRANDT and VAN DYKE.

Four of the greatest names in the Picture World are—

VITAGRAPH, LUBIN, SELIG and ESSANAY

To Paint a Masterpiece—

A Picture that tells a wonderful story without words—

Is the sublime privilege of a Master Artist.

The ability to paint Masterpieces comes—

Only after years of close study and intelligent effort.

The Picture Plays on the V. L. S. E. Program—

ARE Photographic Masterpieces—

The Results of accumulated knowledge and experience.

The Trademarks of the four recognized leaders

Are—ON THE SCREEN

As the names

VELASQUEZ
GAINSBOROUGH
REMBRANDT
and
VAN DYKE

on the Painted Canvas.

You can book these Masterpieces at any V. L. S. E. Office.

New York

Chicago	Philadelphia	Boston	San Francisco
Atlanta	Kansas City	Dallas	Minneapolis
St. Louis	Pittsburgh	Portland	Cleveland

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of
V. L. S. E.
MASTERPIECES
Now Ready

THE JUGGERNAUT

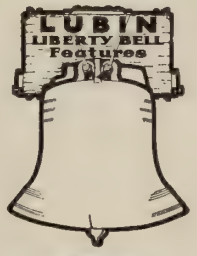
SINS OF THE MOTHERS

THE ISLAND OF REGENERATION

CROOKY

THE EAGLE'S NEST

THE SPORTING DUCHESS



THE COLLEGE WIDOW

THE VALLEY OF LOST HOPE

THE CARPET FROM BAGDAD

THE ROSARY

THE MILLIONAIRE BABY

A TEXAS STEER

GRAUSTARK

THE CRIMSON WING

THE SLIM PRINCESS

THE WHITE SISTER

Book any of these Big Four Masterpieces at any V. L. S. E. Office.

New York

Chicago	Philadelphia	Boston	San Francisco
Atlanta	Kansas City	Dallas	Minneapolis
St. Louis	Pittsburgh	Portland	Cleveland

New Orleans New Theater

The Athenaeum, Largest Auditorium in Southern Metropolis, Is to Show Pictures—Some of the Special Advantages Manager Weisfeld Will Have in the Way of Advertising—Prices for Show and Good Music.

Special to Moving Picture World from Trades News Service, New Orleans.

THE opening of the Athenaeum, New Orleans' largest auditorium, as a picture house was eagerly looked forward to both by the trade and the public. Sunday, May 30, was day set, "The Heart of Maryland," featuring Mrs. Leslie Carter, being the first booking; "Salambo," World Film feature, the second. The house seats two thousand comfortably, though by reducing the aisle and promenade space this can be extended to 2,400. Its name carries more prestige than that of any other house in New Orleans, it being the official "palace" of the king of the Carnival, the scene of the greatest annual Mardi Gras balls, and the place where Damrosch and Kubelik are heard.

So much for the hall itself. This, alone, it is thought, would go far toward assuring the success of the venture, which is admittedly revolutionary in New Orleans. Most important, however, is the support being given the enterprise by the Young Men's Hebrew Association, the owners of the house. The membership of the association comprises roundly a thousand men, who, between them, practically "own Canal street." These men, by way of helping indirectly the finances of the club, have volunteered to display in their show windows some hundred photograph stands. "That," says Mr. William Weisfeld, waving his hand at the thoroughfare, "is my lobby."

In addition to this advertising, Mr. Weisfeld has contracted to spend about $150 a week on newspaper advertising, this amount being much in excess of the bills of any picture house now running. It is estimated that about $100 will go for "paper." Two floats carrying twenty-four sheets will be kept on the street regularly and, altogether, one would have to be both deaf and blind not to know about the "pictures extraordinary" which are promised for the Athenaeum weekly.

The prices will be ten, twenty, thirty and fifty cents for box seats, this also being a new departure, no New Orleans picture house having previously scaled their prices. This means of course that it will cost considerably more to go to the Athenaeum than elsewhere, but Mr. Weisfeld thinks, and he has good reason to, that the Athenaeum with its big pictures will get the consideration of an extraordinary attraction so that neither the higher prices or the necessity of taking a street car, or walking, ten blocks from Canal street, will stand in anybody's way.

Tosso's orchestra, the best available in New Orleans, will in itself constitute a not inconsiderable attraction. It will play several pieces by way of overture before the first run, which begins at half past seven, and between the first and second runs.

NEW ORLEANS NOTES.

J. C. Butner, formerly feature manager for the Mutual at Boston, has been put in charge of the Mutual office at New Orleans, succeeding E. Auger, recently resigned to become southern manager for the World Film.

"Who Pays?" Pathe feature, is playing a number of New Orleans suburban houses. At a recent feature night at the Pastime, where the picture was booked, two policemen were put at the door by the management to stem the rush. "Who Pays?" played one of the Canal street houses for a time, but for reasons not made clear the booking was terminated.

Phillip J. Reilly, formerly a New Orleans newspaperman, is on the road for the Paramount, traveling out of Dallas. Phil is putting them over, from all reports, just as he used to do in newspaper row, fast.

The Coquille Film Company is reported to be developing extensive plans, calculated to put that organization rather high up in the producing line. Certain members of the old company are being retained, it is learned, but the new company will be built up largely from experienced talent, it being a plan of the company to go in for Broadway Stars productions.

BANGOR'S STRAND OPENS SOON.

From John P. Flanagan, Maine Correspondent of the Moving Picture World.

A BIG force of workmen is making every effort to rush to completion the work of the new theater which E. E. Boucher is building between Main and Water streets, Bangor, Maine. When completed the place is to be known as the Strand and it is now expected that it will be ready for the first exhibition of moving pictures by June 14. Henry J. Thibodeau is to be the manager of the new enterprise.

Proprietor Boucher is sparing no expense to make this one of the most desirable indoor picture houses in the state and in furtherance of this plan, he is having installed the Sturtevant system of heating and ventilating, which is unusual in this part of Maine.

The auditorium is planned to seat 720 people and at either side of the main entrance on Main street will be convenient toilet rooms for men and women. The chairs will be arranged to insure comfort for every occupant and the seats will be all on the main floor, without gallery. The use of the splendid gold fibre radium screen, which only awaits installation, makes possible the best of results from all parts of the house, with no eye strain to the nearest nor the most distant.

The lobby will be beautifully designed, being profusely lighted and the entire front of the building finished in white stucco, formed into an archway, with most attractive Cupid decorations.

Popular prices will prevail and the pictures will be of the most refined and the best the market affords. Every feature will be a surprise, says Manager Thibodeau and there will be three performances daily, in the afternoon at 2.30 and evening at 7 and 8.45.

Proprietor Boucher believes that one good way to boost Old Town is to give the people a good, up-to-date theater, with such pictures as will make the public feel it is getting full value for money spent at home.

BANGOR SUPPLIES FLEET WITH PICTURE FILMS.

Bangor, Maine is already the chief film distributing point in the state of Maine but it has a claim to distinction in this line that is not very well known although rather important. From this city are sent each month the hundreds of film plays that are exhibited on all the ships of the mighty Atlantic fleet which is just now so much in the public eye as it would be the nation's bulwark in case of war. Manager A. L. Ehrgott of the General Film Company is the man who sends the reels to the Atlantic fleet and this is one of the most important branches of his exchange.

The question may well be asked, how is it that so many films are dispatched from such a comparatively small city as Bangor instead of sending them from Boston or New York? The answer is that by the system of film circuits the majority of the General Film reels finally end up in the Bangor exchange so it is most convenient to ship them from this city direct to the Atlantic fleet.

Manager Ehrgott says that one and two reel plays are mostly used and the fleet officers exercise a scrupulous care in the selection of the films for the sailor boys. Plays with love scenes or love stories are not desired as they have a tendency to make the sailor lads homesick and thus sometimes discontented. Brisk dramas of western setting, in fact anything with plenty of action, also the news films of current events are mostly in favor for the Navy. Films are rented by the month.

MAINE NOTES OF INTEREST.

E. M. Chase, of the Orono Amusement Co., has leased the Camden Opera House for one year and will operate the same in connection with the Orono Opera House.

About 500 members of the University of Maine student body attended the Orono moving picture theater in a body during the past week, in connection with the Rising Day exercises. As the students entered, cheers were given for Manager Devoe, who had decorated the theater with banners.

A STRING OF PICTURE HOUSES IN ATLANTA.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ANNOUNCEMENT has been made of the organization of a corporation to establish a string of motion picture theaters in Atlanta in the residence districts, which plans ultimately to have a theater in each of the ten wards.

Frank Montgomery, the well known theater man, is managing director of the plan, and has associated with him H. R. Polk, head of the Memphis, Tenn., Telephone Co. Several leading Atlanta business men are also interested in the enterprise.

Actual work on the first theater has begun, and it will be open to the public in thirty days. It will be located on Peachtree, between Ponce deLeon avenue, and North avenue, and will have a seating capacity of 450 people.

The Regent will be the name of the new theater, and several thousand dollars are being spent in making it one of the most attractive in the city. Mr. Montgomery announces that pretty girls chosen from good Atlanta families, will be ushers in this, the same as in other theaters they plan to build. They will wear uniforms, and work with the management to make the house a safe place for women and children.

It is announced work will begin next week on two other theaters, one on Peachtree and Tenth streets, the other in Inman Park. Mr. Montgomery states negotiations are under way, and he expects to acquire sites for five other theaters to be erected and opened late in the summer and early fall.

ITEMS FROM ATLANTA.

W. C. Brandon, whose Atlanta office handles the business of eight southern states for the V-L-S-E has been in Charleston and Savannah during the week on business for his company.

Mrs. William S. Oldknow, wife of the well known theater man, died last Sunday night, following a long illness, and was interred Tuesday in Westview cemetery. The picture exchanges of Atlanta sent beautiful floral offerings to the grave, and the casket and mound were veritable bowers of flower beauty, attesting to the friends that Mr. and Mrs. Oldknow have in Atlanta.

The Vaudette theater, which is always crowded from opening to close, announce for the week Dorothy Gish in "Out of Bondage"; Pearl White in "Exploits of Elaine" and W. S. Hart in "The Conversion of Frosty Blake." The Vaudette is perhaps the most modernly equipped theater in the south, as nothing new in the moving picture equipment is placed on the market until it first enters this theater. All seats are 37 inches apart in order that patrons may not be disturbed during the show.

"The Littlest Rebel" holds the boards at the Montgomery for three days during the week, followed by "Captain Courtesy," "The Captive" and "The Fifth Commandment."

W. L. Pavloski, formerly of the Washington, D. C. office of the World Film Corporation, has joined the sales force of the Atlanta office, which is under the management of J. Walter Lamb.

A NEW TEMPERANCE FILM.

A delegation of the National Unitarian Temperance Society, which held a convention in Boston, last week, were the guests of Manager Fred B. Murphy of the New England office of the United Film Service at a runoff of the photoplay "The Spender," written by the Rev. Charles J. Harris. This play is to be used by the Society in its world wide campaign against intemperance. All expressed their appreciation of the film and asserted that they were positive it would produce good results, as its quality was unexcelled. The party consisted of Mr. and Mrs. William Tilton of Cambridge, Mass.; F. H. Lawton of the Massachusetts Anti-Saloon League; Rev. Edgar S. Weirs of Montclair, N. J.; Rev. Thomas Elliott of Lowell, Mass.; Rev. Lyman Rutledge of Cambridge, Mass. and the Rev. John H. Holman of New York.

NO "BIRTH OF A NATION" DECISION.

A decision as to whether "The Birth of a Nation" will be permitted to continue to run in Boston may be handed down by the new newly created censor board in the near future. Each of the members will see the film in order that they might better judge its character.

The board held its first meeting last week and organized with Mayor Curley as chairman and License Clerk John M. Casey as secretary. In the meantime, the management of the Tremont theater, where the film is showing, is circulating a petition which will be presented to the board. None of the members of the board will comment on the film until they meet in executive session.

It is claimed by politicians of authority that this bill would have never become a law had the lobbyist engaged by the management of "The Birth of a Nation" known what he was doing. Politicians of state wide fame claim that this lobbyist fell into his own trap.

This lobbyist, in endeavoring to draw up a bill that would protect that film's interests and appease the colored protestants, suggested the idea for the present bill which gives arbitrary power to the board composed of the Mayor of Boston, the police commissioner and the chief justice of the municipal court.

NEW ENGLAND BRIEFS.

Frank Boschetti, a member of the firm of Boschetti and Janelli, Inc., owners of the Majestic theater, Haverill, Mass., and the Cosmopolitan theater, Lawrence, Mass., has purchased both the property and the business of the Star theater at Lawrence. He will be sole owner of this enterprise. It is his intention to remodel the building and install a new organ and several hundred additional seats.

A unique policy has been adopted by Manager W. A. Graves of the Mirror theater at Springfield, Mass. His playhouse is located near a large motorcycle manufacturing plant. He runs a show during the noon hour, charging a five cent admission. A large number of the employees of the plant attend this show and while enjoying the picture, also eat the luncheon. It is proving to be very successful.

Miss Helen Noonan, who has been employed as a stenographer in the New England office of the United Film Service since the office opened, has resigned her position to be married. A large number of the office associates gathered at her home in Leroy street, Dorchester, the other evening and gave her a linen shower.

State Censorship Deferred

Massachusetts Exhibitors Given a Year of Grace Before a New Fight on State Censorship Opens—Resume of Recent Censorship History Given Plenty of Reason Why Picture Men Should Be Alert to Danger of It.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

MASSACHUSETTS is to be free from censorship for a year at least. The Ways and Means committee of the State Senate, before whom censorship has been argued, has reported that the state-wide censorship problem would be referred to the next General Court.

The picture interests in Massachusetts should regard this report as a great victory. It was won only after a hard fight. It is now time that the Massachusetts exhibitors get together and prepare for a harder battle next year.

The majority of exhibitors do not seem to realize what censorship will mean to them. Their shows will cost them more and many of them will be forced to close their houses.

Many times during the past six months, it appeared as though the proponents of censorship would win their fight.

The fight first started when Carl C. Carstens, special agent of the Society for the Prevention of Cruelty to Children, presented a petition to the legislature seeking the establishment of a state-paid censorship board under the jurisdiction of the State Board of Labor and Industries. This board was to view and approve every moving picture film before it should be presented for public exhibition. A price of $1 was to be charged for every film of less than 1,000 linear feet and $2 for every film exceeding 1,000 feet.

A public hearing was granted on this bill by the member of the joint legislative committee on Mercantile Affairs. At this hearing, over 200 women were present in favor of the bill and in fiery speeches the members of the committee were urged to report this bill favorably. Almost every woman who was present as the representative of some society went on record as in favor of the bill.

The committee then took the matter under advisement. After a couple of weeks, when the committee made its report, it urged that the bill be referred to the next General Court. Senator Sanford Bates of Dorchester, who presented the bill for Carstens, asked that the bill be substituted for the report of the committee. This was done.

The bill was then turned over to the Ways and Means Committee. At the opening hearing before this committee, several representatives of women's organizations again appeared in favor of its passage.

At the next hearing, Orrin G. Cocks, advisory secretary of the National Board of Censorship, appeared before the committee and explained how this body did its censorship work. The picture interests were contending that the approval of the National Board should be sufficient without establishing a state board.

The proponents of censorship then began to realize that their bill was not strong enough to be carried and they started out to "slip one over" on the film interests.

Through James A. Lowell, also of the Society for the Prevention of Cruelty to Children, another censorship bill was presented to the Ways and Means Committee to be substituted for the Carstens bill. The Lowell bill sought to place the censorship power in charge of the District Police. There was to be a censorship board of nine members, who were to compile standards according to which the films were to be censored. The censoring was to be done by five persons to be appointed under civil service rules and to be paid salaries of state police members. They were to censor all films according to the standards compiled by the censorship board.

This bill had been drawn up and presented to the committee and the opponents of censorship did not know of it. It is evident that the proponents thought they would catch their opponents off their guard.

At a hearing on this bill, the legislatures appeared to be very much disturbed over a rumor which was in circulation throughout the State House. They claimed that they had learned that the picture interests were prepared to throw in on the screens of the various theaters throughout the State, the pictures of any representative or senator who might vote in favor of censorship. Although there was no foundation for the rumor, nevertheless, it caused considerable discussion.

This only goes to show how the power of the screen is feared and picture interests should realize the amount of power they control and if necessary should use it to defeat the reformers and any politician who votes against their interests. They will find that if they do this there will be less fanatical legislation enacted against them. The screen is every bit as powerful as the press and why should such an enormous power be idle?

In commenting on this power, the Boston American says,

"There can no longer be any doubt that the day is not far distant when political campaigns will be fought on the screen. The film will replace the stump. Arguments will be presented in picture form. Principles will be visualized and the records of office holders, who have been untrue to their oaths and their constituents, will be blazed before countless eyes. Every theater could be turned into a rally headquarters in the heat of a campaign. Reforms could be advocated in a manner that would leave no doubt.

"Likewise the average person is more easily interested instructed and convinced by pictorial arguments than by circulars or in the worn hoarse voices of candidates and their retinue of stumpers, who will not be obliged to waste their physical and vocal powers and hazard their health by whirlwind tours in unfavorable weather.

"The distributors and exhibitors of films control a power greater than they realize."

The Ways and Means Committee then arranged for a conference between the opponents and proponents of the bill to see if a compromise bill could be agreed upon. This meeting was held in a private chamber of the State House. After several hours or arguing, no result was reached. The film interests were just as determined that films should be given at least one display to permit the public to judge, rather than a few critics. They stated that they believed that approval of the National Board of Censorship was sufficient, but that they were willing to have an unbiased and unpaid State board pass on all films which might not meet with favor after they had been exhibited once.

The proponents of the bill insisted that all films should be censored before they were publicly exhibited. The result was that Hiram A. Miller presented a bill on behalf of the picture interests. This bill provided for the establishment of an unpaid state board, which would review any film over which there was any discussion.

It is evident that the legislators realized that the proponents of censorship did not know what they wanted and that they thought the easiest way out to solve the problem was to refer the bill to the next general Court.

Southwestern Convention

A Convention of Exhibitors and Exchange Men in the Southwest Is Being Agitated —Idea Finds Encouraging Response—May Be Held in Dallas During Coming Fall—New Orleans People May Help.

By S. G. Parker, Dallas Correspondent of Moving Picture World.

A NUMBER of prominent exhibitors and film exchange men have been talking of holding a Southwestern Exhibitors' Convention in Dallas some time during October of this year, and letters are being sent out to a number of exhibitors in Oklahoma, Arkansas, Texas and Louisiana to ascertain the sentiment of such an undertaking, before definite plans are arranged.

The exchange men of Dallas are heartily in favor of a convention of this kind and they believe the New Orleans exchanges will help to "put over" a good convention. A number of the exchanges in Dallas handle Louisiana in their territory; and some of them handle Texas, Oklahoma and Arkansas, the Louisiana territory being handled by an office in New Orleans.

It is pointed out that the interests of exhibitors in these four southwestern states are identical and that plans could be worked out for all states at once, and the strength of such an organization would have much weight in legislative matters.

DALLAS EXCHANGES MOVE.

The film exchanges in Dallas effected by the two-story building clause of the new city ordinance regulating film exchanges, have made arrangements to move or have moved into quarters approved by the municipal authorities.

The Pathe Exchange has moved from 405 Andrews Building to 2004½ Commerce street, where it has much larger and better arranged quarters.

The Apex Feature Service has arranged to move to Rooms 204-5-6, 1919½ Main street; in which building also is the new Peerless Feature Film Co., on the main floor, and the Progressive Feature Film Co., in Rooms 201-2-3 on the second floor, moved from 214-5 Andrews Building.

The Picture Playhouse Film Co. has planned to move on Monday from Room 202 Andrews Building to 1911½ Commerce street.

The Standard Film Co. will move from 1027 Busch Bldg. to 2010½ Commerce street.

With these changes, in the 1900 Block on Main street, there will be the United, Peerless, Progressive, Apex, Western Automatic Music Co., Thrash Film and probably the Dallas Film.

In the same block on Commerce street, the next parallel street, there will be the Metro, World, Fox, Alliance, Picture Playhouse, Consolidated, Southwestern, Paramount and V-L-S-E; while the General, Standard and Pathe will be one block further out on Commerce.

It is understood the Mutual will move from 1807 Main street within the next few weeks, but they have not yet secured a suitable location.

TWENTY-THIRD EXCHANGE IN DALLAS.

The Peerless Feature Film Co., the twenty-third exchange in Dallas, has opened at 1919 Main street, with Harry T. Peebles, manager.

This new addition in the film ranks of Dallas will handle the output of the Gotham Film Company of New York, and will secure about four big productions each month from the open market.

Mr. Peebles was recently manager of the Fox Film Corporation office at Dallas, and some time ago, under the old arrangement, was manager of the Warner's Features office of the same city. He is an experienced film man, having received his training in the ranks from shipping clerk, road man and on up. The Peerless will handle Texas, Oklahoma and Arkansas.

TO MAKE RELIGIOUS PICTURES.

For some weeks, the newspapers have carried articles of rumors of a film producing concern to be organized in Dallas to make religious pictures. Mr. E. J. Matthews of Bowie, Tex., a prominent member of the State Methodist Board, was in Dallas last week, and he gave out an interview to the press in which was stated that arrangements had about been completed for the organization of the new producing company, which will have a capital stock of $200,000.

It is understood the incorporators will be prominent men in the Methodist Church in Dallas and Fort Worth, with Mr. Matthews of Bowie, Tex.

The new company will arrange a series of pictures to be used in connection with the International Sunday School lessons in churches of all denominations.

It will be some weeks before incorporation papers are drawn up.

BUFFALO NEWS OF THE WEEK.

By Billy Bison, Special Correspondent, 229 Oxford avenue, Buffalo, N. Y.

GROUND has been broken for the new Keith theater and office building on the Whedon property in South Salina street, Syracuse. The structure will be five stories high and cost about $400,000. The theater will seat 3,000. The front and interior will be very elaborate. The building will have seventy-two feet frontage. The entrance to the theater will be at the north and to the office buildings at the south side of the front. The theater will be on the ground floor. The structure will be fireproof. The Syracuse Theater and Realty Corporation has been incorporated to erect the building. Paul Keith and E. F. Albee are the principal owners. It is planned to have the theater opened on next Thanksgiving day. It is announced that David Bispham, Calve and other stars will be featured at the house.

The Syracuse Regent, Inc., a moving picture corporation, has been organized in Syracuse with a capital of $30,000. Jefferson C. Hatch, Stanley Kingsbury and Bartholomew A. Gibbons are the directors.

The Olympic theater, Buffalo, recently celebrated its first anniversary. Manager Densinger had a special programme of vaudeville and moving pictures in honor of the event.

E. R. Jones has improved the New theater, Buffalo, with two new Powers 6A machines. Mr. Jones has been a traveling representative for Marshall-Field & Co., of Chicago, for thirty years. He opened the New theater eight and a half years ago. Some time ago he sold the house, which he again took over recently. Chas. C. Lewis is his operator.

Mitchell S. Mark, Eugene L. Falk and John F. Burke, composing the Frontier Holding Co., have bought the Family theater at Broadway and Washington street, Buffalo, from E. G. S. and Annie Miller.

Fire recently damaged part of the stage, scenery and curtain of the Bijou theater, Corning, N. Y. The blaze started ten minutes after the audience had departed from the evening performance. Samuel W. Clark, manager, was quickly summoned and aided the firemen. The blaze originated from some unknown cause under the stage. The Bijou will be reopened about the middle of June.

The Rex theater, a new moving picture house, was recently opened at Yorkville, N. Y. The opening bill included Billie Ritchie in "The Dentist." The price of admission to any part of the house is five cents.

A new $1,000 stage setting, an exact replica of the one used at the Strand theater, New York, has been completed at the Majestic theater, Schenectady, N. Y. The other improvements made at the Majestic by Manager Berystrom include sanitary drinking fountains.

Charles D. Blessing has sold his interest in the Carroll theater in Utica, N. Y. to his partner, E. M. Daly.

Morgan Niles has opened a moving picture theater at Sharon Springs, N. Y.

Fire recently caused a slight damage at the Plymouth moving picture theater at Rochester. The blaze occurred shortly before the afternoon performance.

Joseph Lang, who managed the Adelphi theater, Buffalo, from 1884 to 1892, is dead in Chicago, where at one time he managed the old Halstead Street theater and later the Academy of Music. Lang was formerly a minstrel. After taking part in a benefit performance in Buffalo years ago he received a gold watch, the gift of the late Grover Cleveland, former President. Mr. Cleveland was sheriff of Erie County, N. Y., at the time.

Manager William Hayward is improving the Hayward opera house of Dolgeville, N. Y. A new roof and steel sidings have been built and a new inverted lighting system installed. Raised seats and a convertible floor that can be removed for dancing will be installed. Mr. Hayward will also have a new stage setting and a new Powers 6A machine.

Proprietors of theaters and other places of amusement have been notified by Vincent H. Riordan, internal revenue inspector of Buffalo, that all special licenses expire on June 30th and that all these taxpayers who wish to continue in business must procure and post up their licenses before July 1st. He says those who conduct business without a new license will be reported to the United States district attorney for prosecution.

Royster & Dudley are managing the theater at Rorick's summer resort near Elmira. Light opera and moving pictures will be featured.

In addition to moving pictures Manager Michaels of the Academy theater, Buffalo, is featuring musical comedies for the summer season. The Academy Musical Comedy Co., consisting of twenty-four persons, is giving the performances. Mr. Michael formerly was connected with the Keith interests in Boston, where he received a thorough training in the show business.

William Bean, owner of the Majestic theater, Buffalo, will be a candidate for City Commissioner under the new charter commission next fall. He is endorsed by the Buffalo branch of the Motion Picture Exhibitors' League.

INDIANA STATE ITEMS.

William E. Burridge has bought the lease and equipment of the Irwin theater, Goshen, from Peter and James Polezoes. The consideration was $1,450. John W. Burridge, son of the purchaser, will be in charge.

Della May McCoy Foster, to use all of it, is visiting her parents at Pennville, Ind., and an effort is being made to get some of the Keystone comedies for exhibit at Portland, the nearest show town, so that D. M. M. F.'s neighbors and friends may see how the "fat lady star" performs.

The Lyric theater attempt to show Johnson-Willard fight pictures at Columbus, Ind., failed. The police would not even allow the distribution of advertising matter.

Royalty W. Bennett and Bruce Hunter have bought the Twentieth Century theater of E. G. Elbe and W. O. Kennedy, the former owners. The theater policy will be changed and some improvements made, the new owners say.

Harry Benson tacked up a piece of crepe on the door of the Madison theater in Laporte, Ind., and notified his creditors that he would pay all his bills.

George W. Sink, Veedersburg, has sold his moving picture show to C. L. Siddios of West Lebanon. Siddios will take charge.

VOTES SAY OHIO CENSORS WERE OFF TRACK.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

THE Majestic theater, of Springfield, O., spent some money on newspaper space last week, gaining thereby some peculiarly good advertising, in adition to that which filled the space. The management invited the public to express its opinion on the production of "The Mystery of Morrow's Rest," which is the well-nigh impenetrable alias under which the Sheldon play erstwhile known as "The Nigger" is now masquerading, by reason of the objections of the Ohio Board of Censors and others. The management, referring to these objections, and to the fact that the Ohio Board originally approved the picture, and then withdrew its approval, preventing the Majestic from showing the picture for the full period for which it was booked, asked whether, in the opinion of its patrons, there was any ground for the action of the Board; and the expressions received were well-nigh unanimous to the effect that there was not. Manager Phil. Chakeras stated that he felt that the notoriety attending the withdrawal of permission to show the picture might very well be construed as unfavorable to the reputation of his high-class house, and took the action referred to in order to show his good faith in the matter, as well as the position of the public on it.

SERIALS IN CINCINNATI.

The arrival of "The Goddess," the Vitagraph feature, was announced in Cincinnati last week by a full page advertisement in the paper in which the story will appear in serial form. A list of the theaters at which the production will appear was also included. "The Diamond From the Sky," the American Film Co.'s $10,000 prize scenario by Roy McCardell, with Lottie Pickford as the head-liner, was similarly announced, together with the contest which will be held for the best solution of the plot. With these two leading serials, and others which are scheduled for appearance later, Cincinnati fans who saw "The Million-Dollar Mystery," "The Perils of Pauline," "The Exploits of Elaine" and others now nearing a close or already closed, will have plenty to keep them busy this summer.

CINCINNATI NOTES.

Fitzhugh Lee, for several seasons manager of the Sun theater, one of the most popular houses of Portsmouth, O., has severed his conenction with that house, and will probably become connected with some other theatrical venture there. The new manager of the Sun has not yet been announced.

The Majestic, of Springfield, has made arrangements for a series of special travelogues in moving picture form, for use twice a week for the next year, on Tuesday and Wednesday afternoons at 4 o'clock. On these days the youngsters will be entertained by the management with pictures which will take them all over the world, and which, therefore, are expected to prove of high educational value, and to appeal strongly to parents who appreciate the importance of good moving pictures.

It is announced by persons interested in the Ivanhoe theater, of Sandusky, O., that the house is to be taken over by Chicago people, who will reopen it at once. The house has been closed since the middle of April, although it is one of the prettiest and most modern in the city. It will make the third of a chain owned by the Chicago prospective purchasers, it is understood, as they now have two houses in Chicago.

The Lasky production of "Stolen Goods," which was featured at the Strand the first part of last week, with Blanche Sweet and House Peters in the leading roles, made a particularly strong appeal at this time.

"White List" of Theaters

"The Catholic Theater Movement," an Organization Whose Object Is to Purify and Uplift the Stage, Is Now Turning Its Attention to Motion Picture Theaters —Proposes to Publish a "White List" of Such as It Approves.

Special to Moving Picture World from Philadelphia News Service.

THE Catholic theater movement, which recently computed a list known as the "White List of Plays," has been extended to moving pictures. In a bulletin recently issued it was pointed out that a censorship of films by the movement is impossible on account of their vast number. The stamp of approval will therefore be placed directly on the moving picture houses.

A "White List of Moving Picture Halls" is proposed. To facilitate the formation of such a list committees will be appointed in each parish. These committees will draft a list of the moving picture houses in the respective districts, after which the managers will be visited and requested to make it a point not to exhibit any pictures which are objectionable from a religious or moral standpoint. Members of the committee will act as censors and will visit the theaters and see if the request has been complied with. If the investigators find an objectionable picture, the name of the theater will be stricken from the list.

The bulletin urged that the committees act prudently. It added, "Allowance must be made for mistakes on the part of the moving picture theater proprietor. Objectionable films will very likely creep in every once in a while. But if there is a persistent failure to present proper films, in spite of warnings, the name will be withdrawn."

NEW SUPERINTENDENT OF EARLE MASTBAUM CO.

John A. McCarthy, a trust officer of the Real Estate Trust Company, Broad and Chestnut streets, has been appointed superintendent and Harry Ertel, well known in moving picture circles in this vicinity, assistant superintendent, of all the moving picture theaters owned and controlled by the Earle Mastbaum Syndicate, among which theaters are the Globe, Stanley, and numerous other well known houses in this city.

JACK DELMAR RECENTLY SICK.

Jack Delmar, the progressive and energetic manager of the Jefferson theater, has recently been confined to his home from an attack of bronchial trouble. Mr. Delmar is one of the most popular men in the motion picture field in this vicinity. At the time of his appointment as manager of the Jefferson, the theater was a losing proposition. In a short period of time Mr. Delmar has not only reversed this condition, but has made the theater one of the best paying propositions in this city.

DR. OBERHOLTZER, NEWLY APPOINTED CENSOR.

Dr. Oberholtzer, the new member of the State Board of Censorship who was recently appointed by Governor Brumbaugh, was surprised by the appointment and recently announced that he had not yet had time to formulate any plans for the carrying out of his duties, save that he pledged himself to give a "fair deal and no favoritism to all manufacturers of films." Dr. Oberholtzer was director of the historical pageants held in Philadelphia during the years of 1908 and 1912, and is the author of various books on historical subjects dealing principally with the Revolutionary and Civil War times in this city and state.

AN ENGAGEMENT REPORTED.

It has been reported in moving picture circles in this city that Mark L. Swaab, son of Louis M. Swaab, of the Swaab Film Service Company, 1327 Vine street, is engaged to be married to Miss Catherine Westwood, of West Philadelphia.

"THE NIGGER" CAUSES TROUBLE.

Jay Emmanuel, proprietor of the Ridge Avenue theater, recently exhibited the picture called "The New Governor," from Sheldon's play, "The Nigger." Result, much agitation in the neighborhood among the colored folks. They congregated in front of the theater and created much disturbance, it becoming necessary to call the police to disperse them.

PHILADELPHIA BRIEFS.

Peter Magaro, owner and manager of the Regent, 410 Market street, Harrisburg, Pa., recently announced the installation of a $10,000 Moller pipe organ, which came direct from the factory at Hagerstown.

The abandoned plant of the Hazelton Electric Light and Power Company, installed in 1886 by Thomas A. Edison as the second power corporation in the United States to use his then newly discovered incandescent lights, was recently purchased by A. J. Feeley, who will erect a large theater on the site.

SOUTH BEND WOMEN WOULD CONTROL SHOWS.

Special to Moving Picture World from Indiana Trade News Service.

THE women of ten clubs in South Bend are making things interesting for South Bend exhibitors. They are asking that exhibitors exclude sensuous and sex films, and that they do not advertise with "morbid pictures" whatever that means, and that particularly, they should abstain from the use of alluring posters with a warning to the effect that the show is "for adults only." The South Bend women, and the major's public amusement committee, headed by U. G. Manning, are not satisfied to accept the judgment of the Chicago board of censors, and are urging that the Chicago board is too lenient. They are declaring that it is up to the local board to set its own standards.

INDIANA NOTES.

The cool and breezy airdomes in Indiana are still chilled. Several that got early starts have had as many as four "openings." Most of them are rain soaked and discouraged. If the weatherman is found dead, suspicion will point straight to the airdome owner nearby.

The U. S. theater, Noblesville, has started the Ten Commandment series of three-act photo dramas.

The Indiana Union Show, the Indiana University picture show, has started once more in its own interest, after having devoted the earnings to charity for several weeks. Famous Player Company features will be used. Earl Moore, the new manager, is planning a number of improvements for the Indiana Union.

The girl detective series of pictures has caught on in the South Side theater at Greensburg, "Old Isaacson's Diamonds," the second in the series pulling a better than average crowd. Manager Alcorn is pushing along his airdome plans on South Broadway.

The Union Airdome, Richmond, has postponed the opening for the third time.

The Horton Brothers Gaiety Airdome, Rensselaer, cut out the advertising line "good ventilation" in their ad reading "a good roof and good ventilation." Publicity finesse.

Calendar of Daily Program Releases

Releases for Weeks Ending June 12 and June 19

General Film Company

Current Releases

MONDAY, JUNE 7, 1915.

[illegible]
[illegible]
[illegible]
KALEM—Her Husband's Honor (Comedy—Two parts—Drama).
LUBIN—Road o' Strife Series No. 10, "The Unsparing Sword" (Drama).
SELIG—The Wrath of Grime (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 45, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 10, "Mr. Jarr and the Beauty Treatment" (Comedy).

TUESDAY, JUNE 8, 1915.

BIOGRAPH—Man and His Master (Special—Two parts—Drama).
EDISON—No Release this Date.
ESSANAY—The Romance of An American Duchess (Special—Two parts—Drama).
KALEM—Ham At the Fair (Comedy).
LUBIN—He's a Bear (Comedy).
SELIG—Saved by Her Horse (Drama).
VITAGRAPH—Love Snow and Ice (Special—Three parts—Broadway Star Features—Comedy).

WEDNESDAY, JUNE 9, 1915.

EDISON—Up In the Air (Comedy).
ESSANAY—[illegible]
—A Dear Knight (Comedy—[illegible]).
KALEM—The Mirror Invites (Special—Two parts—Drama).
LUBIN—Tap! Tap! Tap! (Special—Two parts—Drama).
SELIG—[illegible]
VITAGRAPH—[illegible]

THURSDAY, JUNE 10, 1915.

BIOGRAPH—The Locked Locker: [illegible]
ESSANAY—Sweedie's Finish (Comedy).
LUBIN—Courage and the Man (Special—Three parts—Drama).
MINA—Father Forgot (Comedy).
SELIG—Pals in Blue (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 46, 1915. (News).
VITAGRAPH—Mr. Blink of Bohemia (Comedy).

FRIDAY, JUNE 11, 1915.

BIOGRAPH—The Battle (Re-Issue—Drama).
EDISON—Cohen's Luck (Special—Four parts—Comedy).
ESSANAY—The Wealth of the Poor (Western—Drama).
KALEM—The Haunting Fear (Special—Three parts—Drama).
LUBIN—The Cornet (Drama).
VITAGRAPH—Fair, Fat, and Saucy (Comedy).

SATURDAY, JUNE 12, 1915.

BIOGRAPH—Life's Changing Tide (Drama).
EDISON—McQuade of the Traffic Squad (Drama).
ESSANAY—The Greater Courage (Special—Three parts—Drama).
KALEM—The Pay Train (Episode No. 31 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Nearly a Prize-Fighter (Comedy).
SELIG—The Journey's End (Jungle-Zoo—Drama).
VITAGRAPH—Four Grains of Rice (Special—Two parts—Drama).

Advance Releases

MONDAY, JUNE 14, 1915.

BIOGRAPH—A Romance of Old California (Drama).
[illegible]
ESSANAY—Whose Was the Shame (Drama).
KALEM—"Who's the Most Savage (Special—Broadway Favorite—Three parts—Drama).
LUBIN—Road o' Strife Series No. 11, "The Valley of the Shadow" (Drama).
SELIG—[illegible] (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 47, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 11 "Mr. Jarr and the Ladies Cup" (Comedy).

TUESDAY, JUNE 15, 1915.

BIOGRAPH—Mrs. Van Auken's Jewels (Special—Two parts—Drama).
EDISON—No Release this Date.
ESSANAY—The Little Dressmaker (Special—Three parts—Drama).
KALEM—Raskey's Road Show (Comedy).
LUBIN—Capturing Bad Bill (Comedy).
—Caught With the Goods (Comedy).
SELIG—The Heart of the Sunset (Western—Drama).
VITAGRAPH—The Little Lady's Dressmaker (Special—Two parts—Drama).

WEDNESDAY, JUNE 16, 1915.

EDISON—Dutchman in the Parlor (Farce—Comedy).
[illegible]
KALEM—The Mirror Knows (Special—Two parts—Drama).
[illegible]
SELIG—[illegible]
VITAGRAPH—[illegible]

THURSDAY, JUNE 17, 1915.

[illegible]
ESSANAY—[illegible]
LUBIN—[illegible] (Special—Two parts—Drama).
MINA—A Mixup in Males (Comedy).
SELIG—[illegible] (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 48, 1915 (News).
VITAGRAPH—To the Death (Western—Drama).

FRIDAY, JUNE 18, 1915.

BIOGRAPH—Love In An Apartment Hotel (Drama—Re-Issue No. 2).
EDISON—The Working of a Miracle (Special—Three parts—Drama).
ESSANAY—Broncho Billy and the Land Grabber (Western Drama).
KALEM—Rival Waiters (Comedy).
—The Eagle Owl (Zoology).
LUBIN—The Bridge of Sighs (Drama).
VITAGRAPH—A Mistake in Typesetting (Comedy).

SATURDAY, JUNE 19, 1915.

BIOGRAPH—The Way Out (Drama).
EDISON—The Corporal's Daughter (Drama).
ESSANAY—Vale Justice (Special—Two parts—Drama).
KALEM—Near Eternity (Episode No. 32 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—A Safe Investment (Comedy).
SELIG—The Jewel of Seven Stars (Jungle—Zoo—Drama).
VITAGRAPH—Miss Jeykll and the Madame Hyde (Broadway Star Features—Special—Three parts—Drama).

United Film Service

Current Releases

SUNDAY, JUNE 6, 1915.

UNITED—The Mystic Well (Comedy).

MONDAY, JUNE 7, 1915.

[illegible]

TUESDAY, JUNE 8, 1915.

SUPERBA—Almost Luck (Comedy).
—Mixing the Cards (Comedy).

WEDNESDAY, JUNE 9, 1915.

GRANDIN—The Spider (Two parts—Drama).

THURSDAY, JUNE 10, 1915.

LUNA—The Near Capture of Jesse James (Comedy).
STARLIGHT—Heinie's Millions (Comedy).

FRIDAY, JUNE 11, 1915.

PREMIER—At Twelve o'Clock (Two parts—Drama).

SATURDAY, JUNE 12, 1915.

PYRAMID—Canned Curiosity (Two parts—Comedy).

Advance Releases

SUNDAY, JUNE 13, 1915.

[illegible]

MONDAY, JUNE 14, 1915.

[illegible]

TUESDAY, JUNE 15, 1915.

SUPERBA—The New Photographer (Comedy).

WEDNESDAY, JUNE 16, 1915.

EMPRESS—The Turning Point (Two parts—Drama).

THURSDAY, JUNE 17, 1915.

LUNA—[illegible]
STARLIGHT—The Hungry Boarders (Comedy).

FRIDAY, JUNE 18, 1915.

PREMIER—Lily of the Valley (Two parts—Drama).

SATURDAY, JUNE 19, 1915.

LARIAT—Out of the Silence (Two parts—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending June 12 and June 19

(For Extended Table of Current Releases See Pages 1862, 1864, 1866.)

Universal Film Mfg. Co.

SUNDAY, JUNE 6, 1915.

BIG "U"—The Swinging Doors (Two parts—Drama).
LAEMMLE—No Release This Week.
L-KO—Park Johnnies (Comedy).

MONDAY, JUNE 7, 1915.

IMP—The Twelfth Hour (Drama).
JOKER—How Billy Got His Raise (Comedy).
—The Fox Hunt (Cartoon).
VICTOR—A Daughter of the Nile (Three parts—Drama).

TUESDAY, JUNE 8, 1915.

GOLD SEAL—Under the Crescent, Adventure No. 2, "The Cage of Golden Bars" (Drama).
NESTOR—Their Friend the Burglar (Comedy).
REX—The Struggle (Drama).

WEDNESDAY, JUNE 9, 1915.

ANIMATED WEEKLY—Number 170 (News).
LAEMMLE—From the Shadows (Drama).
L-KO—Bill's Blighted Career (Two parts—Comedy).

THURSDAY, JUNE 10, 1915.

BIG "U"—In His Mind's Eye (Drama).
POWERS—Lady Baffles and Detective Duck in "The Sign of the Sacred Safety Pin" (Comedy).
REX—The Valley of Silent Men (Two parts—Drama).

FRIDAY, JUNE 11, 1915.

IMP—A Strange Disappearance (Three parts—Drama).
NESTOR—No Release This Week.
VICTOR—Mumps (Comedy).

SATURDAY, JUNE 12, 1915.

BISON—The Circus Girl's Romance (Two parts—Drama).
JOKER—When Ignorance Is Bliss (Comedy).
POWERS—The Woman Hater's Baby (Drama).

SUNDAY, JUNE 13, 1915.

BIG "U"—Across the Footlights (Two parts—Drama).
LAEMMLE—Little Mr. Fixer (Drama).
L-KO—No Release this Week.

MONDAY, JUNE 14, 1915.

IMP—The Riddle of the Silk Stockings (Comedy).
JOKER—A Duke For a Day (Comedy).
VICTOR—The Oyster Dredger (Two parts—Drama).

TUESDAY, JUNE 15, 1915.

GOLD SEAL—Under the Crescent, Adventure No. 3 "In the Shadows of the Pyramids" (Two parts—Drama).
NESTOR—On His Wedding Day (Comedy).
REX—The Last Act (Drama).

WEDNESDAY, JUNE 16, 1915.

ANIMATED WEEKLY—Number 171 (News).
LAEMMLE—The Snow Girl (Three parts—Drama).
L-KO—No Release this Week.

THURSDAY, JUNE 17, 1915.

BIG "U"—The Second Beginning (Drama).
POWERS—The Panzer Troupe (Photo-Vaudeville).
—The Wizard of the Animals (Educational).
REX—Into the Light (Two parts—Drama).

FRIDAY, JUNE 18, 1915.

IMP—The White Terror (Four parts—Drama).
NESTOR—The Downfall of Potts (Comedy).
VICTOR—No Release this Week.

SATURDAY, JUNE 19, 1915.

BISON—One Man's Evil (Two parts—Drama).
JOKER—At the Bingville Barbecue (Comedy).
POWERS—Her Mysterious Escort (Drama).

Mutual Film Corporation.

SUNDAY, JUNE 6, 1915.

KOMIC—Brave and Bold (Comedy).
MAJESTIC—The Living Death (Two parts—Drama).
THANHOUSER—A Freight Car Honeymoon (Comedy).

MONDAY, JUNE 7, 1915.

AMERICAN—The Right to Happiness (Two parts—Drama).
KEYSTONE—Subject Not Yet Announced.
RELIANCE—A Mother's Justice (Drama).

TUESDAY, JUNE 8, 1915.

BEAUTY—The Redemption of the Jasons (Drama).
MAJESTIC—Dirty Face Dan (Comedy—Drama).
THANHOUSER—The Six Cent Loaf (Two parts—Drama)

WEDNESDAY, JUNE 9, 1915.

AMERICAN—The Soul of the Vase (Drama).
BRONCHO—The Tavern Keeper's Son (Two parts—Drama).
RELIANCE—Payment In Full (Drama).

THURSDAY, JUNE 10, 1915.

DOMINO—The Strike At Centipede Mine (Two parts—Drama).
KEYSTONE—Subject Not Yet Announced.
MUTUAL WEEKLY—Number 23, 1915. (News).

FRIDAY, JUNE 11, 1915.

FALSTAFF—His Guardian Auto (Comedy).
KAY-BEE—The Pathway From the Past (Two parts—Drama).
RELIANCE—The Ten O'Clock Boat (Drama).

SATURDAY, JUNE 12, 1915.

KEYSTONE—Subject Not Yet Announced.
RELIANCE—Hearts United (Two parts—Drama).
ROYAL—An Unlucky Suitor (Comedy).

SUNDAY, JUNE 13, 1915.

KOMIC—Unwinding It (Comedy).
MAJESTIC—The Burned Hand (Two parts—Drama).
THANHOUSER—Through Edith's Looking Glass (Drama).

MONDAY, JUNE 14, 1915.

AMERICAN—His Obligation (Two parts—Drama).
KEYSTONE—The Cannon Ball (Two parts—Comedy).
RELIANCE—The Old Batch (Drama).

TUESDAY, JUNE 15, 1915.

BEAUTY—The Mollycoddle (Drama).
MAJESTIC—Pirates Bold (Comedy).
THANHOUSER—The Country Girl (Two parts—Drama).

WEDNESDAY, JUNE 16, 1915.

AMERICAN—Her Musical Cook (Comedy).
BRONCHO—His Superficial Wife (Two parts—Drama).
RELIANCE—The Housemaid (Drama).

THURSDAY, JUNE 17, 1915.

DOMINO—The Soul of Phyra (Two parts—Drama).
MUTUAL WEEKLY—Number 24, 1915 (News).

FRIDAY, JUNE 18, 1915.

FALSTAFF—Ebenezeer Explains (Comedy).
—Little Herman (Comedy).
KAY-BEE—The Secret of Lost River (Two parts—Drama).
THANHOUSER—In the Valley (Drama).

SATURDAY, JUNE 19, 1915.

RELIANCE—The Old Clothes Shop (Two parts—Drama).
ROYAL—Not a Ghost of a Show (Comedy).

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KALEM.

WHEN THE MIND SLEEPS ("Broadway Favorites"—Special—Three Parts—June 14).—Roberts, who has inherited an estate solely upon the condition that he care for Bess, proves unfaithful to his trust. The girl, although eighteen, possesses the mind of a child. After a vain attempt to make love to Bess, Roberts plans to get rid of her. Tom, who eks out a scanty living by playing his violin on the streets, meets Bess. The two are attracted to each other. Seeing an opportunity to get the girl out of the way, Roberts tells Tom he can have her. Hall, one of Roberts' friends, is attracted by the girl's beauty. The man informs Tom that it would be a crime for him to marry Bess because she is not in full possession of her mind. Although he realizes this, Tom knows that Bess would suffer a worse fate if left to Hall's tender mercies. He takes the girl to his cabin in the woods. There, as the weeks pass, he teaches her how to sing. Later, the two perform in front of a sanitarium where Hall is taking the rest cure. The head of the institution, Dr. Carlson, is deeply interested in cretinism, or arrested mentality. Believing that he can restore Bess to her normal mind, he requests Tom's permission to perform an operation upon her. The violinist gives his consent.

The operation is performed. Dr. Carlson, however, finds that Bess can remain normal only so long as she receives the stimulant, the formula for which he alone knows, given to patients who have been operated upon for cretinism. Dr. Burke, an assistant at the sanitorium, falls in love with Bess. The girl, ignorant of her life with Tom, returns Burke's love. This angers Laura, Carlson's daughter, who also loves the young doctor. Hall, still determined to gain possession of Bess, abducts her. Burke discovers what has happened and pursues the man. The kidnapper's auto breaks down near Tom's cabin and Hall carries his victim into the hut. There Burke finds him. Aided by Tom, the doctor overpowers the scoundrel. The violinist pleads with Bess to remain with him, but the girl, ignorant of what had transpired prior to the operation, departs with Burke.

Carlson falls in love with his patient. This pleases Laura, who now believes that she can win Burke. Bess is informed that unless she weds Carlson, the latter will refuse to give her the stimulant which keeps her from reverting to her former condition. Thus, the girl is compelled to consent. Burke, heartbroken, resolves to secure the secret formula. Carlson, however, mockingly destroys the document. The desperate lover thereupon attempts to seize the bottle which contains the precious liquid. A terrible fight ensues. Although Burke obtains the stimulant after slaying Carlson, he himself sustains a mortal wound and dies just as he gives the liquid to Bess. But the girl, gazing upon the body of the man she loves, decides that she was far happier when ignorant of worldly things. Deliberately choosing to revert to her former mental condition, Bess throws the stimulant away. Laura presently comes to gloat over her rival, but the girl does not understand—cannot even remember her. Back she goes to the cabin in the forest—and Tom.

RASKEY'S ROAD SHOW (June 15).—Just as Ham, with murder in his eye, is about to slay Bud for dropping a sandbag on his head, the arrival of the members of Raskey's Road Show causes the boss property man to stay his hand. While Bud falls in love with fair and fat Madame Duffy, Ham loses his heart to Goldy, the trapeze performer. Raskey, owner of the show, opens the performance that evening with his magical act. Ham acts as his assistant. But for a little blunder on Ham's part, Raskey's act might have been a success. Unable to stand the wriggling of the rabbit concealed under his shirt, Ham brings it into view several minutes ahead of time.

Goldy's act is next on the program. While waiting for Bud to raise the curtain, the trapeze artist and Ham become so interested in each other that they fail to see the curtain rising. Not until the roar of laughter reaches their ears do they realize what has occurred. Furious, Ham chases Bud. The latter lets go of the trapeze rope and dashes across the stage. Ham, following, is crushed flat when Goldy comes tumbling atop of him. Shortly afterward, Madame Duffy and her trained lion and tiger occupy the stage. The animals get into a fight three minutes after the act commences. Madame Duffy waves her whip in vain. At last, in their efforts to get at each other, the lion and tiger remove their headpieces—revealing Ham and Bud. The show breaks up with promptness and dispatch.

THE VANISHING VASES (Special—Two Parts—June 16).—Micky Weston, a crook, sees Harding admiring a pair of priceless porcelain vases on exhibition at the museum. When the millionaire departs, Weston follows him. Marie and Mears receive word the following morning, that the vases have been stolen. An hour or two after they tackle the case, Weston is arrested as the result of a saloon brawl. A card bearing Harding's address is found in the crook's pocket. At Marie's suggestion, Weston is freed. She and Mears trail him. Late that night, the investigators see him break into Harding's home. Marie and Mears follow the crook into the mansion and capture him. They find Harding bound and gagged.

The sleuths catch the collector in the act of begging Micky to keep silent. The crook, however tells his story. It appears that he had attempted to hold Harding up after following him from the museum, but the millionaire turned the tables. He gave Micky his freedom and promised him $5,000 upon condition that the crook steal the vases he had coveted. Although Weston carried out his end of the agreement, Harding, after receiving the vases, drove the crook from his mansion. Rendered desperate by the thought of what awaits him, Harding attacks Mears before Marie can interfere. Micky, however, leaps upon the unscrupulous millionaire and saves the detective's life. Although Weston realizes he faces a long term, he chuckles with glee as Harding's wrist is shackled to his own.

RIVAL WAITERS (June 18).—Nothing would please either Gustave or Alphonse more than the sight of the other perishing miserably. A deadly feud exists between the two. His hatred getting the best of him, Gustave heaves a cream puff at his foe. His aim is bad. Instead of hitting Alphonse, the cream puff hits Mae, who is eating at Alphonse's table. Fearing his foe, Gustave beats a retreat. Failing to notice where he is going in his backward march, the waiter lands in Mrs. Junker's lap. The next moment, the woman's strong arms hurl him into the kitchen, where he collides with Pasquale, the chef.

Furious, the chef annoints Gustave with a plate of hot soup. This he follows up with an attempt to make the waiter a target for an egg. Missing Gustave, the egg travels until stopped by the face belonging to Wild Ike, a wild and wooly westerner. Wild Ike promptly unlimbers his artillery and commences a bombardment which makes the effort of the English fleet at the Dardanelles pale into insignificance. In terror, Alphonse and Gustave take refuge under a table. There, fear breaks down the barriers that have existed between them, and they cling together for mutual encouragement.

THE EAGLE OWL (On Same Reel As Foregoing).—The Eagle Owl, the boldest and most ravenous of all owls, is used as a decoy for crow shooting. It is hated and feared by the feathered denizens of the air, and, as shown in this picture, is admirably suited for decoy purposes. The ferocity with which crows make their attack upon the captive eagle owl, shows how deadly is the feud waged between this outlaw and other fowl.

NEAR ETERNITY (Episode No. 32 of the "Hazards of Helen" Railroad Series—June 19).—Hume, a quarryman, falls between the ties while walking over the Loring Trestle. Only Helen's work in freeing him, saves the man's life. As it is, both are compelled to leap from the trestle into the river to escape death beneath the wheels of a train. The following day, Hume is knocked down by the arm of a mail crane when the 7.14 passenger passes Lone Point. Believing this to be the result of carelessness on the part of Billy, the mail clerk, the quarryman later attacks the boy. Helen, however, comes to Billy's rescue. Intoxication brings about Hume's dismissal. In his befuddled condition, the quarryman in some manner blames this upon Billy and resolves to secure revenge. Stealing several sticks of dynamite, the man climbs to the arms of the mail crane and ties the explosive to the mail bag.

Helen sees what is taking place. While Hume, staggering away from the track, chuckles to himself at Billy's impending fate, Helen climbs to the arm of the crane and unties the dynamite. With the passenger train but a short distance down the track, the telegrapher hurls the explosive away. It lands near Hume. A terrific explosion occurs. Billy, glancing out of his mail car, sees Helen on the crane. He lowers the arm on his car just in time to avoid hitting the girl. The train is halted and its crew hastens to the spot where Hume had stood. They find the man crushed to death beneath tons of earth.

VITAGRAPH.

JONES' HYPNOTIC EYE (June 4).—After attending a hypnotic exhibition in his home town and witnessing the marvelous powers of the professor, leaves the hall thoroughly imbued with the idea that he could be a hypnotist himself without much trouble. He determines to try it, studies at home, and, very much to the amusement of his household, attempts demonstrations upon the cat, the dog and even the chickens, with, of course, no result, except creating laughter among those watching him. Troubles camp on his trail when he attempts to practice on human beings. His beloved wife finds him stroking his stenographer's face in an endeavor to hypnotize her, and, misconstruing it, makes things hum for a while. Next he tries his powers on a bold, bad bookagent, and, for once, the latter is actually frightened out of a sale. On the family's Sunday [illegible] he has an excellent opportunity to practice hypnotism, and at the same time make a hero of himself, but when he stares into the mild face of the wandering cow and makes passes before her, the animal lowers her head and goes for him. He dodges and Mrs. Cow [illegible] right through the middle of the lunch carefully spread on the grass. Finally Jones lands in jail on the charge of flirting. With the Magistrate's assistance, Mrs. Jones makes her husband resolve to leave psychological phenomena alone.

THE JARR FAMILY SERIES NO. 11—MR. JARR AND THE LADIES' CUP (June 14).—The Dill Pickle Bowling Club, of which Gus, the saloonkeeper is president, notifies its members that they are to bowl that night at the "Cheese Hill Inn," but Mr. Jarr fails to get his card. It happens that that same night the "Inn" holds a dancing contest, offering a cup to the best lady dancer. Clara Mudridge-Smith and her friends the Misses Huckleberry, call and take Mrs. Jarr to the dancing contest, dragging Mr. Jarr and old Jabez Smith, her husband, along. Mr. Jarr is the only man of their party who can dance and he is kept busy. Gus. Slavinsky and the other bowling club members learn of Jarr's presence, and the poor fellow has to do double duty; bowling and dancing. At home, Gertrude, the Jarr's servant, entertains Claude, her fireman beau, while the Jarr children cut the expensive table cover to ribbons and spill ink all over the new carpet and themselves. The Dill Picklers and the Smith party get into an altercation and all are ejected from the place. Jarr then invites the whole crowd to his flat to wind up the evening. Gertrude and her beau beat it out the rear entrance to the prize dance. Mrs. Jarr finds Gertrude and her beau have drank up all the beer in the house, but this is nothing to the sensation created by the appearance of Willy and Emma. After a few kind remarks on the [illegible] evening they have all spent, the guests depart. When Gertrude turns up next morn with the ladies' cup, Mrs. Jarr's wrath subsides and Gertrude is forgiven.

THE LITTLE DOLL'S DRESSMAKER (Special—Two Parts—June [illegible]).—June, sixteen years old, lame and daughter of a lodging house keeper in the poorer districts, spends most of her time when not sewing for her ill-tempered chorus-girl sister, Nance, in making doll clothes for the children of the neighborhood, who idolize her. The father, feeble and good-natured, is June's good friend and chum, and the two often indulge in surreptitious feasts to which they invite John Lincoln, an impecunious young writer who lodges with them. Gradually a tender love develops between John and his little lame friend. To satisfy her insatiable craving for pretty clothes, Nance steals from an elderly lodger, who notifies the police. The money is found in a bureau used jointly by Nance and June. The former flatly denies her mother's charge, and June is sent to a reform school. There her sunny disposition slowly transforms the whole atmosphere of the school. She gets the roughest element to spend their spare time dressing dolls for the children of the orphan asylum next door. Through her sweet influence, one of the hardest characters is reformed and through this June comes to the notice of the directors and a cranky old surgeon. He becomes interested in her case and pronounces June's lameness to be curable.

Meanwhile, Nance has eloped with one of their lodgers, only to find at the birth of her baby that she is not his legal wife. She returns home and on her deathbed confesses the theft for which June is serving the penalty. The sanitarium gives a fair, in which dolls made by the inmates are put on sale. June,

(Continued on page 1830.)

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(Continued from page 1826.)
dresses as a doll, poses on a pedestal with the sign "Not for sale," but John Lincoln, now a successful author, sees the girl, and offers her a loving heart as the purchase price, which June smilingly accepts.

PHILANTHROPIC TOMMY (June 16).—All the joy is taken out of her birthday when, despite her beautiful presents, Tommy, as she is called, is made unhappy by finding she will have to eat her birthday dinner alone. Mr. Moreland, her father, has to keep a business appointment, there's a society reception her mother simply can't neglect, and sister Edith is planning to elope with Walter Pierrepont, a society profligate, of whose real character she is not aware. Poor lonesome Tommy is about to sit down and eat, with the butler for her company when a messenger boy arrives with a note for Edith. It is from Pierrepont, postponing the hour of rendezvous. Tommy takes pity on the boy's hungry appearance and invites him to her party. "Mother Mary," a poor old lady, comes to beg at the back door and Tommy insists that she, too, come in. They have no sooner started than Bill, the burglar, comes to rob the house, and is discovered by Tommy, who, although frightened at first, politely invites him in also. Touched at her childish faith, the crook awkwardly follows her to the dining room, where the butler seats them all. While this is going on Edith, tired of waiting for Pierrepont, returns home. Mr. Moreland finds himself involved in a crooked business deal and phones his wife to meet him at the house at once. Their arrival, together with Edith's, breaks up Tommy's party and, dismayed, she quickly hides her queer guests. They are discovered as the business promoter arrives and demands money. The burglar recognizes the fellow as his escaped cellmate, and he goes out like a whipped cur. Pierrepont arrives and Tommy exposes the rascal's villainy. He leaves the house forever and the Moreland family, happily reunited, tenderly watch Tommy blowing out the candles on her birthday cake.

TO THE DEATH (June 17).—The Warrens and the Darbys, sworn enemies, are engaged in a deadly feud until finally but one member of each family remains alive—Jim Warren and Joe Darby. By chance, some years later, Jim gets a job at the ranch where Joe is employed. The two men recognize each other and the old hatred breaks out anew. While out riding the range the two men get to fighting. They are seen by an old miner and hermit, who, after learning the cause of their quarrel, says: "You think you hate each other, but to convince yourselves that the hate is not genuine, will you take a test?" They assent, and leading them to his cabin, he shows them a box containing a huge rattlesnake. He suggests Jim and Joe cut the cards and the first to turn up an ace thrust his hand into the rattlesnake box. Watching each other narrowly, the men commence cutting the cards until, finally, Joe turns up an ace. Goaded on by the taunts of the other, he plunges his hand into the box. The snake strikes and, overcome by horror, he sinks into a chair, watching the little red spot on his arm as if fascinated. For a while Jim gloats over his enemy's fate, but gradually his sneer changes to a look of pity, and he grasps Joe's arm in an attempt to suck out the poison. With a smile of satisfaction the old miner then explains that the snake is perfectly harmless—that he had extracted its fangs. They turn to Joe, only to find the man is dead—he has died of fright.

A MISTAKE IN TYPESETTING (June 18).—Mark Pelham and Mulvina Minchen have been engaged when young, but quarreled over some foolish trifle and parted. Mark is well-to-do and a bachelor, while she is a spinster and living on a very small income. Her one pet is a little dog, Fido, which has a bad habit of barking and yapping at all hours, until her landlady informs Mulvina she must either get rid of the dog or get out. The lady sadly puts an ad in the paper in hopes that some kind person will see it and undertake the care of Fido. Mrs. Murphy, a hard-working Irish woman, is left a widow with her daughter's child, but unable to care for it, advertises for someone to adopt it. Miss Minchen lives at 298 W. 65th street and Mrs. Murphy at 298 E. 65th street. Harry Bates, the typesetter, his head full of his girl Jessie, blunderingly makes the baby ad read west and the dog ad east. Mr. Jamieson, a kind-hearted man, sees the dog ad and tells his wife he is going to investigate. Knowing his easy-going nature, she follows him to see he does not get stuck with some miserable mongrel. Mark Pulham spies the baby ad and resolves to adopt it. Jamieson arrives at Mrs. Murphy's, and the good woman places the baby in his arms, to his great astonishment. Mrs. Jamieson sees this and, horrified, fears the worst. Meanwhile, Pulham calls on Mulvina, and after a joyful reunion, offers to care for her and her child, supposing her to be a widow. She is naturally indignant and the poor fellow gets in very wrong. However, after the arrival of Mrs. Jamieson, explanations clear up matters. Mark gives Mrs. Murphy a position as housekeeper, allowing her to keep her little grandchild, while Mulvina, now his wife, shares her husband's affection with Fido.

MISS JEKYLL AND MADAME HYDE (Special—June 19—Broadway Star Feature).—Madeline Jekyll meets Barch Stana, a distinguished looking man, and finds her father has promised her in marriage to Daggerts, a politician, who, in reward, has agreed to see that Jekyll is elected governor. Madeline is already in love with Robert Mayhew, and rebels at the prearranged marriage. Later Madeline overhears Baron Stana and Daggerts threatening to expose Jekyll because he has forged Daggert's name to a note, unless he gives his daughter's hand to Daggerts. To save her father she stops Daggerts with the demand "What is your price?" He replies, "You!" And she agrees to marry him in return for which he hands over to her the incriminating note. When Jekyll learns of his daughter's sacrifice he is almost crazed with grief, and that night dies of a broken heart. Madeline, in her boudoir, dreams that Stana appears before her. He tells her that Daggerts loves her for her purity and innocence and to escape him, she must become the antithesis of this: hard, sophisticated and reckless. Stana then takes her to a luxurious dance saloon. Horace, a young gentleman of leisure, falls in love with her, but meets only ruin and death, while she and Stana continue on their way until, finally, Madeline sees herself old, dissipated and forlorn. Then Stana taunts her and she kills him. Awakening from her dream Madeline learns of her father's death. Daggerts and Stana quarrel and the former is frightened to discover that bullets have no effect on the Baron, who, with a sardonic laugh says, "I am Satan, and you are mine!" Daggerts drops dead from heart failure, leaving Madeline and Mayhew to their complete love and happiness.

LUBIN.

ROAD O' STRIFE (Series No. 11, "The Valley of the Shadow" June 14). The date set for the execution of Alene for the murder of Gilbert Jerome is only one day off, and there appears no hope of saving her, the governor having refused to intervene. With a desperate effort, Robert Dane shakes off the stupor of despair which has numbed his brain and strains every faculty in an effort to find the key to the mystery. He is absolutely sure of Alene's complete innocence and that she is the victim of strange circumstances. Suddenly a light seems to break through the darkness, but so strange and startling is its suggestion that he is almost forced to regard it as an insane fancy rather than a logical deduction. Yet, to every test of reasoning, the idea persists, and he realizes that, assuming Alene's innocence, it must be the truth, and that in the silver cup is the secret of Gilbert's death. The mysterious words upon the cup assume meaning as he now recalls them:

Drink without a fear
Life I promise here—
But death to whoso' dare
Touch his lips elsewhere

Dane appeals to the court officials for permission to experiment with the cup, but is told that it is a part of the records and cannot be permitted in his possession. He realizes that to urge his theory without positive proof would be utterly futile, but does not for an instant abandon his plan to save the girl he loves from the gallows. He makes a quick trip to Elmhurst, returning with a flask of water from the mineral spring, and when the courthouse is untenanted except for a night watchman, undertakes to steal the silver cup, from the court records. He succeeds in gaining possession of the cup, but is fired upon by the watchman, who also sends in a police call. Dane, with the cup, reaches his room, though he is badly wounded. The court officials recall Dane's effort to borrow the cup, and the description given by the watchman identifies Dane as the thief. Detectives at once set out for his lodging house. Meanwhile, ignoring the wound through which his lifeblood is being drained away, Dane works with desperate swiftness to prove by chemical analysis and coordination that his startling theory is fact. There is little time to lose—it is now a matter of hours only before the law will demand of Alene her life.

CAPTURING BAD BILL (June 15).—Bill was such a bad man that the insurance companies would not let their clients run for sheriff of Mustard County and the mayor had to advertise the job. Even then there were no applicants until Pete Pepper, tired of feeding Bill and then having his restaurant shot up, took the job and the badge. Bill was a man of his word. He promised to pay the funeral expenses of the sheriff and right away he sent an undertaker to measure Pete for a coffin, which so cheered Mary, Pete's wife, that she bought a widow's cap and weeds, which cheered Pete a whole lot.

But he was not such a fool after all. He knew that Bill would continue to favor him with his patronage and the first time he did so Pete doped his coffee. As the other brave citi-

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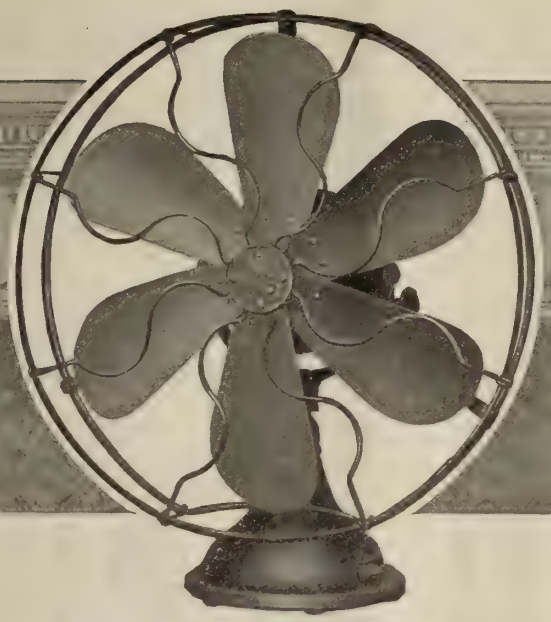

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zens were holding an indignation meeting, because Pete let Bill throw scrambled eggs in his face, Pete delivered Bill nicely done up in a clothes line and then went back home to kick Mary's mourning out of the window.

CAUGHT WITH THE GOODS (June 15).—Jim More, the local Justice of the Peace, has little peace in his home life. Samanthy, his wife, has decided views as to the conduct of the family bread winner. When she catches him joining "the boys" in the great American game (poker) to the neglect of his household duties, she confiscates the jack pot and the deck, sending the boys on their way, and Jim about his duties.

However, he soon makes his get-away, and, with the boys, seeks a peaceful game in a vacant building. Samanthy discovers this and decides to teach Jim a lesson. She sends for the police and adjourns to the building next door to witness the raid. The game is at a high point when the police arrive. The boys escape by jumping to the window of the next building and into the very room where Samanthy is watching. The police follow and all are captured, including Samanthy, but Jim escapes by hiding in a packing box and returns to his office where the culprits are brought to trial. The boys are found "not guilty," there being no evidence against them. But cards, money and chips are found in Samanthy's pockets and on this evidence Jim gives her thirty days. She is dragged out of the court room, and the Judge settles down for a peaceful game with the boys.

THE INSURRECTION (Special—Three parts—June 16).—Lieutenant Charles Hubbard, who has met Lolita on a previous trip to South American waters, renews his acquaintanceship when the fleet is ordered there to quell an outbreak which threatened American interests. Lolita's father, professedly a doctor, is the active head of the revolution, and observing the young lieutenant's infatuation for his daughter, sees a way to embroil the United States in his quarrel. He lets his daughter understand that an attack will be made upon the fleet from the south shore and she conveys the information to the lieutenant. He in turn advises the admiral and all precautions are made for a south shore attack, leaving the north shore entirely unguarded. The revolutionists dress their men the same as the American sailors and a landing party reaches the north shore and surprises the battery placed on the hill and commanded by Lieutenant Hubbard. The skirmish is short; Hubbard is captured and to die at dawn.

Meanwhile, the admiral has learned of the attack and sends a message to the Governor that unless the captured men and those responsible for the outbreak surrendered by noon the next day, he shall shell the town. The revolutionists, satiated with glory, send no reply. Lolita pleads for her sweetheart's life, but finds little response. Thinking there is no hope, and realizing their deep mutual love, she resolves to die with him. Some poison pellets in her father's office open a way out of the trouble, and taking them, she secretly visits his prison. She talks with him through his window, but refuses to be dissuaded from her purpose to die with him at dawn. Learning a massacre of foreigners is planned for midnight, Hubbard tells her how to signal the fleet fearing she, personally, might not be able to reach them. She leaves, vowing that if she fails she will die rather than live without Hubbard.

Captured and confined to her bedroom before she can send word to the fleet, the flashlights of the battleships give her a desperate idea. As a beam of light strikes full upon her at the window, she frantically signals; the light sheers off, returns and holds. The message regarding the massacre of the foreigners at midnight is brought to the admiral and a revolutionist just brought before him confirms it. He orders the town shelled. Lolita's father and the other revolutionists are about to depart from the former's home to put into effect their direful purpose when the boom of the fleets' big guns are heard. The town is shelled and catches fire. All the revolutionists but Lolita's father losing their nerve flee. Hubbard's prison shack is struck by a shell and he staggers out of the flaming debris free, but with the awful thought that Lolita will take the poison tablet before he can reach her. Dawn finds him in front of her home. He staggers in and is confronted by the doctor. They grapple below in the library while Lolita, unaware, is preparing with the first streaks of light to meet her fate. Hubbard, in a frenzy of strength, overcomes the doctor and pounds on Lolita's bedroom door just as the poison tablet reaches her lips. Out on the bay the revolutionists, finding the town in the hands of the American sailors, are trying to escape to sea. A shot ploughs across their bows unheeded. Lolita and Hubbard are roused from their happy reunion by the sound of an explosion. A torpedo following the shot has stopped their boat at the mouth of the bay.

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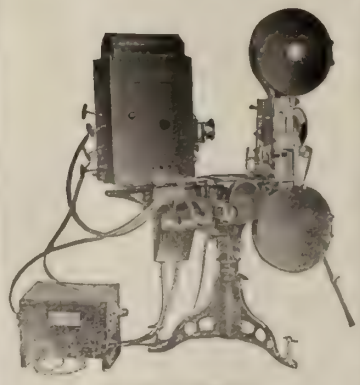

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FROM CHAMPION TO TRAMP (Special—Two Parts—June 17).—Shirley Christy, Champion Mile Runner of the World, has become a tramp and finds himself in the mountains of Arizona. Looking back over the cause of his present condition, we see his enemy, Anderson, strike down a running mate at one of the International Meets. Shirley is falsely accused, tried and condemned, although he is innocent. His enemy has the Board of Directors of the International Athletic Club to dismiss him for all time, and as a tramp he wanders aimlessly about the mountains and the deserts heartbroken. His old grey-haired mother is pining away and praying for her son's return.

Shirley strikes a new mining camp where he seeks work, and to his amazement discovers Anderson. Anderson is about to enter a fixed race in the new mining camp,and at the last moment determines to double-cross his running mate, when Christy stumbles upon the runner that Anderson has doped and takes his place, winning again from his enemy. The runner, after recovering, tells the sheriff of the incident and produces the bottle which Anderson had taken the medicine from which incapacitated Jamison, the runner. In the fight which follows, Christy saves the owner of the mine and his daughter from serious injury and perhaps their lives. He is rewarded by being taken in by the mine owner and given a position. The daughter feels strangely drawn to this man, who finally, through a confession secured from Anderson, proves the guilty must pay the penalty for their crimes and virtue its reward secures. With a loving thought and yearning for his dear mother, he tells the girl of her, and we leave him as it was meant to be, every inch a man and no longer the tramp.

THE BRIDGE OF SIGHS (June 18).—Robert Jarvis, a young bridge contractor without contracts, loves Rita Gray, daughter of Richmond Gray, a banker. Gray objects to the match on the grounds that Robert is not able to support Rita. The city of Brockton, where the action takes place, is about to let the contract for a $200,000 concrete bridge. Barney Riley, alderman, is in search of a hardup contractor who will come through with a slice of the spoils. Riley calls on Robert when the latter is disconsolate over the result of his affair with Rita. The alderman cheers him by announcing that he will see that Robert gets a contract for the new bridge. The contract is duly awarded to Robert, and on the strength of it, Gray agrees to the marriage or Rita and Robert if the young contractor makes good. The bridge proves more costly than anticipated and Robert finds himself facing ruin if he does not complete the structure according to the specifications. To add to his troubles, Riley at this time demands $10,000 as his share for delivering the contract. Robert blankly refuses. Riley sends the city building inspector to the bridge and the latter tells Robert that he will condemn the entire structure unless the $10,000 is forthcoming. Under such pressure, Robert is compelled to "come through." Facing bankruptcy and the loss of Rita, the young contractor, after a severe struggle with his conscience, determines to insure himself a profit from the construction of the bridge by using an inferior grade of cement in the remaining arches. The bridge completed, Robert prepares for his marriage to Rita. The wedding night arrives. On the way to the church, where Rita and her father are waiting, Robert buys a newspaper extra. The Brockton bridge has collapsed, killing twenty people, and the arrest of the contractor, Riley and the city building inspector has been ordered. Robert sees only one way out. He goes to his office and, before the police arrive, ends it all with a bullet.

A SAFE INVESTMENT (June 19).—Mr. Hoppington is kept on the hop in his endeavors to retain his position as head of the house. He has just discharged the servant girl because she was not good looking, and his wife is forced to prepare the breakfast. Mrs. Hoppington goes about it unwillingly and when Hop does not appear downstairs on time, she awakens him in a novel and effective maner, which brings him down on the run.

In the meantime the wife has telephoned for a new servant, and while they are eating, the doorbell rings. Mr. Hoppington condescends to answer. It proves to be the new girl, and a good looker. At once he is interested, and before a flirtation can be started, the wife pilots the girl inside. Mr. Hoppington hurries around the house and commences a flirtation, with the result that the girl is fired by the wife.

Mrs. Hoppington's husband always accompanies her on her shopping tours, but one trouble she has is that he cannot be left for any length of time before he starts a flirtation. Although loaded down with bundles he still seizes every opportunity to flirt, but a happy thought strikes her and she makes a purchase that cures him of all future efforts in that line, and when he has made a safe delivery of it, he is

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through with skylarking forever more. Mrs. Hoppington is now happy and cares not if he is not head of the house, just so she has cured her hubby of his bad habit.

EDISON.

CARTOONS IN THE PARLOR (June 16).—There are various bits of acting injected between the cartoon subjects. Mrs. Waite chaperones her daughter and the latter's sweetheart rather severely advising them to wait until they are married before they kiss. The Grouch Chaser is produced and soon mamma is distracted from the young persons by it and the lovers are not disturbed for a time.

The first cartoon is another of "The Hicks in Nightmareland." Hercules, this time, dreams that he takes a tonic which gives him great strength. He lifts a safe into a trunk with the ease of a Sampson crushing a toothpick. He wakes up to find his wife slapping his little bald head because he had talked loudly in his sleep. "The Three Loose Jointed Dancers" shows a dwarfed colored man with a silk hat, an ostrich and a skeletonic son of Terpischore tripping the light fantastic.

Some clever cartoon work is also seen in "The Lovers' Version of a Chaperone." The two lovers are seated on the sofa with the ugly chaperone guarding them. Suddenly the chaperone evolves into a most hideous dragon. In this monstrous form the chaperone continues to glare at the couple through its bulging eyes, and opens the large mouth wide, showing its fangs. The dragon is then reduced to the chaperone again. The real chaperone sees the picture and realizes that it is time for her to make herself scarce.

THE WORKING OF A MIRACLE (Special—Three Parts—June 18).—Roy Conover has just returned to his village home from college. At church the villagers wonder why Roy does not accompany his mother into the edifice. He smilingly declines to enter, and as he walks off, meets Mary Turner, a school teacher, and ward of Jason Kent, a religious fanatic. Roy is subsequently introduced to her and they soon become friends. Kent is very jealous and reproaches Mary for keeping company with an infidel. He spends most of his time reading religious books and pamphlets.

Angered because Mary takes so much interest in Roy, Kent, himself desirous of marrying her, orders her to keep away from him and when she refuses, determines to force her. He forges a note to her, asking her to be at the cliff at seven o'clock in the evening. Mary, thinking the note genuine and written by Roy, arrives at the cliff on time. She meets Kent who tries to embrace her, and dissuade her from associating with Roy. The latter appears and has a battle with Kent, who, after having been knocked down by a well-directed punch, strikes Roy with his cane. Roy falls over the cliff, and when picked up later is found to be alive. Kent explains to the people and authorities that he struck Roy to save the girl, and in self-defense. Thus sentiment is stirred up against Roy and Mary.

Roy is told that he will be paralyzed from the waist down, and thinking himself unworthy of Mary in that condition, asks that their engagement be broken. Mary thinks that he has lost faith in her, and sorrowfully hands back the ring. She is dismissed from the school, the trustees thinking a person found under the circumstances Kent said she was, unfit to teach children. She tries to get work in vain and even more strongly refuses Kent's overtures for marriage. On one afternoon, Roy, always watching for Mary through field glasses, sees her in an encounter with Kent. The later gets the better of her, and throws her upon the railroad tracks to save her from the infidel, as he put it. Roy can see no help near, and rising from his chair, makes an effort to run. He can and is soon at Mary's side. He pulls her from the tracks as the express whizzes by. Then there is an understanding.

THE CORPORAL'S DAUGHTER (June 19).—Kate, the corporal's daughter, has been snubbed and humiliated by her sweetheart, Lieutenant Garrison. On the day in question, on the parade ground near Fort Milllerton during the period when hundreds of whites were being murdered by the Indians in the border wars, Lieutenant Garrison neglects to recognize Kate as he passes by with some aristocratic friends whem he is showing around. Subsequently, Kate gives back her engagement ring and will not even listen to explanations. Changes have been ordered at the garrison, and Kate leaves with her father. At the new location, she is warned not to go far from the garrison because of the activities of the Indians in that section. She meets Tom Keen, a government scout, and they become interested in each other at once. A few minutes later he sees Indians attack Kate and rides off with a detachment of men to her assistance. She is rescued.

A few days after, Tom and Kate are playing checkers and Tom makes a significant move, asking Kate to be his wife. She accepts. Soon after, a new consignment of troops with Lieutenant Garrison in command, arrive at the garrison where Tom and Kate are. A report is brought in that a massacre has just taken place. Troops ride out, including Lieutenant Garrison and Tom. They occupy a basin at the floor of a mountain. Against the face of the cliff is a boulder and down the almost perpendicular precipice is a large vine. The men are finally unable to get out as an attempt of this kind would mean certain death. At night a man is sent out, making his way up the vine and escaping. He gives the alarm at the fort, but the commander does not want to leave women and children alone and refrains from sending men to the assistance of the prisoners, preferring to wait for reinforcements. Kate, attired as a squaw, goes to the place where the men are entrapped, first learning from an old Indian at the fort that escape could be made through a tunnel in the mountain, dug for a coal mine. The men draw straws to determine who shall remain to cover up the escape of the majority, and Tom, who saw a change come over his wife when she saw Garrison, draws two cards. He gives the card of escape to Garrison and decides to remain. Kate determines to remain with him, because she says she prefers death to separation from him. Troops arrive from the fort together with the news that Garrison has been killed.

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MINA.

FATHER FORGOT (June 10).—Having decided that his son must "settle down," John Burns sent George to the home of Jim Perkins, his friend, to meet and marry Mr. Perkins' daughter Nellie. As George alighted from the train he met Lucy, who is also on her way to the Perkins home to visit Nellie. In a short time George has fallen in love and has married Lucy, while Nellie becomes the wife of Jack Sutton. George telegraphs the news of the wedding but fails to mention his bride's name. His father, of course, assumes that daughter-in-law is no other than Nellie.

George is in a quandary when he receives a note from his father saying that he has decided to call on the newlyweds. He fears the parental wrath that is sure to come down upon him for marrying another than his father's choice. To help him out of his dilemma he consults Jack, who suggests that they exchange wives until Lucy can win over George's father. Acting upon the suggestion George has Nellie by his side when his father arrives. But the two grooms cannot bear to be separated from their wives and whenever Mr. Burns steps out of sight only to return a moment later he finds his son embracing Lucy, and Nellie entwined in the arms of Jack.

Realizing that George's father suspects something unusual in this situation, Lucy tries to win over Mr. Burns before their secret is out. She succeeds so well that Mr. Burns forgets himself so far as to put his arms around her just as Jack, her supposed husband, enters upon the scene. This leads to a perplexing situation, finally culminating in a fistic argument in which every member of the party participates. When the argument seems to have become too merry George steps in, explains everything to his father, who forgives the newlyweds.

ESSANAY.

WHOSE WAS THE SHAME? (June 14).—Reuben Hewett paints a portrait of Camilla Lohen and falls in love with her. Hewett's father, anxious for his son's success, has slaved for him on the old farm for years. When Reuben discovers his love, he is a bit ashamed of the old father. Luke Pelham, Reuben's friend, suggests that Reuben invite Camilla to the farm where she may see the old father and decide for herself. He does so and she is greatly taken with the kindly old man. On the farm Reuben is ashamed of his momentary feeling toward his father and confesses it to Camilla. She says that her father sold her as a mere child to a man who was not fitted to meet a woman. He tells her of his love and she happily replies that she is glad not only to have won his love but that of a real father.

THE LITTLE DECEIVER (Special—Three Parts—June 15).—Henry and Tom Bisbee love the same girl. Tom wins her and Henry is embittered, turning into a crabbed old bachelor. Frances, at the age of sixteen, is left an orphan. Her mother left a letter asking the uncle, Henry Bisbee, to take care of the daughter. He, much against his will, decides to accept the trust if it is a boy. Frances disguises as a boy and goes to her uncle, who receives her coldly. She loves flowers, books and pretty things. The uncle finds a mirror and powder puff in her bureau and accuses the supposed boy of being a "sissy." "Jerry the Rat" tries to rob the house and is prevented by Frances. The noise calls everybody to the scene and Frances faints. Her sex is discovered, but the uncle has learned to love her and forgives her. He then reveals the tragic story of his love for her mother and the duplicity of his brother, Tom. Dick Truesdale, who is the only young man the crabbed old uncle would tolerate at his home, finds a great charm

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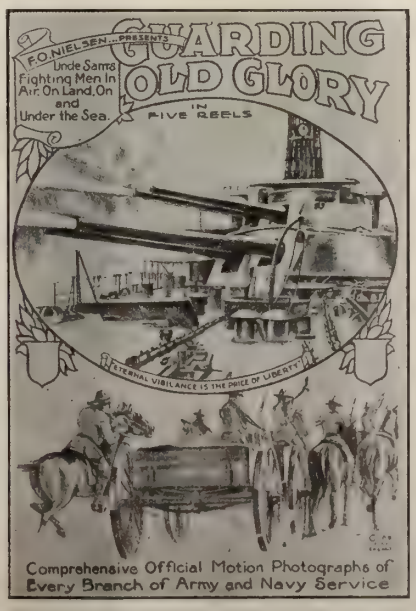

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in Frances, when she is supposed to be a boy. When he discovers she is a girl, he tells her of his love and finds it is reciprocated.

VAIN JUSTICE (Special—Two Parts—June 19).—Lieutenant Pendragon, Betty's brother, is surprised with his command near his home by Union soldiers under command of Captain Rutledge and taken prisoner. Pendragon tries to escape and after a terrific hand-to-hand fight perishes. Betty swears vengeance. That night she finds Rutledge badly wounded on the battlefield. She has him taken to her home where she nurses him back to health and strength, but all the time nursing her revenge. Rutledge wins her love and she becomes torn between love for him and desire for vengeance. Love conquers when Pendragon appears and tells how he escaped death in the river. He takes Rutledge prisoner, but the latter and Betty renew their pledges of love and Rutledge promises to return for her after the war is ended.

THE BROKEN PLEDGE (June 17).—Three young girls, pledged to spinsterhood and contempt for mankind, go camping in the woods. Three boys, unpledged to anything save fun and the joy of living, likewise go camping. Fate spins the wheel and the six—pledged and unpledged—pitch their tent not far apart. The boys get curious about their neighbors and investigate. The girls spurn their advances and the boys retreat in good order to plan a new campaign. The boys play Indians and frighten the girls into hysterics, almost. One of the girls, in the excitement, fires a gun. The shot strikes one of the boys, inflicting a slight wound. He sends word to the girls' camp that he is wounded unto death and needs the ministrations of one of the girls, or he may die. Womanly sympathy gets the upper hand and the girls go to the boys' tent. Cupid does the rest and the play ends in a triple love making and prospective marriages.

BRONCHO BILLY'S WORD OF HONOR (June 4).—Broncho Billy and his pals hold up a stage coach. In rifling the mail bag, Broncho discovers a letter from his mother in which she begs him to come back home, as she is dying. Before he can comply, he and his band are captured. He is placed in charge of a young man, who hopes to get enough money from the reward for the capture of the bandits to marry his sweetheart. Broncho shows him the letter. He is touched and lets Broncho go on his word of honor that he will return. Broncho is detained longer at the bedside of his mother than he expected. Finally she dies and he returns. His capturer in the meantime, has been stripped of his badge and disgraced for letting his prisoner go. When Broncho returns he is restored to his rank.

DREAMY DUD, "In the Swim" (June 16).—In this cartoon Dud and Wag, his dog, eat too much jam and at once swell up to enormous size, just as Dud's mother told him he would if they stole jam. The shrink just as quickly and become so small that Dud can just look over the top of a tea cup, filled with milk and standing in a sauver. Dud balances on the edge of the cup and does high dives, as does Wag. They tire of this just as Mr. Cat comes along. Dud climbs down on the floor, where Mr. Cat plays with him as it would with a ball of yarn, incidentally giving Dud a "ride a cock horse to Banbury Cross" on its tail. Wag interferes and Mr. Cat chases him until he is tired. Mr. Cat goes back to the cup and saucer, where Dud is high diving again. Mr. Cat drinks all the milk leaving Dud high and dry in the bottom. Mr. Cat is about to swallow the terrified Dud, when he wakes up to hear his mother scolding him for eating the jam.

SELIG.

HEARST-SELIG NEWS PICTIRIAL NO. 41 (May 24).

Culver, Ind.—Indiana high school lads brought to Camp Woodrow Wilson at Culver Military Academy are given course in soldiering. By individual instruction from cadets lads in 48 hours learn manual of arms and evolutions. In week are able to maneuver, handle arms, dig drenches and perform soldiery feats like European veterans.

Berkeley, Cal.—Students of California University hold class day. Water battle, tug of war and jousting, the "knight" sitting on another man's shoulders, are features.

Kennet, Cal.—Cloudburst washes away railroad embankment, leaves rails swinging over gully like a bridge.

London.—London Rifles and London Scots, recruited to full and carefully drilled, march to entrain for "somewhere in France."

San Francisco.—Junior Vanderbilt Cup race at Panama-Pacific course proves thrilling event.

New York.—President Woodrow Wilson reviews the Atlantic fleet in New York just before the vessels sail away for battle maneuvers. Remarkable scenes show the President reviewing the marines and sailors in a land parade, the President aboard the Mayflower passing down the line of warships in the harbor, fireworks set off as part of the night fleet spectacle, the Mayflower convoyed by destroyers taking up her position near the statute of Liberty, the enormous crowds gathered at Battery Park to witness the spectacle and the ships of the line as they steam slowly past the yacht firing the Presidential salute.

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HEARST-SELIG NEWS PICTORIAL NO. 42 (May 27).

New York.—Extra guards watch great fleet of German ships interned in New York harbor since Lusitania disaster.

San Francisco.—Thousand tons of coin are carried through street when sub-treasury is moved to new building. In all $121,000,000 is transferred.

Philadelphia.—Yankee ship Cushing, target for German air bombs, lands safely in Philadelphia. Sailors show how old glory was held so airmen could tell identity of ship.

New York.—Newest gown for June brides shown in design by Lucile, Lady Duff-Gordon.

San Diego.—Athletes from army, navy and marine corps try skill in field day at San Diego fair.

East Boston.—Capt. Wood of Leyland liner Etonian, arrives in Boston. He asserts submarines kept his vessel from going to aid of sinking Lusitania.

Ipswich, Eng.—Bombs from German air craft wreck houses in Ipswich. Some of the bombs fail to explode.

Montreal.—Three thousand troops ready for the front board transports at Montreal.

On the Battle Front.—President Poincaire of France presents colors to two new regiments ready to begin fighting. Gen. Joffre, commander-in-chief of French army, gives medals to heroes.

Queenstown, Ireland.—Last honors are paid to the victims of the Lusitania. Stirring pictures show the survivors of the great disaster, the lifeboats of the ship, the temporary morgue where victims are identified, the manner in which the caskets were marked, the soldiers digging graves and the long funeral procession to the cemetery and the services at the great grave where many bodies were interred.

THE WEB OF CRIME (Special—Two Parts, June 7).—Marion Ward is the daughter of a woman who conducts a thieves' den. Tom Egan, a criminal, makes Mag Ward's home a rendezvous. Marion, never knowing any other life, does not realize the difference between right and wrong. After an unusually successful haul, Egan resolves to celebrate the event with a wedding. Marion overhears her mother and Egan planning and tells Sandy Murry, another crook, that she will not marry Egan. They escape. Marion finally reaches a [illegible] Earl Worth, a young fisherman. He takes her to his mother's home.

Egan, now a fugitive from justice, reaches the fishing village where he finds Marion. Earl sees her talking to the stranger and believes that she has deceived him. He is downcast and on the verge of denouncing her when detectives appear. They see Marion and by watching her they locate Egan. Egan spies the detectives. He forces Marion into a boat, and a thrilling [illegible] Egan tries to jump into the sea and drag Marion with him. Earl Worth makes a flying leap to Marion's rescue, lands safely, deals Egan a crushing blow and the crook is knocked into the sea where he drowns.

SAVED BY HER HORSE (June 8).—A party of settlers emigrating westward with a wagon train to find new homes, go into camp for the night. Tom Golden bids his sweetheart, Nell, good-bye and rides off into the hills to look for hostile Indians. Savages are discovered. Nell offers to go for help, and is captured by Indians after her horse escapes. The horse, Tony, finds Nell's hat and carries it to the settler's camp, in his mouth. Tom Golden starts in search for Nell, with Nell's horse leading the way. Nell's horse, Tony, runs to the Indian camp; Nell hears him neigh and she whistles. He runs to her, and she mounts him and starts to find help.

WILLIE GOES TO SEA (June 9).—Willie, arriving at the dock, is surprised and pained to see his sweetheart embark on a vessel with his rival in love. Willie summons up courage and secretes himself in a large packing case, which is nailed shut, and is hoisted into the hold of the vessel.

Willie's effeminate ways earn much trouble for him. He is a failure at scrubbing the deck and at peeling potatoes. Willie finally conceives the great idea. He studies up the art of boxing, engages members of the crew in fistic combat, and overcomes one after another, including the captain of the ship. Finally it is discovered that Willie has secreted a horse shoe in a boxing glove, and his plot so wins the admiration of the captain that Willie is given all conveniences of the vessel.

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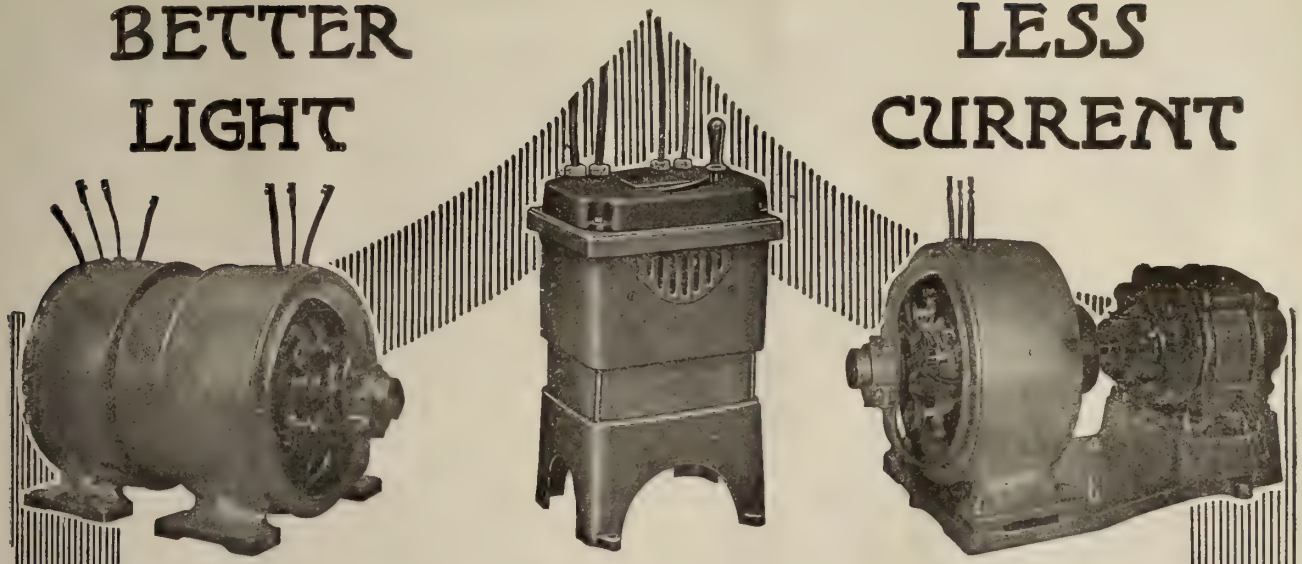

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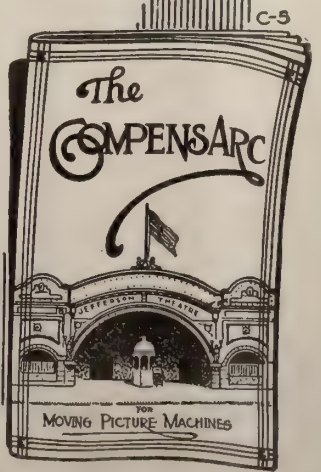

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PALS IN BLUE (Special—Three Parts, June 10).—Tom and Jerry join a traveling circus as rough riders. After a few months of circus life Tom becomes dissatisfied and longs for the West. At this juncture the circus is unable to meet expenses and is attached by the sheriff. Tom and Jerry, out of employment, sell their saddles and plan to leave at once for the West. A chance acquaintance springs up in the town between Tom, Jerry and two girls. Jerry carries his own and Tom's money from the sale of the saddles, and one of the girls unsuspectingly gets the money from Jerry's pocket. Tom and Jerry are unable to pay when the waiter of the cafe presents the bill. An argument results, and Tom shoots up the place. They are arrested and sentenced to fifteen days in jail. Upon their release Tom and Jerry join the U. S. Army and are sent with a detachment of recruits to do duty at Fort Apache, Ariz. Jessie, the wife of Lieut. Manning, arrives from the east simultaneously with the appearance of Tom and Jerry. Captain Shiers, the commanding officer, drills Tom and Jerry with other recruits. Captain Shiers becomes infatuated with Lieutenant Manning's wife, but the lieutenant overhears it all and encounters the captain, who leaves the house.

Captain Shiers is informed that the paymaster will arrive at the depot, several miles away, with money for the troops. The captain plots to get rid of the lieutenant and win his wife. He sends Lieutenant Manning with a small escort of troops to meet the paymaster. The captain then sends a halfbreed Indian to notify some hostile Indians, whom Lieutenant Manning has kept subdued in the past, that they can avenge themselves on the lieutenant by attacking the stage. The half breed delivers the message to the Indians, who open fire on the stage coach and surround it. The Indians also surround the station which has been fortified by the troopers. Captain Shiers at the fort has been trying to force his attentions again on Lieutenant Manning's wife, but with no success.

The fight between the soldiers and Indians continues unabated. Tom and Jerry volunteer to go to the fort for help. There is another running fight, in which Tom falls from his horse, his foot catches in the stirrup and he is dragged. The horse falls; Tom gets free as Jerry rides up, and Tom jumps up behind Jerry, and they make another effort to reach the fort. Jerry is shot from his horse by pursuing Indians, and Tom, after seeing Jerry is lifeless, shoots and kills one of the Indians and rides onward. Tom arrives at Fort Apache and a detachment of troopers is dispatched immediately to the station. The Indians decide to burn up the station by another method. They take the wheels from the overturned stagecoach, tie rags on them and roll them down hill. This method is successful and the station soon becomes a mass of flames. The troopers still hold out.

Mrs. Manning, at the fort, cares for Tom in the hospital. She goes to her home for medicine when she is again accosted by Captain Shiers. She repulses his actions; he becomes angry and tells her of his plan for revenge. He embraces her and she screams and there is a struggle. Tom, lying in the hospital, hears Mrs. Manning's screams. He slowly rises, takes his six-shooter and staggers to the home of Lieutenant Manning. He sees the struggle inside and shoots and kills Captain Shiers. The troopers sent from the fort now arrive and the Indians are defeated. The troopers in the burning station are rescued. Upon entering his home on arrival at the fort, Lieutenant Manning finds his wife nursing Tom. Mrs. Manning explains all to her husband, who shows his gratitude to Tom. Jerry is laid to rest with honors due a brave soldier.

THE JOURNEY'S END (June 12).—Garland Grant, an author, has written a book entitled "Journeys Through India." He has returned from India and Ned Bradford, a hunter, visits him. Bradford tells Grant that he has often wondered why Grant has never married. Grant and Helen Gray are looking forward to meeting each other after a long correspondence, which has developed a strong love interest. Helen becomes ill and pines away.

At the end of a month Bradford kills a tiger. He carries it home and is congratulated by Grant. The tiger's mate follows the scent. Grant reclines in a hammock thinking of Helen. The wild beast, tracing its dead mate, comes into the enclosure and springs upon Grant, who becomes a victim of its teeth. Helen, in an invalid's chair, enters into the sleep that knows no awakening, and the spirit form of Helen meets Grant's approaching spirit.

LETTERS ENTANGLED (Special—Two Parts, June 14.—John Wilson and Grace Livingston are sweethearts. John goes to the city. He writes a letter, telling Grace to keep their secret and as soon as he gets a position they will be married. Grace's aunt finds this letter and makes Grace leave the house. Grace goes to the city. Her aunt returns John's letter in which he gives his address, and so they lose track of each other. Grace gets a position in Mrs. Day's dressmaking establishment, and Mrs. Day gives her a home. A little daughter is born to Grace.

Sixteen years pass. John Wilson, now a successful lawyer, is engaged to be married to Gloria Ashton, a society girl. Grace, by this time, has a dressmaking establishment of her own, and Gloria has her make a gown for her. Grace delivers this gown herself and John happens to be at Gloria's house, in the room alone, when Grace comes. They recognize each other, and John takes Grace into his arms, happy to find her again. Gloria sees them embracing and immediately breaks her engagement. John follows Grace to her home, where they tell of their experiences since they had parted, sixteen years ago. Together they look out of the window into the garden, and see Florence, their daughter, among the roses. Grace tells John that Florence has been brought up to think her father dead—that it is too late now.

THE HEART OF THE SHERIFF (June 15).—Grace Martin, the adopted daughter of Sheriff Martin, was rescued by him from a band of Indians when she was an infant. She is in love with Buck Gibson. Grace asks the Sheriff's consent to marry Buck, and his thoughts revert back to the time when he saved Grace from Indians. He gives his consent to Grace's request to marry Gibson, and Grace runs away happy to tell her lover of the good news.

That night Buck Gibson and some pals rob the town bank, and Buck is identified as one of the bandits. Sheriff Martin is notified and organizing a posse, gives chase, overtakes the robbers, and starts in pursuit of Buck, who tries to escape alone after the others are captured. Sheriff Martin kills Buck Gibson. Grace, who has ridden away in hopes of finding her sweetheart comes upon her father standing over the dead body. She understands that Buck is guilty, and turns to the Sheriff, who takes his little girl home the second time.

BIOGRAPH.

A ROMANCE OF OLD CALIFORNIA (June 14).—The blind son of the wealthy don loves Chiquita, the peon's stepdaughter; but his mercenary cousin schemes to make a match between the boy and her own daughter. The don's brother, a physician, studies the boy's affliction and believes that he can cure him. He discovers the boy's secret, but remains silent, even after the scheming mother has revealed her tactics and the boy's father, also, has expressed his hope that the children marry. Chiquita, fearing that her lover may not deem her pretty enough when he can see, buys a string of beads to enhance her beauty. Her drunken stepfather is furious at this waste of money which should have come to him, and illtreats the girl. His sight restored, the boy asks for Chiquita, and the doctor goes in search of her. She has become ill and delirious through brooding and has wandered away. The doctor barely saves her from throwing herself off the top of a ruined wall. Lifting her unconscious form, he bears it to the hacienda and joins his entreaties to those of the boy, whose family are scandalized. When Chiquita opens her eyes, she finds that her dream has come true—her lover thinks her beautiful, and his father consents to their marriage. The scheming cousin and her mother are unable to understand how so proud a man as the don can countenance the alliance of his heir with a lowborn girl—but, then, they do not understand what love is.

MRS. VAN ALDEN'S JEWELS (Special—Two Parts, June 15).—Marian Ross is the social secretary of John Van Alden and his wife. Van Alden advertises for a valet, and chooses from among the applicants one Davidson, who has satisfactory references. While he is conversing with Davidson, Marian enters the room, and a glance of recognition passes between her and the man. At the earliest opportunity Davidson waylays the secretary and demands an interview. "You!" she exclaims. "I thought you were dead." He assures her that he is very much alive, and, as they can talk no longer without risk of discovery, promises to see her again. Marian, unnerved by the meeting, goes about her duties. Mrs. Van Alden sends her to the safe deposit company to get her jewels. Securing the jewels, Marian returns to the house and enters her own room to think out a plan of dealing with Davidson. She finds under her door a note from Davidson, demanding that she meet him that night in the grounds. She keeps the engagement and Davidson demands that she help him get hold of the Van Alden jewels. She refuses and they part. Knowing the man with whom she has to deal, Marian decides to take desperate measures. She goes to a pawnshop and secures a revolver, with which she will defend the jewels in case of attack. Mrs. Van Alden gives her the jewels to put away in the safe in the library, writing the combination on one of her visiting cards.

Just as she is closing the safe Davidson enters the room and wrests from her the card bearing the combination. That night Mr. Van

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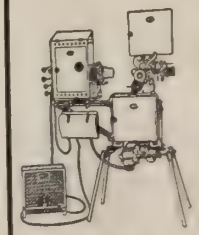

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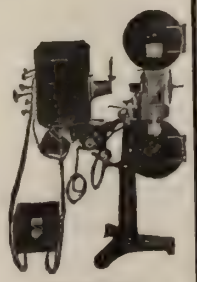

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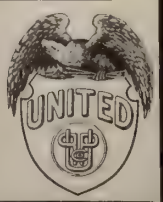

Alden telephones his wife that he will stay at the country club, and asks her to send Davidson with his evening clothes. Davidson contrives to slip away from the club, boards a train, and enters the town house by a window. Marian is in the library, taking the jewels out of the safe to hide them, in case her fears come true. Davidson attacks her after snatching the jewels, and they struggle for possession of the revolver. Mrs. Van Alden, hearing the noise, enters just as the pistol explodes, and the bullet passes through her heart. Davidson flees and regains the club, unobserved. Marian is held for trial. She takes the stand and tells the story of her life. She had married Davidson and soon discovered his true character. Detectives were seeking him for his latest outrage. She hid him in a trunk as the detectives burst into the room, and set them on a false trail. Davidson, climbing out of the window, stole a motor car, and, hotly pursued, made for the country. At a bridge over a river he made a daring leap from the car, which plunged over the embankment into the water. Marian and the detectives thought him drowned. Her testimony is dramatically confirmed by a newsboy, who, selling a paper to Davidson in a saloon, finds his wallet containing Mrs. Van Alden's card with the combination written upon it. The wallet also contains a note making an appointment at a pawnshop to dispose of the jewels. Davidson is arrested after a fight, in which he is mortally wounded. Before dying he substantiates Marian's story and she is set free.

HIS WARD'S SCHEME (June 17).—Mr. Wise places his young ward in a select finishing school, where she makes a number of charming friends and acquires modish tastes. The old fellow has a susceptible heart, and from a fondness for pretty girls in general he arrives at a stage of infatuation in which he imagines himself in love with his ward. So, when, on her return from school, she announces that she has invited her friends to a party, he acquiesces in this terrible waste of money because it will please her. One of the guests is a young man who, to Mr. Wise's way of thinking, is far too attentive to his ward; he intimates to this young man that his presence in the house is not desired. At the first opportunity he proposes to his ward in the manner recommended by the heroes of popular novels. The girl, to get rid of him, says: "I have expensive tastes, which you cannot satisfy. Beautiful gowns, hats and jewels are necessary to my happiness." Her guardian, nothing daunted, goes forth to buy the engagement ring. The audacious young man hangs about the house, and the girl tosses him a note, which reads: "Meet me in an hour. We will do some shopping." And it was indeed some shopping Mr. Wise discovered when, coming downstairs all primped and perfumed for the ceremony of bestowing the ring on his ward, he found the table piled high with boxes containing gowns, hats and jewels. He could never support a wife with such extravagant tastes. So he wrote to the jewelers: "Please exchange this engagement ring for a pair of gentleman's cuff links, and oblige." And he gave them his blessing.

LOVE IN AN APARTMENT HOTEL (Jun 18—Biograph Re-Issue, No. 2).—The bellboy loves the maid, but all his blandishments, including a bank book showing fat deposits, fail to move her. She adores the wealthy bachelor whose room is on her list. He has a charming fiancee. One evening he has a poker party in his rooms. They are just sitting down to the game when his fiancee and her father are announced. His friends make a hasty exit and he clears away "the evidence." Hardly has his fiancee entered the room when a muffled scream is heard from a closet, and out stumbles the maid, bound and gagged. His fiancee misunderstands the situation and sweeps haughtily from the room. He learns from the maid that a burglar shut her in the closet. The burglar comes out from under the bed, and after a tussle the bachelor overpowers him. His fiancee thereupon gives him the reward of a hero. The maid, seeing that she has misplaced her affections, wisely turns an attentive ear to the bellboy's pleas. Mae Marsh gives an artistic and highly amusing performance as the maid who languishes for the bachelor.

THE WAY OUT (June 19).—While packing her trunk preparatory to leaving home for the adjoining county, where she has been called to teach, the young schoolteacher discovers that one of her rings is broken. Her father volunteers to have the ring mended and bring it to her. On her first day at school a new pupil is enrolled—the motherless daughter of a resident, who personally escorts the child to school. The ecquaintance thus begun ripens into love. The girl's father writes that he is coming to visit her. He does not come, but is brought in, dead, by men who have found his body on the trail, a victim of bandits. When the girl resumes her school work, her lover's daughter, among others, brings her a little token of sympathy. As she hands up her gift the teacher's eye is caught by a ring on the child's finger. It is the ring her father was to bring her. The child says that she found it on the table in her home. Hardly daring to think, the girl goes to her lover's home and learns from him his guilty secret. He is a bandit, but for her sake he had resolved to go straight. Penniless, he had made one more hold-up; the victim had resisted, and he had been forced to kill him. While emptying the dead man's wallet, he had not seen the ring roll out on the table. Aghast at the news that he has killed his sweetheart's father, the bandit offers her his pistol; but she will not shoot, and he goes out, taking the weapon with him. A shot is heard. He has found a way out. The girl leads his orphaned daughter to her own home.

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BISON.

ONE MAN'S EVIL (Two Parts—June 19).—Harvey Clay is called "The Stranger" in Boulder. He is well liked by the young folks for his happy-go-lucky ways, but the parents, suspicious of his silence, will have none of him. Jim Daley is especially prejudiced, for his son, Bert, has taken to drinking and gambling since the "stranger" arrived; he has also made inroads in the affections of Bliss Daly. The sheriff of Boulder County loves Bliss and wishes to make her his wife. Lucy Kent arrives home from college. She is the daughter of the wealthiest rancher in the valley. The Kent and Daly ranches adjoin and in their childhood, Lucy plighted her troth to Bert, so it is natural that when she returns, a beautiful young lady, Bert feels he has a claim on her. She encourages Bert till the "stranger" crosses her path, when she transfers her affections to him.

At last Clay urges Lucy to elope. She consents but later backs out. Bert comes from hiding, confronts Clay and accuses him of evil intentions. Clay taunts him; Bert jumps upon him. A struggle takes place between them. In the tussle Clay's gun drops to the ground. The "stranger" throws Bert from him and with a sneer at Bert's poor showing as a fighter, walks away. Bert finds the gun and is about to shoot when he thinks better of it. But later, under the influence of liquor, the murderous inclination again passes him. He starts out determined to find Clay. Hidden in the brush, he sees Lucy about to depart with Clay. He becomes crazed, levels the gun and fires at Clay.

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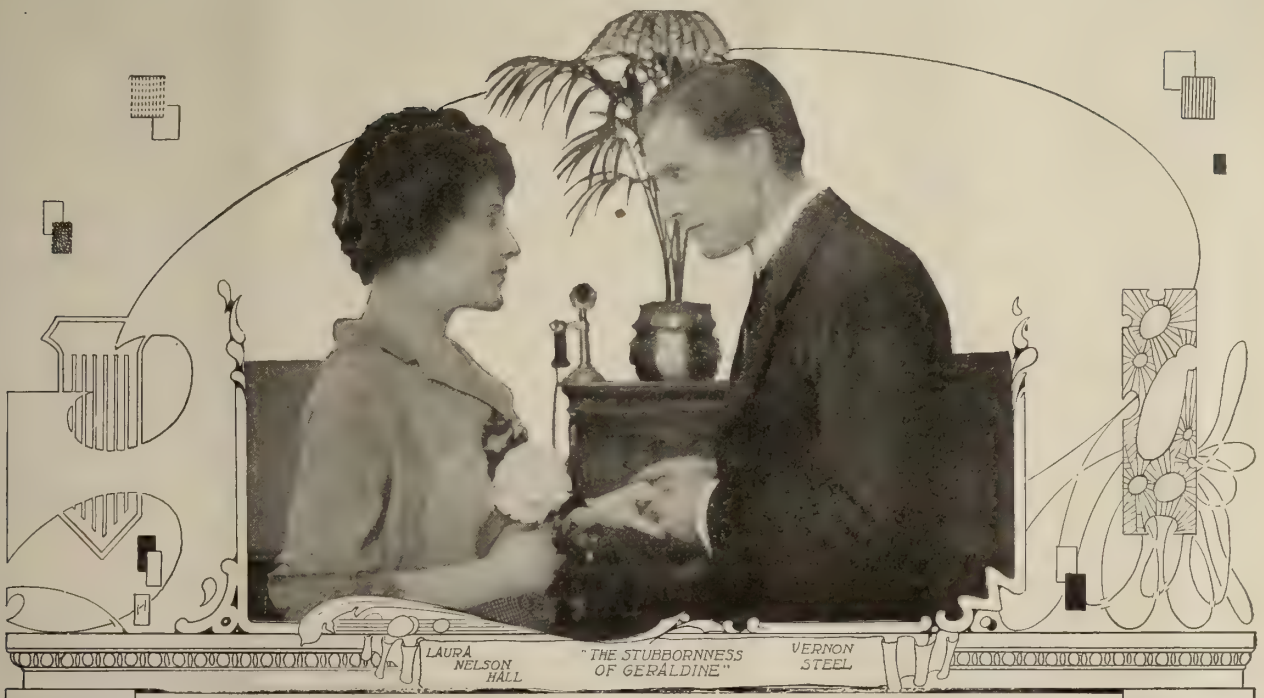

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Lucy, however, makes a sudden move away from Clay and receives the bullet. She falls apparently dead. Bert is horor-struck. He throws the gun from him and runs away filled with terror. A crowd of ranchers soon gather. Clay is dazed at the sudden turn of affairs and remains silent; the gun is found and proves to belong to the "stranger." The crime is naturallly attributed to him and he is arrested. Bert returns home to Bliss, looking for money with which to clear out of the country. He breaks down, and confesses to Bliss. She is heart-broken but helps him to get away. Later she learns through the sheriff that Harvey Clay has been arrested for the crime.

An immense mob surrounds the jail intent on lynching Clay. The sheriff asks Daly to assist him in restoring order and again Bliss is thrown into a panic, for she realizes how futile their puny efforts will be. By careful maneuvering, she leads the sheriff into a love declaration. While in his embrace she contrives to get the keys to the jail. Another urgent call is made for the sheriff and he tears himself away from his love-making. Bliss, on horseback, loses no time in making a cross-cut to the jail. She creeps along the rear of the buildings, sees the guards called off duty to assist in holding the front of the jail against the mob. She enters the rear of the jail, finds Clay's cell and leads him out to liberty. Bert has reached the nearest large town. He sees an account in the newspapers of the shooting, learns that Clay has been arrested and that mob violence is feared. He has a conflict with conscience and decides to return and face the consequence of his act.

The crowd in front of the jail is beyond the control of the law-abiding. Guns are drawn and the sheriff, seeing that other lives are in danger, promises to hand over the prisoner. He reaches for his keys, finds them gone and is puzzled. The mob will not wait, however. They wreck the jail and force an entrance followed by the sheriff. They find the prisoner gone and abuse the sheriff. The sheriff decides to return to the Daly ranch where he remembers having the keys last. Poor Bliss meanwhile has started her long journey home, making desperate haste. She hears a horse's hoofs behind and scrambles into hiding. She sees the sheriff gallop by and fear possesses her but she goes on.

The sheriff reaches the ranch, sees the evidence of Bliss' hasty departure and a terrible doubt takes hold of him. He has been tricked by Bliss so she could set her lover free. At this critical moment Bliss staggers in and falls fainting. His suspicions confirmed, he takes the keys and, heart-broken, is about to leave when Bert bursts into the room. He gives himself up to the sheriff, confessing his guilt. He in turn learns there is a chance for Lucy's recovery. The sheriff is overcome on learning that Bliss' concern was really for her brother's sake. He tenderly lifts her up and places her in her brother's arms. He tells them as far as he is concerned Bert's confession shall never be used against him. In the due course of time Lucy recovers and Bert devotes his life to her. Bliss has also learned her lesson and can appreciate the true worth of men like Sheriff Howe.

REX.

THE LAST ACT (June 15).—Herbert Harwood, a young playwright, has had a play accepted by the manager of Hilary Herndon, a well known actor. Harwood is an ambitious man, living well but modestly, with his wife, Janet. Herndon comes to see Harwood about the play and the fresh beauty of Janet attracts him and his polished manners charm her. Herndon leaves and Janet grows restless and discontented. Her husband notes her frame of mind and unselfishly plans for her to visit the city.

Janet goes to the city and there renews her acquaintance with Herndon, who introduces her to the gay life and excitement of the Great White Way. Fascinated by the glamor of the city and attractions of Herndon, she loses all love for her husband and eventually writes him that she will not return. He goes to the city and is horrified at the life Janet is leading. He appeals to her to return to their home but is met with scorn. Appealing to Herndon, he is sneered at. The idea of revenge or punishment takes possession of him. The day of the first performance of the play arrives and that afternoon Harwood makes a final effort to persuade Janet. Convinced of the futility of his efforts, he adopts a plan.

In one scene of the play, Herndon, seated alone in his apartments, is served a drink by his man servant. Harwood, who as author of the play, has free access to the stage, goes to the dressing room of the man who is to play the part of the butler. Overpowering and binding the actor, Harwood assumes the servant's costume and answers the call. Herndon seated in an arm chair, before an open fireplace, the light from which throws him in strong relief, calls for a drink and Harwood, entering from the rear, pours wine from a decanter into a glass. He also puts poison in the drink. Approaching Herndon from the rear, he hands him the glass, and Herndon without looking at him, takes it and drinks part of the contents and hands back the glass. Janet, in a box, has been looking at the servant with surprise and, recognizing him when he prepares the drink, suspects what has been done and screams a warning. Too late. Herndon springs up and with horror realizes his fate as Harwood, facing him, drains the glass and sinks into the chair as the curtain falls.

POWERS.

THE PANZER TROUPE (June 17).—The facial contortions of the midget, a member of the Panzer Troupe, as he is popped from a large champagne bottle, much to the surprise of the startled revelers, who has ordered wine and is served a grotesque midget is really extremely humorous. The troupe also perform a series of humorous and novel aerial tricks.

One of the numbers which has attracted universal attention is the amazing performance of the midget sliding on his head down a slack wire to be caught in a basket contrivance hung from the back of Mr. Panzer. For a moment the audience is led to believe that the midget has mysteriously disappeared until Mr. Panzer, in walking out of the picture, is seen with the midget clinging to his back.

HER MYSTERIOUS ESCORT (June 19).—A young wife after waiting all night for her husband's return, reads the morning paper and finds he has been arrested in a raid on a roadhouse. Angered and ashamed, she leaves him. Rose LeRue, a cafe singer, wherever she turns, sees the leering faces of clutching hands of men before her.

One night, outside the window of the cafe Rose sees the pale and hungry looking face of a young girl. Two men are on each side of her clutching her arms. Rose leaves the cafe and takes the little stranger to her dressing room. Later, in the cafe, two of Rose's admirers quarrel as to who is to take her home. Fearing a scene, Rose hurries to her dressing room and finds the young girl in the clutches of the cafe manager. Rose then takes her home in a taxi. The two men follow to her apartment, obtain admittance and demand to see the man who they think has taken Rose home.

Drawing aside a curtain, Rose bids them. One of the men recognizing the girl as his own wife, drops his head in shame. Rose tells him how she found his wife and brings about a reconciliation. Tired of the clutching hands and luring faces, Rose returns to her mountain home and her girlhood sweetheart.

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UNDER THE CRESCENT SERIES, NO. 3. "In the Shadow of the Pyramid" (Two Parts—June 15).—The Princess, Stanley Clyde and Zohra, with her little baby, having escaped from Prince Tousson in the Mosque, seek refuge in

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a tomb in the Pyramid. Prince Tousson is forced to admit the loss of the documents, without which the Christian massacre cannot take place. He is granted twenty-four hours by the Khedive in which to find and return the papers or pay the penalty. Spies are placed at every entrance to the city, and Zohra, who has bravely volunteered to procure food for the fugitives, is seen, followed and the hiding place disclosed to Prince Tousson. He at once sets out for the Pyramid with soldiers and a camel caravan, intending to capture his bride and carry her across the desert to his palace in the oasis.

The fugitives anticipate an attack and barricade the entrance of the tomb with a huge boulder. A fight in the tomb takes place and Stanley Clyde, in final desperation, hurls the rock down the steps, crushing the Prince's men. He is wounded in the attempt and a search for the Princess and the precious documents follows. She hides in the coffin of a queen, almost escapes capture, but is betrayed by a portion of her veil becoming caught in the lid of the coffin. The documents are torn from her and carried post haste and at the eleventh hour, to Said Pasha who, from the balcony of the Palace, decrees the death of the infidels at the hands of the fanatical Mussulmen. Mean while, with the Princess and Zohra once more in Tousson's power and Stanley Clyde a prisoner, the dreary caravan sets forth upon its desert journey.

IMP.

THE TOY-MAKER OF LEYDEN (June 5).—Old Hans is an old toy-maker in a little Holland village. He is assisted by Freda, his granddaughter and Karl. Freda shows symptoms of consumption. At this time, Dr. Von Holm comes all the way from Rotterdam and lectures to the city fathers on the dangerous spread of germs from the great white plague. The city fathers determine to stamp out the dread disease and one day they walk into the quaint old shop and make a bonfire of all the toys behind the house, telling Old Hans that Freda is in consumption and must not be allowed to spread infections by making any more toys.

Hans reads in a newspaper of how Dr. Von Holm, of Rotterdam, has cured consumption in cases that have been checked in time. Hans counts his small savings and, biding Freda and Karl a cheery good-bye, sets out on his walk to Rotterdam, thirty miles away. Admitted to the private office of Dr. Von Holm, he tells the object of his coming. The great doctor shakes his head dubiously and is not inclined to take the case. Thereupon, Old Hans kneels down on the floor, pours his pitiful savings at the doctor's feet, and pleads for the life of Freda. Dr. Von Holm is touched by this pathetic appeal. He drives to the little village in a big car and takes Freda and Hans and Karl to his bungalow in the pine woods. Thus Freda is enabled to shake off the touch of the white plague and returns home, entirely cured. The doctor, who has fallen in love with his fascinating patient, comes back after a month to make her his wife and Old Hans is once more installed in his toy-shop with those he loves around him to make his declining days prosperous and happy.

FANCHON THE CRICKET (June 7).—Fanchon is a fascinating little girl, the grandchild of Mother Fadet, who is suspected of witchery by the people among whom she lives. At the opening of the story Mother Fadet is being attacked by a crowd, led by Father Barband, the father of Laundry and Didier, his twin sons, the former a handsome and bright lad, the latter, weak and foolish. The old woman is about to be beaten when Fanchon arrives, and she also is set upon by the men. Both are in danger until Laundry appears on the scene and upbraids the mob. He is attracted by the beauty of the little madcap, who thanks him as he leaves her.

The foolish Didier is in love with Madelon, the belle of the village, who scorns him, and who is in love with the handsome brother. Didier is heart-broken and tells him he is going to commit suicide. He rushes away, but is prevented from carrying out his intention by Fanchon, who follows him until he, tired, falls asleep in a clump of bushes. Laundry seeks everywhere for his brother, even asking aid of the witch. She refuses to assist him, but, meeting Fanchon, he asks for her help. This she promises if he will agree to dance whatever dance she may select at the fete to be held next day. Anxious to find his brother, he consents, and she leads him to the spot where Didier sleeps.

The next day while the festivities are in progress, Fanchon dressed in her grand-mother's old-fashioned clothes, appears and demands her dance with Laundry. He is dancing with Madelon, but, being a man of his word, he asks her to excuse him, and takes Fanchon as his partner. Madelon, angered at the manner in which Laundry has treated her, tells the others, that Fanchon has bewitched him, by the aid of the witch's claw she always wears around her neck in a bag. She incites the mob and they attack Fanchon, demanding to see the contents of the bag. This she hands to Laundry, who reads on the paper "The Prayer of the Pure Maiden to the Holy Mother of Grace." Ashamed, the mob leaves the unhappy girl who rushes home and tears off the clothes which she feels are the cause of her misery. To get away from Laundry, whom she now loves, she accepts an offer to go to the city, although he begs her to remain and marry him. Later the grandmother dies and appoints Laundry's father as her guardian. She returns to her home and going to Father Barband asks him if he will accept the charge. At first he refuses but realizing that the happiness of his son depends upon Fanchon, he consents and the formerly despised madcap has the pleasure of being begged by the old gentleman to marry his son. Needless to say she does.

BIG U.

THE SECOND BEGINNING (June 17).—Robert Granville and his bride return from their honeymoon and take up their residence at Granville's large town house. Before her marriage, Edna, the wife, was employed in a factory. Granville knows of this and Edna has promised him that she will try her best to learn the ways of the society in which they will move. Edna gives an afternoon tea to her husband's friends and among the guests is Marie, a former sweetheart of Granville's who is still in love with him. Edna also meets Herbert Conroy, a bachelor, who falls in love with her and begins paying her attentions. Shortly after this Edna attends a bridge party given by Marie and when the game is over finds that she has lost several hundred dollars. Not knowing that she was playing for money, Edna is greatly alarmed and is afraid to ask her husband for the money. Conroy asks that he be allowed to pay the amount and Edna accepts. She hides the score of the game which contains a notation of the amount she lost, in a locket that Granville has given her. She attempts to give the locket to Conroy for security for the money due him, but he refuses to accept it.

Granville sees the affair between Edna and Conroy and believes that his wife is losing her love for him. He begins paying attention to Marie, while Edna receives the visits of Conroy. Finally Edna saves enough out of her allowance to repay Conroy and sends a servant with it. Granville sees the address on the envelope and is further estranged from Edna. Later they have drifted apart and Edna agrees to leave with Conroy. Marie attempts to get Granville to give up his wife and he is on the point of doing so when he realizes that he loves only Edna. He leaves Marie and starts home. As he arrives he finds Conroy waiting for Edna to meet him. Granville watches. Edna comes out and in the act of getting in Conroy's car changes her mind and tells Conroy that she loves her husband and that she will not desert him. Conroy attempts to force her into the car. Granville runs into the scene and after a struggle knocks Conroy down. The latter rises and, drawing a gun, fires at Granville, but Edna throws herself in front of him and is struck by the bullet. Conroy flees. Granville finds that the bullet has struck the locket, forcing it open, disclosing the hidden paper—the bridge score. Edna is not injured and she and Granville return to the house determined to begin their lives anew.

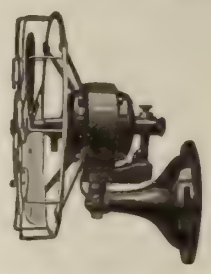
HER OWN BLOOD (June 20).—Jane and her brother live in the north woods. Jim, a ne'er do well, is in love with Jane and she reciprocates his affections. Jane's brother, Tom, is a member of the Northwestern Mounted Police, and, while on a furlough, notes the growing change in Jane. One day he surprises her while in Jim's arms.

Tom recognizes Jim as a card shark and drunkard and warns his sister of the man. Jane, lover like, refuses to believe any ill of her sweetheart. Tom goes back to his patrol and one day receives a summons to arrest a murderer. Jim has engaged in a card game; is caught cheating, and kills his accuser. He escapes and goes to the girl's home.

While he is trying to get her to help him get away, her brother Tom comes on the scene. He tells Jane of the man's record and she tells him she knows it and that he must help Jim escape. Tom thinks of his oath and refuses. He and Jim engage in a fight. Jane gets Tom's gun and is going to hold him while Jim escapes. The murderer gets a knife and is about to attack Tom when the call of her blood rises within Jane and she shoots her former lover, thus saving the life of her own blood brother.

JOKER.

A DUKE FOR A DAY (June 14).—Shultz stops at a sea-side hotel. His eyes are attracted by a widow who is also a guest. She reciprocates and welcomes his advances. Lillian and Tom are staying at the same hotel. They are engaged. This rollicking young couple make great sport of Shultz and the widow. These happy conditions are suddenly and rudely unset by the arrival of a royal Duke. He has come to America in search of a wife. His highness is accompanied by his faithful flunkey.



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Things are upset because Lillian and the widow immediately lose their hearts to the handsome Duke, and the Duke loses his heart to them. Shultz and Tom are mighty mad. At last Shultz and Tom take things into their own hands. Lillian receives a note informing her that the flunkey is the real Duke, incognito. Thinking she is putting one over on the widow, Lillian switches her attentions to the flunkey.

Tom and Shultz then capture the Duke and flunkey. Shultz disguises himself in the Duke's clothes and Tom follows his example, donning the flunkey's regalia. They then shave off the royal beards, which they glue on their faces. The unfortunate Duke and his flunkey are then crammed into a trunk. The trunk is shipped over a rough route to the wharf, where it is ordered sent back to England. Meanwhile, Shultz and Tom impersonating royalty undetected, carry things on with a high hand. Shultz, as the Duke, proposes to the widow and is accepted. Tom, as the flunkey whom Lillian thinks is the real Duke, incognito, is also accepted by Lillian. The trunk containing the two miserable men flops into the water from the wharf. Its occupants have a fearful time getting to shore. They arrive back at the hotel just in time to witness the wedding of Shultz and Tom. The imposters are unmasked. The brides are horrified and resentful until they see the dreadful sights presented by the Duke and his flunkey. They are then mighty glad they married real men after all.

AT THE BINGVILLE BARBECUE (June 19).—Bingville prepares to boost its expanding borders with a barbecue. The world-famous Spanish chef, Indigestio, accompanied by his wife and helper, arrives to officiate. Lillian, a member of the welcoming committee, is fascinated by the chef. He returns her admiration. Now Mrs. Indigestio is of fiery blood. She sees the actions of her hubby and determines to keep her eye on him. The barbecue is on. But the chef is so interested in Lillian that he does not notice how he is overseasoning the barbecued meat with heaps of the most violent Spanish pepper. His admiration for her is so great that at last he abandons his duties to join Lillian for a stroll. Wifie sees. Clutching an ugly butcher's knife, she starts out to carve her erring hubby.

Indigestio's busy helper is left alone to feed the hungry, clamoring crowd. He is in the midst of his activities when Indigestio arrives on the scene, exerting himself to the utmost to escape his blood-thirsty wife. Indigestio falls into the burning barbecue pit. He is nearly cremated, but manages to get out and dash away. Wifie follows, still in his pursuit. Now the helper's troubles begin. He has served the over-seasoned meat to the hungry crowd. They eat with relish. But their insides are not accustomed to pepper of this brand. Their ire is aroused. The poor helper is accused. In spite of his protestations of innocence the mayor starts to take out the feelings of the crowd on him. After a battle over the burning pit, the helper escapes closely pursued by the indignant mayor. Meanwhile, the chef is rounded up by wifie. They meet the helper and the mayor. After hostilities are settled the hot-blooded participants are eager to acknowledge that they are thoroughlly cooled.

HOW BILLY GOT HIS RAISE (June 7)—Billy, the office boy, is a deep student of hypnotism. His ambitions along this line keep the office force in an uproar. Billy decides he needs a raise. But when he tackles the boss on the proposition he finds that the latter has different ideas. A hot argument ensues in which Billy decidedly gets the worst of it. Filled with resentment, Billy determines to force "the old codger to come through." He sees his opportunity when the bosses' wife drops into the office to rest herself after a wearisome shopping trip. The scheming youngster calls all his hypnotic powers to his aid, practicing on the steno. This young lady succumbs to his influence and does his bidding. Guided by Billy, the steno makes love to the boss in the presence of the latter's wife. The girl hints at past escapades with her employer. The wife, outraged, demands explanations. The bewildered boss is up against it. Here, Billy steps in and promises to square matters in return for a raise. Boss is willing to do anything. When wifie comes out of her trance she finds everything apparently O. K. and imagines she has had a horrid nightmare. The boss is mightily peeved because of Billy's methods, but in admiration of the kid's nerve, comes through with a raise.

NESTOR.

ON HIS WEDDING DAY (June 15).—The boy is engaged to be married to the girl and the date is set for three in the afternoon. He is an automobile salesman and gets a call to take out a prospective customer for a demonstration. He takes the lady customer out and does not notify his girl as he thinks that he will be back in time for the wedding. The lady is delighted with the car and insists on going further and further. The boy gets excited and increases his speed to get back in time. Unfortunately he returns through Weedville, where the cops are laying for speeders, and is caught. The cop tries to halt him but the boy runs him by. But the Weedville cops are up-to-date, and he 'phones to the next station to stretch the rope as a speeder is heading that way. The rope is stretched and when the car comes on, the boy is forced to stop. He is only angry considering he is missing his wedding day and proceeds to "pan" the cops, which makes them the more anxious to lock him up and he is taken to the jail, being refused bail in any amount.

The girl, meanwhile, has started all arrangements for the wedding and there only remains the arrival of the groom. They can get no news of him, so the wedding has to be postponed. Next morning the girl reads in the paper where they have arrested the boy in company with a woman for joy riding and that he is being held in jail without bail. The chum, too, gets word from him to come and get him out, he moves everything in his path and sends the girl word that the boy is innocent and that he will have him at the house that day at noon and for her to have everything ready for the ceremony. After numerous legal technicalities, he gets the boy out and brings him to the house. The boy wants to change his clothes and brush up, but the girl says that postponed weddings are "tabooed" and that she will be married at the time or not at all. The chum finally brings the two together and at the close of the ceremony the boy and his bride are on a fair way to their goal of happiness.

THE DOWNFALL OF POTTS (June 18).—Detective Potts is the star detective on the force and as such is a welcome suitor for the hand of the commissioner's daughter. The young detective joins the force. He is made the butt of all jokes, and the star detective disdains to even look upon him. The daughter falls for the new man. But they have a road hard to travel with the opposition of both the commissioner and the star detective. Both realize that matters cannot go on as they are, so they decide on drastic measures. They arrange to have a fake kidnapping with Eddie to pull the hero stuff. The matter is all arranged. The girl goes to visit her father, after writing him a note telling him that unless he comes across with some money his daughter will be kidnapped. Her father shows her the note and makes it a joke. The girl pretends to be afraid but is reassured by her father, who tells her that such a thing cannot happen with Potts on the job. The girl then goes to her chum's, dad on the 'phone and tells him that she has been kidnapped. When dad hears a muffled scream come over the wire, which is caused by the chum holding her hand over Vic's mouth, he is frantic.

Potts is put on the job and combs the town but without avail. Eddie pleads to be put on the case, but gets nothing but sneers. He calls the girl up and tells her the plan is working smoothly but he can't seem to get on the case. They plan another coup. The girl writes another note to Potts telling him to go to a deserted house near the railroad and await developments. He has a clue at last and departs stealthily. He finds the house all right and sits down at the door, gun in hand, to await developments. Meanwhile the girl has been taken to the house and put in an inside room, tied to a chair and left. The young detective at last gets on the case and, after making the rounds, comes back and tells the commissioner his daughter has been kidnapped by the star detective. They laugh at him when he tells them he will prove it. He takes the commissioner to the house and tells him to peer in at the window. They see the girl inside tied. At the front, as if on guard, sits Potts, "waiting developments." He is denounced and his star taken off. Meanwhile the young detective has released the girl and they are inwardly shaking with laughter at the success of the plan. As the picture fades, the young detective has risen to be the star and with the old man's backing things look bright for an early marriage.

LAEMMLE.

THE SNOW GIRL (Three Parts—June 16).—Harry Drake, agent for the Romaine Pulpwood Co., of New York, while exploring the great North woods for a new pulpwood forest, runs across a high water falls in the midst of a valuable tract of pulpwood and, learning that it belongs to an invalid who lives alone on the place with his daughter, he plans to get the property away from them. Romaine conspires to rob Gregg and Neil, by means of a fake deed which they represent to Gregg as a lease for the water power rights. Neil's sweetheart, Ned Early, who runs an artistic camera shop in the village, sees Romaine and Drake looking over the falls and, suspicious of their actions, he calls on Neil to warn her. The conspirators are already there and Gregg is about to sign the deed when Ned discovers that it is a deed instead of a lease as represented. Neil upbraids

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Ned for interfering with their plans as she and her father are in urgent need of cash, and as she does not understand the difference between a deed and a lease she is very bitter. Ned offers to loan her some money, but she disdains it. Returning to the hotel, Romaine and Drake try to think out a plan to achieve their ends. The next day Nell comes to town and Romaine sees her and tells Drake to follow her and get into her good graces.

Drake does so and he and Nell walk toward her home. Passing Ned's studio he comes out and meets them. Nell snubs him. Following them, he overhears them on the bridge and tries to explain to Nell that Drake was trying to rob her father. She refuses to listen. A quarrel takes place when Drake interferes and he and Ned grapple, Ned nearly throwing him from the bridge. Drake returns beaten to the hotel, while Ned and Nell go toward her home. Drake meets his halfbreed guide on the hotel steps. The guide has seen the quarrel and a sudden desire for revenge prompts him to offer the guide $50 to put Ned out of the way. The guide follows Ned and Nell and watches him leave Nell at the steps. When Ned returns he decoys him to the edge of the high falls with a cry of distress and as Ned looks into the gorge the guide shoots his staff from his hand and Ned plunges over the edge of the cliff. The carnival at Saranac begins and Nell is the "Lady of the Snows." Drake is very attentive and as Romaine sees that Drake is winning her confidence he proposes that Drake elope with her to Canada and desert her while he, Romaine, puts pressure on Gregg forcing him to sign away his property.

Nell allows Drake to attend her at the carnival events and when she finally learns that Ned has been missing several days she is sorry that she treated him so badly and broods over it until she is conscience stricken and loses all interest in the carnival sports. She asks Drake to take her home. They start. In the meantime Ned has been rescued and carried to shelter by an Indian trapper, Scarface. He slowly recovers from the shock of his terrible fall and finally feels well enough to return to the village. On the way he and Scarface visit the spot where he landed to recover his camera and there they find the broken staff which plainly shows the mark of the bullet. They climb to the top of the gorge and find the tracks of the guide and trail him toward his cabin. Nell and Drake have reached the forest near the guide's cabin on their way to her home and Drake proposes marriage to her and asks her to elope with him to Canada. She is on the point of consenting when she thinks of Ned. She repulses Drake and starts for home. In front of the cabin of the guide, Drake feigns a sprained ankle and lures her into the cabin and bribes the guide to decamp. Drake, once they are alone, throws off all restraint and attacks her. Ned and Scarface see the guide and as they approach he runs, followed by Scarface. Ned watches. Suddenly Ned hears Nell scream and, rushing to the cabin, grapples with Drake and in the struggle is knocked out. Drake escapes, leaving Nell behind. Ned and Nell make up and start back to town. Drake in escaping has joined the guide and together they arrive at the hotel in the dogsledge. Drake tells Romaine of the position he is in and, getting money from Romaine, Drake and the guide make a dash for Canada. Romaine, feeling that the jig is up, sneaks from the hotel to make his way to New York. Ned and Nell arrive in town and relate their adventures. Their friends go after Drake and Romaine. They roll Romaine in the snow. Drake and the guide are on their way. In the early hours of the next morning wolves follow Drake and the guide and they are lost. Ned calls on Nell for her answer and is blessed by the father, Gregg.

UNIVERSAL.

ANIMATED WEEKLY NO. 169 (June 2).—Veterans' Gala Day—Civil and Spanish-American War heroes parade in annual review—Riverside Drive, New York City. Subtitles—Impressive field mass at navy yard—Brooklyn, N. Y. G. A. R. feted at reception given in their honor—San Jose, Cal. Children dance and drill for men of '61.

Boy Scouts Race—Young America competes enthusiastically in rollermobile contest—Birmingham, Ala.

A "Lusitania" Hero—Thousands of mourners pay loving tribute to memory of Charles Frohman, world-famous theatrical manager—New York City.

Salvation Army—The New England forces parade in annual convention—Boston, Mass. Subtitles—U. S. Commander Eva Booth. The "Spring Masque" as presented by classic society dancers, Boston, Mass.

Pan-American Conference—South American delegates meet President Wilson to discuss financial matters—Washington, D. C.

Hail to Harvard!—Cornell's famous crew loses to Harvard for first time in history—Cayuga Lake, Ithaca, N. Y.

Coney Island Season—The Isle of Amusement again becomes the summer mecca of pleasure-seekers—Coney Island, N. Y.

Winning $15,000 Handicap—America's champion runner captures Kentucky Handicap, contested by nation's speediest horses—Louisville, Ky.

Annapolis vs. West Point—Budding admirals play our future generals exciting ball game before a notable assembly—West Point, N. Y. Subtitle—The grand review.

In the French Line at Rheims.—Subtitles—Troops encamped on fortified farm. French Algerian troops. Shell hole used as doorway by officers. Hostile aeroplane is sighted. Maxim gun section prepares for threatened attack on canal. Burying ground for soldiers within firing line.

"Tommies" off to Camp—London Scottish and Rifle Brigade leave Richmond Park for summer camp at Epsom—London, England.

The Toll of the Zeppelins—Air-raider pays visit and gives unwelcome demonstration of modern warfare—Ipswich, England. Subtitle—Types of bombs dropped, one of which failed to explode.

Cartoons by the world famous caricaturist, Hy. Mayer of Puck.

KO-KO FILMS.

THE BOGUS EARL (Two Parts).—A film company advertises for a comedian. There are a number of ludicrous applicants at the studio for the job. Much fun is created as the different applicants are ushered before the camera and they are rejected and ejected by the director and judges. Finally, the successful applicant, with his funny walk, eccentricities and funny mannerisms, appears. He is accepted and is given the $100,000 per year job. Then the big show comes on—"The Bogus Earl," wherein Mr. Pincus Rainbow, the successful applicant, is given the leading role. The Earl of Algy, a land poor nobleman, is advised by his solicitor to seek the hand of an American heiress. He departs for America and upon arriving there, decides to give the millionaire sausage manufacturer's daughter the "once over" before presenting his credentials. While en route to their country estate he meets with an automobile accident, and is removed to the hospital.

In the meantime two tramps, Pincus and Bud, find his credentials on the roadside, also his suit case containing his clothes, which they don, and present themselves at Hans Hinkle's home. They find that a handsome youth is already a suitor for the daughter's hand, but Pincus meets with much encouragement from the mother, who is socially ambitious. Pincus and Bud's uncouth manners at the lawn party, their queer appearance and rough antics create many amusing scenes. Finally, there are a number of elopements planned which become sadly mixed up, resulting in a complication of troubles and a climax filled with side-splitting laughter. In the meantime the real earl recovers and presents himself at the home. The duplicity of Pincus and Bud is revealed. There is one grand scramble by all of those who want to wreak vengeance on them, and after a wild chase Pincus and Bud make their escape on a box car.

VICTOR.

THE OYSTER DREDGER (Two Parts—June 14).—Vera, an heiress, while on a trip to the seaside, sees and admires Jack, an oyster dredger. She takes a fancy to his mode of living and through her lawyer proposes to change places and life with him for a time, placing all her property in trust with her lawyer.

Jack finally agrees to the proposition and is installed in the wealthy girl's home, while she takes up the work of an oyster dredger. Vera's lawyer plots to force the girl to marry him as he has absolute control of all her property and she cannot gain possession without his consent. Vera is indignant at the lawyer's presumption.

Jack tires of the life which is so different from that to which he is accustomed and decides to go back to his dredger. In a saloon, he overhears the lawyer make an insulting remark about the wealthy girl helping the oyster dredger and is about to attack him, when the crooked lawyer steps backward and falls into the sea. Jack and Vera are reunited as the story ends.

Mutual Film Corp.

FALSTAFF.

TRULY RURAL TYPES (June 4).—Gerald Leigh, an eminent playwright, is discouraged in his search for just the right types to take the leading roles in his new rural romance, "The Plowman." At last, in complete despair, he goes to the country to take a much needed rest. There he meets Phoebe Newell and her swain, William Sewall. Leigh watches their courtship—and at last is convinced that here, at last, he has found two truly rural types. Though the young country people appear shy and unsophisticated, he is convinced that each of them possesses the making of a successful player. He induces them to return with him to the city, promising that he will make them famous. Phoebe and William make a tremendous hit. On the opening night, jaded New Yorkers wildly aplaud these wonderful "discoveries" of the playwright. But the next morning Leigh learns that his stars are a young married couple, already famous as heads of a stock company in one of the smaller cities, whom, in his early search for "types" he actually had turned down. Now Leigh is not so keen about 'types' as he used to be. For he has learned that really clever actors can play almost anything.

HIS GUARDIAN AUTO (June 11).—Everybody agrees that Billy Budd should settle down. But no one has the nerve to tell him so. Billy Budd, says everybody, is fast. He travels in fast company, and he drives a fast automobile. It really is a pity! But who will undertake to reform him? It does not occur to anybody that Billy's auto has constituted itself his guardian spirit. Yet, the car, apart from Billy's influence, really is a remarkably good sort. One evening its owner leads it into evil ways. Stopping at a roadside inn to get some wine for himself and some gasoline for the auto, he finds the supply of gasoline has run out. Billy has had a lively day. So he reasons that if champagne be good for him it will do also for the auto. He loads up the machine with wine and starts off on a record run. Now it was Billy's guardian's first drunk—and Billy still is curdling the blood of his friends telling the stunts that reeling car went through. He describes the rest of the performance in this way: "When I woke up in the morning I was in bed and the auto was asleep on the floor. I sent for some ice water and gave myself and the car a nice, cool drink. Then I bound up my head with a cloth and fixed a bandage for the car's radiator. That car was grateful, just like a human. That afternoon when I went outside, it came running up to me exactly like a sheep dog. It did everything except wag its name plate. I was talking with Flossie Footlights at the time and I invited her to take a ride. But the auto whizzed off before she could set foot in the machine. It took me right out in the country and drew up before the prettiest farm girl you ever would hope to see. She smiled at me. And that was the beginning of the good citizen I've been ever since.

ROYAL.

AN UNLUCKY SUITOR (June 12).—The Smith's have living with them a niece who attracts many suitors. Among them are a young broker and an absent-minded Jap. The young broker and Smith, also a broker, take opposite sides of the market on a certain stock. They need money badly. Mrs. Smith loans her niece's sweetheart a diamond necklace of her's with which to fight the market, planning to cover the fact with a duplicate necklace. The husband is reminded of the valuable jewels and starts home to get them. Meanwhile, the Jap, who is calling on the niece, in looking at the paste necklace, drops it down his collar. The husband arrives and demands the jewels. The Jap at last manages to extricate it. But Smith recognizes it as a fake. Calamity ail 'round is averted by the return of the young broker with the real necklace and the money which Smith had lost in the exchange.

THANHOUSER.

THE GIRL OF THE SEASONS (Two Parts—June1).—Emelyn Lewis, a reporter, while vacationing at a seashore village, for the first time in his life really falls in love. The girl, Lydia Starr, lives with widowed Martha Starr, whom she calls "mother," and Lewis, a frequent visitor at their cottage, is keenly studied by the older woman. At last she decides that he deserves to know the history of the girl he loves, and how she came to be reared in such humble circumstances. Sixteen years before, Martha relates, a ship was wrecked on the reefs off the island. The captain was washed ashore, and before he died he made it known that a woman and child were in the wreck. The woman was found dead. But the child, still breathing, was brought safely to land. Little Lydia, her parentage unknown, had been brought up as Martha's own daughter. The story in no degree dissuades Lewis from his desire to marry the girl. Some time later, in the city, Lydia's fiance has occasion to investigate a well-known millionaire. In the office "morgue" he finds clippings of sixteen years before which make him realize that Lydia is the orphaned niece of Goldsmith Tudor. He takes the proof to Martha Starr. Lewis tells her that Tudor is a scoundrel, and that his wife is a vain, overbearing society woman. They dread the thought of Lydia going to live with such a guardian as her uncle. Yet, it seems but fair that she should profit by wealth and social position. But the girl herself has overheard the discussion. Worldliness fails to enter into her decision. She chooses to remain Martha's daughter, and to marry the young reporter.

THE BABY BENEFACTOR (June 1).—The rich old man was very fond of his little granddaughter. But when it came to feeling sympathy for poor children in the neighborhood,

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he was not to be moved. The pastor of his church sent him a letter urging him to keep aids over a family of two with the connection of his with the struggling young woman could get on her feet and find a way to support herself and her young brother. The appeal lay unheeded on the floor on which it was where little Dorothy found it and signed it on her own responsibility. Then she started out on her errand of mercy, leaving the pastry and carrying away the good things in a taxicab. The grandfather followed to see her disappearing into the cab. Thinking that Dorothy was being kidnapped, he threw the driver and had him arrested. The man offered to guide the frantic grandfather to the house to which he had taken Dorothy. There the rich old man found the child ministering to the wants of those to whose sufferings he had been wholly indifferent. After that Dorothy and her grandfather made their philanthropic visits together.

A FREIGHT CAR HONEYMOON (June 6).—Dan Boynton, a telegraph operator employed in the office of a big railroad company, falls in love with Alice Reed, a stenographer who works for the same company. He makes application for a leave of absence and he and Alice are married. On his return Boynton learns from the crusty, old general manager, Jonathan Bushkirk, that he is fired. But the pride is very reasonable. An empty freight train standing in the railway yards, suggests to her a bright plan. Since the railroad would not grant them a vacation, they will take their honeymoon at the road's expense and in one of its own cars. Dan and Alice collect a few camping comforts and make themselves at home in one of the freight cars. When the train pulls out that night the honeymooners are discovered. But the train crew, learning of the romance, decide to wink at the violation of rules. They become the firm friends of the young couple. There occurs to Dan a scheme which will enable them to keep indefinitely their improvised cottage. At one of the stops, he climbs a telegraph pole, and by means of a pocket set sends a message purporting to be from the general manager, ordering the station agent at the next stop to hold the car on the siding until further orders. The loss of the car causes Bushkirk no little worry. Learning why and where it has been held up, he arrives in person to investigate. To his amazement, he finds his discharged operator and former stenographer living in the car. Their "nerve" makes a great hit with him. He appoints Dan Boynton his chief assistant.

THE SIX CENT LOAF (Two Parts—June 5).—Mary Quinn is a pickle factory girl, who supports herself and her little brother, Joel, and sister, Norah. John Rapley, head of the Associated Baking Companies, never has heard of Mary Quinn. However, she is vitally affected by a business coup which he executes, thereby raising the price of bread to six cents a loaf. The higher price of bread means that Mary cannot buy as many loaves as formerly. She stints herself, so that the children may not go hungry. She grows weaker and weaker and is discharged from the factory. Another girl with more energy is put in her place. Rapley bestows gifts on his wife and children, little realizing that he is mainly responsible for the fact that Mary Quinn, mainstay of little Joel and Norah, is starving. One day, outside his bread shop, he finds a girl faint from hunger and ill. She tells him the tragedy of bread at six cents a loaf. Rapley has Mary and the children taken care of. Realizing now that her plight is but one instance of innumerable cases of suffering brought on by his taking advantage of war conditions to clear a big profit, he removes the extra cent on bread.

THROUGH EDITH'S LOOKING GLASS (June 13).—Edith Davis is elated to receive an invitation to a ball. She tells her mother that she must have a new gown for the affair. Mrs. Davis tries to persuade Edith that one of her dresses she has will do and finally tells her that she must take up the matter with her father. Peevish and impatient at this, the young girl is unkind to Dora, her brother. Later, she wheedles her father into promising her the new dress. Going to her room, triumphant, she gazes at herself in the mirror. Suddenly she sees over her shoulder a little old woman. The stranger explains that she is Consequence and that she is troubled and unhappy. Then in the glass Edith sees the girl she really is—not at all beautiful for her face is spoiled by selfishness. The scene after another passes—showing the many acts of self-sacrifice made for her by her father and mother and her unfeeling acceptance of everything. Edith's behavior that evening is radically changed. She sends her mother out of the kitchen and sets the supper herself. She makes up her quarrel with Dick. She tells her father that her old pink dress is quite good enough for the ball. That night when she goes to her room, in place of the wrinkled old woman, a fair little girl appears in the mirror. She also is called Consequence—only Edith has made her happy now and untroubled. And then, in the glass the young girl sees her own face shining and beautiful.

RELIANCE.

A MOTHER'S JUSTICE (June 7).—Widow Morgan lives with her only child, Mary, 18 years old, who works in a store. She has formed the acquaintance of George Shields, a drummer, who visits the store in her group. He is infatuated with Mary and visits her at her home. The widow does not like Shields and so informs her daughter. The widow wishes to hold her daughter for Shields, who has come to come to see Mary very much. The next day Shields meets Mary and showing her a marriage license, persuades her to marry him. Under the pretense of having the minister come to her rooms at the time, Mary goes with him. He registers "George Shields and Wife."

The next morning a telegram comes from his wife in St. Louis, telling him she is joining him. Mary reads the telegram and charges Shields with his perfidy. He acknowledges the truth of the telegram and tries to square Mary with money. She returns home and her mother learns the truth. In her anger the mother grabs a revolver and rushes off to the hotel, where she recognizes Shields in the room and shoots him. Mary follows her mother to prevent murder. Meantime the real wife has arrived at the hotel. Shields is placed in bed and the doctor sent for while the mother is taken to jail. At the trial the mother refuses to tell why she shot Shields, wishing to protect her daughter's reputation. She is about to be ordered taken back for trial when a confession comes from Shields, telling his part. Shields dies. The mother is set free and returns home with Mary.

THE TEN O'CLOCK BOAT (June 11).—Howard, dying in prison for counterfeiting, begs his wife always to keep from the knowledge of their baby, Ruth, the fact that her father was a criminal. Twenty years later, Carey, an old pal of Howard's, having served out his term, comes to Mrs. Howard, and under threat to tell Ruth all about her father, persuades her to help him pass some counterfeit bills. Walton of the U. S. Secret Service, who is engaged to Ruth, is assigned to track down the counterfeiters. On a certain morning, as she is about to leave the house, in answer to her daughter's question, Mrs. Howard says that she is visiting some friends on Staten Island and will take the ten o'clock boat. That day, after passing several counterfeit bills, she is followed by Walton to Carey's house, which is raided. As Mrs. Howard is disguised the young detective does not discover her identity. She tells him of her efforts to shield Ruth from the knowledge that her father was a criminal. Meanwhile, the ten o'clock boat has been sunk and many lives lost. She persuades Walton to let Ruth believe that she has been drowned in the disaster. Walton and Ruth marry. Each year, on the anniversary of the sinking of the ten o'clock boat, Ruth honors her mother's memory. And in a corner sits the mother, happy in her one comforting thought—that her daughter shall never know.

HEARTS UNITED (Two Parts—June 12).—Mrs. Windom gives a farewell party before leaving to visit her mother. Her husband is very much devoted to their child. He is informed by Mrs. Hearns that Howard Jameson, a young clubman, is in love with his wife. Mr. Windom discovers the truth of what Mrs. Hearns has told him as he enters the conservatory. They quarrel. The next day she and Howard Jameson leave on the same train, and Mrs. Hearns notifies Mr. Windom of this, although Mrs. Windom doesn't know that Jameson is on the same train. Later Jameson presents himself, and Mrs. Windom becomes very angry at him for following her. She gets off at the next station and decides to wait for the next train. While going through the tunnel the train Jameson is on meets with an accident and there is an explosion.

Mr. Windom reads of this and thinks his wife was on the same train and tells his little girl that her mother is dead. Mrs. Windom arrives at her mother's home and learns that her sister is at her country home in New Hampshire and goes there. Mr. Windom erects a tombstone with his wife's name on it and he with his child, visit it frequently. In the meantime, the widow Mrs. Hearns sympathizes and shows increased interest in Mr. Windom and they frequently meet the child on several occasions, passing them and showing slight recognition. Mrs. Windom learns of her own death and decides to go home. She arrives and sees her child by the tombstone crying. The child then brings husband and wife together.

THE "OLD BATCH" (June 14).—Carter, an old bachelor, pretends to hate children, but while he shoves them out of his country cabin, he slips them candy on the sly. Johnny and Sadie are the worst pests and bother the old man to death. The kids are orphans and brought up by an aunt who later dies. The kids are reared by Carter, who pretends great begrudgement at having to take them in, but when they are with him, he gives up his rooms to them and sleeps in the store.

They continue to pester the life out of him and one day beg him for some pennies, which he refuses. They are peeved and lie in hiding. They see the old man counting his money and also see where he hides it. After he has gone to bed, they sneak into the store and take the box of cash, wrap it carefully and put the bag again as it was. The next night they break in and torture the old man in order to make him tell the hiding place of his treasure. He refuses and the kids hear the noise, see what is going on and run to the sheriff for aid. In the meantime the old man tells the hiding place of his money, but much to his surprise and the tramps' anger it is not found. The old man is just about to be tortured when the sheriff arrives, and the tramps are captured. The kids show the old man where they hid the money, and are received with open arms.

THE OLD CLOTHES SHOP (Two Parts—June 19).—Summers and Roe, two crooks, learn that Bert Wells, a rich Westerner, is in town visiting his married sister, Alice Field, whom he has presented with a diamond tiara. They start out to get the lay of the land. Passing in old clothes shop, Summers is struck with the beauty of Mina, the granddaughter of Crichett, the owner of the shop. She, however, repulses him. She takes her new novel and goes to the park to forget the commonplaceness of everything in a world of her imagination, wherein she figures as Lady Montmorency. Mina's reading is interrupted by a thrilling runaway. She sees Bert Wells rescue his sister, and immediately the Westerner becomes the hero of the little East Side girl. That night, Summers and Roe steal the tiara and a beautiful new gown of Alice Field's. The butler and maid, who are away in the house, notify the police and describe both the stolen goods and the thieves. The next day, Summers takes the gown to Crichett's shop—merely as an excuse to see Mina. Later, left alone in charge of the shop, the girl yields to the temptation to put on the gown and walk in the park. In her hurry, however, to avoid her father who just then returns, she runs off wearing one of Alice Field's slippers and one old shoe of her own. In the park, she wrenches her ankle, and Bert Wells, who happens to be strolling near, comes to her rescue. She tells him that her name is "Madame Montmorency" and that she lives at the Plaza. He sees her home. As she is coming out of the hotel, she is confronted by detectives who recognize the stolen gown. In her flight she drops Alice Field's slipper. Wells finds it and takes it home. Meanwhile, the detectives have traced Mina to the shop, where they arrest her and her grandfather. The butler and the maid are summoned to identify the prisoners. They testify that these are not the thieves, and Wells goes bail for the Crichetts. He gives the old man his card, telling him that if he is in trouble, to call upon him. That evening, Summers and Roe go to the shop and take Mina away by force. Old Crichett phones the Westerner. They save Mina from the crooks and prevent the thieves from making their getaway. Summers and Roe go to prison. Old Crichett is killed in the gun fight with the crooks. Later, Mina marries her hero, and they go West to live on his ranch.

DOMINO.

THE STRIKE AT THE CENTIPEDE MINE (Two Parts—June 10).—John Daly, a desert miner, has struck it rich in the Centipede mine. In spite of the wealth taken from the mine, he is still one of the boys and refusing to put on airs. Daly's greatest delight out of work hours is to slip down to his old friend Bill Foster's cabin and over a mug of beer play cards of an evening with Bill and court his charming daughter, Hope. Foster is foreman of Daly's mine and a loyal workman. He is also secretary of the miners' union of the district. Jim Foley, a miner rival of Daly's for the hand of Hope is caught "highgrading" by Channing, Daly's superintendent, and fired. Daly is a trouble breeder with the gift of gab, and in revenge against Daly he gets up the slumbering class hatred of the rougher element and urges them to strike and demand better wages. Foster opposes the voting of a strike but is howled down when the miners return for the vote to Daly with a higher wage petition which Daly has declined to grant on the ground that the men are already getting higher wages than in any other mine of the district.

The strike is voted and in loyalty to his comrades Foster is forced to quit his job and strike with them. Later while the miners' wives and children are on the verge of starvation through the failure of the strike, Daly secretly provides Home Foster with the means to keep them in food. Daly procures him some men armed guards. On a night when most of the men are off duty, Foley plans to raid the mine. One of the miners' wives grateful to Hope for her assistance, tips her off to the raid, and she in

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turn tips off Daly in time to enable him to block Foley's plan. Foley accuses Foster of turning traitor and in the fight that follows Foster licks Foley to a finish. The men, however, believe Foster guilty and hold him a prisoner in Foley's cabin. Unable to find her father and fearing further insult at the hands of Foley, Hope takes refuge at the mine. Learning that Foley and his men have forcibly taken possession of the town saloon (they having no money and unable to get booze on credit) Daly telegraphs to the sheriff in an adjoining town for help. The sheriff and his men board a special train and race for the scene to prevent bloodshed between the guards and miners. Learning of their approach, Foley resolves to hasten the attack on the mine and wreck the sheriff's special. He sends Bloom, a lieutenant, and several men to overpower the agent and tear up the track. They are frustrated by a tramp.

Meantime Foley and his men attack the mine. Channing, the superintendent, is killed while defending the mine with the guards. The sheriff and his men drive Foley away from the mine. Foley returns to his cabin and, seeing all lost, connects a fuse to a case of dynamite stolen from the mine magazine, lights it and leaves Foster to his fate. Bloom, dying from the wounds inflicted by the posse, tells Hope that her father is a captive in Foley's cabin. Hope races there just in time to save his life. The miner desperadoes are rounded up and Foley surrenders to the sheriff. Several days later the strike is broken and the men have returned to work. Daly proposes to Hope and is accepted.

KAY BEE.

THE PATHWAY FROM THE PAST (Two Parts—June 11).—Molly Kane works in a department store. She has a brother, Jim, who has gone wrong and joined a gang of toughs. Their mother dies, and on her deathbed she asks Molly to look out for Jim. Molly promises. Spider Lewis, the leader of the gang, and Jim's pal, becomes interested in Molly, but she refuses to have anything to do with him. Spider promises himself that he will some day get even with her. Spider plans a raid on a ship in the harbor. The plan is overheard by a policeman and the night of the raid the police trail the gang and they are all captured. Spider is offered his freedom if he will turn informer.

This he does, and seeing a chance to get even with Molly, he tells the police that she is one of the gang and that most of the plunder of the gang is concealed in her apartments. Her apartments are raided and the plunder found in Jim's room. Molly is arrested and sentenced to prison. She is released sooner than the rest of the gang because of her good behavior. Changing her name, she obtains employment in a general store in the country. Ames' the proprietor, falls in love with her and they become engaged. Later, Jim is released from prison and starts on a still hunt for Spider Lewis. Spider is now employed by a crooked firm of stock brokers and swindlers. He goes into the country to try to sell worthless stock to Ames. Molly sees him and starts to upbraid him, but he tells her that if she queers his game with Ames, he will tell Ames of her past. The next morning Molly confesses her past to Ames and tells him of Spider's crooked deal. Spider is kicked out by the indignant Ames and goes back to the city. Upon his arrival he is spied by Jim, who immediately fires upon him. Spider returns the fire and both are killed.

BRONCHO.

HIS SUPERFICIAL WIFE (Two Parts—June 16).—John Wallace, a middle-aged stock broker, is happily married to a butterfly sort of wife. Her jeweler shows her a diamond studded bracelet, valued at $2,500, and asks her permission to submit it to her husband for his personal inspection. Marion consents and tells the jeweler to bring the bracelet to her home that evening after the dinner hour. The jeweler does so, and meets with a cool reception from Wallace, who rebukes Marion for her extravagance. They have their first big serious quarrel. She locks herself in her bedroom and refuses to see or speak to her husband.

After a night of reflection, Wallace determines to make up the quarrel. His wife, not coming down to breakfast, he goes up to her room to see her. She refuses to either admit him or speak to him. Saddened, Wallace leaves for his office. Later in the day he is called out of town on business. Determined to please his wife, he is forced to mortgage his home for the $2,500 necessary to buy the bracelet. He keeps the fact a secret from her, however, and forwards the bracelet and a bouquet of flowers out to his home by messenger together with a note informing Marion that he is called out of town and won't be back until midnight.

That night, Marion attends a gambling card party at the home of a friend, and meets a Mr. Fulton, a social rounder, who pays her unwelcome attentions. She loses $135, and gives her hostess an I. O. U. for the debt. She returns home worried and half sick over the loss of the money. She falls asleep in front of the fireplace and has a weird dream in which her husband shoots a dream lover of hers. She is awakened by her returning husband and is overjoyed to find that it is only a dream. Sobered by the vividness of the dream, Marion gives her husband the bracelet and asks him to return it to the jeweler and forgive her, she promising to henceforth be a model wife.

AMERICAN.

THE RIGHT TO HAPPINESS (Two Parts—June 7).—Joe Blaney's wife, and his employer, who is his father-in-law, believe him guilty of stealing money from the firm. The thief in reality was a firm member, but so cleverly did he cover his tracks, that circumstances point straight to young Blaney. Joe, in sheer despair because even his wife was against him, flees to a small western mining community. He secures a mail route and works so faithfully that he earns the deepest regard and respect of the citizens. Meanwhile Frances, his wife, sues for divorce, but objects to the condition set forth in the decree, so the divorce is not obtained and she and Joe remain husband and wife in the eyes of the law.

In the western mining town Joe is diligent. Elsa, the daughter of the hotel keeper, falls in love with him. She fancies that Joe returns her love, yet she wonders at his continued silence. Carlos, a Mexican, is in love with Elsa and attempts to force her to be his wife. To escape the unwelcome attentions of Carlos, Elsa goes to Joe and tells him of her deep love for him. Joe, like the true man that he is, reveals to Elsa the story of his past. Elsa seeks the solitude of the rugged forest that she may be alone in her deep disappointment. While Joe is in the depths of his sorrow, his eyes chance on a newspaper in which is an account of the divorce suit filed by his wife. He thinks the decree has been granted, and in all haste he seeks Elsa. They are married.

Months later the real thief confesses to the crime of which Joe was accused. Frances Blaney seeks Joe in his mining home and would return to him. In a vine-covered cabin in a mountain nook, Frances comes on Elsa playing with her baby. Joe is away in the mountains prospecting. Frances is on the point of revealing her identity, when word comes that Joe has been hurt and needs help. Oblivious of all but her husband's need, Elsa gives the baby to Frances to care for while she rushes to aid the injured Joe. She causes Joe to be carried into the cabin. Frances witnesses the deep affection between Joe and Elsa, and comes to a realization that Elsa, not herself, has earned the right to happiness with Joe. Frances leaves the lovers, returns to her eastern home, accepts the conditions of the divorce decree, and Joe is left forever with the little mountain girl who won his heart.

THE SOUL OF THE VASE (June 9).—Jason, the potter, is consumed by an inordinate desire to create a perfect vase. He subordinates everything—his life, his wife. Into Jason's home comes Clark, the connoisseur, and he at once is struck with love for Rene, the wife. He pleads with her to fly with him, and leave Jason alone with his clay and his kilns. The steadfast Rene, however, repulses the ardent wooer.

Meanwhile Jason's zeal grows. To add a desired luster to his vase he seizes Rene's jewels, grinds them and mixes them with his clay. Then the potter nods and dreams. Rene comes in a vision and offers him her soul if it can help him attain the perfect vase. The uncurbed ambition of the potter compels him to accept, and with his fevering craving for perfection, he places the soul of his wife within the red-hot kiln. Greater and greater the heat becomes. Nearer and nearer is Jason's vase approaching his ideal. Then comes the thought of Rene. He opens the kiln to release the soul of his wife. The air reaches the brilliant vase. It crumbles like dust in the wind. Jason awakens to find Rene, suffering, not from the heated kiln, but from absence of love from him. The potter comes to his senses. From his mind the mad desire for the perfect vase has vanished. In its place has come a love for Rene, whom he clasps lovingly to his breast.

HIS OBLIGATION (Two Parts—June 14).—Mary Lehner, the daughter of a village blacksmith, believes Ralph Moore an upright man. Instead, Moore is of a type that well might be termed the social reptile. Taking advantage of the blacksmith father's hospitality, Moore lives under the Lehner roof while his automobile is being repaired. He regards Mary as a plaything. The two spend happy days in each other's company. Then Moore returns to the city.

Time passes. Moore fails to keep his promise to return to claim Mary. The grief-stricken girl has a secret and rather than bear the humiliation of revealing it, she leaves her parents' home and seeks a living in the large city. All goes fairly well until the baby is born, then Mary finds herself unable to obtain employment, where the babe can be near her. At length in almost a wilderness she comes upon a deserted shack, shunned by all because of rumors of haunting spirits.

That same night Ralph Moore quarrels with his wealthy fiancee, and with some men companions, he goes to a drinking room. Moore becomes intoxicated, and while in this state essays to accompany two young women on an automobile ride. He becomes insulting to one of the girls, and she forces him to leave the car. He is left standing in the roadway while the girls drive off. He comes out of his drunken stupor, and wanders along the highway, seeking a place where he may stay until morning. In the distance he sees a deserted house and makes at once toward it. He enters. A voice startles him. It is a woman's voice asking him to start a fire. He complies, then falls back aghast when the flames illumine the sorrow-lined features of Mary. Tearfully Mary tells him of her shame, of her flight from home, of her struggles against great odds, for herself and her baby—their baby. A great light dawns on Ralph. For the first time in his gay life he awakens to his obligation. Folding the girl in his arms he begs forgiveness. Mary's tears are tears of joy, for she and her babe are lifted to their rightful social plane.

HER MUSICAL COOK (June 16).—Wallace is an ambitious young author, who has sought the quiet of an apartment hotel where he may write in undisturbed peace. Wallace is writing busily when he hears the rasping voice of a would-be prima donna, accompanied by an unbearable tinkling of off-key piano notes. The voice and the piano drive him wild. He buys a phonograph, hoping, by sheer mechanical noise, to shame the singer into silence, but to no avail. In desperation, he decides to take a short vacation. Before leaving, however, he yields to the impulse to place a sarcastic note under the door of the apartment whence comes the disturbance.

Nan, unknown to Wallace, lives in the adjoining apartment with her faithful cook. Coincidentally with Wallace's departure, Nan receives an urgent invitation to visit her uncle. She and Wallace encounter each other en route, in humorous fashion, and it is discovered that both are to visit the same summer resort. They become acquainted and their acquaintance ripens into love. They become engaged, neither discovering that they live in next door apartments. Wallace is called back to the city. Later Nan returns, and the faithful cook hands her the missive that Wallace had slipped under the door. Nan is insulted. Then she discovers the identity of the writer, and would cut him, her fiance from her acquaintance, but she becomes entangled in an awkward position, in which Wallace finds her. Repeated knockings at the door bring the cook into the hallway. She is singing at the top of her voice. Wallace discovers that it is the cook to whose musical performances he objected. A hasty explanation is made, with due apologies, and Nan and the young author, as man and wife, live happily.

MUTUAL.

MUTUAL WEEKLY NO. 22 (June 3).

With the Russian Army in the field. Six miles from the enemy. The Russian roller advances through rich estates.

After the Battle. The troops have refreshments during a blinding snowstorm. The Czar visits the trenches at the front and then reviews his Imperial Guard. Gen'l Soukomlinoff, Minister of War.

New "Jitney" bus service is opened at Washington, D. C.

First views of the Lusitania disaster. Anxious crowds await news at the steamship offices. Thrice saved. A survivor of the Titanic. Empress of Ireland and Lusitania disasters. Cuban Consul Ayala borrows a seaman's jacket. A group of survivors. Flags enshroud the dead. The public funeral.

Washington, D. C.—School children hold festival and raise $4,000 for playgrounds.

Gen'l Victoriano Huerta, ex-President of Mexico, and his family have settled down in a beautiful villa near New York City.

Washington, D. C.—President Wilson delivers opening address at the Pan-American Financial Congress.

Memorial services for Canada's heroic dead are held at Ottawa.

Disastrous storms in California cause loss of valuable property and crops.

Uncle Sam moves $120,000,000 into his new sub-treasury at San Francisco.

Ten thousand spectators from three states attend May fete at Kansas State University, Lawrence, Kansas.

Midnight fire destroys Colon, Panama, with loss of ten lives and two million dollars worth of property. Subtitle—The next Morning.

Film Business on a Business Basis

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BEAUTY.

THE REDEMPTION OF THE JASONS (June 8).—Alice James, an attractive young mother, is unable to support her little child. After a struggle with her emotions, she concludes to leave the babe at the door of Jerry and Jim Jason, two bachelors, who she knows will take the best of care of the infant. Tearfully the young mother takes this step, convincing herself that it is for the best, and sets out on her daily search for employment.

The Jasons are delighted with the baby, but how shall they take care of it. In their clumsy masculine way they try to minister to the little one's wants. Then the absurdity of their efforts overcomes them and they advertise for a nursemaid. Alice, the heartsick mother, sees the advertisement and applies for the position. She is employed and with a happy heart she sets about caring for her child. So kind and loving is she to the little one, and so cheerful about the home, that both the brother bachelors are smitten with affection for her.

Then gossip sets in. Alice has been seen by an old maid receiving kisses from a strange man. The brothers Jason investigate, then demand an explanation. Alice admits a young man kissed her. He is Tom, her husband! Tom, returned from a search for health, as hale and as hearty as before his sickness. The Jasons cannot part with the child. All ends happily when the two bachelors arrange to employ both Tom and Alice permanently, that the companionship of the little child may continue to brighten their two lonely and loveless lives.

THE MOLLYCODDLE (June 15).—John Pride insists that Betty, his daughter, marry Aleck Smart, rich pork packer. That Betty may meet Aleck, her father gives a party at the Meadows Club, in honor of Prof. Quack, who has won renown by the fact that he lived in woodland fastness for thirty days attired in nothing but a bathing suit. Betty can see no man but Jimmy Sterling, the pork packer's dollars notwithstanding. At the party, Prof. Quack and Jimmy get into an argument. Jimmy asserts that the professor's accomplishment was nothing wonderful, and declares that he himself can do as much. Quack calls Jimmy a mollycoddle. John Pride promises Jimmy the hand of Betty in marriage if Jimmy can duplicate the professor's feat.

Pride draws up these rules. Jimmy must enter the woods wearing only a bathing suit. At the end of thirty days, he must emerge, respectably clothed and in good physical condition. Jimmy leaves on his unique mission. Betty, imagining him starving in the woods, drives some chickens into the forest, hoping that Jimmy will find and kill some of them to keep from starving. Aleck Smart scents a rat, and goes to frustrate the scheme. But woe to him! Jimmy meets him, and interpreting John Pride's rules in his favor, he seizes the luckless packer and takes his clothing. At the end of the allotted time, Jimmy emerges from the forest. He is riding a shining steed, is fully dressed in expensive clothes and he has a valet. This last dignitary bears a startling resemblance to Aleck Smart, pork packer. John Pride laughingly admits defeat. Betty is given to Jimmy.

MAJESTIC.

PIRATES BOLD (June 15).—Waldo and the baby went on an outing to the beach with the nurse, but it mattered little to Waldo, who consumed much learning from his book, wherever he went or wandered. Nurse went off with the auto driver and left the studious one in charge of the baby. That gave Bob and Tilly a chance to make their innings. Bob was a pirate chief and his crew was Tilly and two black slaves, Rastus and Dave, thrown in. Waldo would not think of playing pirates, but he became part of the game all right. They bound him in their pirate cave and sailed away for the sea with the baby. But the pirate brig was a leaky motor boat that ran away out to sea. Bold pirates became frightened ones when the runaway boat also began to leak; but when the nurse returned and found what her neglect had led to, assistance was soon sent to the pirates.

DIRTY FACE DAN (June 8).—Pondering on the mysteries of this mysterious world, Olive went to Dick in his detective office. True to her fairy book she planted coin and it grew into bearing more. Now she finds it stolen, with boys, dogs and cats footsteps all over the place, where she left big Carlo to guard the coin. That made Dick wake up. Dirty Face Dan and his pals were suspects, but like all suspects were defiant. That did not please Dick. He called a trial, and between third degrees and guilty consciences the dirty work came out, and Dan got his faced washed.

MUTUAL MASTERPICTURE.

THE PATRIOT AND THE SPY (Thanhouser—Four Parts—June 7).—Two young people marry in a Continental village and receive the congratulations of all save the rejected suitor. He bides his time while the couple live happily and are blessed twice with children. War is declared after the husband has suffered an injury for life and the rejected suitor enlists. At the front he distinguishes himself, becomes a sergeant and then is captured. In prison, his spirit languishes and he accepts an offer to become a spy. Returning to his native village, the spy tells a thrilling story about how he escaped and is applauded by all. The patriot takes him home, and never hears how the spy made love to his wife behind his back. The wife, however, turned him down as hard as she had done before she was married.

The spy now signals to the enemy that the village is free of troops, and when the foreign contingent arrives he tells the commander that an attempt will be made to blow up the bridge behind them. Then he goes back to the village, says help is on the way—the bridge must be destroyed. The patriot offers to do this, and is caught red-handed and sentenced to be hung. The spy now openly taunts him, telling him he is going to take his wife. As the spy is struggling with the wife, the patriot appears. He is wet and covered with blood, for the rope broke and he dropped into the river and swam ashore. Approaching troops shoot the spy by mistake and the patriot and his wife escape.

United Film Service.

STEPPING WESTWARD (Ideal—Two Parts—June 7).—After the runaway marriage of Prudence and Elisha has been interrupted by Prudence's father, who wants his daughter to marry the young Justice who has money, Prudence leaves home. On finding her letter, her father dies in a fit of anger. In coming to a town where Lincoln's call to arms is being sounded, Prudence offers to sing for the cause. She is heard by a rich woman who realizes that the girl has a marvelous voice and adopts her, giving her a training which makes her later a world-renowned singer.

In the meantime, Elisha has responded to his country's call, and Prudence receives a letter telling her that he is killed. It is a false report, however, and Elisha returns from the war, and marries another girl. When years have passed, after Prudence's farewell to the stage, she returns to her native village, arriving just as Elisha is being sent by his son and daughter-in-law to the soldiers' home. Prudence makes herself known to Elisha and the couple, with youth renewed, go to finish the wedding ceremony at the same Justice's office where it had been rudely interrupted years before. Ignoring the attempts of his son to interfere Elisha forces the Justice to marry them and finds, when the ceremony is ended that he has married, not poor Prudence grown old, but a wealthy woman of power and influence.

ALMOST LUCKY (Superba—June 8).—A tramp steals a fur coat from an automobile A policeman finds a purse dropped by a lady, and seeing the fine gentleman dressed in fur, thinks the pocketbook must belong to him. As the officer advances to offer the purse, the tramp thinks he is going to arrest him, and starts to run with the policeman following. In order to get rid of the coat, he throws it over a fence, where it lights on the head of a second tramp, who thanks his stars for his good fortune and goes on. The policeman arrives and gives him the purse. Asking no questions he proceeds to have a good time in a saloon, but when he goes out both purse and coat are rudely taken away from him by the owners, assisted by the police. The tramp escapes, meets the first wanderer, and they decide to be partners for life.

MIXING CARDS (Superba—June 8).—Harry decides to play a prank on his rival, Charlie, so he puts the latter's pipe in the place of the fan Charles has bought their sweetheart for her birthday. Charles discovers the joke. He goes to Geraldine's house. When Geraldine's presents arrive, little sister, being curious, opens the boxes and mixes cards. Geraldine comes in from an auto ride, and opening her gifts, finds Harry's card with Charlie's old pipe. Harry arrives just in time to receive a cold reception. Charles, having discovered Harry's little jokes, comes and receives thanks for a rope of pearls, and takes all the credit coming his way, thinking that they had been Harry's gift. Just as he is the hero of the hour, Geraldine's father comes in and lets it be known that he is the donor of the pearls. Charlie, overcome, faints in father's arms.

THE SPIDER (Grandin—June 9).—Reading in the same paper of a girl who got a great deal of fun out of playing pranks in boy's clothes and of society "Raffles," who left a card with the picture of a spider on it after every big haul, Ethel decides to play "Spider" herself, just to fool her friends. At a ball that night, she steals a rope of pearls from the neck of her friend, Miss Ames, and when the loss is discovered, a card with a spider on it is found in her hair. Ethel's sweetheart, a young budding detective, is given the commission to capture "The Spider." That night he finds his silver piled in the middle of the table with "The Spider's" card beside it, as if the thief would mock him. Ethel is invited to spend the week end at Miss Ames' house. Mr. Ames, the father, advertises a reward of $1,000 for the return of the necklace. He receives word that "The Spider" will come to claim his reward at 12 o clock that night. Ethel waits till all are asleep but the three men, her lover, Miss Ames' sweetheart and Mr. Ames, who are sitting beside the safe in which the money has been deposited. Then she steals down, blows the fumes of a sleeping gas in through a keyhole, and captures the reward, leaving the pearls and spider card in the hand of every man. Waiting to see the consternation when the men awake, Ethel is caught in the hall. Though her little joke is rather bitter for her young detective, he is made happy when Ethel tells him she had told him she would marry him if he caught "The Spider."

HEINIE'S MILLIONS (Starlight—June 10).—Heinie receives an inheritance of $999,999,999.00, and having drawn it from the bank, proceeds to bless humanity with it, starting by throwing it to the passing throng from an automobile. A tango parlor, where the pretty teachers receive their pay in thousand dollar bills, and a party full of beauties later in the evening, puts an end to the career of the near millionaire, and he and his fellow-boob roll into the mouth of a sewer and hide.

THE NEAR CAPTURE OF JESSIE JAMES (Luna—June 10).—Jessie James is a peaceful scrubbing girl, but one night after reading a dime novel full of thrilling adventures she becomes a veritable daredevil, and in her dreams, goes forth with the cook, who has also become a bold bandit, in search of plunder. They hold up the stage coach, and steal the driver's daughter. The cook is captured, while Jessie James leads her followers a wild chase, which ends in a fall down a cliff and a bump at the bottom, which wakens her to the knowledge that she is only a foolish scrubbing girl and that she has fallen out of bed.

AT TWELVE O'CLOCK (Premier—Two Parts—June 11).—Fred receives an invitation from his uncle to visit him in the West and at the same time that a telegram comes stating that a moving picture concern wants a scenario from a melodrama at 12 o'clock the next day. Arriving in the West, Fred captures a gunman is persuaded to release him by the gunman's sister, Lillian, who takes Fred's eye. Fred loses his heart. Charlie, the gunman, later sees Fred talking to his sister, and, thinking that Fred is a government spy stationed in the West to capture a band of counterfeiters, of which he is a member, he tells the rest of the gang about him. They send him a letter warning him to get out of the country. Fred pays no attention to it. They capture him and lock him in a deserted cabin, bound before the muzzle of a gun which will explode as the clock strikes twelve. Lillian hears of it, and rushes to the cabin after phoning the sheriff. Fred manages to free himself, and falls to the floor just in time to miss the bullet, which goes through the wall into the body of Lillian, who has come to lend aid Fred hastens to her and realizes that she is dead, just as he wakens to find himself bent over his typewriter where he has fallen asleep. He proceeds to pound out his story, knowing that his dream will make a plot, which he can easily finish by 12 o'clock.

CANNED CURIOSITY (Pyramid—Two Parts—June 12).—John Ware, the author, to prove his contention that all women are curious leaves cans filled with the smoke from his own cigarette at the homes of the women of his acquaintance in the town where he and his pal have spent the summer, writing on the packages that they are not to be opened and that they will be called for that night. Every woman opens her package, but realizing that a joke has been played on her, each one refills it with smoke from any sort of tobacco she can find. Betty, John's sweetheart, recognizes the smell of the smoke in her can as belonging to the writer's own cigarettes, so she lights one she has been keeping as a souvenir of him. The author, on opening Betty's can, thinks that he has at last found a woman without curiosity, and asks her to marry him. She consents, but feeling that she has been deceiving him, interrupts the wedding to confess. The author forgives her and the ceremony proceeds.

LOVE'S STRATEGY (United—June . 13).—In spite of their parent's objections, the girl and boy decide to get married. After the ceremony they think up a novel way of bringing the their parents to terms. The boy opens an office, and pretending he is a lawyer, writes to

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the parents of both saying that if they will let their children marry as they want to, a great fortune is forthcoming to them, and the boy and girl return to their respective homes. The parents begin to feel sorry for the way they have acted. The children pretend to be angry with each other, and the parents try to get as peacemakers. After they think the parents have been sufficiently punished, the lawyer discloses his plot, but the parents by this time are ready to forgive the marriage.

Pathe Exchange, Inc.

PATHE NEWS NO 41 (Released Week of May 17).

Brooklyn, N. Y.—Director of Educational Hygiene of the New York public schools. Expert pupils of School No. 149 about to demonstrate the "tooth brush drill." Subtitle—This is the result of proper care of the teeth.

Cleveland, Ohio.—Know a whistle? No! Traffic Cop Jim Keenan just pushes a lever over, and the autos and other vehicles do his bidding.

Cleveland, Ohio.—The World Court Congress, in session here in the interests of international peace, enjoy a luncheon al fresco at the Cleveland Country Club. Subtitle—Delegates to the congress.

Rome, Italy.—Vast crowds gather in the streets for patriotic demonstrations as Italy's entry into the European war grows imminent. Subtitle—The crowd passes before the office of the War Ministry to cheer their king and country.

Southampton, England.—The arrival of German prisoners of war from Belgium.

Pathe's American Fashions, etc.

1. Colonial Dress—Blue taffeta with pompadour bodice—rose hair hat.
2. Afternoon Frock—Flowered taffeta.
3. Dance Frock—Semi-Empire style—pink taffeta and net.
4. Walking Suit—Tan pongee—white straw hat with roses and foliage.
5. Beach Suit—Black and white eponge—white straw hat with black wing.
6. Outing Coat—Black and white wool.

With the French Cavalry in Lorraine. Subtitles—The once peaceful village streets are now a daily scene of animation as cavalry rides through on the way to the front. Warfare is reverting to the methods of ancient times, and the cavalry is armed again with long, straight lances. General Joffre, the commander-in-chief, walks among the troops before the final review. The dragoons and cuirassiers, France's heaviest cavalry, dash past the commander. After the review, General Joffre bids farewell to the superior officers.

For Amateur Gardeners.—Showing what a simple operation tree grafting is—if you know how to do it.

Auburndale, Mass.—Girls of La Salle Seminary launch their canoes to train for their annual races. Subtitle—Some of the crack paddlers.

PATHE NEWS NO 42 (Released Week of May 24).

Cincinnati, Ohio.—Among the principal products of this city are pretty girls. Here are the prettiest. They are contestants in a newspaper beauty contest. Subtitle—Could you pick the winner?

Ithaca, N. Y.—Harvard's 'varsity eight defeats Cornell by three lengths on Lake Cayuga. Subtitle—The traveling grand stand. Observation car which followed the progress of the race.

Bury St. Edmund's, England.—Two of the deadly bombs dropped on this place by Zeppelins in the recent raid.

Senlis, France.—African Chasseurs show their proficency in wielding their lances. Subtitle—An unusual lance, swung from the middle.

Sydney, Australia.—A pageant and military parade takes place for the benefit of the Lord Mayor's patriotic fund. Subtitle—A Roman chariot race.

Early Fall Hats. (Pathe's American Fashions, etc.)

1. Shadow Hat—Made of navysatin. Maline above and below brim. Finished with ribbon band.
2. Jordan Tam—Black velvet, with French crepe facing, trimmed with pink birds.
3. Circle Turban—Made of white silk, with novelty felt ornaments and paardise feelers.
4. Military Poke—Made of blue Georgette satin, trimmed with aeroplane wings.

Queenstown, Ireland.—Soldiers digging graves for the Lusitania victims. Subtitle—The funeral of the victims.

With the Alpine Chasseurs in the Vosges. Subtitles—A party of chasseurs is enjoying a quiet smoke by the roadside when a signal to proceed is received from a scouting aeroplane above. At once the column forms in marching order, and proceeds to carry the enemy's position on the hills beyond. After a battle lasting more than three days, the brave survivors are inspected by the commander-in-chief, General Joffre. A bearded little soldier, who was a year ago tending his flock of sheep in the mountains of the Alps, is today receiving a hero's reward, and a tear glistens in the eye of a grandfather as he peruses those at home reading in the dispatches of his bravery.

THE NEW EXPLOITS OF ELAINE, NO. 24, "Shadow's of War" (Two Parts—Released Week June 7).—Wu Fang is approached by secret agents who commission him to secure at any price the model torpedo invented by Craig Kennedy, and in the possession of the United States Government. Wu Fang sets his machinery in motion and awaits results. In the meantime Kennedy, apprised by his agents of Wufang's hiding place, goes there with Jameson and by a piece of remarkable strategy, succeeds in capturing him.

Wu Fang is wounded and taken to a hospital, where he manages to substitute another Oriental in his place and makes his escape. He meets the henchman coming in from Washington with the stolen torpedo model. The only other model in existence is one in Kennedy's possession. Kennedy is demonstrating its use in a fountain in the Dodge Conservatory. A momentary distraction gives Wu Fang's lieutenant opportunity to steal this model. He starts away with it, but is seen by the butler, who gives chase. Seeing he is likely to be apprehended, he quickly hides the torpedo model in a large flower-pot, and escapes, wounded to a waiting automobile. Kennedy commandeers another car, and follows. In the enthralling game of wits that follows Wu Fang is killed and the whereabouts of Kennedy becomes a matter of serious conjecture.

JEYPOOR, THE ROSE CITY (Hindustan—Released Week of June 7).—One of the most beautiful towns in India, Jeypoor furnishes an ideal for a travel picture. The streets of this town radiate like a fan from the large square in which is situated the palace of the Rajah. This mass of beautifully colored masonry represents in its architecture the tail of a peacock. The arrival of a caravan, a Hindu procession, the elongated ibis in the public gardens, and other picturesque scenes all go to make up a most interesting film.

POLICE DOG (On Same Reel as Foregoing—Fifth Episode—A comedy Cartoon by C. T. Anderson of the Bray Studios. Released Week of June 7).—Pietro, a bank burglar, travels in the disguise of an organ grinder and uses his trained monkey as a means of getting the swag. Monk tries to hold out some, but is caught in the act. Officer Piffle and the Pinkerton Pup spot Pietro and the monk at work and start after them. The latter hotfoot it away, the monk, pursued by the Pinkerton Pup, takes to the automobile of the president of the bank, while his luckless master is chased by Officer Piffle and is compelled to use his feet as a means of escape. Finally, after a chase that leads over houses, down chimneys, and through other out-of-the-way places, both culprits land in a station house and are put under arrest.

WHO PAYS?—Series No.9—"For the Commonwealth" (Balboa—Three Parts—Released Week of June 7).—Ellis Mason, appointed assistant district attorney under Bell, is forced by Bell to overlook the fact that there are flagrant violations of the law in a certain dive. Mason takes advantage of Bell's temporary absence to raid the place; but the very man on whom Bell is dependent, a high church dignitary, a "pillar of society," owns the place and gets revenue from it.

Mason's fearlessness is noted and appreciated by the Commonwealth Club, who nominate him for the district attorneyship. But the coterie of vice purveyors get busy. They secure the services of Clarice Adair, dancing girl and bunco steerer of the raided cafe, to lure Mason to her room on a well-feigned pretense. The couple are apprehended and Mason's candidacy discredited. His sweetheart is turned against him, because of his "proven" guilt, and his future darkened by the connection this affair will always have with his name.

The dancing girl, conscience stricken and desirous of clearing Mason, attempts to exonerate him, but is threatened by Bell with a long term of imprisonment for perjury should she confess. Who Pays?

WHEN THE LION ROARED (Released Week of June 7).—Judge Spuff, seeking re-election, decides to get the support of the people by treating them to an animal show. On the night of the big show, the opera house is packed with people waiting for the curtain to go up.

Behind the scenes, the animal keeper falls asleep and Bruno the Cinaman Bear starts on a tour of inspection. Time comes for the curtain to rise. Judge Spuff is hard put to it to provide the promised show. Lazy Luke, spending his leisure time in a county cell, hears of the Judge's difficulty. He proclaims his willingness to make up as a bear and frolic with the lion, when he is assured of the lion's harmlessness. For his part of the job he will get his freedom plus a $10 bill. Luke gets into the bear skin, the curtain goes up, and the audience nerves itself for sensations. It gets them. This "decrepit" lion roars as Luke is about to enter its cage, and Luke's courage vanishes out the back door. Luke follows. The crowd becomes panicky, and Judge Spuff sees his political career vanishing down the street with the fleeing "bear." Stew Pidd, the police force starts in pursuit. Luke, as a bear, finds he has entree to the best homes in town. After frightening a spooning couple into hysterics, he ascends to an attic, where he hopes to get some rest. But it's no use. He climbs into a bed already half occupied by Dina, the housemaid, who doesn't run much to bears. Quite the contrary. She makes an astounding leap from her window, just as Stew Pidd arrives on his bear hunt. An awful battle ensues, until Stew Pidd sees a bottle of "courage" labelled Geneva Gin. They forsake hostilities for "the greater love,' and are found later by the fearless hunters, locked in close embrace.

Miscellaneous Feature Films.

METRO PICTURE CORP.

FOUR FEATHERS (May 24).—The story opens at General Feversham's residence at the annual dinner that he gives to the ones who are left of the Crimea officers. At this dinner, Harry Feversham, the General's only son, a boy of fourteen, is a guest. After the dinner is finished they tell stories of what happened in the Crimea, and Harry listens intently. The story is carried ahead about ten years when Harry is a captain in the army, showing him with his friend, Captain Durrance. They are both in love with the same, girl Ethne Eustace, and Harry and the girl after a time become engaged.

Harry gives a dinner to his brother officers, Captain French, Lt. Willoughby and Captain Castleton, to announce his engagement and during the dinner, Harry receives a telegram saying the regiment is ordered on regular service. Harry does not show his fellow officers the telegram as he should have done. They see him throw it into the fire. After they have gone, Harry determines to give up his commission, fearing that when put to the test he will be a coward. To preclude such a possibility he sends in his resignation.

His fellow officers have, in the meantime, found out that they are ordered on active service, and next day they see that Harry Feversham has resigned his commission. They decide to send him three white feathers. While a ball is going on at Ethne's home a small package comes addressed to Captain Harry Feversham. He opens it in front of the girl and she asks him what he has done and he tells her. When she brands him as a coward, and, taking a white feather from her fan, gives it to him.

After this Harry Feversham's father will have nothing to do with him, and he consults his mother's old friend, Lieutenant Sutch, and announces to him that he is going to try and retrieve himself. He sails for Egypt in the hope of being able to do something and make the senders take back their feathers. After a long wandering at last he gets his chance and after many trials and tortures by the Arabs and a thrilling rescue he makes his fellow officers take back their feathers.

In the meantime Durrance has been with his regiment in the Suydan and has been struck blind by the glare of the sun and Ethne, taking pity on him, has become engaged to him. Harry returns home to find that Ethne is engaged to another man. One day Durrance overbears them talking and decides for the sake of both of them to give up the girl, thus making Ethne and Harry both happy, and go back to the desert he loved so well.

HER OWN WAY (May 31).—Georgiana Carley, the woman, and Richard Coleman, the man, have been friends since childhood, and have grown to love each other without having become aware of the fact. Sam Coast, a wealthy young man, formerly a rough miner, has also fallen in love with Georgiana, and is determined to let nothing stand in his path to obtain her for his wife. Georgiana is of wealthy family, and her brother, through money left him by his parents, has a considerable fortune. This brother, Steven Carley, is of a lovable but weak disposition, given to speculation, and Georgiana has great trouble in preventing him from losing his money.

During the Philippine war many young men volunteer for service. Among them Dick Coleman, who obtains a lieutenant's commission, and he prepares to leave for the Philippines. Before leaving he realizes that he loves Georgiana, and decides to propose to her with the intention of marrying her on his return. Sam Coast is aware of the affection existing between Dick and Georgiana, and uses every effort to prevent them coming together. He has himself proposed to Georgiana and has been refused.

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When Dick calls upon Georgiana shortly before leaving for the Philippines with the intention of proposing, Sam breaks into the conversation and keeps the two young people apart, and finally informs Dick that he has proposed to Georgiana himself and has been accepted. This naturally upsets Dick very much and causes him to leave Georgiana without making any declaration. He acts in such a strange way that Georgiana cannot understand what is wrong with him. He finally leaves for the Philippines followed by an agent of Coast's who has also enlisted, and whom Coast has employed to prevent any correspondence passing between Dick and Georgiana while he is in the Philippines.

Sam's next step is to accomplish the ruin of the Carley family, in order to force Georgiana into such a position that she must either accept him and his wealth, or suffer hardship and poverty. Georgiana, however, is obdurate and, in spite of the loss of her fortune and even her reputation, still keeps the family together. Through an ambush of Dick's regiment in the Philippines, Dick is believed to be dead, and Georgiana learns the news in the papers. She is again confronted by Coast, and the situation has become such that he has it in his power to dishonor her brother's name. To prevent this, she makes the final sacrifice of her own love for her family, and agrees to marry him. Dick Coleman, however, was not killed in the Philippines, but simply wounded and taken prisoner by the Filipinos. He escapes and unexpectedly arrives at the Carley home just in time to prevent the marriage.

NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY (Chapter 5—"For the Sake of a False Friend"—Two Parts, May 31.).—In the commotion following the theft of the diamond from the sky from the theft of Vivian Marston, Luke Lovell stole along the darkened piazza, and started across the lawn. Policemen were racing toward the Randolph home in response to the blasts of a police whistle. Lowell, reaching the street, found escape cut off and he dropped the diamond into the corner mail box. He was captured and dragged into the Randolph drawing room. Search of his person failed to reveal the precious gem, but Blake ordered him detained on suspicion. As the gypsy was being led from the room, Sheriff Swain entered the Randolph home, with the warrant for Arthur's arrest. Blair, fearful that his cousin, to avoid arrest, might proclaim him as the murderer, urged him to flee, before it was too late. As the sheriff grabbed his arm, Arthur broke away, ran to the railroad yard, and leaped aboard an outgoing freight train. Hidden in a corner of the car were four hoboes who attacked the fugitive. Arthur fought them as best he could, but they finally overcame him, and he found that his clothing had been exchanged for the one which had adorned the body of Strap McGee.

Hours later, Arthur, certain that he had succeeded in eluding pursuit, dropped from the car. Farmer Morton needed a man for the harvesting and Arthur's physique quickly won him the position. Hagar and Esther, their gypsy garments supplanted by modern clothes, were temporarily domiciled at the hotel. Hagar's efforts to comfort the melancholy girl were of no avail, for she persisted, despite Hagar's declaraation to the contrary, in her belief of Arthur's innocence. "He is guilty, Esther, my dear," insisted the gypsy queen. "Otherwise why should he flee? Who gave the diamond to that woman, but Arthur? I am rich. Forget him, as I have done, and we will go away, far away from it all."

It had been a lean day for Quabba, and also Neuroco. By way of introduction, Quabba is an itinerant musician, who gleans a livelihood, or a near one, for himself and his monkey, Neuroco, by means of his antiquated hand-organ. Seated on a doorstep, Quabba was sharing his last piece of bread with his "collector," when a giant auto truck dashed around the corner, its jolting tossing one of the many empty mail bags into the roadway. Quabba shouted, but the driver did not hear him. Something he felt caused Quabba to turn the bag inside out. An exclamation of mingled surprise and thankfulness followed, as his hand closed over a glittering diamond, the clasp of the chain to which it was attached being fastened to the seam of the bag, one of a dozen or more, which had been condemned and was on the way to the repair shop.

Placing the gem in his pocket and thrusting the mail bag into a convenient ash can, Quabba, with Neuroco, unmindful of the fortune the good saint had placed in his master's hand, started down the alley headed for the next town. Noontime found Quabba tired but happy, fast asleep under a great tree. Neuroco, playing at his side, playfully put his hand in the master's pocket. A moment later the simian had climbed into the high tree and cunningly dropped the diamond from the sky into a nest.

WORLD FILM CORP.

A PHYLLIS OF THE SIERRAS (California Motion Picture Corpn.—Five Parts—June 28).—Young Lord Mainwaring leaves England for California in order to regain his health and to attend to business matters for his father. He becomes the guest of John Bradley, a lumberman, with whose daughter he falls in love. He also becomes sick and is nursed back to health by the girl. Another girl, Minty, a blacksmith's daughter, also falls in love with him.

Mainwaring proposes marriage to Miss Bradley by letter, but the letter does not reach her and he concludes she has refused him. Minty's father becomes rich by a gold find. The young Lord disappears. He has lost his money in California. Years afterwards he meets Minty in Switzerland. She is rich and he is poor. She saves him from destitution and death; his heart goes out to her; and hers to him, and they are married.

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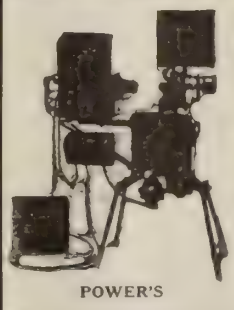

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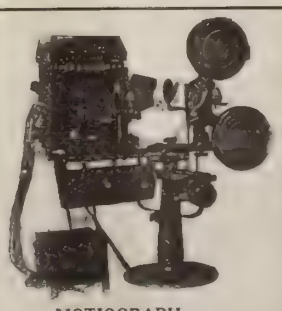

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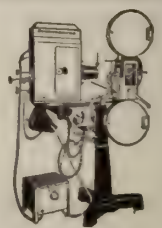

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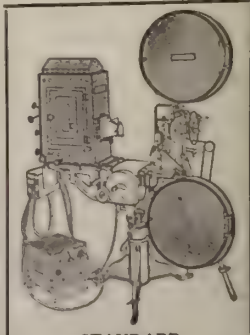

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List of Current Film Release Dates

For Daily Calendar of Program Releases See Pages 1820-1822.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Imp, Joker, Victor.
Tuesday—Big "U," Gold Seal, Nestor.
Wednesday—Animated Weekly, Laemmle, L-KO.
Thursday—Big "U," Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG "U."

June 6—The Swinging Doors (Two parts—Modern—Drama).
June 10—In His Mind's Eye (Drama).
June 13—Across the Footlights (Two parts—Drama).
June 17—The Second Beginning (Drama).
June 20—Her Own Blood (Western-Drama).

BISON.

June 12—The Circus Girl's Romance (Two parts—Drama).
June 19—One Man's Evil (Two parts—Drama).

GOLD SEAL.

May 18—The Dancer (Three parts—Drama).
May 25—Shattered Memories (Three parts—Memorial Day—Drama).
June 1—Under the Crescent, Adventure No. 1, "The Purple Iris" (Two parts—Drama).
June 8—Under the Crescent, Adventure No. 2 "The Cage of Golden Bars (Dr.).
June 15—Under the Crescent, Adventure No. 3 "In the Shadows of the Pyramids" (Two parts—Drama).

IMP.

May 28—You Can't Always Tell (Two parts—Drama).
May 29—The Pursuit Eternal (Two parts—Mystery of Romance—Drama.)
May 31—The Alibi (Drama).
June 4—A Life in the Balance (Two parts—Human Interest—Drama).
June 7—The Twelfth Hour (Drama).
June 11—A Strange Disappearance (Three parts—Drama).
June 14—The Riddle of the Silk Stockings (Comedy).
June 18—The White Terror (Four parts—Dr.).

JOKER.

June 7—How Billy Got His Raise (Comedy).
—The Fox Hunt (Cartoon).
June 12—When Ignorance is Bliss (Comedy).
June 14—A Duke for a Day (Comedy).
June 19—At the Bingville Barbecue (Comedy).

LAEMMLE.

June 6—No release this week.
June 9—From the Shadows (Drama).
June 13—Little Mr. Fixer (Drama).
June 16—The Snow Girl (Three parts—Drama).
June 20—No release this week.

L-KO.

May 30—No release this week.
June 2—No release this week.
June 6—Park Johnnies (Comedy).
June 9—Bill's Blighted Career (Two parts—Comedy).
June 13—No release this week.
June 16—No release this week.
June 20—Blue Blood and Yellow Backs (Two parts—Comedy).

NESTOR.

June 8—Their Friend the Burglar (Comedy).
June 11—No release this week.
June 15—On His Wedding Day (Comedy).
June 18—The Downfall of Potts (Comedy).

POWERS.

June 10—Lady Baffles and Detective Duck in "The Sign of the Sacred Safety Pin" (Comedy).
June 12—The Woman Hater's Baby (Drama).
June 17—The Panzer Troupe (Photo-Vaudeville).
—The Wizard of the Animals (Educational).
June 19—Her Mysterious Escort (Drama).

REX.

June 1—The Force of Example (Drama).
June 3—The Heart of Cerise (Three parts—French Drama of the Stage).
June 8—The Struggle (Drama).
June 10—The Valley of Silent Men (Two parts—Drama).
June 15—The Last Act (Drama).
June 17—Into the Light (Two parts—Drama).

VICTOR.

June 4—The Judgment of Men (Drama).
June 7—A Daughter of the Nile (Three parts—Drama).
June 11—Mumps (Comedy).
June 14—The Oyster Dredger (Two parts—Dr.).
June 18—No release this week.

UNIVERSAL SPECIAL FEATURE.

May 30—The Black Box (Episode No. 12, "Neath Iron Wheels"—Two parts—Drama).
June 6—The Black Box (Episode No. 13, "Tongues of Flames"—Two Parts—Drama).
June 13—The Black Box (Episode No. 14, "The Bolt from the Blue"—Two parts—Drama).
June 20—The Black Box (Episode No. 15 "The Black Box") (Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

May 12—The Broken Window (Comedy—Dr.).
May 17—The Greater Strength (Two parts—Drama).
May 19—At the Edge of Things (Drama).
May 24—The Purple Hills (Two parts—Dr.).
May 26—Reprisal (Drama).
May 31—The Resolve (Two parts—Drama).
June 2—The Golden Rainbow (Drama).
June 7—The Right to Happiness (Two parts—Drama).
—The Soul of the Vase (Two parts—Drama).
June 14—His Obligation (Two parts—Drama).
June 16—Her Musical Cook (Comedy).

BEAUTY.

May 25—The Stay-at-Homes (Comedy).
June 1—Little Chrysanthemum (Drama).
June 8—The Redemption of Jasons (Drama).
June 15—The Mollycoddle (Drama).

BRONCHO.

June 2—The Conversion of Frosty Blake (Two parts—Drama).
June 9—The Tavern Keeper's Son (Two parts—Drama).
June 16—His Superficial Wife (Two parts—Drama).
June 23—The Shadowgraph Message (Two parts—Drama).
June 30—The Sea Ghost (Two parts—Drama).

DOMINO.

June 3—The Scales of Justice (Two parts—Drama).
June 10—The Strike at Centipede Mine (Two parts—Drama).
June 17—The Soul of Phyra (Two parts—Dr.).
June 24—Hearts and Swords (Two parts—Dr.).

FALSTAFF.

June 11—His Guardian Auto (Comedy).
June 18—Ebenezeer Explains (Comedy).
—Little Herman (Comedy).

KAY-BEE.

May 28—Her Easter Hat (Two parts—Drama).
June 4—A Piece of Amber (Two parts—Dr.).
June 11—The Pathway from the Past (Two parts—Drama).
June 18—The Secret of Lost River (Two parts—Drama).
June 25—The Floating Death (Two parts—Drama).
July 2—His Mother's Portrait (Two parts—Drama).

KEYSTONE.

May 6—Gussie Tied to Trouble (Comedy).
May 8—A Human Hound's Triumph (Comedy).
May 10—Our Dare Devil Chief (Two parts—Comedy).
May 13—Crossed Love and Swords (Comedy).
May 22—For Better, But Worse (Comedy).
May 24—No release.
May 27—No release.
May 29—A Versatile Villain (Comedy).
May 30—He Wouldn't Stay Down (Comedy).
May 31—Those College Girls (Two parts—Comedy).

KOMIC.

May 16—Ethel's Romance (No. 23 of the "Bill" Series—Comedy).
May 23—The Rivals (Comedy).
May 30—Gasoline Gus (Comedy).
June 6—Brave and Bold (Comedy).
June 13—Unwinding It (Comedy).

MAJESTIC.

May 28—Little Dick's First Case (Drama).
May 30—Out of Bondage (Two parts—Drama).
June 1—Her Filmland Hero (Comedy).
June 6—The Living Death (Two parts—Dr.).
June 8—Dirty Face Dan (Com.-Dr.).
June 13—The Burned Hand (Two parts—Dr.).
June 15—Pirates Bold (Comedy).

(*Mutual Releases continued on page* 1864.)

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Five Thousand..... $1.25
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American and European Film Co., 43 Cedar St., N. Y. C—Booking Delaware, Maryland, Virginia, Michigan.
H. E. Belford, 608 Schiller Bldg., Chicago, Ill.—Booking Illinois.
Butts Amusement Company, 411 Nassau Bldg., Denver, Colo.—Booking Colorado, Utah, Wyoming and Montana.
Grelle Feature Film Co., 212 Fourth Ave., Pittsburgh.—Booking Western Pennsylvania and West Virginia.
C. Densmore Hill, Sullivan, Ind.—Booking Indiana.
A. F. Pearson, West Hotel, Minneapolis, Minn.—Booking Minnesota, North and South Dakota.
Rowe-Walker Features, 109 Temple Court Bldg., Minneapolis, Minn.—Booking Iowa, Missouri and Nebraska.
Standard Film Service Co., 110 West 40th St., N. Y. City.—Booking New York State and Greater New York.

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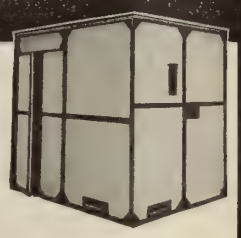

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110 WEST 40th STREET **NEW YORK CITY**

List of Current Film Release Dates

For Daily Calendar of Program Releases See Pages 1820-1822.)

(*Mutual Releases continued from page* 1862.)

RELIANCE.

May 26—The Deadly Focus (Drama).
May 29—The Man of It (Two parts—Drama).
May 31—The Race Love (Two parts—Drama).
June 2—One Who Serves (Drama).
June 5—The Celestial Code (Two parts—Dr.).
June 7—A Mother's Justice (Drama).
June 9—Payment in Full (Drama).
June 11—The Ten O'Clock Boat (Drama).
June 12—Hearts United (Two parts—Drama).
June 14—The Old Batch (Drama).
June 16—The Housemaid (Drama).
June 19—The Old Clothes Shop (Two parts—Drama).

ROYAL.

May 22—When Beauty Came to Kobskob (Comedy).
May 29—Oh, Baby (Comedy).
June 5—His Twin (Comedy).
June 12—An Unlucky Suitor (Comedy).
June 19—Not a Ghost of a Show (Comedy).

THANHOUSER.

June 1—The Girl of the Seasons (Two parts—Drama).
—The Baby Benefactor (Comedy).
June 6—A Freight Car Honeymoon (Comedy).
June 8—The Six Cent Loaf (Two parts—Dr.).
June 13—Through Edith's Looking Glass (Dr.).
June 15—The Country Girl (Drama).
June 18—In the Valley (Drama).
June 20—The Two Cent Mystery (Comedy).
June 22—Which Shall It Be? (Two parts—Dr.).
June 27—Innocence at Monte Carlo (Comedy).
June 29—Crossed Wires (Two parts—Drama).

MUTUAL MASTERPICTURES.

June—The Lure of the Mask (American—Four parts—Drama).
June—God's Witness (Thanhouser—Four parts—Drama).
June—Ghosts (Majestic—Five parts—Drama).
June—The Failure (Reliance—Four parts—Drama).
June—The Darkening Trail (N. Y. M. P. Corp.—Four parts—Drama).
June 7—Patriot and Spy (Thanhouser—Four parts—Drama).
June 10—Her Shattered Idol (Majestic—Four parts—Drama).

NORTH AMERICAN FILM CORP.

May 17—The Diamond from the Sky (Episode No. 3, "The Silent Witness—Two parts—Drama).
May 24—The Diamond from the Sky (Episode No. 4 "The Prodigal's Progress") (Two parts—Drama).

United Film Service

RELEASE DAYS.
Monday—Ideal (a two-reeler).
Tuesday—Superba.
Wednesday—Empress (a two-reeler).
Thursday—Luna, Starlight.
Friday—Premier (a two-reeler).
Saturday—Lariat (a two-reeler).
Sunday—Cameo.

CAMEO.

May 16—Where Can I Get a Wife? (Comedy).
May 23—Can a Jealous Wife Be Cured (Com.).

EMPRESS.

April 30—Back to the Farm (Comedy).
May 5—The Shop Nun (Two parts—Drama).
May 12—The Spender (Two parts—Drama).
June 2—The Vivisectionist (Two parts—Dr.).
June 16—Turning Point (Two parts—Drama).

GRANDIN.

May 26—War at Home (Two parts—Drama).
June 9—The Spider (Two parts—Drama).

IDEAL.

May 3—Avarice (Two parts—Drama).
May 10—A Country Lad (Two parts—Drama).
May 17—The Little Band of Gold (Two parts—Drama).
May 24—"Red Tape" (Two parts—Drama).
May 31—Man in the Law (Two parts—Drama).
June 7—Stepping Westward (Two parts—Dr.).
June 14—Brand Blotters (Two parts—Drama).

LARIAT.

May 22—Alias Holland Jimmy (Two parts—Drama).
May 29—The Poor Fixer (Comedy—Drama).
June 5—The Word (Two parts—Drama).
June 19—Out of the Silence (Two parts—Dr.).

LUNA.

May 27—She Couldn't Get Away (Comedy).
June 3—Aunt Matilda Outwitted (Comedy).
June 10—The Near Capture of Jesse James (Comedy).
June 17—An Accidental Parson (Comedy).

PREMIER.

May 7—The Other Girl (Two parts—Drama).
May 21—The Curse (Two parts—Drama).
May 28—The Smuggler's Daughter (Two parts—Drama).
June 4—The Picture on the Wall (Two parts—Drama).
June 11—At Twelve O'Clock (Two parts—Dr.).
June 18—Lilly of the Valley (Two parts—Dr.).

PRYAMID.

May 29—The Law of Nature (Two parts—Dr.).
June 12—Canned Curiosity (Two parts—Comedy—Drama).

STARLIGHT.

May 20—The Ghost Fakirs (Comedy).
May 27—Love and Pies (Comedy).
June 3—Amateur Night (Comedy).
June 10—Heinie's Millions (Comedy).
June 17—The Hungry Boarders (Comedy).

SUPERBA.

May 18—Davy Crockett (Comedy).
May 25—Bumped for Fair (Comedy).
June 1—O You Mule (Comedy).
—Copped (Comedy).
June 8—Almost Luck (Comedy).
—Mixing the Cards (Comedy).
June 15—The New Photographer (Comedy).

UNITED.

June 6—The Mystic Well (Comedy).
June 13—Love's Strategy (Comedy).
June 20—Horseshoe Luck (Comedy).

Miscellaneous Feature Releases.

ALLIANCE FILM CORP.

April—Beulah (Balboa—Six parts—Drama).

CORT FILM CORPORATION.

May—The Melting Pot (Five parts—Drama).

GREAT NORTHERN FILM CO.

June—Pro Patria (Five parts—Drama).

IVAN FILM PRODUCTIONS, INC.

May—Unwelcome Wife (Five parts—Drama).

KO-KO FILMS.

June—The Bogus Earl (Two parts—Comedy).

LADY MACKENZIE FILM CO.

May—Lady Mackenzie's Big Game Pictures (Animal-Picture).

L. LAWRENCE WEBER.

May—Willard-Johnson, World's Championship Fight (Sports).

METRO PICTURES CORP.

May 17—The Middleman (London—Five parts—Drama).
May 24—Four Feathers (Drama).
May 31—Her Own Way (Popular Players—Dr.).

F. O. NIELSEN.

May—Guarding Old Glory (Five parts—Topical).

PARAMOUNT PICTURES CORPORATION.

May 31—Pretty Sister of Jose (Famous Players—Five parts—Drama).
June 3—Jim the Penman (Famous Players—Five parts—Drama).
June 7—Rags (Famous Players—Five parts—Drama).
June 10—Brother Officers (London—Four parts—Drama).
June 14—The Arab (Lasky—Drama).
June 17—Clarissa (Famous Players—Four parts Drama)
June 21—Mice and Men (Famous Players—Dr.).
June 24—Wild Olive (Morosco—Drama).
June 28—Chimmie Fadden (Lasky—Comedy).

PATHE EXCHANGE, INC.

Released week of May 31—
New Exploits of Elaine, No. 23 (Two parts—Drama).
Madura and Its Pagodas (Colored—Scenic).
Stock Farming in Brazil (Educational).
Chutes and Rapids of the Sivasamudran (Scenic).
The Nemesis (Two parts—Drama).
The Vanishing Cinderella (Comedy).
Pathe News, No. 44, 1915 (Topical).
Whiffles Goes Two Ways (Comedy).
Who Pays? Series No. 8, "Today and Tomorrow (Balboa—Three parts—Dr.).
Pathe News, No. 45, 1915 (Topical).

Released Week of June 7:
New Exploits of Elaine, No. 24 (Two parts—Drama).
The Japanese Mask (Three parts—Drama).
Police Dog (Episode 5 (Cartoon—Comedy).
Jeypoor, the Rose City (Colored—Educ.).
School in New Guinea (Colored—Educ.).
Picturesque France, Lower Brittany (Colored—Educational).
Pathe News No. 46, 1915 (Topical).
When the Lion Roared (Comedy).
Who Pays? (Series No. 9 "For the Commonwealth") (Balboa—Three parts—Dr.).
Pathe News No. 47, 1915 (Topical).

PICTURE PLAYHOUSE FILM CO.

April—The Coiners' Game (Drama).
May—The Pearl of the Antilles (Terriss—Drama).

SELECT FILM BOOKING AGENCY.

June—The Alien (Nine parts—Drama).

THE GOTHAM FILM CO., INC.

June 1—The Man Who Beat Dan Dolan (Four parts—Drama).

THE GOVERNOR'S BOSS PHOTO PLAY CO.

May—The Governor's Boss (Drama).

THE KAISER FILM CO.

June—The Heroic Garibaldis (Educational).

A. WARNER.

May—Uncle Sam at Work (Nine parts—Topical).

UNITED PHOTO PLAYS CO.

June—Series A—"Japan" (Six parts—Educ.).

WORLD COMEDY STAR FILM CORPS.

May 31—The Delicatessen Shop (Comedy).
June 7—Rafferty Stops the War (Comedy).
June 14—The Children of Mike and Meyer Elope (Comedy).
June 21—Rafferty Stops a Marathon (Comedy).
June 28—Mike and Meyer Go Fishing (Comedy).

WORLD FILM CORPORATION.

May 31—The Builder of Bridges (Frohman—Drama).
June 7—Little Miss Brown (Brady—Drama).
June 14—Fine Feathers (Drama).
June 21—The Face in the Moonlight (Brady—Drama).
June 28—A Phyllis of the Sierras (California—Drama).

V-L-S-E, INC.

May 24—The Slim Princess (Essanay—Four parts—Drama).
May 31—The Millionaire Baby (Selig—Five parts—Drama).
June 7—The Sporting Duchess (Lubin—Six parts—Drama).
June 14—Sins of the Mothers (Vitagraph—Five parts—Drama).
June 21—The White Sister (Essanay—Six parts—Drama).
June 28—The Rosary (Selig—Five parts—Dr.).

GEORGE KLEINE.

April 26—The Commuters (Five parts—Com.).
May 10—Who's Who in Society (Four parts—Comedy)

United States War Department Specifies Gundlach Projection Lenses

New York, May 15, 1915.

Gundlach-Manhattan Optical Co.,
Rochester, N. Y.

Gentlemen:—Your letter of May 12th, with reference to the advertising in connection with the Government's specifying Gundlach Lenses for the sixty-six machines, received.

There is no objection to advertising any of the facts in this matter, and in this connection we might state that both Gundlach Motion Picture and Gundlach Stereo Lenses were specified, after exhaustive tests had been made.

The sixty-six machines were shipped to the Chaplains of the various army posts and were sent to China, the Philippine Islands, the Hawaiian Islands, Porto Rico, Canal Zone and all over the United States.

Yours very truly,
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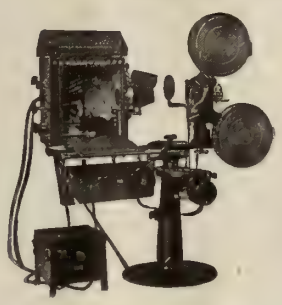

Collinwood, Ohio, 5-24-15.

The Enterprise Optical Mfg. Co.,
Chicago, Ill.

Gentlemen:—Yours of May 19th at hand. In regards to placing my order for new machines, I wish to state that I have had Motiographs in my theatre for three years or more, and, if you remember, I just recently had them overhauled at your factory, and I want to thank you for being prompt and the good work you did. They are the same as new machines now. If you remember, I am the party that concluded to replace my Motiographs with ——— ——— — and had already installed two new ——— ——— —, to my sorrow, as I could not get the light. I had all the trouble I ever want to have. They were in just one week and I could not get my Motiographs back quick enough. Me for the Motiograph. They can all talk about their steady pictures and all of that, but I like to be able to see my pictures as well as have them steady, and with the Motiograph I have bright, clear, steady pictures.

I will again thank you for your speediness in repairing my two machines. I had them shipped out of here on Monday and they were back and in use on Saturday night the same week, and the ——— ——— — yanked out and returned to the dealer.

Yours for success,
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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1820, 1822.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

May 28—The Candidate's Past (Drama).
May 29—Truth Stranger than Fiction (Drama).
May 31—The Buckskin Shirt (Drama).
June 1—The Maid o' the Mountains (Special—Two parts—Drama).
June 3—The Heart of an Actress (Drama).
June 4—Her Dormant Love (Drama).
June 5—For Her Friend (Drama).
June 7—The Tear on the Page (Drama).
June 8—Man and His Master (Special—Two parts—Drama).
June 10—The Divided Locket (Drama).
June 11—The Battle (Reissue—Drama).
June 12—Life's Changing Tide (Drama).
June 14—A Romance of Old California (Dr.).
June 15—Mrs. Van Alden's Jewels (Special—Two parts—Drama).
June 17—His Ward's Scheme (Com.-Dr.).
June 18—Love in an Apartment Hotel (Drama) (Reissue No. 2).
June 19—The Way Out (Drama).

EDISON.

May 24—Sally Castleton, Southerner (Special—Three parts—Drama).
May 25—All Cooked Up (Comedy).
May 26—The Man Who Could Not Sleep (Dr.).
May 28—According to Their Lights (Special—Two parts—Drama).
May 29—The Dumb Wooing (Comedy).
June 2—Cartoons in the Barber Shop (Com.).
June 4—The Test (Special—Three parts—Dr.).
June 5—A Chip of the Old Block (Drama).
June 9—Up in the Air (Comedy).
June 11—Cohen's Luck (Special—Four Parts—Comedy).
June 12—McQuade of the Traffic Squad (Dr.).
June 14—No release this date.
June 15—No release this date.
June 16—Cartoons in the Parlor (Cartoon—Comedy).
June 18—The Working of a Miracle (Special—Three parts—Drama).
June 19—The Corporal's Daughter (Drama).

ESSANAY.

May 21—The Revenue Agent (Drama).
May 22—Otherwise Bill Harrison (Special—Two parts—Drama).
May 24—The Secret's Price (Drama).
May 25—Above the Abyss (Special—Two parts—Drama).
May 26—The Fable of the Intermittent Fusser (Comedy).
May 27—A Bunch of Matches (Comedy).
May 28—The Bachelor's Burglar (Drama).
May 29—Vengeance (Special—Three parts—(Drama).
May 31—The Longer Voyage (Drama).
June 1—The Coward (Special—Three Parts—Drama).
June 3—Sophie and the Faker (Comedy).
June 5—The Clutch of Circumstance (Special Two parts—Drama).
June 7—The Gilded Cage (Drama).
June 8—The Romance of an American Duchess (Special—Two parts—Drama).
June 9—Lost in the Jungle (Cartoon—Com.).—A Close Shave (Cartoon—Comedy.
June 10—Sweedie's Finish (Comedy).
June 11—The Wealth of the Poor (Western—Drama).
June 12—The Greater Courage (Special—Three parts—Drama).
June 14—Whose Was the Shame? (Drama).
June 15—The Lady Deceiver (Special—Three parts—Drama).
June 17—The Broken Pledge (Comedy).—Broncho Billy and the Land Grabber (Western—Drama).
June 19—Vain Justice (Special—Two parts—Drama).

KALEM.

May 25—Ham the Detective (Comedy).
May 26—The Figure in Black (Special—Two parts—Drama).
May 28—Prejudice (Special—Three parts—Dr.).
May 20—A Railroader's Bravery (Episode No. 29 of the "Hazards of Helen" Series—Drama).
May 31—Wife for Wife (Special—Three parts—Drama).
June 1—Ham in the Nut Factory (Comedy).
June 2—The Secret Well (Special—Two parts Drama).—Seen Through Grandpa's Reading Glass (Educ.).
June 4—The Bell of Penance (Drama).
June 5—The Human Chain (Episode No. 30 of the "Hazards of Helen," Railroad Series—Drama).
June 7—Her Husband's Honor (Special—Two parts—Drama).
June 8—Ham at the Fair (Comedy).
June 9—The Money Leeches (Special—Two parts—Drama).
June 11—The Haunting Fear (Special—Three parts—Drama).
June 12—The Pay Train (Episode No. 31 of the "Hazards of Helen" Railroad Series—Drama).
June 14—When the Mind Sleeps (Special—"Broadway Favorites"—Three parts—Drama).
June 15—Raskey's Road Show (Comedy).
June 16—The Vanishing Vases (Special—Two parts—Drama).
June 18—Rival Waiters (Comedy).—The Eggs (Ex. Zoology).
June 19—Near Eternity (Episode No. 32 of the "Hazards of Helen" Railroad Series—Drama).

KNICKERBOCKER.

June 23—The Kick Out (Special—Three parts—Drama).

LUBIN.

May 27—On Bitter Creek (Special—Three parts—Drama).
May 28—Nobody Would Believe (Drama).
May 29—Out for a Stroll (Comedy).
May 31—Road o' Strife (Episode No. 9—"The Iron Hand of Law"—Drama).
June 1—His Pipe Dream (Comedy).—The Actors' Boarding House (Com.).
June 2—The Darkness Before Dawn (Special—Three parts—Drama).
June 3—The Inventor's Peril (Special—Two parts—Drama).
June 4—The Decoy (Drama).
June 5—The New Butler (Comedy).
June 7—Road o' Strife, No. 10—The Inspiring Sword (Drama).
June 8—He's a Bear (Comedy).
June 9—Tap! Tap! Tap! (Special—Two parts—Drama).
June 10—Courage and the Man (Special—Three parts—Drama).
June 11—The Cornet (Drama).
June 12—Nearly a Prize Fighter (Comedy).
June 14—Road o' Strife Series No. 11—"The Valley of the Shadow (Drama).
June 15—Capturing Bad Bill (Comedy).—Caught with the Goods (Comedy).
June 16—The Insurrection (Special—Three parts—Drama).
June 17—From Champion to Tramp (Special—Two parts—Drama).
June 18—The Bridge of Sighs (Drama).
June 19—A Safe Investment (Comedy).

MINA.

May 13—The Trouble Maker (Com.).—Doctor Monko (Com).
May 20—Where's Oliver? (Comedy).
May 27—Once is Enough (Comedy).
June 3—Life's Mysteries (Comedy).
June 10—Father Forgot (Comedy).

SELIG.

June 2—Red Wins (Drama).
June 3—How Callahan Cleaned Up Little Hell (Special.—Three parts—Drama).
June 3—Hearst-Selig News Pictorial, No. 44, 1915 (News).
June 5—Beautiful Belinda (Comedy).
June 7—The Web of Crime (Special—Two parts—Drama).
June 7—Hearst-Selig News Pictorial No 45, 1915 (News).
June 8—Saved by Her Horse (Drama).
June 9—Willie Goes to Sea (Comedy).
June 10—Pass at Blue (Special—Three parts—Drama).
June 10—Hearst-Selig News Pictorial No. 46, 1915 (News).
June 12—The Journey's End (Jungle-Zoo—Dr.).
June 14—Letters Entangled (Special—Two parts—Drama).
June 14—Hearst-Selig News Pictorial No. 47, 1915 (News).
June 15—The Heart of the Sheriff (Western—Drama).
June 16—A Tragedy in Panama (Drama).
June 17—His Father's Son (Special—Three parts—Drama).
June 17—Hearst-Selig News Pictorial, No. 48, 1915 (News).
June 19—The Angel of Spring (Jungle-Zoo—Drama).

VITAGRAPH.

May 27—Hilda of the Slums (Drama).
May 28—The Starring of Flora Finchurch (Comedy).
May 29—Jane was Worth It (Special—Two parts—Comedy).
May 31—The Jarr Family Series No. 9 ("Mrs. Jarr's Auction Bridge"—Comedy).
June 1—Playing the Game (Special—Two parts—Comedy).
June 2—Bunny in Bunnyland (Comedy).
June 3—Sonny Jim at the Mardi Gras (Scenic-Comedy).
June 4—Jones' Hypnotic Eye (Comedy).
June 5—The Way of the Transgressor (Broadway Star Features—Special—Three parts—Drama).
June 7—The Jarr Family Series, No. 10, Mr. Jarr and the Beauty Treatment (Comedy).
June 8—Love, Snow and Ice (Special—Three Parts—Broadway Star Feature—Comedy).
June 9—Spades Are Trumps (Comedy).
June 10—Mr. Blink of Bohemia (Comedy).
June 11—Fair, Fat and Saucy (Comedy).
June 12—Four Grains of Rice (Special—Two parts—Drama).
June 14—The Jarr Family Series No. 11—"Mr Jarr and the Ladies' Cup (Com.)
June 15—The Little Doll's Dressmaker (Special—Two parts—Drama).
June 16—Philanthropic Tommy (Com.-Dr.).
June 17—To the Death (Western Drama).
June 18—A Mistake in Typesetting (Comedy).
June 19—Miss Jekyll and the Madame Hyde (Broadway Star Feature—Special—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

April 24—Pawns of Mars (Special—Three parts—War Drama).
April 27—The Lady of the Lighthouse (Special—Three parts—Drama).
May 8—The Breath of Araby (Special—Three parts—Drama).
May 11—The Girl Who Might Have Been (Special—Three parts—Drama).
May 22—In the Days of Famine (Special—Three parts—Drama).
May 25—The Esterbrook Case (Special—Three parts—Drama).
June 5—The Way of the Transgressor (Special—Three parts—Drama)
June 8—Love, Snow and Ice (Special—Three parts—Scenic—Comedy)
June 19—Miss Jekyll and the Madame Hyde (Special—Three parts—Drama).

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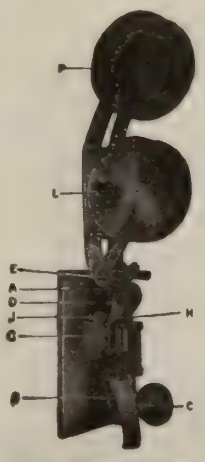

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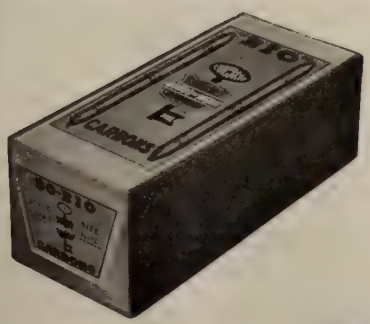

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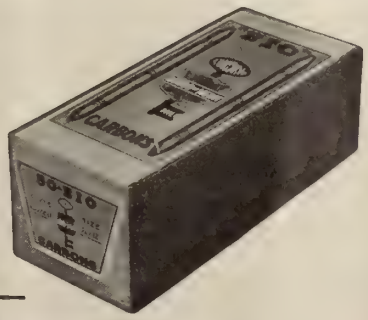

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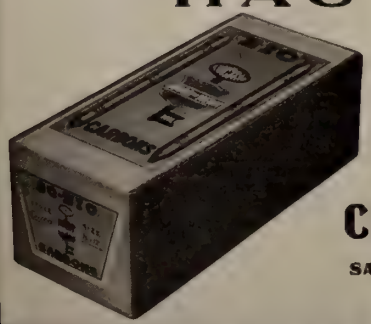

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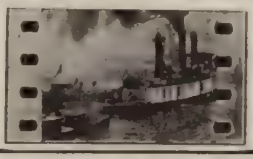

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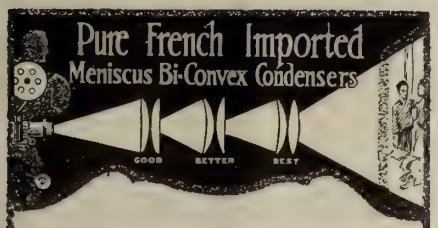

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(perfect type) 14 Mahogany and 7 Oak, hand theatre choppers with nickel trimmings, regular price $50.00; our price $36.00. 28 Mahogany, 11 Oak choppers, japanned trimmings, regular price, $45.00; our price, $31.00. 9 Mahogany, foot and hand choppers, nickel trimmings, regular price $60.00; our price $40.00. Six Security Ticket Boxes, Oak and Mahogany, regular price $36.00; our price $24.00.

The prices of these choppers are the same wholesale and a slight try to our warerooms has slightly marked these choppers as the finest using chemicals to extinguish the flame. The carriage here is partly returnable and is an investment worthy of your consideration. We guarantee these choppers against any defect outside of those mentioned above. Will refund your money if not satisfied upon return of goods at your expense. Will ship with privilege of examination if desired, an opportunity not often offered. A discount of 5% on above prices will be given on an order of two or more at one time. Subject to prior sale.

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IN THE NEWSPAPER WORLD, A "SCOOP" OR A "BEAT" MEANS PUTTING IT OVER ON THE OTHER FELLOW. IT MEANS THAT CERTAIN EXCLUSIVE AND IMPORTANT INFORMATION HAS BEEN OBTAINED AND CIRCULATED THROUGH ENERGY AND ENTERPRISE.

WHEN A "SCOOP" IS RECORDED THE OFFICE FORCE FROM PRINTER'S DEVIL TO EDITOR-IN-CHIEF WEAR BROAD SMILES. IT IS A SEASON FOR MUTUAL CONGRATULATION—AND THEN EVERYBODY RESOLVES TO GO FORTH AND DO IT ALL OVER AGAIN.

SOME ARE BORN WITH "SCOOPS," SOME ACHIEVE "SCOOPS," AND OTHERS HAVE "SCOOPS" THRUST UPON THEM—AND IT MAY BE HEREWITH STATED THAT THE **HEARST-SELIG NEWS PICTORIAL** "SCOOPS" ARE **ACHIEVED.**

"SCOOPS!"

THE **HEARST-SELIG NEWS PICTORIAL** HAS EXCLUSIVE RIGHTS TO FILM SCENES WITHIN THE GROUNDS OF THE PANAMA-PACIFIC EXPOSITION.

THE **HEARST-SELIG NEWS PICTORIAL** IS TO RECEIVE THE OFFICIAL WAR FILMS FROM THE FRENCH AND GERMAN GOVERNMENTS.

THE **HEARST-SELIG NEWS PICTORIAL** NOT ONLY PRESENTED A WONDERFUL PICTURE OF THE ILL-FATED LUSITANIA, BUT WAS ALSO THE ONLY ANIMATED NEWSPAPER TO SHOW THE METHODS EMPLOYED BY THE GERMAN SUBMARINE.

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Selig

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AN EMPTY RIFLE IS THE MEDIUM SELECTED BY GRIM FATE TO CAUSE DEATH, A MISTAKEN IDEA OF REVENGE AND FINALLY TO EFFECT RECONCILIATION AND LOVE. SELIG JUNGLE-ZOO WILD ANIMALS PERFORM THROUGH THREE REELS OF PATHOS AND EXCITING ACTION. SOMETHING HAPPENS IN EVERY FOOT OF FILM. STELLA RAZETO, GUY OLIVER AND OTHERS ARE FEATURED IN

This Selig Diamond Special, Released in Regular Service, Thursday, June 17th

We never felt so good over anything in our lives as we have over the many compliments received from Exhibitors since Selig Diamond Specials, in three reels, were inaugurated in Selig regular service. We've received all sorts of letters and telegrams of congratulations, the tenor of them being: "Your Selig Diamond Specials Are Box-Office Winners. Keep Up the Good Work!" We're going to keep up the good work; we're going to give you the biggest, best and bulliest three reel Specials that time and money will produce. They'll all be "gems of purest ray serene!"

SELIG REGULAR PROGRAM FOR WEEK OF JUNE 14th

"Letters Entangled," two-reel Special, released Monday, June 14.
"The Heart of the Sheriff," one reel Western drama, released June 15.
"A Tragedy in Panama," one reel; scenes taken in Panama. Released June 16.
"His Father's Rifle," three reel Diamond Special, released June 17.
"The Angel of Spring," one reel Jungle-Zoo drama, released June 19.

HEARST-SELIG NEWS PICTORIAL EVERY MONDAY and THURSDAY

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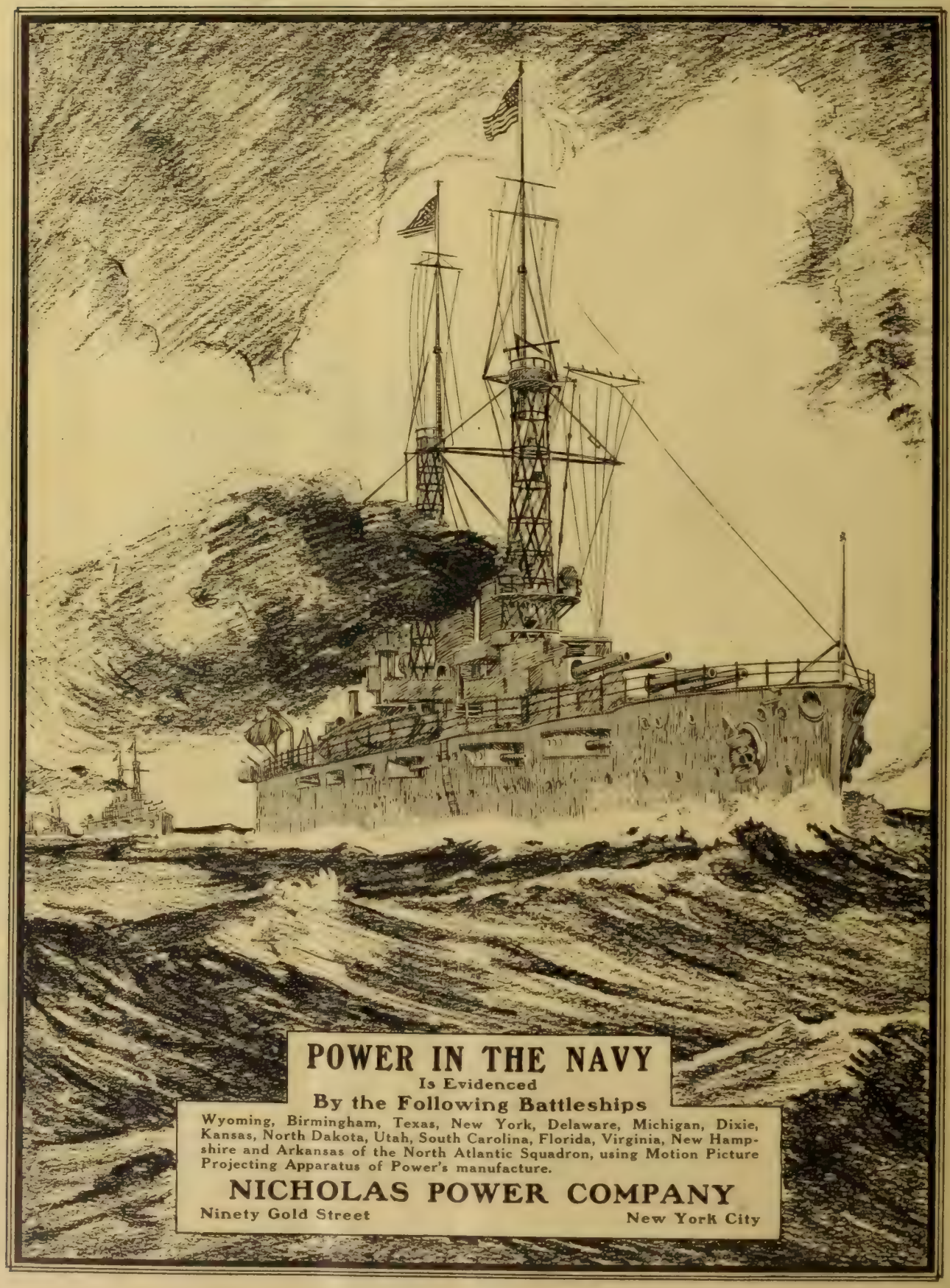
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NICHOLAS POWER COMPANY
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Vol. 24, No. 12 June 19, 1915 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Sporting Duchess" (Lubin).

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Madison Square Station

NEW YORK

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Another Thanhouser Ten Strike!

REMEMBER how, in the good old days, the Thanhouser Studios would every once in a while surprise you with something beyond all your expectations? Here is

"The Country Girl"

and it will give you the most joyful jolt that ever ran through your box office. Florence LaBadie is the simple little maid who proves to be so very wise, and Harry Benham is the man who wins the coquette. David Garrick wrote this comedy—and it's charming—just charming; that describes it best!

Two Reels Released, Tuesday, June 15

"In the Valley"

You will like pretty Lorraine Huling as the maid from the hills whose lofty ideals bring her back from the valley of care. A picture of inspiring thought; the kind that makes film friends.

One Reel

Released, Friday, June 18

THANHOUSER TRADE MARK

FALSTAFF FILMS

FALSTAFF TRADE MARK

"The Two-Cent Mystery"

This is a most terrible tale involving real money—two cents! Helen Badgley and Leland Benham are all upset about it, but the little darlings finally solve it and two lolly-pops supply a sweet finish. One Reel. Released, Sunday, June 20

"Little Herman"

Here's a clever novelty: Herman is the only man on earth who can do everything—and he does. Nothing is too hard, heavy, big or light. On this reel is a short comedy, "Ebenezer Explains." We'll let him do his own explaining.

One Reel Released, Friday, June 18

Thanhouser Multiples

The Mutual Masterpicture series gives you the Thanhouser plays and players in four-reel releases. "God's Witness" and "The Patriot and the Spy" are yours to book. "Masterpictures" describe them perfectly.

ON THE MUTUAL PROGRAM

THANHOUSER FILM CORP.

New Rochelle, N. Y.

a Great Picture

A DRAMA YOU'LL NEVER FORGET

Crystal clear photography; homey, every day realistic and intensely interesting settings give this superb production a finish that entitles it to first rank among the big special feature pictures of all time.

From plot to production this film satisfies.

It cannot be advertised too strongly. It will go big and pack any house to capacity.

Phillips Smalley

Direction of

Lois Weber and Phillips Smalley

No feature recently issued by the Universal has offered such opportunity for strong, high-pressure, business-getting publicity.

READY. We have wonderful posters, heralds, banners, postcards, throwaways, publicity stories, etc., in fact, everything that will get the real business for a special feature. Book now for the big Universal Program with its genuine special feature release EVERY WEEK IN THE YEAR.

"Scandal," beyond question, makes the most gripping appeal of any picture ever shown

REMEMBER—"Scandal" was written by LOIS WEBER, Author of "HYPOCRITES."
—"Scandal" is released on the regular Universal Program.
—"Scandal" on the regular program means so slight an advance on the cost of the regular program that it makes "feature" prices look like the rankest sort of extravagance.

The money makers use foresight and book and advertise such velvet" as "Scandal" well in advance. The also-rans put off till oo late because they depend on hind-sight. Be WISE. Book NOW. our nearest Exchange, or

Universal Film Manufacturing Co.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
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BOOK NOW

The Universal's latest and greatest serial—a story of Adventure, Romance and Love—gripping, fascinating, thrilling, absorbing—the type of serial the public is clamoring for. Written by Emerson Hough, author of "The Mississippi Bubble," "50-40 or Fight," and other world famous stories. Featuring Francis Ford and Grace Cunard—with 15 weeks and 30 reels of alluring episodes.

THE BROKEN COIN

EVERY succeeding Universal Serial has outclassed the one before and THE BROKEN COIN will do likewise. "Lucille Love," "The Trey O' Hearts," "The Master Key," "The Black Box," have given to Exhibitors the mighty weapon with which to get the big money. The public does want serials—the right kind of serials—the kind and character that inspire, fascinate, grip, and that tell a real story in a real way, with punches in every episode, with heart throbs, serials that entertain week after week, that hold undivided attention from the very start to the finish.

THAT'S the kind of a serial THE BROKEN COIN is. It will throw its mystic spell around your audience—it will delight—absorb attention and highest interest. It will enthuse your audiences from the very first few feet of film in the first episode. It has cost the Universal untold sums to film this magnificent production, but every dollar spent will bring back to Exhibitors immense returns. You who failed to profit by the past Universal's Serials have the big opportunity before you NOW. Don't let the other Exhibitor up the street grab this serial away from you.

WHILE arranging for booking, write or wire your Exchange for a copy of the greatest advertising campaign book ever produced for a serial in the history of the film business. The Broken Coin advertising campaign book tells you everything. Gives you plans complete. Shows you the posters, tells the story, shows the complete advertising campaign for the newspapers—tells you how you can get the ad campaign cuts FREE—tells you EVERYTHING you want to know. SEND for a copy of this book. IT'S FREE for the asking.

Write or wire your nearest Universal Exchange, or communicate direct with the

UNIVERSAL FILM MFG. CO.

CARL LAEMMLE, President

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Send today for FREE Literature giving full details of the BIGGEST Proposition ever heard of in the history of MOVIES.

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MOVING PICTURES
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Every Ticket Fraction shows its face value
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the other without covering any of the
printed matter. Ticket is complete when
it totals twenty (20) Ticket Fractions.
Robyn-Kander Movie Ticket Co.
New York N. Y.
Value of this Ticket fraction is
1-20

The Greatest Help Ever Offered to Exhibitors

Here's the plan in a nutshell. First let us tell you that there is nothing for you to buy. **We have nothing to sell you.** The crowds that this remarkable plan will draw into your theatre will come **without** the spending of one single, solitary penny **on your** part.

R-K MOVIE TICKET CORPORATION

Robyn-Kander Movie Tickets will be packed in the packages of the world's greatest manufacturers. When a man or a woman in your town buys a package of crackers, or of oatmeal, or soap, or starch, or bluing, or coffee, or tea, or sugar; when he or she buys any food product in package form; or any drug, or other necessity, there will be packed in that package a portion of an admission ticket (usually one-twentieth of a five-cent admission), and when the buyer has saved enough to make up the price of an admission to your theatre, that is 20 for a five-cent admission, or 40 for a ten-cent admission, you are to accept these tickets the same as a cash admission, and the UNIVERSAL WILL REDEEM THEM FOR THEIR FULL FACE VALUE IN SPOT CASH—or accept them in payment for film service, or anything else.

That is all there is to the plan that needs to be explained—but the benefits and the way this wonderful scheme works out would fill a book.

READ ON. We want you to know the purpose of this advertisement, which is NOT TO INDUCE YOU TO BUY SOMETHING BUT TO GIVE YOU THE POSITIVE ASSURANCE OF PACKED HOUSES AT EVERY PERFORMANCE by accepting Robyn-Kander Movie Tickets for admissions to your theatre.

These tickets will be good for admission to any theatre in the United States or Canada, **regardless of what film service they are using.** These tickets will be redeemed at their full cash value by any Universal Exchange or by the Home Office of the Universal Film Mfg. Co., 1600 Broadway, New York. You have your choice of credit with the Exchange for goods or supplies or for Film Service, if you are a Universal Exhibitor; OR YOU CAN HAVE THE AMOUNT IN CASH.

Think of it! People will pack your house day after day, and night after night, because **it costs them nothing** to see your show, still you are paid cash for every admission.

Naturally you will welcome them. The more the merrier. BECAUSE you are going to collect full admission in CASH for every ticket turned in at your door, AND THE WHOLE TRANSACTION WILL NOT COST YOU ONE RED CENT. Not even if you never sold a ticket at your box-office would you stand to lose anything. Your Universal Movie Tickets are as good as cash. C-A-S-H—NO discount. Full face value at no expense to you.

Now do you begin to grasp the wonderful power of this remarkable plan to pack your house at every performance?

Can you imagine anybody throwing away, or neglecting to save any portion of a FREE admission ticket good in any Movie Theatre in the United States or Canada?

Everybody in the Amusement business knows that people would rather have a free theatre ticket than the same amount in cash. It is that spirit that is going to pack your house—and more than that—it is actually giving your patrons "something for nothing."

Don't fail to write immediately for full particulars of this grand plan that will pack your house without one penny of expense for you.

ROBYN-KANDER
Movie Ticket Corporation
30 East 42d St., NEW YORK, U. S. A.

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PHOTOPLAYS

Are the Best Photoplays

"The Man Who Found Out"
A dream almost wrecks a home.
Released June 21.

Because---

ESSANAY has the leading actors and actresses of the nation to interpret its dramas and comedies.

"Braga's Double"
(In two acts)
By Henry C. Rowland
The first of a series of thrilling adventures of Dominica Meduna.
Released June 22.

WATCH FOR THE NEXT

Essanay-Chaplin COMEDY

"WORK"

(IN TWO ACTS)

"The Fable of the Search for Climate"
By GEORGE ADE
Providence often helps the man who is unable to help himself.
Released June 23.

ESSANAY uses only the best plays and works of fiction of the leading authors.

ESSANAY has a corps of dramatists who are writing dramas, not scenarios, that contain a real plot and a human problem.

"A Hot Finish"
A girl finds that farm life and acting will not mix.
Released June 24.

Special six sheet muslin Chaplin posters, $1.75.
Life sized Chaplin cut-outs for lobby stands, $1.50.
25 foot strips of Essanay stars, $1.50.
Essanay Publicity Department.
A 50 foot scene strip of "The White Sister," "Graustark," or "The Slim Princess" is the best way to advertise these photoplays in your theatre, $2.50.
Essanay Publicity Department or at the V. L. S. E. branch offices.

"Her Realization"
Featuring G. M. Anderson and Marguerite Clayton.
Released June 25.

"A Dignified Family"
(In three acts)
A thrilling drama with the scenes laid in the Tennessee Mountains.
Released June 26.

ESSANAY
"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street Chicago, Ill.

Two Princesses Make Two Royal Photoplays

Is there anything more fascinating than the love romance of a princess? You spent hours pouring over these stories when you were a child. You are still thrilled by them in book or play, no matter how occupied your time with the more serious things of life. For everyone must relax and everyone has a basic love for romance.

"Graustark," that wonderful 6-act photoplay by George Barr McCutcheon, is a story of a princess who loves a man because he IS a man and marries him, too, in spite of all opposition and the traditions of royalty, that a princess cannot wed an American without rank.

"The Slim Princess," the beautiful 4-act comedy-drama by George Ade, contains a most human little princess who has acquired a taste for pickles, despite the fact that they make her thin, which is next to a crime in her country. Then she wakes up to find that there is a fairy country, America, where slim persons are most beautiful. And she finds her Prince Charming in a rich American also.

These two great Essanay photoplays need no introduction to you. They already are thrilling thousands of persons all over the country. It is no experiment to book them. They already have proved that they contain that quality of human interest that holds every audience, children and grown-ups, rich or poor.

They will make money for you. Book them now through any of the branch offices of the V. L. S. E., Inc.

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PRESENTS

JOHN BARRYMORE

IN THE CELEBRATED ADVENTUROUS ROMANCE,

BETWEEN TWO FIRES.

"THE DICTATOR,"

BY

RICHARD HARDING DAVIS

A THRILLINGLY HUMOROUS PHOTO-ADAPTATION
OF THE FAMOUS MELODRAMATIC COMEDY,

RELEASED JUNE 21ST

PRODUCED BY THE

FAMOUS PLAYERS

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Canadian Distributors—Famous Players

36 FAMOUS FEATURES A YEAR

The Majestic Motion Picture Co.

PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, JUNE 20

LUCILLE YOUNGE

THE WOMAN FROM WARRENS

A drama of pleasing interest, with Lucille Younge, Charles West, and F. A. Turner in the cast.

MUTUAL PROGRAM

MUTUAL PROGRAM

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases.)

DIRTY FACE DAN (1 Reel Majestic)—Release date, Tuesday, June 8. Another child comedy in which Little Dick, the detective, fastens the crime on the leader of the bad boys.

THE BURNED HAND (2 Reel Majestic)—Release date, Sunday, June 13. An unusual melodrama, featuring Miriam Cooper and William Hinckley, and telling a thrilling story of the recovery of the young daughter of divorced parents from the wrongful custody of her father, and the ingenious method of escape employed by the young hero.

UNWINDING IT (1 Reel Komic)—Release date, Sunday, June 13. A good farce comedy number, featuring Fay Tincher and Elmer Booth, in which amusing complications are caused by the stolen money getting into the wrong pair of stockings.

PIRATES BOLD (1 Reel Majestic)—Release date, Tuesday, June 15. Another "kid" picture with the principal parts done by stars of the Majestic juvenile company, and telling of a narrowly averted catastrophe caused by unruly and romantic children playing "pirates."

THE WOMAN FROM WARRENS (2 Reel Majestic)—Release date, Sunday, June 20. A pleasing society drama in which an unscrupulous young libertine is robbed of his victim by the wit of "The Woman from Warrens."

WHERE BREEZES BLOW (1 Reel Komic)—Release date, Sunday, June 20. Fay Tincher, the popular Komic star, is awarded first prize at the Venice Beach beauty show. A laughable farce is woven around the event.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

MAJESTIC MOTION PICTURE COMPANY

Studios: 4500 Sunset Blvd., Los Angeles, Cal.

Business Office: 71 West 23rd St., New York, N. Y.

Mutual Movies MakeTime Fly

ABOVE ALL QUALITY

MUTUAL PROGRAM

PATHÉ

The ROMANCE of ELAINE

The Concluding Chapters of the Exploits

Now comes the final triumph of Elaine!

After her desperate dangers, her narrow escapes from the highly intelligent and malevolent enemies who for months have beset her, she becomes Elaine the victorious.

All the millions who have so breathlessly followed her in her vicissitudes wait to see her in this, the happy conclusion of her escapades and her exploits.

Elaine's trials and tribulations are drawing to a close.

Through her love she has suffered.

Now through her love she will triumph.

Does she marry? Does society claim her? Do art and literature make her life? Or do home and children? ? ? ? ? ? ? ? ?

The final reels of the ROMANCE OF ELAINE will tell everything—of how she gains her peace and happiness.

Elaine has transformed many poor days into big days for you—now let her make big days into biggest.

Elaine was given to the public with a blaze of attention-compelling publicity, but—

Publicity alone could not drive the crowds to see these great pictures week after week and month after month. The later interest, the later curiosity and the later desire were aroused by the quality of the pictures themselves. Elaine's success is due to Elaine's own greatness.

The ROMANCE OF ELAINE is written by Arthur B. Reeve, dramatized by Charles W. Goddard, and produced by T. W. & L. D. Wharton. It features Lionel Barrymore, the justly celebrated star, Miss Pearl White, whose popularity is nation-wide, and Creighton Hale.

Two parts every week, each installment the best that money, brains and artistic talent can produce, and—

THE STORY IS TO BE FOUND EACH SUNDAY IN THE BIG HEARST NEWSPAPERS. It is also appearing in hundreds of other newspapers all over the country.

Book this truly biggest and best of all serials NOW, through your nearest Pathe Exchange.

THE PATHE EXCHANGE, INC.

Executive Offices, 25 West 45th St., New York, N. Y.

PATHÉ

Presents

Official War Films

The very fine French war pictures now being shown in connection with the PATHE NEWS have been approved and censored by the

French Military Authorities

They are edited by the French Cinematograph Chamber of Commerce with the sanction of the Military Authorities and with a view to their being shown throughout the world to the greatest possible extent.

They are unprecedented in their historic value and interest and will get better and better each week.

Get in touch with the nearest Pathe Exchange at once for full information as to these wonderful war pictures.

THE PATHE EXCHANGE, INC.

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Eugenie Forde

Featured in the $800,000.00 "Flying A" Photoplay

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

By Roy L. McCardell

Intense emotional acting is difficult. The character of Hagar—the gypsy mother—in the American Film Mfg. Co.'s powerful continued photoplay "The Diamond from the Sky"—is one that requires exceptional emotional acting to interpret properly. Miss Eugenie Forde portrays this part with remarkable dramatic power. Exhibitors have pronounced the acting of Miss Forde in "The Diamond from the Sky" the greatest emotional motion picture work ever filmed. The entire cast in this production is composed of stars—Lottie Pickford, Irving Cummings, Charlotte Burton, William Russell, George Periolat, W. J. Tedmarsh and Orral Humphrey.

You exhibitors who have not yet booked "The Diamond from the Sky" are not taking advantage of a great profit-making opportunity. You need this continued photoplay for CONSTANT patronage through the summer months. Seven chapters are now appearing. A new two-reel chapter is released each week. For booking information, wire, write or see the North American Film Corporation's representative at your nearest Mutual Exchange or write us.

North American Film Corporation

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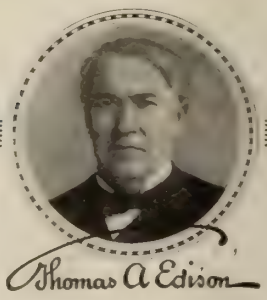

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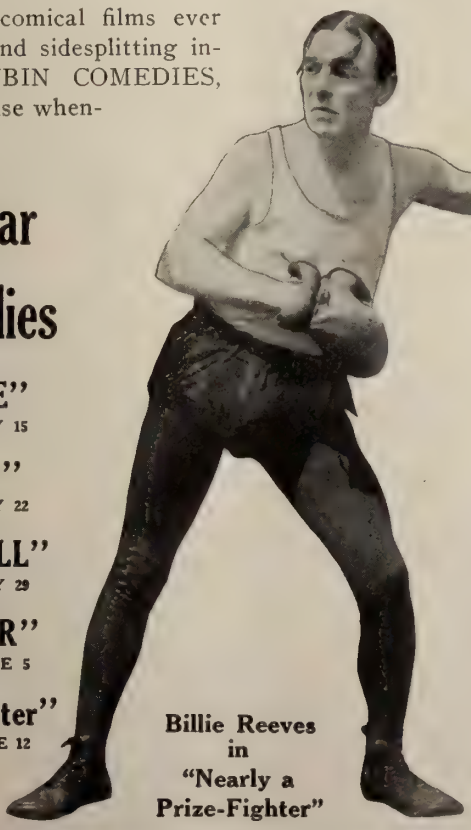

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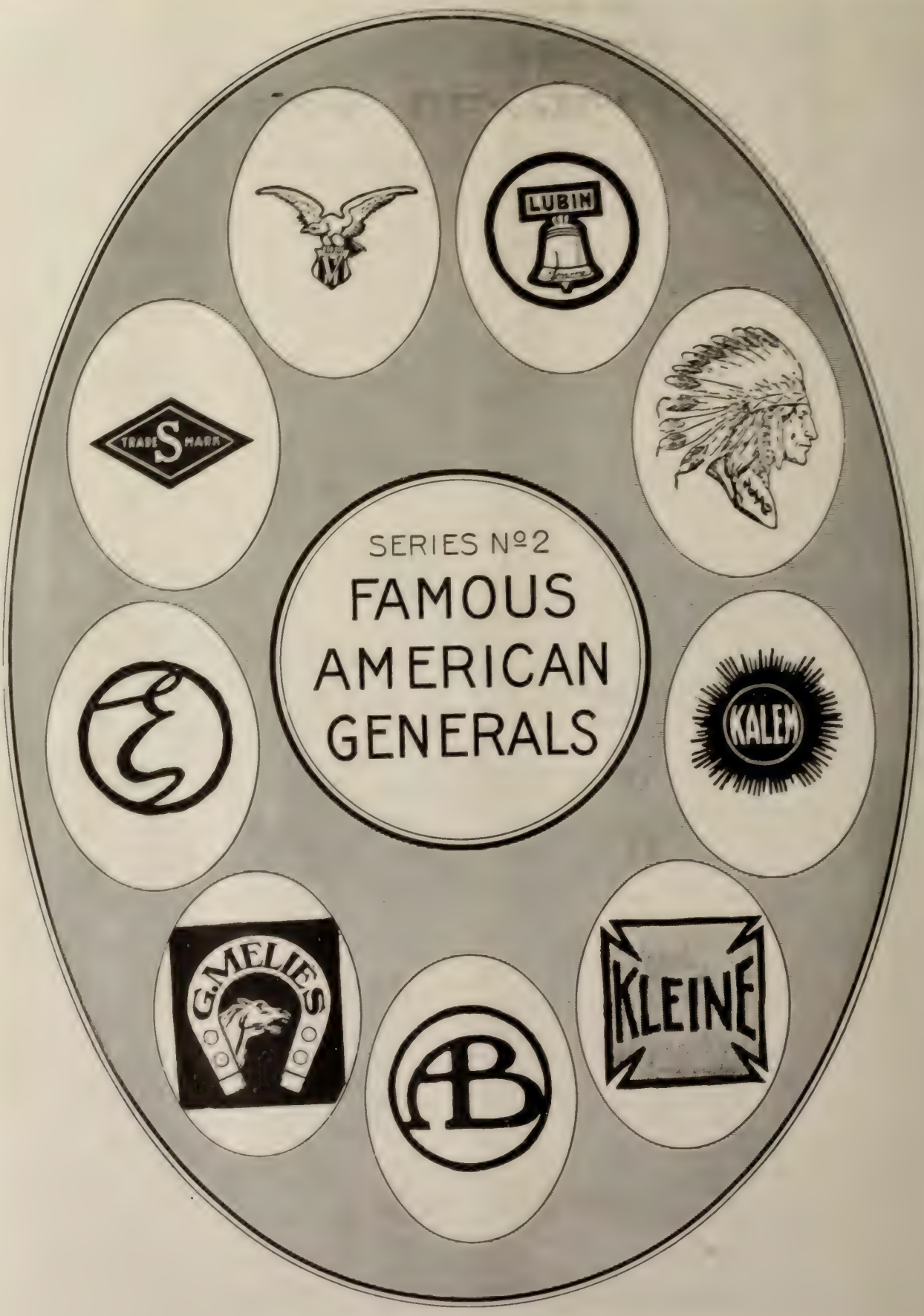
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"Mr. Jarr and the Ladies' Cup"

Comedy.....MONDAY, JUNE 14

Gertrude, the maid, is a failure. As a dancer, she is a prize-winner. She gets the cup the Jarrs hoped to win. As usual, they have a wild night of fun, frolic and confusion. HARRY DAVENPORT and ROSE TAPLEY are the principals.

"The Little Doll's Dressmaker"

Two-Part Drama.....TUESDAY, JUNE 15

Her sunshiny and sweet disposition is imparted to others. It brings happiness to them and returns tenfold to herself. LILLIAN WALKER in the lead.

"Philanthropic Tommy"

Comedy-Drama.....WEDNESDAY, JUNE 16

She welcomes a queer lot as her birthday guests. Her parents are shocked, but very happy that Tommy has saved her sister from a terrible mistake. Presenting an all-star cast.

"To the Death"

Western Drama.....THURSDAY, JUNE 17

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"A Mistake in Typesetting"

Comedy.....FRIDAY, JUNE 18

One wants a dog, the other a baby, and still another wants a husband. All get what they want after some trouble and lots of fun. FLORA FINCH and JAY DWIGGINS are the principals.

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Three-Part Drama
Broadway Star Feature.....SATURDAY, JUNE 19

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Western Drama.....Wednesday, June 23

"WHAT'S OURS"
Comedy-Drama.....Thursday, June 24

"THEIR FIRST QUARREL"
Comedy.....Friday, June 25

"THE SILENT W" and "WHEN WE WERE TWENTY-ONE"
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(*The Index for this issue will be found on page* 2016.)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, June 19, 1915.

Facts and Comments

A MOST interesting communication was received recently in this office from a friend and reader in Canada. Canadian censorship, it is well known, is drastic to the point of being draconic. It is, therefore, particularly instructive to note that the Manitoba censors condemned but eight per cent. of the films submitted to them. Now there is a call in certain official circles for more censorship and for more severity. This is but a very normal development of the psychology of censorship. There is a strange instinct in primitive savage men to hurt and to destroy. This instinct is commercialized by the man who sells a chance to hit "the coon" at the county fair or on Surf avenue in Coney Island. You see a lot of people crowding about the booth where the woolly head is exposed as a public target. Men who are ordinarily kind and sensible will be affected by the sight of the brutal and vulgar sport. Presently they themselves buy five cents' worth of a chance to "hit the coon." Censorship is nothing more than an embodiment of this same spirit. It grows by what it feeds upon. To say that there may be a rule of reason in censorship is to enunciate the last word in absurdity.

* * *

THE recent decision of the courts forcing the owners of certain theaters and plays to admit a newspaper critic whether they like his reviews or not is but following a well-established precedent. The fear of the critic is natural in all producers who want to unload inferior or offensive films upon the public or upon exhibitors of motion pictures. An honest and fearless opinion is about as welcome to them as the bark of a faithful watchdog to the hard-working burglar. Just a little thought on the subject ought to make the whole situation clear. The producer offers his wares to the public. The public, of whom the critics are but a part, have the privilege of saying whether they like the offering or not, and if they have paid their money at the box office and do not like the show they have the right even in Russia of voicing their disappointment. The best friend of the exhibitor is the conscientious reviewer.

* * *

WE observe with regret that the war fever in Europe has affected even the film circles of that unhappy continent. That doughty French warrior, M. Georges Dureau, fighting with the territorials of La Belle France, has in interims of life in the trenches taken up his editorial pen and written an article intimating that Senor Sola Guardiola, the distinguished editor of the Spanish weekly, "El Mundo Cinematografico," is pro-German in his sentiments. M. Dureau, wielding the forceful pen of a clever "feuilletonist," has penetrated the ordinary philosophic calm of Senor Guardiola, and the latter comes back with a vigorous reply denying pro-German sympathies and dwelling with pleasure on the glorious times he had while a guest of the film men of Paris. The senor concludes his letter to M. Dureau with these flamboyant compliments: "In saluting you with every sympathetic affection I hope with all my heart that you will repeat in the trenches, where you are fighting so valiantly, the triumphs which you have achieved in the press." This ought to make the dove of peace resume its wonted perch above the French and the Spanish editorial sanctum. Amen.

* * *

AT a recent hearing before a legislative body, which proposed to enact a Sunday-closing ordinance, every minister who favored the ordinance at the same time hotly resented the suggestion that he was opposed to motion pictures or that he knew nothing about them. Every single clergyman present seemed most anxious to go on record as a friend of the motion picture. One said he considered the motion picture "as a wonderful agency for good"; another declared he was proud of being able to give first-class motion-picture entertainments," while a third scouted the idea that there might be any minister who was ignorant of the power of the screen. A few years ago such admissions on the part of clergymen would have been considered sensational; to-day they are taken as a matter of course. Does not this show the moral as well as the technical advance of the motion picture? What an argument against censorship.

Sexual Selection*

By Louis Reeves Harrison.

"THAT province or department of natural selection in which sex is especially concerned, or in which the means by which one sex attracts the other comes prominently into play." So it is defined by Darwin. He further says: "For my own part, I conclude that of all the causes which have led to differences in external appearance between the races of men, and to a certain extent between man and the lower animals, sexual selection is by far the most efficient."

The favorite theme of all story-makers, love is regarded by many as the dominant passion of existence, now sensuality adorned by sentiment, again passion beautifully tempered by affection, at once a torture and a masterly fascination, a compelling force that leads in one case to race preservation and all the charm that is attached through it to home life, that drives in another to brutality and madness. Certain it is that the impulse of reproduction has but one rival, that of self and family maintenance. Love and money rule the world.

Students of the drama are led to find its essence in one word, "desire," or more truly in a conflict of desires. The word "desire" may well include ambition and determination to achieve a certain definite purpose through struggle of mind and body, but sexual selection almost invariably plays the leading role in stories, for all that there may be other currents of thought and feeling flowing along at the same time, intermingled with the love affair. Where natural longing runs counter to convention, the lapse of a husband furnishes comedy material and that of a wife, the race mother, an element more serious, often tragic. This may be due to an idealization of womanhood or to the fact that men write most of the plays.

Spirited ladies who advocate a double standard of morals are not actuated by any desire to stray from their own firesides, in spite of representations to the contrary in dramas triangular. The dear ladies merely wish to impose a penalty upon male vagrancy. Logic is with them, but man is not. An explorer by nature, his passion for roaming adventure is at times overpowering. He groups love and virtue as matters of choice for himself, for woman, the real creator of humankind, a rigid necessity. Partly because of her divince mission and partly because of his own wobbly ethics, man tolerates his own weaknesses and pities hers, blithely unaware that her sorrow, misery and humiliation as a social outcast are usually caused by a form of iniquity in which he revels.

Heaven and man's regeneration are beautiful and remote ideals, concerning which the stern admonitions of picture plays remind us of the sermons, both parental and pulpit, we used to fidget through, when the subject matter pertained to stray lambs. Why not shift the whole subject to portrayals of real women, those millions who constitute our mothers and sisters, who bend under severe character trials yet never break? Is there no dramatic material in their days of agony and self-denial? It may be argued that they are rightly brought up, that their moral cleanliness has been instilled by home life, by education, by religion, but that does not mean they have never been on the firing line. Where is the drama showing woman's heroic adaptation to circumstances, including husbands, imposed upon her without the exercise of natural selection?

If the story is to be remembered; if it is not a pastime, why not adorn the *normal* life of woman with compensating charm and beauty? Why not hold up the supposed gay life to the mirror of truth and expose its superficiality, its hideous concealments, its dark miseries, and hold it up to the scorn of ridicule? Men who are qualified by varied experience to write on the subject know that the alleged gaiety of fast life is one of alcoholic illusion, a shabby old mask for moral decadence, the fatuous leer of degeneracy.

When it comes to the cure for wrong methods of living, our hearts may well expand for erring humanity. Only a few victims of social depravity are perverts. Most of them are men and women of perfectly normal tendencies, whose ideals unattained have given rise to a form of revolt against existing laws and customs. They are brothers unfortunate and sisters unhappy in our common social household, widowed by failure of heart selection.

That life's dramas should invariably end with the embrace of a girl in her teens and a young man with fuzz on his upper lip is not entirely in accord with experiences. It is often just about to begin. Man and wife enter upon a long series of comedies and tragedies at the altar. Stories both amusing and enthralling are yet to be visualized of the trials of sexual selection, where it plays the dominant note, phases of the inevitable clash between strong personalities, and of reconciliation or of tragic end. Such stories may come with the advent of professional writers into this new art of expression—they are beyond the amateur as a rule—and then, at last, a large part of the audience will sit up and take notice.

There are men who enter marriage with a light sense of responsibility, very much as they take to automobiling, and there are wives who confuse love with domestic tyranny. There are husbands who give their entire attention to ambitious projects and none to hearts longing for affection, while there are wives who exact attention rather than deserve it. There are wives and husbands who build nothing on the foundation of sexual attraction which brought them together, and others whose sense of obligation is restricted to themselves, or to their immediate families. There are wives and husbands who struggle bravely with adversity from without and yet fail to meet the problems of home life, and there are others who hate each other because they are linked together only to be brought to better mutual appreciation during temporary freedom.

Perhaps some of life's greatest tragedies result from the unpreparedness of wife or from the unfitness of husband for the married state. The death of a first child may be the innocent means to a noble end. Finer understanding and greater happiness may grow out of what at first has the appearance of a calamity. The dominance of love over self-assertion furnishes rich material for comedy, especially when it conquers the lord-and-master type of old-fashioned benedict. Most fascinating is the play of feminine charm against brutal force of character. The field is so rich in themes that one only wonders why it lies fallow.

To sit through a long string of incidents leading to an objective and find it to be nothing more nor less than the pecking and billing of two young love birds gives rise to an impression that scenario writers are very much preoccupied with technique. They omit a chief point, one usually missed by critics also, whether it is *in* the love story or out. Interest hinges very much on material and spiritual differences in the love of man and that of woman. To all minds not primitive, the most fascinating thing in a presentation of human love is its psychology

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The Exhibitor's Power

By W. Stephen Bush.

WE ARE passing through momentous times. The President himself has intimated that this country may in the near future play a great part in the world's history. In a free country like ours public opinion is the indispensable guide and support of the national administration. To-day the press is no longer the sole nor is it the most powerful and direct medium of expression. That honor and responsibility has in no small measure passed to the screen. The motion picture, it is well known, appeals to more people than the press, and its appeal is more direct and the easiest of comprehension.

We shall, therefore, offer no apology for these few remarks which are intended to advise the exhibitor of the important part he may be called upon to play at any moment. Indeed, there are duties resting upon him now in connection with the perilous times we are facing. When some time ago Mexicans fired upon the flag patriotic slides appeared in thousands of motion-picture theaters and the tremendous wave of enthusiasm which swept from coast to coast was due largely to these slides. The fact was impressive enough to call for comment in the daily press.

I think it safe to hold to this one fundamental idea: We in this country can have but one viewpoint and but one angle from which to look at the situation: The American viewpoint and the American angle. There is no other. Lincoln stated the most profound truth concerning our country when in his immortal speech at Gettysburg he said: "Our fathers have brought forth a NEW nation." Mark the words "brought forth." It had cost untold labor and sacrifice to give birth to the NEW nation. The conception of this country as a "melting pot" may be correct enough in its way, but the stress should be laid on the fact that we are a NEW NATION.

Any man who departs from this view and who would divide the citizenship of this country along the lines of European descent is engaged in treasonable work. We have so far maintained a wise neutrality in the European conflict. The quarrels of Europe can never be our quarrels. We have absolutely no interest in favoring one European nation at the expense of another. There are hyphenated —and withal some unhyphenated—citizens who seem anxious to take sides in the European conflict. There is nothing to prevent them from gratifying their desire. Their place is in the trenches, where any one of the belligerent nations will no doubt be glad to have them. The world's history, alas, is full of examples showing that national rancor and national dissensions are contagious. One has but to read the innumerable letters addressed to the editors of the daily press to realize the fact that not all the racial bitterness has been left in Europe.

For the present we are by the proclamation of the President committed to neutrality. A slide showing the flag in colors with the word "Neutrality" appearing beside or within the folds of the flag would be a most appropriate display in motion picture theaters at this time. Some of the bigger motion picture theaters have omitted the showing of war pictures entirely. They explain the reason for it on their programs. The main reason is simple enough. Such pictures might lead to serious disturbances.

It is possible that there are some war pictures that might be shown without causing any undue excitement in the audience. The more intelligent the audience the less the danger of such outbreaks. A slide such as I have suggested would in effect neutralize the disturbing effects of war pictures. All this is said with the idea and in the ardent hope that our country will not be drawn into the European vortex. If, however, for any reason whatever we must take a positive stand and vindicate certain inviolable American rights we will do well to be guided by the advice and the policy of the President.

There can be little doubt that the President is greatly concerned about the attitude of certain portions of the press. According to recent reports he has asked the Washington correspondents to refrain from trying to forecast his official notes and the attitude of the administration lest the foreign powers look upon such forecasts as authorized by the government. If the press were to give its faithful co-operation to the government in the common cause of preserving the peace as well as the dignity and the rights of our country, the lesson to the European powers would be invaluable.

It is happily within the power of the exhibitors of the country to give the President this co-operation. Nothing can possibly be gained by inflaming the public mind against any one nation. If we are to take sides let us take sides for the United States. Ex-President Taft is credited with saying that if we had a jingo in the White House we would now be at war.

The thing to remember in these days of tension and excitement is the fact that our nation, the NEW NATION, stands for ideals wholly different from those of any European origin. The declaration of independence severed all relations we ever had with Europe except the bonds of a common humanity. If the United States will act in this tremendous human struggle which is threatening to hurl the old world back into barbarism it will act in the name and in behalf of humanity.

It would be a most patriotic and timely thing for the National League of Exhibitors to send to the President of the United States expressions of their willingness to place the great power they have at the disposal of humanity and to let the President be the exponent of what constitutes humanity. The President knows the power of the screen. He has seen some great film classics and is known to be a friend of the motion picture. He may one of these days have something to say to the people of these United States and the slide will tell it better on the whole than even the Associated Press could tell it. To have the hearty support of the men who control this greatest medium of publicity must be a source of gratification to the chief magistrate of the nation especially in times of stress and possible trouble.

Here is a voice from the audience. A reader of Moving Picture World and an ardent patron of motion pictures sends us three strong and we think well-founded criticisms of recent releases. "I like the photoplays," says our friend. "I am but one in a million, but intelligent people seeking recreation like to be treated as reasonable thinking beings." We wish we had the space to print the "glaring incongruities" in full. Directors please take notice.

Pennsylvania Convention

Keystone Exhibitors Hold Enthusiatic Meeting at Reading—Large Attendance of Picture Men Recorded and Much Important Business Transacted—Big Time at the Ball—Trade Exhibit an Interesting Feature—Will Meet at Philadelphia Next Year.

By W. Stephen Bush.

THE fourth annual convention and exposition of the Motion Picture Exhibitors' League of Pennsylvania was called to order by State President Zerr at the Rajah Temple at Reading on Monday, June 7, at 2 p. m. Mr. Zerr at once introduced the mayor of the city, Ira M. Stratton, who was greeted by a generous burst of applause.

Mr. Stratton, after briefly congratulating the delegates on their choice of Reading as the convention city, made a neat little speech of welcome and then spoke at some length on the power and influence of the motion picture and on the responsibility of the exhibitor of motion pictures.

"I have found the exhibitors of this city," he said, "always ready to aid me and other city officials in any movement for civic improvements, and I found their aid most valuable. No doubt the same spirit animates exhibitors all over the country. You are willing to do what you can for the uplifting and the upbuilding of humanity, and I know the commercial end is not always the foremost in your minds. As a molder of public opinion the motion picture today ranks well with the press."

Vice-President G. W. Sahner, of Pittsburgh, replied to the mayor's address in apt and forceful terms, saying that the motion picture needed no paternalistic supervision. He recounted the efforts of the exhibitors in their fight against censorship at Harrisburg.

"We have gained only a partial victory," he exclaimed. "We have gained the right to appeal from one censor to the full board and from the board to the courts. We have succeeded in reducing the fee of inspection to one dollar per reel from two dollars and a half. We will not rest satisfied with these achievements, however. The exhibitors of Pennsylvania are ready to fight censorship to a finish, and we will keep at it until the whole obnoxious legislation is wiped off the statute books for good."

This ended the public proceedings, and the convention went into its first business session, with Ben. Zerr in the chair and James Delves acting as secretary. Most of the business transacted was simple routine. There was a good deal of informal talk on business conditions as they had developed within the last six months.

The following exhibitors registered at the convention hall on the first day: Marcus A. Benn, Philadelphia; David R. Sablosky, Philadelphia; Charles Segall, Philadelphia; Abraham H. Nace, Quakertown; Charles L. Snyder, Reading; J. G. Hansen, Reading; Charles S. Graul, Reading; C. O. Baird, Portage; H. C. Simeral, Philadelphia; Fred J. Herrington, Pittsburgh; Edwin Brown, Reading; John H. Spicer, Harrisburg; Peter Magaro, Harrisburg; L. B. Reinert, Reading; H. C. Kliehm, Pittsburgh; G. W. Sahner, Pittsburgh; Jerome Dawson, Gallitzen; O. J. Miller, St. Clair; Harry J. Schad, Reading; Jay Emanuel, Philadelphia; Walter C. Kantner, Reading; Eugene F. MacAtee, Mahanoy City; Frank A. Gould, Reading; James Delves, Pittsburgh; Harry Curry, Philadelphia; C. F. Edmondson, Danville; Clyde P. Klinger, Freeland; Charles E. Schofer, Reading; P. K. Adams, Reading; Chas. T. Miler, Reading; Geo. W. Herbst, Philadelphia; Mary K. Braemer, Lykens. Other names on the register were: Charles A. Calehuff, "Largest Supply House in Pennsylvania"; Samuel Lapin, representing the Drumona Musical Instruments Company of New York; Edwin A. Kaufman, representing the Kaufman Musical Company of Reading; Charles Miley, state factory inspector; George R. Meeker, Paramount Film Co., New York; Chas. A. Bleilevens, of the Drumona Co., New York; Miss Jean Koller, of the Drumona Co., New York; C. Borzner, of the "Luner-Lite" Co., Philadelphia; Robert J. Erlichman, of the General Film Co., Philadelphia; J. Frank Gibbons, Universal Film Mfg. Co., New York; Moving Picture World, C. Ragerman, Ben. Barr and B. H. Stearn, all of New York, representing the "Seeing Life Co."; G. H. Atwood, of Pathe's; Simon Pelsweig, of the U. B. O., of Philadelphia; S. E. Rose, American Photoplayers Co., New York; Chas. Greenbaum, of the Newman Mfg. Co., of New York; Jacob W. Binder, National Board of Censors.

Second Day's Sessions.

The second day of the convention began with a report of the committee which had been appointed to draft a constitution and by-laws. Mr. Sahner, the chairman of the committee, reported that it had been decided to adopt substantially the same constitution which governs the national body. The principal changes were in reference to the office of president and the fees for charters to local organizations. The president of the state organization is to serve without a salary and the fee for a charter to local organizations was fixed at ten dollars. A letter was received from M. E. Cory, national committeeman, inviting the Pennsylvania delegates to attend the national convention to be held in San Francisco July 13 to 17. The convention discussed the letter at some length, but no definite conclusion was reached.

Something of a sensation was created by the discovery that the instructions of the Harrisburg convention to apply for a charter to the national league had not been carried out. President Zerr and Treasurer Segall explained that the expense of applying for a charter and the prospective per capita tax would have depleted the treasury and that they felt justified in waiting for the present convention.

Mr. Herrington moved that the application for the charter from the national body be no longer delayed, but that the instructions of the Harrisburg convention be carried out immediately. The resolution was carried unanimously. The state of the treasury will allow the application to be made at once.

On motion of Mr. Benn, of Philadelphia, a rising vote of thanks was given to the Moving Picture World for its staunch championship of the exhibitor.

At this point the convention took a recess to arrange and participate in a grand parade through the city of Reading.

At least seventy-five autos were in line, some of them containing well-known screen artists, who came just in the nick of time to take part in the parade.

Among these artists were Virginia Davis, Joan Crane, Jessie Crane, of the Metro forces. Frank Bannon, the general publicity promoter of the Edison Company, was on hand chaperoning a party of Edison artists, consisting of Viola Dana, Mabel Trunnelle, Ed. Earle and Robert Conness. The parade was one of the features of the convention and was most enthusiastically received by the people of Reading.

Convention Register, Second Day.

On the second day the following names appeared on the register of the convention: Joseph Beihoff, World Film, Philadelphia; Jack Levy, Fox Film Corporation, Philadelphia; W. C. Schalles, Family theater, Hazleton; Wm. H. Rippard, Mutual Film Exchange, Wilkes-Barre; Anna E. Lessig, Orpheum theater, Orwigsburg; Earl M. Forth, Sherwood theater, Philadelphia; John D. Clock, Baltimore theater, Philadelphia; A. H. Dartt, Auditorium, Wellsboro; A. Greenberg, Grand theater, Chester; Charles F. Smith, Grand theater, Reading; Albert Pierson, Windsor theater, Philadelphia; Arthur Heyman, Calehoff Supply Co.; Jacob Silverman, Altoona; Isaac Silverman, Hippodrome, Harrisburg; I. M. Thomas, Pastime theater, Easton; L. Korson, United Service, Philadelphia; Philip Adler, V-L-S-E, Philadelphia; Miss Anna L. Schuber, Theatorium theater, Lebanon; Frank P. Gilligan, Park theater, Wilkes-Barre; Charles I. Read, Opera House, Minersville; D. P. McNeal and Wm. H. Snyder, Grand theater, Lancaster; C. R. Milliman, Grand theater, East Stroudsburg; Francis E. Devlin, Family theater, Wilkes-Barre; Chris. Peterson, Family theater, Tamaqua; W. W. Weber, Park theater, Philadelphia; Harold W. Heiberger, Orpheum theater, South Bethlehem; F. L. Heiberger, Lorenz theater, Bethlehem; Frank F. Seiberling, Franklin theater, Allentown; A. L. Einstein, Stanley Theater Company, Philadelphia; Herbert McGiven, Famous Players, Philadelphia; Earle W. Sweigert, 1235 Vine street, Philadelphia; W. T. Heenan, Stanley Booking Co., Philadelphia; J. J. McGurk, Cross Keys theater, Philadelphia; Clara Kimball Young and Jacob Wilk, World Film Corporation, New York; Harry Reichenbach, Metro, New York; Charles R. Perry, Philadelphia; Ray P. Antrim, Harrisburg; Harry Schwalbe, Electric Theater Supply Co., Philadelphia; Joseph Spero, Greater New York, Philadelphia; J. H. Buttner, Mutual, Philadelphia; C. S. Wertsner & Son, map and poster mounting, Philadelphia; Jos. S. Hebrew,

V-L-S-E, Philadelphia; W. R. Binns, Tri-State Star Feature Co., Philadelphia; Geo. W. Bennetburn, Fairmount, Philadelphia; V. R. Carrick, Interstate Film, Philadelphia; M. Lessey, Philadelphia Film Exchange, Philadelphia.

The Exposition.

On the ground floor of the hall where the convention held its sessions was a "motion picture exposition" on a small scale. Charles A. Calehuff was one of the big patrons of this exposition, having hired considerable space. He was the busiest man on the floor, seeing old friends and explaining many of the new and useful supplies he had provided himself with. Among the latter was what he called an "operator's periscope," which enables the operator to know exactly what kind of a picture he has, whether it needs attention and whether the light is as good as it ought to be. Associated with Mr. Calehuff is Geo. W. Herbst, one of the pioneer exhibitors of central Pennsylvania.

The American Standard Motion Picture Machine Company was also represented with Mr. Morrison in charge. Pathe had an exhibit in one corner, while the Fox Film Corporation was prominent in another corner. The Universal Company has most of the space on the north side of the hall; Greater New York was likewise represented. The Newman Mfg. Co. had a pretty and interesting exhibit in frames and similar supplies.

The Grand Ball.

The greatest and most successful feature of the convention undoubtedly was the great ball which was held at the Auditorium. This event had been played up skilfully by the local papers and with the promise of the presence of "Pop" Lubin and a galaxy of screen stars. The interest and curiosity of the people of Reading had been wrought up to almost fever heat.

Long before 9 o'clock, the hour set for the grand march, the entrances to the Auditorium were thronged with eager crowds. The hall was completely filled when the grand march began. At least fifteen hundred persons attended. The music was excellent, being furnished by the far-famed Ringold Band of Reading.

After some preliminary dancing, a local exhibitor, acting as announcer, introduced "Pop" Lubin, who stepped upon the stage leading his grandson by the hand. The familiar figure of the grand old pioneer was not fully visible behind the "flies" when the audience broke into a prolonged salvo of applause, which continued for some minutes. Mr. Lubin made one of his brief, but characteristic, speeches and won his audience completely.

The following artists were introduced and greeted with great enthusiasm: Clara Kimball Young, World Film; Miss Pauline Frederick, of the Famous Players; Crane Wilbur, Ormi Hawley, Earl Metcalf, Rosetta Price, Mary Charleson, of Lubin; Virginia Davis, Jessie Crane and Joan Crane, of the Metro; Viola Dana, Mabel Trunnelle, Robert Conness, of Edison.

Great enthusiasm was created by the arrival of National President Marion S. Pearce, of Baltimore, who came in time to attend the ball and meet all the stars and exhibitors.

Third Day's Session.

The convention reassembled at 11 o'clock Wednesday morning and was addressed by National President Pearce, who received the check for the entrance fee of the National Organization.

After some discussion Philadelphia was selected as the place for the next convention and F. J. Herrington, National Vice-president, was elected to represent Pennsylvania Exhibitors at the National Convention in San Francisco.

The Metro cup for the best dancer among the exhibitors was awarded to W. J. Heenan of the Stanley Booking Company. Other cups were won by Viola Dana of the Edison Company, and by Miss Dorothy Hipple.

Convention Plans Interest Exhibitors

Cory Starts the Machinery and Reports Enthusiastic Returns from All Parts of the Country.

WITH the return of Mark E. Cory, member of the executive committee of the Moving Picture Exhibitors' League of America and chairman of the convention committee from New York, work has been commenced in earnest on the plans for the national convention to be held in San Francisco in July. Mr. Cory returned home by way of Philadelphia, Washington, Pittsburgh, Detroit, Chicago and Denver, and reports that active preparations are being made at all of these places for attending the meeting and that the attendance will be very heavy. Upon reaching home he immediately got into touch with the leading exhibitors here and told them of the tentative plans that had been made for the convention and what would be expected of them. An efficient office force was at once organized and a committee of San Francisco exhibitors, headed by State President H. L. Beach and Acting Secretary Ralph L. Marks, has been named to assist Chairman Cory.

Practically every booth in the exposition hall has been contracted for, and the local representatives of various firms are vieing with each other to arrange the finest features of entertainment. The success of the exhibit is absolutely assured, and it is doubtful if space can be provided for all who may desire to take part.

An extremely heavy attendance is expected from California, where arrangements are now being made for special trains, and the exhibitors from the Sacramento Valley will attend in a body. During the past two weeks the state organization has received a flood of applications for membership, and the outlook is that by the first of July almost every exhibitor in the state will be a member of the league.

The grand ball, with which the convention will be closed on July 16, will be held in the new Civic Auditorium, doubtless the most magnificent structure of its kind in America, with a dance floor two hundred feet square, unobstructed by pillars. A committee will be named shortly by Chairman Cory to go to Los Angeles and arrange for the attendance of a large number of screen favorites. The presence of such stars as Mary Pickford, Francis X. Bushman and Charles Chaplin is already assured.

One of the interesting features of the coming meeting will be "Motion Picture Day" at the Panama-Pacific International Exposition. The officials of the exposition have set aside Saturday, July 17, as a special day, and an elaborate program of appropriate events is being arranged, which will be concluded in the evening by a magnificent spectacle on the Marina and an illuminated aeroplane flight by Art Smith.

The local committee on arrangements wishes to give most emphatic assurances to all that hotel rates during the convention will be normal. The committee, which has headquarters at 306 Mechanics Building, will make hotel reservations and guarantee the rates. Accommodations can be had at any price desired, from $1 per room up, but those who plan to come should advise the committee at once in order that reservations can be made.

Edison Honorable Chairman

The Great Inventor Sends a Message of Hope and Congratulation to All Exhibitors.

MARION S. PEARCE, president of the Motion Picture Exhibitors' League of America, announces that Thomas A. Edison has consented to accept the honorary presidency of the Fifth National Convention and Exposition to be held at San Francisco from July 13 to 16, inclusive. The text of the letter of Mr. Edison to Mr. Pearce reads as follows:

Mr. Marion S. Pearce, Pres., National Exhibitors' League, Hippodrome Theater, Baltimore, Md.

Dear Sir:

Our Mr. McChesney has informed me that it is the desire of the National Exhibitors' League that I act as Honorary Chairman of the National Convention of Motion Picture Exhibitors at San Francisco. I beg to say that I appreciate the compliment thus paid me, and accept with much pleasure.

Much as I would like to attend the Convention in person, it will not be possible for me to get away from my work at the time that event takes place, as I am just about to start up some new chemical plants and my presence here will be required during the next five or six weeks.

Will you, however, kindly say to the Convention for me that I think there is ample reason for mutual congratulation on the progress and growth that the motion picture business has made in a comparatively short period of time. From a mere side show, so to speak, it has grown in a few years to be a world-moving power and a compelling force for moral advancement. It is a source of great satisfaction and encouragement to me to notice the increasing sentiment towards keeping the business clean and wholesome; for it is a fundamental truth that success cannot be built upon any other than a sound and solid foundation.

Let me extend to you all my sincere congratulations upon the fact that you have arrived at the dignity of a Convention like the present one. I shall watch your future progress with great interest and trust the coming years will bring with them even more substantial development and success than we have seen in the past. Yours very truly,

(Signed) THOS. A. EDISON.

BALSDON GOES TO BOSTON.

Announcement is made by the V-L-S-E of a change in the management of their Boston branch. George Balsdon, who will be remembered through his association with the General Film Company, the poster department of which he organized, has been appointed general manager for the New England territory, and will take up his new duties at once.

Before assuming charge of the Boston branch, Mr. Balsdon opened up the Pittsburgh office of the V-L-S-E and remained in temporary charge until the appointment of E. O. Child as permanent manager of that branch.

Neff Now a Producer

"The Battle of Ballots" Will Be the First Release of the Good Luck Film Company—Players Working at Edgewater Studio.

M. A. NEFF, former national president of the Exhibitors' League of America, has entered the ranks of producers as general manager of the Good Luck Film Company, now making its first picture at the Century studio in Edgewater, N. J. Mr. Neff wrote the scenario and copyrighted it under the name of "The Battle of Ballots," the idea being to show in a picture, of four or five reels, the dramatic and essentially human qualities of the struggle being waged at so many city and state elections between the "wet" and the "dry" factions. Mr. Neff is careful to avoid taking sides; his picture is in no sense to be a part of a propaganda; rather, it will portray with as much exactness as dramatic action permits the intense feeling that may be engendered among the normally peaceful citizens of a small city.

M. A. Neff.

In selecting his company for "The Battle of Ballots," the general manager did not follow the popular habit of engaging stage stars with a reputation of advertising value. Instead, he sought people whose records had proven their worth in pictures. Several weeks were spent in interviewing directors, actors and camera men before the cast was filled, and, judging from the sum total of the past achievements of those chosen, the final accomplishment in this instance should be more than ordinarily high.

The director, Frank B. Coigne, is an actor, director and playwright of many years' standing. His experience in pictures started with Mark Dintenfass as a producer of the old Champion brand. Among the productions to his credit are "The Tyranny of the Mad Czar," "The Vampire," "Hounds of the Underworld" and "Protectors." Besides directing pictures, Mr. Coigne has written more than one hundred and fifty scenarios.

For the leading feminine role in "The Battle of Ballots" Mr. Neff selected Mayre Hall, a strikingly beautiful young woman, who made a very favorable impression in Bison, Imp and Thanhouser pictures, notably in the Princess brand. Miss Hall, under the name of Dearest St. Clair, is well known on the vaudeville stage, having toured on the Keith and Proctor circuits for a number of years. More recently she originated the Fountain dance at Murray's restaurant.

William Wells, the leading man, was a prominent stock actor before his advent in pictures. He has played important roles with many companies, among them Universal and Lubin, in the latter under the direction of Romaine Fielding. Recently he did excellent work in "The Plunderer" and "The Woman's Resurrection."

Baroness Dorothy Van Raven—Dorothy Kingdon before her marriage—is another valuable asset to Mr. Neff's forces. On the stage she was credited with being able to play all types of character, and during the past three years she has borne out the reputation in pictures, first under the direction of Lawrence B. McGill, and later with Edgar Lewis, Oscar C. Apfel, Fred Wright, Frank Powell and many other producers.

Robert Web Lawrence has directed stage productions for Savage and is at the present time under contract with the Henry B. Harris Estate. He has produced for the Imp and I. S. P. companies, and scored a marked success in Edison talking pictures. Playing in "The Governor's Pardon" he suffered an accident that nearly cost him his life.

Laura Mackin, the character woman in the new aggregation, has acted in photoplays since the days when the Cinematograph Company used the roof of the building at Thirteenth street and Broadway for a studio. She followed a long stage experience with an equally successful career in photoplays. While in Mexico, Mrs. Mackin directed seventeen pictures for the Universal Company.

Mary Navorro also is thoroughly well qualified by past experience with the Vitagraph Company, Pathe and O. A. C. Lund of the World Film Corporation. One of her most effective parts was that of the Queen in "The Three Musketeers."

G. Charles Bryant started with Vitagraph, working under Wilfred North and George Baker, and then played juvenile leads in Ethel Grandin films. Wilfred Jessop has appeared in many photoplays both here and in England. He played leads at the Warwick studio in England and, coming to this country, was at different times associated with the Flying A, Beauty and Peerless films.

Frank Whitson is a comparatively new recruit in the picture field, but he has had ample experience in stock and vaudeville, where he directed his own sketches. Others in the company are John Ellis, Harry Harford and Creston Clark.

Mr. Neff chose an expert camera man in Eugene Cugnet, who is said to have photographed the first Pathe picture made in this country. Universal and Eclair were among his other affiliations.

Lou. Tellegen to Appear on Screen

LOU. TELLEGEN, the international romantic star, who made his first American appearance as leading man for Mme. Sarah Bernhardt during her last tour, has entered into a contract with the Lasky Feature Play Company by the terms of which he intends to bind himself to appear in a series of photodramatic offerings to be produced by this concern. Mr. Tellegen has never before appeared on the screen.

The terms of the contract between Mr. Tellegen and the Lasky Company are of such a nature that the distinguished artist will be seen hereafter exclusively in Lasky productions, it being nevertheless understood that Mr. Tellegen's legitimate engagements are not to be interfered with unduly by the time devoted to photodramatic posing. Mr. Tellegen will make his first appearance before the Lasky camera in Hollywood, California, this summer.

Lou. Tellegen.

Lou. Tellegen was born in Amsterdam, Holland, the son of a Greek general and a Dutch dancer. He first went on the stage in his native country at the age of 18, appearing as Romeo and in the production of Ibsen's "Ghosts." From Amsterdam, Mr. Tellegen finally removed to Paris and there the young artist studied under Paul Mouret for a couple of years, after which he made his debut at the Odeon. Later he became Bernhardt's leading man and remained with her until he produced "Dorian Gray" in London.

Somewhat more than a year ago Mr. Tellegen made a great individual hit in New York as the star of a remarkable Italian emotional tragedy entitled "Maria Rosa." He has just closed a highly successful engagement in a French farce adapted for the American stage under the title of "Taking Chances."

PICTURES AT OCEAN GROVE AUDITORIUM.

The Ocean Grove Auditorium, Ocean Grove, N. J., will be used as a motion picture theater beginning June 21. The managing director will be Tali Esen Morgan, who is at present managing director of the Paramount theater in Newark and the Broadway in New York City. The Auditorium has seating accommodations for 10,000 people, and is fitted with a Hope-Jones organ, which is said to be the largest in the world. The distance from the projection machine to the screen will be 221 feet, an unusually long throw. The Auditorium will be open six days a week.

Garden Opens With Pictures

"Silver Threads Among the Gold" Is the First Feature Attraction in Place of "The Sporting Duchess."

AFTER several postponements Madison Square Garden was opened to the public on Saturday evening, June 5, with a program of pictures headed by "Silver Threads Among the Gold," a six-reel K. & R. production made under the direction of Richard J. Jose. The audience at the first performance was not large and some disappointment was expressed at the last-minute change in the program after "The Sporting Duchess" had been widely advertised as the leading attraction.

Considering the difficulties to be met in showing pictures in the Garden, the projection was satisfactory. A Powers machine had been installed in a fireproof brick booth on the Madison avenue side of the first balcony. The throw to the screen, 34x26 feet, on the Fourth avenue end of the building measured 298 feet, said to be the longest throw in the world. The pictures were not always sharp, but at times the defect seemed to be in the photography rather than the projection.

A large orchestra, directed by Dr. Anelm Goetzel and composed of musicians from the Metropolitan and Chicago opera companies and the Philharmonic orchestra, was placed at the Fourth avenue end of the Garden against a scenic background representing the snow and ice of the polar regions. With the coming of hot weather it is planned to install ice and use two twelve-foot typhoon fans to circulate air through the building.

The musical part of the program, including vocal and orchestral numbers, was very good indeed, save that the leader appeared to be unfamiliar with the pictures and frequently the selections for an accompaniment were incongruous. Several short subjects, among them "The Sculptor's Dream," an odd picture produced by the Universal Company, preceded the showing of "Silver Threads Among the Gold."

Carleton Visits the Coast

Makes Combined Business and Pleasure Trip for Duplex Machine Company—Visits Many Studios.

G. W. CARLETON, who represents the Duplex Machine Company, of Brooklyn, N. Y., has just returned from a trip to the Pacific Coast, taken primarily for pleasure, but with which he combined business to the extent of calling at the various motion picture studios en route.

The American Lifeograph Company, of Portland, Oregon, was visited and, needless to say, their laboratory is the most up-to-date equipped plant of the greater west, due to the efficiency of L. W. Moomaw.

G. W. Carleton.

He was welcomed by every Film Company on the trip and the plant of the Duplex Machine Company has been doubled, to take care of the excessive business G. W. Carleton secured. Below are a few most worthy of mention.

E. M. Cox, of the Pike's Peak Film Co., Colorado Springs, Colorado, is producing exceptional good photography, specializing in feature films, and all through the west the census of opinion is—sacrifice quantity for quality.

Mr. Carleton spent an enjoyable two weeks in Chicago and with all due respect to all patrons of the Duplex Company, one most worthy of mention is Waterson R. Rothacker, of the Industrial Moving Picture Company, who is now fitting up the most expensive laboratory in the middle west, and is sure some live wire in the picture game.

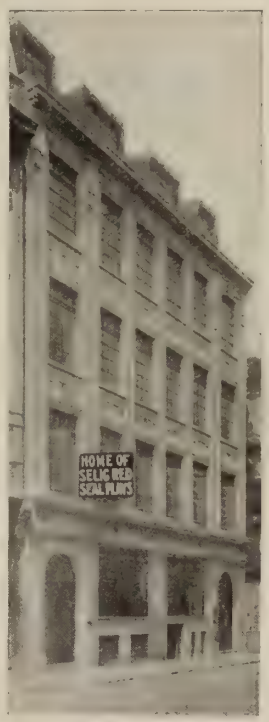
He was most royally received by Mr. Berst, of the Selig Polyscope Company, and takes the medium of this paper to thank him for the many courtesies extended.

The Ford Motor Company, of Detroit, has applied picture advertising for the Fords, using Duplex equipment throughout. They are doubling their output of Ford films and Mr. Jewett is to be congratulated on his successful management.

Selig's New London Office

Big American Company Secures Office Building More in Keeping With Its Importance.

IN THE early days when "Flicker Alley" was the great centre of the motion picture trade of London one of the least pretentious offices was that of the Selig Polyscope Company. It was no better or no worse than the average, but the tendency of the motion picture trade to congregate in Peck Court and vicinity made pretentiousness impossible. Recently there has been a tendency among the film men to seek more comfortable quarters and following the general movement the Selig Company has gone the trade one better in the selection of a handsome building where its importance may be better emphasized.



The move was made in May when Selig's London office was installed at 93-95 Wardour Street, N. W.

The accompanying illustration gives one a very fair conception of the beautiful new building recently occupied and made necessary because of the rapidly increasing business of the Selig Company in the British Isles.

E. H. Montagu is sole agent in England for the Selig Polyscope Company's picture plays. When Mr. Montagu and his assistants moved into the new building "open house" was held and the many friends of the company were given a cordial reception.

From reports Mr. Montagu has been very successful in distributing "Diamond S" products. The best evidence is that his activities have warranted the taking of these handsome new offices.

George J. Schaefer is Promoted by World Film

GEORGE J. SCHAEFER, the big sprawling but perfectly good-hearted blond sales director of the World Film Corporation has been put a step up by Mr. Selznick. He has been made Eastern Division Manager of the World Film Corporation; a big job on a big piece of territory.

Mr. Schaefer has won his promotion by loyalty, ability and hard work. In September last he was given the position of private secretary to Mr. Selznick. He made good and made many friends for the company. Then he was appointed Sales Director and was sent on a long and trying trip south and southwest, getting as far as Texas and retuning to New York with a record of strenuous effort on behalf of World Film.

George J. Schaefer.

He has barely had time to get his breath again in New York, when he finds himself Eastern Division Manager. Mr. Schaefer is young, intelligent, ambitious, loyal and sincere. Everybody calls him "George"—a sure sign of popularity among film men. Mr. Schaefer's headquarters will be at the New York Exchange, World Film Corporation, 130 West 46th street.

Prize Beauties on Their Way

General Manager Joe Brandt Becomes Official Guardian of Winners in Universal Contest.

BESIDES being general manager of the Universal Company, Joe Brandt is now the general manager of a party of fifty-nine girls, the winners in the Universal Beauty Contest journeying to the coast. He assumed the new office on the afternoon of June fourth in a banquet hall of the Hotel Manhattan, fifteen minutes before the eastern

T. W. Eslow and New England Beauty Delegation.

contingent, twenty-one strong, boarded the two o'clock train for Chicago. The train to Chicago was on the ordinary schedule; after that the beauties were promised the protection of a Universal special where everyone aboard was to be stamped and guaranteed with a big U. Guardian Brandt said that they would be among friends then, but——

Brandt in the Role of Guardian.

A respectful silence followed T. W. Eslow's introduction of Guardian Brandt to his gay flock, yet Mr. Eslow had rather ignored the grave responsibilities about to be shouldered on his co-worker. He even approached flippancy when he referred to Mr. Brandt as "some" entertainer and asked them to let him know if the reputation were not justified after the trip. With this cheerful forecast to live up to, Mr. Brandt stepped into the open space between the tables and spoke as becomes one having authority over the most beautiful of the beauties in the eastern states. There was no escaping the import of his words as he pronounced the Universal's commandments.

The speaker scanned the confiding eyes gazing at him so trustfully and was moved to speak of the dangers of travel. "Girls," he said, in his most impressive manner, "you must do nothing without first gaining the consent of your chaperone. You must not wander away from the party or seek entertainment other than that provided, without asking permission. I want to caution you against approaching strangers for information and everyone is a stranger to you except men wearing little yellow buttons, which will designate official members of the party. From here to Chicago we will be on a public train with only one chaperone, so be careful not to wander far from your allotted compartments. Keep together and be obedient." Stirred by the admonitions, the girls applauded their guardian and promised to be good.

Gulick Picks a Winner.

For many weeks Paul Gulick had been thinking of pleasant things to write about Universal's feminine attractions. He slipped away from his desk in the Mecca building to be convinced through the testimony of his own eyes that he had not overstated the case. His arrival at the Manhattan was late but timely. Just at the moment there chanced to be a vacant chair immediately next to a winsome blonde, who had the dash of Broadway in her attire and the freshness of a mountain morning in her cheeks. The general publicity man later explained the centralization of his attentions by a geographical fact. He said they came from the same town, only he came some time ago. Julius Stern flitted about impartially, John Clymer made frequent reference to three thousand pounds of beauty, Harry Ennis discovered a prize winner who remembered having seen him in vaudeville and Lloyd Robinson discussed New Jersey affairs with the Queen of Newark.

Beauty Much Adorned.

The beauties plucked from the hills and valleys of New England had stopped off in Boston where their charms appealed to the appreciative nature of a susceptible merchant. With the true pride of a native son he determined that in all things they should stand comparison with their sisters from the West. He opened wide the doors of his store and in his Boston way said, "go to it," whereupon his guests helped themselves to the latest things in fox furs and feathers, crepe de chine waists and alluring voiles trimmed with lace. All this fine plumage cost nobody but the merchant a cent, and it made a festive showing at the Universal luncheon party.

Among the twenty-one girls who boarded the train at Grand Central station there were more brunettes than blondes; but the proportion may be equalized as the other winners are picked up along the route. Altogether, Guardian Brandt and his assistant, Nat Rothstein, need make no apologies for the flock.

The prize winners are:

Daisy Fulwiller, Oklahoma City, Okla.; Jean McNicol, Minneapolis, Minn.; Bessie Davis, Phoenix, Ariz; Mabel Nelson, Salt Lake City, Utah; May Oliver, Lillian Baltz, Philadelphia, Pa.; Ursula Sigrist, Indianapolis, Ind.; Grace Schaufele, Cleveland Ohio; Loretta Griffin, New York, Ruth M. Purcell, Washington, D. C.; Clara McAlbee, Maryland; Louise Weldon, Ohio; Alameda Holcombe, Atlanta, Ga.; Gertrude Fonda, Seattle, Wash.; Lina Hoepold, Rhode Island; Mollie Julian, Wilmington, Del.; Clara Hoopes, Carson City, Nev.; Cora Lee Bennett, Kentucky; Mabel Jackson, New Orleans, La.; Opal Crumbliss, Omaha, Neb.; Florence S. Craig, Memphis, Tenn.; Lucille Walker, Memphis, Miss.; Mayme Chapline, Memphis, Ark.; Ida F. Beardsley, New Haven, Conn.; Mary Kidwell, Wichita, Kan.; Edith Mass, Michigan; Marie Savage, Milwaukee, Wis.; Anita Lieberman, Idaho; Madge Henry, Iowa; Minnie Williamson, Columbia, S. C.; Marguerite Koch, Helena, Mont.; A. Pauline Westphalen, Springfield, Mass.; Margaret McDonough, Boston Mass.; Agnes Cheney, Concord, N. H.; Forestine Dennison, Portland, Me.; Frances Hamilton, Richford, Vt.; Florence Boring, Denver, Colo.; Margaret Hague, New York; Marie Forham, New York; Anna Schrader, Brooklyn, N. Y.; Alice Matthews, Kingston, N. Y.; Gertrude Regan, Krumville, N. Y.; Peggy Dolan Newark, N. J.; Esther Sutton, Newark, N. J.; Lois Wilson, Birmingham, Ala.; Irene O'Connor, Chicago, Ill.; Anna Nessel, Chicago, Ill.; Gwendolyn Morgan, Champaign, Ill.; Cecelia Banbenek, Aberdeen, S. D.; Nellie Bell Pittsburgh, Pa.; Florence Turner, Fargo, N. D.; Pauline Turner, Kansas City, Mo.; Madeline Skinner, Houston, Tex.; Dorothy Webb, Calgary, Alberta, Can.; Ruth Safford, Santa Fe, New Mexico.; Sallie Holliday, Jackson, Miss.; Sarah Wooten, Charlotte, N. C.; Paula Jorgensen, Cheyenne, Wyo.; Marguerite Rhodes, Cheyenne, Wyo. The chaperones are Mrs. Ann Cummins Frye, New York, N. Y.; Mrs. Pitzer, Washington, D. C.; Mrs. J. W. Hays, Memphis, Tenn.; Mrs. Francis Wayne, Denver, Colo.; Mrs. Pauline Smart, Cleveland, Ohio.; Dr. Edna Carver, Denver, Colo.

FRED DOBSON WITH MOROSCO-BOSWORTH.

Fred Dobson, one of the oldest and best known camera men in the business, has been engaged at the Morosco-Bosworth studios. "Dob," as he is popularly known, started with the motion picture industry in 1898 with the Biograph and put over some big things for this concern, notably the sensational filmization of the New York subway which was honored by a special article at the time in the Scientific American. He also produced single-handed that company's famous spectacle, "The San Francisco Fire," as well as the film extravaganza, "Humpty Dumpty."

This latter production was one of the first successful achievements in "trick photography." It presented a marionette menagerie of forty animals, each of whose moves had to be put upon the negative by hand. One picture contained 280 moves simultaneously, the entire picture containing 670,000 moves. So laborious was the work that on one part of the film it took "Dob" ten hours to complete six feet.

"Dob's" "Tired Tailor's Dream," in which an "animated" shears, yard stick and piece of chalk went through a series of sidesplitting antics, was another pioneer invention. He also invented the "Kalem pencil" whose pivotal whirl about a period at the end of every Kalem picture was a novelty well known to motion picture audiences throughout the world. The "Kalem spider web," is another one of his inventions.

Other phases of "Dob's" genius have been manifested in his writing and directing of scenarios, and his frequent excursions into the technical director's realm where he is an authority on aught pertaining to the scenic and carpenter end.

"Dob's" first picture for the Morosco-Bosworth is George Fawcett's starring vehicle. "The Majesty of the Law" and the brilliant, clear photography in this masterpiece will be instantly recognized by all who are familiar with the expert "Dobson touch."

V-L-S-E HOUSE ORGAN.

"The Big Four Family" is the title of the V-L-S-E house organ, the first issue of which appeared under date of June 5. It is a well printed four-page publication with a leading article on "The Policy of the V-L-S-E" by General Manager Walter W. Irwin. Assistant General Manager C. R. Seelye contributes "The Mission of the V-L-S-E" and on other pages are items from various sources indicating the popularity of the new program. Charles J. Giegerich is editor of "The Big Four Family."

Universal Promotes Coupon Scheme

Will Adapt the "Green Trading Stamp" Idea to Motion Pictures—Says Plan Will Increase Attendance.

THE Universal Film Manufacturing Company, in conjunction with the Robyn-Kander Movie Ticket Corporation, proposes to adapt a trading stamp proposition to the exhibition of pictures with the hope that the patronage of the picture theater will be stimulated thereby. The plan is worked in this manner:

Tickets are sold in quantities to manufacturers and packers of staples, and retail dealers of all sorts of necessities by the Robyn-Kander company. The manufacturers and retailers hand them out with sales to customers in whatever quantity they choose and the customer exchanges them for tickets of admission to the picture theater if the manager agrees to accept them.

The ticket consists of a heading and twenty little fractions, but when presented at the box office they come all as one piece. There is a gummed strip between the ticket fractions and the heading, so when a person has started the ticket with one set of fractions, they destroy the heading on the next set, and attach these fractions to the ticket already started, by using the gummed strip.

The exhibitor takes these tickets in, saves them until he gets ten, one hundred, or as few or as many as he wants, and then sends them into the nearest Universal exchange, where he receives their face value in cash, in supplies, in film, or in any way he wants, for these tickets are as good as five cents at any Universal exchange. The Universal will give the exhibitor, at sight, a nickel in money for each ticket he sends in or presents, and they are as good as gold on any purchase he makes from them, whether he takes the Universal service, or not. If yours is a ten cent house, the complete ticket can be turned in and applied for a nickel on admission, or your public will save two tickets for a ten cent admission.

Division Managers Confer

Harry C. Drum, Assistant General Manager of the World Film, Outlines Policies That Were Successful in the West.

THE five division managers of the World Film Corporation visited New York last week to confer with Vice-President and General Manager Lewis J. Selznick and Assistant General Manager Harry C. Drum, who is organizing the branch offices throughout the country on the lines that he found practical and effective in the West. The present arrangement provides five general divisions in the United States, these in turn being sub-divided into five subsidiary divisions, making twenty-five in all, the manager of each branch being under the direction of the manager of the division in which he is located. Mr. Drum receives comprehensive reports from the division managers each week, the reports being based on detailed accounts of the progress of business in the territory covered.

The managers and the divisions they represent are George J. Schaefer, Eastern; Denham Palmer, East Central; W. R. Scates, West Central; W. W. Drum, Western; and E. Auger, Southern. Mr. Drum spent a few days in Cleveland, O., last week, assisting Mr. Palmer in launching the office in that city.

William N. Selig Honored

Employees Present Him with a Loving Cup and a Great Bronze Elephant to Commemorate Coming Opening.

IN HONOR of the coming opening of the Selig Zoo in Los Angeles, four hundred employees and friends of William N. Selig held a dance at the amusement pavilion in the big grounds on the evening of Wednesday, June 2. The party gathered at 8 o'clock and did not break up until midnight. During the evening Frank L. Stobbs, a Los Angeles friend of Mr. Selig, on behalf of the Edendale forces, presented the president of the Selig Polyscope Company with a handsome silver loving cup and, on behalf of the staff at the Zoo, with a giant bronze elephant. Mr. Selig made no response—he was much affected by these striking evidences of the regard of his associates and made no attempt to tell the assemblage how he felt about it; he didn't have to.

The loving cup, which Mr. Selig carried back to his hotel with him and where it now occupies the place of honor in his apartment, is fourteen inches in height and rests on an elaborate ebony pedestal. From the two large handles depend ribbons in the Selig colors—gold and blue. The lining is of gold. The well-known sign of the house of Selig is engraved on the bowl—a letter S in a horizontal diamond. The border and the letter are in blue enamel and the field is in gold. There is an inscription, which reads: "Hoping that the opening of the gates today will symbolize future and greater successes—Edendale Studio." The elephant is four feet in length and approximately the same in height. The strength of four men is required to lift it. It is inscribed: "From the employees of the Zoo"—and that included every person connected with the twenty-two-acre establishment. Mr. Selig promptly made arrangements for the photographing of the handsome gifts.

The plans were made and carried out by J. L. McGee, for seven years one of Mr. Selig's executives. It is intended to make these social reunions a monthly occasion.

WILLIAM ELLIOTT WITH BALBOA.

After signing William Elliott as co-star with Ruth Roland in "Comrade John," a five-reel production to be produced by the Balboa Company for Pathe, H. M. Horkheimer, president of Balboa, left New York on June 9 for the coast, where he will supervise the production of the first installments of "Neal of the Navy," written by William Hamilton Osborne for release by Pathe. It is expected that the new serial will be a worthy successor of "Who Pays?"

Mr. Horkheimer told a representative of the Moving Picture World that an agreement had been reached whereby all future Balboa productions will be handled exclusively by Pathe and that he had instituted a new policy for feature pictures requiring the appearance of a stage star and a screen star in each one.

While in New York Mr. Horkheimer engaged fifteen additional players for the Balboa Company, among them Jack Adams, William Courtleigh, Jr., Ethel Fleming, Lillian West and William Conklin.

Meeting of the Central Division Branch Managers and Salesmen of the World Film Corporation.

Standing, left to right—R. H. Fox, Chicago; M. J. Burnside, Cleveland; R. L. White, St. Louis; E. D. Selden, Minneapolis; Ph. Goldstone, Omaha; E. M. Lane, Indianapolis; Dad Dickinson, Chicago; W. W. Kulp, Cleveland. Sitting, left to right—M. Levey, Kansas City; C. E. Brehn, Cincinnati; Harry Weiss, Chicago; Jos. Klein, Detroit.

Mme. Pavlowa with Universal

Famous Classic Dancer Will Appear in an Eight-Part Production.

THE Universal Film Manufacturing Co. has engaged Mme. Anna Pavlowa, the incomparable classic dancer and her famous Ballet Russe to appear in an eight-reel film production. For months Carl Laemmle and George E. Kann have been laboring with Pavlowa to induce her to appear in a motion picture of the Universal making. Steadily, persistently she thrust aside offers of remuneration which ran into many thousands of dollars. She didn't want to appear in pictures at all.

Mme. Anna Pavlowa.

Keeping everlastingly at it won. That and the contracted agreement with the film production of "The Dumb Girl of Portici," Auber's grand opera which was put on at the Metropolitan Opera House in New York twenty-one years ago, should in every respect be up to the supreme ideals of art cherished by the dancer superb. Such a production will be made and as such will be played in the largest theaters in the world, with full orchestral accompaniment.

Lois Weber, famous as the author and co-producer with Phillips Smalley, of "Hypocrites" and lately of "Scandal," will write the scenario. Much opportunity for Pavlowa and her supporting company is provided. Miss Weber will also direct the picture.

Laemmle's selection of a director was wise. Miss Weber as a woman of art will understand a woman of art. She will bring forth a product pleasing to Pavlowa and pleasing to the avid eyes of the world.

Pavlowa's full company of forty-seven will be used when the interior sets are begun July 3 in Chicago, simultaneous with Pavlowa's appearance in a theater in that city.

Following the taking of the Chicago scenes, a special train will take the troupe to Universal City, near Los Angeles, California. On the trip Mme. Pavlowa will have a special car for herself, her two maids and her secretary. At Universal City she will be provided with a bungalow with quarters for servants, automobiles, etc.

Special outdoor sets elaborate to an extreme will be built at Universal City at an expenditure running into many thousands of dollars.

WARNING.

Our readers in Pennsylvania, New Jersey and New York are hereby once more cautioned against paying any money to anyone whatever who claims to be an agent for this paper and who offers subscriptions at less than our regular rate of $3.00 per annum. We have just been advised by an exhibitor in Mamaroneck, N. Y., in regard to the operations of a swindler who is offering subscriptions to the MOVING PICTURE WORLD and one or two other moving picture magazines and who is also claiming to represent the Kraus Manufacturing Company and some of our other advertisers. We understand he is a young man of rather short stature and fair complexion, well dressed, wears a diamond ring and is a good talker. In Mamaroneck he was using the letterhead of a business firm in Philadelphia and was offering the Kraus post cards at about half price and subscription to the MOVING PICTURE WORLD at $2.00, etc. It is needless to say that the man is an impostor and should be promptly arrested for swindling. We will be glad to appear against him if he is trapped by any of our readers. Later advices indicate that the same party is operating in Plymouth, Pa.

It is a good plan to pay no money to unknown parties for subscriptions to magazines at any time. Either send your check or postal money order direct to the publishers or subscribe through your local newsdealer or any of the well-known subscription agencies. The safest and most direct plan at all times is to send your subscription for the MOVING PICTURE WORLD, 17 Madison avenue, N. Y. C.

Star and Producer of "The Broken Coin."

IT IS NOT so very long ago since Francis Ford created a sensation with the first really great serial ever shown. "Lucille Love" was the means of establishing a world-wide reputation for its already popular star and producer which has rapidly been augmented until today, Francis Ford stands as one of the foremost directors in the film game. His "Campbells are Coming," "The Doorway of Destruction," "Nabbed," "Smuggler's Island," are features which are a striking example of the masterful director's art. It was not surprising, therefore, that Carl Laemmle, president of the Big U company, should have selected the successful star and director to produce "The Broken Coin."

Francis Ford.

Before entering the film game Mr. Ford was with Amelia Bingham for some time and played in many stock companies thereby laying the foundation for screen success. He is a make-up artist of unsurpassed skill and delights in creating new characters. His first work in pictures was with the Centaur company and he was one of the first to be engaged by the old Nestor company six years ago. Then came his engagement with the Edison company and afterwards a long period with the Melies, where he acted, directed and produced with unprecedented success. However, it was with the original Bison company that he showed his genius for western, war and Indian pictures. Four years ago found him a full-fledged Universalite and the Big U company has been his home ever since.

Plaissetty with Blache

GENE PLAISSETTY, the well-known French-American film man, has left New Orleans and has accepted a position as one of the directors of the Popular Plays and Players Company, of which Mr. Blache is the head. Mr. Plaissetty, in spite of his youth, has had considerable experience as a director in France, where he was in great demand when the war broke out and for the time being disorganized the entire industry.

Rene Plaissetty.

He will devote himself exclusively to the production of films of great length, and it is expected that his first picture will have a particularly strong cast and scenario. The Blache features are being released through the Metro. Mr. Plaissetty started work on his first picture within a few hours of his engagement.

During his stay in New Orleans M. Plaissetty, who has been in this country before, familiarized himself still further with American ideas and American conditions, and the experience thus gained will, it is expected, make his work all the more acceptable. Mr. Plaissetty is the father of a very bright little girl who has shown unusual ability on the screen, having appeared in one of her father's best productions.

Spokes from the Hub

Boston's Bluest Blood Finds Joy and Relaxation in the Picture Show.

By Marion Howard.

EFFETE society has joined the procession and is "Movie Mad" owing in part to the fact the Back Bay has a theater all its own, in close proximity to the homes of thousands who hitherto have not bothered much with or been sufficiently interested in, the silent drama.

This theater, The Exeter, is run by a woman, a petite little body quiet in manner, always approachable and best of all she welcomes suggestions and criticisms. Mrs. Marcellus Ayer is not only the proprietor but is a self-appointed censor and tries everything out, music and all, so that her public is bound to be pleased. Not so very long ago this theater was a Temple for Spiritualists. It is across the way from the church of the late Edward Everett Hale and the parishioners not only like their neighbors, but are frequent patrons. The interior is rich in coloring, very large with lofty ceiling and spacious stage fitted up with flowering plants and palms. A notable feature is the music rendered by Jarvis Joslyn, one of the Hub's best musicians and extremely popular. Two soloists are especially selected.

Friday and Sunday are the fashionable nights, as the long line of limousines indicates, some coming in from Brookline, the so-called wealthiest city of its size in America. Hundreds walk bareheaded to this theater nightly so that quite a fad has developed.

Perhaps the films which first attracted the attention of society were those of "Julius Caesar," the Kleine production which had a run at the fashionable Opera House; then came "The Birth of a Nation," the Griffith gem, here to stay, in spite of hysterical protests on the part of a small portion of our public and some officials who condemned without first seeing the magnificent production. It is running to big houses and thousands of our best and most intelligent citizens endorse it, go again and again to show their approval. All Hub denizens will have seen it before the recently-made law can have any effect. So much for a survival of the fittest!

Governor Walsh frequently goes round the corner from the Hotel Lenox, his temporary home and laughs heartily over such little skits as "The Bachelor's Dream" (he being one of the unattached).

No more enthusiastic fan than Lotta Crabtree exists round here, "I just love the movies for they give me pleasure and are so educational," she declared to me. She does not confine her loyalty to the Park theater (which she owns), but goes the rounds and takes in the best. She is honorary member of the Professional Women's Club, which has so many members in the films, like Lillian Russell, Florence Reed, Elsie Janis and others about to enter. This club makes up parties whenever their members appear, as they do for the speaking drama.

Mrs. Jack Gardner, the most discussed society woman, is a convert. She finds delight in such films as "The Lion of Venice," a city with which she is familiar and in honor of which she has erected a Venetian Palace in the Fenway and which has no duplicate in this country. All the material, decorations and works of art were imported for it. Mrs. Jack and many in her set make a point to go where the famous players appear and recently turned out in large numbers to greet Stewart Baird in "The Moth and the Flame," he being one of the few here to leave the set of amateurs for the professionals, making his debut under Winthrop Ames in New York.

I caught a very staid Bostonian and his stately wife, a Colonial Dame, at Mrs. Ayer's theater last week laughing and applauding the antics of Charles Abbe (one of the old-time Museum favorites), and "Niobe." The man was Captain William Humphrey and it was a treat to watch his face and see him relax. One man said to him, "Say, but this is great, for you don't have to strain your ears to hear lines, which is one reason why I prefer the movies to the spoken drama."

A very proper Back Bay deacon sat next to me the other night and I furtively glanced at him while the delicious little short film "Her Valentine" was on and he actually shed tears. Turning to me he said "What a human play that is, I had a similar experience when a kid."

Then there is another reason why so many go, as illustrated in the remark made to me last week by a recent widow, who said she had found consolation—at least diversion—from her sorrow. "What is his name," I innocently asked "Oh, my dear, it is not a man. Come with me and I'll show you why I am less despondent than when we last met." She straightway walked me into a picture show where Elsie Janis was doing her stunts in "In Search of a Thrill." She further declared that her physician had sent her to the picture as a sure cure for the blues. Other M. Ds. are giving the same advice. Try it!

Bud Duncan

HIS last name is Duncan. What his Christian name is, nobody knows—that is, nobody outside of his family. A long time ago, his diminutive size won for him the nickname "Bud." He has been known as "Bud" Duncan ever since.

Although he isn't a big chap—Bud doesn't quite reach the four-foot-eleven mark—he is a giant for laugh producing ability. Proof of this assertion can be found in any of Kalem's famous "Ham" comedies in which this comedian appears with his life-long chum, Loyd V. Hamilton.

Bud Duncan.

Duncan admits to having been born in Brooklyn, N. Y. He answered the call of the stage at the age of six and, for a time, appeared with his father, who was famous as a ventriloquist in his days. Later, Bud returned to school. Upon his graduation, Duncan secured a position in the Grand Opera House, where he became assistant treasurer.

Shortly afterwards, Bud was offered a position in "The "Postmaster's Daughter" company. This, with the possible exception of his early amateur efforts with Ham, was the beginning of his career as an actor. The next few years saw him with Lew Fields and other famous stars.

About two years ago, Duncan decided to try his luck in Mexico. A few months in that revolution ridden country, however, caused him to long for the comforts and pleasures of his native country. His departure, as well as that of many other citizens of the United States, was hastened by the Mexican revolutionists and Bud came home on the U. S. S. Justice.

Upon his arrival at California, Duncan found his pal Hamilton with the Kalem forces. A few days later, and Bud made his debut in motion pictures. He made good from the start. Some of the forthcoming "Ham" comedies, which contain specimens of his mirth-provoking qualities, are "Raskey's Road Show," "In High Society" and "The Merry Moving Men."

LUBIN COMPANY GOING TO NEWPORT.

A company of Lubin players will leave for Newport, R. I., shortly, to begin the filming of a number of special society and naval pictures. Last summer a Lubin company spent several weeks at the fashionable resort and secured some unusually interesting dramas, in which the United States Navy played a very important part.

The company will be headed by George W. Terwilliger, the writer and director, and will include Ormi Hawley, Hazel Hubbard, Earl Metcalfe, Herbert Fortier, William H. Turner, Arthur Matthews, Eleanor Barry, Mae DeMetz, Edward Luck, P. T. Volkman, William Cooper and others. A special studio will be constructed in Newport so that the company will be able to film the necessary interiors there.

Fitzmaurice Back with Pathe

GEORGE FITZMAURICE, formerly Pathe scenario editor, and later a director for that company, has returned to the scene of his first motion picture work. He will film one of the first of a long line of popular novels and plays which have been bought by Pathe for picturization—the famous play "Via Wireless," which had a remarkably successful run on the New York stage, and later for two years on the road. The original New York production will be remembered as a "thriller" from start to finish, and was played by Edwin Arden (now with Pathe), Muriel Starr and John Mintern. It was written by Winchell Smith and Paul Armstrong. Among the striking scenes are an iron foundry casting a gun, wireless rooms on battleships, and the blowing up of a steam yacht at sea.

George Fitzmaurice.

Mr. Fitzmaurice left Pathe at the outbreak of the European War, and since then has been a Kleine director, with such pictures as "Stop Thief," "The Commuters" and "The Battle" to his credit. He made two very successful pictures for Pathe, "The Quest of the Sacred Gem" and "The Bomb Boy."

It is understood that Pathe made him a very flattering proposition to turn out big features for them, and "Fitz" says he's mighty glad to get back at his old job again. With the splendid opportunities given him by such a vehicle as "Via Wireless," it is safe to predict a most noteworthy picture. The cast, which will be a first-class one, will be announced later.

IT WAS REEVA, NOT WINNIFRED.

Entirely unintentionally, we are sure, the name of Winnifred Greenwood was printed in the issue of the Moving Picture World of June 5 as being a member of the cast of a Lariat picture, released by the United Film Service. Miss Greenwood takes exception to this in the following telegram:

"* * * United Program has used my name illegitimately and without reason as I have not communicated in any way whatsoever with them, nor they with me; in fact, have never heard of the Lariat company. Knowing that you are not at fault in any way, but wishing to contradict the same and also to avoid useless inquiries, would greatly appreciate a conspicuous denial of the Lariat company's article in your next issue, either in your own words or this wire signed by me."

In justice to the writer of the erroneous item and to ourselves we wish to say that the error was quite inadvertent. The name of "Greenwood" in motion pictures, is almost always associated with "Winnifred," the charming leading woman of the American company and, however unfortunate, it is quite natural that such an error should escape the editorial eye. As a matter of fact "Reeva" should have been used as that is the name of the Lariat star; also a very charming picture player.

ROSKAM WITH ECLIPSE LABORATORIES.

Edward M. Roskam, whose withdrawal from the Life Photo Film Co., and the Commercial Motion Picture Company, was previously announced in these columns, has become manager of the Eclipse Film Laboratories, Inc., which has leased the former plant of the Commercial at Grantwood, N. J., and opened temporary offices at 220 West Forty-second street, New York. The Eclipse will handle a general laboratory business.

Mr. Roskam has been in the motion picture business for several years, beginning in the factory of the Vitagraph Company, where he spent two years, he joined the Imp Company when Carl Laemmle began to make pictures and afterward organized the Life Photo and the Commercial companies.

ED-AU CLUB MEETING.

A most gratifying and extremely instructive meeting of the New York Ed-Au Club was held at Brown's on June the 1st. After a splendid table d'hote dinner the club settled down to the business of the evening.

A paper was read by Mr. Hobart, of the Kalem Company, on "The Single View Point Mystery Story." This was a most able and interesting paper which brought out some instructive discussion from various members.

Edwin LaRoche, of the Motion Picture Magazine, spoke of the splendid future of the Ed-Au Club and of the necessity of its having a permanent home where the members might congregate as often as they desire, and some rather ambitious plans for the development of some were discussed.

It was decided by the Board of Governors, which consists of Mrs. Mary Louise Farley, Phil. Lang, Arthur Leeds, Howard Young and the President Ex-Officio, Geo. L. Sargent, that in the future a small initiation fee of five dollars be imposed on all new members, and yearly dues of six dollars be required from each one.

The requirements for membership are that the applicants shall have at least ten produced photoplays to their credit before applying for membership.

At the next meeting, to be held July 6, the election of new officers takes place, and a full attendance is desired as other business of importance will be considered.

Edward Montague, of the Vitagraph Company, will read a paper on "Adaptation of the Story to Novel, to Play."

After a most pleasant evening the club adjourned to meet the first Tuesday evening in July at Brown's Chop House, Broadway and 40th street. MARY LOUISE FARLEY,
Secretary.

Alice Brady with Knickerbocker

ALICE BRADY, the popular and charming young Broadway star, is the next recruit from the field of legitimate players to join the ranks of Knickerbocker Star Features. Miss Brady is just closing a successful season in "Sinners" and is engaged next week with De Wolf Hopper in a revival of Gilbert & Sullivan Operas at the 48th Street theater in New York City, taking up her work the following Monday in a three-reel drama of Knickerbocker Star Features especially written for her and adapted to her well-known charming mannerisms.

Alice Brady.

Alice Brady is well known to legitimate theater-goers, scoring her first success some five or six years ago in the "Balkan Princess." Later she supported De Wolf Hopper in the Gilbert & Sullivan Operas and surprised her host of friends by demonstrating that she was an excellent singer as well as a successful actress. Her next several seasons were spent in the plays "Things Which Count," "Sylvia Ran Away" and "What Is Love," in which she starred. As to her screen work she has been featured with Holbrook Blinn in "The Boss," and much is expected of her in Knickerbocker Star Features. She will appear in an early release of that brand.

LINCOLN STUDIO AT GRANTWOOD.

Ed. Lincoln, the well-known star of "The Littlest Rebel" and many Vitagraph features, is planning to do some big things as an independent producer. A big force of men are working on his own studios and factory at Grantwood, N. J. The plant, which is costing $100,000 to build and equip, promises to be perfect for all-around efficiency and service.

Jack Pratt, as director, will continue the policy of adapting popular novels for the screen features. Mr. Lincoln will be starred in the stories. At present Director Pratt is busy on Robert Chambers' great success "The Fighting Chance," in which Mr. Lincoln has one of the greatest parts of his career.

CHICAGO LETTER

BY JAS. S. McQUADE

Important Film Copyright Decision Just Rendered.

WHAT must be recognized as one of the most important decisions in the history of moving picture litigation has just been rendered by Judge Learned Hand, of the New York United States District Court, in the suit brought by George Kleine against Abraham Polacoff, doing business as the Quality Feature Film Co., for infringement of the plaintiff's copyright on the film called "The Golden Beetle." The decision upholds the claim of the plaintiff and directs the entry of a judgment for the costs and counsel fee against the defendant.

The interesting feature of the decision is found in the fact that it throws out the defense made on the basis that at least parts of the plaintiff's and defendant's prints of the film were made from different negatives. It states that, in spite of the fact that a number of scenes were printed from different negatives, "none the less there would be an infringement in the case, for the play is based on a scenario which is repeatedly acted, and it is part of the literary property, and the statutory copyright which is obtained under the statute, if the scenario is acted and if there are several negatives. Each one of those negatives, if obtained without the consent of the owner, would be an infringement of the dramatic rights in the motion play."

"The Golden Beetle," produced by the Cines Company, of Rome, was imported by George Kleine and copyrighted by him at Washington, April 20, 1914. In August, an unauthorized print of the film appeared in New York and was seized by the United States marshal upon complaint of Mr. Kleine as owner of the copyright. The question of the validity of this action, in regard to the copyright, was brought up before Judge Hand, and the defendant attempted to show that his film was different from the copyrighted picture.

According to his own witnesses, however, at least sixty per cent. of the scenes were identical, and the others, although evidently not printed from the same negative, nevertheless were so similar as to leave no doubt that they were different "takes" of the same story.

After Mr. Kleine's attorney, George F. Scull, had proved the facts upon which his case was based, and shown the exclusive rights of Mr. Kleine in regard to the film, Judge Hand made his decision.

During the course of the hearing the defendant testified that he had bought the unauthorized print from George Brodenburgh, of Philadelphia.

The films were purchased by the defendant from Bradenburgh in July, 1914. They were seized in August, 1914.

The suit was heard on or about Wednesday, May 26, 1915, and the decision was rendered May 28, 1915.

Following is the decision rendered by Judge Learned Hand of the United States Circuit Court, Southern District of New York, in May (1915) term:

This will be my disposition of the case: In this action it is substantially uncontroverted that there are large portions of the defendant's film which are identical with the plaintiff's film. Indeed the defendant's witnesses testify that so far as they can see, for great portions over a half or more, the films are probably produced from the identical negative. It is possible, however, and, indeed, I may say it is likely, that for very substantial portions the films of the defendant are not actually taken from the same negative. This arises from the fact that in securing these motion plays, the rehearsal is taken on the camera, and perhaps two or three performances, and each of these negatives is preserved, the final choice being the most desirable negative. Sometimes more than one negative is actually used. And, therefore, it is very easy to see that in this case what I may call this matrix negative may not have been the same as that from which the whole of the defendant's positive was produced. None the less, there would be infringement in the case, for the play is based on a scenario which is repeatedly acted, and it is part of the literary property, and the statutory copyright which is obtained under the statute, if the scenario is acted and if there are several negatives.

Each one of those negatives, if obtained without the consent of the owner, would be an infringement of the dramatic rights in the motion play. So I do not think it of very great consequence in this case, indeed I cannot see that it is of any consequence in the case, that portions of the reels may be from separate negatives.

However, that may be, and that is a question which I need not finally determine at this time, there is enough similarity between the films to justify an injunction against the whole of the defendant's film, and the first part of the disposition of this case will be so to enjoin the defendant from performing those films, as an entirely and as they stand.

The next question will be as to whether he can save any part of his own film. As I have said, there are portions which are probably from different negatives. I do not mean to say that on that account he can save those portions which are from different negatives. Without an inspection of the film I could not see whether the similarity between the two negatives was such as to make all of his negatives infringements, regardless of whether they were identical, although I must confess that the testimony seems to me to be that even in the scenes which differ there is a substantial copying of the scenario as it is written. But I am disposed to allow the defendant to try to make some proof on that portion of the case. He may, therefore, take a reference to a master on this question:

Are those portions of his film which are not taken from the same negative as the plantiff's film a substantial infringement of the plaintiff's copyright? By this I mean, are they substantially a copy from the motion play based upon the scenario which was the subject matter of the negatives themselves? If there is any part of his film which is not taken from the negative, which in turn does copy a motion play based upon that scenario, he may have that delivered back to him; no confiscation will go as to those portions. But if it appear that all of this is really an infringement of the motion play, defined as I have intended to define it, in that case he will recover no part of the film. The expenses of this reference in any event must be borne by the defendant, as he is the party who has by his own tort mingled the plaintiff's property with what may turn out to be his own property, and the expense of thus untangling the two is necessarily part of the costs of his wrong.

I will also reserve the question, if the case goes to a reference, as to what attorneys' fees are to be allowed to the attorney for the plaintiff under the statute for that reference, but I will fix now a fee for plaintiff's attorney up to date, and that fee I fix at $150.

There is no ground here for damages, because there has been no presentation, as I understand it.

Mr. Scull: We waive an accounting.

The Court: And the accounting is waived. The decree will be entered on notice to the defendant's attorney of one day.

Mr. Lane: But for the present, there will be no confiscation or seizure?

The Court: There will be no confiscation order until the defendant has had time to consider the question as to whether he will go to a reference. He must make that decision within ten days, and the parties will settle on the matter themselves. If you cannot settle I will fill it in, in the decree.

Mr. Scull: There is one point. If there is any portion of this film to be returned to the defendant, is it not proper that he should be enjoined from putting it out under the same title, or an analogous title as complainant's?

The Court: He will be enjoined from putting it out under the same title; and that will be included in the decree. I do not think myself that there is any possibility of his recovering any part, because that has all been on the assumption that he could recover what is not from the identical negative; and I think I have made it clear, I hope I have made it clear, in my opinion that I do not deem that the exclusive test of infringement, but there may be infringement by different rehearsals made of a motion play based upon the original scenario.

Appearances:
For Plaintiff, George F. Scull, Esq.
For Defendant, Charles F. Lane, Esq.

The Harper Theater, This City, Wins Its Case.

The trustees of the Hyde Park Presbyterian Church, this city, who have long and successfully prevailed against the opening of the Harper theater nearby, have decided to withdraw their opposition. It came about this way:

On April 23 Judge Lockwood Honore, of the Circuit Court, overruled a demurrer filed by the city of Chicago to a petition for a writ of mandamus brought by Frank Nahser, who sought a permit to open the house. The city halted this victory for the Harper theater by taking an appeal to the Supreme Court, and a state order was entered by Judge Honore, delaying execution of the mandamus until the Supreme Court had decided.

The church trustees abandoned a proposition to appeal the case when the city insisted that they should give an indemnity bond to secure the city against possible damages in case the upper court sustained Judge Honore's ruling. Mayor Thompson told the trustees that he would withhold issuance of the license to the Harper theater if they would give a sufficiently large bond. This the trustees refused to do.

It is held that Judge Honore's ruling, while it means so much to theater owners, has nothing to do with the ordinance which prohibits saloons being opened within a certain distance from a church.

Directions to the corporation counsel to redraft the building code so that it will conform with the decision which allows theaters to be operated within 200 feet of a church have been issued by the committee on buildings.

"The Birth of a Nation" Wins Second Bout.

Petition was filed in the Superior Court, this city, Wednesday, June 2, by the manufacturers of "The Birth of a Nation" asking an injunction against the City of Chicago. Mayor Thompson and other city officials restraining them from interfering with the presentation of that photoplay.

Arguments were heard before Judge William Fenimore Cooper, Friday, June 4, the complainant contending that the city, inasmuch as it had previously issued permits for the presentation of the picture, had lost control of the matter and should be prevented from further interference.

J. G. Grossberg, of counsel for the complainant, quoted authorities to show that such action was warrantable only during the first three days after inspection, except on violation of the only provisory section in the ordinance, the admission of minors, when so conditioned.

In the ordinances he found no right of the mayor to re-

voke permits, and he regarded permits granted as binding the good faith of the city, making it safe for the licensee to go ahead in making contracts, as had been done in this case to an extent of a $30,000 consideration, in addition to the fortune spent in the original making of the picture.

He also insisted that when the permits were issued and the three days allowed to lapse the judiciary power was exhausted, and that the effect of the further action by the chief of police was confiscation of the $30,000 invested on the good faith of the permits.

Assistant Corporation Counsel George Reker was unable to see any element of damage in the situation to the owners of the film, declaring that none of the contracts engaged in held. He asserted that the permit was secured clandestinely by the "man who sneaked in and got it."

Judge Honore here inquired into the matter of the issue of the permits and Major Funkhouser was brought in. The second deputy said:

"The mayor's secretary, Charles Fitzmorris, called me on the 'phone and asked to look at the picture February 25. He said he didn't want the censors there, so I arranged they should not be. Three or four were there unofficially, altogether about twenty people, including Mrs. Carter H. Harrison. I did not go in until the ninth reel and I stayed only fifteen or twenty minutes—saw only about half of one reel.

"There was no one else there from the police department besides myself and I ordered the censor in charge to tell the censors not to view it officially.

"Mr. Fitzmorris gave instructions to issue the permit without any cuts, and the records so show."

Major Funkhouser asserted that Mr. Fitzmorris said he was the representative of the mayor to censor pictures, while he (Major Funkhouser) saw less than one reel and couldn't remember what that was about.

D. W. Griffith was then called and, after he had closed, Judge Cooper took the case under advisement.

His decision was rendered Saturday, June 5, and the initial presentation of "The Birth of a Nation" in Chicago was given at the Illinois theater the same evening.

It is understood that the city will seek to dissolve the injunction put in force by the decision.

Judge Cooper's Decision.

The city contends against the issuance of the injunction on three grounds: that the permit to exhibit the photoplay in question was not lawfully issued; that the permit issued was revoked and that the photoplay, if presented, will engender race animosity against the negro citizens of our community.

This last ground is based purely on assumption. To find that this is a good objection to the allowing of the injunction, this court will have to assume that our white citizens will not know or appreciate the fact that the days represented in the play were nearly in the first years of the last half century.

This court will have to assume that they who will witness the play will be so stupid that they will be unable to comprehend that the people represented on the canvas were of two or three generations ago, and that they do not and will not appreciate the fact that in the succeeding time the negro race has advanced almost immeasurably.

The court cannot assume that this will be so, when we know that there is universal recognition of the fact that no race has shown such great general advancement in from two to three generations as the negro race has done.

In our own great community the fact is recognized by all well informed citizens that we have in the various professions and higher lines of business members of that race who are ministers, dentists, lawyers, physicians, and business men of fine ability and business character, who enjoy the respect and confidence of our community.

This court is satisfied from the evidence that in this photoplay the good black man and the bad white man are equally prominent figures in the play. Every night in every fair sized community in this broad land where the stage instructs or entertains each and every play has its good characters and its bad characters portrayed, both of which are essential to a play in the rounding out of the moral of the play, and without which moral a play is of no educational value.

Every night in every theater there is produced the debased type of the white race of different nationalities, and if representative groups of the various nationalities so presented became acutely sensitive that such individual portrayal would cause them to suffer race hatred of their race, and all the plays in which a villain had played were stopped on that account, the theater as an educator and entertainer of the people would become a memory of the past, and there would be nothing to fill its place for the education and enjoyment of our people.

No one race or nationality has greater right under the law than any other has. Any race or nationality so offended can best give the lie to the bad characters so presented by continuing to conduct themselves as law-abiding citizens who do not expect greater rights from the law than it allows all other men or nationalities.

If white men appeal to the courts to restrain the production of a play because one of its characters portrayed that of a dissolute white man whose acting would bring race hatred against the nation which his stage character assumed, their plea would be denied for want of law to support the same, and the law should be and is the same for black and white alike.

It is the duty of the courts to protect the individual in the enjoyment of his right of property. The complainant in this case is the owner or lessee of the play called "The Birth of a Nation." Under the ordinances of our city, if one who desires to present a photoplay or moving picture complies with the law and obtains a license honestly and in good faith, and the play has been censored by the proper authorities of the city, and he has paid his money for a fee, from that time on the owner of the play is vested with an individual property right, which neither the city of Chicago, nor any official, be he mayor, general superintendent of police, or be he judge, can arbitrarily deprive him of, without giving him his hearing or day in court.

The evidence in this case satisfies the court that this play was censored by the mayor's private secretary and by Mrs. Harrison, the wife of the former mayor of Chicago. Major Funkhouser admits that he received orders from the mayor's office to issue a permit for the production of this photoplay, and gave directions to that effect. A permit was issued first by James Gleason, general superintendent of police, and later on the present general superintendent of police, Charles C. Healey, issued another permit.

I am obliged to find under the law and the evidence in this case that the complainant is entitled to the relief prayed for, and I will enter an injunction restraining the mayor, the chief of police, and the city of Chicago from interfering with the production of the play.

Chicago Film Brevities.

Dr. Frederick A. Cook was given a farewell dinner by the Sportsmen's Club of America, this city, Friday evening, June 4. The dinner was given in his honor by many friends and some of his big game hunter associates, as an expression of their confidence in him and as a token of their best wishes for the success of his latest scientific expedition, "The Ascent of Mt. Everest," in the Himalayas, India. Dr. Cook will leave Chicago June 6, by way of San Francisco, for Calcutta, whence he will proceed with his expedition to Khatmander, the capital of Nepal, where headquarters will be established. He will penetrate the tropical jungle of Nepal into Thibet. After completing this part of the trip, the expedition will continue a round-the-world tour, all of which will be recorded by special stories in moving pictures, such as have made the Hearst-Selig News Pictorial educational and entertaining.

* * *

David W. Griffith, after concluding his arduous labors to secure permission for the exhibition of "The Birth of a Nation" in Chicago, left for Los Angeles Monday evening, June 7.

* * *

"The White Sister," in which Viola Allen appears in the titular role, is at the time of writing receiving its finishing touches at Essanay's Chicago studios. It will be released by the V-L-S-E, Inc., on June 21.

* * *

Wm. H. Cadoret, of Kankakee, Ill., was in the city one day last week. Mr. Cadoret has quite recovered from the effects of a broken leg, and is busily supervising the finishing touches on his new theater, the La Petite, which will be opened about June 25. The old house of the same name will be closed when the new house opens. Mr. Cadoret was in the city specially to make arrangements with I. Van Ronkle, manager of the Chicago office of the V-L-S-E, Inc., for programs of that product, on special days. The General Film Company's regular programs will be used on other days. Ten and fifteen cents will be charged for special programs, and five and ten cents for the regular.

* * *

F. Rechenmacher, owner of the Cicero theater, 5610 West Twenty-second street, Cicero, Ill., called on us one day last week. The Cicero seats 341 people, and charges five cents for five reels of Licensed pictures. On Sunday ten cents is charged for a seven-reel program. Mr. Rechenmacher reported good business.

* * *

Fred S. Meyer, general manager of the Western Kriterion Film Service, Inc., Minneapolis, stepped in to see us Monday, June 7, when he paid this city a visit. The object of Mr. Meyer's visit was to arrange for big features, and to make arrangements for opening an office for the Fulton Supply House, of this city, in Minneapolis, in the office of the Western Kriterion Film Service, Inc.

* * *

Meredith Nicholson, the novelist, came all the way from Indianapolis, Ind., last week to see his novel, "The House of a Thousand Candles," produced in moving pictures by the Selig Polyscope Company. This feature will be released in the near future as a Selig Red Seal subject. Mr. Nicholson had never before been in a moving picture studio and he was greatly interested in the work of production. He personally congratulated the directors and players because of their convincing characterizations. "This is the first story of mine that was ever filmed," said Mr. Nicholson. "I am surprised to find how faithfully and convincingly the plot has been followed." Before he left for home, Mr. Nicholson expressed his pleasure over the careful visualization of his famous story by presenting Harry Mestayer and Grace Darmond with autographed copies of his book.

* * *

Harry McRae Webster, director for the United Photo-

Plays Company, left Thursday afternoon, June 3, for Washington, D. C., where he will make several exterior scenes for the six-reel feature, "The Victory of Virtue." This film will be released about the end of June. Gerda Holmes, Wilmuth Merkyl, Rapley Holmes, and about eight other players accompanied him.

* * *

Aaron J. Jones announces that the Colonial theater will change from vaudeville to feature moving pictures about June 14. A change of program will be made twice weekly, on Monday and Thursday. The very finest feature pictures are promised and a large symphony orchestra for accompaniment. Norman E. Field, who managed the theater during its vaudeville regime, will continue as manager.

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"The Heart of Maryland," with Mrs. Leslie Carter in the leading role, began a run at the Fine Arts theater Saturday, June 5.

* * *

Vitagraph's fine production, "The Island of Regeneration," based on the Rev. Cyrus Townsend Brady's unique romance of that name, is occupying the screen at the Ziegfeld this week. Much praise has been given this pictured romance by all who have viewed it, notwithstanding that several artistic scenes have been mutilated by the Chicago censor board.

* * *

Edward Q. Cordner, the artistic manager of productions at Orchestra Hall, offers another well selected program to his numerous and high class patrons for the current week. "The Dawn of a To-morrow," adapted from Frances Hodgson Burnett's drama of that name, with Mary Pickford in the stellar role, is the feature attraction. Arthur Dunham, conductor of the fine twenty-five-piece symphony orchestra, has arranged a special orchestration for this production.

* * *

The first set of the United Photo-Play Company's China series of moving pictures received its initial presentation at the Studebaker theater Saturday, June 5. This is the second series of Dr. George A. Dorsey's Oriental expedition. The Imperial City of China, Peking, hitherto closed to the camera man, was photographed by the special permission of the city officials. Twelve of these men accompanied Dr. Dorsey and his camera man, so that they would not take pictures of anything that was prohibited. In this China travelogue, one takes a peep into the daily life of President Yuan Shi Kai, of the Chinese Empire. This is quite an unusual sight, and it is said that this is the very first time that this Chinese dignitary and his family have appeared before a moving picture camera. There are twelve reels in the China series, so that there are two sets in all. The second set will follow the first in about two weeks. Captain E. E. Barkclay, a well-known round-the-world traveller, who lectured for the Japan tour, will also give the lectures on China.

* * *

On Friday evening, June 4, another outrage was committed by means of a stench bomb, which was thrown in front of the Bismarck theater, 3553 Armitage avenue. The house was crowded with patrons at the time. The bomb was thrown by one of two men in an automobile, which drove swiftly away before the license number could be taken This outrage is also attributed to internal troubles between rival moving picture operators' unions.

* * *

The first release of "The Chicago Tribune Animated Weekly, with the Adventures of Old Doc Yak," was made Monday, June 7. The Tribune cartoonist, Sidney Smith, shows Old Doc Yak in a series of fishing exploits that will force laughter from anything human, except a corpse. The second half of the reel shows scenes of the Sinai social center, Chicago, the naval training station at Lake Bluff during a thrilling sham battle, crippled children being introduced to the jitney 'bus, views of Mayor Thompson and Governor Dunne, and also various battleships of the United States navy. The Tribune Weekly was booked at quite a number of prominent Chicago moving picture theaters on the opening date. The Central Film Co., this city, has charge of the bookings.

* * *

Edwin M. Steck and his son, H. Tipton Steck, have purchased the Parkway theater from F. O. Nielsen, who has made it one of the best reputed theaters in the city for fine projection, orderly management and excellent programs. "The high standard of excellence will not only be maintained but improved under our management," says H. Tipton Steck, whom I have known for over five years, in connection with the Essanay Film Manufacturing Company, as publicity manager and chief scenario editor. "Our programs will be made up of feature films of both Licensed and Independent service, and the best that can be obtained will be none too good for our Parkway patrons. The theater's excellent reputation is too well known to warrant my saying any more. The house seats 732 people, is thoroughly equipped with all modern improvements, and stands in one of the best locations in the city. My six years' experience with the Essanay Company guarantees my patrons excellent programs of pictures, as in that time I have become thoroughly familiar with the photoplay field and know a good subject when I see it. I have no intention of leaving the Essanay Company, and intend to keep a hand not only in the manufacturing end, but also to give the patrons of the Parkway the best that money can procure." And knowing my friend Steck as I do, his promise is as good as gold.

JAMES VINCENT.

JAMES VINCENT, whose production of "The Melting Pot" for the Cort Film Corporation, which was a recent attraction at the Hippodrome, New York, has been coming to the front rapidly the past few months as one of the younger generation of directors who has been found capable of handling big subjects which require attention to an intricacy of detail.

Mr. Vincent became identified with motion pictures after an engagement with Louis Mann in "The Man Who Stood Still." He was at liberty in New York at the time and became acquainted with Sidney Olcott, who was then directing pictures for the Kalem company. Mr. Olcott was organizing a stock company which was to be taken south, in fact the first stock company ever organized to work any distance from the home plant. Vincent was offered a position with the company, the engagement to last five weeks. He went and found himself acting in pictures in Florida and other Southern states for seventeen weeks.

James Vincent.

After that trip he returned to the stage for a vaudeville engagement, but his love for pictures had been so developed that he could not forget the pleasant out-door life, which work before the camera brought to him. The following autumn he returned to the Kalem forces and again went south with Mr. Olcott. When Mr. Olcott organized his own company, Mr. Vincent went with him and directed as much as he appeared in the pictures. Mr. Vincent has directed many pictures in the past few years, principally for Kalem, Sterling and others. When Mr. Cort began to look around for a director who could handle the spectacular scenes, which were planned for "The Melting Pot," Mr. Vincent was recommended to him and a short talk was all that was necessary before Mr. Vincent was engaged.

GETTING IT RIGHT.

Roy L. McCardell suggests that inasmuch as he was for twenty years off and on connected with the New York World as a special writer, there must be a mistake in the recent statement attributed to him that he "spent some twenty years as a member of the editorial staff of the New York Herald" in various capacities. Mr. McCardell says he was never editor on the Herald, although he has contributed many special signed articles for it, singly and in serials for its Sunday edition. He also was one of the original staff of the New York Morning Telegraph and served on it as special writer and at times as city and Sunday editor. Likewise back some time in the nineties he was editor of the Metropolitan Magazine.

Doings at Los Angeles

THE MOVING PICTURE WORLD welcomes you to California! When you come to Los Angeles come to the World office and make yourself at home. Information is yours if you need it. Look at the film directory and use the telephone. The West Coast Office of the World has been opened by G. V. von Harleman, who arrived here last week, and is now running full blast. It is on the third floor of the Haas building, number 305, right near the elevator. The Haas building is centrally located at Seventh street and Broadway. The studios are around it like a spider web, and the film exchanges are right at our front door. If you fail to find the office, call up on the Sunset phone, the number is Broadway 4649.

* * *

S. S. Hutchinson of the American was in town this week en route to Chicago. He departed on the last day of the month for the eastern offices of his company but will return to the west early in July so as to be on hand for the big convention in San Francisco. He reported everything as progressing nicely at the Santa Barbara studios of the Flying A.

* * *

One of the biggest and best film exchanges on the coast is under course of construction at 825 South Olive street,. which will be occupied by the Mutual Film Corporation. They are removing from 738, the same street, the old offices having been outgrown. The new location is only a block up the street. The building which is 50x150 is being entirely reconstructed with spacious offices, booking rooms, and working spaces. The front will hold the office of Manager T. W. Johns. Next will be the office of N. E. Levi, manager of the regular service; Edward Holmes, who handles the Master pictures, and A. E. Cochard, who has charge of the "Diamond from the Sky" serial.

* * *

Did you ever see a ship at sea when a typhoon or cyclone is about to race up and tear things topsy turvy? Everyone scuttles about and it seems as if the whole ship were going to be caught, but eventually the whole vessel is ready for the hardest sea? Well, that's the way it is out at the big Selig Zoo, and Colonel W. N. Selig is the captain of the big animal ship, getting ready for the cyclone opening of the wondrous place.

* * *

Harry B. Ham has joined the Famous Players and will act in the parts which were being portrayed by Marshal Neilan who recently went to Seligs from this place. He was formerly with the Morosco-Bosworth company, but is now busy under the direction of Allan Dwan.

* * *

The National Film Co., has added another company to its forces now working at the old Oz studio. It is being directed by Fred Hornby who has Russ Powell and Constance Johnson as leading people, supported by stock players. They are filming "The Baron's Millions."

* * *

Ford Sterling is not DEAD! Several letters have been received here that the great facial laugh maker has passed in his checks, but we know conclusively that he is on the job and making Keystone comedies.

* * *

The sailing ship "Aggie Noir," bought by the Universal, went to pieces just as the company finished its picture featuring the old boat which was on the rocks. Manager H. P. Caulfield said that they secured some wonderful shots of the big boat as she broke up. They bought the wrecked vessel solely for picture purposes, but salved some of the vessel and its cargo.

* * *

If a Japanese picture ever was good, the Mutual's production of "The Fox Woman" ought to be the one, for it is teeming with Nipponese atmosphere, and is a cracking good film, at least that is what everyone says who has seen or been in the production. Teddy Sampson, Signe Auen, Elmer Clifton, and Bert Hadley, are the featured stars under the direction of Lloyd Ingraham. This week the players spent a few days in Marsh's tea gardens at Coronado getting some wonderful scenes for this picture. The place is decorated entirely with Japanese plants and bric a brac.

* * *

No one kicks any more now, the Sun is out for good.

* * *

The Universal City team played the Ruth Roland aggregation on the Big U ranch grounds Sunday. We left before the score was completed, but the home team has not been worsted yet this year. The Sunday before, the Big U boys defeated a picked team of professional players, old men of the real diamond. (Their names are withheld for professional reasons).

* * *

Another director has been added to the Biograph forces, Walter Coyle, who was leading man for Wray Physioc, is in charge, with Alan Hale and Claire McDowell as his stars. Tony O'Sullivan has completed "Her Convert" by Albert Glassmire and has departed for a prolonged vacation. In this picture Harry Carey, who went to the Mutual, played his usual cracksman character, and it is better than ever.

* * *

Tom Mix and his Western Seligers are soon to depart for Las Vegas,. N. M., where they will do wilder and woolier (if possible) western pictures. If Tom does leave this place he will be sadly missed by the old guard.

* * *

Met George Fawcett at the Morosco place where he is being filmed in "The Majesty of the Law," this being his first photoplay. He says he has not seen many pictures since the early days of chase and slap stick stuff, but that he viewed as fine a performance the other day at a certain studio as he would see on any stage. Reckon the screen has another convert here.

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Another director has been added to the Lasky firm in the person of J. P. McGowan, whose name has been identified with Kalem railroad stories for some time past, he of the Hazards of Helen series.

* * *

Rollin S. Sturgeon has again wandered away from the fold, the Western Vitagraph, and is now taking life in a leisurely manner, attending to his two children (training them for the canvas), gardening, and looking after his hennery. The director of "Captain Alvarez" will remain at home and rest before starting another round of work.

* * *

Kathlyn Williams, leading woman and heroine of serial pictures, is building for herself a cozy and beautiful new bungalow in "Selig Heights," a select tract which is being bought by members of that studio.

* * *

Our friend Captain Jack Poland, of Static Flashes, that wide awake little picture publication, announced last week that the club would have an informal May dance, and asked us to be sure to come. We did, and believe us those cameramen and their friends surely know how to entertain. It was informal and jolly. The grand march was led by Pauline Bush and Lon Chaney, two leading players of the Joe De Grasse company of Universal. Mr. and Mrs. Titus, same firm, contributed a sketch modeled after their former vaudeville turn. By the way, these people were of the original headliners in vaudeville, doing unusual characters, and they certainly performed at the ball.

* * *

Last Sunday was a scorcher in town and many filmers came to the beach for the week end, that is, those who did not have to work. Roscoe Arbuckle, Syd Chaplin, and many others were on deck at the beach wearing white clothes and enjoying the strand. Some picture men were on the beach doing stunts with a phoney camera for the amusement of themselves and the throngs of visitors. Roscoe and Syd were soon enmeshed in the "shop" stunts, and soon a great crowd had gathered to see the stars "work." But it was only their play.

* * *

R. S. Irvine, of San Francisco, vice-president of the Eilers Music Company, manufacturers of organs, has been in the city on a business trip. The Eilers company, which installed the great instrument in Tally's Theater, now has factories in Los Angeles, San Francisco, Portland and Seattle. He says his company has been devoting much attention to the development of a special instrument for photoplay theaters and announces that the experimentation is finished and the instrument ready to put on the market. Mr. Irvine is preparing to meet exhbitors during the coming national convention in San Francisco.

* * *

William H. Swanson, for many years prominent in the film business both as an exchange man and a manufacturer, is at present in Los Angeles. Mr. Swanson left New York in the middle of May and stopped over a week in the mountains of Nevada. Mrs. Swanson remained in San Francisco to see the fair. Mr. Swanson said he was "just resting and getting away from Broadway."

CLARK IRVINE.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

THE PLAZA THEATER, WATERLOO, IOWA.

New Picture House Is Elegantly Finished and Fitted with All Up-to-Date Equipment—Has Kimball Organ and Seats 850.

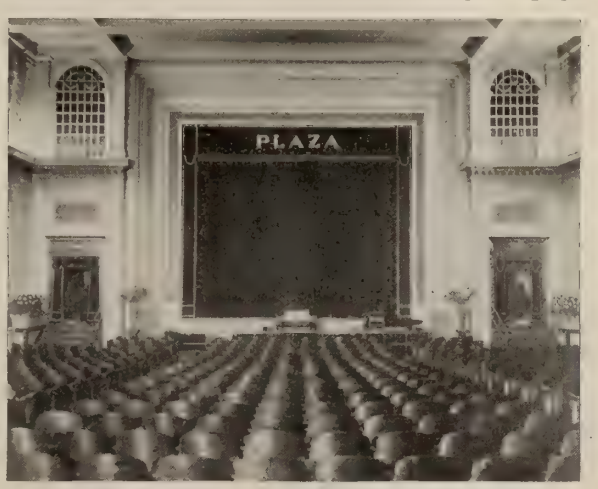
ANOTHER moving picture theater was added to the list of those amusement places in Waterloo, Iowa, when on December 20, 1914, J. E. Bryant opened the beautiful Plaza theater. It is a well built structure of brick, steel and iron, artistic in its design and an asset to the growing motion picture industry. The art to which it is devoted—that of amusement—is plainly evident in its general appearance. There are some structures that are built as picture theaters which look more like a renovated dwelling house, or almost anything else except what they are intended to represent. Their very exteriors are repellant, and, notwithstanding the good bill that might be booked, the managers wonder why their receipts are so small. Not so with the Plaza as is quite apparent from the photograph of its exterior published herewith. Its exterior is a veritable "magnet." And that its "magnetism" is powerful and far-reaching is shown by the big business that the Plaza is constantly doing. But its "magnetism" is not limited only to the beautiful architecture of the structure; it includes the personnel of the Plaza Theater Company, the systematic method of advertising and the fine show that is always given at the house. The unified strength of these elements make a powerful "magnet" for business.

Plaza Theater, Waterloo, Iowa.

The Plaza is owned and managed by J. E. Bryant. He realized that a handsome moving picture theater well managed would be a good money maker, consequently he spared no expense in giving the public of Waterloo a theater of which to be proud. Throughout the entire structure there is not a jarring note in its architecture, and the lack of gaudy and flashy decorations make the place all the more inviting. As one approaches the Plaza he is immediately impressed with its conservatism. Soft tones of ivory and brown and red greet his eye in the lobby. The ceiling is beamed and embellished with an Egyptian design, and pretty electroliers add to the effectiveness. The walls are of pressed brick and the floor is of tile. The box office is to the right and this is railed off so that the incoming and outgoing patrons will not rub shoulders with one another. The walls are adorned with framed pictures of leading actors and actresses and scenes from current and forthcoming productions. The posters are also framed and placed in convenient places on the walls. The doors leading into the auditorium proper are draped with shirred curtains of cream colored silk.

To one side of the foyer are rest rooms while to the other is the manager's office. A broad stairway on each side of the foyer leads to the loges which the Plaza Company has installed in place of boxes. The interior view of the Plaza further attests to the fact that the hand of a competent architect was employed. To fully appreciate the beauty of the interior one must visit the Plaza for a photograph cannot show the harmonious blending of the different colors, and space can be given for only a brief description. For a distance of about two-thirds their height, the walls have been decorated to represent garden walls. Surmounting this is a series of panels each with a different landscape. There are eleven of these panels. Near the ceiling on both sides of the screen are the organ lofts finished in lattice work. Below are exit doors ornamented with draperies of dark green. The drop curtain and the draperies about the proscenium are also done in green. Vases and flower boxes on each side of the auditorium add to the green in the color scheme. There is a band of orange around the proscenium arch which intensifies the distinctiveness of the interior. The aisles and foyer have been carpeted in green, and the seats are upholstered in dark brown leather with plenty of space beween each row.

The lighting system is of the indirect type, and the method of arrangement is unique. Electric bulbs are set in the cornice which is at the base of the panels, and which runs around the entire interior. This method is proving quite effective and does not detract from the brilliancy of the picture. The place is provided with six large exits situated at equal intervals between one another, and these are sufficient to empty a capacity house in less than two minutes. The seating capacity is 850. There is a good ventilation system, and the operating room, which contains all up-to-date equipment, is separated from the auditorium proper by a stout brick wall. Music is supplied by a big Kimball organ and a Knabe piano. Ralph Mason Hix is the organist and Miss Rose Blatt presides over the piano. The admission prices to the Plaza are 10 and 15 cents.



Interior of Plaza Theater, Waterloo, Iowa.

SURPRISE C. H. PIERCE.

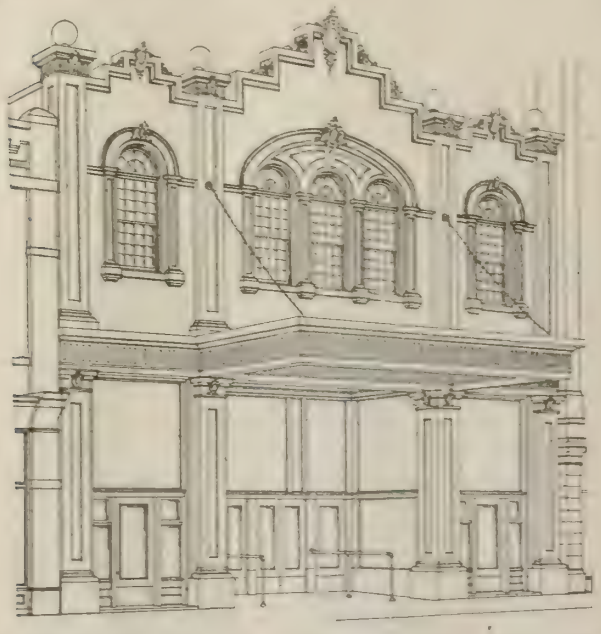
On Friday evening, June 4, several intimate friends of Mr. and Mrs. Carl H. Pierce tendered this couple a pleasant surprise in honor of their fifteenth wedding anniversary. Mr. and Mrs. Pierce were lured to Reisenweber's, where a party of friends greeted them with congratulations. After dinner a flowery speech by Julian M. Solomon, Jr., disclosed another surprise in the presentation of a pair of handsome silver candlesticks, appropriately engraved.

Dancing and merry-making lasted well into the wee sma' hours of the next day, and a most pleasant evening was enjoyed by all. Those present were Mr. and Mrs. Tom Wiley, Mr. and Mrs. Jack Lakin, Jeanette Ehrenberg, Julian M. Solomon, Jr., Leah Beluck, George K. Henken, Margaret Ganss and Pete J. Schmid.

Big Picture House for Wilmington

Howard & Wells Building Beautiful Theater—Will Seat 1,000—Represents Investment of $75,000.

MESSRS. HOWARD & WELLS of Wilmington, N. C., are building a 1,000-seat picture house in that city. It is expected to be ready for opening in the middle of next September, and it will be one of the finest in that city. The structure when completed will represent an investment of about $25,000, and the plot of ground upon which the building stands was purchased for a price approximating $50,000, making a total expenditure of something like $75,000. The men who are building the new theater are men of long experience in the picture business. They trade under the name of the Bijou Amusement Company, Inc., of Wilmington, of which James Howard is president, and P. W. Wells is secretary and treasurer. They opened the Bijou theater in 1906, which was the first motion picture show to be started at Wilmington. It is still owned and operated by the same men, and has been a good money maker since its opening day. The new house is being erected at 113 North Front street, just one block from the Bijou. A line drawing of the new structure is published herewith which will give the reader an idea of what the theater will look like when finished.



Architect's Line Drawing of Picture Theater Being Built by Howard & Wells.

The front will be artistic. There will be an ornate coping and a broad canopy, which is to be of plate glass with copper trimmings, will extend for the entire width of the sidewalk. The windows will be rounded at the top, and will be fitted with small squares of stained glass. The facade will be made of terra cotta and pressed brick, and the impression created by the handsome exterior will be that the theater has a most carefully planned and harmonious constructed front. There will be a balcony containing 350 seats, while the balance of the 1,000 seats will be on the orchestra floor. Each row of chairs will be 36 inches apart. The vacuum process of ventilation will be installed, and a capacity house can be emptied in three minutes by the large number of exits that have been planned.

Of the many features that the new structure will contain is a rest room for women and children in which will be found all modern comforts and conveniences. This will be located on the main floor at the front of the building, and will be in charge of a maid at all times. This convenience will not only be at the disposal of the women patrons of the theater, but also to the public in general for their use at any time. It will also be supplied with checking room facilities. Pictures will be projected upon a Mirror Screen. The public of Wilmington will undoubtedly show their appreciation of the enterprise of the men who are at the back of the new institution by becoming regular patrons of the theater. The prices of admission have not been decided upon.

Evart Emerson Overton

EVART EMERSON OVERTON, a prominent Vitagraph player, is a direct lineal descendant of the late Lord Overton and next in line for the title on account of the recent death of the peer. Although Mr. Overton's ancestors were English, he is thoroughly American, having been born in Osborne, Ohio, August 5, 1889; his father, John French Overton, was born in Christianburg, Ohio, and his mother, who, before her marriage was Charlotte Light, near Dayton, Ohio.

Evart Emerson Overton.

Mr. Overton received his early education in the public schools of Osborne, graduating from the high school to enter the Ohio State University at Columbus. During his college career, he was a prominent member of the Glee Club. The possession of a singing voice of unusual timbre and glimpses of stage life while on short tours with the glee club, shaped the course of his future life. The stage beckoned and on his nineteenth birthday, he decided to adopt a professional career. Immediate success attended Mr. Overton's efforts in the musical comedy field and succeeding engagements included parts in "The Skylark," "Fifty Miles From Boston" and the distinction of being featured in some of the best known musical acts in vaudeville.

During the time Mr. Overton was appearing in the two-a-day houses he became interested in the writing of motion picture scenarios and it was the acceptance of one of his manuscripts and the suggestion he play the lead in his own story that gave him his first introduction to the mysteries of posing before the camera for the silent drama. In February 1915, Mr. Overton joined the Vitagraph Company and has not been idle a day since, playing opposite Lillian Walker in nearly all of her most recent successes. A few of the most prominent Vitagraph Life Portrayals in which he has appeared include "Playing the Game," "The Silent W," "To Save Him For His Wife," "Crooky Scruggs," "The Little Doll's Dress-Maker" and others.

NEW MEN WITH UNITED.

A. F. Beck, formerly manager of the St. Louis and Kansas City Exchanges of the Universal, and well known throughout the United States in film circles as a motion picture expert of exceptional ability, has left St. Louis to take up the duties of Orrin S. Goan, in the central offices of the United Film Service, New York City.

Mr. Beck is a practical motion picture man, having had valuable experience in all departments of the business. He is one of the pioneer film men of the country and his wide acquaintance with exchange and theater conditions throughout the world is a valuable asset to the United Service.

The management of the Buffalo office of the United has been placed in the capable hands of G. H. Christoffers, formerly with the Hite enterprises in Buffalo and more recently a field worker for the World Film Corporation. Mr. Christoffers is a film man of long standing in his territory, where he is widely known to theater managers, and brings to the United Film Service a store of business ability which promises well for the Buffalo office of that company.

W. R. SCATES IN NEW YORK.

W. R. Scates, central division manager of the World Film Corporation, is in New York, from Chicago, where he makes his headquarters. Mr. Scates reports that World Film features in his territory are enlisting increasing patronage at the hands of exhibitors and the public. He is one of those men who have a practical grip of the film business and knows its needs. Scates has an engaging personality which inspires confidence among those with whom he comes in contact.

British Notes.

A COUPLE of interesting cases affecting the legal status of moving pictures have passed through the courts during the past two weeks. Last year I drew attention in these notes to a peculiar outburst by a London evening newspaper advising the public not to attend certain moving picture theaters on account of an hostile foreign element being represented in their ownership. This had its sequel yesterday (May 17) in the King's Bench division when the newspaper in question "The Evening News" was ordered to pay nominal damages of one farthing to the London and Provincial Electric Theaters Limited. In the Court of Appeal last week a former judgment against a film-producing firm was reversed. Some time ago Sir Charles Wyndham purchased the performing rights of a Continental comedy called "The Blue Mouse" which was subsequently staged in London. When the kinematographic firm of Hubsch & Co. contemplated reproducing the play for the screen Sir Charles took the matter to Court and was successful in obtaining an injunction prohibiting reproduction, his claim being that the performing rights included rights of usual representation. This prohibition was removed, the contention of the judges being that the rights to produce a play on the spoken stage is distinct and separate from the rights to produce a play on the screen.

* * *

The Hepworth Company have recently inaugurated a special publicity department to advertise the products of the Walton studio and at the present moment it is fulfilling quite a patriotic purpose. The Hepworth Company are still at work upon "The Man Who Stayed At Home," a naval drama from the Royalty theater, London, and which, by the way, promises to make an unusually good screen story. Apart from the publicity accorded to the subject by virtue of its stage production and through its topicality the producers are running a literary version as a serial in a daily newspaper along with extensive newspaper and poster advertising. And all this before the release date has been announcd.

* * *

Mr. E. H. Montagu and the remainder of the staff of the Selig Polyscope Company moved into their commodious building in Wardour street two days ago. The new London address of the Diamond S is now 93-95 Wardour street, London, W.

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The name of William Friese-Greene does not appear to be as widely known as it deserves in the moving picture industry. Indeed there are not a few magnates of the film trade on this side who with a puzzled air would ask who Mr. Friese-Greene was. The rapid advance of a cult or a science often obscures its beginnings and the exacting demands of present day business, when the commercial world concentrates only upon the present and the future, do not stimulate deep retrospection. But something occurred last week that may bring again the name of Friese-Greene into photographic prominence. It was the initial presentation by Friese-Greene, Jr., of a new process of natural color photography, given at the Shaftesbury Pavilion. Those Americans—and there must be thousands—who remember Thos. A. Edison's early experiments with the kinetoscope may best remember Wm. Friese-Greene as his British contemporary, who demonstrated a projector of a similar type at a photographic convention held at Chester in the eighties. Mr. Claud Friese-Greene, his son, has now entered the arena with a new color process which achieved much upon its first exhibition, but which promises infinitely more. The great commending feature is the absence of screens, that is to say color screens, for the lens of the projector or lantern. No special apparatus or filament of any kind is required for the ordinary projector, nor is any special illuminating installation necessary. The colors are embodied upon the film so that their projection does not differ in the slightest particular from the ordinary monochrome subject. The specimen demonstration given on Thursday attracted a number of people interested in color photography apart from a good trade attendance, and although most of the pictures shown were restricted to simple sketches of still life and set tableaux containing no rapid movements, they were quite sufficient to prove the latitude and scope of the process. If one should criticise, it may be pointed out that the indistinct flash of color, also associated with rapid movements in other color processes, was distinctly noticeable in some of the images projected, but compared with one much-heralded process it is comparatively free from flicker. With a little more attention to the question of color definition we may reasonably expect Mr. Friese-Greene's process to prove an acceptable solution to the color-picture problem.

The numerous and varied applications of the motion picture to the abnormal situations created this country consequent upon the war would make a volume of interesting records. Every day sees some new development either in the commercial pursuit of the exhibiting profession or upon the part of public-minded individuals engaged in recruiting new troops and speeding up the manufacture of war munitions. Idlers in government workshops are severely dealt with today, and to mitigate time-wasting one of the largest industrial concerns on the Admiralty list adopted the effective expedient of timing the activities of their many departments by means of the motion picture camera. The task of recording the motions of the work people kept six camera men busy for three weeks. The war has again been the means of bringing back temporary prosperity to that much maligned institution, the "penny gaff" of the fair ground. The concentration of large numbers of troops in training in different centers has proved a golden opportunity to the itinerant exhibitor—that pioneer of motography who travels from town to town with his portable tent. Somewhere near to each of the three dozen military camps in England are to be found one or two of these, prospering in their new-found sphere. Before the war the "legitimate" picture theater had practically ousted its traveling countertype with stentorian organ and an exuberance of white and gilt, but to-day the traveling showman is holding his own with the best stationary exhibition.

J. B. SUTCLIFFE.

Reeva Greenwood Joins "Lariat"

IT was "The Road of Happiness," in which Reeva Greenwood, the new leading lady for the Lariat pictures on the United Program, played with William T. Hodge that pointed her way to a successful and recognized career in motion pictures. She had already had a position such as comes only to those whose talents have attracted widespread notice on the legitimate stage, having been the hit of numerous Broadway productions, including "Excuse Me," Savage's well-remembered play; in fact, it had been the unusual quality of her work in that success which had drawn the attention of Mr. Hodge to her.

Reeva Greenwood.

After her season with Mr. Hodge, Miss Greenwood joined the silent drama, entering into a contract with the Vitagraph Company, which was relinquished some time later when she joined Kalem.

In her new position at the picturesque Garden of the Gods Studio at Colorado Springs, she will appear in a series of high-class western pictures, for which her early athletic training especially fits her. William V. Mong, scenario editor for the United, is writing a group of romantic dramas in which Miss Greenwood will play opposite Walter Fishter, the new leading juvenile at the western studio.

SEGAL IN EQUITABLE.

H. G. Segal, who has been manager of the New York office of the World Film Corporation, and Henry Randel, who was affiliated with the Shuberts for the past few years, have organized the Equitable Film Co., with offices in the Fitzgerald Building, 1482 Broadway, New York.

The company has some very prominent men interested in it, and further announcements of their policy will be made in the near future.

CHARLES WEST WITH MAJESTIC.

Charles West makes his initial appearance with the Griffith forces in a two-reel Majestic melodrama, "The Woman from Warren." Mr. West, who has played more villains on the screen than any other actor on the legitimate stage, was associated with Mr. Griffith in the days when both were making a start in the film world.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

A NUMBER of photoplay actors, congregated in social intercourse at a rendezvous frequented only by people engaged in their line of work, drifted into a discussion of the pleasant and unpleasant features of studio life. With few exceptions they were men who had the experience of professional stage work and the discussion naturally led to a comparison of life upon the stage with that of the studio. Strong was the feeling manifested by all of them in loyalty to the "true art," as some of them termed the work upon the stage, yet almost to a man they were equally decisive in commendation of the studios. This may be a surprise to a great many, particularly those who are not connected with either theatrical sphere, as it is generally supposed that the people who began their careers on the professional stage look upon motion pictures as a bane to their professional existence.

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From the sentiments expressed at the gathering referred to it is a certainty that the repulsion so strongly manifested toward motion pictures by the professionals is almost dispelled. Actors and actresses of but meagre standing in the profession only a few years ago looked upon overtures to get them to play parts in film productions with haughty disdain. Many of the actors looked upon the offers as gross insults and threatened those making them with bodily harm. The late William V. Ranous, one of the pioneer directors in the American motion picture producing field, often told of his first experience. He was not satisfied with the limited professional and the amateur talent he had at hand for a certain production. There were at least two parts he wanted to place in the hands of professionals more suited to his tastes from the standpoint of ability and type. Knowing the feeling of professionals against the moving pictures at that time he hesitated about calling at any of the regular agencies or any of the places frequented by them. He surmised, and correctly too, that the nature of his business might lead to an unpleasant reception. Advertising he considered too slow. It would not bring replies quick enough to let him get the work under way on schedule time. The start was to be made on the day following the night on which the occurrence he told of took place. Moreover, he felt that the particular people he had in mind would not pay attention to the advertisement. Finally Mr. Ranous concluded to become a scout, and along the Rialto and White Way he started.

* * *

"It was a period when most of the regular theatrical companies had been filled," Mr. Ranous said in speaking of one of his experiences, "but I was convinced that there was, as there has always been, and over-supply of talent, and I went out with the hope that I would find not only the people I wanted, but those of whose ability I had personal knowledge through my associations with them upon the stage. I was also convinced that by personal approach I could see people who would be adverse to having others of the profession know that they would even entertain the thought of posing in the mute plays. You know even adversities to the point of starvation will make hardly a dent in the pride of the real professional actor. During my stroll that evening I met many players with whom I had been associated for years and we greeted each other most cordially, but the instant I made known my errand they made me feel like an apostate. But up to this time the effect upon me had been produced only by severe, cold stares, or haughty rejection. Some of them advised me to not be a fool and to give up the moving picture work. 'Bill,' said one of them, 'you have made an enviable reputation on the stage and it grieves me to see a man of your calibre and standing commit suicide by associating himself with troupes of manikins.' The sincerity of these good friends of mine almost brought me to a state of repentance, but I fought off the influence and continued my quest for 'leads.' At last I found one of my ideals, a trouper of the old school who had played upon the same stages with me season after season."

* * *

"My ideal was resting against an electric light post at a street corner. His appearance indicated that he had not recently been navigating in the channels of prosperity. As I approached him I imagined I could hear his heartfelt expression of gratitude for my generous offer. With undisguised exultation I almost rushed to him with extended hand for greeting and he responded likewise. 'Hello, Jack, old chap!' 'God bless you Bill, how are you? An angel must have sent you. I need you badly,' responded my old roadmate. He then told me he was 'up against it.' Through no fault of his own he had not been able to connect with a company and attributed the failure to an excess of talent at the disposal of the managers. I was prompt in sympathizing with him and lost no time in divulging the plan I had for presenting a new field for him."

* * *

"Jack was one of the best pals I ever had on the stage. We were loyal friends professionally and socially—up to the time I made the offer, and never after—so far as he was concerned. With a roar he sprang towards me and would have knocked me down had I not been alert enough to dodge the blow. 'What!' he shouted. 'You, Bill Ranous, my companion for years, come to me with such a monstrous proposition! Have you become bereft of reason? Away from my sight, you traitor to your profession.' I withdrew as gracefully as possible and declared the search off. One of the leads in the picture I played myself. The other I filled the best I could. In later years I had occasion to congratulate myself that I should have seen better into the future of the moving picture business than those who had so misguidedly ostracized me."

* * *

One of the professionals who had listened to the story credited to Mr. Ranous said he knew of many similar occurrences, but he said conditions at that time justified the sentiments of the professionals. They did not see the possibilities of the moving pictures in any but a professional light. They never dreamed that the industry and its environments would advance and raise in standard to what it is today. They had no fear that the pictures might supplant the legitimate to the extent that it has. They had, first, an abhorrence against giving up the histrionic art that had been the pride of the players and playgoers for so many generations and, secondly, they feared the detrimental effect it might have upon their standing with managers if they took part in moving picture productions. It is most excusable that they did not foresee that many leading picture players are receiving today far better salaries than they did when on the legitimate stage and did not foresee that the leading managers would themselves become owners of or prominent stock members in motion picture producing studios and rental agencies.

* * *

Considering the gigantic strides the photoplay business has made, others taking part in the discussion contended, the change of front shown by the professional stage people toward the pictures should not occasion surprise. It is not a wiping out of a venomous spirit, but a clarifying of the vision. Scores of professionals regret today that they did not cast their lot with the motion pictures long ago. The class distinction that was once made by the professionals against the picture players has disappeared. Recognition is now mutual. Associations are on the same plane. Professionals who have been fortunate enough to acquire positions in "stock" now unhesitatingly tell their friends of it. Those who are what is called "jobbing," or doing extra work, are more reluctant with their frankness, but as soon as they get upon the regular pay roll the glad rag is flung to the breeze with the greatest pride.

* * *

"Yes," said another of the gathering, "and I have yet to meet the professional connected with a job of the average scale who would swap it for a return to stage, and I can name headliners who have told me that. Stage life has many of the favorable features that studio life has, but it has many more of the unsatisfactory features."

* * *

One point that was not touched upon at the gathering is that since the manifestation of a change of heart by the professionals toward the motion pictures there has been a perceptible diminishment in the strength of forces arrayed against the industry. The censorship agitations in many prominent sections of the country indicate this, although some may claim it is a mere coincidence.

MOTION PICTURE FILM THE ONLY WORLD STANDARD.

In an address delivered before the University Club, Washington, D. C., C. Francis Jenkins stated: "The motion picture ribbon is the only unit that is standard in every country. Railway gauges, for example, vary in different countries, units of value, volume, weight, and of length differ, but the motion picture film is the same the world over."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Steve Has an Idea.

NOTHING in the above line is to be taken as an indication that this is the first idea Steve ever had. To the contrary. This is Steve Farrar, of the Casino, Eldorado, Ill., and he has contributed a lot of ideas, but this one comes rather late. He writes that he likes to keep a file of Advertising for Exhibitors and the Projection department (F. H. R. please note that we are not sore on him for recent remarks). Steve files the entire paper, but he likes these two departments where he can get at them in a hurry without having to turn so many pages, and so he cuts the pages out and puts them into a loose leaf binder. The paper is apt to tear so he uses the little cloth washers made for the purpose. It makes a very handy volume. We have been using loose leaf scrap books for longer than this department has been running, but we paste the department onto the regular sheets and at the end of each year have the sheets bound up. The binding costs about what a new loose leaf binder will and has the advantage of permanency of form. Steve says the local druggist has these binders in stock and that he will forward a binder and a box of the washers for one dollar. Most exhibitors will find it easy to either buy or order a binder from their local stationer or druggist. For the washers order Denison's Cloth Patches, gummed, number six. It is almost impossible to tear out a loose leaf so reinforced.

Steve sends in a booklet of heralds similar to the one invented by Burr Swann. His is in gold on a greenish grey for cover. Hold it in some lights and it is almost impossible to read or even see the lettering. If you want to use bronze powder, do not use gold unless you are certain that the metal will show up well. Better use red or green than gold or silver. Better still, try getting an ink that will work on just that stock. Try the "label gloss," "cover" or "poster" inks and see what you get. For that matter there is a cover gold that will print on the cover and stick up. It is not as bright as pounced gold, but it will work better and print direct. But when you get right down to it, a good gloss ink is better, ninety nine times out of a hundred, than even a good job of gold work, and Steve paid a right price for a right job, too. It is not that the work is cheap, but it is ineffective. He speaks of repeating the stunt presently. If he will work a cover red in place of the gold, people will be able to see that there is printing on the cover. The issue costs him two and a half cents apiece, with five heralds, the issues being tied in with a gay yellow ribbon.

And perhaps this will interest some now-and-then readers—also that envious Brother Richardson:

> I was talking to a man the other day who was wanting a job as manager of a picture house. He claimed to be an old hand at the business. I asked him if he ever sent in any stuff for your department, and he said no, that he had never even read it—Nuff Said—I would not want him to manage a house for me. Well go over the book and let me hear how you like it as soon as you can get it in the World.

From this you can gather, perhaps, that Steve is looking for a manager. But he wants a man who really can manage and who can point to past performances.

Finds Programs Best.

J. F. Parks, of the Morris Grand Theater, Hot Springs, S. D., writes that he finds programs best. His letter follows:

> I am enclosing herewith, a little program that I get out each week which I mail to about 250 of my patrons, besides distributing a bunch of them the first night.
>
> At the same time I am mailing these programs, I also enclose one of the Heralds for my Friday night feature.
>
> I find by putting one of these little programs in the houses of my patrons, is more effective as an advertising medium, than the old way of distributing them at each performance.
>
> I am a new man at the picture business and have it all to learn and I will appreciate very much your expert opinion on the makeup of the program, and any ideas you may do me the favor to give me in the way of improvement.
>
> I enjoy reading your comments on matters of this character in each issue of your interesting publication and think you are doing a great work in elevating and improving the picture show business.

It stands to reason that a program actually in the home does greater good than one that merely may be taken there. Some patrons will pick up a program, read it and drop it on the floor or on the street. If it comes to the home it is more apt to be put in some place for future consultation. To this end many exhibitors offer some inducement to the patron to hold the program, making it good for a free admission to the Saturday matinee or some such thing. This is one reason why the door knob is useful. They are provided with a loop by which they may be hung up inside the house as well as on the door knob.

Mr. Parks' issue is a four page three by six inches. The front carries the program in brief, this being amplified on the inside pages. The back page carries three advertisements. Beyond dating the days, few changes can be suggested for the inside. It might be well to use a type of the same face but two points larger for the features, but the program looks well as it is. On the front, if the printer has the proper type, the titles in the condensed program should be printed in full face upper and lower case instead of roman. In the heading the word program should not be repeated. It now reads:

PROGRAM

Program for Week of April 26th, 1915.

The program should be run but once and the second line should read "Monday, April 26 to Saturday, May 1." or merely "April 26th to May 1st."

But the excellence of the setting is nullified by the choice of stock, a deep brown card that seems to swallow up the black ink. The program may be read only with an effort, and it should never be a labor to read an advertisement. Change should be made to white or light tinted stock, a light green printed in a silk green or a light blue, a *very* light blue, printed in royal blue.

The program, in particular, should be eye-pleasing. It works for a whole week. If your day bill is ineffective, you lose only for the day, but in getting out the weekly program, particularly one where there is no general reading, every effort should be made to attract the eye, rather than to repel it as it stands for a week.

If we had the program we would order the printer to box in the days for the front page with two point rule. Here dating each day is not so important, and so boxing can be done once and kept standing. Then we would put the date line just above this and above that a catchline, getting, say,

The Extra Specials
FOR
April 26th to May 1st.

MONDAY—Francis X. Bushman and Edna Mayo in "Stars in Their Courses Change."
IN TWO PARTS—ESSANAY.

This would improve the appearance of the front and very slightly increase the cost. Then we would get a really pretty face for the headline. At present a condensed letter has to be used to get "The Morris Grand" in one two and a quarter inch line, twenty-four point. By using a ten-point "The" above, the other two words can be gotten into a line in an extended letter that will stand out better. The cut-off rule below this should be taken out to let the management and town appear in the same box, a second cut-off being retained, but this to go just above the line "The Extra Specials." This, we think, will give a better display and improve the appearance fully a hundred per cent. If Mr. Parks tries it we will appreciate a copy. We hope he sends in anyhow. Save in the matter of stock his first issue is a good one. And the text shows that he keeps posted on the pictures he is going to run, instance this copy:

> WEDNESDAY
> The Vitagraph presents another of its Broadway Star Features in three parts,
> "The Silent Plea"
> This picture was exhibited before the New York Legislators in the Assembly Chambers at Albany, as a dramatic appeal for the widowed Mother's allowance bill, in co-operation with Sophie Irene Loeb, Member of the New York State Commission for Relief of Widowed Mothers, Featuring Edith Storey, Harry Morey and Donald Hall.

This will make business where "Another Great Vitagraph" would not pull an extra ten cent piece.

A Full Form Letter.

The manager of the Kansas City branch of the Pathe Freres exchanges sends in a form letter sent out from the De Luxe theater, Hutchinson, Kansas, with the suggestion that a form letter that is addressed to each recipient and signed in ink is somewhat novel. It is, particularly when it would seem that each letter was an original and not a printed form, although it is print, as the figures on the fill-in do not match those in the body of the letter. It is about the only thing that shows the letter to be printed, for the letter has light and heavy strokes and all the other marks of hand work. It's one of the most deceptive form letters that has come in in a very long time. Mr. Jameyson suggests that it was not Fred Savage, but Mrs. Savage, who had charge of the job, since she even signs the letter for him. We'll bet he's jealous to say a thing like that, and it's worth being jealous about.

Almost too Much.

Constantly we preach the use of reading matter to pay the recipient for reading a program. Now we must take the other tack for a moment in discussing the Plaza Theater Magazine, of Troy, N. Y. E. O. Weinberg has gotten out a miniature magazine of sixteen 5 by 6¾ pages. The front is a cut and the back page gives the program for the week. Most of the rest is pure reading matter. Some of it is not well chosen, for instance, a write up of "A Jitney Elopement" when the program announces "By the Sea," concerning which nothing whatever is said. Something more than four pages are taken up with a reprint from a picture magazine. It is good stuff, but rather too long for program use. The Chaplin page story is cut at the end of the page without bringing the story to a conclusion.

Mr. Weinberg shows the right spirit, but he needs to work over his format. He wants to figure out that he is entitled to some advertising, say four pages out of the sixteen. At that he can cheat a little. The back page should be a display advertisement for one or two coming features. These are best framed with the day and date, the title in about eighteen point and four to eight ten point lines telling of the film, not the story of the release, but a story about the release. Then he can take either page three or pages eight and nine for his program. If the former, he should date all the days and run the title in ten point bold and the rest of that line and one more in roman with names in italic. The line should go across the page instead of being set in a rather stingy twelve em line. The regular thirteen em line is good for the general text, but the program should be set to wide measure. If the two pages are used, the two should be connected by being boxed in with three point straight across and down the outside margins, with a one point rule between the two pages on the centre line. This should divide the space given to film announcement but general lines can run in heavy type clear across the two pages at the top and bottom, either balanced lines or a little heavier display at the top. In the reading text there should be a house paragraph to every three or four general items and a page should be used for an editorial chat bout the house, its coming features and past successes.

Were we the managing editor of the publication, we think we would use pages fourteen and twelve for trade advertisements and make the sheet self supporting. Get the issue into the factories and foundries and get the class of advertising that will appeal to such readers and the sheet might show a profit and still be valuable to the reader and the management alike.

Care should be taken in selecting the items. The idea is not to fill pages with type but to fill with interesting items. If film stories are used have them stories of current subjects and state that they will be shown in the theater on a specified day.

The house runs licensed service, but of twenty-eight items only eleven relate to those companies and its players. The proportion should be two items about the house service people to one of the other services.

If Mr. Weinberg will work along these lines he'll have a pulling publication. He asks brother exhibitors to exchange. Will some of you please him help out? We wish Mr. Rhodes would send one of his novel folders.

Could Be Better.

The Queen theater, Tyler, Texas, sends in a program for comment. It is a vest pocket 3 by 3¾. It has six advertisements on that small front page with the house card choking to death and not able to cry for help. There are six advertisements and three house cards on the back page. Inside there are two line advertisements top and bottom with the program three days to a page. The printer has quite a lot of type faces and he used them all on this one job, showing six or seven kinds and sizes of type in 29 lines. To help along he seems to have used the wrong ink for the paper and then he got a bad impression and the top is heavy and the bottom so light it can scarcely be read. The printer has done his durndest in about every way he knew how. In a four line box he uses three different kinds of rule, one, two and three point, and because he is printing on two pages he does not carry the rule work across to make a complete box but has a gap of three picas.

The stock is good quality paper where even a cheap card would have been better. It is a blueish tint that might have been intended to be a gray, about as negative as the type setting.

The theater should either throw out most of the trade advertisements or frame the front page in three point rule that meets at the corners. Then the manager should hunt up some printer who will get the program proper in type that matches, one size for titles, one for text and an Italic for names. Copy should be made uniform. Here the Monday program merely anounces an Ade fable and then a Kalem Feature, "The Tragedy of Bear Mountain." In this the Kalem Feature is set in Italic and the title in Roman. On Tuesday the name of the player is set in Italic, the title in Roman and no maker is given, though it is another Kalem. On Friday Biograph is set in twelve point but Selig and Vitagraph in an eight and without titles.

Copy should be written to give uniform appearance to the announcement. The best form is to give the title in Bold upper and lower case, preferably bold italic, the text in Roman and the names of players in lightline italic. The days should be dated. It should never be necessary to search the microscopic front page card for the date.

It would be well did the Queen find another printer, if there is one in town, or else buy this man a book on typesetting and makeup. Surely even a small shop should have seventeen inches of brass rule of one size and be able to get it to meet at the corners.

Simple.

An exhibitor complains that many of the companies now send out press sheets so large that they cannot be handled well, it being necessary to open out perhaps a dozen sheets, each folded several times, before the desired material is located. It is a simple matter to get some of the old-fashioned newspaper files such as were used in hotel reading rooms in times gone by. If these are not to be had take two pieces of flat stick, say one inch by one-half, and a little longer than the matter to be filed. Drive two-inch nails in one part six inches apart and drill holes in the other stick to correspond. The holes should be about twice the diameter of the nails. Set a screw eye in each end of both sticks. Stab the nails through the sheets, tie one stick on top of the other by string through the screw eyes and hang up on the wall.

Tells It All.

J. G. Hodgson, Jr., of the Oak Park theater, Oak Park, Ill., gets out a sixteen pages and cover program, three by five inches, for two weeks at a time. The cover is an orange shade that might be ugly if it were not printed in just the proper shade of brown, almost a black, the design being embossed, evidently in quantities, the date and serial number being added as printed up. The inside cover page carries this information:

OAK PARK THEATRE
INFORMATION COLUMN
J. G. Hodgson, Jr., *Manager*

ADDRESS—Wisconsin Ave., one block south of C. & N. W. Ry., and Oak Park "L," Oak Park, Ill.

Evening Prices—10, 15 and 20 cents. Children 10 cents if accompanied by parents.

Matinees—Every day except Sunday at 2:30. All seats 10 cents.

Reservations—Seats reserved only for 7:30 show. On sale one week in advance, or regular daily and weekly reservations may be made. Phone numbers: *Oak Park* 161 *Maywood* 89. *No toll from Maywood.*

Four New Shows each week, changing Monday, Wednesday, Thursday and Saturday, except for special features.

Evening—Continuous beginning at 7:30. Two complete shows. Second show begins at 9:00 o'clock.

Come anytime and stay as long as you please.

Children may attend the Oak Park Theater with perfect safety, as there are no stairs and all exits are on ground level on three sides.

The program runs a page to the change. Where space permits there is a small and unobtrusive advertisement. Linear rule is used instead of the solid face, permitting the use of a full six point without the blackness of a two point solid face. The days are dated, but are printed in Old English, which is the one thing we do not like about the job. This is one of the places where clearness is most desirable. Apart from this it is one of the best program examples we have seen in a long time. Using the Paramount program they can print two weeks at a time and divide the cost by two.

They also send a two page advertisement from the local "society" paper with this advertisement:

WEDNESDAY,
April 28
NOTICE!

Rejected by Oak Park Censors, the masterpiece as advertised in Photogram for this day.

The local censors also objected to "THE OUTCAST" shown last Wednesday. If you wish to voice your opinion for or against, address letter to OAK PARK THEATER, 120 Wisconsin Avenue, Oak Park, Ill.

SIGN YOUR NAME.

That is one way to waken people to a realization of the censorship. The patrons saw a protested film. What did they think of it? Let them do the kicking and they probably will if they are anything like a Chicago writer who now and then goes to Milwaukee to see what the shreds he has seen in Chicago really look like when presented in full.

Are you doing anything about the censorship? There are two things you can and should do. You can refuse to book the stuff that frankly caters to morbid tastes and you can conduct a campaign of education. Do it and do it now before it is too late.

Catchlines.

Harry de Subers has forgotten us, but how do you like these?
Five real reels for ten real cents.
If you don't like what you see, see us.
We can't show all the good films, but we do show all good films.
Come where it's comfortable.
Clean, Cozy, Comfortable, Correct.
Broadway stars at bargain prices.
When we sell you entertainment we deliver the goods.
Not the only good show, but as good as any and better than most.
Genuine enjoyment at a mill a minute.
A dime a time.
It's not what it costs, but what it's worth.
The House of Happiness.
Always good—most always better.
Joy for a jitney.
Don't count the reels, consider their class.
New York Shows at Jaytown prices.
Why read books when you can see them?
Another chapter of Chaplin.
It's cool—we can prove it. Make us.
The pick of the Pickfords.
You might do worse—you can't do better.
"Once bitten, twice shy." We don't bite.
Come when you can, leave when you must.
We try to please—and we do.
It's not the price that makes it cheap. It's what you get for your money.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

From the Prize Winner.

FIRST and foremost Roy L. McCardell is a humorist. Note the picture of himself and his family in front of their Santa Barbara bungalow where the creator of Mr. and Mrs. Jarr is working on the script of the new American Serial and the fiction form of the story that will be syndicated at the same time. And what do you suppose is the name of the cottage that houses the man with two grown up daughters It's Honeymoon Lodge. We suppose that

if Roy, like Homer Croy, had led a blushing bride to the western coast he would have picked out Bachelor's Hall or Spinster's Delight or something like that, but having been married and lived long and happily ever since, he picks out a place with a name like that, and the Lodge is just the sort of bower that would tickle honeymooners to death. But this is not to show where he lives, but what he thinks, and he writes that there is to be a sequel to The Diamond from the Sky for which another prize will be offered. He says:

> By the time you receive this the announcements will be out that I was the fortunate contestant among over 19,000 in The Chicago Tribune, New York Globe, North American Film Corporation $19,000 scenario contest. It is all the more gratifying that this contest, like the Sunday Telegraph-Flamingo Film comedy scenario contest, which I also won, was an anonymous competition. That is, the names of the authors were not known to the judges. When the envelopes containing the authors' names were opened and it was found that I was the winner, I was asked to write the full working scenario for the thirty chapters of two-reels each, which my serial will run. The allied producers of "The Diamond From the Sky" are offering an aditional prize of $10,000 to any man, woman or child, who will suggest a sequel to it. I hope all your readers and pupils will get busy on this.
>
> As one of your post graduate pupils I wish to attest the benefit I have received from taking a course of mental treatment for some four or five years past from old Dr. Sargent, the eminent moving picture practitioner and screen specialist.
>
> I was in The Sun-Vitagraph contest with a five-reel drama, "The Money Mill." It did not win first, second or third money, but was accepted for purchase by The Vitagraph. I withdrew it however, rewrote and turned it in again. It pleased Commodore Blackton very much in its revised shape, and he paid me a very good price for it and I hope to see "The Money Mill" as a Broadway Star Feature at The Vitagraph Theater when I get back to New York in August or September.
>
> I think winning two big contests out of three, and getting an acceptance at good money for my entry in the third contest, from the company concerned in this third contest, entitles me to make a few remarks on scenario writing and moving picture companies:
>
> First, I say again that there are not ten moving picture companies that are wholly on the level in the mater of buying moving picture scenarios. They falter, palter and four-flush for the most part.
>
> Second, the Selig-Polyscope Co., The Vitagraph Co., The American and The Majestic-Reliance companies are the companies who have done and are doing the most to encourage writers *who can write,* to devote their attention to moving picture play writing.
>
> Third, I have been glad to note a great change of heart among moving picture manufacturers in the past six months. They are beginning to realize that even the best directors working with the best actors, must have a good plot carefully worked out in action and characterization, or else they cannot get good pictures with *sincere stories.*

In saying that there are but four companies interested in the advancement of stories. Mr. McCardell speaks from his personal experience. The number is larger, but there are still comparatively few makers of motion picture fiction who realize the value of the play itself and the importance of having the very best stories as a foundation on which their directors are to build. A director can and often does make an acceptable production of an unworthy story, but it is as foolish to expect a director to be also an author as it would be to demand that the carpenter who built a house should install the plumbing and then paint and plaster the structure. The motion picture should be the joint product of specialists, not the work of a jack of all trades. Some day the manufacturers generally will realize that they need to give more attention to their stuff, that a fifteen hundred dollar star in a home-made script is a wasteful extravagance, and then we shall have better pictures.

It is not so much a matter of paying more money; though as a matter of course the better workmen will demand better pay. If it were merely a question of paying one hundred dollars or more for manuscript, the proposition would be a simple one. But there is a graver aspect to the case than that. The very men who can write the best picture plays are not being encouraged. The underpaid beginner and the overpaid advertised star are alternately employed, but nothing is being done to build up the ranks of trained writers for the film; men and women who are neither famous authors nor beginners, but who can write sound plots and develop them into proper action. These have been jumped over in the rapid passage from the $25 script to that for which ten times as much is paid. Yet these are they who will some day supply the bulk of the manuscript for the better plays, men who are competent to plot intelligently and plot for pictures intelligently.

Emmett Campbell Hall, for instance, never enjoyed a great reputation as a magazine or novel author, though his name was becoming known. He never took a personal interest in the six best sellers. And yet we'll be willing to wager that Mr. Hall can write a better film play than G. Bernard Shaw. Louis Reeves Harrison enjoyed a literary reputation, but it was not until he came over to the pictures that he proved his worth as a fiction writer. Today no novelist can write a film story such as he can. It is not profitable to pay an exorbitant price to a literary star. It is far better to encourage good workmen in the magazine field to study the screen. At the present time only Bannister Merwin seems to be engaged in this task.

It might be argued that Mr. McCardell is a widely known humorist and is a prize winner, but we do not know of a single instance, save in the production of the Jarr Family, that his sales have been out of the ordinary in the matter of payment. He does not get several thousand dollars and a black eye for a single script. He studies his market, produces a good product and takes a reasonable sum for his wares. Even now, six years after the demand for real stories as replacing the studio stuff, the real photoplay author has not been developed except sporadically, and he will not be until manufacturers come to realize what fools they are in literary matters and are willing to concede that their editors, even though they are merely employees, are men in whose judgment greater reliance should be placed than in the manufacturer's untrained judgment.

When manufacturers not only pay good money for editors, but pick the right sort of men and defer to their judgment, then we shall see the commencement of the establishment of a school of photoplay fiction, but not until then.

There's a Moral.

A recent letter starts off:

> Two years ago, when I first discovered your department in the Moving Picture World, the first article that struck my eye read in part as follows: "I am a minster. I sold the first four scripts I wrote." That's all I read. He may have gone on to say he never sold another—but I had made a discovery. A fortune awaited the picking. * * * Later I learned that scenario writing demands hard work and earnest study and that the reward is frequently heart breaking disappointments, always a bitter pill to the novice. I quit several times, but something about it lures me back.

And in the meantime the minister who started this writer on his career didn't quit. He, too, had his disappointments and his heartbreaks, and he got discouraged and ALMOST ready to quit, but he never did quit; he kept on plugging and studying and only the other day we announced his appointment as script editor for the Gaumont company.

Another Angle.

The newest kink in the prize stuff is turned up in connection with a magazine contest. The contest is over and the prize play has been produced and released and yet the editor still writes one entrant that he is trying to sell the play for her. That is to say it is what he wrote before he stopped replying to letters.

Found Himself.

Here is another pair of contributions to the human document docket. Some readers have said they don't like documents, but the experiences of those who have found themselves are helpful to those who are still struggling. One is from a southerner who was damned by a too early success but who did not let it spoil his chances. He writes:

> My experience was a little different from the many others in this way; I sold the first photoplay I ever wrote. This was a one reel story of the North Carolina Mountains, first written under the title, "Love, Law and A Girl." The company it was first sent to returned it, and I sat down and wrote it over again, changing the title to "Two Girls of the Hills;" under this title it went to about six companies and then stayed with the seventh. I received $25.00 for it and had a taste of happiness that is almost "Heavenly." Naturally I was somewhat intoxicated with my seeming success, and immediately dashed off everything that came into my head, divided it into sections, numbered these and called them "scenes;" they all came back!!! Discouraged I rested up and vowed I'd never write again, but it was no use, I started in again, beginning with a two reeler, which sold to the first company it went to. More intoxication, more dashed off "stuff" and more returned manuscripts. Funny how we poor mortals have to be knocked down so many times before we take the "hint." I started in all over again; I wrote only after I had worked out a story from beginning to end, almost had every scene fixed in my head before I took up pen or pencil. The result; well, I have sold one play a month since December, and have some out now that I think are not returning. However, since December I have written about fifteen and feel greatly encouraged, much delighted, and exceedingly thankful that I have averaged one a month, for I have done better than many, even if much worse than lots.
>
> However, I haven't escaped the "School of Photoplay Writing," but I looked into their offers long enough to learn this lesson much better than any lesson they could send me on a little yellow pamphlet. That, by watching the screen, getting a "form," finding a good plot, and using concentration one can learn more about writing scenarios, than they could learn in one million years, at a million a year from all the photoplay writing schools on the face of the earth.

The other letter is from an old showman, who has reached the point where he realizes what he is up against. He says:

> I asked myself if I had any right in the game. After thinking the matter over I got a typewriter and started in. I did not know any better than to send my first effort to one of the studios. They did not steal it (no Sir, honest to goodness they did not), just sent it back to me—the best thing that could happen to a beginner.
>
> While I think of it, I want to pass this idea along to the beginner, it is this:—I have a complete file of the Moving Picture World, commencing April 4-1914 up to May 1-1915 and strange as it may sound to some, I by digging find an answer to all the questions that are likely to come to the beginner (at least them that came to me).
>
> I have got my shoebox nearly full. One part is the morgue (in need of formaldehyde), the second part is the mothball, in the third part I have twelve that I hope some day to get in proper shape to send out.
>
> All points considered I feel that I have been treated nicely by the editors, and at present writing have four under consideration, hope to be able some day to send them some good stuff.
>
> One more say and then I quit for this time, every time you apply the mustard draft to me I think of the pictures on pages 199-200 and 201 in the Moving Picture World under date of July 11, 1914, then go to work and dig the harder.

We Pass.

Walter W. Baker asks:

> Why is it that the average author of photoplay can think out astonishingly good plots by the simple expedient of allowing a character to fall asleep and dream, and yet fails dismally when he tries to harness his story in the traces of wideawake plot.
>
> How many good dream dramas have you not seen that, clipped of the "It was only a dream" fore and aft scenes, would yet have left a solid that would stand the test of probability. And by the same token, why is it that these dream plays knuckle right down to business and have practically no water to be squeezed out—no comings and goings?
>
> It is, as you say, painful and harrowing to learn that it was "only a dream" except, perhaps, in such a rare case as the Pathe's "The Warning." Yet, there is a lesson here somewhere.

Echo why; also is it? We have never noticed that "it was a dream" stuff was more compact than other types. We have noticed that the expedient is resorted to to cover anything that could not possibly be passed in any other way. If it is the case in the dream dramas that Mr. Baker has seen and we have not that there is more solid meat, it is probably because the author, not having to make his story probable, is not unduly careful to write in a lot of useless matter to gain the semblance of probability.

In other words, some authors who are not able to keep their stuff both logical and compact, waste their time over the logic to the detriment of the movement of their story. Relieved of the necessity for logic by the license of the dream, they can give their entire attention to getting out the closely knit story. They cannot do two things at once and do both well. They can do ore nicely.

Lacking Leaders.

Not one author in a thousand seems to pay more attention to the story than to the details. And yet the best authors do not count their leaders or the words in their leaders, they do not count the number of scenes, they simly write a story as a whole knowing that the details will care for themselves if the art of writing has been properly mastered. Technique is a splendid thing, but it is a help only when properly used. If made a fetich it becomes a positive hindrance.

Often in looking over a story one can almost see the writer struggling to hold back the leaders that would give clarity to the story. They even put them into the action thinking that these speeches will make the scene clear. They realize that the words should be spoken, but they are aiming for the leaderless script or one nearly so, and therefore they choke down the tendency to insert needful leaders and seem to take a pride in what really is a crime.

If you need a leader use one. Do not use them to excess; do not employ them to cover a paucity of action, but if there is need for a leader; if a leader of five words will make a scene clear the absence of such inserted matter will hurt rather than help a sale.

The rules of technique are matters of advice, not inflexible laws. They are helpful hints, not rigid restrictions. They are not lightly to be broken, for they are a general guide, but the author should be willing to let creation rise superior to mechanical form. Just as a matter of actual fact, a complete knowledge of the rules of technique is essential to the breaking of those rules. The more familiar you are with technique the more able you are to write with what might be called the unconscious technique. Probably you have seen the beginner at the piano practicing the scales and laboriously counting the beats. Such a pupil is not yet ready to play concertos. The finger exercises give the necessary flexibility in fingering. They must be mastered as must the simpler compositions before dashing overtures and difficult sonatas may be essayed, but the concert pianist does not count. He has passed the point. The counting he has done in the past has given him his present accuracy of beat and freedom from counting, but it is because he *has* passed the counting stage that he can present himself as an artiste.

If you can only realize it, that is precisely the way it is with photoplay technique. The best technique is unconscious; instinctive, because thoroughly mastered, but it is mastered only through laborious practice prefatory to the real work. The average beginner in photoplay wants to memorize the rules and sell the product of that memorization. That is not the way. First master the rules and then gain the instinctive technique that enables you to write with technical correctness. Then, not having to worry about leaders, you will employ the leaders you use, letting them fall naturally, and you will not have to count the number of leaders for it is seldom that there will be a sufficiently large number to cause any worry.

Ha Ha Stuff.

A western correspondent courteously contributes an unnamed lesson course for which she paid a dollar to our museum. One of the gems of wisdom runs:

> The clergyman can easily be distinguished by his garb and the physician by his van Dyke beard or medicine case.

And in the same mail came a lesson script with a scene in a doctor's office and the doctor had no van Dyke beard, at all, for the doctor's name was Helen. There must be something wrong with the instructions. The whole series of lessons are amusing because they are so wretchedly incompetent. But there is a serious side, as well, for this misinformation must be unlearned.

Still They Come.

The very latest scheme is an alleged producing company with an office in a third rate hotel that advertises for scripts. Those who send are told to desposit them with a dollar. If a sale is made the "company" takes forty per cent. There seems to be provision made for acquiring another dollar for "copyright" but just how this is worked we have not been able to ascertain as the promoters of the scheme seem to be getting suspicious. No producing company engages in the sale of scripts to others. No producing company demands a reading fee. No one but a liar says that manuscript plays may be copyrighted.

Plots.

Your sore toe hurts you more than another man's broken leg. Your plot interests you more than it will any one else. Before you decide it is good, try to figure out what its general appeal is.

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Projection Department

Conducted by F. H. RICHARDSON

Operators' Notice.

ALL OPERATORS having an ammeter are requested to kindly forward following data *as soon as possible*:

(a) Amperage at arc.

(b) *Exact* measurement from back surface of back lens of objective to film when picture is in exact focus on the screen.

(c) Exact distance from film to apex of curved surface of front condensing lens.

(d) Exact distance from center of crater to rear (plano) surface of rear lens and exact thickness of lens.

(e) Distance between condenser lenses at closest point.

(f) If meniscus-bi-convex lenses are used send same measurements.

(g) Focal length of condenser lenses.

This information is desired from all operators, but especially from those using heavy amperage. It will be of slight value, however, unless exact amperage is known. Would also like to know voltage across arc, if convenient.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 89.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

What faults are most likely to be found in projection carbons, and what do longitudinal (lengthwise) cracks in carbons indicate? Why are cored carbons preferable to solid carbons for projection purposes, and what combinations and sizes of carbons do you recommend for 25, 35 and 45 amperes, D. C., and 40, 50, 60, 70 and 80 amperes A. C.? What, in your judgment, would be the indication that your carbons were working above capacity?

Roll of Honor on Question No. 83.

Question No. 83 seems to have caused a good many of the boys to take to the tall timber in search of their goats—at least the replies were comparatively few, and the Roll of Honor is as short as any we have ever had. It consists of Joseph H. M. Smith, Fort Worth, Texas; John Solar, Watertown, New York; A. C. Stewart, Pendleton, Oregon; M. W. Larmour, Waco, Texas, and William Lee, Fort Worth, Texas.

Reply to Question No. 83.

BY A. C. STEWART, PENDLETON, OREGON.

The Question:

What effect, or effects, has a ground in a rheostat? Suppose your rheostat is in the neutral (Edison three-wire system) and a ground developed at the opposite carbon arm, what would be the effect?

The Answer:

Question 83 is properly divided into two parts. (1) What effect, or effects, has a ground in a rheostat? This question has many angles. If the coils or grids are properly insulated from the frame, and the frame itself becomes grounded, there would be no effect at all, or if the frame was properly insulated from the earth, and the coils or grids became grounded to it at one point only, there would be no effect. But under either condition named, if the coils or grids became grounded to the frame at two points, the resistance between these two points of contact would be entirely or partially cut out according to the effectiveness of the contact at the grounded points, the frame of the rheostat acting as a shunt circuit. The effect of this would be to allow more current to flow, and if enough of the resistance be thus eliminated the fuses would blow. Supposing the current to be A. C., and the rheostat on that side of the circuit permanently grounded at the pole transformer; if the rheostat frame is itself grounded, and one of the coils become grounded to the frame, all that part of the rheostat between the grounded coil and the source of supply would be eliminated, and the current would flow around the circuit, across the arc gap and through the rheostat until it came to the grounded coil, where it would follow the path of least resistance, which would be through the earth back to the permanent ground. This would result in an increased flow of current, and, probably the blowing of a fuse. If the rheostat be on the insulated side of the circuit and one of the coils become grounded to the grounded rheostat frame, the case as above described would be reversed. The current would flow through that part of the rheostat between the grounded coil and the source of supply and, passing into the earth, return via it to the opposite polarity via the permanent ground. The effect would be to shunt the lamp, and if the ground be heavy enough the arc would go out, or a fuse blow. In any event, a ground means either blown fuses or a waste of current, except where it is such that a portion of the coils are shunted through the frame, in which event the brilliancy of the light, or, in other words, the amperage at the arc would be increased. If the contacts at the grounds in coils or frame are only partial (as is practically always the case) there will be local demonstrations, such as arcing and sputtering, or a spot on the iron will get red hot. If the rheostat is on the permanent grounded side the light at the arc would increase; if it is on the insulated side of the circuit the light would diminish.

(2) The second half of question 83 reads: "Suppose your rheostat is in the neutral wire of an Edison three-wire system, and a ground developed at the opposite carbon arm, what would be the effect"? The result would be a dead short, except for what resistance the ground itself might offer. Both the rheostat and the arc would be shunted The arc would go out, and a fuse on the side of the circuit not carrying the rheostat would blow.

This covers the case fairly well. One could cite almost numberless different conditions, but Brother Stewart has covered the proposition as a whole very well. I might add, however, that the possibility of a ground, as such, should be entirely eliminated by setting the rheostat on a slab of insulating material.

Only Woman Operator.

T. J. Boyle, Miami, Arizona, renews his subscription and says:

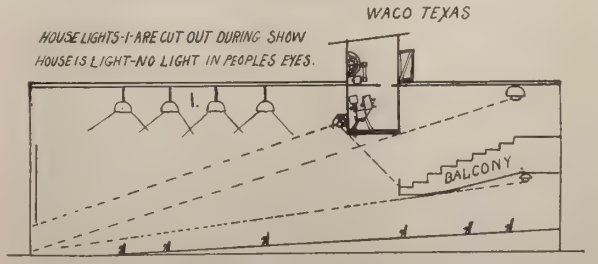
> It may be of interest to know that Mrs. Boyle has operated the machine in "The Garryowen" since May 17, 1914, the day we opened. She is the only woman operator in Arizona.

All right, Brother Boyle, kindly contribute the lady's photograph. We need it in our business. The editor is a gay young squirt, only forty-eight, but, nevertheless, Mrs. Boyle can feel perfectly safe in entrusting me with her pictured countenance. If the picture is taken with Mrs. B—— at the machine, so much the better.

How They Did It.

M. W. Larmour, Waco, Texas, says:

> Regarding your article, "A New Lighting System," April 17th issue, here is a little sketch to show you how we solved our lighting troubles. It is something like the system you mention, and it works fine. The house is very light during the show, but practically no rays reach the screen. The back wall is done in brown, so there is no reflection from it. Yes, as you see, I have a two-story operating room. The top story contains the rectifier, motor generator, rheostats and supplies. It has a 36-inch vent flue, with a fan in it. The lower flat contains two SixA motor driven machines, Powers inductor, motor rewind, reel storage case and racked tools, also switch cabinets and switches. There are three 40 watt mazdas on ex-


LIGHTING SYSTEM OF THE ALAMO THEATRE
WACO TEXAS
HOUSE LIGHTS-1-ARE CUT OUT DURING SHOW
HOUSE IS LIGHT-NO LIGHT IN PEOPLES EYES.
BALCONY

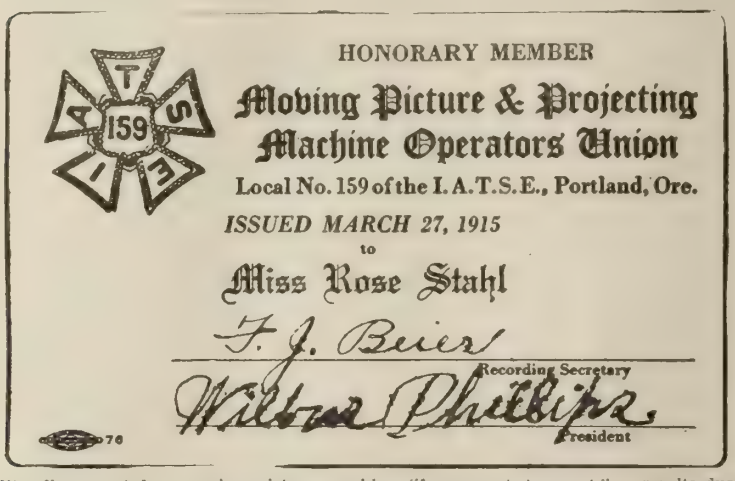
tension cords, two chairs, and there is room enough left for a cot which, however, *won't* be put in. The distance of projection is 71 feet, and is not as steep as it appears in the sketch. Waco theaters are 100% organized.

Meaning the operators, I suppose. That is the first two-story operating room we have record of. Your lighting system is very similar to that evolved by the editor and illustrated on page 401 of the Handbook. I am sure it is effective.

An Honorary Member.

As is indicated by the accompanying card Miss Rose Stahl is not only a most charming lady, and an accomplished actress, but she is also a moving picture operator, in so far as honorary membership in the Portland, Oregon, M. P. & P. M. O. Local Union No. 159, I. A. T. S. E. can make her one.

It seems that Miss Stahl, who plays the star role in "A Perfect Lady," operates a small moving picture machine in the third act of the play. She has been doing this for quite some time, and has literally operated a moving picture machine "from coast to coast." Now, I don't know, but presume the Portland boys, realizing the fact that union stage hands are not supposed to work with non-union moving picture operators, and being more or less hypnotized by the charming personality of Miss Stahl, concluded they would head off any possibility of a strike on the part of the stage employes by making the young lady a union operator. The card was presented to Miss Stahl by Jack Lawrence, business agent of the union. It is now up to the young lady to get busy and perfect herself in the art of shooting pictures at the screen, to the end that she do honor to the local of which she is a member. Votes for loidies!



Lens Quality.

C. E. Castell, Murray, Ohio, writes:

> I am not an operator but a "picture fan," but nevertheless read the projection department every week, and often discuss equipment with operators. I see much discussion in the department concerning condensers, screen and projection machines, but not much about lenses. Please tell me what price you think would be a reasonable limit in the matter of securing a good lens outfit. A comment on the lens listed would be appreciated.

This, Neighbor Castell, brings up a mighty big question, and one which I was just beginning to look into myself—that is look into it extensively. I have myself rather doubted the advisability of purchasing high grade lenses for the projection of pictures, but it is nevertheless a fact that over in England and Germany they are paying big prices for projection lenses, and, presumably they must see an improvement as against the cheap lens, or they would not do it.

Recently I communicated with Mr. Colin N. Bennett, Escot, Penzance, Cornwall, England, who conducts a department in the Kinematograph & Lantern Weekly, London, England, which to some extent corresponds, though on a smaller scale, to the projection department of the Moving Picture World. I cited the fact that high grade anastigmatic lenses were used in England and asked what, if any, improvement was accomplished by their use. He replied:

> It is true that very high class lenses are now being used, regardless of cost, on the projectors in many better and medium class shows in this country. For instance: one firm of British opticians makes a series of different foci lenses which sell freely at £8.10.0 (roughly $40.00 in United States' money) or, about one-fourth the cost of the average projector. (It may be one-fourth the cost of the average projector in England, but not here. The average American projector may now be said to cost about $300.00, or nearly eight times forty dollars, while some of the later machines are now selling for more than $400.00—Ed.) This particular lens is not an anastigmatic, but is a special portrait combination which gives critical definition over the whole field on medium to long throws. Two or three firms supply true anastigmats. The cheapest of these run from fifteen to twenty dollars. I hope and believe the movement towards high class projection lenses in this country is largely and wholly due to myself, since I have been pegging away with this object in view, visiting the better lens makers and writing up their goods in the Kinematograph Weekly uninterruptedly for the past five years. Curiously enough, even up to the present time I find it difficult, or even impossible to get some opticians to view the matter seriously. They know so little of the possibilities of the market that they will not go the risk of putting their standard photographic combinations into barrel mounts and introducing them for projection work, although nearly all such wide aperture photographic lenses are suitable when used with properly designed and proportioned condensers.

It will be observed that Mr. Bennett says these lenses give a critical definition over the whole field on medium and long throws. Well, after we get the present highly important light and lens matter we are working on out of the way, which I think will be very soon, I propose to look into the possibilities of improvement along these lines and possibly may be able to give you some valuable data later on, but I am not going to tell you I know anything about the matter now, for I do not, and until I do have definite information I could not advise the purchase of any other than the ordinary stock lenses, except the purchaser is willing to take his own risk. It is, however, a fact that the ordinary projection lens is, I believe, poorly designed, and in nine cases out of ten very little regard is paid to the matter of its diameter. In a letter just received from Brother Griffiths he says: "If objectives were all made with their aperture between f/2 and f/3 it would be a distinct improvement."

For the benefit of the uninitiated f/2 means the aperture should be one-half the focal length of the lens and f/3 means that it should be one-third of the focal length of the lens. I am not prepared as yet to back up Brother Griffiths in this matter, but I do believe he is at least on the right track, and that practically all the long focal length lenses we have been using have entirely too small an aperture. I would not question Griffiths' statement in the least, but for the fact that I am not sure how this matter is going to work out with relation to the revolving shutter.

Hippodrome Installation.

My criticism of the Hippodrome stirred up a "tempest in a teapot," although up to date nobody has had the nerve to dispute my statements as regards the utter inadequacy of the installation, or the lack of good results during the first week or two of the Hippodrome moving picture performance.

However, it transpires that Brother Earl Rossman and Fred Nordstrom should have had at least a portion of the credit accorded to Friend Keily. In that article I stated I did not know Rossman, but presumed he was a good man. That was an exact statement of *fact*. However, Brother Rossman believes this has conveyed a wrong impression. Rossman is now chief operator at the Hippodrome, and, as a matter of fact, as I understand it, has been placed in entire charge of projection. And certainly projection has been very largely improved. As a matter of fact in the former article I had not so much in mind the matter of giving individual credit to the operators as I had the voicing of my absolutely unqualified disapproval of the installation itself. However, it is far from my desire to do anyone an injustice, and, in the light of later knowledge, I am prepared to say that Earl Rossman is a thoroughly competent man, and that he, together with Fred Nordstrom, his assistant, is doing excellent work at the Hippodrome, though it is hardly to be expected that they can produce the best results with the present installation. It is to be hoped that if the Hippodrome continues in moving pictures, it will tear that operating room out, put in one of sufficient size, with the conduits properly placed, ample ventilation, duplicate fuses and other needed things.

By-the-way, the editor of this department suggested to Mr. Sam Tauber, house manager of the Hippodrome, that one man ought to be selected, made chief operator and placed in absolute charge of all matters pertaining to projection; that his name should be placed on the program. Mr. Tauber said he thought the suggestion a good one and that it would be acted on. It has been acted on, and Brother Rossman's name now appears on the program in the roster of officials as chief operator, also, as I have said, he has been placed in sole charge of projection.

A Correction.

H. J. Smith, who signs himself "A practical operator and member of the city examining board," of Rochester, New York, calls my attention to an error in the article entitled "Rochester, N. Y., Examination," page 552, April 24th issue, which had as its basis an article in a Rochester daily paper. Brother Smith says:

> This is the third time I have found it necessary to correct you, and therefore I take pleasure in informing you that the board which conducts the moving picture operators' license examination is composed of seven members, two of whom are employed as operators, a third is an ex-operator and is at present manager of one of the large theaters, and four city officials: the city electrician, the superintendent of Police and Fire Alarm Telegraph, the Fire Marshall and the Commissioner of Public Safety. Now, Mr. Richardson, may I be permitted to ask if you would consider this board competent to examine applicants for a moving picture operator's license? I would further ask if you know of any municipal examining board which is more liberally supplied with practical men than this one? If so, you are better informed than I am, and it has been my good fortune to know conditions as they exist in this line throughout the country. May I also suggest that hereafter when you have news of this character you take the matter up with me or other persons conversant with the facts, and have the article edited before you publish it, thus assuring yourself of its truthfulness before the public gets it.

And now I am supposed to be properly squelched, sat down on, and ground into a grease spot. Strange to say, however, I am not. No, Brother Smith, I have got all I can attend to without inviting individuals

in hundreds of cities to edit things written in the department. The correspondence of this department extends even to far-off China, South Africa and Australia, and I imagine if you had to answer one day's mail you would sit up and take decided notice. It is not up to me to consult you, or your union. If neither you or the Rochester union sees fit to keep this department informed on conditions in your city, I cannot see where you have any possible kick coming if such information as we are able to get is not correct. We do not publish matters unless the source of information seems to be reliable, and in this instance the supposed-to-be facts were taken from an article in one of your Rochester daily papers.

Information Wanted.

Levi Na Varre, Flint, Michigan, writes:

> We are going to build on the back end of our theater and would like to know the following: The new distance of projection will be 130 feet, to an aluminum screen; the size of the picture will be 14 feet. What size carbons and what amperage (D. C.) would you recommend? Both machines will be Powers Six A.

I would recommend that you use a three-wing shutter, and adjust that shutter very carefully to local conditions, so that you will not cut any more light than is necessary, and at the same time will get a minimum of flicker, and no travel ghost. In this connection, I would recommend the installation of an adjustment on your shutter so that as the gears wear you can gradually widen the blade slightly to avoid travel ghost, or, in lieu of that, I would recommend that as the gears wear you add a retard break, the latter being a better scheme than widening the shutter blade. The term "aluminum" screen may mean almost anything. If you are going to use a good type of metal surface screen, such, for instance, as the Mirroroide, or Day and Night screen, or Minusa Gold Fiber, I would recommend 35 to 40 amperes D. C. However, the amperage will depend very greatly upon the individual idea of the manager as to the degree of brilliancy desired. Here in New York City 40 amperes would not be considered too much in the better houses. As to carbons, I would recommend ⅝ inch cored above up to 35 or 40 amperes, and beyond that ¾ cored, with solid carbons of a little less diameter below, or if you don't like solid below, then cored of a little less diameter, say ⅝-½ inch, ¾-⅝, or 7/16 inch.

From Honolulu.

R. K. Bonine, Honolulu, Hawaii, writes in part as follows:

> Referring to article "A Relic," March 13th issue, in which was reproduced two exposures from a Cine. negative film of very large size, perhaps the largest ever attempted, the illustration attracted my most interested attention, as I alone am able to tell the story of this wonderful camera, and the very unusual trip it made through the Alaska gold mining country during the summer of 1899, to prepare an exhibit for the Paris Exposition of 1900. The scene contained in the article in question was made early in the morning of July 10, 1899, and is at the end of a strip which showed a big scow shooting through the famous White Horse Rapids; the great test of a trip down the river from Bennet to Dawson. The passing of this very dangerous point was the one great anxiety of every adventurer who started down the river route for the mining center. A rather strange coincidence is the fact that only a few months ago I received a letter of inquiry from the captain who went through the rapids on this particular scow when this picture was made. The letter was addressed care Thomas A. Edison, Orange, and had many adventures before it finally reached me at Honolulu, where I have been engaged in the photographic specialty business for the past seven years. He is now president of a large California mining company, and wrote to inquire if, after fifteen years, it was still possible to secure a copy of that particular film. The result of the trip from a photographic point of view was very satisfactory, as the cut in your department proves. The entire lot was developed at the Orange factory, and with the exception of the views taken on a side trip through the Yellowstone Park on our way back east, where some excellent geyser scenes were secured, I doubt if the camera ever made another film. There was a reason.

I have printed this letter because historical data, particularly where it has to do with matters of this kind, is of more than passing interest. Unfortunately in the two pictures published the scow itself does not seem to show. I shall be glad to have a brief history of this camera, setting forth the reasons for the adoption of this particular size and the discontinuation of its use.

Wants to Be of Service.

F. S. Howe, of Howe's Slide Service, Los Angeles, California, writes:

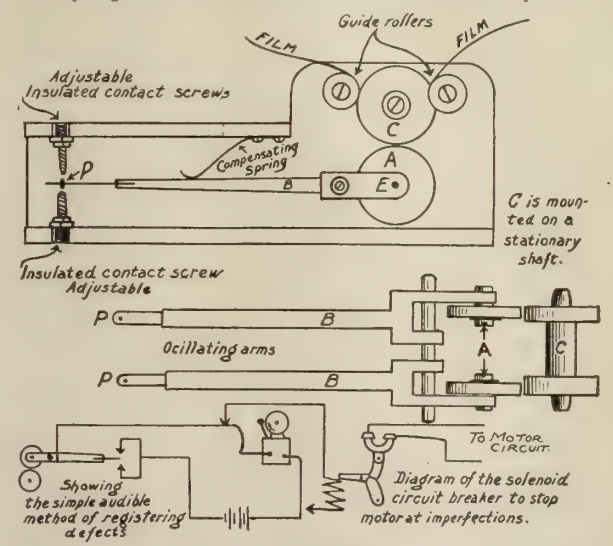
> I note in May 8th issue a request from I. Chaple for information on the making of lantern slides. Am writing Mr. Chaple personally, but would also like to say that if at any time anyone else would like information on this subject, I will be very glad to give assistance. Possibly an article regarding the making of advertising and announcement slides will be of interest to operators and managers who like to fool with photography. Once a fellow "gets the hang" of making black background slides by photography process it is easy, and results are immeasurably more pleasing on the screen than some of the so-called slides written with ink.

Yes, a concise, condensed article of that kind would be welcome, Brother Howe, and the editor himself would like a little information about making lantern slides, as he has a raft of negatives which he would like to make into slides if he could make a good job of it—just simply for his own use.

A Film Defect Detector.

Robert T. St. James, Great Barrington, Massachusetts, is the inventor and patentee of a device designed to automatically detect defects in films during the process of rewinding. The upper is a side view of the device, and the lower a top view and a diagram of the electric wiring. The inventor describes the device as follows:

> The device consists of two movable members B-B mounted on detector rolls A-A. The ratio of movement between the contact points on the end of members B-B and shaft E is approximately eight times that at the rolls where the film passes through. The adjustment of the machine is such that when a piece of normal, perfect film is between the rolls no electrical contact is made between points P and I, but should a heavy splice or other irregularity pass through the rolls it would be evidenced by points P and I making contact which would either ring the bell or stop the motor used for rewinding. I have had the original model in use for more than three months and with the exception of a slight change to be made in the guide rolls (making the flanges a little larger) it has worked perfectly. In practice the electrical mechanism is entirely enclosed, thus making it safe. It is really astonishing how positively it responds to all imperfections and is yet steady.



The foregoing is the way the author describes the machine and its construction. The thing looks reasonable on the face of it. It is difficult, however, to form an opinion from looking at a drawing. Friend St. James has agreed to forward a model in the near future and when I have seen the device in actual operation I hope to be able to say "good." The only things that occur to me as against it would be that fact that it would not, I think, detect a patch that was partly loose, but still together, and it seems to me it might operate when a notched sprocket hole goes through. The device is, however, worthy of serious consideration. Something of the sort is needed and I have hopes that this is "it."

From Emporia.

W. J. Reynolds, Emporia, Kansas, says:

> At last I have concluded to drop a few lines, not to the department, but to Brother Richardson. It has never been my need to write for information. When in trouble I can always find a way out by referring to the back numbers of the department in my files, since the one who has kept the back numbers of the department need not lack in practical knowledge of things pertaining to projection. Indeed, very much credit should be given you by reason of your cozy corner projection department. Does the operator of today ever pause to consider the learning, or rather the lack of learning the few of us had in the early days of this vast industry? Then the operator's brain was his only helper. We then had none of the modern improvements to aid us in our work. I wonder how many operators of the newer school could take the layout we had then and get results with it. I wonder how many of them would, at first glance even recognize it as a moving picture machine, or know how to operate it, yet no sooner do they get into trouble than they ship a letter off to the department asking a question, the answer to which has already appeared time after time. For the knowledge I have gained from the department I would not take one thousand dollars cash, and one hundred dollars would not tempt me to part with the back issues in my file. In closing I wish for you continued prosperity and a continuation of your work in the department.

Well, gentlemen, this is a sample of the other kind. Occasionally I publish a knock, therefore I am also entitled occasionally to publish one

of this kind. Neighbor Reynolds has a level-headed way of looking at things, and in preserving the files of the department he has acted wisely. I would like to suggest to him, however, that the real juice of the whole department is contained in the Handbook and in much more get-at-able form, and as knowledge progresses that book will be revised from time to time to bring it up to date. By this I do not mean the operator should discard his files—by no means; I think there is nothing that can quite take their place, and, if they are properly indexed, particularly as regards the more valuable articles, the department is a gold mine of information, in that it contains not only such wisdom as I may have displayed in my comments, but far greater than that, the wisdom of operators and managers from all over the English-speaking world. I trust that Reynolds will pardon the publication of what was a personal letter.

Good Heavens.

W. S. James writes as follows.

> Just a few facts with regard to projection in (name of city deleted by censor). At the Majestic and Colonial it is fair; at the Mozart it is par excellence, but the thing to which I wish to draw attention is the conditions in another house in that city managed (?) by a new-comer in the business. The chief (??) operator receives the somewhat magnificent remuneration of *four dollars per week*, matinee and night; Saturday continuous from 1 to 11 P. M. The assistant's salary is *two fifty per week*. These operators (Heaven defend the title) are in charge of a motor generator set.

Well, I wonder if there is any earthly use in making comment on a proposition of this kind. At the least calculation this house must represent an investment of some thousands of dollars; these operators are in direct charge of material worth (if they have two projectors and a motor generator set) at least one thousand dollars. Yet the income on all this investment and approximately one thousand dollars of the investment itself is placed at the mercy of two men, whose combined salary is six dollars and fifty cents per week, or a few cents more than one dollar a day if they only worked six days a week. Probably if I was there and could speak personally to this supposed-to-be-manager, he would probably swell his chest out and speak somewhat thusly: "I am running my own business, and don't want any interference," all of which sounds very plausible, *but is it his business?* Have not the public some rights in this matter, inasmuch as they are the ones who are paying in the money? Has not the operator himself some rights in the matter, inasmuch as he is supplying the necessary labor in the operating room? Has not the film manufacturer some rights in the matter—*rights*, mind you, I said—which ought to have respectful consideration? How far may a man go in saying: "This is *my* business." It seems to me rather presumptuous in even so mighty a man as the manager of a theater to say this is "my business," or even for the owner of the theater to say it. As I view the matter it is the business of the film exchange, for instance, whether or not a cheap, incompetent operator is employed, who will most likely work at least a maximum amount of damage to their films. It also appears to me that the film manufacturer has some absolute rights in the matter of whether a competent operator, who will probably display to the audience the film which may have cost this manufacturer enormous sums of money, and months of labor, be employed, or whether a cheap, incompetent one will be put in charge of the projection, who will present the film as a series of jumping shadows, and, so far as that individual audience be concerned, absolutely ruin all the efforts of the producer, and most emphatically the public itself, which pays its good money to see a show, and not a rank imitation of one, has rights.

This, I believe, is one of the worst cases I have heard of, and had it not come from Brother James, whom I am very sure would not misrepresent things, I would hesitate about giving it publicity.

Questions Electrical.

Harry Albey, Louisville, Kentucky, says:

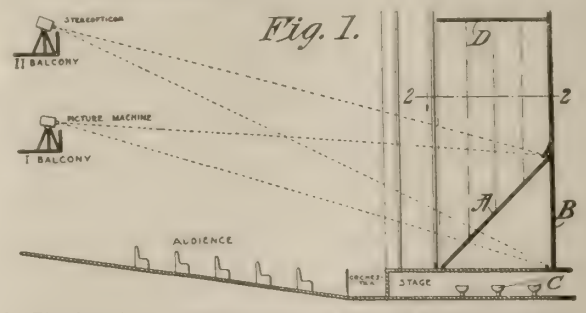
> This is my first letter, but as I need help I will proceed to introduce myself. Have had four years' experience flirting with the crank, but at present am employed as helper. What will cause a generator to change its polarity? If there are different reasons applying to series shunt and compound wound give details with regard to each. Does under-compounding mean that the series field is too weak or too strong? What is the effect on the voltage when overloaded?

With regard to your questions your letter is not very plain in some points. There are a number of things which might cause polarity to reverse. Assuming that you are operating a generator in conjunction with the projection lamp, if you disconnect your power before opening the switch between the generator and the lamp it would cause the polarity reversal. Most generators built especially for motion picture work are differentially compounded, that is to say, the compound winding is placed in opposition to the shunt winding, therefore if the power be cut off, with the generator still pulling its load, as the speed decreases the compound winding becomes heavier than the shunt winding, and this causes the reversal. Under-compound winding means a few turns of series in proportion to the shunt field turns, whereas over-compounding means a comparatively large number of turns in the shunt. When the generator is compound wound for constant potential, it means that the compounding is so proportioned that it will maintain a constant voltage within the capacity of the machine. An over-compound machine is one in which the voltage ranges above the given potential with increased load, therefore answering your last question, an overload on an over-compounded machine would mean a rise in the voltage, though just how far increased overload would raise the voltage I do not know.

How It Is Done.

Some time ago I gave a brief description of Photoplast, of which Charles Schneider, Springfield, Mass., is inventor, and upon which he holds letters patent.

At that time I confined my remarks to the surprising excellence of the demonstration Mr. Schneider gave with a temporarily rigged up apparatus. I am now, however, in receipt of drawings which make the modus operandi reasonably clear.



In Fig. 1, A is a transparent sheet of glass, D a painted scene, and B the screen upon which the projection is made, either from a moving picture machine or a stereopticon.

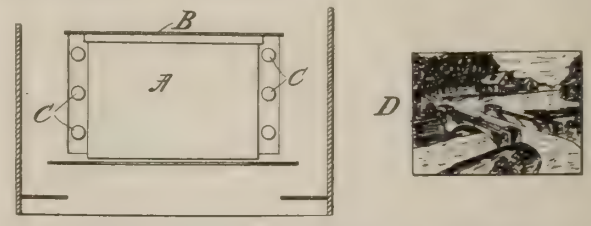


Fig. 2 is the ground plan of the stage showing side lights C-C, which burn continuously during the performance; they are also shown at C in Fig. 1. D, Fig. 2, is the scene which is suspended at D, Fig. 1, and reflected to the eye of the audience by the polished surface of transparent sheet of glass A, the actual projection being made directly through this reflected scene. In other words, the figures projected upon screen B pass through glass A which carries scene D and are reflected back through glass A to the eye of the audience, but the figures on screen B are of such brilliancy as compared to the reflected image of D on glass A that the effect is perfect. The figures on B "kill" the reflected image on the portion of A through which they pass.

I am not sure that this is entirely clear, but I guess you can dope it out.

In Fig. 1, we see both the stereopticon and moving picture machine, but only one of them works at a time. With proper films the moving picture effect is perfect, but the stereopticon effect is really marvelous. Even when one is seated but a few feet from the screen one would swear that the picture of a statute being projected from the stereopticon was the actual marble article standing right there before one's eyes.

Photoplast is not, at least at this stage of the game, adapted to regular moving picture theater work, and probably it never will be, but as a novelty in vaudeville work I am of the opinion that it will make a corking big hit.

Brother Schneider has our best wishes for the successful introduction of his invention.

Has Resigned.

J. B. Day, one of the old department correspondents, who has been chief operator and electrician in the Gem and Jewel theaters, Sherman, Texas, for the past five years, has concluded to see what snow looks like. Handing in his resignation he grabbed his grip in one hand, his household goods and his wife in the other and removed to Dorset, Minnesota, for a vacation. Brother Day will be open for engagement about the first of September, and the man who employs him is going to get an enterprising, up-to-date operator, who will deliver the goods on the screen. Friend Day has been flirting with the projection machine crank ever since 1905, and he is a live wire too. Managers looking for a live wire up-to-date operator, address J. B. Day, Dorset, Minn.

OPERATORS Are you perfectly satisfied with the results you get on the screen?

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Comments on the Films

General Film Company.

THE BUCKSKIN SHIRT (Biograph), May 31.—Reviewed by Lynde Denig on page 1091, issue of May 15.

THE LONGER VOYAGE (Essanay), May 31.—Not a cheerful drama, but, common enough in real life, the story will find an echo in many hearts. Praiseworthy acting by Warda Howard, John Lorenze, Thomas Commerford and Sydney Ainsworth, and careful producing are features of the film.

THE IRON HAND OF LAW (Road o' Strife Series, No. 9) (Lubin), May 31.—The dramatic incidents in this instalment of the Emmett Campbell Hall serial are highly sensational and lead to Alene's arrest for the murder of Gilbert Jerome. Robert Dane and Daisy, the show-girl, are with her at the time, however, and this fact is a great comfort to Alene.

MRS. JARR'S AUCTION BRIDGE (The Jarr Family Series, No. 9) (Vitagraph), May 31.—Wm. Shea, as Uncle Henry, also a fire hose, play very important roles in this instalment of the Roy L. McCardell comic "Continued-in-our-next." Harry Davenport and Rose Tapley are still the efficient heads of the Jarr Family, however, and the punch in the play is not confined to the cut-glass bowl on the refreshment table.

HAM IN THE NUT FACTORY (Kalem), June 1.—Contrary to their expectations, "Ham" and "Bud" discover that running an insane asylum is anything but a congenial occupation. It has its humorous side—and a good broad side it is, at that—but the antics of the inmates, although highly amusing to an audience, cause the new keepers to take to the tall grass.

HIS PIPE DREAM (Lubin), June 1.—A cartoon comedy, on the same reel with "The Actors' Boarding House." A class of moving picture which, although held in high favor by audiences, must be cordially hated by actors, stage hands and producers, since it is the product solely of the artist's pencil. This cartoon is good for five minutes of solid fun.

THE ACTORS' BOARDING HOUSE (Lubin), June 1.—Pat Rooney, who is the leading luminary of this comic supplement conception of a theatrical boarding house, contorts his limbs, assumes grotesque attitudes and cuts up funny capers as if he were in reality a product of the facile pencil of Gus Dicks or Cliff Sterrett.

POLISHING UP POLLY (Selig), June 1.—Maibelle Heikes Justice's one-reel comedy again permits the country maiden and her faithful lover to triumph over a choice assortment of greedy city folk. The story is handled amusingly, and is well played by Virginia Kirtley, Eugenie Forde, E. J. Brady, and Leo Pierson.

CARTOONS IN THE BARBER SHOP (Edison), June 2.—The original manner in which Director Roual Barre produces his Animated Grouch Chasers adds greatly to their enjoyment. The three cartoons, "Dr. E. Z. Bear's Busy Day," "One Hundred Years of Fashion Slavery" and "The Hicks in Nightmareland," are cleverly drawn, honestly funny and without padding.

THE FABLE OF THE INTERMITTENT FUSSER (Essanay), June 2. —"The higher they fly, the harder they fall." George A. illustrates this Ade-adage with great conviction and hilarious effect in his one-reel fable of a male human who flits from flower to flower in the Garden of Girls, and marries a "half portion," aged 18, long after he is old enough to know better.

"RED" WINS (Selig), June 2.—This one-reel drama comes very near being a veritable "slice of life." Helen G. Muir has gone into the slums for her heroine and carried her to a well-deserved "happy ending." Elsie Greerson is natural and attractive in the name part.

BUNNY IN BUNNYLAND (Vitagraph), June 2.—Carl Lederer is the artist whose clever pencil has recalled the jovial spirit of the late John Bunny back to the screen. Mr. Lederer's cartoon comedy is a distinct gain to this now popular form of motion picture play.

THE HEART OF AN ACTRESS (Biograph), June 3.—A new variant of the David Garrick plot, a member of the theatrical profession using her art to disillusionize an admirer and send him back to another woman, is found in this one-reel drama. The story admits of strong contrasts between city and country life, and affords excellent parts for Isabel Rea, Madge Kelly, Mrs. La Varnie, and Frank Newburg.

SOPHIE AND THE FAKIR (Essanay), June 3.—Margaret Joslyn, Ben Turpin, Harry Todd and Victor Potel have been given one-reel of new and laughable material in this farce. They fully merit the confidence shown in them by the producer.

HEARST-SELIG NEWS PICTORIAL, NO. 44, 1915 (Selig), June 3.—Knights Templar parade at Philadelphia leads the Thursday Hearst-Selig News Pictorial. Then follows: Wrecking smokestack at San Francisco, Girls'.Pageant at Columbus, Miss.; New Yorkers signing petition for Leo Frank, Transportation Parade at Panama-Pacific Fair, Governor of Pennsylvania road-making, Italian building at the Fair, New York school children studying birds in Central Park, Dr. Carl Foss, Lusitania survivor, war pictures, Dutch liner Ryndam, at Hoboken, and the Thos. J. Cuno at Brooklyn.

SONNY JIM AT THE MARDI GRAS (Vitagraph), June 3.—Author and producer Tefft Johnson has used the Coney Island Mardi Gras as a background for the further adventures of Sonny Jim, and the reel is the gainer thereby. Bobby Connelly and Ada Utley (a dusky damsel of about Bobby's age) thoroughly enjoy themselves at the island, and spectators of the film will share their pleasure.

BRONCHO BILLY'S WORD OF HONOR (Essanay), June 4.—G. M. Anderson's favorite style of drama, this one-reel film gives him an opportunity to dominate an heroic situation in his very best manner. The play is well put together.

THE BELL OF PENANCE (Kalem), June 4.—This Carlyle Blackwell-Alice Joyce re-issue will readily be recalled as a picturesque romance of old California. The atmosphere of the time and place has been transferred to the screen very successfully, and the acting of the co-stars is in keeping with the subject.

THE DECOY (Lubin), June 4.—Three swindlers and one honest man comprise the characters in this one-reel drama, written by Will M. Ritchey. The story deals with a land swindle, but breaks ground on a new tract of fiction. The film is of average merit. Velma Whitman is earnest and adequate, as Flo Smith. Henry Stanley, L. C. Shaunway and Samuel De Grasse, are also competent.

JONES' HYPNOTIC EYE (Vitagraph), June 4.—A capital farce motive has been hit upon by David Smith in this one-reel film and he has succeeded in expanding it into fifteen minutes of amusing nonsense. The play is well cast.

HER DORMANT LOVE (Biograph), June 4.—The almost indispensable outlaw figures in this one-reel western drama, but the author discounts the fact by supplying his play with real people, dramatic situations, and a climax which contains a strong thrill and a stronger moral. Chas. H. West, Harry Carey and Claire McDowell are the "eternal triangle," and act with their accustomed skill.

FOR HER FRIEND (Biograph) June 5.—The averting of a domestic tragedy by a faithful wife, is the well handled theme of this one-reel drama. Augusta Anderson, Chas. Perley and Robert Nolan form an interesting trio.

A CHIP OF THE OLD BLOCK (Edison), June 5.—The cast of characters and diversity of scenes and incidents in this one-reel drama would have tempted most authors to spin it out into a two-part picture, at least. It makes a compact, interesting photoplay in its present form. Augustus Phillips, Margaret Prussing, Robert Brower and the rest of the long cast do credit to the direction of James W. Castle, who is also the author of the scenario.

THE HUMAN CHAIN (Episode No. 30 of the "Hazards of Helen" Railroad Series) (Kalem), June 5.—The hazards which Helen takes in this photoplay are four in number, each succeeding one more dangerous than the other. The last one, where she is swung upon a rapidly moving locomotive, is especially thrilling. The strenuous life is the only kind favored by the undaunted Miss Holmes.

THE NEW BUTLER (Lubin), June 5.—In this one-reel Billy Reeves release, the Bibulous Billy sobers up long enough to secure a position as a butler and then proceeds to turn his master's establishment into a comedy "rough house." His conception of a butler's duties partakes more of the humorous than the useful; and he flits swiftly and nonchalantly from room to room, leaving a trail of consternation and laughter behind him.

BEAUTIFUL BELINDA (Selig), June 5.—James Oliver Curwood has uncovered a deal of unexpected fun in the center of an African jungle, and transferred it to this one-reel photoplay. The clever acting of C. C. Holland, Lee Morris and Lillian Haywood, and the unconscious efforts of a monkey, a donkey and an energetic bulldog—who is ambitious to catch bullets in his teeth—contribute largely to the amusing qualities of the film.

General Film Company Specials.

THE MAID O' THE MOUNTAIN (Biograph), June 1.—Reviewed by Lynde Denig on page 1091, issue of May 15.

WIFE FOR WIFE (Kalem), May 31.—Reviewed by Hanford C. Judson on page 1620, issue of June 5.

THE COWARD (Essanay), June 1.—The chief merit of this three-reel drama is the opportunity it affords for forceful acting on the part of three members of the cast. None of the trio is of much credit to humanity, and the assault of the father upon his daughter, although the fact is unknown to him, is in questionable taste. But there is no denying the power of the theme, and it suffers no loss of value through the acting of Sheldon Lewis, Nell Craig, Ernest Maupain and Peggy Sweeney.

PLAYING THE GAME (Vitagraph), June 1.—A two-reel comedy in which a man and a maid attempt to deceive each other by disguising their real personalities in order to frustrate the plans of their parents to have them fall in love with each other. Result: "Heaven bless you, my children!" Tried and truly pleasing material, acted in the proper vein by Lillian Walker, Frank Currier, Chas. Eldridge and Evart Overton.

THE SECRET WELL (Kalem), June 2.—Hamilton Smith, author of this two-reel drama, has unearthed something different for the scene of his story, and moves events forward at a rapid pace. The big sensation will cause many a gasp from an audience. Marin Sais is the endangered heroine, and heads a well-qualified cast. "Seen Through Grandpa's Reading Glasses," a bit of educational matter, completes the second reel.

THE DARKNESS BEFORE DAWN (Lubin), June 2.—There is plenty of real drama in this three-part photoplay by Shannon Fife. Most of the expedients have many times received the stamp of an audience's approval, but the author, in the present case, has dove-tailed them skillfully and kept the element of suspense in the foreground until almost the final situation. The play reflects much credit upon Joseph Kaufman's reputation as a producer. The leading characters find sympathetic interpreters in Mr. Kaufman, Ethel Clayton, Octavia Handworth and Earl Metcalfe.

THE INVENTOR'S PERIL (Lubin), June 3.—Lovers of sensational drama get a lively "run for their money" in this two-reel picture play, written by Adrian Gil-Spear. The inventor is not the only one in danger, startling events enveloping all the characters in a story which is anything but threadbare. Jack Standing, Joseph W. Smiley and Lilie Leslie, carry the acting to a high degree of efficiency.

HOW CALLAHAN CLEANED UP LITTLE HELL (Selig), June 3.—A three-reel story of politics and the police, in which I. K. Friedman shows familiarity with his subject and the ability to weave it into a convincing and vigorous drama. Director Thomas Santschi, who also acts the title role, performs both tasks in a thoroughly workman-like manner. Other capable members of the cast are Lafayette McKee, Harold Howard and Richard Le Strange.

THE TEST (Edison), June 4.—Reviewed by Louis Reeves Harrison on page 1273, issue of May 22.

THE BLOOD YOKE (Selig), May 31.—The most satisfactory feature of this two-reel drama is the way in which the problem that faces the heroine, is solved. The girl is a mulatto. She discovers this the night her hand is asked in marriage by a white man. She gives him up and devotes her life and fortune to mission work among colored people. Stella Razetto plays the part with fine reserve and marked effect. Lamar Johnstone and Harry Lonsdale do justice to their roles.

THE CLUTCH OF CIRCUMSTANCE (Essanay), June 5.—Lovers of romance will relish this two-reel drama, as it contains all the elements that insure the success of this class of screen fiction. The wrongfully accused hero, who suffers in silence in order to shield another, is set in a framework of reasonably plausible incidents, and the shifting scenes of the story have been selected with excellent judgment. E. H. Calvert, Lillian Drew and Betty Scott sustain the leading roles with skill.

THE WAY OF THE TRANSGRESSOR (Vitagraph), June 5.—A three-reel drama of modern life by William Addison Lathrop, this photoplay is well worth the attention of an audience. The story is strong in plot, skilful in construction, and receives its due at the hands of John Costello, Leo Delaney, Anders Randolf and Leah Baird, who enact the leading parts.

Metro Pictures Corporation.

HER OWN WAY (Popular Plays and Players), May 31.—Reviewed by Lynde Denig on page 1785, issue of June 12.

Mutual Film Corporation.

MABEL LOST AND WON (Keystone), June 3.—Mabel Normand and Owen Moore appear in this number. Their engagement is announced during a party. A second woman claims his heart and hand, but Ambrose appears as the angry husband of the latter, with three children. The lovers are then reunited. The situations in this prove only fairly amusing, though the scenes are well taken.

BRAVE AND BOLD (Komic), June 6.—This is an excellent comedy of the farce order, in which Fay Tincher and Max Davidson are the funniest people. Max boasts of how he could handle two burglars at one time. Two of his friends plan to test his bravery, and the result is extremely amusing, for Max fails miserably in trying to keep even with his boast.

A MOTHER'S JUSTICE (Reliance), June 7.—A one-reel subject of fair merits featuring Mrs. Arthur Mackley. The story of the production is based on the old theme of the married man deceiving the girl, making a pretense of marriage, and later discovered through a telegram from the real wife. In this instance a slightly different development is obtained by having the mother of the wronged girl shoot the man, who confesses before death, and clears the blame from the mother.

DIRTY FACE DAN (Majestic), June 8.—This is an excellent children's picture, and is a detective story in which the children sit in judgment on each other. A dog is also included in the cast.

NOT A GHOST OF A SHOW (Royal), June 19.—Picturing the organization and performances of a barnstorming theatrical troupe. This is very old style stuff, but a few of the situations are funny. Lack of novelty is its chief drawback.

THE REDEMPTION OF THE JASONS (Beauty), June 8.—Showing how a poor young mother leaves her baby on the doorstep of a pair of old bachelors, later procuring a position as its nurse. Her husband returns and they claim the child. This has been done before in a different way, but it makes a pleasing little yarn. Neva Gerber appears as the young mother.

THE SOUL OF THE VASE (American), June 9.—An odd and somewhat mystical offering, with Beatrice Van, David Lythgoe and Joseph Harris in the cast. The young wife, tempted by an admirer, remains true to her husband. Her soul is seen to enter into the vase which he has been trying to perfect. There is a certain vagueness in the closing scenes, but the production has a pleasing imaginative touch and holds the interest.

PAYMENT IN FULL (Reliance), June 9.—The story of a young man fleeced of his earnings by a mining shark. He becomes a waiter and returns good for evil by saving the crook's daughter from her would-be despoiler. He then collects the money taken from him. Frank Bennett, Claire Anderson, Vesta Perry and others appear. The number is well-constructed and makes a fairly strong offering.

HIS GUARDIAN AUTO, (Falstaff), June 11.—James Cruze appears in this as the owner of a racing auto. He is wild and drives the machine wildly, using champagne for power purposes. His eccentric ride was amusing. The number as a whole is just a whimsical novelty and makes a good offering of its type.

THROUGH EDITH'S LOOKING GLASS (Thanhouser), June 13.—A half reel in which Lorraine Huling appears as a selfish young girl. She sees her true character in the looking glass and this brings about a decided change in her nature. A nice little idea in this.

BUD BLOSSOM (Thanhouser), June 13.—On same reel with above. A pretty little skit showing The Kidlet as a juvenile flower merchant. The Kidlet is delightful as usual and the flower scenes are very attractive. This makes a good light number.

Mutual Film Corporation Specials.

THE CELESTIAL CODE (Reliance), June 5.—A two-reel detective story wherein valuable government papers are stolen from a safe, through a plan established by means of the old Japanese celestial code. A child's kite is daily sent aloft by one of the accomplices residing in the home of the head of the Revolutionary party, with pieces of paper attached one by one by means of the line, conveying the message to the Japanese member of the party, who watches at a little distance away. The production is interesting and has a thrilling ending. Irene Hunt, George Walsh Harry James, Dark Cloud, Du Crow and James Warnack are in the cast.

THE LIVING DEATH (Majestic), June 6.—In the cast of this two-reeler appear F. A. Turner, Edward J. Peil and Billie West. The story is a gruesome one, treating of the rash act of an abnormally jealous father of a pretty young daughter. To keep her from a young male friend, he takes a cottage on an island where there is a leper settlement. Here the young owner of a large estate falls in love with the daughter, and to prevent the marriage, the father, when consulted by the young man on the matter of a simple rash that has broken out on his hands, tells him that he is a leper. The lie is righted afterward when the young man and the daughter have almost landed themselves at the leper settlement.

THE RIGHT TO HAPPINESS (American), June 7.—A two-reel production with Vivian Rich, Jack Richardson and other talented players in the cast. The story has been well handled, and treats of the self-sacrifice of a wife, who has previously made the mistake of judging too quickly. Too late, after her husband has been obliged to leave his home on a false charge of theft, and she has sued for a divorce, which is supposed to have been granted, she follows her husband, only to find him happily married to another. Without letting him know that she has appeared on the scene, she steals away, having concluded that he has a right to the happiness that he has won for himself.

HEARTS UNITED (Reliance), June 12.—In many respects this production is commendable. It is in two reels, and is thoroughly human up to a certain point. It is unfortunate that in the scenes following the train wreck where the thoughtless wife is supposed to be killed so many graveyard scenes have been utilized to the elimination of details of importance such as the movements of the wife after having left the train at the station before reaching tunnel 6, where the accident occurred.

HIS SUPERFICIAL WIFE (Broncho), June 16.—A two-reel dramatic number, with Walter Edwards and Leona Hutton in the leads. The wife is a selfish, extravagant woman and to gratify her desire for a valuable bracelet the husband mortgages the home and buys it. The wife returns from a party and dreams that the necklace has gotten her into terrible trouble. These scenes, leading up to the killing of her admirer by the husband, are well staged. Many of the exteriors and interiors are attractive. The story is convincing and carries a good moral for wives inclined to be extravagant.

THE SECRET OF LOST RIVER (Kaybee), June 18.—A two-reel mission tale, with picturesque settings and a romantic flavor. The snake bite in the opening scenes could well be suggested instead of actually pictured in so realistic a way; women observers are unnecessarily shocked by such incidents. The finding of the painting in its copper case by the young prospector leads up to a very attractive story. The mission records are examined and the history of the painting fully shown. The production gives a fine idea of events in the early mission days. A good offering.

THE CANNON BALL (Keystone), June 14.—A hilarious two-reel number, in which Chester Conklin has some fun at the works of the Boom Powder Company. His villainous efforts to blow up the hero and the girl are not successful, but lead up to some extremely laughable situations. The second reel is particularly good. The Keystone company is in topknotch form in this number.

Paramount Pictures Corporation

THE WILD GOOSE CHASE (Lasky), May 27.—Reviewed by W. Stephen Bush on page 1789, issue of June 12.

THE PRETTY SISTER OF JOSE (Famous Players), May 31.—Reviewed by Lynde Denig on page 1787, issue of June 12.

Pathe Exchange, Inc.

PATHE WEEKLY NO. 42 (Week May 24).—Preceded by war scenes photographed under the auspices of the French Government. Other interesting items of the Weekly are a parade in Sydney, Australia, Harvard defeating Cornell on Lake Cayuga, African Chasseurs giving an exhibition in England of their expertness in the wielding of the lance, and the funeral of the Lusitania dead.

MAN TO MAN (June).—This is the first of the American Pathe product to be shipped to France to be submitted to the beautiful Pathe color process. The picture is in one reel, and is based on a simple but important situation in the ordinary life of man. Two men are pitted against one another alternately holding each other at bay for the possession of a wallet which belongs to the richer of the two. The man in the guise of a burglar has been forced to steal because of the necessity of keeping life in his wife and children as well as himself. It will of course be understood that he has been unable to obtain work. The end of it all is that the rich man at last awakens to the seriousness of the situation and hands over the money.

Pathe Exchange, Inc. Specials.

NICK WINTER AND THE MASKED THIEVES (June).—A three-reel product of the Pathe European studios. It presents what might be termed a travesty on the Sherlock Holmes type of story. Nick does the most wonderful things in an eventually successful attempt to discover the identity of the three masked thieves. The production is one that will suit the majority of audiences.

WHO PAYS? SERIES NO. 8, "To-Day and To-Morrow" (Released week May 31).—Reviewed by Margaret I. MacDonald on page 1790, issue of June 12.

THE NEW EXPLOITS OF ELAINE NO. 23 (Week May 31).—"The Tell-Tale Heart" is the alluring title of this number of the "Exploits," and the sphygmograph is used not only in detecting the degree of Elaine's love for Kennedy, but also in discovering the address of Wu Fang by applying it to one of his accomplices who has been captured. This episode is quite as thrilling as previous ones, and starts one guessing what the outcome of what has been begun in this chapter of the story will be.

United Film Service.

LOVE'S STRATEGY (June 13).—Reviewed by Margaret I. MacDonald on page 1626, issue of June 5.

BRAND BLOTTERS (Ideal), June 14.—This is a stirring two-reel western picture. The plot is not particularly strong, however, and the most of the production is in the western atmosphere; the break-neck riding and all that belongs to the western wilds. The picture will please the majority of audiences.

THE NEW PHOTOGRAPHER (Superba), June 15.—Here is something new in the comedy line. The new photographer proves to be inexperienced, and the running off on the screen of the result of his work is no less comical than the actual taking of the picture, direction, etc., to which we are treated. The finished product is a sea-sick sample that makes the director's hair stand on end when he comes face to face with it. The new photographer is rapidly transported through the nearest window.

THE TURNING POINT (Empress), June 16.—A two-part drama directed by Joseph Levering. One of the main faults of this production, technically speaking, will be found in the absence of a link here and there which might add to the smoothness of the development. The production, generally speaking, has been well made, and would be a welcome offering in any theater. The story is not as strong as it might be, but the general atmosphere of the picture and the carefully arranged details, together with good photography, carry it over.

HUNGRY BOARDERS (Starlight), June 17.—Another of the Aubrey and Kendig series in which they endeavor to force from the world the living it owes them. This time they are banished to the kitchen to work out their room rent. The things that happen to disturb the peace of the boarding house are too numerous to mention.

Universal Film Manufacturing Company.

THE TOYMAKER OF LEYDEN (Imp), June 5.—The toymaker's daughter contracts tuberculosis and he spends all his money having a certain doctor cure her. The doctor afterward marries the girl. The plot of this is not strong, but it has a helpful side in showing the care that must be used in treating the white plague.

BILLY'S CUPIDITY (Laemmle), June 13.—A love story, with M. K. Wilson, Olive Fuller Golden and Gordon Griffith in the leading roles. The latter plays a newsboy, whom the hero injures slightly. The boy pretends to be hurt worse than he really is. He succeeds in bringing the quarreling lovers together. A pleasing and well-pictured little yarn.

THE RIDDLE OF THE SILK STOCKINGS (Imp), June 14.—A one-reel comedy, with King Baggot, Jane Gail and Ned Reardon in the cast. The department store representatives place a pair of "sample" woman's legs in a window of a country hotel to shock the natives. The trick is successful and will also shock many observers of the picture we fear. This is funny, but a little bit too breezy for some observers.

A DUKE FOR A DAY (Joker), June 14.—This low comedy number gets a good start but drops off in interest later. The plot is quite good, but the bath room scenes are not attractive and interfere with the natural humor of the production. A fair number.

THE LAST ACT (Rex), June 15.—A compact, well-constructed reel, featuring Ben Wilson, Dorothy Phillips and Joseph Girard. It tells how a young wife was lured from her husband to the city. He follows, impersonates an actor during a theatrical performance, and kills himself and his rival on the stage. A well-built drama with a tragical ending.

THE SECOND BEGINNING (Big U), June 17.—A love story, featuring Adele Lane and Harry Linkey. She is a poor girl and he saves her from insult. Later they are married and she falls into the clutches of a society man, but remains true to her husband. This is not powerful, but well-pictured throughout and sincerely presented.

THE PANZER TROUPE (Powers), June 17.—A half-reel number, showing the well-known Panzer troupe of acrobats in a vaudeville act. Some of the tricks are amusing.

THE WIZARD OF THE ANIMALS (Powers), June 17.—This, on same reel with above, shows Dr. Raymond L. Ditmars, curator of the New York zoo, visiting some of the more noted animals in the big collection. This gives close views of Gunda, the largest elephant in captivity, and Dinah, a gorilla known as the most valuable animal in the world.

THE DOWNFALL OF POTTS (Nestor), June 18.—This number, written by Ben Cohn, features Eddie Leonard, Victoria Forde and Lee Moran. The latter appears as a burlesque detective, whom the lovers frame up as the criminal in the case he is working on. A characteristic number of fair strength.

AT THE BINGVILLE BARBECUE (Joker), June 19.—A half-reel subject featuring Max Asher and company at a barbecue. The comedy is of a burlesque sort and not very strong.

HER MYSTERIOUS ESCORT (Powers), June 19.—A story of Broadway life, with Jane Novak, Wm. C. Dowlin and others in the cast. An actress befriends a young wife who has left her husband; later the husband comes to call on the actress clandestinely and finds his wife with her. A reconciliation follows. This is nicely pictured, but only fairly strong in construction and presentation.

ANIMATED WEEKLY, NO. 169 (Universal), June 2.—Many parades and public exercises in American cities are pictured in this number, as well as interesting sporting events, war scenes and Hy Mayer drawings close the weekly.

ON HIS WEDDING DAY (Nestor), June 15.—A comedy number by Thomas Delmar, featuring Billie Rhodes and Neal Burns. The latter is caught in an auto accident on his wedding day, thrown into jail and escapes only by pretending to have small-pox. This is not so funny as some numbers, but runs along in an entertaining way and is fairly strong.

Universal Film Mfg. Company, Specials.

THE OYSTER DREDGER (Victor), June 14.—A two-reel comedy-drama, written by Lon Chaney, with J. Warren Kerrigan and Vera Sisson in the leads. The rich girl falls in love with the oyster dredger. The latter part gives Mr. Kerrigan opportunity to display his good physique in a bathing suit through many scenes. The girl makes him think he is heir to her property and this, of course, leads to a love affair. The plot is not to be taken very seriously; it is made entertaining largely through interest in the principal performers. Otherwise it is not very strong.

IN THE SHADOW OF THE PYRAMID (Gold Seal), June 15.—Narrative No. 3 of the "Under the Crescent" series. In this two-reel instalment Olga and the other fugitives take refuge in one of the pyramids. A spy of the prince discovers their whereabouts and the prince himself comes and helps take them captive. The number is interesting, without being very strong in action or suspense. None of the incidents are particularly dramatic, but the atmosphere of the production is well maintained.

THE SNOW GIRL (Laemmle), June 16.—A three-reel number, written by Frank S. Beresford and featuring Glen White, Mildred Manning and Brinsley Shaw. All of the scenes are taken at Lake Saranac when winter sports are at their height. The out-door snow scenes, winter palace and general sports are very good. The story itself is conventional and only serves to keep the action going smoothly. The plot is entertaining, though none too convincing. An average feature number.

INTO THE LIGHT (Rex), June 17.—A two-reel religious story, featuring Jane Novak and Roy Stewart. The latter appears as a porch climber, who enters the girl's room and steals some jewels. She catches him in the act and instead of calling for help, reads to him from the Bible. The opening scenes contain a succession of improbable incidents, but later the sketchy manner in which the story is developed gains considerable interest for it. The attention of the observer is held throughout, in spite of the improbabilities. The scenes in the West, when the girl again sees the crook, now reformed, are also entertaining. An oddly developed number, quite pleasing in its way.

THE WHITE TERROR (Imp), June 18.—Reviewed by Margaret I. MacDonald on page 1275, issue of May 22.

ONE MAN'S EVIL (Bison), June 19.—A two-reel western story, written by Ida May Park, with Edna Maison, Wm. Clifford, Ray Gallegher and Arthur Shirley in the cast. The first reel has some faults in construction; later the story works up to a very strong situation. The girl's action in freeing the supposed murderer from jail, while the mob clamors in front, makes a strong dramatic appeal. This production has a number of drawbacks in development, but at the same time has certain qualities above the average for this type of story.

BLUE BLOOD AND YELLOW BACKS (L-KO), June 20.—A two-reel low comedy number, featuring Harry Griffon, Reggie Morris, Gertrude Selby and others. A number of the types are appealing, notably the Baron, the maid, the grouch and the pretty girl. The incidents contain considerable amusement of the nonsensical sort, but the plot hardly justifies two reels. The final scenes take place in the ball room, with a general rough house in action.

THE BLACK BOX (Universal Special), June 20.—The Fifteenth and last instalment of this absorbing serial by E. Phillips Oppenheim. Craig having died at the close of the fourteenth instalment, Quest looks for

the mysterious contents of the black box. This is found and points to Prof. Edgar Ashleigh, whose peculiar actions have doubtless been under suspicions many times during the serial. The denouement furnishes a satisfying conclusion, the explanation being that Prof. Ashleigh had been bitten by an anthropoid ape, developing a murderous hydrophobia as a result. The serial has been finely pictured throughout and contains a good mixture of mystery and excitement.

V. L. S. E., Inc.

THE SPORTING DUCHESS (Lubin), June 7.—Reviewed by W. Stephen Bush on page 1853 issue of December 26, 1914.

World Film Corporation.

LITTLE MISS BROWN (Brady), June 7.—Reviewed by Lynde Denig on page 1790, issue of June 12.

Miscellaneous.

THE MELTING POT (Cort), May.—Reviewed by W. Stephen Bush on page 1786, issue of June 12.

GUARDING OLD GLORY (F. O. Nielsen), June.—Reviewed by James S. McQuade on page 1785, issue of June 12.

THE ALIEN (Select), June.—Reviewed by W. Stephen Bush on page 1789, issue of June 12.

WORMWOOD (Fox), June.—Reviewed by Lynde Denig on page 1788, issue of June 12.

John Charles---Villain of the Pictures

A MAN cannot smile and yet be a villain—not in pictures. On the animated screen a fiendish smile may be employed now and then to poke in the essential realism, but for the most part the villain must be a stern and foreboding individual. He must be as mild a mannered man as ever scuttled ship or cut a throat!

John Charles, who plays the "heavies" in many of the Red Seal Plays produced by the Selig Polyscope Company, in pictureland is a villain of the most approved type—outside of pictureland he is not a bit villainous—but that is another story again!

John Charles.

Starting to play parts in theatrical stock companies at the age of 16 years, Mr. Charles has enacted a range of roles from "Simon Legree" to "Hamlet" all more or less villains in their own way.

"In the good old days of the ten, twent, and thirt," said Mr. Charles the other day, "the villain who always smoked a cigarette, carried a riding whip and wore puttees, was frequently hissed off the stage. His was indeed a thankless part. In the pictures details are somewhat different. While the villain wins the enmity of the 'gallery gods' right off the bat, yet he cannot be hissed off the screen and, consequently no endeavors are made toward this end. Also the hard-working actor who portrays the villain in the pictures is not present in the flesh and is not obliged to dodge sundry missles which frequently was the experience of the 'heavy' who came forth in 'Thorns and Orange Blossoms,' 'East Lynn,' 'Only a Factory Girl,' and such like plays of halcyon days.

"I find that the actor who well assumes a 'heavy' role in motion picture productions is complimented for his work rather than condemned for the part he is compelled to play. I have overheard many compliments extended by audiences in motion picture theaters to picture actors who play 'heavy' parts convincingly. Just a few years ago such compliments would have sounded very strangely. I construe the new attitude to mean that sentiments are changing and that audiences are appreciating the work of each and everyone who assists in making the motion picture play the more realistic and entertaining."

OTIS B. THAYER IN NEW YORK.

Otis B. Thayer, director of the Pike's Peak Film Company, is in New York looking for a new star to take back with him to Colorado Springs, to the Garden of the Gods Studio, where he is producing Lariat Pictures for the United Program.

Will Stay in Boston

"The Birth of a Nation" Approved by "Three-Men" Censor Board.

A NOTABLE victory was won in Boston, Mass., on Wednesday, June 2, by "The Birth of a Nation" management that has been presenting the play at the Tremont Theater in spite of the determined opposition of a group of white and colored agitators. The opponents of the play jammed through the Legislature the previous week the so-called "Three-Men" Censor Bill, which provided that any play could be stopped without any reason being assigned and simply at the pleasure of two out of the three following officials: The Mayor, the Chief Justice of the Municipal Court and the Police Commissioner. The bill was promptly signed by Governor Walsh, and the opponents joyfully looked forward to the end they had aimed at, namely, the driving of the Griffith spectacle out of Boston.

Mayor Curley, Chief Justice Wilfred Bolster and Police Commissioner Stephen O'Meara decided to see for themselves the object of the attacks. They visited "The Birth of a Nation" at different times individually. Then on Wednesday they gave a hearing to the counsel for the negroes and the counsel for the theater. John F. Cusick, the sole theatrical counsel, was faced by former U. S. Assistant Attorney-General William H. Lewis and Butler R. Wilson, colored lawyers, and J. Mott Hallowell, representing the white protestants. The hearing lasted two hours, after which the Board of Censors went into executive session.

After a short session Mayor Curley, in behalf of the Board, issued a statement. "Having witnessed the performance, heard counsel and having given full consideration to the entire subject, we have decided that the license of the theater should not be revoked or suspended."

Probably no more astonished body of people could be found anywhere in the world than the makers of this censorship measure, thus finding themselves confounded by their own devices. News of the decision will go all over the country, and it will be perceived that a large and almost unlimited grant of censorial power is insufficient to suppress Mr. Griffith's great historical drama where men of sanity can sit in judgment.

J. S. Hebrew

FEW booking men in the film business are more conversant with the exhibition conditions of the industry than J. S. Hebrew, Philadelphia branch manager of the V-L-S-E, whose experiences have put him in touch with exhibitors from Maine to California and from the Lakes to the Gulf.

His first connection with the motion picture business was with the Philadelphia office of the Patents Co., at which time he assisted in concluding arrangements for the consolidation of the Calehuff, Schwaab, Lubin and The Electric Theater Supply Co., the four exchanges at that time doing business in Philadelphia.

J. S. Hebrew.

Later, he was transferred to Boston, where he consolidated the Howard and Kleine branches, following which he established an office for the General Film Company in Bangor, Me.

He then turned his attention to New York City, and later went to the far west.

Just prior to his connection with the Big Four, he handled the bookings for feature productions in the Pennsylvania territory from Wilkes-Barre and Harrisburg.

Mr. Hebrew is enthusiastic over the affiliation of the Vitagraph, Lubin, Selig and Essanay companies, and believes the combination will be of great force in the film business, and result in eliminating the uncertain condition that has existed in the feature field.

John Hines

JOHN HINES, the inimitable comedian of the World Film features, who has been chosen for the title role of the Wm. A. Brady photoplay "The Cub," has been on the stage ever since he was a child making his debut in 1905 in the "Babes and the Baron" at the Lyric theatre. His next engagement was his playing the role of "Little Billy" in William Gillette's production of "Sherlock Holmes." We remember John, or Johnny, as he is familiarly known to his World Film associates, with great pleasure supporting Madge Kennedy in "Little Miss Brown." He also played Geo. M. Cohan's part in "The Little Millionaire" on the road. Cohan and Harris liked his work so much that they placed him in the title role in "Children of Today," which was not successful. He next went back again to musical comedy, supporting Emma Trentini in "The Firefly."

John Hines.

It was therefore with particular interest that the man-who-asks-questions went up and asked Johnny how he happened to break into moving pictures. His answer certainly increased that interest. "I happened to get the idea when I was playing in 'Children of Today.' Mr. Forest was rehearsing me one day and he happened to remark how much 'silent comedy' I could get over the footlights; that is, how well I could express myself without using words. The outcome of it all was that last season happened to be a very poor one in the legitimate. So I decided that now was my opportunity to try out Sam Forrest's suggestion. My decision was settled when I was offered the comedy part in 'The Man of the Hour' in which Bob Warwick was starred. At first, I found it difficult because I was so used to having lines and cues, but through the encouragement and assistance of Maurice Tourneur I was able to express what could not be said."

CHARLOTTE IVES TO SUPPORT JOHN BARRYMORE IN "THE DICTATOR."

Charlotte Ives, one of the most popular ingenues of the American stage, and who will be remembered by exhibitors and the photoplay public through her natural impersonation of the featured role in "Clothes," one of the early productions of the Famous Players Film Co., has been re-engaged by that company and will appear in the support of John Barrymore in "The Dictator," the Paramount release of June 21.

Miss Ives portrays the role of the young American girl who goes to South America as a missionary, and who instead reforms Brooke Travers, the wild and impetuous adventurer, impersonated by John Barrymore. The romance that develops between the two eventually becomes the dominant part of the story, and even overshadows the thrilling situations that occur constantly throughout the production.

ENTERPRISING PENN YAN EXHIBITOR.

L. E. Barger, proprietor of the Sampson theater at Penn Yan, N. Y., paid a visit to the Moving Picture World on Tuesday, June 8. Mr. Barger is the leading picture theater manager in his section of the state and reports a satisfactory business. His house is equipped with a Powers 6A and a Mirroroid screen together with other up-to-date devices intended to secure good projection. Mr. Barger began business several years ago as an operator and has risen to the rank of progressive exhibitor.

BEURY FEATURE FILM CO. HAS FIRE.

Fire destroyed the plant of the Beury Feature Film Company at Toronto, Can., on Monday night, May 31. The buildings were entirely consumed and the loss is estimated at $100,000, which is said to be fully covered by insurance. At the time of the fire the company was engaged upon the production of an anti-cigarette campaign film for the Medical Review of Reviews. The negatives were saved.

At Leading Picture Theaters

Programs for the Week at the New York Motion Picture Houses.

"The Arab" at The Strand.

EDGAR SELWYN in the title role of a photo-dramatic production of his original play, "The Arab," is the leading attraction at The Strand. Mr. Selwyn's character is that of Jamil, the son of a great desert Sheik, who falls in love with the daughter of a Christian Missionary and rescues her from a massacre in Syria. The play is picturesque and strongly dramatic, and has been given a fine production. The remaining pictures on the program consist of Dr. Edward A. Salisbury's views in the Red Woods of California; travel pictures in Denmark and Sweden, and The Strand Topical Review. Mme. Elsie Kutscharra, the Belgium prima-donna, heads the musical program.

Vitagraph Theater Bill.

Maurice Costello and Norma Talmadge play the chief characters in "The Criminal," a Broadway Star Feature picture, at the Vitagraph Theater the present week. The play tells a story of tense human interest, and was written by Anna Bressman. Van Dyke Brooke, who produced the drama, is also a member of the cast, which includes Maud Milton, Estelle Mardo, and Thoman Mills. Another two-part chapter of "The Goddess," in which Celestia saves an East Side family from being evicted, is also on the program. The three shorter films include Mr. and Mrs. Sidney Drew in Rev. Cyrus Townsend Brady's story, "Their First Quarrel"; Naomi Childers, Charles Wellesley, Bobby Connelly and George Stevens in a powerful domestic drama, "The Hand of God"; and Harry Davenport and Rose Tapley in Roy L. McCardell's Jarr Family Series, "Mr. Jarr and the Captive Maiden."

Elsie Janis at the Broadway.

"Madcap Kitty," a Bosworth Paramount Picture, heads the list at The Broadway. The scenario was written by Elsie Janis,. who also plays the high-spirited heroine. This is Miss Janis' second appearance on the Paramount program and she has scored a triumph on both occasions. South American Travel pictures, the Broadway Animated News, and new cartoons, complete the bill.

Mawson Pictures at the Lyric.

Sir Douglas Mawson's remarkable motion pictures which had a successful Broadway run last winter are to be seen again at the Lyric theater beginning Thursday evening, June 10. Over two thousand additional feet of film have been added to the entertainment since it was last seen on Broadway. Pictures of deep-sea dredging and creatures brought from a distance of over two miles below the surface of the water add a thrilling bit of interest to this marvelous film. The experiences of the party who lived for a year on a floating iceberg is another addition.

V.-L.-S.-E. INSTALLS MORE OFFICES.

The volume of business being done by the V.-L.-S.-E. continues to increase so rapidly that during the past week four new sub-offices and a new branch have been added to the chain of distributing points.

The new branch office is located in Cleveland at 2077 Fourth street, in the centre of Cleveland's film market, and is in charge of A. W. Goff. The territory to be served by this branch will include the southeastern portion of Michigan, as well as all of the state of Ohio.

Two new sub-offices have been attached to the San Francisco branch, one located in Los Angeles, California, and the other in Seattle, Washington. The Los Angeles office is in charge of H. D. Naugle, and the Seattle office will be in charge of Tom North.

Announcement is made by "The Big Four" of the establishment of a St. Louis office in charge of S. W. Hatch, who is favorably known to most of the exhibitors in the Middle West.

The V.-L.-S.-E. St. Louis office is permanently located at 3630 Olive street, and exhibitors in St. Louis and its immediate territory will obtain all their booking through this new office.

TO PRODUCE THE "WHISTLING MAN."

Maximillian Foster, a well-known contributor to the national magazines, is now busy putting "The Whistling Man," which is considered his best bit of fiction, into scenario form. When completed, Ed Lincoln, the former Vitagraph star, will produce it in the same big way he is now putting on Robert W. Chambers' famous novel, "The Fighting Chance."

Geraldine Farrar on Her Way

Geraldine Farrar, the world's greatest operatic star, left New York Monday, June 7, in her special car, surrounded by an elaborate entourage of managers and attendants. Miss Farrar will arrive in Los Angeles, California, where she is to have her first experience posing before the camera as a Lasky star, on Friday afternoon at 2:30. She will remain at the Lasky studio in Hollywood (just outside of Los Angeles) for a period of eight weeks, and it is now officially announced that the first vehicle for her use will be a dramatic version of "Carmen."

Cecil B. De Mille, director general of the Lasky Company, will himself take full charge of the Farrar productions and has, as a matter of fact, been making preparations

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Geraldine Farrar Leaving for Lasky Hollywood Studios.

for "Carmen" ever since the day the contract with Miss Farrar was signed.

Miss Farrar started on her trip from the Jersey City station of the Lehigh Valley Railroad at 11:50 Monday morning. The prima donna and her party occupied the private Pullman car "Superb." Accompanying her were her father and mother, Mr. and Mrs. Sidney Farrar; Morris Gest, her personal manager, and Mrs. Gest; Mrs. David Belasco, Frank Connors, James Sullivan and Wm. A. Page.

GOLDFISH ENTERTAINS ARTISTS IN CALIFORNIA.

Samuel Goldfish, treasurer and general manager of the Jesse L. Lasky Feature Play Company, Inc., who is now visiting the studios of his company in Hollywood, Cal., gave an important dinner on the evening of June 1 to a select gathering of friends and artistic associates.

Among those present, as guests of Mr. and Mrs. Goldfish, were Raymond Hitchcock, Fannie Ward, Julian Eltinge, Laura Hope Crews, Charlotte Walker, Cecil B. DeMille, Mr. and Mrs. William C. DeMille, Mr. and Mrs. Wilfred Buckland, Jack Deane, Thomas Meighan and Mr. and Mrs. Jesse L. Lasky and Mrs. Sarah Lasky.

FAMOUS PLAYERS OBTAINS THOMAS HOLDING!

Thomas Holding, whose unusually vigorous, sympathetic and appropriate portrayal of David Rossi, the lover of Donna Roma in "The Eternal City," singled him out for honors second only to those won by Pauline Frederick herself, has been placed under exclusive contract by the Famous Players Flim Co., in whose productions he will appear as masculine lead for an indefinite period of time. Mr. Holding's next appearance before the camera will be in an opposite role to one of the Famous Players' feminine stars, more probably Marguerite Clark or Hazel Dawn.

SEELYE LOOKS ABOUT OLD PA.

C. R. Seelye, Assistant General Manager of the V-L-S-E, after attending the Pennsylvania Exhibitors' Convention at Reading, left on an extended trip through the Pennsylvania territory, and took the opportunity of visiting the Pittsburgh and Philadelphia offices of "The Big Four," to assist them in perfecting their organizations.

Before leaving, Mr. Seelye stated, that while the volume of business done by these two offices was more than satisfactory, he expected that when they were in perfect running order, the business would double itself.

Marie Dressler

WITH the arrival at the Lubin studio this week of Miss Marie Dressler, rated as the funniest woman on the stage today, the Lubin Company launched the first of a number of big comedy plans on which it has been working for some weeks past. Miss Dressler will begin work at once on a feature comedy picture, written especially for her, in which the famous comedienne will have plenty of scope to display her unique ability as a funster. An unusually strong company has been engaged for Miss Dressler, headed by Tom McNaughton, the widely known comedian. Howell Hansel, who has achieved an enviable reputation as a producer, will direct the picture. The Lubin Company is sparing no efforts to make the Dressler comedies the best ever filmed. The majority of the scenes will be made at the big Lubin ranch at Betzwood, Pa., where there is every facility for making exterior and interior pictures. For the past few weeks a large staff of artists and designers have been preparing special scenic effects in the studios on the ranch, to be used in the Dressler production.

Marie Dressler.

GEORGE NICHOLS WITH SELIG.

George O. Nichols, who recently joined the Selig Western Stock Companies as a director, has enjoyed fifteen years in the theatrical business as an actor and stage director. He started to work in motion pictures in 1906, then returned to the stage and produced "The Love Route" for the Shuberts.

Mr. Nichols joined the Biograph Company in 1908 and remained with that company for three years; and in 1911 he affiliated with Thanhouser as a producer and made several notable feature film dramas. Later, Mr. Nichols joined the Lubin Company as a producer, took a company to Jacksonville, Fla., where he remained a year. He went to Los Angeles, California, in 1913, directed for several film companies, and joined the Selig forces in April, 1915. He will be identified in the filming of a number of important film productions.

WASSMANN BUILDING ANOTHER THEATER.

W. H. Wassmann, general manager of The Crystal Amusement Company, with headquarters at 236 Fifth avenue, North, Nashville, Tenn., which operates and conducts the Rex and Crystal theaters in that city, is building another moving picture house in Nashville. This structure will seat 1,500 persons, and it is scheduled for opening January 1, 1916. Mr. Wassmann's long experience in the moving picture business has provided him with knowledge of the appropriate furnishings and up-to-date apointments of a modern picture house, so the public may be assured of a structure that will be a credit to their city. The theater will be built upon a plot of ground 50 by 150 feet, and the sidewalk in front of the two entrances, the house extending through a block, will be done in tile work. The projection surface will be a mirror screen, and the size of the picture will be 18 by 24 feet.

KEYSTONE'S ONCE A WEEK.

Charles O. Baumann, on behalf of the Keystone Film Company, announces a change in the plan of release for Keystone features. The Keystone two-reel features will be released one each week, beginning June 14, instead of twice weekly as heretofore published.

"Our reason," said Mr. Baumann, "for this amendment to our original plan is due to our insistence upon quality in these important features. We find that because of the high quality of these specials, as well as their length, they take more time to produce than we had anticipated. In order not to disappoint our public we have, herefore, concluded to release one two reel Keystone feature each week, and by so doing we can assure the motion picture world that the high Keystone standards will be maintained and perhaps exceeded with these new offerings."

Reviews of Current Productions

"Scandal."

Phillips Smalley and Lois Weber Produce a Notable Five-Reel Drama for Release on the Universal Program.

Reviewed by Lynde Denig.

IN "Hypocrites" Lois Weber aimed to unmask the mean hypocrisies of modern society and how well she succeeded is an old story; in "Scandal," a really significant photoplay, she selects Gossip, the favored guest at so many of our

Scene from "Scandal" (Universal).

social gatherings, dresses him up as a fiendish monster and makes him the motivation of a thoroughly human drama. The picture is uncommon in having a definite theme of true import; it is a striking sermon in the guise of drama; it is completely in accord with the type of purposeful production that is a credit to the industry and should be given every possible encouragement.

Miss Weber attributes her idea for the scenario to a Brisbane editorial which appeared in the Los Angeles Examiner, stating that to sit behind the window of a club facing the

Scene from "Scandal" (Universal).

avenue in any great city is to hear more poisonous and dangerous gossip in half an hour than may be heard at a sewing circle during an entire afternoon. Apparently Miss Weber liked the idea of putting the origin of malicious innuendoes squarely up to idle men—the very men who scoff most at the tale-bearing propensities of women—and having selected the central object for attack she imagined a convincing illustration to drive home her conviction. It is not entirely a man-made scandal; women, too, contribute to the false tales; but the trouble, so far-reaching in its effects, has its inception among a party of men who while away the hours by sitting in a club window and commenting on the passers-by. They do not see, as the audience does, by means of frequent double exposures, the gloating image of Gossip standing at their elbows.

Two marked virtues of this production are its simplicity and its realism, not merely the realism of externals, rather the deeper realism of character and truth to human intercourse. In all of its essentials the story is virtually a page out of life, a fuller development of tragedies such as we find recorded in newspapers day after day. The difference is that Miss Weber strikes deeper than a reporter's story; she looks for the cause; then notes the effects step by step and finds exaggeration unnecessary in the realization of impressive drama. We see the loungers in the club window and how, when Wright passes in an automobile with his stenographer, they place a man-of-the-world construction on the incident. With a fund of detail and perfect naturalness we see how the gossip spreads, although there is not a vestige of foundation for evil reports; how Wright's wife becomes jealous and leaves him; how the neighbors begin to look askance at Daisy and how the happiness of a score of people is destroyed by a network of flimsy circumstantial evidence that is magnified into a case against those who have committed no offense.

The construction of the picture is admirable. It follows facts in showing the spread of evil. The club gossips drop a spark and the resulting fire starts in a small way; then gradually spreads and becomes a veritable conflagration that cannot be checked until it has run its course. The meaning of a half-destroyed letter is misconstrued and Daisy's husband is made to believe that she has resumed an affair with a former admirer. An automobile accident that delays Daisy's return home until the small hours of the morning, added to the evil reports, is taken by the husband as proof conclusive of his wife's infidelity and after a powerfully acted scene he shoots the man whom he supposes has wronged him, thereby adding murder to the long list of crimes directly attributable to Gossip. Daisy wanders off into the country with her baby in her arms and is saved from suicide by Wright, now ruined in business and reputation and living in a little cottage with his aged mother. But the work of Gossip continues unabated, for it is rumored in the club that the stenographer and her former employer are occupying the same house, thereby proving the correctness of previous conclusions.

In matters of production, the picture is always artistic and the sincere acting of Miss Weber and Mr. Smalley is ably seconded by others in the company, including Rupert Julian, Adele Farrington, Abe Mundon and Alice Thomson.

"The Little Deceiver."

A Three-Part Photoplay by Essanay for Release Through the General Film Co., Full of Heart Interest, Featuring Edna Mayo and Bryant Washburn.

Reviewed by James S. McQuade.

I FOUND the story of "The Little Deceiver," which was written by H. S. Sheldon, quite affecting as told in pictures and also possessing steady interest. The story has also the charm of being different from the ordinary run, in that a girl of seventeen poses as a boy until the close, when the revealing of her sex brings joy to her obdurate old uncle and a sweetheart to her old pal, who had taken a liking to her at a time when she passed for only a "sissified" boy.

Edna Mayo carries the part of the "boy-girl" very happily. She makes a very nice boy indeed, with just sufficient femininity disclosed to impress us that she is a capable actress. In the scene where the "boy-girl" has discarded her boyish apparel and appears before her uncle for the first time in rightful attire, Miss Mayo makes a very attractive figure. It is the first time in moving pictures that I have been able to see Miss Mayo's features to advantage, and a most engaging and winsome young lady was revealed. If only Miss Mayo would continue to dress her hair so that we can see her as nature has endowed her, we shall be happier!

The principal character in the story, that of Henry Bisbee, the old grouchy uncle in the case, falls to the lot of Bryant Washburn. I must congratulate Mr. Washburn on a most artistic conception and strong impersonation of the part. Never once do we catch a sign of the young Mr. Washburn under the gray hairs, wrinkled visage and bent form of old, crotchety Henry Bisbee. It is a fine illustration of the complete submergence of self by the force of art and intellect.

Richard C. Travers makes the most that can be made of the role of Dick Truesdale, whose old pal becomes his sweet-

heart, and Thomas Commerford shows his customary fine characterization in the small part of Mr. Howard, the attorney.

Two brothers, Henry and Tom Bisbee, fall in love with the same girl. Tom, the younger, wins her hand by villainous imputations.

Tom and his wife die and leave a girl, Frances, whom the family attorney advises to join her uncle, Henry Bisbee. On being notified, Henry agrees to receive his relative if it be a boy, but refuses in case it is a girl. Frances decides to go to her uncle disguised as a boy.

Scene from "The Little Deceiver" (Essanay).

The old man finds fault with the shy boy, who never plays or fights with other boys; but his love is awakened when this pretty, shy nephew of his captures a burglar who breaks into the house one night. Then he tells the story of his heart anguish and life-long regret over the wrong done him by Frances' mother and his brother Tom. At this point Frances delivers him a sealed letter, written by her mother before her death, and as the old man sobs in his despair she appears before him dressed in sweet maiden's attire, a perfect duplicate of the girl who had plighted her troth with him many years before.

The release date is June 15.

"Her Shattered Idol."

Four-Reel Majestic Comedy Portraying the Ludicrous Side of Girlish Ideals.

Reviewed by Louis Reeves Harrison.

IN an admirably constructed story of amusing characterization, Ella Woods holds up to ridicule that remnant of the primitive in woman's nature which occasionally leads her to select for her life mate a man unfitted by refining influences

Scene from "Her Shattered Idol" (Majestic).

for a place in her social class, the sort of impulse that has now and then plunged sweet young girls into the unbearable misery of a misalliance. Such is the theme of "Her Shattered Idol," and it is fully developed in three acts. The fourth act seemed superflous when it started, but it caps a climax of comedy with roaring farce, to which a series of George Ade subtitles materially contributes.

Mae Marsh, as the rich young ward of Spottiswoode Aitken, is happily engaged to his nephew, Robert Harron, and a union of tastes as well as of young hearts is about to take place when the wandering eyes of Mae become fixed on blacksmith Elmo Lincoln, a young giant of physical strength and a pigmy in mentality. The case of the rude blacksmith is not the endurable combination of egotism and ability, nor of the bearable unity of modesty with ignorance—he is a clod, a veritable cave man, of excessive vanity. His sense of superiority knows no bounds when he finds that he has made an impression on the dainty young heiress, and his self-complacency is thrown into entertaining contrast with the girl's delicate refinement. She idealizes him in a dream, renounces her natural mate and prepares to elope with a stupid giant who would have merely excited her derision under ordinary circumstances.

Now, Uncle Spottiswoode intervenes with a shrewd plan. He catches his ward in the act of running away and assures her that she is taking unnecessary pains. Far from offering any objection to the blacksmith, the amiable guardian invites him to become an honored guest at the house and gives a party to celebrate the misalliance. The gradual disillusionment of Mae follows—she becomes completely disenchanted by an intimate view of her prospective husband—and the play supposedly ends with preparation for her marriage to her first choice. Not so. The cave man broods over his sudden fall from grace, hires a horse and runabout, visits the scene of the wedding and actually carries off the bride. The last reel is farcial at times, but it is nevertheless entirely appropriate, and it tops off a story that keeps most any audience in a roar of laughter.

"The Broken Coin."

First Three Episodes of New Universal Serial Written by Emerson Hough Indicate a Popular Production.

Reviewed by Lynde Denig.

AN advance showing of the first three episodes of "The Broken Coin," the Universal Company's latest serial, written by Emerson Hough and acted in the leading roles by Francis Ford and Grace Cunard, revealed a story of melo-

(Scene from "The Broken Coin" (Universal).

dramatic adventure and mystery, unlike its predecessors and certain, one may surmise, of a cordial reception. These opening installments, the first reel introducing no less a person than President Carl Laemmle himself, are very well handled in that the story is fairly launched without undue delay; the essential characters are established and one realizes right from the start that the two parts of a broken coin are the pegs on which Mr. Hough's narrative is destined to be strung.

Kitty Gray, a newspaper woman, finds in the broken coin inspiration for a great story; Count Frederick of Gretzhoffen realizes that it is the key to riches; King Michael regards it as the means for continued extravagances, but the parts remain valueless until joined together that the inscription giving the location of hidden treasures may be read. Kitty holds one part, the King the other and Count Frederick is playing his own game exclusively, so there you are—three factions all equally determined to possess the coin in its entirety and decipher the inscription. Surely the opportunities for conflict are ample.

The mythical kingdom of Gretzhoffen—seemingly an odd combination of central Europe and the Arabian desert—is the scene of Kitty's experiences. Mr. Ford, who plays the scheming count in addition to directing the picture, once more gives evidence of his ability to inject spirit into fight scenes, of which there is an abundance, Kitty's stalwart champion bearing the brunt of each encounter and recovering in time for the next with great facility. Several of the settings in the first installment have unusual depth and the furnishings are in good taste. The second episode offers much variety in locations, the finest scenes, in a spectacular way, being those of a desert where a caravan is silhouetted against the horizon. The third offers a good ball-room effect and an acrobatic sensation by Miss Cunard, who jumps from one window and is caught by a man swinging from another across the way. Well directed and acted, these opening episodes hold the attention.

"Fine Feathers."

The World Film Corporation Releases Five-Part Adaptation of Play by Eugene Walters.

Reviewed by Lynde Denig.

WITH Janet Beecher heading an able cast, including David Powell and Lyster Chambers, a five-part picturization of Eugene Walters' "Fine Feathers" was made for release on the World Film program. It is a straightforward, dramatic photoplay with the extravagance of an ambitious woman

Scene from "Fine Feathers" (World Film).

for its theme, and a plot utilizing domestic financial problems, modern business and the temptations to which a young man may be subjected.

The cause for Bob's downfall is amply explained when his wife tires of simple domesticity and begins buying hats from a Fifth avenue milliner, which must be paid for out of a weekly salary of twenty-five dollars. Either that, or Bob may acquire a comfortable fortune by rendering a false report on his test of cement to be used in the construction of a dam. Jane seconds the arguments of the unscrupulous builder of the dam. Bob is bought and straightway makes unprofitable investments in Wall Street until he is ruined. After the crash and the suicide of the chief offender, the wife is content to forego fine feathers and make the best of her husband's income, however unsatisfactory it may be.

Duplicates of the characters drawn by Miss Beecher and Mr. Powell may be found wherever young couples are tempted to follow the pace set by their more prosperous neighbors. Both of these people are understandable and it is not difficult to accept the dishonest Brand as an actual figure in a complex business and social regime. Bob shows himself to be a good deal of a fool in his dealings with Wall Street, but that need not detract from the likelihood of the story.

Evidently the director took even more than the customary pains in finding just the right thing in settings and the picture profits thereby, although the value of the elaborate scenes photographed in Murray's restaurant is discounted by the rapid movements of the dancers. A few defects of this kind are trivial, however, in view of the satisfactory quality of the production. Several of the sub-titles are much too long and stilted in their phraseology.

Lady Mackenzie's Big Game Pictures

Animals of Africa Caught Unconscious of Camera in Their Natural Environment—A Wonderful Offering, Instructive and Exciting to a Degree.

Reviewed by Hanford C. Judson.

A FRANKLY enthusiastic audience witnessed the first showing of the Lady Mackenzie pictures of African animals at the Lyceum theater of New York. Lady Mackenzie has not provided pictures of slaughter. If we remember rightly, there are only two animals killed in the whole picture and these are shot down right in front of the camera. It was a case of death from tooth and claw or horn coming, and getting over the ground too, and death from bullet going out to stop it.

That one holds one's breath seeing these things is putting it mildly. The charge of a rhinoceros was startling—the great beast kept on coming and it looked as though he really was about to make good, when he quietly put his knee down on the grass and then limped off for a moment or so. The high power rifle shows so little of the smoke that one hardly realizes that a shot had entered Mr. Rhino's shoulder. The spectator will hardly expect anything more exciting than that; but there is still something in store that is just about twice as tense. It is a lion charge, the like of which has never been pictured and, it is probable, never again will be.

It took a long while to get his lionship out in the open where the camera could work upon him and when he came, he looked a bit peeved. His great mouth—it got so close to the camera that we could see his teeth—was open and at every leap the bigness of his paws was full of terror. Lady Mackenzie and her chief hunter were waiting and both missed. The man moved and the lady stood still. The lion passed within two feet of the lady, making, so it seems, for the man. Later he was killed by a shot and carried out of the bush.

The value of the films as natural history can not be estimated. They carry us into the very heart of the wild and, hidden beside a water hole, they show us what goes on there. These things are wonderful and it is something to be proud of to have brought them for us to see. The camera work is good and all the views are clear enough to give the whole story at the best moments, and at the worst moments, to make almost all of it plain.

"Life's Mysteries"

One-Reel MinA Comedy from the New Los Angeles Studio Is Filled With Rapid-Fire Fun.

Reviewed by Edward Weitzel.

THE title of the first release from the MinA Los Angeles studio contains no hint of the true nature of the picture. "Life's Mysteries" suggests solemn thoughts, weighty deductions, sighs and tears; nothing but fun of the broadest and most hilarious sort enters into the making of this capital farce. The story, although familiar in both novel and drama form, belongs to the sure-fire order of comedy ammunition. The celebrated foreign duelist, with his pseudo title and spurious reputation as a swordsman, who becomes the butt of his quick-witted American rival for the hand of a Maid-in-America heiress, is a favorite target at which to hurl broadsides of ridicule and laughable mishaps. Milton H. Fahrney, the producer of the film, has fortified the ground plot with skill and laid siege to the risibilities of an audience with every device known to screen strategy. Lois Fitzroy, as Count

Scene from "Life's Mysteries" (MinA).

Padinsky, makes this over-rated gentleman a comic figure of large physical proportions and equal powers to amuse. George Ovey is unctuous, facile and speedy, as a native born son, and Jane Colwell is an inspiring heiress. Jefferson Osbourne is another worthy member of the cast.

"Honor Thy Father"

Story Full of Deep Things—Fresh Situations—Good Acting —Three-Reel Kalem Offering By C. Doty Hobart (Author) and Robert Vignola (Director).

Reviewed by Hanford C. Judson.

THERE are several great doors, cathedral-like entrances, to the human heart. At one of these doors, half revealed and half hidden in the mystery, we come on the face of King Lear. The up-spring of Gothic arches and the tremendous shadows are behind him and, entering under that face, the heart that has tested life and brings the image of the great temple outlined within, sees more than even Shakespeare's words can tell. At this door the Kalem picture makers have just placed a new group of figures. They tell a fresh story and like everything that remains at this door even for a month, the effect upon us is marked—our attention is arrested and held while we follow the thread of the story, testing it by our own experience and trying it for likeness to the truth within us. The people always test such a story for its immortality.

The ingrate of C. Doty Hobart's story is not a daughter, but a son. The opening situation is not new—it's the often-used story of the old folks at home on the farm collecting mortgages while the son is away at college spending. They come to poverty and the son refuses help and is even cruel to them until his eyes are opened. It is developing the eye-opening process that the author has brought into use some sensational situations that are new to this reviewer and are

certainly effective. The three reels are a bit too long and not everything pictured rings true beyond question; but none can deny that the story just as pictured does stir up the soul; there is ample life in it to put it over and when its meaning is finally in us, we have something to think about; it is a substantial offering.

The ungrateful son, who after graduating from college becomes the city district attorney, is played by Harry Millard. Alice Hollister plays a young woman with whom he is infatuated, not knowing that she is a criminal and the wife of

Scene from "Honor Thy Father" (Kalem).

a convict (played by Robert Vignola) in prison. Henry Hallem is a most excellent actor and his portrayal of the old father has many perfect moments. As the mother, Helen Lindroth puts balanced and telling pathos in it. No one, we think, can foresee the outcome of the story until the very end—that last reel is unusually effective. We heartily recommend the offering.

"The Dawn of a To-morrow"

Mary Pickford Acts With Great Appeal in Adaptation of Popular Play—Produced in Five Parts by Famous Players.

Reviewed by Lynde Denig.

IN Frances Hodgson Burnett's creation of Glad, the inspired and inspiring heroine of "The Dawn of a To-morrow," the Famous Players offered Mary Pickford a distinctive character of marked appeal. There was solid material on which to build—melodrama refined by a touch of religious symbolism—and Miss Pickford might well be selected as the ideal interpreter of the little girl whose soul rises above the sor-

Scene from "The Dawn of a To-morrow" (Famous Players).

didness of London slums; whose spirit is undaunted by dingy crimes and poverty. Her portrayal of Glad becomes much more than the display of a winsome personality, evident and, of course, welcome in the earlier passages; but not the outstanding feature of the performance as the story advances to tense climaxes. In the main, Miss Pickford has a part of large emotional possibilities, in some ways reminiscent of "Tess of the Storm Country," and she acts, as she did then, with force and sincerity.

The theme of "The Dawn of a To-morrow," the optimistic message of hope imparted by a frail, ignorant girl, is clearly developed in James Kirkwood's artistic production. The characterizations ring true with David Powell, giving a well-nigh flawless interpretation of Dandy, Forrest Robinson as Sir Oliver Holt and Robert Cain playing the dissolute nephew. In seeking the atmosphere of the London slums the director relied almost exclusively on studio construction, even for street scenes. Mr. Kirkwood made an exact replica of the buildings and alleyways described by Mrs. Burnett and they were peopled by unmistakably English types.

The plot is nicely calculated to emphasize the magical goodness of Glad, who without consciousness of extraordinary virtues becomes a messenger of cheer. Her poor little home is a haven for those in need. She prevents the suicide of the wealthy Sir Oliver Holt; she saves a friendless mother and child from starvation and in the most dramatic of all the incidents she saves her cockney sweetheart from punishment for a crime of which he is guiltless. "The Dawn of a To-morrow" is as wholesome as it is entertaining and it is finely acted in every role.

The New Exploits of Elaine

Final Episode of the Series Ends With a Question Mark Which May Find Its Answer in "The Romance of Elaine."

Reviewed by Margaret I. MacDonald.

A CHASE over the docks, the forms of Craig Kennedy and Wu Fang in deadly battle silhouetted against the sky, a plunge and a few tell-tale bubbles on the surface of the water, and a moment later the stark body of the wily Chinaman floating toward a group of awe-stricken onlookers, comprise the relic with which we are left of a remarkably fascinating series.

We are consoled, however, with the news that following in the wake of the "Exploits" will be "The Romance of Elaine," when we hope to learn what became of the great detective after his battle with the Chinaman. We have hopes at any rate, for in spite of the blanched face of Jamieson as he conveys the terrible news of the supposed fate of Kennedy, Elaine after reading the message sent her through Jamieson, and in which Kennedy begs her to be of good cheer no mat-

Scene from "New Exploits of Elaine" (Pathe).

ter what news reaches her, hysterically insists that her lover still lives.

It has been thrilling entertainment that we have been treated to in the Pathe-Hearst detective serial, and it is expected that the same interest will attach to the new chapter in the life history of Elaine.

Gotham Film Co. Sign Chas. H. Prince.

Charles H. Prince, for a number of years with Cohan & Harris, Klaw & Erlanger and Shubert productions, and who is now playing his third picture engagement with the B. A. Rolfe Company, supporting William Faversham in "The Right of Way," has been engaged by the Gotham Film Co. for their next release.

Mr. Prince has had a very successful career on the speaking stage. Since he has entered filmdom he has come into prominence by reason of his athletic propensities and aggressiveness. The part assigned to him in the Gotham's next release will be one that requires all of Mr. Prince's athletic and aggressive tendencies to be brought into prominent play.

Cincinnati Gets Big Screen.

A Minusa screen 18 by 24 feet in size has just been shipped to the Forest theater in Avondale, Cincinnati, from the St. Louis factory of the company. Chas. Hetzel, the chemist in charge of the plant, says this is the second screen of that size he has made in the last month; the other one was a special order for the Lyric Skydome, one of the three big places operated by John W. Cornelius in St. Louis.

"Jim the Penman"

John Mason Makes First Appearance in Pictures in Five-Part Famous Players Production.

Reviewed by Lynde Denig.

THE Famous Players Company introduces John Mason to the screen in Charles L. Young's sufficiently renowned melodrama, "Jim the Penman." The American stage has long recognized in Mr. Mason an actor of fine calibre, whose art has ripened through years of experience, and to follow-

Scene from "Jim the Penman" (Famous Players).

ers of photoplays his appearance in the present production, directed by Edwin S. Porter, is a bit of good fortune. He makes a great deal out of James Ralston—otherwise known as Jim the Penman—even arousing sympathy for a man, who, if less sympathetically played, would appear hopelessly evil. Much of the dignity and tone of this picture must be attributed to the authoritative performance supplied by the leading player.

"Jim the Penman" is frankly a melodrama with crime much in evidence, and for the better part of five reels getting distinctly the better of virtue in worldly success. Ralston separates two lovers by means of forged notes and uses his talent for copying other men's signatures to swell his own bank account at the expense of theirs. He has lived in luxury for many years before being moved to repentance, partly for the sake of his wife and daughter and partly, one fears, because he believes there is a strong likelihood of his getting caught. At all events, Ralston's change of heart and the break with his partner, Baron Hartfeld, are worked into scenes of indisputable melodramatic power. An audience will have no reason to complain of dullness.

Frederick Perry again reveals his versatility by portraying Captain Redwood, the detective, as the Lawrence D'Orsay type of imperturbable Englishman. It is a capital characterization and a welcome departure from the customary figure of the photoplay detective. Russell Bassett makes a convincing Baron Hartfeld, whereas Harold Lockwood as Percival and Marguerite Leslie as Nina L'Estrange are other valuable members of an entirely efficient cast. "Jim the Penman" should prove a popular medium for Mr. Mason's debut in pictures.

All Celtic Features

"Rafferty at the Hotel de Rest" and "Rafferty Goes to Coney Island" Make Lively Entertainment.

Reviewed by Lynde Denig.

DIRECTOR J. A. Fitzgerald's latest productions for the Rafferty series, "Rafferty at the Hotel de Rest" and "Rafferty Goes to Coney Island" are characterized by a vein of popular comedy certain to appeal to the great majority of photoplay patrons. In each instance the story suffices and there is a great abundance of lively action contributed by Charles O'Hara in the part of Rafferty, and other equally able players skillfully directed by Mr. Fitzgerald. While many of the humorous incidents come under the head of slapstick or burlesque, offensive coarseness is at all times avoided.

In writing the scenario for "Rafferty at the Hotel de Rest," Charles O'Hara conceived a quack doctor, who gives his patients some uneasy moments by the use of an electric treatment, and then packs them off to a hotel in the country where all will be peace and quiet. Friend Rafferty goes along with the others and from the time the party arrives at the station and is forced into an under-sized bus, the unexpected misfortunes commence. Much ingenuity was displayed in the direction of this picture that has moments of quite uproarious comedy.

For the second of the productions, the All-Celtic players experience hazardous adventures on the way to Coney Island, some going by boat, others by automobile, all of the men concerned being in quest of a beautiful young woman, who visits a fortune teller, and learns that she is destined to wed a handsome youth, possessing little in common with Rafferty and his rather grotesque rivals. Among the laughable passages in this picture is a burlesque duel in which bricks take the place of swords and pistols. The exceptionally clear photography in both of these releases is to be commended.

MinA Films Coast Pictures.

New Series Proves a Success—Animal Pictures Are Soon to Be Made.

ON top of the phenomenal success of the new coast series of MinA films comes the announcement by the makers of this brand that another series of startling productions is soon to be made. This announcement, coming not merely as the upshoot of immature plans, but as the result of definite preparations long under way, is of particular importance, especially so in view of the past accomplishments of the MinA producers.

These productions, which are to be marketed shortly through the General Film program, are the animal pictures in which the Bostock menagerie will be used.

That these pictures might reach the highest state of perfection the producers, after careful study of the requirements, have provided means and facilities that certainly auger well for the success of their undertaking. Besides acquiring the Bostock animals, recognized as the largest and most magnificent group of performing beasts in existence, the makers of MinA Films are building a new studio in Los Angeles to meet the particular needs of animal picture making, and have also arranged with David Horsley to use his new duplex double exposure camera in these productions.

While completed to a point where one company has for several weeks been producing in one wing, work on the new studios has progressed so far that it will be possible to throw open the entire building for use within a fortnight. Because of the nature of the animal pictures it was necessary to construct a studio on absolutely original lines. This, of course, required experiments and as a consequence considerable time and money was spent before the proper arrangement was obtained. The result was worth the delay, however, for MinA Films now has the finest and most unique studio used for motion pictures. A detailed record of its design will appear in these columns later.

In keeping with the general surroundings, the entire equipment of the studio is new. Every stick of scenery, every light, and every piece of paraphernalia—each being of the best material and the latest and most improved type—will first see service here. Thus equipped it is reasonable to expect some unusual studio effects in the pictures.

A big coup by the makers of MinA Films was the acquisition of David Horsley's latest invention, the duplex double exposure camera, for exclusive use in MinA productions. By this "wonder-box" it is possible not only to save much time and money, but to obtain far greater photographic illusions than by ordinary methods. This new camera is used for the first time, aside from tests, in the MinA release for June 17, called "A Mix-up in Males."

The makers of MinA Films expect that their animal productions will mark the era of a new type of motion picture production. And, what with the finest equipment possible, backed by the many years' experience as producers, there is no reason why their expectations should not be realized.

"Runaway June" Contest

Arousing Much Interest Among the Fair Sex on the Coast.

"Gentlemen:—Enclosed you will find duplicate votes on the 'Runaway June' contest, which is one of the biggest contests I have ever pulled off for causing talk in my part of town, and has doubled my business on contest nights. I also have run the serial so far with the best success any serial could have. Yours very truly,

"Sydney S. Miller, Mgr."

"University Theater, 931 West Jefferson St., Los Angeles, Cal."

This letter from an enthusiastic exhibitor who is running the "Runaway June" contest has been received at the Reliance offices.

Manager Miller has reason to be proud and enthusiastic. The three contestants whose voting certificates he sent to headquarters are leading the voting in the entire State of California. They are neck and neck, however, in the race, and no sooner does one gain a certificate than the friends of one of the others make new efforts.

The women who are leading the State of California and who are being voted for in Mr. Miller's theater are Mrs. Bernice Mathis of 702 West 35th Place, Los Angeles, Edith Stump, 929 West Jefferson Street, Los Angeles, and Ethel Brubaker, 945 West Jefferson Street, Los Angeles.

The fact that they are making such determined headway in the contest is rather surprising to their friends for Los Angeles is, of course, much nearer the California Expositions than Eastern cities, so the prize, in their case, of the free trip aboard the "Runaway June" special train is not as costly as it is in the case of an Eastern winner. However, the three women are influenced largely by the honor of representing the State of California.

Mrs. Mathis has had cards printed which she distributes among her friends. They read: "Vote for Mrs. Bernice Mathis, 702 West 35th Place, in 'Runaway June' contest at University Theater, 931 West Jefferson Street."

Metro Forecast

General Manager Rowland Tells What His Company Has in Store for the Next Three Months.

METRO pictures during the seven weeks of its releasing activities have achieved remarkable results. General Manager Richard A. Rowland, speaking for the eighteen participating exchangemen, who control the destinies of the concern, announced in a form letter to his various distributing branches that business in every territory was satisfactory and the volume done from week to week and on an average was far greater than was anticipated when the concern opened two months ago.

"We would have been content," said Mr. Rowland, "to shoulder some slight losses while introducing the program, but to our surprise we are 'on velvet.' Of course our overhead expense is at a minimum, nevertheless we are now, where we thought it would require a year to put us. And we owe our success to nothing but the excellent quality of pictures given us by our producing allies."

For the month of June, Metro, beginning with Orrin Johnson in "Fighting Bob" which was released June 7, will present four other well known plays with absolute Broadway stars in the leading roles. Dorothy Donnelly and J. W. Johnston in "Sealed Valley" will be seen June 28, while during July, these four plays will be sent forth over the Metro route:

July 5, William Faversham in Sir Gilbert Parker's "The Right of Way," July 12, Mme. Petrova in Clyde Fitch's "The Girl With The Green Eyes," which in its screen form will be titled "The Man and Woman." This will be Petrova's second appearance on the Metro Program in eight weeks and from reports received on this remarkable emotional actress, the release should prove a most popular one.

On July 19, the first production of the newly formed Quality Pictures Corporation will be seen on the Metro roster. Quality Pictures contain the prominent screen star Francis X. Bushman supported by Marguerite Snow and an all-select cast and the first production, now in its final stages, will be Charles Frohman's former stage play, "The Second in Command," which Mr. Bushman personally selected for initial release from forty available plays.

In addition to Bushman and Miss Snow, the cast of "The Second in Command" will contain Messrs. Clifford and Cuneo and Misses Dunbar and Moore.

The Board of Directors of the Metro Company are undecided as to the fourth July release, but in all probability it will be George Ade's great southern play, "Marsa Covington" in which Edward Connelly, original star of the stage version, will play the title role.

For August, another strong quartet of plays and stars are aligned. Ethel Barrymore will play in her present stage starring vehicle, "The Shadow." Emmet Corrigan the virile American actor will appear in Frank L. Packard's tale "Greater Love Hath No Man." Ann Murdock will be seen in Frohman's "A Royal Family" and Edmund Breese will appear in his second Robert W. Service tale, "The Spell of the Yukon."

The following prominent stars are permanent possessions of the Metro Company and its allies and will, in the future, appear exclusively on the Metro Program.

Emily Stevens, William Faversham, Jane Grey, Orrin Johnson, Ethel Barrymore and Olive Wyndham, with B. A. Rolfe.

Mme. Petrova, Florence Reed, Edmund Breese and Emmet Corrigan with Popular Plays and Players.

Ann Murdock, Dorothy Donnelly and J. W. Johnson, Metro stars at large while Jane Grey, Valli Valli, Lionel Barrymore, Howard Estabrook and Irene Warfield are contracted to appear at intervals.

Quality Pictures' stars are Francis X. Bushman and Marguerite Snow, both of whom will, in the future, for a long term of years, appear solely in Metro releases.

Among the plays to be seen with these stars are:

"Sky Farm," "Her Great Match," "The Mississippi Bubble," "The Silent Voice," "The Girl With The Green Eyes," "The Bridge," "My Madonna," "Barbara Fritchie" and other famous books and plays.

Joseph N. Engel, treasurer of Metro and one of the directing heads of the Popular Plays and Players is in direct communication with the famous operatic star Mary Garden, with the hopes of securing her for appearance in the title role of "Barbara Fritchie." Mr. Engel, through Hugh Massie of London, is trying to induce the temperamental songbird to appear for seven weeks in the spectacular production contemplated of this historical masterpiece. If successful, work will begin August 15 and the picture will be released during November. "Barbara Fritchie" will be staged at Frederick, Maryland, with the help of the city officials and a number of state historians.

KLEINE TO MAKE OWEN DAVIS' "THE WOMAN NEXT DOOR."

Owen Davis' famous play, "The Woman Next Door," is being filmed by George Kleine in his New York studios, work on which was started last week. Irene Fenwick, the dainty star of Kleine's "The Commuters" and "The Spendthrift," will be seen in the leading role with a supporting cast of Broadway players engaged especially for the feature. Della Connor, that pretty ingenue whose work in Kleine's "Officer 666," "Stop Thief," "The Commuters" and "Who's Who in Society," attracted nation-wide attention, and who is now appearing in the Broadway production of "Nobody Home,' will be seen in the support of Miss Fenwick.

Crescent and Cross

The Age-Long Warfare Between the Arabs and the French Furnishes a Superb Spectacle in Biograph's Three-Reel Production of Ouida's Famous Novel, "Under Two Flags."

EVER since the discovery that scenes of battle furnish one of the greatest opportunities of the motion picture camera, warfare has been presented on the screen in almost innumerable productions of more or less merit. The Civil War, the last stand of the dying Red Indian race—these are familiar to every motion picture patron. But we do not recall any picture in which is shown the age-long strife between the Arabs and their oppressors—the war which, begun three centuries ago by the Paladins to regain the tomb of Christ, continues even to-day in border skirmishes. This kind

Scene from "Under Two Flags" (Biograph).

of fighting is said by military experts to be extremely difficult; it differs as markedly from the ordinary motion picture conflict as from the modern system of entrenchments and long-range guns. Certainly it is picturesque; and Biograph Company, producer of "The Battle" and other famous war pictures, has once again devised a new kind of fighting thrill by making full use of the France-Arabian warfare in its first three-reel production, "Under Two Flags."

The locations for these battle scenes were carefully chosen in California, that amazing land which seems to contain scenery of every imaginable variety. The illusion of Arabia, with its deserts and palms and olive trees, is said to be as perfect as the illusion of Palestine in "Judith of Bethulia," whose scenes many an authority on Jewish lore has pronounced to be exact counter presentation of scenes in the Holy Land.

The Arabs play an important part in Ouida's story of "Under Two Flags." It is against them that the hero, an expatriated English guardsman, wages deadly warfare in the hope of being killed. He almost has his wish at the great battle of Zaraila, when the tide of fortune is turned against the Arabs by the arrival of reinforcements under the leadership of Cigarette, the daughter of the regiment. And because of this feat of arms the Arabs vow vengeance on the girl.

Their opportunity comes when she is riding alone through the night with the reprieve which is to save her hero, condemned to die at dawn for striking his superior officer. Instead of executing their oath, the Arabs, touched to their warlike hearts by the girl's courage, give her a fresh horse and bid her godspeed.

These are some of the scenes in the massive Biograph production of this famous story. Taken in conjunction with the exciting horserace scenes in the earlier part of the story, they furnish, aside from the compelling drama of the hero's adventures, a spectacle which should rival those for which Biograph is already famous.

"AS THE YEARS GO BY," FIRST CYRIL MAUDE SUBJECT.

As the initial motion picture vehicle for the well known theatrical star, Cyril Maude, the Oliver Morosco Photoplay Company has selected "As The Years Go By," conceded to be the biggest production ever attempted at the Morosco-Bosworth studios.

The drama embraces the world wanderings of a poet-souled adventurer and will accordingly present scenes typical of every clime and people. One of the innumerable details taxing the resource of the directors is the special train which will take a small army of principals and extras to the Imperial valley for the desert scenes alone.

To appear opposite Mr. Maude, the producers have selected Lenore Ulrich, the prominent star of "The Bird of Paradise," whose first motion picture subject "Kilmeny," produced by the Oliver Morosco Photoplay Co., will be released the latter part of July. Other prominent artists will be included in the exceptional cast for "As The Years Go By," among which is "Bill" Desmond, the poplar matinee idol.

V-L-S-E Classifies Subjects

Will Fix Price of Features According to Excellence of Production.

WHEN the Vitagraph, Lubin, Selig and Essanay, incorporated for the purpose of booking their big features direct, they expressed the intention of helping the exhibitor to a proper return on his feature exhibitions. They promised a new era in picture play showmanship and a policy of fair dealing.

Startling things were promised and one of the first steps, now that their organization is in good working order, is an announcement that will, figuratively speaking, take the breath away from many of the Feature Interests.

Briefly, "The Big Four" are classifying their productions; they say that while each feature on their program represents the utmost allowed by the subject in dramatic values, artistic photography and construction, some plays do not register in their estimation, as high as others and such subjects, while they must be plays of superior merit to get a place on the V-L-S-E program, are rated as Class B.

Class B subjects will have a lower rental valuation. A maximum charge is placed upon them and no representative of the V-L-S-E will be permitted to accept a higher rental, no matter how strong the competition for service may be in his territory.

This method of doing business is unusual in the film industry, and its inauguration by the four standard companies, establishes it as a permanent part of the business.

Heretofore it has been the custom to place all features on a program in one class as far as rental cost was concerned. The salesman who could get the biggest price for an indifferent subject was considered the best man and the exhibitor contracting for service paid so much per feature irrespective of its real value.

The overthrowing of this custom by the V-L-S-E, will call for an entire change of system not only in business dealings, but in productions as well. It means that exhibitors will have a standard by which to judge values and will be in position to purchase according to value and not by rule.

The first instance of the application of this new system is applied to "Hearts and the Highway," the added release on the V-L-S-E June schedule, and the attitude of the company is reflected in a general letter sent to each branch manager by General Manager Walter W. Irwin. In this general letter, Mr. Irwin quotes a letter from A. E. Smith of the Vitagraph Company, and President of the V-L-S-E, as follows:—

> My dear Mr. Irwin:—
>
> We are putting out an extra feature in the V-L-S-E Service, "Hearts and the Highway."
>
> We are afraid that because of the success of "The Juggernaut," and "The Island of Regeneration," you will be tempted to ask high prices for this extra feature, and because of the success the exhibitor has had with the two previously named, he will agree to paying a price equal to the first features issued.
>
> We, therefore, desire to impress upon you that, while we consider "Hearts and the Highway," a good five reel feature, it is not in the class of "The Juggernaut," or "The Island of Regeneration," and we therefore, wish to put a maximum figure of Fifty ($50.00) Dollars per day on this subject.
>
> ('Signed) Albert E. Smith.

Continuing his circular letter to the branch managers, Mr. Irwin says:—

> Since the receipt of this letter, I have talked with Mr. Smith, and therefore, am at liberty to add that the Vitagraph Company considers "Hearts and the Highway" to be a class "B" picture, as compared with "The Juggernaut," and "The Island of Regeneration," and for this reason alone, the maximum price is fixed at $50.00 in cities of 20,000 or more inhabitants.
>
> Accordingly, it must be made clear to the exhibitors that this must not be taken to indicate that we are lowering our prices, for such is not the case; but merely that while "Hearts and the Highway" is a good picture, yet by comparison, it is considered by the Vitagraph to be in class "B"; and that the Vitagraph does not desire to perpetrate any imposition upon the exhibitors by leading them to believe that it is equal in merit to "The Juggernaut," or "The Island of Regeneration."
>
> (Signed) Walter W. Irwin.

An open and above-board policy of this kind is refreshing and is further explanation of the stand the company is taking. Mr. Irwin stated: "We want to make it clear that it is not a move in the direction of low prices for features. It is merely a question of putting proper valuation on film subjects and it must be remembered, that the four companies in the V-L-S-E are not compelled to find outlet for their productions on the feature program. If a production is not in every way worthy of a place in the V-L-S-E schedule, it is cut down and concentrated into a better small subject and put out as a general release. This means, that only the best from each company becomes a V-L-S-E, yet of these, there is a certainty some will be better and, that the greater superiority of some, may be offset and balanced, they are classified and priced according to rating.

WORLD FILM ACTOR WITNESS OF LINCOLN'S ASSASSINATION.

History at First Hand.

In April, 1865, Abraham Lincoln, President of the United States, was murdered. The crime was committed at Ford's Theater, Washington, D. C. where Mr. Lincoln and his wife had gone, with some friends, to see the play "Our American Cousin." The murderer was a half demented actor, John Wilkes Booth, who of course was executed in due time for the deed.

Of the witnesses of the dreadful deed it is probable that few

W. J. Ferguson.

remain; among them is W. J. Ferguson, the well known actor, who by the way is appearing in World Film motion pictures.

On the fatal day it appears from the evidence of Mr. Ferguson, that Booth was in and about the theater a great deal, as he had frequently been for several weeks. Indeed he had recently acted there. In the afternoon he quietly prepared for the dreadful deed by making it possible for him to enter the Presidential box unobserved.

Mr. Lincoln, Mr. Ferguson states, took his reception at the hands of the great audiences very quietly. The President was an unostentatious man who did not care much for publicity, and who avoided even the appearance of being attended by protective members of his suite told off to make his personal safety their object. On the fatal night, contrary to what has been stated, and even shown in motion pictures, the President had no bodyguard. Mr. Ferguson is positive that no man was detailed off to sit outside the President's box; and that Booth had no difficulty at all in finding his way into the box.

Again, it is popularly, nay generally, supposed that after Booth had shot the President, the assassin leaped on the stage and cried "Sic semper Tyrannis;" he made his way out of the theater as quickly as possible.

It was sometime before the audience realized in the theater that President Lincoln had been shot. But when the news became known, sorrow and confusion seized the people.

A talk with Mr. Ferguson is an intellectual treat; he is one of the comparatively few living men who enjoyed the personal acquaintance of President Lincoln.

RAFFERTY TURNS THEM AWAY AT TWO THEATERS.

With the famous Orchestra Hall, in Chicago, playing the Rafferty comedies to a packed house, and the handsome Claremont theater, at Broadway and 135th street, New York, to standing room only, it is very easy to predict a great and prosperous future for the Rafferty series of one and two part Irish comedy pictures that are now being produced by the All Celtic Films, Inc., and released through the exchanges of the World Film Corporation, in all the principal cities of America and Canada.

Hundreds of bookings from all over the country are daily pouring into the World Film Corporation's exchanges, for exhibitors are always on the alert for something new in comedies and Charles C. O'Hara's pet creation, Rafferty, has filled a long felt want in this line. J. A. Fitzgerald, is the producer.

DETAIL PERFECT IN "THE SOUL OF PHYRA."

The recent acquisition by Producer Thomas H. Ince of Prince Surrey, a genuine scion of the East Indian royalty, proved its value again during the production of "The Soul of Phyra," a beautiful story of the tropics, to be released on the Mutual program by the Domino-New York Motion Picture Corporation June 17. The young nobleman gave many priceless suggestions as to costuming and scenic requirements and as a result the detail in the picture is flawless. Enid Markey is starred in "The Soul of Phyra."

Manufacturers' Advance Notes

"A DEAL IN DIAMONDS" (Beauty).

The laughable adventures of a pair of rivals and the object of their affections, is the subject matter of "A Deal In Diamonds," an American "Beauty" release for June 22. The humorous actions hinge around a brooch of glass diamonds set in brass which is palmed off on several occasions as a priceless treasure. Neva Gerber, the charming little "Beauty" star, plays the leading role of Flossy, while Webster Campbell takes the part of Jack, her impecunious admirer. Both

Scene from "A Deal in Diamonds" (Beauty).

are admirable in their interpretations. Briefly, this is the story of the play:

Jack is strongest in Flossy's affections until Harry, with his many dollars, enters the scene. Jack buys a fifteen cent brooch, which he places in an expensive case. Harry loans him money on it, and gives the brooch to Flossy, thinking it valuable. Flossy discovers the deception. The brooch is thrown in a coal scuttle and Sophie, a maid, finds it. Flossy tells Harry the brooch has been lost and Harry, fearing to tell Jack, offers him $50 for it. Jack accepts (who wouldn't?) and with the money thus obtained regains his place in Flossy's affections.

The action is funny throughout. Miss Gerber's captivating smile and eyes are worked to full advantage as the petulant Flossy's heart wavers between the youth with dollars and the youth with nothing but the lining in his clothes. The climax, when Jack and Flossy glide merrily away in a taxicab, leaving Harry with Sophie and the worthless brooch, is carried off in inimitable style.

CLARA KIMBALL YOUNG AS A CHINESE EMPRESS.

World Film Corporation will shortly release the great photoplay, "The Daughter of Heaven," based upon Pierre Loti's celebrated spectacle of the same name which was produced at the Century Theater, New York, by George C. Tyler, two or three years ago. Clara Kimball Young is to be seen in the title role. Over a hundred thousand dollars was spent on the play before the curtain went up; probably it was the best advertised thing of its kind ever put on the stage. The press agent saw to that. Lieblers actually sent a newspaper man to China to get local color for the play. The costumes, settings and props were ordered and made abroad. Viola Allen was the star.

Pierre Loti was the author of "The Daughter of Heaven." Mons. Loti is now an elderly French naval officer. Point of fact, he's been a sailor many years, but having money has written books and plays; and has lived, when ashore, a la Turque in France and Turkey.

Pierre is (or was,—he's probably fighting now), a bit of a poseur and mystic. When he came here he wouldn't be photoed, or interviewed, or seen, or spoken to. Of course, George Tyler, a clever showman made the most of these transatlantic idiosyncrasies. His press agent handed out some great stuff—the best ever, all about China, Mandarins, Loti and his little ways. Oh-well "The Daughter or Heaven" in spite of all this was, and is, a good play with a strong dramatic motive; it's a Chinese version of Romeo and Juliet.

Now, can you imagine Clara Kimball Young as "Juliet," in Chinese settings? That's what the "Daughter of Heaven" is.

SUPERBA COMPANY TO BURLESQUE "TRILBY."

For the production of a burlesque on "Trilby," the revival of which on the dramatic stage has created much interest this spring, Charles Hutchinson, director of the Superba company has gathered together a splendid cast of fifty players. The role of "Trilby" is played by Edith Thornton, the pretty leading lady of the company, who plays her part with a pair of feet 24 inches long. Her excellent comedy sense makes her an excellent burlesque artist, and she is sure to win fresh laurels for herself in her portrayal of the part. In the restaurant scene into which Trilby wanders to sing, there are fifty people, and the setting has been artistically and expensively made. W. E. Browning, Joe Burke, Max Ulight are the other principals of the comedy. With this picture, which will appear on the United Program, Mr. Hutchison will change the policy of the Superba company for a time at least. From henceforth the United Program followers will see Superba comedies in which there will be large casts rather than two or three players. The regular stock company composed of Edith Thornton, Lean Davis, Cora Becker, Suzzane Willis, W. E. Browning, Joe Burke, Max Ulight and Will Rosser will be augmented in future pictures by new players who will not be permanently chosen until they have appeared in some of the new comedies.

"FIGHTING BOB" (Rolfe).

How closely Director John W. Noble of the B. A. Rolfe forces follows the chaotic affairs of the strife ridden Mexico, in his production of "Fighting Bob" one needs but read the history of the Rio Grande Republic and see the picture to be convinced.

"Fighting Bob" is based on the adventures of an American who joins the revolutionary army of a mythical republic. The auditor needs no titles to know that the mythical land is Mexico.

The picture was staged at Juarez, Mexico, by John W. Noble, under the direct supervision of Mr. Rolfe. General Villa, who made his federal district just south of Juarez, granted the Rolfe concern carte blanche rights for staging the picture and was even willing to play a part (which service was declined with thanks). In the Plaza Del Governador at Juarez, where the small low built adobe houses formed admirable backgrounds for the street fighting scenes, the Rolfe players disported themselves.

In Rua Triumpha, the extreme southern street and the most typical Mexican thoroughfare, the romantic scenes were staged. Olive Wyndham who plays the role of Dulcina, struck up acquaintanceship with a prominent Mexican official family and was aided in her costuming by Senorita Dolores Veinna, daughter of the household.

Orrin Johnson, who plays the title role, procured from Rodriquez Gonzale (Villa's social secretary) use of arms and riding accoutrement for the use of the principals in the picture, with

Scene from "Fighting Bob" (Metro).

the result that historically and atmospherically "Fighting Bob" is as perfect as it is possible to make it.

"Fighting Bob" is a most timely subject. President Wilson has just delivered his ultimatum to General Villa, Carranza, Zapata, and Jara and trouble is anticipated by Washington officials.

"THE INSURRECTION" (Lubin).

"The Insurrection," a Lubin three-reel naval drama, featuring Ormi Hawley and Earl Metcalfe, released June 16, is an unusually stirring tale of love and intrigue during a South American revolution, and is a noteworthy example of what Lubin is doing with multiple reelers.

This picture will undoubtedly have a wide appeal because of the remarkable naval scenes shown throughout the three reels. These include almost every phase of naval activity—

Scene from "The Insurrection" (Lubin).

battleships, cruisers, destroyers and submarines; loading and firing torpedoes and submarines; battles on land and sea, and a variety of other unusual scenes.

One of the most striking of all the scenes is the bombardment of a town at night by the thirteen-inch guns on a battleship. The flash of the big guns on the ship, followed by the explosion of the shells in the town, is most realistically shown and provides a climax that is in a class all by itself. George W. Terwilliger is the writer and producer of the drama.

"THE WILD OLIVE" NEXT MOROSCO RELEASE.

As its next release, the Oliver Morosco Photoplay Company announces, "The Wild Olive," a picturization of the celebrated Basil King novel, with Myrtle Stedman and Forrest Stanley in the leading characters, supported by an exceptional cast.

In presenting the lovely Myrtle Stedman and Forrest Stanley in the stellar roles of this release, the producers introduce a duo of noted screen and stage favorites whose splendid work together makes them an ideal team. Miss Stedman is one of the most widely known motion picture stars in this country and her popularity among the "fans" has been repeatedly indicated by contests held in various publications, in which she has come out the winner.

Forrest Stanley, whom Oliver Morosco loaned for the photoplay company's production, is the leading man at Mr. Morosco's famous Burbank Theater stock company in Los Angeles, rated the greatest stock organization in America. Mr. Stanley's success in theatricals is well deserved and according to those who have seen his work in this film, his success on the screen will soon equal that of the stage. Supporting the leads are such able artists as Mary Ruby, Herbert Standing, Charles Marriot and Edmund Lowe, among others.

The international scope of the subject presents a spectacular series of scenes extending from the pines and lumber camps of the Alleghanies to the plazas, mansions and steamship docks of gay Argentine. The release date of this production is June 24.

A PICTURE PLAYHOUSE RELEASE.

The Picture Playhouse Film Co., Inc. are about to release a five reel feature under the title of "The Pursuing Shadow" in which Tom Terriss, the well known English actor, is conceded to have one of the best parts which he has ever handled on the photoplay screen. Mr. Terriss recently entered into a releasing contract with the Picture Playhouse Company and this picture is the first feature starring Mr. Terriss which that company has taken up.

"The Pursuing Shadow," in its regular stage dress, was used by Mr. Terriss' father, William Terriss, with great success both in this country and abroad quite a number of years ago. The product of a pair of able French dramatists, its premier presentation was made in Paris.

The Picture Playhouse people are quite enthusiastic over the prospects of the new release because of the picture's unusual combination of pulling powers. The story is highly melodramatic, its action is stirring in the extreme, and yet, withal, there are big opportunities for the display of Mr. Terriss' abilities as an artist. The Terriss role in the picture is a dual one—that of a polished diplomatic attache and that of a thieving, murderous chauffeur—and the well known actor's efforts in delineating the widely different types recall the work of Mansfield in "Dr. Jekyl and Mr. Hyde."

DELIGHTFUL TOUR ON SELIG FLYER.

The tour of the Selig Exposition flyer through the Western States and California promises to be the most successful expedition of its kind ever planned. Hundreds of ladies and gentlemen have booked Pullman reservations on the train de luxe which will leave Chicago, Ill., on Thursday morning, July 8th. The cars will not be of the "tourist" variety but standard Pullmans of latest design.

There is yet plenty of time to book reservations. The sum of $128 covers all expenses excepting meals. The fare includes Pullmans going and coming, hotel accommodations, all side trips, etc. Two great expositions, the national convention of Motion Picture Exhibitors at San Francisco, tours of Denver, Salt Lake City, Los Angeles, San Diego, Santa Barbara, etc., are included in the itinerary. Western cities are planning receptions to the tourists and the Selig Jungle-Zoo, recently completed at Los Angeles, will be thrown open to the eastern guests and motion pictures in the making will be seen and personal meetings with notable motion picture stars will be enjoyed. The Selig Company will send you an artistic booklet for the asking. It is entitled "We Want You With Us In California."

ASSOCIATED TO HAVE CARTOONS AND EDUCATIONALS.

The new Associated Service which is shortly to enter the field with a complete program of twenty-one reels a week will not only consist of single, double and triple reel dramas and comedies but animated cartoons and educational subjects of general interest will also be given a prominent place.

Arthur Bard the General Manager of the Associated has under consideration several pen and ink artists of note, and as soon as negotiations have been completed work on this type of release will begin.

"HEARTS AND THE HIGHWAY" (V-L-S-E).

The five-part Blue Ribbon feature, "Hearts and the Highway," that has been added to the June releases of the V-L-S-E, is a picturization from the Rev. Cyrus Townsend Brady's historical novel of the same name. It was produced under the direction of Wilfred North, with an all-star cast that includes Lillian Walker, Darwin Karr, Donald Hall, L. Rogers Lytton, Charles Kent, Rose Tapley, Charles Eldridge, Ned Finley, Harry Northrup, Charles Wellesley, Anders Randolf, and William Gilson.

The action takes place during the reign of King James II of England, and is a vivid presentation of the plots, counterplots, and intrigues that marked that eventful period in the history of England.

During the run of this feature in the Vitagraph theater in New York City, it attracted capacity audiences, and by virtue of its rapid action, sustained interest and the popular nature of the subject, it well merits a place among the V-L-S-E releases for this month.

In outline, the story deals with the adventures of Lady Katherine, daughter of the Earl of Clanranald in her efforts to secure the pardon of her father for conspiring against the King. In the disguise of a highwayman, she waylays the King's messenger bearing the warrant for her father's exe-

Scene from "Hearts and the Highway" (Vitagraph).

cution. She secures and destroys the King's order, and promptly falls in love with the messenger. A series of exciting incidents follow in which the King himself becomes involved, and the final climax brings a happy ending, in which the lovers are seen sailing away from the scene of their perilous experiences.

The feature is a costume piece with all the interest compelling elements of romance and adventure.

"THE KICK-OUT" (Knickerbocker Star Features).

The accompanying picture is from the forthcoming release of Knickerbocker Star Features, for the General Film program. A redblood picture, full of thrills and intense situations involving political intrigue and cunning. The leading parts are taken by Ralph Stuart, as the Mayor; George Howard, as the newspaper man, Miss Helen Case, as the Mayor's daughter and Mac Barnes as the Boss. These players under the

Scene from "The Kick-Out" (Knickerbocker Star Feature).

direction of Robert T. Thornby, the director, present a drama of action and stirring punches of unusual character.

The script is from the new editor of Knickerbocker Star Features, Rev. C. J. Harris, who, with Director Thornby worked out the plot of action which holds the interest with intensity to the final "Kick-Out" of the Boss; which involves a railroad wreck; the mobbing of the Mayor and the Boss; the wrecking of the newspaper plant; but the final triumph of justice as the automobile engine serves well in running the presses which prove the salvation of the city.

"The Kick-Out" will be in three parts, released June 23, and the first of these regular feature releases on the General Film Company's program for alternate Wednesdays.

"CIRCUS MARY" (Universal).

Mary Fuller is featured as a real circus queen in "Circus Mary," a three-reel drama to be released under the Victor brand of the Universal on June 21. The scenes in which Miss Fuller actually takes part in a circus were filmed during the recent visit of the Frank A. Robins circus to Trenton, N. J.

Director Lucius Henderson, of the Victor studios, and the entire Mary Fuller company journeyed to the New Jersey city where arrangements were made with the municipal authorities for the Universal movie company to take part in the street parade.

Miss Fuller was given "Trixie," one of the circus's black

Scene from "Circus Mary" (Victor).

beauties, a circus horse with a long pedigree whose forebears all were veterans of the tan-bark arena. Miss Fuller was cast as a tight rope walker and in the parade was arrayed in a white satin gown with flashing spangles. She was recognized along the route taken by the circus and attracted as much attention from the movie fans as the rest of the circus did.

COLONIAL, CHICAGO, FOR HIGH GRADE PICTURES

The Colonial theater, Chicago, is to open as a photoplay house June 14th, under the direction of Jones, Linick & Schaffer, well known amusement men. The Colonial is perhaps the best known of the Chicago playhouses. It is located on Randolph street in the heart of the "Loop" district and, during the years it has been playing the highest grade of combination attractions it has been extensively advertised as "The Theater Beautiful." The exact policy of the house has not yet been determined but it is assured that the shows will be of the highest grade and that everything possible will be done to take advantage of the great prestige the house has in Chicago with the idea of making it the Windy City's most pretentious home of the photoplay.

J. L. Kempner, of the Radium Gold Fibre Screen, Inc., returned from Chicago Tuesday morning, June 8, after a ten days' trip in the interest of both the Radium Gold Fibre Screen Co. and the Prohibition Film Corporation. While in Chicago his dealings were principally with Jones, Linick & Schaffer, who have purchased extensive exhibition right for "Prohibition" in the mid-western territory and, through the Central Film Co., have contracted to conduct an aggressive selling campaign for Radium Gold Fibre Screens. H. A. Spanuth, general manager of the Central Film Co., is to direct the Radium Gold Fibre sales around Chicago and his first stroke of business was to arrange for the installation of a Radium Gold Fibre Screen in the Colonial.

MARIE DRESSLER IN LUBIN COMEDY.

Bubbling over with fun and "pep" and keeping everyone in roars of laughter, the irresistible Marie Dressler has been romping through scene after scene in the Lubin studio this week in her new five reel comedy, "Tillie's Tomato Surprise."

The new comedy, which is a riot of merriment and new ideas along comedy lines, was written especially for Miss Dressler by Acton Davies, widely known as an author and dramatic critic, and is one of the best vehicles she has ever had to display her unique ability as a comedienne. The pro-

Scene from "Tillie's Tomato Surprise" (Lubin).

duction will be one of the most elaborate ever made in the Lubin studio.

Howell Hansel, who produced "The Million Dollar Mystery" and who has achieved an enviable reputation as a stage and picture director, will have charge of the production, and will be assisted by Albert F. Mayo. The company supporting Miss Dressler is an unusually strong one and is headed by Tom McNaughton, who has made an international reputation for himself as a comedian.

Most of the interior scenes for the comedy will be filmed in the big Philadelphia studio and the exteriors will be taken at the Lubin ranch at Betzwood, Pa., where a large force of artists, propertymen and others have been working for the past three weeks making preparations for the arrival of the Dressler company.

EXPERT FILM MATCHING.

There is a bit of film matching in "The Melting Pot," the Cort Film Corporation's production of Israel Zangwill's famous play put on at the Hippodrome last week which has called forth considerable coment because of the circumstances under which the two scenes involved were taken. In an interior scene, Walker Whiteside, as the young Jew is shot through the shoulder as he kneels facing an open door. The puff of smoke which indicates the path of the bullet comes from outside the door and he drops to the floor.

The shot is shown to be fired in an exterior in which Fletcher Harvey, as the Russian Baron, levels his pistol at the figure presumed to be inside the door shown in the exterior scene. When a square from each of the two pieces of film are matched, the smoke cloud on the interior matches perfectly with that from Harvey's pistol in the exterior. As a matter of fact, the interior was taken a week before Mr. Harvey was engaged to work in the picture and it was two weeks after he began work that he fired the shot.

"PIRATES BOLD" (Majestic).

In the Majestic childhood releases Director D. W. Griffith through his subordinates is doing for children as great a service as he did for the adult generation in "The Birth of a Nation." "Pirates Bold," the Majestic child comedy produced under the direction of the brothers Franklin is certain to attract children.

There are nine principals in "Pirates Bold," only two of whom are adults. Violet Radcliffe is the pirate chief. She

Scenes from "Pirates Bold" (Majestic).

is six and plays all the villains. Other principals are Carmen De Rue, Harry Essman and Baby Radcliffe.

In "Pirates Bold," little Waldo goes to the beach with his nurse on an outing. The nurse wanders off with the chauffeur. Bob and Tilly decide to give Waldo a scare. Bob, played by little Violet Radcliffe pretends to be a pirate chief and with Tilly and two other children seize Waldo and carry him off to a pirate cave. The children find a motorboat aboard which they put Waldo. The boat runs away to sea but help comes in another boat.

The whole constitutes a visualized children's picture book which is possible only in this day and generation.

"OUT OF THE SILENCE" (United).

"Out of the Silence" is a well chosen title for the Lariat photodrama of two parts which will appear on the United Program June 19. The setting of the picture is in the vastnesses of the Yosemite Valley, where Fred Madison, a victim of the drug habit, and his wife, lose their way on their journey to a sanitarium where Fred hopes to overcome his pernicious habit. In the wonderful country and the clear air of "God's country" Fred is restored to his natural self. The wildness of the picture is added to by the snakes and coyotes which actually inhabit the country in which the photography

Scene from "Out of the Silence" (United).

was made and which add a bit of almost terrifying realism to the drama. Another interesting feature is the war dance of Francisco Trujillo, the little Indian boy who lives with his parents in the cliff dwellers' abodes near the Garden of the Gods. William V. Mong, Reeva Greenwood and Walter Fischter play the leading roles, Mong as the drug victim, Miss Greenwood as his wife and Walter Fischter as the young doctor.

"THE VALLEY OF THE SHADOW" (Lubin).

In "The Valley of the Shadow," the eleventh number of the "Road O' Strife" serial, released June 14, in which the Lubin Company is featuring Crane Wilbur and Mary Charleson, the action quickens decidedly and takes a number of exciting turns.

Alene's execution is only a day off. Robert Dane frantically strains every faculty to solve the murder mystery. He believes that in the silver cup is the secret of Gilbert's death—that the

Scene from "The Valley of the Shadow" (Lubin).

mysterious words on the cup indicate a clue. Dane appeals to the court officials for permission to experiment with the cup, but is refused. He then steals the cup when the courthouse is untenanted.

Dane is fired upon by the watchman and badly wounded. Ignoring the wound through which his life blood is ebbing, Dane reaches home and hastily begins experimenting to prove by chemical analysis his startling theory is fact. There is little time to lose. It is now a matter of hours only before the law will demand of Alene her life.

"BRAGA'S DOUBLE" (Essanay).

This is the first of a series of photoplays taken from the thrilling "Adventures of Dominica," by Henry C. Rowland. Dominica Meduna is a beautiful and educated girl, utterly careless of other people's property, but perfectly circumspect personally. She is a genteel thief and associates with the criminal class of Paris. In this particular photoplay she engages a double for Braga, a South American criminal, to escort her about the city so that she can prove an alibi for her ac-

Scene from "Braga's Double" (Essanay).

complice, who is bent on killing Legrand, a police officer. The plot fails and Braga is forced to flee the city to save his life. There is a thrill in every one of these adventures, while the naive character of Dominica is ever a source of surprise and charm. While the same characters appear in this series of five photoplays, yet each of the two-act plays is complete in itself and independent of all the others. The first release is June 22.

"THE SPENDTHRIFT" (Kleine).

George Kleine's film version of Porter Emerson Browne's "The Spendthrift," scheduled for release through the Kleine offices June 21, contains a series of scenes that will no doubt make their own subtle appeal to the feminine contingent in every audience.

These are the scenes laid in the New York establishment of Lucile, Ltd. (Lady Duff-Gordon), the internationally known modiste. They were made with the direct co-operation of

Scene from "The Spendthrift" (Kleine).

Lady Duff-Gordon, and the models who appear clad in several of Lucile's most bewitching creations were selected from the bevy of statuesque beauties permanently employed at the West 57th street establishment. Miss Hebe White appears in an unusually fetching white lace and bonnet costume; Miss Yaha Grey in blue taffeta; Miss Phyllis in a blue brocade evening creation, and Miss Dolores in a dainty evening robe of coral chiffon.

Some of the most beautiful dresses shown in the picture are worn by Miss Irene Fenwick, who plays the lead of Frances Ward, the extravagant wife of Richard Ward, whose craze for style leads to mischief. "The Spendthrift" is in six parts.

"A NIGHT OUT" (Vitagraph).

The latest recruit from the legitimate stage to join the ranks of the Vitagraph Players is the international comedienne, May Robson, who has been engaged to appear in a picture version of her latest comedy success, "A Night Out." Miss Robson in her career as an actress, has won the hearts and tickled the risibility of millions of people all over the world by her inimitable mimic art and hopes to repeat her success in the silent drama. The stage version of "A Night Out" was written by Miss Robson in collaboration with Charles T. Dazey and has served as a starring vehicle for the popular actress for the past three years. Its adaptation for the films was made by Frank Dazey under the direct supervision of Miss Robson and in the pictured form will retain all the essential points that made of it such a positive success on the legitimate stage. Miss Robson will bring to the Vitagraph with her, Mr. Paul Decker, who has been her leading man during the five years of her former stage success, "The Rejuvenation of Aunt Mary," and also in "A Night Out," and will add materially to the success of the picture because of his knowledge of Miss Robson's characteristics and mannerisms. In addition to Miss Robson and Mr. Decker, "A Night Out" will be presented by an all-star cast of Vitagraph Players, and produced under the able direction of George D. Baker.

"A MIX-UP IN MALES" (MinA).

While "Life's Mysteries," released June 3, and "Father Forgot," released June 10—the first productions of the new series of MinA films—proved to be comedies of exceptional and unusual merit, the release of this brand for June 17, called "A Mix-up in Males," not only maintains the high standard set by the preceding picture, but possibly shows even a greater mirth-provoking power.

The story centers around old Pop Rounder, who plays the cabarets for all their worth. His wife, Henrietta, wires that she will return home from a journey on the night which Rounder has arranged to spend with a chum and his friends at their favorite palace. The chum persuades Rounder to accompany the party in spite of his wife's instructions, promising to bring him home in time to get his better half. But when the time arrives for him to leave Rounder has become so imbued with the carefree spirit of his surroundings that he refuses to follow his chum's pleadings. The chum then hires a couple of huskies to take Rounder home forcibly and to put him to bed. Through a mix-up Rounder escaped and young Jerry is seized in his place. The trouble arising from this error comes fast and furious and provides a wealth of comedy material.

In the cast are Jack Conners, William Ryno, George Ovey, Goldie Colwell, Janet Sully, Dolly Larkins and others. The picture is directed by Milton H. Fahrney.

SELIG LOBBY DISPLAYS POPULAR.

The lobby displays and other aids to exhibitors put forth by the Selig Polyscope Company in connection with the Selig Red Seal play, "The Millionaire Baby," are receiving many deserved compliments. "Lobby displays on 'Millionaire Baby' received and are great," is the tenor of letters received from managers of branch V. L. S. E. exchanges. The lobby display comes enclosed in a compact case of leather easily shipped and easily opened. There are striking cut-outs in colors; pennants, large photographs of scenes in the play, beautiful banners and novelties. Other than these the Selig Company is issuing special stories in plate and mat forms which are sent free to newspapers and which prove great aids to the exhibitors showing these Red Seal plays. Beautiful slides in colors have also been prepared. A beautiful booklet on "The Millionaire Baby" printed in colors has also been issued and copies will be found at the V. L. S. E. exchanges. The Selig Company is sparing no time nor expense to give exhibitors showing Selig Red Seal plays every assistance possible.

"SEEING NEW YORK" FOR STATE RIGHTS.

The Educational Film Co., now under the management of Chas. A. Goettler, offers state rights for their first release, entitled "Seeing New York With the Movie Man." This film was recently shown at the English Opera House, Indianapolis, Ind., and at the Hartman theater, Columbus, O., winning most favorable notices. Two other productions, highly interesting and of vital importance, are under way.

MICHIGAN SCHOOL BUYS SCREEN IN ST. LOUIS.

E. R. Anderson, of the Minusa Cine Products Company, reports an order for a Minusa Gold Fibre screen from the Michigan State Normal School at Ypsilanti, Mich. The screen is to be used in the lecture room of the college, where a special surface is needed for the projection of the many scientific films that are used in the course for students and teachers in the State Normal.

"FIGHTING BLOOD" (Biograph).

For the third release in the series of Biograph re-issues directed by D. W. Griffith, which are being released in the regular service of the General Film Company every Friday, Biograph have selected the one reel spectacle "Fighting Blood."

Exhibitors will recall when this production was first released in the summer of 1911, at which time the majority of exhibitors booked it for two and three return engagements. It is safe to say that a similar demand will prevail after this subject has been released; for, although it was produced four years ago, it sets a standard that is very seldom equalled by some of the larger feature pictures of today. At that time padding was unheard of, there was no demand for four

Scene from "Fighting Blood" (Biograph).

and five reel pictures, and everything had to be done in one reel.

"Fighting Blood" is on a par with "The Battle" and "Love in an Apartment Hotel," the previous releases in this remarkable series of re-issues. Robert Harron, Florence La Badie, George Nichols, Kate Bruce and William J. Butler have the more prominent parts in this production; while hundreds of others help to make "Fighting Blood" a spectacle that will be long remembered.

Notes of the Trade

THE Star Feature Film Company have opened offices at 507 Boston Block, Minneapolis, Minn., and will cater to the Northwestern trade.

* * *

Oscar A. C. Lund, who for the past year has been with the World Film Corporation and who for three years before that was with the Eclair Company producing northwestern pictures, has allied himself with the Universal Film Mfg. Co. Mr. Lund for a time operated his own company in New York and under the firm name "The Washington Film Co." produced "The Dollar Mark," "The Marked Woman," and "M'liss" in addition to other Broadway legitimate successes. He also has written several plays in the Swedish, his native language.

* * *

Wallace Beery has three trained rats which go through wonderful "stunts" in Essanay's photoplay "The Broken Pledge." It is a camping scene and Beery and his friends are trying to scare three girls who are camping nearby and have taken a pledge never to marry.

* * *

Syd. Chaplin, Keystone funmaker, has been ill at his home for the past week, but is expected to be about in a few days. Mr. Chaplin has been working unusually hard for several weeks and suffered a nervous breakdown.

* * *

Otis Turner and Hobart Bosworth are well along with the production of Olga Printzlau Clarke's "The Scarlet Sin," a four-reel story of the coal region and they show a real man—a clergyman—who leaves the wealth and pomp of his wealthy city parish to attempt the religious regeneration of a little mining town. Hobart Bosworth, will portray the minister. Supporting him are Jane Novak, Frank Elliott, Helen Wright and Hart Hoxie.

* * *

Jacques Jaccard is preparing a cast for the first pictures since his return to the Universal Company. The story is one which Mr. Jaccard wrote himself under the title, "Promise to Pay." Since Mr. Kerrigan is still in the hospital, no regular cast has been assigned as yet to Mr. Jaccard. It is generally understood, however, that he will pick up a company of people about the studio who are not working and use them until such time as Mr. Kerrigan is again able to work. Lon Chaney, director of the Victor Company, is about to start production on a one reel story by Milton M. Moore, entitled "The Violin Maker." Vera Sisson, William Quinn, T. D. Crittenden and Mr. Chaney himself will appear in the principal roles.

* * *

Del Henderson, one of Mack Sennett's Keystone directors, has been playing a part in a picture that is being finished this week. This is the first work before the lens that Mr. Henderson has done since joining the Keystone forces.

* * *

The working script for "The Crisis," Winston Churchill's popular novel, to be released as a Selig Red Seal Play, is well under way at the Selig Mission studio. Editor Lanier Bartlett has written a 25,000 word script which retains all the original atmosphere of the book.

* * *

"The Twelve Superior Gods" is the striking title of Frank Lloyd's next Laemmle production. The story is an unusual one as the title intimates and offers plenty of opportunity for the company's display of talent. Marc Robbins, Gretchen Lederer, Millard K. Wilson and Frank Lloyd will play the leading roles.

* * *

Pauline Moran receives many inquiries as to whether she is the real Pauline Moran of international vaudeville fame. SHE IS! But she is with the Keystone Company at present.

* * *

Picture Playhouse Film Company, Inc., through their traveling representative, L. C. Baxley, report good business throughout the States of Texas, Oklahoma and Arkansas. Baxley has covered this territory for five years in the film interests.

* * *

The Stanley Theatre Company, of Philadelphia, has installed a large Day and Night Screen in their Alhambra Theatre. Considering that this theatre is 85 feet deep and 115 feet wide, at the rear, it is surprising how wonderfully clear the pictures are from all parts of the house.

* * *

Victoria Forde is "The Peach" and Lee Moran and Eddie Lyons are "The Pair" in "A Peach and a Pair," a Nestor (Universal) comedy which director Al E. Christie has just completed. The story was written by Mr. Christie and contains some ludicrous situations.

* * *

The next release of the Metro Pictures Corporation, on their regular program will be Rolfe's production of Rennold Wolf and Channing Pollock's comedy drama "My Best Girl," a five act feature, in which Max Figman and Lois Meredith play the leading roles. It will go over the Metro route Monday, June 14th.

* * *

Marshall Neilan who recently joined the Selig Company as a Director, was made happy this week by a wire from New York City informing him of the arrival of a wonderful ten pound boy at the Neilan home. Mrs. Neilan was formerly Miss Bambrick, a Biograph star.

Director Robert Leonard and Harvey Gates are busy at work preparing a screen script from the memories of Owen Kildair, published under the title, "My Mamie Rose." The picture will be released in all probability, under the same title as the original story, by the Universal Film Mfg. Co.

* * *

Dave Morris has recovered from his recent illness and is back at the Keystone studio in his old time form.

* * *

The spacious roof garden atop of the Riviera Theatre at Broadway and 97th street, was opened by the Fox Amusement Co. on May 31st last. The projection equipment is of the latest design and includes two motor driven Simplex machines.

* * *

Miss Olga Printzlau Clark has joined the scenario department of the Universal Pacific Coast studios. Miss Clark until recently had been doing scenario work for the American Company at Santa Barbara.

* * *

Jack Conway, formerly a leading man at the Reliance-Majestic studios, has been made a director. He is now engaged on his first effort, a two reel Majestic, "The Old High-Chair."

* * *

"The Whisper" is the next vehicle in which Bessie Eyton, the Selig actress, will star.

G. W. BRADENBURGH

802 Vine Street, Philadelphia

220 W. 42nd Street, New York, N. Y.

First class films bought, sold and exchanged.

200 feature films, with posters, $10.00 per reel up.

3,000 commercial reels, with posters, $3.00 per reel up.

All films sent C. O. D. privilege of examination and partial delivery on receipt of sufficient to cover carriage charges.

Wanted for export, films of all descriptions, features, comics, single dramas and scenics with and without posters. Send lists to nearest office.

Titles any color, any length, 6c foot; leader, $5.00 per thousand.

Fifth Annual Convention
Motion Picture Exhibitors League
of America
and
Exposition of Motion Picture Arts
San Francisco, July 13 to 16, 1915

ITEMS OF INTEREST ABOUT THE CONVENTION

It is to be held in the most magnificent auditorium in America, as shown above. The convention chamber seats 2,000.

The exposition salon is larger than any heretofore used, but from present indications additional floor space will be needed.

There will be elaborate displays of all equipment and supplies used in any and all branches of the motion picture industry.

Three miniature theaters will be operated continuously each afternoon and evening, showing the latest and best in pictures and their projection.

The Convention closes Friday night with the greatest ball in motion picture history. The dance floor in the Auditorium is 197 feet square, and is entirely unobstructed by pillars or posts. The galleries have a seating capacity of 5,000.

Seventy-five film stars will be brought on a special train from Los Angeles studios to attend this dance.

You can visit the great Panama-Pacific International Exposition at San Francisco and the San Diego Exposition; also the great motion picture studios of the Pacific Coast without extra expense. An opportunity like this will never be repeated in a life time.

Plan to arrive in San Francisco not later than Tuesday morning, July 13th, and spend the entire week.

Saturday, July 17th, is motion picture day at the Panama-Pacific Exposition. It is also Liberty Bell Day.

Hotel rates are very reasonable. The Convention Committee is making reservations and guaranteeing the rates. Accommodations may be secured as follows: One person in single room, without bath, $1.00 per day up; with bath, $1.50. Two people, with bath, $2.00 per day up.

Address requests for hotel accommodations or information to Convention Committee, Room 306, 948 Market Street, San Francisco.

To Be a Film Palace

St. Louis' "Cinderella," Biggest Dance Hall in the West, Is to Show Motion Pictures—Will Seat 4,000 People—Special Features House Will Have—Other Theaters Owned by the Freunds—Why They Turned Over Big Dance Hall.

By A. H. Giebler, St. Louis (2643a Armand Pl.) Correspondent of Moving Picture World.

THE Cinderella, one of the largest and most luxuriously appointed dancing palaces in the country, which was built at an enormous cost on Cherokee street a few years ago when the dancing craze swept the county, is to be made into a gigantic moving picture theater by its owners, Harry and Eugene Freund. The Cinderella has been one of the famous resorts in the country and one of the show places of St. Louis, famed for its great patronage and for the many brilliant social functions held there, assemblages comprised of the most select society of the state.

The plans that will convert the Cinderella to a moving picture theater will be carried out in the same lavish scale that characterized the management of the dance resort. Seats for four thousand patrons will be provided and a promenade extending all around the auditorium will be a unique feature. Rest rooms, a children's play room in charge of nurses will be maintained in the basement, and over three thousand private lockers for the storage of wraps will be at the service of the patrons, with free checking privileges.

The Freunds are well known and prominently connected in amusement circles in St. Louis. They have successfully managed the Favorite theater and Airdome on Cherokee and Ohio avenues, and the Virginia theater. Eugene Freund says that the Cinderella will be converted into a picture show simply to satisfy the demand of the people for moving pictures, which are proving to be more and more a permanent fixture of every day life.

TWELVE ST. LOUIS SCHOOLS WIN PATHESCOPES.

The St. Louis Times has finished a contest which resulted in the awarding of twelve Pathescope projection machines to as many schools in the city. The results of the contest and the names of the winning schools were announced June 1. Great interest was taken in the contest, a friendly but spirited rivalry developed which resulted in teachers and students receiving a great deal of information as to the merits of moving pictures as a means of education as well as entertainment. The winning schools were Bryan Hill, Fanning, Garnett, Mount Pleasant, Webster and Wyman, of the public school class; Holy Cross and Trinity, Lutheran; and St. Aloysius and St. Liborius, Catholic. Ten machines were originally intended for distribution, but one each was given to the Bannaker and Morganford Schools as consolation prizes, bringing the total up to twelve.

The pupils of the St. Aloysius School celebrated the winning of their machine by giving an entertainment in the school hall on the Sunday night following, having as added attractions a progressive euchre and peanut party charging twenty-five cents admission, the proceeds to be used for the renting of films for future entertainments.

NEW MUTASCOPE THEATER OPENS.

Pohlman and Zimmerman have opened the Mutascope theater on Olive street, a short distance east of the original Mutascope, one of the oldest theaters in St. Louis, which was also operated by the same firm before it was torn down to make room for a large building. The new Mutascope is a fine example of a modern motion picture theater, up to date in every respect, seats six hundred people, and as it is well known for the excellent program the management maintains at the old Mutascope, and is in a thickly settled neighborhood, it is guaranteed an excellent patronage. Pohlman and Zimmerman also own and operate the Comet at 21st and Market streets.

A BIG THEATER FROM A LITTLE NICKEL GREW.

The Ashland theater, which was opened by D. T. Williams and wife at 3520 North Newstead avenue last week, is a living example of the power of little things. The Moving Picture World recently printed in this column an interesting account of the Williamses and the steady growth of their business. Now they have opened their brand new building that cost sixteen thousand dollars to build and equip. A good program for five cents admission has been their slogan, and the new place is managed on the same plan and at the same price. The Ashland seats 1,000 persons, is complete in every detail, and is the only big theater that has been built in St. Louis that does not contain a stage. Mr. Williams says that pictures have been the means of his success, and since vaudeville will have no place on his program there has been no place made for it in the theater.

ST. LOUIS JOTTINGS.

The Hippodrome, Sixth and Walnut streets, which after closing the regular season of vaudeville put on five weeks of Metro features, has closed for the hot months. Col. Alf. V. Oldham, who came on here to manage the Hippodrome, will return to Louisville, Ky., where he has extensive outdoor amusement enterprises that will engage his attention this summer until the regular theatrical season opens in the fall.

The Mozart Airdome presents a very beautiful appearance since the improvements undertaken by the management have been completed. A new entrance has been constructed, in the shape of three massive pillars that form a triangle, each topped with a big ornamental light. Swinging baskets of blooming flowers and trailing vines are suspended from the cross pieces that connect the pillars, and in the middle of the space a large Roman urn three feet in height is filled with growing plants.

GOLDIE SPURR SUES MAYOR.

Special to Moving Picture World from Indiana Trade News Service.

GOLDIE SPURR, of Marion, Ind., exhibitor, arrested in the test cast of the Sunday law at Marion, has filed suit against Mayor J. O. Batchelor, of Marion, for $1,000 damages for false imprisonment. The suit is being tried in Indianapolis on a change of venue from the Marion court. Mrs. Spurr charges that when she was arrested she was placed in jail without opportunity to give bail and only obtained her freedom by use of a writ of habeas corpus. The odor of disinfectant, she charges, made her ill. Mayor Batchelor testified that he was out of town when the arrest was made and did not know of the case until the day following. He admitted having ordered the arrest of any one who should attempt to violate the Sunday laws by opening a picture show. The case is being heard before a jury.

INDIANA SHORT ITEMS.

John Truelock, operating the Jefferson; W. C. Halstead, operating the Princess; J. Kelley, at 819 Indiana avenue; George Barrows, running the Veribest and Triway, in West New York street, Indianapolis, are airdomes that have opened in the first week of June.

Exhibitor A. B. Conant, proprietor of the Gem, at Yuma, Col., writes that his recent tenant in an Indiana theater that he owns at Bunker Hill decamped owing quite a bill for rent, but that the house is again open and thriving under the management of Sickler & Sickler, of Colorado.

"The Lure of the Mask" was presented for private view at the Bobbs-Merrill publishing house art gallery in Indianapolis. The Bobbs-Merrill Company published the novel, which was by Harold McGrath. The picturization of the story was done by the American Film Company and is shortly to be released by the Mutual Film Corporation.

Ike Beitman, formerly engaged in the clothing business in Indianapolis, has bought the Savoy theater, in West Indianapolis.

The Colonial theater, Indianapolis, which has been running vaudeville and pictures, opened May 29 to run exclusively pictures during the summer months. This is the largest theater in Indianapolis now running exclusively pictures.

The Film theater, Frankfort, opened recently with three reels of pictures and two vaudeville acts. The program is to be changed three times a week.

The Airdome, at Arlington, Ind., has made the fourth start of the season, and the weather looks promising for a continuance.

Manager Sirk of the Gem, North Manchester, Ind., is making extensive improvements at his playhouse.

J. W. Davis has opened an airdome at Corydon, Ind.

The Orpheum, Lafayette, Ind., is giving away a Ford 1915 model, one $65 diamond ring and $25 in gold to the one receiving the first, second and third largest number of votes in a contest to close June 30. Votes are given with admission tickets.

The Lyric airdome, Muncie, has been opened with "The Goddess" and ten cents admission.

The machine room of the Shank airdome, Rochester, Ind., has been made of cement blocks. It looks like a one-eyed fort on a small scale.

Manager Galligan of the Nelson theater, Logansport, is giving his patrons 6,000 feet daily at five cents, and is packing the 1,100 seats for two performances every night.

George Senger, Mishawaka, in charge of two houses, is packing them both, he says, with bills that run strong on comedy.

The "camera fiend" is making a hit in Peru, where the Isis has been making the action snaps of local people a nightly feature.

The Fowler, Ind., Improved Order of Red Men, have opened a picture show. The same lodge is furnishing the band for the weekly band concert in Fowler.

J. R. Denniston, manager of the Grand opera house, Anderson, Ind., is interested in a film of Anderson, to show the industries in action and be put on in Anderson houses and in adjoining towns.

The Orpheum management at Hartford City, Ind., have an open lobby, which has been named "The Baby Cab Garage." About twenty of the cabs "park" there every night.

Tom Polk has sold the Lincoln theater, Valparaiso, to Charles Bailey of Sturgis, Mich. Mr. Bailey has been in the picture show business for ten years in Michigan.

James Alcorn opened Airdome Park at Greensburg, May 29.

C. A. Baldwin and F. Stock of Benton Harbor, Mich., have bought the Lyric theater, Michigan City, Ind., of J. N. Ledbetter. The new management will have trap drums, cornet and piano as musical features, and will charge five cents except on Saturday and Sunday, when the rate will be a dime.

Hubert N. Phillips will spend about $1,000 remodeling the Washington Park theater, Michigan City, Ind.

The Star theater, Union City, is adding more seats.

No-Appeal Censorship?

Municipal Judge in Portland, Oregon, Holds Jury Should Not Be Permitted to View Film Censors Had Refused to Pass—Nevertheless Jury Orders Acquittal of Theater Manager and Operator—Public Sentiment and Press Ridicules Action of Local Board.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

THAT it was without the province of the jury to review the decision of the local censorship board upon any films submitted to it, and that the new city censorship ordinance made the decision of the board upon the propriety of any film, proposed to be exhibited to the Portland public, final, was the holding of Municipal Judge Stevenson of Portland in an action brought by the city against J. E. Murphy, manager of the Sunset theater, Milton Maguire, operator, and C. J. Kerr, local manager of the Mutual Film Corporation, for exhibting Keystone's "Guzzle Rivals Jonah" without the sanction of the local censorship board.

It seems that upon a viewing of a delegation from the Board, the film people took exception to its ruling, requiring them to eliminate from the film a scene where Guzzle is revived after emulating Jonah. The scene in question was pronounced by Mrs. E. B. Colwell, secretary of the board, to be "disgusting and revolting." Patrons of the theater, questioned upon the subject, declared the situations in the film to be extremly funny, but by the ruling of Judge Stevenson in not allowing the jury to see the film, the sense of humor of the local board as being the criterion of that of the general public could not be put in issue. The Portland Daily News caled for the opinion of Portland's citizens who had seen the film during the few hours it had been exhibited, and several prominent business men took occasion to express publicly opinions different from those of Mrs. Colwell and the other goodly matrons and gentlemen of the board.

Mr. Dibble, appearing in court for the theater, questioned the constitutionality of the ordinance for the reason that it provides for no appeal and that there is no time in the proceedings under the ordinance when a party against whom it operates shall have a hearing before the board. Mr. Tomlinson, appearing for the city, pointed out that, following the decision of the Oregon Supreme Court in the case of the City of Portland against Nottingham, if a statute does not provide an appeal, there can be none as the right of appeal is not a constitutional one under the Oregon code practice and therefore, inasmuch as the ordinance in question does not provide for an appeal, a review of the Board's decision could not be had. While the judge admitted that he was not free from doubt on the question of the constitutionality of the ordinance, he decided that was not a question to be passed upon by an inferior court and the matter was placed before the jury on the charge in the information, which left nothing for the jury to do except to pass upon the question of whether or not the film had been exhibited without a permit. While the evidence was uncontradicted that the film had been so shown, Mrs. Colwell admitted on cross-examination that up to the time of this prosecution no permits of the nature required by the ordinance had ever been issued to exhibitors. The jury found that a compliance with the ordinance on the part of the exhibitor and the operator had therefore been impossible and an acquittal of these two defendants was ordered.

SUMMER PICTURE SHOWS.

Portland is to be well supplied with picture theaters this summer, inasmuch as the Heilig and the Baker, usually catering to legitimate and stock productions, are about to open to pictures and it is rumored that the Empress, recently taken over by Sullivan & Considine, will turn from vaudeville to pictures. The Orpheum closed to vaudeville a few weeks ago and was successful in showing "The Eternal City" at 25 cents as its opening bill as a picture house.

DECISION HANGS FIRE.

Edwin James, manager of the Majestic, is anxiously awaiting the decision of Circuit Judge Davis upon the briefs submitted some time ago in his case questioning the action of the local censorship board in refusing to pass "The Valley of the Missing," a William Fox production. The interest of the photoplay public of Portland in the local censorship fight is evidenced by the fact that Mr. James was, for several days after the action was instituted, besieged with telephone and personal calls, commending him for his stand.

CHURCH HEARS THEATRE MANAGER.

That stringest laws defining what pictures might or might not be exhibited and providing a severe penalty for their violation, would put the censorship question on a fair and equitable basis, was among the points discussed by Melvin G. Winstock in his address delivered at the Westminster Presbyterian church May 23.

NEW METHOD OF MAKING POSITIVES QUICKLY.

The Northwest Weekly, Portland, has been using for some time past a reverse negative process which they have found highly successful and which is of interest to the exhibitor in that it enables them to produce local pictures within an amazing short time after they have been photographed and at a minimum expense where only a single copy of the film is desired. Recently Mr. A. L. Smith, photographer for the company, took several hundred feet of film on the stage of a local theater and an hour thereafter projected the finished picture upon the screen of the theater.

A number of reverse negative processes have been tried with varied success, but usually the heating of the film during projection has caused the emulsion to run and blur. The process used by the Northwest people brings out the highlights clearly and does not effect the transparency nor does it soften the film.

Mr. Smith is covering the process with patents and is not at this time divulging the secrets connected with it.

RECITATION AS PRELUDE TO PICTURE.

The National theater, Melvin G. Winstock, manager, has the reputation of initiating innovations in motion picture exhibitions in Portland and following the successful idea of preluding films with pantomines of some striking aspect of the picture, Mr. Winstock, upon the showing of "The Shooting of Dan McGrew," May 30th, precided the picture with a recitation of the poem by a man in the garb of an Alaskan miner. The recitation had the effect of throwing the audience immediately into the spirit of this striking picture, which was as Mr. Winstock desired it.

Tom North, representative of the Big Four, was tendered a luncheon recently at the Portland Chamber of Commerce and a large gathering of representative exhibitors was present.

The Portland exhibitors are contemplating going in force to San Francisco to attend the convention in July.

NEWS LETTER FROM FLORIDA.

By J. Melvin Andrews, Jacksonville Correspondent of Moving Picture World.

Florida Notes.

SECRETARY and Treasurer A. H. La Belle of the M. P. E. L. of Florida, is to be local manager of the new Strand theater, which will be built at Tampa, Fla. Bonfoey & Elliott are the architects, and as soon as the plans are completed construction will be started. The Strand is to be equipped with a new $6,000 pipe organ.

A new branch exchange of the United Program Film Service of Atlanta, is now successfully established at Tampa, Fla., with offices at 315 Curry building.

The Montgomery, at Tampa, which has been charging 25 cents for Paramount pictures, has now reduced the price of admission to 10 cents, playing to good business.

The Lyric theater, at Lakeland, has discontinued Paramount features and Pathe semi-weekly for licensed service, to fair business.

Miss Charlotte Givens, of Chicago, has bought the interest of H. G. Griffith, in the Palms theater, of Sarasota, Fla.

The Casino, at Kissimmee, Fla., has been leased for a term of years by Mr. F. Roberts, and is now under his management playing to fair business with general program.

Jacksonville Notes.

"The Butterfly," a production which Howard Estabrook & Company made while in Florida, this winter, with scenes in Jacksonville, St. Augustine and Atlantic Beach, and a cast with many local people, was shown at the Republic this week. The drawing power of a picture of this kind is high.

"The Goddess" is increasing in popularity with each episode, which is evidenced by the sturdy throng it pulls half a block from Main street, on Mondays, at the Imperial theater.

The Arcade theater, which is being erected by the Southern Investment and Amusement Company, of this city, is nearing completion, and is expected to be opened about the first of July.

Mr. W. L. Whithead, who is now general manager of the Grand, Prince and Savoy theaters of this firm, having succeeded F. T. Montgomery (the moving picture man), will also assume the management of the new Arcade. Mr. Whithead has not yet announced the policy of the new house, and assures us only the best will be shown. Although having been at the head of the above houses for only a short period of time, Mr. Whithead has made them a success which seems phenomenal, and deserves credit for being wide awake at all times.

Mr. Erring, traveling representative of the General Film Co., was in the city this week looking after the interest of his firm.

Mr. C. E. Tandy, of the Paramount Film Corporation, was also a visitor in the city on business this week.

Baker Haynes, who has covered the entire South with feature films, was in the city, and reported business good for the past few months.

D. C. Randolph, who is running a feature film exchange in this city, is now in New York buying new features. Carl C. Smith is in charge of the exchange.

Jacksonville, which for a long time was immune from the school fever, is now infested with two full fledged moving picture schools for teaching the "Art of Photoplay Acting."

Studio Notes.

"Bob" Vignola is now the proud possessor of a new runabout, which by the way is about the classiest thing in the city.

Guy Coombs has written a scenario, the principal scenes being on board a large steamship, which he will produce en route to New York, where he will work through the summer. With him goes his camera man, McGoery, his wife (Anna Neilson), Mr. and Mrs. Bob Walker and others of the local Kalem staff.

NEW PICTURE HOUSE AT UTICA.

By Billy Bison (229 Oxford Ave.) Correspondent Moving Picture World.

WORK is progressing on the new moving picture theater being build at Oneida Square, Utica, N. Y., by the Alhambra Amusement Co. Interesting ceremonies recently marked the breaking of ground for the house. Miss Louise Lux Cort, 3½ years old, granddaughter of A. J. Lux, of the company, turned the first sod with a little silver shovel. The theater will seat 1,400 persons, with boxes to seat parties of from six to eight and a large private box for eighteen. The house will be of brick, with steel frame, and with a frontage of 86 feet. All modern devices adding to the comfort of patrons will be installed. There will be a large orchestral organ.

EMPIRE STATE JOTTINGS.

Fire recently destroyed the Lycoming opera house, at Williamsport, Pa. The loss on the building and fixtures totaled $175,000. The Lamade estate owned the structure. A modern theater will be erected on the site.

The Larkin Company, of Buffalo, will show moving pictures of its plant. An auditorium seating 1,000 will be used.

The Consolidated Amusement Company has been organized in Jamestown, N. Y., with a capital of $250,000. It is reported that the purpose of the concern is "to buy, build and operate a chain of moving picture theaters throughout New York State, Ohio and Pennsylvania."

An official test for moving picture operators was recently taken by twenty condidates in Rochester, N. Y.

William F. White will build a moving picture theater in Lackawanna, a suburb of Buffalo.

In Oswego, N. Y., Frank R. Barbeau has organized a company which will open a moving picture studio "for the making of scientific and advertising films."

S. V. Wallace, manager of the Idle Hour theater, Cambridge Springs, Pa., has planned to show moving pictures of that place.

Complaints have been made to the police that children unaccompanied by their parents have been permitted to attend the moving picture theaters of North Tonawanda, N. Y.

Mrs. Charles S. Robertson has resigned as a member of Mayor Fox's board of moving picture censors of Fulton, N. Y.

Manager Davis of the Elmwood moving picture theater, Buffalo, has appointed Arthur Depew organist of that house. Mr. Depew is an experienced musician, having been organist at the Strand theater, New York, for seven months, and at another time organist at the John Wanamaker store in that city. Mr. Davis is using the V. L. S. E. service and the Metro programs with satisfactory results.

Mayor Rand, of North Tonawanda, N. Y., has declined to grant a license for more than six days to the Oliver theater, of that city. As a result an action has been brought to compel the Mayor to issue a license covering seven days a week.

IN PITTSBURGH.

Bender & Williams, owners of the Colonial, in 1733 Lowrie street, Troy Hill, Pittsburgh, has installed a Wurlitzer theater orchestra.

At a benefit performance staged by the Third and Fifth Ward political clubs at Germania Liederkanz Hall, Rose and Caliope streets, Pittsburgh, last Friday night, Manager W. J. Morrison, of the Quality theater, in Fifth avenue, loaned machine, films and operators for the moving picture end of the entertainment. The performance was for the benefit of J. (Hamil) McCloskey, prominent in film row, and the Quality theater donation made a decided hit.

The Boyle theater, at Station street and Crafton avenue, in the West End of Pittsburgh, has been enlarged until it will now accommodate about 300 people.

Appeal to Film Men

Pittsburgh Picture People Meet to Consider Measures for Relieving Stricken Belgium—Closeness of Film Business to Public Makes This Appeal to It a Natural One—Shows Becoming Almoners.

Special to Moving Picture World from Pittsburgh News Service.

A MEETING of moving picture men was held in the Grand Opera House Sunday afternoon, May 30, at 2.30 o'clock, for the purpose of arousing interest and securing co-operation in the movement for the relief of Belgium. Former Senator William Flinn presided and delivered a short talk on the subject of "Belgium's Needs." D. L. Gillespie, a member of the organization committee for Pittsburgh and Western Pennsylvania, also spoke, taking for his topic the methods by which various groups of men are out organizing themselves into committees of voluntary workers. No request was made at the meeting for subscriptions, the sole purpose of gathering the moving picture people together being to secure their counsel and advice and to enlist the co-operation of this important business industry in the humane activities which are now going forth to succor the million and one-half babies, women and children in stricken Belgium.

As the motion picture business is one of the most prominent activities in Western Pennsylvania and this city, Senator Flinn requested Harry Davis to call together a respresentative committee of motion picture men. In accordance he personally addressed a letter to those interested in the moving picture business urging them to attend this meeting.

The invitation was not, however, confined to exhibitors. Indeed, every man and woman engaged in the motion picture business was asked to be present and by his or her counsel and his or her help in any other direction, give impetus to the general movement of the commission for relief in Belgium, a commission based upon the highest ideals of neutrality and benevolence and having for its slogan the Biblical quotation: "For I was an hungered and ye gave me meat."

Harry Davis gave his theater for the purpose. Everything possible was done to make it an attractive place of rendezvous and assurance was given that the speakers would tell many things in which the audience would doubtless take a lively interest. A surprisingly large crowd attended, and according to the interest and enthusiasm that was shown, the Western Pennsylvania moving picture men will certainly do their part in helping stricken Belgium. The picture business will become the great modern almoner, if the church doesn't look out.

E. C. ROCKWELL WESTERN MANAGER FOR METRO.

One of the latest additions to the Pittsburgh staff of film men is E. C. Rockwell, who is Western manager for the Metropolitan Booking Offices, located in room 18, Hartley building, 405 Fourth avenue. Mr. Rockwell has been in the amusement line for the past fifteen years.

ACTORS AND FIREMEN IN PERIL AT PICTURE FIRE.

No more "movie" acting for Pittsburgh firemen if Councilman John S. Herron has his way. As a result of last Thursday's accident in Grant Boulevard, in which two firemen and two actors nearly lost their lives while staging a rescue scene in a burning building, Councilman Herron will present a resolution in council this week requesting Mayor Joseph G. Armstrong to instruct Director of Public Safety Charles S. Hubbard to see that no more city firefighters or apparatus be lent for such purpose.

Further testing of oxygen helmets, which was one of the objects of the proceedings Thursday, also will be requested before they are made part of the standard equipment in the Pittsburgh fire department. Failure of the helmets to work is one of the reasons given for the action of safety department officials.

All of the injured are recovering. Captain James D. Kane of Engine Company No. 34 probably will be able to leave the hospital this week. Captain Alvin K. Foster of No. 19 Company, and Jack Daly and Irene Templer, actors, are resting easily. Their burns are slight.

MINIMUM ADMISSION FOR "ETERNAL CITY" FILM.

General Manager James Steel, of the Famous Players' Film Service, has announced that exhibitors booking "The Eternal City" must sign an agreement to the effect that the picture will not be shown for less than 25 cents admission. Between the Pittsburgh office and the newly-opened office in Cincinnati there are five prints working.

PITTSBURGH BRIEF ITEMS.

The Globe theater, in Washington, Pa., has been remodeled to the extent of $1,900. The front has been improved, the lighting system changed, and the building improved throughout. One prominent feature of this theater is the ladies' rest room, which is elaborately furnished. This house has a capacity of 1,200 and is owned by T. M. Horton & Co., of Pittsburgh.

Walter Artzberger, who has leased the new theater being erected by H. J. Heinz in Penn avenue and 34th street, Pittsburgh, has contracted for the installation of a Seeburg Pipe Organ Orchestrion to cost $3,250.

The old Star theater in Swissvale, near Pittsburgh, has been razed, and J. H. Saver is building a new house, to seat 400 people. This house will be finished about July 1.

Albert Meiggs has purchased the American theater, in Ingram, near Pittsburgh, from Mr. DeOrnzo.

The Park theater, East Ohio street, Northside, Pittsburgh, has changed hands. Mrs. A. Brown, the new owner, took charge last week.

The Nixon theater, Tarentum, Pa., inaugurated its picture season with "East Lynne," which opened last Thursday.

D. E. Crandell has purchased the Viola theater, in Sharpsburg, near Pittsburgh, and has changed the name to the Peerless.

George Balsdon, who opened the Pittsburgh office of the V. L. S. E., Inc., left last week for Minneapolis, to open a branch there.

An application has been made for a Pennsylvania State charter of incorporation by Michael J. Boyle, Thomas Holzman and Maurice E. Holzman for an intended corporation to be called the "Nemo Theater Company," of Johnstown, Pa.

Manager Thompson of the Columbia theater, in Fifth avenue, Pittsburgh, has installed two large 24-inch exhaust fans in the ceiling on either side of the curtain.

All the exchanges in Ferry street, Pittsburgh, are undergoing a brightening up process. C. A. Becker has the contract for painting in Film Row. Work was started last week and the row already presents an improved appearance.

C. S. Osbourne, proprietor of the Dreamland, Cresson, Pa., has installed a Seeburg Pipe Organ Orchestrion costing $2,250.

Advice to Censors

Minnesota Clubwoman Gives Level-Headed Tips on Supervision of Pictures to Women's Clubs Interested in Local Welfare—Friendly Criticism Usually Welcomed—Guiding Principles in Special Shows for Children.

By Frank H. Madison, Minnesota Correspondent of Moving Picture World.

MISS C. B. WATKINS declared before the annual convention of the Women's Clubs of the Eighth Minnesota district that women's club committee on censorship should not have educational pictures as their guiding ideas. Rather she would have films which would educate in beauty and morals. Her talk was one of the sanest that has been given in connection with the activities of women's clubs in the motion picture field. Among other things she said:

"The moving picture play has a firmly established place in the recreational life of the masses. It affords an inexpensive amusement which appeals most strongly to those among whom the recreational problem is most serious and by that class it is most extensively patronized. The fact that personally you may not care to attend moving plays is no reason for condemnation of this form of amusement. Personally I do not care to teetertotter in a public park, but I realize that this may be a wholesome amusement of those who enjoy it.

"The actual act of a murder is seldom thrown upon the screen, but portrayal of the following crimes is common:

"Instigation by bribery to commit murder or other crime. This is much more insidious to the morals than an act of violence, whose very nature repels; kidnapping and assault, especially upon young girls; holdups; the destruction of buildings by the use of bombs; the enticement of girls for immoral purposes.

"My purpose is to point out ways by which club women may help in making the picture play a benefit instead of a menace to the town. Right here I wish to say that you cannot know anything about the picture show in your town if you never attend it. It is a good idea for every club interested in the welfare of a town to have a committee whose sole business shall be the censorship of the picture in the town. As a rule the management of the theater is glad of friendly criticism and eager to confer with his patrons as to the class of shows they want.

"Granted that you have a committee on censorship; what shall be their guiding idea?

"Not educational. Remember that this is a recreation, and everything of an educational nature must be interesting or it has no value. I would give the educational film as a means of imparting useful information a significant place. I would rather choose those films that would educate in beauty and morals.

"As a moral factor the moving picture is of tremendous importance, and it is on the question of morals that censorship most frequently goes upon the rocks. Over-criticism will kill good censorship, for no manager can concede to unreasonable demands.

Tips on Special Children's Shows.

"It seems to us that a safe rule to follow is this:

"Eliminate scenes which the child is unlikely to see in every day life, if they take a trend you do not wish his thought to take.

"The elimination of sights with which all children are familiar in every day life is unnecessary, for instance:

"Do not condemn a scene because some man in it happens to be smoking. This is going too far. The fact of the smoking is incidental and the act is familiar, and therefore does not impress the youth one way or another. Do not eliminate fun, if it be clean. A good laugh always does a lot of good.

"I should add also the play which overstimulates the imagination by exaggerated dangers and adventures. Such plays are unwholesome. I should add in conclusion another film, the one that holds up to admiration the silly flirtation heroine. The moving picture heroine can act like a lady and frequently does without losing any of her charms. Our girls mould their ideas by the plays they see, the books they read and the people they admire. Let us put examples of right conduct before them."

MINNESOTA JOTTINGS.

Taft & Frenkel, of Des Moines, Ia., are having plans drawn for a handsome moving picture house at 622 Hennepin avenue in Minneapolis. The Fleischer-Rose Construction Company is drawing plans and helping finance the enterprise. The house will seat 750, will have about 100 feet of mirrors, and will have a varicolored terra cotta front. The proprietors will feature the 5-cent admission.

R. Meili is local representative of E. G. Tunstall and Peter Ermantinger, who have opened the auditorium at White Bear. The owners are connected with the Metropolitan, at St. Paul.

Manager Henderson, of the picture show at Alden will give two shows a week this summer—three reels for 10 cents.

The Northwest Weekly had a camera man with the Automobile Club of St. Paul on its sociability run through the state.

The Jitney theater, at Minneapolis, has purchased a new $3,000 photoplayer.

Rev. Herbert Ford, pastor of the West Duluth Baptist church, representing the Morals Committee of the Ministerial Association of Duluth, objected to the tiger rug scenes when he inspected "Three Weeks," but no formal protest was made and the mayor and the safety commissioner passed the picture.

RUNNING FIVE THEATERS IN TWO-BLOCK NEIGHBORHOOD

Memphis Theater Co. Runs Nearby Houses—Programs and Feature Schedule.

By G. D. Crain, Jr., Tennessee Correspondent of Moving Picture World.

THE Majestic Amusement Company, owners and operators of the Majestic and Empire theaters of Memphis, Tenn., is now operating five motion picture theaters inside of a radius of about two blocks, between No. 80 North Main street and 146 South Main street. Three of these theaters operate under the Majestic title while two operate under Empire title, as follows: Old Majestic No. 1, C. M. McElravy, manager, 49 South Main street; New Majestic No. 1, George Currier, manager, 145 South Main street; Majestic No. 2, J. B. Amis, manager, 138 South Main street; Empire No. 1, Homer W. Sibley, manager, 80 South Main street, and Empire No. 2, Joseph Beurer, manager, 146 South Main. The company's main offices are at 49 South Main street. The officers of the corporation are R. C. Tarlton, president; C. A. McElravy, general manager, and C. F. Bridges, secretary-treasurer.

At the New Majestic Theater No. 1 the admission price for adults is fifteen cents and for children five cents. At Majestic Theaters Nos. 1 and 2 the price is ten cents for adults and five cents for children, while at the two Empire theaters the admission price is five cents to all.

New Majestic No. 1 has changes of program on Sunday, Tuesday and Friday, while Majestic No. 1 changes three times each week and at Majestic No. 2 and the Empire theaters the changes are made daily. The concern is having a twenty-page weekly program published, showing the feature productions to be shown at the three Majestic theaters, and also notes the regular programs at the five-cent theaters, such as Keystone comedies on set dates, and the serial pictures. On the inside of the outer cover of the program is the schedule time for starting the shows in the various theaters. For instance, where four-reel continuous subjects are shown, the shows begin at 11 o'clock a. m. and each hour thereafter until 11 o'clock in the evening. Five-reel subjects are shown starting at 11.45 o'clock a. m. and thereafter at 1 p. m., 2:15 p. m., 3:30 p. m., 4:45, 7:15, 8:30, 9:45; six-reel subjects start at 11 a. m. and thereafter at 12:30 p. m., 2, 3:30, 5, 6:30, 8 and 9:30. Considerable discussion has come up from time to time concerning the fact that the public is not versed in the hours in which shows are to start. Exhibitors who would adopt this schedule and advertise it would find that it would do away with a good deal of congestion during the evening hours.

STAR IN MANCHESTER SOLD.

Announcement has just been made of a change at Manchester, Tenn., whereby A. Warren Mahan has acquired the Star theater. Arrangements have been made whereby pictures will be shown every night instead of twice a week, as was the case under the former management.

FILM OF NASHVILLE BOOSTERS.

The Crescent Amusement Company, of Nashville, recently received the pictures of the Nashville Boosters' Club, which were taken while the club was out upon its annual 1915 trade extension trip. The pictures were taken by Martin Wiles, and are said to give a splendid outline of the activities of the boosters who traveled through parts of Kentucky, Tennessee and other states. The Crescent Amusement Company has not announced as to just what theater the pictures will be shown in, but it is expected that a good deal of interest will be shown in their exhibition.

COMIC NASHVILLE FILMS.

Uncle Hiram and Aunt Lucindy, two of the world's greatest rube comedians, are at Nashville, Tenn., where they will participate in some comic pictures to be made around the city by S. L. Brownie, an expert in the motion picture business and patentee of the "auto-automatic" device for turning the crank on a motion picture camera.

ELECTRIC FOUNTAIN AT CRESCENT.

The Crescent theater of Nashville, Tenn., has installed an electric fountain which has been the subject of many appreciative comments from the patrons of the theater. The fountain is set directly behind the new organ, and is a decided asset to the pretty picture house. It has a white marble body, and banked with tall green palms. The arrangement is so cool looking that it is expected to help make the patrons feel cool during the warm summer months.

PARTHENON OF NASHVILLE OPEN.

The new Parthenon of Nashville, Tenn., was thrown open to the public at ten o'clock on Monday morning, May 31, Decoration Day. The fact that the day was a holiday brought big crowds on the streets, and the theater had a very auspicious opening. The opening program was the Belasco masterpiece, "The Heart of Maryland," in which Mrs. Leslie Carter has the stellar role. This film was shown for three days to good crowds. At the opening flowers were given to every visitor. In order that the unusual beauty of the front of the theater would prove an entire surprise to the public a screen was erected in front of the lobby and this screen was not removed until early on the

morning of the opening day. Ira Lamb, president of the Parthenon Amusement Company, designed a miniature of the theater.

SUDEKUM BUYS THE CRESCENT IN MURFREESBORO, TENN.

Tony Sudekum, president of the Crescent Amusement Company of Nashville, Tenn., has just acquired the Citizens' theater of Murfreesboro, Tenn., and will remodel it at once. This theater will be a part of the big string of theaters which the company now operates in Kentucky and Tennessee. Oscar Altman will be manager of the new house.

DIXIE BEGINS CHILDREN'S SHOWS.

E. E. Pitsinger, manager of the Dixie of Winchester, Tenn., has completed arrangements with the Parent-Teacher Association of the city, whereby pictures for children are being shown every Friday afternoon at the Dixie theater. The association has made arrangements whereby a number of programs will be censored by Mrs. Warren Waite, secretary of the organization, and leader in this branch of the work. The story of each picture is told to the children during the story hour in the schools on Thursday afternoon, and interest is well keyed up for the film exhibitions on Friday.

At the Crescent, in Chattanooga, films made in Chattanooga in which "Uncle Hiram and Aunt Lucinda" appear are being shown as they are made. The first section shown included scenes in the editorial rooms of the Chattanooga Times, the Mountain City Club and the Union Station.

Jesse L. Lasky's production of "The Circus Man" made such a hit at the Elite, of Clarksville, Tenn., that it was played at a return engagement on May 14.

William Dowling and George Shepherd, operating as Dowling & Shepherd, have purchased the Bon Ton, at Mt. Ayr, from Mrs. J. D. Willeys.

M. Osmum, who recently sold his Star theater, at Knoxville, has purchased the Olympic there from Leo Devendorf.

KANSAS CITY NOTES.

Messrs. Arthur M. Ford and Joseph Fox have purchased the Holland and Marple theaters at Wichita, Kan. They were in Kansas City recently and had quite a little chat with C. S. Edwards, Jr., manager of the Pathe Exchange. Mr. Ford has for some time past been manager of the Marple theater for its owner, Mr. M. Dood. He succeeded in pulling the theater out the rut and it is now one of the most profitable picture houses in Wichita. The Holland theater will be under the management of Mr. Joseph Fox, who was formerly connected with the Santa Fe Tour company. This theater runs the Paramount service four days a week and the World Feature films two days a week. The partnership wil be incorporated in the near future under a firm name that has not yet been decided upon according to the partners. The firm expects to branch out and grow up in the business by adding to its present holdings in the way of new theaters in the fall.

Hus Bennert of Springfield, Mo., has again got busy on making arrangements for another show there. He has announced that negotiations may be consummated within the next few days whereby he will establish a moving picture theater in the lower floor of the building occupied by the Elks Lodge.

The Electric theater at Willow Springs Mo., has opened its airdome and they are giving performances every Tuesday and Saturday nights. The admission is five and ten cents and they are showing four reels of pictures each evening.

One-Man Censor Rebuffed

Wichita, Kansas, Censorship Fight Over "The New Governor" Temporarily Settled in Court—Negro Promised That City Would Be Living Hell If Picture Were Shown, but No Disturbance Resulted.

Special to Moving Picture World from Kansas City News Service.

FROM the ruling of Judge Thornton W. Sargent in District Court, May 24, it appears that the exhibitors of Wichita, Kas., are now free from the harassing "one man censorship" that has prevailed there for several years.

In one of the previous administrations of the city government a law was placed on the statute books making it a misdemeanor for any exhibitor to show any film that was "inherently wrong." The city humane officer, W. E. Reeves, was delegated to see that this law was obeyed. Mr. Reeves in several instances has ordered pictures taken off the screens, and in one instance, according to his testimony on the stand, closed the Crawford theater and dismissed the audience. The exhibitors of Wichita have chaffed under such conditions for some time, but no one up to the present has ever questioned Mr. Reeves' authority.

The bomb finally burst when the Princess theater announced that it intended to show the Fox production, "The New Governor." Three days before Mr. Chambers, manager of the theater, was to show the picture, and after he had put up his deposit to get it and had done some advertising, Mr. Reeves told him that he would not allow the picture to be shown. It appears that a delegation of colored citizens had requested him to see that the picture was stopped, complaining that it would breed race hatred.

Mr. Chambers immediately prepared to fight the case. Saturday previous to the Monday on which he intended to start the picture he petitioned Judge Sargent in the district court to grant him a restraining order against stopping the picture. The city attorney, Mr. Connely, asked that the case be continued until Monday morning at 9 o'clock, so that he might have the mayor and commissioners and other witnesses that he desired. This continuance was granted.

Mr. Chambers immediately got in touch with the Kansas City office of the Fox Film Company and asked that he might have a private showing of the picture for the benefit of everyone interested in the case, and particularly for Judge Sargent. A large number of the best citizens of Wichita attended this exhibition and not a dissenting opinion was heard.

When the case was called for trial Monday, the court room was crowded with witnesses and spectators. Mr. Chambers was called to the stand first, and showed the court wherein he would entail considerable loss if he was not allowed to show the picture.

The best witness for the defense was Charles Hardin, manager of the Kansas City office of the Fox Film Company, who came to Wichita especially for the purpose. He showed that the picture had been passed by the National Board of Censorship and had been shown in several of the largest towns of Kansas. The complaining parties had asserted that the city of Chicago had stopped the picture, and when Mr. Hardin showed that pictures were running in the Ziegfeld theater in that city the case lost considerable of its imposing aspect. Several times during the trial the plaintiffs tried to bring in articles and testimony referring to the "Birth of the Nation," asserting that this play was of similar nature. The court refused to hear any such testimony, however. Mr. Hardin, after telling of the number of towns showing the picture, was told that they were not Wichita, and that a peculiar condition existed there. He brought down a laugh when he reiterated, "That he had been dealing with the exhibitors in that city for several years, and the only peculiar condition that he was able to notice was the censorship."

The ridiculous feature of the whole trial was that the chief objection of the negroes, i. e., that Phil Morrow, after learning that there was negro blood in his veins, did not continue to hold his position as Governor. They intimated this fact went to show that the negro was not as good as the white man. One negro minister wasn't sure but that it would have been all right for Georgia, the white girl, to marry Phil. Others said that it showed the negro race in a bad light, but when they were forced to admit that the strongest characters, namely Phil Morrow, Aunt Jinny and Belle, were negroes, the case was practically lost. One negro said that if the picture was shown it would stir up racial strife and would make Wichita a living hell. The picture was run two days and there was no sign of a disturbance.

Judge Sargent in handing down his decision said that all of the objectionable features of the picture as stated by the complaining witnesses were matters of history and as such were depicted. He said the picture was no worse than a picture based on Uncle Tom's Cabin would be. As a matter of law he stated that he could not protect Manager Chambers from arrest, but that he could enjoin Mr. Reeves against arresting Mr. Chambers continuously during the running of the picture, which Mr. Reeves threatened to do. Prominent attorneys in Wichita were of the mind that the city would have to stand liable for a damage suit if Mr. Chambers should be arrested and later wished to contest the matter. However, Mr. Chambers was not molested in any way.

NO MORE "DRAWINGS" ALLOWED IN KANSAS CITY.

The police department of Kansas City recently put an end to drawing contests and lottery schemes in moving picture theaters in the city. For several months managers of picture shows have issued coupons with tickets sold at the box offices and on certain nights duplicate coupons drawn out of a hat denoted the winners of prizes. Some of the prizes were railroad tickets to vacation resorts, diamond rings, pianos and so forth. John L. Ghent, acting chief of police in the absence of Chief Hiram Hammill, issued an order that all managers of picture shows be notified to discontinue the drawings, characterizing them as lotteries and gambling games. The drawings have been conducted mostly by the managers of the shows in the residence district.

CHILD SINGER DIES.

The moving picture patrons of Kansas City have lost one of the rare bits of pleasure that they were at one time anxious to have. Little Ruth Irene Light, a child actress, who has sung in many of the picture shows of Kansas City, died last week at the home of her parents, Mr. and Mrs. Albert A. Light. She would have been 4 years old in a few weeks. Ruth began singing in public shortly after her second birthday anniversary.

Superintendent Herr, of the Kansas State Reformatory at Hutchinson, Kas., has installed a Powers 6A machine for the purpose of giving moving picture entertainments to the inmates of the reformatory.

Ontario Theater Tax Cut

Provincial Treasurer of Ontario Decides to Reduce the License Fees for Picture Theaters—New Schedule Is Much More Reasonable—Exhibitors' Protective Association Had Made Representations on the Matter.

By David K. Billing, Toronto Correspondent of Moving Picture World.

THEATERS in the larger provincial centers will not be assessed on the new provincial rate quite as highly as at first expected. The provincial treasurer, after receiving many representations from various municipalities, has decided to make an appreciable cut in the tax, and notices to that effect will be sent to the ater owners in the near future.

According to the original schedule, $300 was charged on theaters in all cities of 20,000 and over, $200 in all places 10,000 to 20,000, and $100 in all under 10,000. The new scale provides for a tax of $200 for all cities over 25,000, $100 in places from 10,000 to 25,000, and $50 in all under 10,000. The decrease in the revenue caused by this change will be made up by a treasury grant, but it was felt that the original tax during a war year would be a fatal burden for many theaters, especially those in small centers that only give a few shows during the year. Theaters obtaining a license after December 1 will be charged half price until June 1.

The announcement of this cut came a few days after a big deputation from the Moving Picture Exhibitors' Protective Association had waited on the treasurer and had asked for a decrease in the tax.

PAUL BERN IN NEW YORK TO HANDLE BEURY PUBLICITY.

Paul Bern, scenario editor of the Beury Feature Film Company here, left for New York last week to handle the publicity for that concern. As secretary of the Medical Review of Reviews, he was able to effect the production by the Beury company of a great propaganda anti-cigarette play in six reels which the Review wished produced, and which is being backed by that powerful organization.

This is the first production of the new company and they hope to make a sensation with the play, which is the work of Mr. Bern. Mr. Bern has been connected with the legitimate stage as actor and director, his last engagement having been with "Too Many Cooks" at the Thirty-Ninth Street theater, New York. Edward H. Robins, who will be featured in the picture, will go to New York, Washington, Detroit and Denver for scenes to be used in the play.

At this writing it is not yet known what effect the studio fire, noticed in the Moving Picture World last week, will have on the Beury Company's plans. We hope the fire has burned up its jinx. Certainly this company, from the days when it was the Cornness-Till Co., through, has been up against many difficulties, including unwarranted reports that hurt its credit, bitter competition and destructive fire.

THE MARY ANDERSON DROPS SPECIAL SHOWS FOR SUMMER.

By G. D. Crain Jr., Louisville Correspondent of Moving Picture World.

LEE L. GOLDBERG, manager of the Mary Anderson theater of Louisville has announced that, due to requests of the Louisville Playground Association and also of the Parent-Teacher League, it has been decided that children's motion picture shows at the Mary Anderson theater will come to a close on June 16, but will be taken up again in the fall with the opening of the scholastic season. "Joan of Arc," a two-reel production, will be the last film exhibited this season. Previous to the showing of this film the story will be explained by the librarians in the children's departments of the various public libraries of the city.

MRS FRED LEVY WORKING HARD FOR GOOD CHILDREN'S FILMS.

A. M. Shorey, manager of the Queen theater of Knoxville, Tenn., recently asked Mrs. Fred Levy, of Louisville, promotor of children's picture shows in this city, to come to Knoxville, Tenn., on June 10 for the inauguration of Children's motion pictures in the Tennessee theater. The invitation was accepted at once by Mrs. Levy, who is working like a Trojan to get the movement well under way throughout the country. Mrs. Levy has been showered with so many requests for information concerning the work that she will probably have to hire a private secretary before long to aid her. Mrs. Levy, with her husband, who is interested in some of the local theaters, will leave shortly for a two months' trip to the California exposition. The return trip will be made by way of the Panama Canal and back through New York.

BAD STORM VISITS LOUISVILLE.

Presence of mind on the part of doormen at motion picture theaters is a necessity which is coming to be realized among the exhibitors. In several instances during the past few weeks fast head-work on the part of employes has stopped people from becoming excited at the theaters. On one occasion fire broke out in the old Columbia theater, which has been closed since that time. The fire consisted of a cople of reels in the operators' room, but people got excited. The employes did not get excited in the least and quickly calmed the rush to the doors. On Tuesday evening, May 25, one of the worst storms on record broke in Louisville. The wind acquired a velocity of seventy-two miles an hour, which is the local record, and many theaters had worried patrons to contend with. Hail, lightning, thunder claps, and breaking glass made many people feel that something serious was taking place and a rush was made to the doors in some instances. At the Majestic theater three large glass bulletin boards were blown over and smashed at the same time that a violent peal of thunder was heard. Some fool as usual exclaimed: "I smell smoke" and a rush was made toward the door, where a laughing employe stated that one of the boys upstairs had dropped a box of glassware. A few were not convinced and went outside, but quickly returned when the heavy rain was encountered. One-half of the roof at Macauley's theater was torn off by the wind, and show windows all over town were smashed. This storm came up very unexpectedly and most of the people who went into the theaters did so while the sun was shining.

FRESH AIR AT THE ALAMO.

The Alamo of Louisville recently had a series of tests made to try out its washed-air ventilating plant and see that it was in shape to relieve the humidity of the summer months. This ventilating feature is one of the company's chief assets during the summer months and great care is being taken to have it work to the best advantage.

W. F. GRAU SECURES THE DIXIE.

W. F. Grau, manager of the Princess theater of Mayfield, Ky., has closed a deal whereby he has taken over the Dixie theater and will hereafter operate both theaters, which are owned by the Princess Show Company, an incorporated concern. Harry Evans, who for several years has conducted the Dixie theater, will leave shortly for California with his wife. Evans sold the property to B. F. Briggs, who was to have taken over the management on June 1, but a deal was closed before Briggs started operations. A few changes have been made in the projection room and the interior of the building.

NEW SIGN AT THE FOURTH AVENUE.

The Federal Sign System Company has just completed the installation of a semi-triangular sign for the Fourth Avenue Amusement Company. This sign will be used for showing in electric lights the name of the star or either that of the play itself which happens to be on the screen at the time. The sign extends out over the sidewalk and attracts attention for some distance. A new sky-rocket flasher light will be placed on the building shortly and will go up and shoot downward toward the entrance.

LOUISVILLE BRIEF NOTES.

A. C. Farrell, manager of the Central Film Service Company, distributors of the Universal program, recently received a letter from New York, advising him of the purchase by the Universal Film Manufacturing Company of a vaudeville circuit for use with the Universal program. These pictures, made by the vaudeville performers, will be especially adapted for chilren's motion picture shows, it is said.

Tonie Zoellers and W. B. Oelze, of Hazard, Ky., are organizing a small company to be incorporated with a capital stock of $1,000, for the purpose of taking motion pictures of commercial interest in the vicinity of Hazard.

The Sanders Amusement Company of Louisville, recently incorporated, with the intention of opening several airdomes in Louisville, has taken out a permit for the erection of an airdome at 2334 West Broadway.

Harvey B. Day, of the Fox Film Corporation's Pittsburgh, Pa., office, was recently in Louisville, calling on the trade. He reports good bookings throughout his entire district.

The Clay Street Amusement Company of Louisville has been incorporated with a capital stock of $1,000. The incorporators are: Leslie H. Thurman, George G. Buckingham and Peter Campbell. The concern will operate an airdome on Clay street.

At Greenville, Ky., Lawrence Sullivan of the Queen theater is overhauling the stage and having some new scenery painted.

Algin Daniel, of Irvine, Ky., has assumed the lease on the opera house and purchased the motion picture equipment of Clyde Gaines.

Damon's theater, at Elkton, Ky., discontinued motion picture shows for three days recently, due to the spring commencements which were held in the theater.

The West Louisville Amusement Company, capital $600, shares $10 each, recently filed articles of incorporation. The company will operate a moving picture airdome in the western part of Louisville. The debt limit is $400.

H. F. Bryant, of Pleasureville, Ky., was recently in Louisville, where he was making arrangements for rebuilding his moving picture theater. He will probably open an airdome for the summer months and build later.

Fred Pernett, of Bethlehem, Ind., was recently in Louisville making arrangements for opening a new moving picture show, either in Bethlehem or one of the nearby towns in Southern Indiana. He recently sold his Star theater, which was known as the "Star of Bethlehem."

Lewis Baum, of the General Film Company's Indianapolis office, was recently in Louisville arranging for bookings of the Vitagraph Company's production of "The Goddess."

Schoen, Fred Winter, Ottis Hubbuch, Phil C. Dean, C. L. Beck, Henry Wempe, S. S. Speir, Al. Stebler, John Hoeb, C. L. Casey, Ned Dickens, J. J. Scoon, John Sheridan, Henry A. J. Puls, C. C. McMahan and D. Y. Fauer. The concern has leased the property operated last season by the West End Colonels, but will have to buy some equipment.

Willock & Cloyd, managers of the Opera House, at Campbellsville, Ky., have been using the Mutual Program. They will also show bookings made by the General Film Company.

At Maysville, Ky., the management of the Pastime has announced that preparations are being made for extensive improvements at the popular little theater.

The Royal, at Eighteenth and Broadway, Louisville, has let a contract to Bredeman Brothers, for repairs on the building which will cost about $800.

A permit has been taken out at Lexington, Ky., for a new $40,000 moving picture theater to be erected by the Phoenix Amusement Company, of which M. Switow, of Louisville, is president.

OKLAHOMA NOTES.

Special to Moving Picture World from Southwest News Service.

Frank C. Doggett is now manager of the Busby theater at McAlester, Okla., succeeding Bert Estes, who is now operating the Star airdome.

Van B. Higbee of Hitchcock, Okla., is remodeling the old Woodman hall, which he purchased for use as his Majestic theater.

June 15 was fixed as the opening date for the new Soledad at San Antonio, Tex.

Manager Charles Kimball has purchased a moving picture camera and will film local events and scenes for the Pope and Happy Hour theaters at McKinney, Tex.

When the colored citizens of Union of Orange, Texas, protested to Mayor Dan F. Minahan against the showing of "The Birth of a Nation," he replied it would not be permitted if it was found that it showed a prejudice against the negro race.

Some managers show "The Spoilers" for ten cents, but Manager Green of the Unique at Miami, Ariz., calmly fixed the price of his first five rows at 50 cents and the rest of the house at 75 cents.

R. B. Campbell has opened his new airdome at Bixby, Okla.

C. B. Reinhardt has sold his interest in the Star at Nowata, Okla., to Charles Walker.

C. W. Burkhart has moved his picture show at Bay City, Tex., back to his airdome.

Moving picture managers in Houston, Tex., have been granted the police power recently asked and will war on "mashers."

The Ardmore Amusement company of Ardmore, Okla., has been incorporated with capital stock of $3,000. Incorporators, C. Lowenstein, M. Lowenstein, R. P. Poland and others.

When "The Spoilers" was booked for the Majestic at Enid, Okla., a local newspaperman said: "The writer has seen this picture and firmly believes that no greater picture has been produced."

Manager Halper has been making plans to extensively remodel the Princess at Roswell, N. M.

Sunday shows, the first given in that city, have been tried by the Princess at Orange, Tex. Although there is no opposition the unfavorable sentiment has not crystallized into action.

R. R. Short will operate two shows at Sulphur, Okla., having leased the Ramsey theater.

The Mutual Film Corporation of Oklahoma has been formally dissolved.

The new board of censorship in Ft. Worth, Tex., appointed by Mayor Tyra, is composed of women. Miss Margaret McLean is secretary and Mrs. J. N. Brewer, Mrs. B. C. Rhome and Mrs. L. D. Cobb are members.

Takes Another Big House

Gillingham, Detroit Exhibitor and Exchange Man, Has Ten-Year Lease on Majestic in Grand Rapids—Will Turn It into Picture Theater—Many Improvements Planned—Will Reopen Last Week in August.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

A. J. GILLINGHAM, owner of the Empire theater, in Detroit, and manager of the local branch of the General Film Company, has taken a 10-year lease of the Majestic theater in Grand Rapids, which heretofore has played legitimate attractions. With the building of the new Strand theater, on Monroe avenue, the ownership of the Orpheum, Idle Hour, Original, Idea and Monroe Vaudette theaters, and the control of the Columbia theater, makes Mr. Gillingham the leading factor in Grand Rapids' amusement interests. It is his plan to completely renovate the Majestic, redecorate and make it one of the most beautiful playhouses in Michigan for feature photoplays.

These improvements will involve the expenditure of about $20,000. C. Howard Crane, of Detroit, who designed the new Strand, now under construction, has charge of the remodeling of the New Majestic, and the contracts have been awarded to Frank Farrington & Co., of Detroit, who also have the new Strand construction.

Holden & Lane, of Pittsburgh, have been awarded the contract for a duplex organ to cost $10,000, but in addition there will be a first class orchestra as well as vocalists of established reputation. There will be new stage effects; there will be a new indirect system of lighting, a new ventilating system, new lobby and new electrical illuminations at the entrance.

Mr. Gillingham said, in commenting on the new theater, which will reopen the last week of August: "I believe we will be able to give Grand Rapids just what is wanted. We will produce all of the big photoplay features exactly as they are put on in the eastern cities. We will have an immense seating capacity and prices will be from 10 to 25 cents. We propose to make the new Majestic high-class in every particular. We will have uniformed attendants who will be courteous in their treatment of patrons. One novelty for the benefit of patrons will be the reservation of seats for the first evening performance.

CAILLE AND GUTHARD BUY ADDISON THEATER.

It looks very much as if A. Arthur Caille, president of the Majestic Theater Company, was planning to re-enter the moving picture industry on a larger scale than ever. He is at the head of the Maxine theater, Mack and Baldwin avenues, and of the Majestic theater, Woodward and Willis avenues; now comes the announcement that with Henry Guthard, treasurer of the Majestic, he has purchased the Addison theater, 524-526 Woodward avenue, from Chris E. Pudrith. He says that improvements to the property and possibly an addition to the building will be made. The policy of the Addison will be modeled after that of the Majestic. It is also reported that Mr. Caille is behind the new Ferry Park Theater Co., which is capitalized at $100,000 and which will erect a large photoplay theater at Grand River avenue and the Boulevard. This would give him an interest in four theaters.

BIG MAJESTIC DOING CAPACITY BUSINESS.

What is greatly surprising many people interested in the motion picture industry is the enormous business being done at the Majestic theater where the Big Four features are now being shown for a whole week. When the Majestic first opened, many people said: "It will never be a success; it is too large, it can't get features, and it is away from downtown." President Caille and Manager McGee just smiled at these reports and said: "We will show 'em." Today the Majestic is doing capacity business almost all the time, and this despite the fact that May was an unusually rainy month and June starting out the same. A few weeks ago this announcement was made: "Owing to the tremendous expense the Majestic is under for its exclusive feature films, shown here simultaneously with their appearance in New York, where one dollar is charged, we are compelled to increase price of seats in section A to 25 cents." The Majestic is doing fine—much better than its management or its directors really anticipated.

PICTURE MEN INTERESTED IN OPERA.

Three men well known to Michigan exhibitors are the principal stockholders in the Gotham Producing Company, which is capitalized at $3,000 and which has inaugurated a season of summer musical stock at the Detroit Opera House. These men are Harry Goldberg, formerly manager of the Casino Feature Film Co., Michigan distributors for Paramount features; Harry E. Oppenheimer, of Saginaw, who is interested in several theaters, and Harold B. Franklin, who is operating the Strand theater in Port Huron. Mr. Franklin is the producer; Mr. Goldberg personal representative and manager, while Mr. Oppenheimer is inactive. The company will remain at the Opera House for a period of sixteen weeks. Mr. Goldberg has plans under way which will keep him in Detroit permanently at the conclusion of this engagement. He says he is not at liberty to give out details, other than that he will have a fine line of features to offer.

DETROIT VOTING CONTEST FOR COMEDY HEROINE.

John H. Kunsky, operating eight theaters in Detroit, has made an arrangement with the Detroit Journal a leading afternoon newspaper, to conduct a two weeks' popular voting contest, one voting coupon appearing in the paper each day during the two weeks. The young lady who gets the most votes will be given the leading role in a photoplay which Mr. Kunsky has arranged to have made by a Chicago firm. The picture will be 2,000 feet long and will be produced immediately upon the conclusion of the contest.

When the film is completed it will be shown for a week at the Washington and then at the Garden, Alhambra and other Kunsky theaters. The picture will be a comedy drama and will be staged in Detroit. Only unmarried women are eligible in the contest. Ballot boxes have been placed in all of Mr. Kunsky's theaters, and coupons may also be mailed to his office, 2206 Dime Bank Building. The contest terminates on June 19.

Mr. Kunsky is getting a lot of good publicity from this scheme, the Journal devoting a half page daily to it, in addition to running about a column of reading matter.

Edward They, former traveling representative of the Casino Feature Film Co., of Detroit, who resigned a few weeks ago, has returned to that concern.

The Walling theater lasted one week as a moving picture theater. Several reasons are given for this: poor location, past reputation of theater, and poor projection.

Two New Houses Rumored

That Cincinnati Is Soon to Have Two New Moving Picture Theaters Has Become Sufficiently Definite—Sites for Both Have Been Selected—Names of People Behind the New Ventures Not Yet Made Public.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

REPORTS that the downtown district of Cincinnati is to be enriched by the construction in the near future of two large moving picture houses have become sufficiently definite to point out the locations which will be used by the new houses, it being stated that one, the larger of the two, which will seat more than 2,000 persons, will have two entrances, one on Vine street and one on Fifth, giving it direct egress and ingress on the two busiest blocks in the city, while it is said that the other house is to be constructed on the other side of Fifth street, at the corner of Walnut, where an old three-story building now stands. The persons who are behind these ambitious projects have not yet been divulged, but it is declared that they have ample capital for the purpose, and that the construction of these two houses is virtually assured. The building of the Fifth and Walnut house would necessarily involve the elimination of the Star and the Bijou, two smaller theaters now occupying first class locations on the north side of the Fifth street block known as Fountain Square, as it is understood the new house at this point would take in that half of the block.

GOOD FILMS OF INDIANAPOLIS AUTO RACE.

Cincinnati motor enthusiasts who decided not to brave the rain, the cold, the mud and the crowds in order to see the great $50,000 sweepstakes at Indianapolis on Decoration Day, are congratulating themselves on being able to get an accurate idea of the race, notwithstanding, as Messrs. Foster and Weigel, in charge of the destinies of the Grand during the summer season of moving pictures, promptly made arrangements for the pictures taken of the race. They were shown at the Grand on the Friday after the race, which, it may be said, is going some. Taken on Monday, two days were consumed in developing and printing the films, while another 24 hours were necessary in getting the approval of the Ohio Board of Censors. The pictures will be at the Grand for a week and should draw heavily. They comprise about 1,500 feet of film.

WILL FILM LATONIA DERBY.

As usual, Clarence Kuney, of the Cincinnati Motion Picture Company, will have crews on hand at the famous Latonia course, near Cincinnati, to get pictures of the Inaugural Handicap, on the opening day, and of the great Latonia Derby, on June 12.

SUMMER PICTURES AT THE COLONIAL POPULAR.

The Colonial, one of Dayton's largest and finest theaters, has opened its summer moving picture season with pronounced success, the cool weather of the past few weeks aiding it materially. Each program consists of a high-class feature with several one or two-reel films, making a show of unusual length and attractiveness. Manager Max Hurtig recently declared his intention of giving Dayton "the biggest dime's worth of film features it ever got or ever will get" all through his season, and so far he has made good in pronounced style. The program is changed daily, which in itself almost guarantees continuously large audiences, as patrons can come back each day knowing they will see something new. The admission is 10 cents for the ground floor and 5 for the balcony.

NEW THEATER EXCLUSIVELY FOR PICTURES.

The Lincoln Theater Company, recently organized in Massillon, O., by John E. McLain and others to build an up-to-date theater, has decided to make the structure an exclusive moving picture house. Mr. McLain has had this idea from the first, it is understood, but there was some pressure brought to bear to have the house equipped for handling all kinds of theatrical attractions. The failure of so many road companies, however, especially of the cheaper class, was pointed out as indicating that attractions would be few and far between, whereas first class moving picture attractions could always be had. It has therefore been determined to proceed with a view to handling moving pictures only. The structure, which is already well advanced, will cost about $50,000.

NEW BIG HOUSE IN YOUNGSTOWN.

A handsome and modern moving picture theater, to seat not less than 1,500 people, is to be a part of the proposed new Hotel Tod structure to be built in Youngstown, O., by the owners of the present building. The building is to be thoroughly remodeled from top to bottom, making it practically new, and the theater part will be wholly new. The present lease expires on July 1, and as soon thereafter as possible the work of remodeling it in line with the plans referred to will be started.

GRAND RAPIDS DRAMA LEAGUE ENDORSES SHOWS

Exhibitors Have High Standards—Curfew Law Wanted by Reformers.

By Frank H. Madison, Michigan Correspondent of Moving Picture World.

IN general the show houses in Grand Rapids are up to a very high standard is the summary of the report of the Drama League inspection committee. In the last year sixteen picture houses have been added. Nearly all buildings are new or have been recently remodeled and have plenty of light, heat and ventilation.

"The chief danger comes to unaccompanied girls after they go out upon the street," reads the report. "The curfew law should be more rigidly enforced. If girls and boys under 18 years of age were forbidden to enter theaters at night unless accompanies by adults the effect would be a safeguarding of public morals.

"The committee also finds that the character of the pictures have improved immensely, both in photographic art and in subject, though many are termed as sensational. The committee classes this kind of entertainment as 'fillers.'

"The committee has always tried to be constructive, and not destructive, in its criticisms. There were no precedents in the past to work by. The rules laid down by the National Board of Censors were the only guide.

"The committee found occasion to complain only of minor matters to proprietors of picture houses, and in each case when objection was raised the proprietor was prompt in complying with the committee's recommendation."

SUNDAY LAW NOT ENFORCED.

The Arcade, at Charlotte, gave a Sunday night show, increasing the interest in the Sunday show question there. It is said there is in effect an old ordinance which could prevent the performances, but its enforcement would make it necessary to close some other business houses and create a condition akin to a "blue law Sunday."

SHORT MICHIGAN ITEMS.

Lee De Camp, architect, of Grand Rapids, is drawing plans for a $35,000 moving picture and vaudeville theater to be erected on Monroe, near Crescent street, in that city, for the Nichols theatrical interests and T. H. and J. W. Goodspeed. It will seat 1,000.

Allen & Rytkonen have opened the Royal in Negaunee, which has been closed for some time, and will operate it Saturday, Sunday and Monday nights. They also operate the Star, in Negaunee.

Lloyd Simpson is now manager of the Aladdin, at Bay City, L. H. Newcomb taking the management of Wenona Beach Park.

Milan R. Roberts, of Bellevue, has accepted a position as operator at the Vaudette, in Lansing.

The Orpheum, at Ann Arbor, had a special show of Y. M. C. A. boys' camp pictures.

Joseph Loverine, of Dollar Bay, is erecting a new 30x90 moving picture theater at that place.

Oscar F. Hansen and Edward Sather, of Chicago, have taken over the Caldwell, at St. Joseph, succeeding H. E. Rehfield. Sather will be in charge.

Darrah & Graham, of the Princess, at Big Rapids, have taken over the Grand there from A. Marcussen and will operate both houses. Some changes have been made in the interior of the Grand.

The opera house at Quincy was destroyed by fire.

The Star, at Houghton, recently gave a twelve-reel show for 5 and 10 cents.

Reading is without a picture show, F. E. Osborne having closed the house he opened Feb. 15.

Bay City has adopted eastern time and picture houses now start their shows at 2 p. m. instead of 1 p. m.

Mrs. Florence Signor, of Ypsilanti, is erecting a $25,000 theater seating 500 at Washington and Pearl streets, in that city. It will open in September.

John Getzel has purchased the Kurie building, in Dollar Bay, and will remodel it for a new home for the Cozy.

Business men of New Haven are giving open air moving picture shows every Saturday night to attract shoppers to town.

The Gem, at St. Johns, has started a series of Sunday night shows, confining the programs to religious, educational and thoroughly clean films. The World Film Corporation's "Joan of Arc" was the first. Shows do not start until church services are over.

Robert Hortenbach was denied a license by the Minneapolis city council to operate a picture house at 746 Adams street N. E.

A building in Tracy is to be remodeled for a new home for Jay Craig's Wonderland, it is reported.

Albert Mork and Milo Hoffman have purchased the La Grand at Granite Falls from E. M. Erickson.

Sandon Bros., Inc., proprietors of Wonderland at Mankato, have started construction of their new $60,000 moving picture theater on Walnut street in that city. It will be 44x120, and will seat 1,000.

Howard Atz has leased the opera house at Hancock.

Jeane MacMicol of Minneapolis, a city saleswoman for a photo supply company, has been selected to represent Minnesota on the trip to Universal City.

S. C. Olson has opened a picture show in the village hall at New York Mills.

Manager Roman has opened his new picture house at La Porte.

Serials are popular at the Moveum in Aitkin. "The Trey of Hearts," just finished, is being followed by "The Exploits of Elaine."

Walter L. Hamilton has purchased an interest in the Grover building at Galesville, and will remodel part of it into a moving picture theater.

AMERICAN FILMS IN MEXICO.

Fiat Money Makes It Hard to Make Money with Pictures from the States.

By Harry B. Ott, Chihuahua Correspondent of Moving Picture World.

THE great problem that at present confronts Mexican exhibitors is the all important one of pictures. Naturally, the supply available in this country is very limited, and the time is here when it will no longer be possible to bring in American films, for the value of Mexican fiat money has gone so low, that even with constantly crowded houses, managers will not be able to meet the expense o American service. Reluctantly, but inevitably, one theater after another has discontinued its American pictures. The "Herrera" of Torreon and the "Cine Club" and "Salon Variedades" of this city have already done so, and the "Alcazar" will follow suit after the first of the month. Those theaters south of Torreon have long since found American films impossible. And so from bad to worse things go, but the moving picture men optimistically hold on, knowing that peace must eventually come and hoping that its advent may not be long delayed.

MEXICAN SHORT NOTES.

American serial pictures have met with the enthusiastic approval of Mexican audiences. For the first time in this country, the "Alcazar" of this city has run such pictures with great success. "Lucille Love" has been completed and "The Trey O' Hearts" is now well under way, and each installment is greeted by crowded houses.

The "Teatro Calderon" of Zacatecas, formerly a "legitimate" theater, has been remodeled into a picture house, and will run feature films.

Work has been started on Chihuahua's new picture theater. Alberto Damiani, one of Northern Mexico's pioneer film men, is the proprietor. The building will be completed in about three months.

The intensely Roman Catholic character of the Mexican people must be taken into account by exhibitors in this country. On a recent religious holiday, which here means a day of general festivities, the Cine Club ran Kalem's "From the Manger to the Cross," with great success.

In order to facilitate the employment of laborers, by making their surroundings more attractive, the American Smelting & Refining Co., better known as the Gugenheim smelter trust, has offered manager Fred Williams splendid inducements to open a branch of the "Alcazar" at its smelter plant, five miles out from this city. The construction of the theater building is now well under way, and the house will open in the near future.

The "Teatro de los Heroes," the government owned theater in this city, which has a seating capacity of 3,000, and which was formerly dedicated exclusively to "legitimate" productions, has successfully inaugurated a picture and vaudeville policy.

The present week witnesses the beginning of the annual festivities in honor of Santa Rita, this city's patron saint, and celebrating the arrival of the first Spanish Roman Catholic missionaries. The festivities being composed mostly of open air concerts and wide open gambling, where the poor people are fleeced of their few "centavos," naturally hurt the theaters and moving picture houses.

IN SAN FRANCISCO.

The Portola theater has made arrangements to secure first run V-L-S-E attractions in this city.

Nat B. Abrams has been placed in charge of the booking department of the Golden Gate Film exchange.

A Simplex machine has been shipped to the Orpheum, Bisbee, Ariz., R. T. Lockie, manager, by G. E. Metcalfe.

Peterson Bros. have fitted up a large touring car with a generator set and Powers machine and will tour the mountain towns of the State with moving picture attractions.

New License Law Wanted

Oakland, Near San Francisco, Requires High Fees for Picture Theater Licenses—Mayor Mott, at Request of Exhibitors' League, Has Now Introduced a New Ordinance That, If Passed, Will Set Fees at More Reasonable Figures.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

AT the request of the Motion Picture Exhibitors' League of Alameda County, Mayor Frank K. Mott, of Oakland, one of San Francisco's most important suburbs, has introduced into the City Council a new ordinance regulating the licensing of moving picture houses. This ordinance, if passed, will reduce the license fees materially and will place Oakland more on a par in this respect with other cities of a similar size. Under the terms of the proposed measure houses seating 1,000 or more will pay a license of $100 a year, payable quarterly; houses seating between 400 and 1,000 will be assessed $75 a year, or $20 per quarter, and houses seating less than 400 will be taxed $50 a year. The prevailing license fees are: Houses seating 400 and under, $150 per year; between 400 and 975, $200 a year, and more than 975, $300 a year. Strong arguments have been advanced for the change in license fees and it is believed that the reduction will be ordered.

PANTAGES THEATERS FEATURING PICTURES.

Pantages theaters at both San Francisco and Oakland have adopted the policy of showing five or six vaudeville acts and rounding out their bill with a high-grade moving picture production of five or six reels. This policy has met with considerable success at the newly opened Hippodrome here and illustrates the strong tendency toward moving pictures.

SCREEN CLUB REDUCES DUES.

The Screen Club of San Francisco has reduced its monthly dues to one dollar and is now making a strong bid for membership. The initiation fee will also be waived for a short time and through this means it is expected that a marked increase in membership will be secured before the holding of the National Convention here in July.

HALF INTEREST IN FILMLAND SOLD.

Miller Bros., owners of the "101 Ranch" attraction at the Panama-Pacific International Exposition, have purchased a half interest in the Filmland concession, and hereafter the two concessions will be operated jointly, using the cowgirls, cowboys, soldiers and Indians as an added attraction at the motion picture studio and theater. Nearly all of the performers at the "101 Ranch" are to appear in special film stories, and the public will be given the opportunity of witnessing the actual work of taking pictures and later will see these in the theater adjoining the studio. A number of productions have already been made and these are being handled by the Golden Gate Film Exchange, Inc., of this city.

LONG TRIP IN SMALL BOAT.

William Woodworth, manager of a moving picture theater at Juneau, Alaska, and a charter member of the Arctic Brotherhood, plans to leave for San Francisco early in July in a 28-foot power boat, accompanied by two friends. Moving picture apparatus will be carried and pictures will be made on the way down the Coast.

ALLEN TAKES CALIFORNIA OFFICES OF UNITED.

J. W. Allen, who recently arrived in this city from Los Angeles, on his way to the Northwest, where he planed to take charge of the interests of the United Film Service, received word while here to remain in San Francisco as manager of the two California branches and has taken charge here. Mr. George Ekre, who has been with the firm in charge of the San Francisco branch for some time, has resigned and expects to leave for the East shortly.

OTHER SAN FRANCISCO NOTES.

The Filmoptican Company has been incorporated with a capital stock of $60,000, to deal in moving picture machines and films. The interested parties are C. A. Turner, W. S. Braun, K. Van Zante, C. R. Bassett and J. R. Robinson.

The Theograph Film Company has made application to the California Corporation Commission to sell stock to the extent of about $75,000 to enable it to commence work on the manufacture of religious educational pictures.

S. Harris, who handled "Tillie's Punctured Romance" in Oregon and Washington, is in this city for a short stay.

The stock and fixtures of the Kriterion Exchange are to be disposed of at an early date at auction.

The Elite theater on Market street, near Seventh, has changed hands and is now being operated by A. Cohn.

A change has been made in the management of the Electric theater on Church street, and this is now being conducted by Bruner & Jacobi.

Charles Goddard of Sacramento, and former president of the State League, visited San Francisco recently to look over late releases, as did also Nathan Brothers, who conduct the Actograph theater there.

CALIFORNIA NOTES.

Herman Levy has opened the Star theater at Newman, Cal., this being a splendid new house with a seating capacity of five hundred.

David Solari, who conducts a chain of theaters in Superior, Cal., and who recently took over the Garrick theater at Stockton, has renamed the latter the Strand and has installed two new Powers cameragraphs No. 6 A.

E. C. Shearer, a well known exhibitor in the San Joaquin valley district, has fitted up a traveling outfit and will shortly start on the road with moving pictures.

The Oakland Hippodrome Company has been incorporated at Oakland with a capital stock of $100,000 by J. F. Fleming, W. Morris, E. E. Smith and D. Greenau. Ye Liberty theater has been taken over and will be conducted as a moving picture and vaudeville house.

The Bell Amusement Company has been incorporated at Vallejo, Cal., by P. J. Hanlon, C. F. McCauley and D. J. Moran.

A new theater was opened recently at Woodland by Harry Leland, of Sacramento.

The Modesto theater at Modesto is again being conducted by A. A. Richards by reason of the failure of William Anderson to make payments on the contract of purchase at $14,000.

The Thomas H. Ince Film Co., of Los Angeles, has been permitted by the California Corporation Commission to issue its capital stock to Thomas H. Ince, Mack Sennett, A. Kesel, Jr., Charles Kesel and Chas. O. Bauman.

I. F. Morris, proprietor of the Sequoia theater at Sacramento, Cal., was a recent visitor here. This house is now changing programs but twice a week, instead of four times, and is showing Fox and Metro attractions.

Texas Sunday Laws

Austin Court of Criminal Appeals Decides That Isis Theater at Fort Worth Broke Law by Showing on Sabbath with Voluntary Contributions—Public Opinion Thought to Be Against Strict Interpretation.

Special to Moving Picture World from Southwest News Service.

A MAJORITY of the Court of Criminal Appeals at Austin held that it is a violation of the Sunday law of Texas to operate a moving picture show on Sundays even though no admission is charged or required by the proprietor of such show. Judge Davidson did not concur in this opinion.

This decision of the court was in the case of E. L. McLeod, proprietor of the Isis, a moving picture show at Fort Worth, and in the trial of the case testified that no admission fee was charged and none required, but that a glass jar was placed near the ticket window for the purpose of receiving donations from persons who wished to donate on entering the show. On Sunday, March 21, 1915, donations amounted to $30.

The court held that the glass jar was only an evasion of the law, that it is clear that the legislature intended to prohibit any such place to be run on Sunday when it enacted the Sunday law and where a remuneration was received or accepted.

"The 'silent solicitor of contributions' is but a substitution for a ticket seller and such attempted evasion of the law cannot be countenanced," says the court, through Judge Harper, who wrote the opinion.

It is a blue law, is the verdict of the Beaumont Enterprise regarding the decision of the Court of Criminal Appeals, that it is illegal to operate a moving picture show in Texas on Sunday.

"But it is extremely doubtful that public sentiment will long uphold such a law," it continues. "It is very doubtful that public opinion will insist that this law should be enforced, although it ought to be enforced of course, if it remains on the statute books.

"A law that forbids on one day of the week, recreation of an educational nature, which in no manner interferes with the rights of others, and which does not in any way disturb the peace and dignity of the state, the due observance of the Sabbath according to the views of the conservative majority, is a bad law and it should be repealed.

"It was the proud boast of our stern, hardfaced, heavyhanded ancestors that they left their homes to come to a bleak, unknown shore that they might worship God according to the dictates of their own conscienees—and, as some cynic has added, to prevent everybody else doing the same thing. A law that makes moving pictures on any particular day of the week unlawful is a law calculated to interfere with the right of every man to worship God according to the dictates of his own conscience. A law censoring moving pictures, declaring what kinds may and what kinds may not be shown, would be all right. The moving picture is an educational influence second only to the school. It may be made a moral influence second only to that of the church. To forbid moving pictures on Sunday is almost as unjustifiable as to make it unlawful to use a musical instrument or to sing in a place of public worship on Sunday."

SOUTHWESTERN ITEMS.

The Soledad Theater Company of San Antonio which is erecting the new Soledad there has been incorporated with capital stock of $50,000. The incorporators are W. J. Lytle, C. T. Fincham and Martin Wright.

A series of moving picture shows and musical programs will be given this summer at the City Auditorium in Houston, the receipts being divided alternately between the public libraray and a charitable institution. The poor and friendless will doubly profit by these shows, as free tickets will be issued to all orphans' homes and other charitable institutions. Performances will be given on Wednesday, Thursday, Saturday and Sunday nights and on Saturday and Sunday afternoons. Two early programs included "Les Miserables" and "The Life of Our Savior."

A drug store in San Antonio has been giving free tickets to the Grand to ladies and children with each ten cent purchase at the soda fountain. Reese Prosser, the minstrel man, has been singing at the Grand.

H. J. Gould of Dallas is now manager of the Rex at Waco, succeeding E. W. Peters, who has been manager of the Crystal at Galveston.

Wren & Berry have been making preparations to open the Lamar airdome at Wichita Falls.

The Williamson Submarine pictures were sent back to the Isis at Houston for two days.

The Odeon is the new name of Wonderland in Houston street in San Antonio, which has been remodeled by the Otto Koehler estate at an expense of $10,000. The reopening under the management of the Royal Amusement Company was planned for June 15. A stage has been added for vaudeville.

The Unique at El Paso booked a three-day return date of "A Fool There Was."

PHILADELPHIA NEWS LETTER.

Special to Moving Picture World from Philadelphia News Service.

MAE OLIVER and Lillian A. Boltz, the two winning contestants recently nominated by the "Evening Telegraph," one of Philadelphia's leading newspapers, to represent Philadelphia and Eastern Pennsylvania in the Universal Beauty Contest, recently boarded the Beauty Special and are now enroute for the Pacific Coast, where they will see the Panama-Pacific and San Diego Expositions, the wonders of Universal City and many other beautiful sights.

FINE SET FOR DRAWING COLOR LINE.

The Senate, at Harrisburg, recently passed the House bill which provides that all persons have equal rights, regardless of race, color or creed, in places of public accommodation or entertainment. The bill now returns to the House for concurrence in amendments. Several alterations to the provisions of the bill were made in the Senate such as limiting the damages and fines for failure to provide with the provisions of the bill to $100 and the prison penalty originally one of the leading features of the bill was eliminated.

ORDER CHANGES IN BIJOU AT STROUDSBURG.

The many patrons of the Bijou theater, Stroudsburg, were recently greatly surprised when it was discovered that the popular playhouse had been temporarily closed by the State factory inspector. This was the result of the erection of an addition to the Wallace Department store which adjoins the moving picture theater and the closing of two side exits to the theater.

During the Odd Fellows convention, which was held in Stroudsburg several weeks previous, one of the delegates to the convention was an inspector and he notified the authorities at Harrisburg of the so called "fire trap" at the Bijou. He did not have the authority to close the house or to recommend changes as he was not on duty and did not represent that section.

The inspector ordered two five foot exits made in the rear of the theater and the platform at the rear graded back about ten feet, thus making a grade without any steps. The screen will also have to be madé a little more narrow. The two side exits will be completely bricked in. These alterations will immediately be started and the theater will open in the course of a week's time.

DEPARTMENT STORE OPENS A SHOW.

A moving picture theater for the benefit of shoppers and their children has been established on the second floor of Lit Brothers' department store, Eighth and Market streets. Non-inflammable films are used in the theater and all pictures shown will be of an educational nature.

GEORGE BROTHERS BUILDING.

Recently after consumating a deal for the purchase of the moving picture theater known as the Photoplay, at 221 Market street, Harrisburg, next door to the Victoria theater, the George Brothers, proprietors of the Victoria, have completed plans for the enlarging of their theater. Isaac Silverman was the former proprietor of the Photoplay theater. Work has already started, but the performances at the Victoria have not been interrupted as yet.

Both theaters extend from Market to Blackberry street and have the same floor level and are of nearly the exact construction. The George Brothers recently took over the William Penn theater, at Thirteenth and Thompson streets, and are building a restaurant at the present time at Market and Aberdeen streets. They were pioneers in the moving picture business in Harrisburg.

PHILADELPHIA SHOW NOTES.

Manager Moses, of the Trent theater and the Taylor Opera House, Trenton, N. J., recently closed his theaters on the afternoon of the funeral of William S. Hancock, the well known potter of that city. Mr. Hancock was also president of the Trenton Theater Building Association which organization controls the two houses. In addition to the closing of the theaters, Mr. Moses has had his establishments draped in deep mourning.

The performance at the Stanley in Philadelphia, on Saturday morning June 12, was especially nominated as an official Boy Scouts' celebration. The interest of a legion of the khaki-clad lads has been enlisted and they are working as hard to insure the success of the unique affair as is the management of the theater. The play to be presented is known as the "Adventures of a Boy Scout," and has received the endorsement of no less a personage than President Wilson.

Mr. Samuel Lapin, inventor of machines producing dramatic sound effects, and who is located at 620 Riverside Drive, New York, was recently a visitor among the various film supply houses of this city. Mr. Lapin is the inventor of the wonderful drumona machine, the agency for which is controled in this locality by Mr. Calehuff, proprietor of the Calehuff Supply Company, 1301 Race street. Mr. Lapin is about to place another invention on the market. This new machine will be known as a miniature church organ and produces electric chimes of the most melodious tunes imaginable. It is especially fitted for work in airdomes and can be attached to an ordinary piano.

It has recently been announced that a change in management has been put in force at the Empire Palace of Frankford. Mr. A. W. Watts has been superseded by Mr. A. Straud.

The new Palace, Main and Mill streets, Norristown, Pa., was opened to the public on Decoration Day. The program displayed was of a most satisfactory nature and, as it is the intention of the management to exhibit nothing but the best of films, many patrons should be attracted to this new theater.

William Eyer has recently opened a new moving picture theater at Pen Argyl, Pa.

NOTES FROM PRAIRIE STATES.

Special to Moving Picture World from Midwest News Service.

Wisconsin.

WILLIAM PUFAHL, five years operator at the Majestic in Rhinelander, has been made manager of the Crescent at Shawano, which has been leased from George Nagel by H. C. Zander, proprietor of the Majestic at Rhinelander.

O. H. Ostness, E. Buck and Ben Rosenberg of River Falls have been inspecting moving picture houses in that vicinity securing pointers for the house Rosenberg is to install in his building at River Falls.

The Neenah theater at Neenah recently had a program that was full of contrast. On it were "Creation" and "The Devil."

A new moving picture show is to be started at Wild Rose by local promoters, it is reported.

W. J. Brueske of Fall Creek is erecting a new theater at that place.

Iowa.

A. L. Larson of Des Moines has taken over the Iris theater at Hamburg.

L. C. Mainland of Monmouth, Ill., has purchased the Empire theater at Ft. Madison from J. M. Murphy. The new owner will be assisted in the management by his son.

The Electric theater at Maquoketa had local pictures for two nights.

E. E. Bennett of Dodge Center, Minn., who purchased the Grand at Cedar Falls, has been remodeling the house to secure a more artistic effect. He will change to General Film Service.

A baby tornado at East Pleasant Plain hit the tents of the Dayton & Hyde moving picture show and did $150 worth of damage.

N. Samish, manager of the Willard at Creston, has taken over the lease of Hal Kelly on the Temple Grand and will operate both houses, playing his big features at the larger Temple Grand.

The Superba at Lyons gave a benefit for the Lyons Veteran Fireman's Association.

C. H. Dodge, of Keokuk, of the Dodge Theater Company, has taken over the management of the Grand theater at Ft. Madison, succeeding D. Orville Reese, who resigned to accept a position as lecturer for an educational film over the Orpheum circuit. There will be no change in the picture policy.

C. N. Haight, camera man for the Temple Grand, filmed the Creston Volunteer Fire Department's tournament in that city.

Nebraska.

Free moving picture shows will be feature attractions at Capital Beach Amusement Park in Lincoln this summer.

Paul Pogenpohl and Boyd Toliff have opened a moving picture show at Cody.

D. C. and Paul Phelps have opened an airdome at Peru.

The Airdome at Nebraska City had the town filmed and featured the pictures for two days. The Airdome is using its own lighting system this summer.

IN ILLINOIS.

Rev. H. W. B. Prost, of Tuscola, has purchased a moving picture machine and will give shows every Saturday at St. Joseph's Hall, in that city.

Manager Joe Erber, of Erber's vaudeville and moving picture theater, at East St. Louis, has built a fireproof operating room outside his house preparatory to operating all summer.

No moving picture shows were given at Bluffs for two weeks because of an epidemic of scarlet fever.

Clinton friends of Archie Willis, who is now conducting a theater at New Albany, Ind., received word that he fell down stairs at his home and suffered a broken leg.

Sympathy, No Criticism

Oak Park, Illinois, Committee from Fair Hope League Has Learned a Lot About Running a Picture Show—Puts Responsibility Back on People and Won't Criticise Playhouse Management—Wholesome Hints to Critics.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

A COMMITTEE from the Fair Hope League, which has given three "selected" shows at the Playhouse, in Oak Park, says: "One thing it has learned, and that is that running a moving picture show is not a dream and the Playhouse management has the committee's full sympathy and no criticism.

"Has it occurred to the public, which has remained away because the pictures did not appeal to them, or which came to criticise and found what they were looking for, that it is the patrons who decide the character of the program, that good films cost more than bad ones, that you can have what you demand for yourself and children by taking an interest and by liberal patronage?

"The Playhouse management is here to pay expenses at least. They are more than willing to co-operate with the public in a movement for better films. This committee believes that the film companies will have to feel some demand from the public before the right kind of films for educational shows can be secured. Of this and substitution it remarks:

"Sometimes fifty per cent. of the program is 'substituted' by the film company that has the contract to supply the pictures. We know this is true; we have seen the correspondence. The management is again helpless and has to show what is sent or lose financially, which they have done on several occasions.

"The films substituted are usually of the lower class. Why? Because more low class films are released than good ones, and since there is more demand for this kind by the public which supports the moving picture business in Chicago. This condition affects Oak Park and our children."

SUNDAY SHOWS PROGRESSING.

Sunday shows are to the front in two Illinois cities, Mattoon and Danville, while in a third, Evanston, theater managers have had it shelved.

In Danville the managers gave Sunday shows in the face of an order to close. For this the city council revoked all licenses, leaving only the Lyric with a permit. The managers hung together to make a court test of the case.

The question takes form in Mattoon by the managers proposing that city ordinances be amended so that they can give Sunday matinees. The argument that the young people will be better off in the shows than on the streets is advanced.

Bodkin & Keane, the Evanston picture men, who have asked for permission for Sunday opening, requested the city council to disregard that plea. The issue had been thoroughly discussed, especially in the churches.

WITH ILLINOIS EXHIBITORS.

In pursuit of the policy "pictures plus," Illinois exhibitors are still devising out-of-the-routine programs. In Urbana there is an amusement coupon company whose coupons are given with purchases by many merchants. These coupons are redeemed by the Princess theater or are good for a ride on a jitney bus. The Orpheum, at Rockford, had the official film of the Rockford Young People's Exposition. The moving picture show at New Boston also had local scenes. Dreamland, at Kewanee, is giving matinee-goers Japanese vases and chinaware, using local business house windows for striking displays of the souvenirs. Wright & Dehm, at the Lawford, in Havana, "treated" by showing five reels free to crowds which saw the high school class play in their house. "The Merchant of Venice" was given at the opera house in Dwight under the auspices of the Parent-Teachers' Club. The Rose, at Minonk, and the Abbey, at Monmouth, are adding to the musical program, having installed new players. The Evanston, at Evanston, had a "Movie Raffles," offering $10 to his captor and increasing the reward $10 a night for five nights if he remained uncaught. The Riverdale, at Riverdale, is operating only on Wednesday, Saturday and Sunday.

McINTIRE PUTS IT INTO POETRY.

Manager C. H. McIntire, of the Amuse-U, at Carbondale, celebrates his emergence from the hospital by breaking into the knocked-down, jammed-up style of poetry such as is written by Walt Mason, the Kansas bard. This song of convalescence was published in McIntire's usual 2x6 program space in a local paper. Appreciation of the many acts of friendship runs throughout, but for quotation purposes, the last paean of thanksgiving must suffice:

"It's all over now, and I sure had a very, very close call: I can hardly walk, but I'm sure glad that my appendix is in alcohol."

ILLINOIS NOTES.

Leal L. McCullough, of Springfield, has purchased the Colonial moving picture theater, in his native city of Urbana, from Mrs. E. S. Wheeler and E. C. Bleau.

J. A. King is building an opera house at Palmyra.

The opera house at Pana was destroyed by fire. Loss $40,000.

William J. Olson, six years manager of the Gaiety, at Galesburg, will be manager of the new $75,000 vaudeville house to be erected on South Kellogg street in that city by H. A. Craig.

It's Manager Bennett at the Haish Auditorium in DeKalb now, the firm of Breeding & Bennett having been dissolved. Pictures and vaudeville will continue.

"The Life of Saul" and "The Man He Might Have Been" make up a sample program for Rev. E. O. Stixrud, pastor of Epworth Methodist church, in Elgin, who gives moving picture shows every Friday night.

D. Boos has sold his moving picture show at Oregon and will enter the field at Dixon.

E. J. Burns has been fitting up a building in Elizabeth for use as a moving picture theater.

Edward Ball, of Ottawa, has leased a site on Madison street, in that city, for the construction of an airdome seating 1,000 persons. Ball formerly conducted an airdome at St. Charles, Mo.

Lou Collins has leased the Orpheum theater, on La Salle street, in Ottawa. This is the theater which has been operated by B. S. Jordan, who has moved to a new location. In the course of Jordan's removal an injunction was served on him restraining him from tearing out the front partition, booth and anything that had become a part of the building.

Ben A. Shepman has started the Shepman Film Advertising Service, with headquarters at Quincy. Industrial picture work will be done in connection with the recently established Mathes' Weekly Film Review, which will film middle western subjects.

Manager Newman has opened a summer season of pictures at the La Salle theater in La Salle.

OUR INDUSTRIAL FILMS FOR SOUTH AMERICA.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

MOTION pictures are to play a prominent part in the winning of the South American trade for the manufacturers of the United States, according to officials of the Bureau of Commercial Economics in this city. All last week bankers and prominent business men representing the South and Central American countries were in conference with our own bankers, merchants and government officials at the Pan-American Union endeavoring to devise ways and means for enlarging the commercial relations between the various republics and the United States. The Bureau has been requested by the Latin-American delegates to furnish motion pictures illustrating American industries which it has gathered from all the principal manufacturers, producers and transportation lines of the country. The Bureau controls a large number of films, but these are, however, only available for use when no admission is to be charged.

BEN. DRUM LEAVES WASHINGTON.

It was with regret that the local exhibitors and exchangemen were called upon last week to say farewell to Ben E. Drum, formerly manager of the local office of the World Film Corporation, who has resigned his position and has gone to Chicago where he will take a much-needed rest. Mr. Drum, it seems, has not quite recovered from the recent illness which kept him confined to a hospital here and his trip west is made partly to regain his health. Although a resident of Washington but a very short time, Mr. Drum has succeeded in making a large number of friends in this territory. During his regime he placed in effect a number of schemes for the betterment of the service and a greater efficiency in the office which made for the betterment of that business. He was popular not only with the employees but with all with whom he came in contact, and he has the best wishes of all for great future successes.

BAMBERGER TO MANAGE BRANCH.

Leon J. Bamberger, who has been assistant sales manager of the World Film Corporation, in New York, succeeds Mr. Drum as manager of the local office. Mr. Bamberger has had a number of years of experience in the motion picture business and broke into the game at the exchange operated in Indianapolis, Ind., by H. Lieber, which is now the office there of the General Film Company. After a two years' stay he went to the Kinemacolor office in Chicago, later taking charge of the Mutual offices, first in Buffalo, N. Y., and then in Indianapolis. Upon leaving that company he joined the World's forces and was a special representative traveling from New York to the branch offices. Under C. R. Seelye he was assistant director of sales and then assistant sales manager.

PICTURES IN A BOOM TOWN.

The Venice Amusement Company has opened the Venice theater at Hopewell, Va., with K. C. Corehan as manager; Grant Green has opened the City Point and another house is being built at that place. Hopewell is the place which has come into existence almost over night. It is the place where the E. I. duPont deNemours Powder Company is to manufacture ammunition for the foreign as well as the American army. A month ago it had a population of 500, it now has 17,000 and it is predicted that before the year is over that number will be increased to 35,000. Sidney B. Lust, of the United Film Service, who has just returned from Hopewell, says it looks very much like a mining camp in boom time, carpenters are hard at work putting up stores and dwellings, and there is a buzz and a hum totally unlike any other part of the State. Thus far the movies are the only amusements to be had nearer than Petersburg.

CAPITAL CITY JOTTINGS.

Edward Friedman, of New York, has been made a member of the force of the World Film Corporation's Washington office and will serve as a traveling representative.

G. J. Schaefer, sales manager of the World Film Corporation, visited this city on his return to New York following an extended stay in Dallas, Texas, New Orleans, La., and Atlanta, Ga.

The Apollo theater, on H street, Northeast, announces an increase in its price of admission from five to ten cents on all days except Monday. At the end of six weeks, however, the price will be ten cents on that day also. The theater will exhibit the V-L-S-E, Metro and Box Office releases.

Continued inclement weather is playing havoc with the airdomes. There was but a very few days during the month of May on which these could be operated, and a continuation of this condition will mean a heavy loss to the airdome exhibitors.

One of the most modern moving picture theaters, particularly as regards ventilation and sanitation, in Washington, is to be built soon at 1230 C street, northeast. The plans for the building, which is to be the property of the Home Amusement Co., have been completed by W. S. Plager, architect.

Eugene Rudolph is about to open Scheutzen park and airdome.

O. A. Savin, formerly of Bluefield, W. Va., has assumed the management of the Academy of Music in Lynchburg, Va.

C. A. Turner of the Empire theater in Portsmouth, Va., has taken over the management of the Columbia theater in that place.

J. D. Hofheimer and Mr. Rohrer, of Richmond, Va., stopped over in Washington on their return from a trip to New York and Philadelphia.

George Karanicholas, who operates the American in Norfolk, Va., is about to open an airdome having a seating capacity of 1,100.

Burton & Shippen has opened the Idle Hour in Petersburg, Va.

W. F. Thompson will soon open the Dreamland, in Norfolk, Va. This house has been closed for some time, during which it was remodeled and enlarged. A delay in obtaining a part of the equipment prevented an earlier opening.

J. F. Thompson, formerly traveling representative here for the World Film Corporation, has resigned his position and has returned to his home in New York.

A. C. Lombard, traveling representative for the Precision Machine Company, of New York, is in Washington for a stay of several weeks. He is slated during the week to address the members of the local operators' union and is going among the operators discussing with them any difficulties in operating with which they may have met.

The Circle theater on Pennsylvania avenue, Northwest, has been greatly improved by an extension of its lobby. A side wall, the depth of the lobby, has been torn out, giving entrance direct into the confectionery store which adjoins. These improvements will give a triple benefit—the storekeeper will get additional trade, the operators of the theater obtain increased space, and the patrons benefit on stormy nights when the lobby may be full by being able to await admission in the shelter of the store.

TINKER WILL MANAGE PHOENIX.

By John P. Flanagan, Maine Correspondent of Moving Picture World.

EARLE B. TINKER, who recently resigned from The World Film Corporation and took a position with the Picture Playhouse service, has again resigned. He will represent the Phoenix Film Corporation in Maine, and will release Cosmofotofim and Sawyer, Inc. productions to Pine Tree State exhibitors.

Several theaters have already signed up for Mr. Tinker's new service, and that Manager Burns, of the Graphic, at Bangor, will use it, speaks well as to its quality. Mr. Burns is noted for his good judgment and critical taste in selecting shows. The Graphic will use one subject weekly, which is the output of this company.

CHARLIE STERN PRAISED.

Speaking of Charlie Stern, manager of the Universal exchange, at Bangor, a competitor pays him the following compliment:—"He is a good example of what a film man must be to be successful. No one ever sees Charlie ruffled. Any exhibitor will tell you that his word is as good as gold."

NEAT BOOTHBAY PICTURE HOUSE.

One of the finest summer resort moving picture theaters in the State of Maine is that of Dolloff and Dutton, at Boothbay Harbor. It is run by Charles Dolloff and Walter Dutton, experienced show men, who know the business from A to Z, and are highly regarded by the public and fellow film men. Their theater is ably conducted in every way. It is clean, well ventilated, prettily decorated and leaves nothing to be desired. This house seats about 450 people. It has just started in every night in the week after having run three nights a week during the winter.

AMONG MAINE PICTURE MEN.

E. H. Little, who has been manager of a moving picture house in Lynchburg, Va., and has recently moved to Portland, where Mrs. Little's family is located, is looking for a manager's berth. Mr. Little has been a showman for 14 years as agent and road manager.

Daniel Maher, formerly operator with the Palace theater at Bangor, has taken a position with the Park theater in the same city. Mr. Maher is one of the best known of the Maine operators and has a fine reputation for skill.

Manager A. L. Ehrgott of the General Film Co., Bangor, has returned from a trip to Machias, by automobile.

The Eastern Democrat, a Bangor weekly, is the only paper in the state of Maine devoting a page exclusively to moving pictures and general film news.

As in the past two years, Manager John Bishop will again have charge of the Gem theater at Peaks Island, Portland Harbor, this summer, the principal attraction being moving pictures. The dance hall in connection with the Gem will also be opened this summer and will be run in an efficient manner. The opening will be early in June.

W. G. Means, of Machias, has bought out Babb and Coffin, owners of the Phoenix Opera House, and by this move Mr. Means now has entire control of the moving picture business in his home town. He is proprietor of the Gem, which will continue as heretofore. The Phoenix Opera House has closed indefinitely. Mr. Means is using General Film service, which he reports is giving great satisfaction.

Thomas Willett, manager of the Dreamland, at Van Buren, is using General Film service. Mr. Willett was a recent visitor to Bangor.

Fred P. Chase, the Dorchester, Mass. man who is running theaters in Orono and Camden, reports that at the opening of his new house in Camden, it was packed to the doors, and there is every indication of a very successful season.

J. A. Guthrie opened an Airdome at Bar Harbor Monday, June 7, using Universal service.

Peerless Amusement Company, at Kingfield, has opened with Universal service, one night a week. R. L. Kimball is proprietor.

Lee Ferguson, proprietor of the Pastime of Mapleton, Me., has sold that theater to C. W. Sylvester, who will run Universal service.

(Continued on page 1978.)

BEAUTY CONTEST WINNERS.

The winners of the New England beauty contest run by the Boston Traveller for the Universal Film Company are: Miss Pauline Westphalen of Springfield, Massachusetts delegate; Miss Agnes M. M. Cheney of Concord, New Hampshire delegate; Miss Forrestine Dennison of Portland, Maine delegate; Miss Julia F. Hamilton of Richford, Vermont, delegate, and Miss Margaret V. McDonough of Jamaica Plain, delegate at large.

The following are brief biographies of the winners.

Miss Pauline Westphalen is 21 years of age and lives with her parents at 32 Bryant street, Springfield. Until four years ago, she resided in Manchester, Vt., where she received her education in the public schools and at the Burr and Burton Seminary.

Miss Agnes M. M. Cheney is 17 years old and lives with her parents at 6 Munroe street, Concord, N. H. She graduated from the Concord public schools and for a time attended a Boston business college.

Miss Forrestine Dennison is 21 years old and lives with her mother at 140 Sherman street, Portland, Maine. She is a graduate of a public school.

Miss Julia F. Hamilton is 18 years old and lives with her sister at Richford, Vermont. She is a graduate of the town's public schools.

Miss Margaret V. McDonough is 17 years old and lives with her parents at 362 Center street, Jamaica Plain. She is a student at the Notre Dame Academy.

The winners arrived in Boston on Tuesday and established their headquarters at the Copley Plaza Hotel. Several automobiles were placed at their disposal. They took a trip to Nantasket Beach on that day.

On Wednesday they went on a shopping tour. In the evening they attended the theater. On Thursday they were taken on a sight seeing tour of historical spots in and around Boston. After luncheon they attended a horse show and in the evening went to New York on the Fall River Boat, accompanied by Manager and Mrs. J. A. Eslow of the New England Universal Film Exchange.

HARDWARE MEN HAVE FILM.

The committee of the new England Hardware Dealers' Association in charge of the campaign to have the National Retail Hardware Association hold its annual convention in Boston in 1916, has adopted moving pictures as its chief form of argument. The committee has had pictures taken on a tour of nearly 1,500 miles in New England and the film exceeds 3,000 feet in length. The pictures include city and rural views in the various New England states, scenes in and about factories and glimpses of cities and state organizations and officials who desire to entertain the National Association.

FIGHT ON FOR PICTURES IN EXCLUSIVE WINCHESTER.

The proposed entrance of moving pictures into the exclusive town of Winchester has been flatly rejected by the Board of Selectmen. Three of the leading women of the town who are backing the project, claim that they will push the matter and obtain an expression of public opinion on the question. George T. Davidson, chairman of the Board of Selectmen, is in favor of the idea.

The women interested are Mrs. Oren C. Sanborn, a member of the Fortnightly Women's Club, Winchester Country Club, Peace Society and an ardent suffragist; Miss Mary Kellogg, a well known classic dancer and authoress, and Miss Alice Mason.

In discussing the action of the selectmen, Mrs. Sanborn says: "We want a high class moving picture house for our town. Every child in this town, as in any other, must be amused and there is nothing more instructive and more entertaining than a picture show. There is not an amusement place in the town. We are going to try to find some way to push the matter at once."

Will Not Bar Picture

Boston's New Three-Man Censor Board Will Not Suppress "The Birth of a Nation"—Refuse Petition with 6,000 Names—Hard Blow to Negroes—Trouble Was Expected at Theatre, but There Were No Riots.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

THE newly formed board of censors for photoplays in the city of Boston has refused a petition of 6,000 persons to suppress "The Birth of a Nation" and the Griffith spectacle will be allowed to continue its run in Boston. This board, which is composed of Mayor James M. Curley, Chief Justice Winfred Bolster and Police Commissioner Stephen O'Meara, was created by a recent law which was enacted by the Massachusetts legislature to deal with this famed production on account of the many protests of the colored residents of the State.

The decision, which the board announced, reads as follows: "The officials designated by Chapter 348, Acts of 1915, having received a petition from certain citizens requesting that performances of 'The Birth of a Nation' be stopped by them under the authority given to them by the statute, having witnessed the performance, heard counsel representing the protestants and the licensee and having given full consideration to the entire subject, have decided that the license of the theater should not be revoked or suspended."

This decision comes as a severe blow to the colored contingent who have been endeavoring to stop the photoplay since it opened its Boston engagement at the Tremont theater two months ago. However the leaders in the agitation against the film are still confident of suppressing the picture, which they allege libels the entire colored race. They refuse to state what their next step will be. All insist that the fight will continue, but in what form they will not state. On two nights following the decision of the censors, large groups of colored protestants marched up and down on Tremont street in front of the theater. They made no unlawful demonstration, but kept repeating to themselves, the words "We protest."

The hearing of the board was private. Aside from the members of the board, only these five persons were admitted to the hearing chamber, Corporation Counsel John A. Sullivan, legal adviser of the board; J. Mott Hallowell, former Assistant United States District Attorney General, William H. Lewis (colored) and Butler R. Wilson (colored) representing the protestants and Attorney John F. Cusick, representing the picture interests.

It was previously agreed that whatever occurred in the hearing chamber should not be made public, except for the statement to be given by Mayor Curley. Representatives of the press were denied admission as well as a stenographer for the protestants. The protestants contended that the photoplay was immoral, was stirring race prejudice and was a menace to the community. They claimed that the board had the power to suppress the production by revoking the license which was held by the theater.

While the board was in executive session, the Mayor's outer suite was filled with colored men and women. It was originally intended that each side should have half an hour in which to present their case, but a full hour was used up by each side.

When W. Munroe Trotter, one of the leading agitators against the production, announced the decision of the board to 300 colored persons assembled in St. Mark's Church on Tremont street, he was greeted with cries of "Dynamite" and "There's a Way."

In concluding his address to these persons, Trotter said, "The case now rests in the hands of the public, in your hands, and I advise you to be very, very, very careful what you do."

Several police reserves were rushed to the Tremont on the night following the decision of the censors on account of several groups of colored persons who were picketing in front of the theater.

All the leading agitators, both white and black, against the production have asked their followers not to resort to any violence in their attempt to stop the picture.

"THE NIGGER" BARRED.

In spite of the many protests received throughout New England about the Fox production, "The Nigger" or "The New Governor" as it is sometimes called, the mayors of only three cities have seen fit to bar its exhibition in their cities. These cities were Everett, Mass. and Providence and Newport, R. I.

LEAGUE TO CELEBRATE VICTORY.

To celebrate their victory in the recent censorship fight, which was waged for several months, the Massachusetts Motion Picture Exhibitors' League will have an outing to Nantasket Beach on Wednesday, June 16.

They will leave Boston on the 10 o'clock boat. When they arrive at the beach, many athletic events are planned. It is believed that a feature of the outing will be a baseball game between teams representing the exhibitors and the exchanges. Much rivalry exists between both sides on account of previous struggles which they have had.

President Ernest H. Horstmann is in charge of the arrangements and guarantees that all who attend will be sure to enjoy themselves. He asks that all who intend to make the trip send in their names at once.

NEW ENGLAND JOTTINGS.

Sam Moscow, road man for the New England office of the United Film Service, is on a trip through Maine, making investigations of the territory for Manager Fred B. Murphy, who is contemplating opening a branch office at Bangor.

Walter S. Davidson, Maine roadman for the Pathe Exchange, Inc., has resigned his position. He is succeeded by Charles H. Nestor, formerly manager of the Columbia theater, Taunton, Mass., and a former member of the Mutual road forces.

Harry F. Campbell, New England manager of the Fox Film Corporation, has closed a contract whereby the productions of his company will be used in the Scollay Square Olympia theater, one of Boston's largest and most beautiful playhouses.

Work has been started on the projection room, which Manager Fred B. Murphy of the New England office of the United Film Service is having installed in the United Building at No. 209 Pleasant street, Boston. An operator will be in attendance all the time.

The Lawrence Opera House, under the management of W. R. Rothera, has changed over to its summer policy of using pictures. The house has a seating capacity of 1,600 and is using United program changing twice a week with ten reels to a change. An admission of five cents is charged. The policy is proving to be very successful.

Manager John Craig of the Castle Square Stock Company has decided o give an exhibition before each performance. He has arranged to have 600 feet of film taken each week, showing the members of the audience as they are leaving the theater. It gives the patrons of the house a chance to see themselves.

(Continued on page 1978.)

METRO PICTURE MATTERS

BRANCHES GIRDLING AMERICA

Scene from "My Best Girl" (Rolfe).

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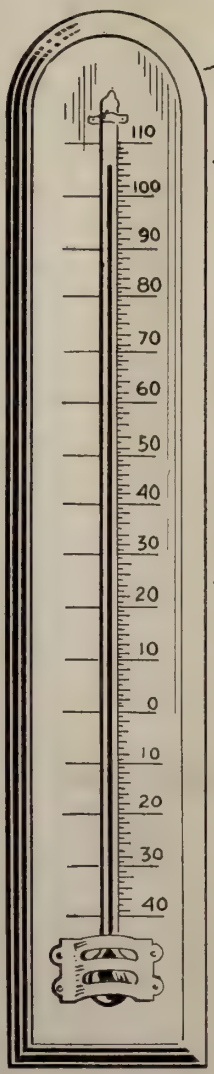

HERE IS METRO'S JULY RELEASES

WILLIAM FAVERSHAM IN "THE RIGHT OF WAY"
MME. PETROVA IN "MAN AND WOMAN"
FRANCIS BUSHMAN AND MARGUERITE SNOW IN "THE SECOND IN COMMAND"
EDWARD CONNELLY IN "MARSA COVINGTON"

WHILE THE ENTHUSIASM OF OTHERS
WANE WITH THE
WEATHER
METRO MAINTAINS
ITS STANDARD OF HIGHEST
CLASS PRODUCTIONS
WITH

NO LET DOWN DURING SUMMER-
BECOME METROED BEFORE SUN-UP.

BRANCHES GIRDLING AMERICA
METRO PICTURES CORPORATION
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A new departure in automobile advertising for the state of Maine is the free exhibition of motion picture films showing an automobile factory in the construction of a well known automobile.

Mitchell Granby, who represents the Fox Film Corporation in Maine, New Hampshire and Vermont, was a visitor to Bangor during the week, and reports business as excellent. Mr. Granby reports that he has placed Fox Film Company features in 25 houses in the state of Maine during the past four weeks. A few of these houses are: Star theater, at Bar Harbor, Joseph Emery, proprietor; Grange Hall, at Harrington, run by S. Anderson, proprietor of the Milbridge Opera House; Strand theater at Ellsworth, Mrs. I. W. Pettingill, proprietor; the theaters of the Acme Amusement Company, John Goodwin, proprietor; and Music Hall, Lewiston.

Guy M. Farmer, who has been manager of the Palace theater, at Bangor, for several months, has given up his lease of that theater.

John Goodwin, general manager of the Acme Amusement Co., with houses at Hallowell, Kennebunk, Kennebunkport, and Vinal Haven, announces that he will open summer theaters in Winthrop and Belgrade on June 15, using Universal service.

I. W. Pettengill, of Island Falls, has taken on Universal service once more.

C. E. Howe, of Rumford, has opened a show in the towns of Andover and Canton, one night a week in each town, using Universal service.

C. E. Lindell has started in a moving picture circuit of towns in Washington county, showing in a different town each evening.

A mammoth electrical sign announcing the feature photo-play offered each day has been placed over the entrance of the Empire theater, Portland. It is about six by twelve feet, while the illuminated letters are about a foot and a half deep and can easily be read for several blocks.

Manager Charles M. Stern of the Universal Film Exchange, is fast becoming an expert bowler. As yet he has not gotten into the hundred average class but his intimate friends, who have been watching his performances, say that he is rapidly acquiring a form that will land him in the top notches in a very short time.

Your correspondent is rejoicing in the birth of a ten and a half pound son and doesn't care who knows it.

Wallace W. Herne of Bangor, is planning to start a travelling moving picture show in this section of Maine within the next few weeks. Mr. Herne who comes of a theatrical family, the most noted member of which was James Herne of Hearts of Oak fame.

There will be a moving picture theater in a new block to be erected at Morrill's Corner, Portland, in the near future, directly opposite the big Six Links Building, recently completed.

The Theatrical Mechanics Association, of Portland, gave a grand cabaret ball at Pythian Temple, Friday evening, at which the first genuine cabaret performance ever given in Portland was featured. A splendid program was arranged with cast from Greely's and The Portland. The ball was given for the benefit of the local branch of the T. M. A

The Palace theater, Guy M. Farmer, Manager, Bangor, is now using United Film service.

The Thomas Musical Comedy Company is now appearing at the Bijou theater, Bangor, in connection with the moving pictures, mainly General Film service.

"As a Man Sows," the great Acquila production released in this country by Sawyer, Inc., and a subject which holds a record for booking in New York, is coming in for first money down in Maine. This attraction is handled by Earle B. Tinker of Ellsworth, Me., who also controls all releases of Sawyer, Inc., and of the Cosmofotofilm Company in that state.

CLEVELAND THEATERS THRIVE

Summer Shows of Pictures—Plans for Three New Film Theaters.

By J. D. Raridan, Cleveland Correspondent of Moving Picture World.

THE growing popularity of pictures in Cleveland finds renewed evidence in the fact that the legitimate theaters for the summer season have adopted the feature films. The Hippodrome, the Opera House, Metropolitan, Miles, Priscilla, Liberty and Gordon Square all have "gone into pictures." The Hippodrome, Keith vaudeville house, Opera House and Metropolitan are running big productions; Lyman Howe naval pictures are now on exhibition at the latter. The others have switched from vaudeville to regular program releases.

While several of the smaller houses of the city have planned on closing for a short period of the summer months there appears to be continuous development of plans for new theater construction. The past week brought out three architects' plans for large moving picture theaters, to be erected by responsible business men. The Strand Company has arranged to remodel a part of the Erie building, Prospect avenue and East 9th street, to accommodate an 800 capacity theater. S. H. Stecker, well known business man, will erect a new theater at the junction of West 35th street and Pearl road. Jacob Babin, real estate dealer, has plans for construction of another downtown house, to be located in the rear of the new Cuyahoga hotel, now under construction, at East 9th street and Rockwell avenue.

JOTTINGS IN SOUTHWEST.

Special to Moving Picture World from Southwest News Service.

DOUGLAS was not shocked by "Hypocrites." An editor there says: "After seeing Annette Kellermann in 'Neptune's Daughter,' and Margaret Edwards in 'Hypocrites,' both within a short time, without showing signs of serious shock, Douglas may be safely classed as not belonging to the 'long-hair' type of city. The same photoplays have been shown in some of the small towns of the country with serious injury to the mental composure of the good people thereof. Not so here.

"'Hypocrites' was shown at the Columbia theater to a crowded house at 25 cents a seat. While there may be some divergence of opinion as to the moral lesson intended and the manner of portrayal, there can be no question about the artistic success of the production. It proves that motion photography is reaching out into the realm of real art. Some of the scenes reminded one of Maxfield Parrish paintings."

The Majestic at Douglas has reopened with vaudeville and pictures at ten cents. Manager Wright booked some bonafide bullfight pictures for the opening night.

The Royal at Bisbee is giving free trips to the San Francisco Exposition.

The Majestic at Douglas conducted a baby show contest using slides of the competing youngsters as a lure to increase attendance.

The New Mexican Department of Public Instruction hopes to brighten rural life in the state by means of moving pictures. It has issued a license to the Pathescope Company, which will try to place an outfit in each district in the state if the consent of the county superintendent can be secured for a demonstration to the rural school directors.

The New Mexico Board of Exposition Managers at the San Diego, Cal., fair reports that about 500 feet of pictures were made of the dedication of the New Mexico building. Twenty positive copies were sent out over as many different circuits in the United States. In addition, the Pathe, Hearst-Selig and Universal weeklies each took about 300 feet.

In connection with a special children's show of "Fantasma," the Elks theater at Silver City, N. Mex., had Mr. Jua Sonstegard King, a professional story teller, to illuminate the picture. Prices of 15 and 25 cents were secured for this attraction.

The Barnett Amusement Company has booked the V-L-S-E service for its theater at Albuquerque, N. M.

C. J. Birchfield, assistant to the general advertising agent of the Santa Fe Railroad, and Operator Reeves of the Essanay Company were near Santa Fe, where they got some remarkable films of trains climbing grades and some unusual views of the cliff dwellers. These were part of a 3,000-foot scenic being made in the Southwest.

MOVING PICTURES AS MISSIONARIES.

Special to Moving Picture World from Hawaii News Service.

DR. SIDNEY L. GULICK, noted missionary and educator, who with Dr. Shailer Matthews recently visited Japan in the interest of better relations between the Mikado's empire and the United States, offers a solution of the American-Japanese problem in Hawaii.

"I can conceive of no more important or effective method for Americanizing our Oriental populations than by the skillful use of the moving picture shows," he says. "If the sugar plantations should combine, they might employ an expert man, or two on each of the islands, who could visit the various plantations and villages, in turn, and in time completely transform the mind of the entire population. He should have courses of lectures and reels on American history—Colonial Times and Early Immigration; the War of Independence; the Civil War and its consequences; Recent Immigration, etc., etc. The education should also serve to acquaint the people with the principal events and meaning of European history—The Middle Ages; Feudalism; The Reformation; The Rise of Nations in Europe; The Rise of Constitutional Governments and Democracies—the history of Liberty.

"But even more than this should be done. The Life and Teachings of Jesus and the standard stories of the Bible should be displayed in such ways as to set forth the fundamental moral and religious conceptions of Occidental civilization.

"By the use of moving pictures (5 cents to adults and free to children) the entire Asiatic population would be unconsciously swept into the circle of our Occidental life. Parents would move along with their children in their acquaintance without history and ideals. The chasm between parents and children, now dreaded, and to avoid which the Japanese schools exist, would be largely overcome.

"The man to give these lectures should, of course, be bilingual at least. Adults who understand little English should be addressed in their native tongues—Japanese, Filipino, Chinese, etc."

HAWAIIAN JOTTINGS.

"The picture world seems to be asleep in Honolulu regarding music and the picture. The artistic pianist who can play correctly to the picture is a recognized musician and artist, classed as such both in society and the music world," says a correspondent of the Honolulu Star Bulletin.

William Fernandez had George Kleine's "Antony and Cleopatra" on a tour of Lihue, Koloa, Eleele, Waimea and other places.

The Maunaolu Alumnae used motion pictures at their concert at the Valley Isle theater at Wailuku.

Ye Liberty theater in Honolulu is running "The Exploits of Elaine" each Monday, Tuesday and Wednesday night.

Stories of the Films

General Film Company.

KALEM.

THE MISSING MAN (Special—Two Parts—June 21).—On the trail of Burke, a safeblower, Detective Drydan tracks his man to Benson, Arizona. There, the sleuth learns from Mary, a maid at the hotel, that Burke resembles her missing husband to a remarkable degree. Joe Ivans, forest ranger, is taught telegraphy by his sweetheart, Betty. The latter is the daughter of the operator at Benson. Burke overhears a conversation between the sweethearts and thus becomes aware of the fact that a shipment of bullion is expected on the Fast Mail. Securing the assistance of two desperadoes, he arranges a holdup. The crook promises to meet his men at the spot where this is to take place. Betty, riding in the vicinity, learns of the plot. Climbing atop a telegraph pole, she taps the wire and flashes a warning to Joe, who is at the Benson station. Joe notifies the sheriff and both set out for the scene of the intended holdup.

The desperadoes discover Betty. The latter attempts to escape but is brought down by a bullet just as she reaches the railroad tracks. The Fast Mail is barely a hundred yards away when Joe and the sheriff appear. Taking in the situation, Joe throws his lariat. This encircles Betty's shoulders and the girl is yanked from the track just in time to save her from being ground under the wheels of the express. In the meantime, Drydan confronts the crook just as the latter is about to set out to meet his accomplices. Burke fights like a cornered rat. The battle ends when the crook crashes against the corridor railing. This gives way and the fugitive hurtles to his death. Joe and the sheriff capture the desperadoes. Upon their return, they find that papers discovered upon Burke, prove him to be Mary's husband.

IN HIGH SOCIETY (June 22).—Bud awakens Ham to tell him how easy it would be to rob the guests at the masque ball to be given by Gottrox, the pickle king. Ham, however, calmly kicking his pal in the face, rolls over for another sleep. That night finds Ham and Bud approaching the Gottrox mansion on burglary bent. They find Golden, the Gottrox heiress, spooning with Dick, her sweetheart. Dick, furious at being disturbed, tries to assault Ham. The latter, however, knocks Dick down and walks off with the fickle girl.

Mrs. Gottrox is anxious to have her daughter wed Count Vodka, a social lion. The latter, however, is really a Raffles, as Ham presently discovers. The latter sees the Count rob Mrs. Gottrox of a diamond pendant. A few minutes later Ham steals it from the original thief. Bud, who sees this, eventually steals the jewel from his pal. Ham follows up his good work by stealing a few gems from Mrs. Gottrox while engaging her in a mild flirtation. He arouses her husband's jealousy and the latter determines to use Ham as a floor mop.

Deeply smitten with Golden, Bud presents her with the necklace which Ham had stolen from her mother. The girl recognizes the jewel and cries for help. While Bud is being manhandled by the guests, Gottrox attacks Ham and, knocking him down, whales away at him with both fists. With a yell Ham awakens. Bud, seated on Ham's chest, is securing revenge for the kick!

THE VIVISECTIONIST (Special—Two Parts—June 23).—The strange cries which come from the Jardine house cause Worth, a neighbor, to notify the police. Lila is sent to investigate. Posing as a book agent, she enters the place. Dr. Jardine, however, sees through her ruse. He explains to the girl that he is conducting some important experiments in vivisection and that the noises heard by Worth are made by the animals he uses in the experiments. Dissatisfied, Lila departs. That night, a cordon of police is drawn about the house. The watchers see an auto drive up. Two attendants carry a man from the machine to the house. Quietly making her way to one of the windows, Lila peers into the room. She sees a patient struggling in the grasp of a burly attendant. The latter succeeds in subduing the victim, who is placed upon an operating table.

Dr. Jardine discovers Lila's presence. He neatly brings about her capture and the girl is brought into the house. Lila then learns that Jardine intends to sever the right arm from the man who lies on the operating table and transpose it to the body of his brother, who had lost his arm in an accident. The operation is about to commence, when Lila draws her revolver and shoots out the light over the operating table. The shot is heard by the police outside and they hasten to the scene. Jardine and his assistants are captured. At the station house Jardine's victim proves to be Murphy, an escaped convict. The doctor had aided the man to escape with the sole idea of using him in his experiment. It was Murphy's shouts for help that had attracted Worth's attention. The convict is sent back to the penitentiary, while Jardine is taken to a cell to await trial.

HONOR THY FATHER (Special—Three Parts—June 25).—Although it means the mortgaging of their home, Roger Dayton's parents send him to law school. Selfish and ungrateful, the boy forgets all about the old folks after his graduation. Alma, whose husband is serving time, fascinates the young man. Roger's ability brings him an appointment as prosecuting attorney. In the meantime, a bad season ruins John Dayton. Their home is sold over their heads and the old people are sent adrift.

Roger is in ignorance of this. Then, one day, he finds his father in a police court, tried on the charge of stealing bread. Ashamed to go to his father's rescue, the cur hastens from the court. Mrs. Dayton is saved from starvation by old Maggie, a newspaper vender, who resides in the same house. Roger's mother, ignorant of her husband's whereabouts, learns of what has happened while selling papers outside the jail. Fate has caused John Dayton to be placed in the same cell with Fenway.

Alma calls upon her husband and tells of how she is victimizing Roger. Dayton hears the story and when his wife calls, imparts it to her. The two prisoners are discharged on the same day. Mrs. Dayton learns that Alma is preparing to flee. Rogers enters Alma's apartment in time to witness the struggle between the two women. Preferring to believe the adventuress' lies, he sternly rebukes his mother. Chance leads him to discover the truth. At the same time, Fenway enters. Roger learns that the latter is Alma's husband. At once his own worthlessness dawns upon him and he vows to spend the rest of his days in expiating the wrongs he had heaped upon his parents.

IN DANGER'S PATH (Episode No. 33, "Hazards of Helen" Railroad Series—June 26).—"Spud" Doyle and "Chicago" Tim escape from Warren near Hobart Tower. Giving Helen a description of the men, Warren requests her to watch for them. Helen sees the two on the following evening and wires word of their presence. The crooks, guessing her intention, jump aboard a freight train lying on the siding. Helen decides to go home on the freight. The relief operator gives her a train order fixing the meeting point between the freight and an extra, requesting her to hand it to the trainmen. The yeggmen see her about to get on the train. Fearing Helen will betray them, the crooks make her a prisoner and throw her into an empty refrigerator car.

The thought of what must happen if the train orders are not delivered makes Helen desperate. Using one of the meat hooks, she chops her way into the ice chamber and reaches the car top. Upon reaching the open, she recognizes the crossing which the freight is approaching as the meeting point. Running forward, she warns the engineer. The freight is halted in time to avert a crash. The crooks leap from the train and flee. The following evening, Helen and Warren meet the yeggmen. The latter defeat the detective after locking Helen in a shanty. Later, the telegrapher and Warren locate "Spud" and "Chicago" near the turntable. In the fight which ensues, the men tumble into the pit just as the yardmen, unaware of what is taking place, begin turning a big mogul. Helen rushes across the turntable to the motor house and shuts off the power just in time to save the helpless trio from being crushed to death. The yardmen appear upon the scene and rescue the combatants. The crooks are placed under arrest.

VITAGRAPH.

THE JARR FAMILY SERIES, NO. 12 ("Mr. Jarr and Love's Young Dream"—June 21).—When Jack Silver, Jarr's young bachelor friend, comes into a big fortune the Cackleberry girls, visiting the Jarrs, at once draw lots to see who shall set their cap for the suddenly wealthy young man whom they had previously snubbed because he was poor. Gladys wins and Jack falls an easy victim to her matrimonial wiles. Irene becomes jealous of her sister's good fortune and intermingles a few sprays of poison ivy in the bunch of beautiful roses she sends her for the wedding. The box of roses is delivered to Mr. Jarr, who takes the expressman around to Gus's place, where he stands a treat. The box lid comes off and Gus and his friends all take long whiffs of the flowers and, of course, incidentally come in contact with the poison ivy. The same thing happens at home. The day of the wedding Mr. Pinkfingers, Jack's best man, has a dreadful case of "nerves" when he discovers the groom is sick abed with the poison, and rushing over to the Jarrs finds everybody except Mrs. Jarr has fallen victim to the mysterious disease. Gus and the bunch, their faces and hands swollen all out of proportion, start on a punitive expedition to Jarr's flat, for they think he has played a practical joke on them, but his appearance convinces them he is innocent. Irene arrives and is forced to confess her guilt. The roses and ivy are thrown out the window, landing on the head of Jabez Smith, Jarr's boss, and his fair young bride, Clara Mudridge-Smith. The bunch just leaving Jarr's home see the whole Smith party smelling the roses, and return home in unholy glee at the thought that "there will be others."

VICTOR'S AT SEVEN (Broadway Star Feature—Three Parts—June 22).—It all starts when Professor Alonzo White invites his wife to dine with him at Rector's at seven that evening. About the same time, Hughey White, tired business man, is switched by mistake to the same telephone wire with Fifi Fluter, a chorus girl. After a little flirtatious conversation, he invites her to supper at the same place at seven o'clock that evening. Both men order private dining rooms. Because of an error and change in head waiters, Mrs. White, a big, strapping woman, is ushered into Hughey's room, while the Professor gets the room where Fifi is waiting. Hughey is mistaken by the muscular Mrs. White for a masher and she has him put out. The head waiter explains the mistake and both go to Fifi's room. Seeing her husband there, Kate makes a rush for him, but he scampers into a private apartment belonging to Harry Horton and his wife. There he is discovered behind a screen and comes near being shot, but on explaining it was all a mistake, the badly scared man is invited to sit down and have a bottle of wine.

Meanwhile, Nick Hotstuff, Fifi's jealous lover, invites himself to Hughey's little supper in Fifi's room and proves a veritable spectre at the feast, making the affair very slow for Hughey. Later on Mrs. White interrupts a miniature cabaret performance, the Professor (now feeling greatly exhilarated from the wine) and Mrs. Horton are giving in the ballroom, and an exciting chase in taxis follows. Mrs. White is arrested for not having fare money, while the Professor gets mixed up with a burglar, and, being found with a sack of plunder in his bewildered possession, is likewise pinched. Meanwhile, Nick secures a terrible revenge on Hughey, which—after a series of embarrassing incidents—terminates in the whole bunch being taken to the police station. Explanations and humble repentance become general. Quiet is finally restored, and after imposing some goodly fines, together with much excellent advice, the magistrate unites in marriage Nick and Fifi, after which the various couples go away happy.

AN INTERCEPTED VENGEANCE (June 23).—When Jim Henson, bad man and rancher, falls in love with Bess, daughter of Willard, the Agency storekeeper, on the Blackfoot Reservation, he goes straight to her father and says, "I'm going to marry your gal—or bust you up in business!" Willard, who is a mild-mannered man, is brow-beaten into influencing the girl—despite her dislike for Henson, to consent to marry him. Like most men of his stamp, Jim Henson is quick-tempered, and discovering Bess has taken a liking to Colby, the new store clerk from the East, Jim is furious. He warns the Easterner to keep away from "His gal." Bess and the young Easterner fall in love, however, and decide to run away together. Henson is on the lookout, and catches them. He marches them back to her father and sends Colby a note saying he is coming to kill him at six o'clock that night. The Easterner is no coward, but he con't hit the broad side of a born with a pistol, so it looks bad for him. That afternoon a pony belonging to Gray Antelope, one of the Reservation Indians, breaks into Henson's grain field, and creates havoc. In an outburst of anger, the rancher raisis his rifle and kills the horse. Gray Antelope demands payment for the animal, but Henson sneeringly tosses him a dollar and rides away after shooting the Indian's hat off. Gray Antelope swears vengeance, calls the other braves, and the result is Henson is ambushed and captured. Bound hand and foot, he is tied by a long rope to the tail of a horse. The animal is lashed into a mad gallop and, watching their enemy being dragged through dust and over rocks, the Indians know their revenge is complete. Exactly at six o'clock the horse arrives at the agency store, dragging the body. Henson is dead, his vengeance intercepted by the vengeance of the Indians, and at last is seen Gray Antelope tenderly stroking the head of his dead pony.

WHAT'S OURS (June 24).—At Hathaway & Eaton's, a big department store, Sylvia Chase applies for and receives a position at the glove counter. Mrs. Burke, wife of a millionaire, and a lady of philanthropic tendencies, who had once been a salesgirl herself, becomes interested in Sylvia, and the two become great friends. Burton Tremper, a young man with very wealthy parents living in Philadelphia, comes to New York to learn the meaning of the word, "work," and falls in love with Sylvia. Arthur Meadows, Tremper's friend, feeling the affair is only an infatuation, very kindly writes his aristocratic mother that she is in danger of losing her son to a salesgirl. Mother starts for New York at once to put a stop to the affair, but Sylvia has something to say about the matter herself, and politely but firmly announces she will reserve decision. After vainly trying to solve the matter to her own satisfaction, Sylvia goes to her friend, Mrs. Burke, and asks her advice. That wise lady sums up her wisdom in the simple words: "If he loves you, leave the decision to him, but don't let the world's foolish little barriers keep you from your own!" Cheered by the words and strengthened in her resolution to refuse to give up Burton, Sylvia goes back to her work with a light heart, feeling certain that her lover will make a true decision. Meanwhile, Mrs. Tremper and her son argue and argue, but all in vain; both are equally obstinate, and finally, after Burton states emphatically that he intends to marry the girl he loves and the money can go hang, Mrs. Tremper angrily disinherits him. He takes it bravely, however, for he has learned what it is to work, and with a determination to succeed in his chosen profession, that of law, he goes to Sylvia, tells her all, and secures the momentous "Yes" to his ardent proposal and the happiness which is theirs.

THEIR FIRST QUARREL (June 25).—At breakfast Mr. Newlywed receives a letter from an old friend inviting him and his wife to the station to meet his party, while they are waiting for the Limited. That is all right, but when Mrs. Newlywed notices a sentence in the note reading: "The beautiful Miss Darling—you remember her—is with us," jealousy almost chokes her. She asks her husband who "that person" is and both are soon in the midst of their first quarrel. What wonderful eye-openers these first quarrels sometimes are, and what amazing tempers the fair young bride and her loving, gentle husband, display. After the tornado of emotion has blown itself out, Mrs. Newlywed bursts out crying, calls her husband a brute, and announces her intention of going home to mother! She thinks that will bring him to terms, but to her utter surprise, he angrily avows his intention of helping her pack up right away; she can go as soon as she likes! He gets a railroad ticket for her, and insists she leave on the noon train, whereat another flow of tears follows. Mr. Newlywed, at the office, begins to feel sorry when the reaction sets in, and buying some flowers, he goes home to make up. Mrs. Newlywed, in the interim, has also decided she has been very foolish, but intends to retain her dignity, nevertheless. As her husband enters, she haughtily closes the trunk and pretends to be just starting for her mother's. He is very humble, admits he has been a brute and offers the flowers as a peace offering. But instead of coming into his waiting arms, she goes into another tantrum, which angers him so he throws the flowers on the floor and storms out. She lets him get as far as the study, then calls, and he turns to see her caressing his flowers. Apparently confused, she runs upstairs, and there Mr. Newlywed takes her—laughingly protesting—in his arms. They kiss and their first quarrel ends as all newlyweds' quarrels do—in better understanding of each other, and—love.

THE SILENT W (Special—Two Parts—June 26).—Florence Ray is urged by her parents to marry a certain wealthy Mr. Carroll, and apparently consents, but in reality plans an elopement with Ned, her sweetheart. Papa Ray writes a letter to Mrs. Osgood, the wife of a business connection in New York, who has never seen Florence, that his daughter will arrive on Tuesday to buy her trousseau. Florence leaves, as planned, but gets off the train at St. Louis, meets Ned and elopes. In Cambric, Ohio, the mother of another Florence, whose last name is Wray, receives a letter from Anna Bean, her married cousin in New York, inviting her on for a visit. Florence Wray goes, and arriving on Tuesday, is met at the sation by Jim Osgood, who mistakes her for Florence Ray. A policeman sees the meeting and takes particular note of the couple. At the Osgood home Florence sees the leter from Papa Ray regarding the other Florence and realizes the mistake that has occurred. She has forgotten her cousin's married name, however, so she decides to let the deception go on until she can locate her relative. Anna's husband, puzzled over Florence's non-appearance, meets the station policeman and it is decided that Florence has been abducted. Meanwhile Florence Wray is having a grand time shopping with Mrs. Osgood in a beautiful limousine. Mrs. Osgood discovers that Jim Osgood is falling in love with Florence and warns him that the girl is engaged. The next day Florence's conscience begins to trouble her and she finally confesses to Jim her deception. He is astounded at first—then very happy, for he can now declare his love. He does so and is accepted. On a visit to Anna, Florence learns to her utter amazement that her husband-to-be is Jim Osgood, the millionaire. Mrs. Osgood's gracious consent to their marriage is won and everybody is made happy by Florence's little deception and the "silent W," which played so prominent a part in the affair.

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ESSANAY.

THE MAN WHO FOUND OUT (June 21).—The Man, while in a railroad coach, dozes and dreams that his wife is untrue to him. He wakes with a start and arrives home in a nervous apprehension, having been greatly oppressed by his dream. He construes everything his wife does into suspicious circumstances. Finally he throws open a door of the bathroom to find a man there. He heaps accusations upon his astonished wife than discovers that the man is a plumber doing repair work. The Man begs his wife's forgiveness, which she readily grants and he learns a lesson.

BRAGA'S DOUBLE (Special—Two Parts—June 22).—Dominica Menduna, the beautiful and unusual heroine of a series of startling adventures, has her own code of morals, elastic as to the property rights of others, rigid as to her own personal conduct. Emilio Braga, a saturnine-faced Argentino, is a criminal by instinct, training and desire. He sends Dominica, who is his companion and assistant, to the cafes to find a double for him that he may establish an alibi while he wreaks vengeance on his official and personal enemy, Legrand. Legrand is as unscrupulous as Braga, from whom he has been extorting money for former crimes. Braga plans to kill him but fails. Dominica finds the double in the person of Taylor, a mining man from El Paso, Texas, and the complications that arise give them both much to do, and Taylor an opportunity to show just what he can do in a rough and tumble fight in the cafe, where he is assaulted by ruffians, who mistake him for Braga. Dominica conceives a feeling for him that is just a little warmer than respect and Braga's jealousy is aroused. Dominica scorns Braga and leaves him in rage and disgust.

THE FABLE OF THE SEARCH FOR CLIMATE (June 23).—Once there was a poor Gloomer who had time-tabled himself all over the Globe, trying to find a climate that would enable him to rise each A. M. feeling fit as a fiddle. His private drug store was stocked with all the remedies favored by his friends at the club and yet, from month to month, his general health did not improve. He went to England, France and Germany to save his life, but what was food for the natives was Katzenjammer for the poor invalid. After weeks of complete saturation he was a faded flower. He arrived back in the land of dyspepsia and got ready to motor to the North woods. When the car skidded he went up in the air and alighted on a farm. After his leg was in splints at the Peabody farmhouse he felt shattered and called for rye or Bourbon, but Mrs. Peabody, local president of the W. C. T. U., told him he would feel better if he took a nap. Although deprived of the necessities of life, he was alive and chipper after a week had elapsed. No busthead in the morning and he felt like a bird all day. At last he had found the right climate. When it came time to pull back to the big town he hated to say goodbye to his benefactors and the invigorating ozone. Back at the club his pals took one peep at him and threw up their hands. They said he looked like another man. He said it was the climate. Then the Poor Man made an appalling discovery. He learned that while he was out in the tall grass he had mislaid his thirst.

A HOT FINISH (June 24).—The girl reads a magazine article on how to become an actor. She goes through all the actions described and her mother thinks she is crazy. Her father, however, takes her by the ear and sends her out for a can of milk. When she is out of sight of the house, she sits on a bench, takes her magazine and begins to read again. Presently she drops asleep and dreams that an actor comes to her home, she elopes with him and they become famous on the stage. She is rudely awakened by her father, who goes in search of her when she is long in returning. He tears up the magazine and she decides to become reconciled to farm life.

A DIGNIFIED FAMILY (Special—Three Parts—June 26).—Dan Carter, the undignified member of a dignified family, engages as principal in a prize fight and is ostracized by his family. He goes to the mountains, teaches school and falls in love with Ann Barth, a harum-scarum hoyden, illiterate and glad of it. His family comes to the mountains where Dan's

brother Melville, sees Ann and the two fall in love. Melville repudiates her at the door of his father's home and Ann determines on revenge. She goes to a fashionable school where she gets a thorough education and becomes a society girl. Melville, not recognizing her, falls in love with her and the engagement is to be announced at a dinner. They appear at the dinner, where Ann, completing her revenge, throws Melville over and announces that she will marry Dan, the only man she ever really loved.

THE WEALTH OF THE POOR (June 11).—A poor man and his wife have a hard struggle to make ends meet. They have seven children and frequently find it a hard task to get food for them all. The poor man has a wealthy brother who has no children. He and his wife are very anxious to adopt one of the poor brother's children. He offers his brother a house, land and money if he will consent to give up one of the children. The poor man and his wife go through the children's rooms at night to see which one they will give up, but at each bed they decide that one cannot be spared. In the morning when they see all seven at the breakfast table they rejoice that they had not given any of them up. They decide that is their compensation for poverty.

EDISON.

A SPORT OF CIRCUMSTANCES (June 23).—The Rev. Zack Leigh is one of those ultra-dignified parsons whose daily exercise consists of turning the pages of religious pamphlets and woman suffrage propaganda. Lee Ryder is a jockey, whose cardinal occupation is evading his alimony-seeking wife; Mrs. Leigh is a fanatical suffragist, who likes to parade about occasionally with flags and banners decrying men. Mrs. Ryder, on a still hunt for her elusive spouse, happens into his room in time to find a telegram from the owner of Fire-Fly, a race horse, asking Ryder to hurry to Plumville and ride the thoroughbred in the big stake event of the afternoon. She decides to hustle to Plumville and get some money from her husband there. The Rev. Mr. Leigh is handed a letter from his wife to the effect that she intends to come home that day, and if he will meet her at Plumville they will take part in the suffrage parade. Off he goes to Plumville, arriving at the hotel simultaneously with Lee Ryder. Both are assigned rooms. Meanwhile an army of suffragists enters the hotel, their headquarters.

Wishing to look his best in the parade, Mr. Leigh sends his suit out to a nearby tailor to be pressed. He is in the hallway in rather undignified attire as some wandering suffragists are heard approaching. Into the jockey's room dashes Mr. Leigh. Ryder's jockey suit is sent to the room shortly after, and, thinking it is the costume the committee wishes him to wear in the parade, he hastily dons it. Hardly has he arrayed himself in the suit when Turbot, the owner of Fire-Fly, with other sports, rushes into the room. They pick up the unfortunate and uncomfortable minister, and carry him bodily to the track where he is thrown upon a horse. They are off! Around the track they speed! He is first! For the entire mile Mr. Leigh hangs this way and then that way upon the fleet animal. It is a wonderful exhibition of riding. He is returned a winner, and all sing his praises. Mrs. Leigh and Mrs. Ryder have taken up positions in front of their respective husbands' rooms. The latter attempts to embrace the minister, but he repels her with a dignified wave of the hand. Then he declares his identity. Then all proceed to faint.

THROUGH TURBULENT WATERS (Special—Four Parts—June 25).—The West is the stamping ground for Paul Temple and his thespian associates. He is talking with his sweetheart, Jane Dinsmore, as Alice Robinson, Jane's intimate friend, enters with a letter from an erstwhile associate, advising her to go to New York and accept a place in the chorus. A word from Temple, and Alice has made up her mind. She leaves for New York. Temple and Jane have been married some time, and are living unhappily, apart from the old folks. The former's reputation as a heavy actor is wide, but drink has degraded him. Subsequently, Jane dies, due to Temple's abuse of her. A short time previous to her death, Jane had sent a telegram to her father advising him of the wretched conditions under which she was living, and the information has prompted Dinsmore to go in search of her. Arriving at the Temple address, he is advised by the landlady of his daughter's demise and persecution. He swears to avenge his daughter.

Alice is contented with her place as a member of a cheap stock company. Temple, a dissipated person, has come to New York, and is engaged as the leading man in the company Alice is with. Alice is, of course, surprised to see him, but he mourns the loss of his "poor wife" and explains that, for professional reasons, he has changed his name to Delaney. Alice accepts his explanation. Attracted by her beauty, and recognizing in her much latent talent, Temple promises to make her a great actress and she, in turn, falls under his hypnotic influence. James Montrose, a producer, and Frank Wentworth, his lawyer, see the play in which Temple, now known as Delaney, is starring. They decide on him as their choice for their new Broadway vehicle, "The Lesson." Delaney is engaged, and through his influence, Alice is retained to play the ingenue lead. He goes through a sham form of marriage with Alice, with a man named Ford, hired to act as a parson. Night after night, Delaney coaches her, until Alice plays the part almost perfectly. Her big scene is in the last act, when she fires at Delaney as the curtain falls. All this time Dinsmore has been scouring the West for a trace of Temple, not knowing that he has changed his name.

The play is a signal success. The first night brands Alice as a star. By chance Dinsmore, who has come on to New York, sees a photograph of Delaney with Alice, and, after investigation, learns that he is starring in "The Lesson." He thereupon writes a number of notes to the star threatening him. The receipt of these letters has begun to undermine the nervous system of Delaney. To add to this source of discomfort and worry, Alice, having come upon Delaney and Ford when the latter was demanding the rest of the money for performing the mock marriage, discovers that she is not really married to him, with the result that she expresses the wish that real bullets be in the stage revolver at the performance at the theater that evening. After several notes have been sent, Dinsmore conceives a plan by which to avenge the death of his daughter, and forges a pass which admits him back of the stage in the theater where Delaney is playing. He replaces the blank cartridges in the revolver with real bullets, with the result that Delaney is shot to death by Alice. She is arrested, and held on the strength of a statement by the maid, who heard her express the wish that real bullets be in the revolver. Dinsmore, reading of Alice's arrest in the paper, calls Wentworth, now handling Alice's case, on the telephone, and, without disclosing his identity, confesses he was responsible, Alice is released. Dinsmore, realizing that there is now nothing more to live for, commits suicide. Wentworth, having long since shown affection for Alice, is now accepted by her.

THE BREAKS OF THE GAME (June 26).—Usually there is little time for sentimentality in the newspaper office, but Bob Carpenter, the star reporter, and Marjorie Vale, found a little now and then between assignments. Marjorie refuses to take his suit seriously, however, until Bob has put over a "scoop" on the contemporaries in the city. Bob happens into the police station in time to get a tip from Ah Sing, a stool pigeon, to the effect that a gang of opium smugglers are scheduled to land a quantity of the drug that very night. He and Arthur Vale, Marjorie's brother, also on the paper, accompany the police to the pier where they embark on a police boat. Herself curious, Marjorie strolls into Chinatown to see the excitement and is trapped in an opium den by San Fong, who uses Lou, an underworld character, to entice her to the place.

The police boat follows the course directed by the stool pigeon and the officers see several cans lowered into the water from the port-hole of an incoming steamer. Men in a launch come alongside swiftly and draw the cans into the craft. The police boat gives chase, and soon the smugglers are being pursued through dark alleys near Chinatown, the police boat having failed to overtake the fugitive launch. In the meantime, Marjorie, now conscious of danger, loses the mannish spirit which has characterized her in the newspaper work, and the woman in her is apparent. A secret panel is moved and she finds herself in a compartment elegantly furnished with hand embroideries, and rich ornaments. She pushes aside the hangings and gazes into a marvelously fascinating oriental room.

Into a door the Chinese rush with the officers and Bob Carpenter following closely. Carpenter assists the officers capture the smugglers and catches sight of San Fong (for it is his house) as he is about to work the lever of a trap leading to a secret room. Carpenter leaps upon him and they roll downstairs together into the room where Marjorie is. Bob explains that he has the biggest story that has broken in months and Marjorie remembers her promise.

LUBIN.

ROAD O' STRIFE, NO. 12, "The Sacrifice" (June 21).—Alene's apparently inevitable fate is a crushing horror to Daisy. Besides this, Daisy realizes that Robert Dane's whole life is centered upon Alene and will be utterly blasted if she suffers the terrible penalty which the law has imposed. Unable to endure the suspense alone, Daisy goes to Dane's lodging house late in the night preceding the day set for Alene's execution, and finds him staggering with weakness from the wound inflicted by the night watchman, but triumphant at having solved the mystery of Gilbert Jerome's death. A few mo-

(Continued on page 1986.)

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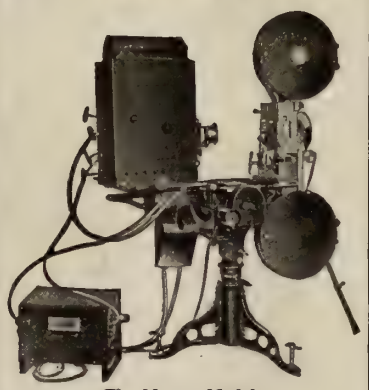

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Calendar of Daily Program Releases

Releases for Weeks Ending June 19 and June 26

(For Extended Table of Current Releases See Pages 2018, 2020, 2022.)

General Film Company

Current Releases

MONDAY, JUNE 14, 1915.

BIOGRAPH—A Romance of Old California (Drama).
EDISON—No Release this Date.
ESSANAY—Whose Was the Shame (Drama).
KALEM—When the Mind Sleeps (Special—"Broadway Favorites"—Three parts—Drama).
LUBIN—Road o' Strife Series No. 11, "The Valley of the Shadow" (Drama).
SELIG—Letters Entangled (Special—Two parts—Drama).
—Hearst-Selig News Pictorial, No. 47, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 11 "Mr. Jarr and the Ladies Cup" (Comedy).

TUESDAY, JUNE 15, 1915.

BIOGRAPH—Mrs. Van Alden's Jewels (Special—Two parts—Drama).
EDISON—No Release this Date.
ESSANAY—The Little Deceiver (Special—Three parts—Drama).
KALEM—Raskey's Road Show (Comedy).
LUBIN—Capturing Bad Bill (Comedy).
—Caught With the Goods (Comedy).
SELIG—The Heart of the Sheriff (Western—Drama).
VITAGRAPH—The Little Doll's Dressmaker (Special—Two parts—Drama).

WEDNESDAY, JUNE 16, 1915.

EDISON—Cartoons In the Parlor (Cartoon—Comedy).
ESSANAY—Subject not yet announced.
KALEM—The Vanishing Vases (Special—Two parts—Drama).
LUBIN—The Insurrection (Special—Three parts—Drama).
SELIG—A Tragedy In Panama (Drama).
VITAGRAPH—Philanthropic Tommy (Comedy—Drama).

THURSDAY, JUNE 17, 1915.

BIOGRAPH—His Ward's Scheme (Comedy—Drama).
ESSANAY—The Broken Pledge (Comedy).
LUBIN—From Champion to Tramp (Special—Two parts—Drama).
MINA—A Mixup in Males (Comedy).
SELIG—His Father's Rifle (Special—Three parts—Drama).
Hearst-Selig News Pictorial No. 48, 1915 (News).
VITAGRAPH—To the Death (Western—Drama).

FRIDAY, JUNE 18, 1915.

BIOGRAPH—Love In An Apartment Hotel (Drama—Re-Issue No. 2).
EDISON—The Working of a Miracle (Special—Three parts—Drama).
ESSANAY—Broncho Billy and the Land Grabber (Western Drama).
KALEM—Rival Waiters (Comedy).
—The Eagle Owl (Zoology).
LUBIN—The Bridge of Sighs (Drama).
VITAGRAPH—A Mistake in Typesetting (Comedy).

SATURDAY, JUNE 19, 1915.

BIOGRAPH—The Way Out (Drama).
EDISON—The Corporal's Daughter (Drama).
ESSANAY—Vain Justice (Special—Two parts—Drama).
KALEM—Near Eternity, (Episode No. 32 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—A Safe Investment (Comedy).
SELIG—The Angel of Spring (Jungle—Zoo—Drama).
VITAGRAPH—Miss Jeykll and the Madame Hyde (Broadway Star Feature—Special—Three parts—Drama).

United Film Service

Current Releases

SUNDAY, JUNE 13, 1915.

UNITED—Love's Strategy (Comedy).

MONDAY, JUNE 14, 1915.

IDEAL—Brand Blotters (Two parts—Drama).

TUESDAY, JUNE 15, 1915.

SUPERBA—The New Photographer (Comedy).

WEDNESDAY, JUNE 16, 1915.

EMPRESS—The Turning Point (Two parts—Drama).

THURSDAY, JUNE 17, 1915.

LUNA—The Rube's Sleep Producer (Comedy).
STARLIGHT—The Hungry Boarders (Cemedy).

FRIDAY, JUNE 18, 1915.

PREMIER—Lilly of the Valley (Two parts—Drama).

SATURDAY, JUNE 19, 1915.

LARIAT—Out of the Silence (Two parts—Drama).

General Film Company

Advance Releases

MONDAY, JUNE 21, 1915.

BIOGRAPH—The Condemning Circumstance (Drama).
ESSANAY—The Man Who Found Out (Drama).
KALEM—The Missing Man (Special—Two parts—Drama).
LUBIN—Road o' Strife Series No. 12, "The Sacrifice" (Drama).
SELIG—The Fortunes of Mariana (Special—Two parts—Drama).
Hearst-Selig News Pictorial No. 49, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 12, "Mr. Jarr and Love's Young Dream (Comedy).

TUESDAY, JUNE 22, 1915.

BIOGRAPH—The Wives of Men (Special—Two parts—Drama).
ESSANAY—Bragga's Double (Special—Two parts—Drama).
KALEM—In High Society (Comedy).
LUBIN—Father Said He'd Fix It (Comedy).
With the Help of the Ladies (Comedy).
SELIG—With the Aid of the Law (Drama).
VITAGRAPH—Victor's At Seven (Broadway Star Feature Special—Three parts—Drama).

WEDNESDAY, JUNE 23, 1915.

EDISON—A Sport of Circumstances (Comedy).
ESSANAY—The Fable of "The Search for Climate" (Comedy).
KALEM—The Vivisectionist (Special—Two parts—Drama).
KNICKERBOCKER STAR FEATURES—The Kick Out (Special Feature—Three parts—Drama).
LUBIN—The Life Line (Special—Two parts—Drama).
SELIG—The Onion Patch (Drama).
VITAGRAPH—An Intercepted Vengeance (Western—Drama).

THURSDAY, JUNE 24, 1915.

BIOGRAPH—Her Convert (Drama).
ESSANAY—A Hot Finish (Comedy).
LUBIN—The Dream Dance (Special—Thre parts—Drama).
MINA—The Stolen Case (Comedy).
SELIG—Sands of Time (Special—Three parts—Drama).
Hearst-Selig News Pictorial, No. 50, 1915 (News).
VITAGRAPH—What's Ours (Comedy—Drama).

FRIDAY, JUNE 25, 1915.

BIOGRAPH—Fighting Blood (Drama—Reissue No. 3).
EDISON—Through Turbulent Waters (Special—Four parts—Drama).
ESSANAY—Her Realization (Western Drama).
KALEM—Honor Thy Father (Special—Three parts—Drama).
LUBIN—Her Answer (Drama).
VITAGRAPH—Their First Quarrel (Comedy).

SATURDAY, JUNE 26, 1915.

BIOGRAPH—The Girl Hater (Comedy—Drama).
EDISON—The Breakers of the Game (Drama).
ESSANAY—A Dignified Family (Special—Three parts—Drama).
KALEM—In Danger's Path (Episode No. 33 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Just Like Kids (Comedy).
SELIG—The Tiger Cub (Jungle—Zoo—Drama).
VITAGRAPH—The Silent W (Special—Two parts—Comedy).
—When We Were Twenty-One (Comedy).

United Film Service

Advance Releases

SUNDAY, JUNE 20, 1915.

UNITED—Horseshoe Luck (Comedy).

MONDAY, JUNE 21, 1915.

IDEAL—When the Call Came (Two parts—Drama).

TUESDAY, JUNE 22, 1915.

SUPERBA—The Dime Novel Hero (Comedy).

WEDNESDAY, JUNE 23, 1915.

GRANDIN—The Stranger (Two parts—Drama).

THURSDAY, JUNE 24, 1915.

LUNA—An Accidental Parson (Comedy).
STARLIGHT—The Black Statue (Comedy).

FRIDAY, JUNE 25, 1915.

PREMIER—When the Tide Turned (Two parts—Drama).

SATURDAY, JUNE 26, 1915.

PYRAMID—His Wife's Past (Two parts—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending June 19 and June 26

(For Extended Table of Current Releases See Pages 2018, 2020, 2022.)

Universal Film Mfg. Co.

SUNDAY, JUNE 13, 1915.

BIG "U"—Across the Footlights (Two parts—Drama).
LAEMMLE—Little Mr. Fixer (Drama).
L-KO—No Release this Week.

MONDAY, JUNE 14, 1915.

IMP—The Riddle of the Silk Stockings (Comedy).
JOKER—A Duke For a Day (Comedy).
VICTOR—The Oyster Dredger (Two parts—Drama).

TUESDAY, JUNE 15, 1915.

GOLD SEAL—Under the Crescent, Adventure No. 3 "In the Shadows of the Pyramids" (Two parts—Drama).
NESTOR—On His Wedding Day (Comedy).
REX—The Last Act (Drama).

WEDNESDAY, JUNE 16, 1915.

ANIMATED WEEKLY—Number 171 (News).
LAEMMLE—The Snow Girl (Three parts—Drama).
L-KO—No Release this Week.

THURSDAY, JUNE 17, 1915.

BIG "U"—The Second Beginning (Drama).
POWERS—The Panzer Troupe (Photo-Vaudeville).
—The Wizard of the Animals (Educational).
REX—Into the Light (Two parts—Drama).

FRIDAY, JUNE 18, 1915.

IMP—The White Terror (Four parts—Drama).
NESTOR—The Downfall of Potts (Comedy).
VICTOR—No Release this Week.

SATURDAY, JUNE 19, 1915.

BISON—One Man's Evil (Two parts—Drama).
JOKER—At the Bingville Barbecue (Comedy).
POWERS—Her Mysterious Escort (Drama).

SUNDAY, JUNE 20, 1915.

BIG "U"—Her Own Blood (Western—Drama).
LAEMMLE—No Release this Week.
L-KO—Blue Blood and Yellow Backs (Two parts—Comedy).

MONDAY, JUNE 21, 1915.

IMP—Mismated (Comedy).
JOKER—No Release this Week.
VICTOR—Circus Mary (Three parts—Drama).

TUESDAY, JUNE 22, 1915.

GOLD SEAL—Under the Crescent, Adventure No. 4, "For the Honor of A Woman" (Two parts—Drama).
NESTOR—A Peach and A Pair (Comedy).
REX—A Mountain Melody (Drama).

WEDNESDAY, JUNE 23, 1915.

ANIMATED WEEKLY—Number 172 (News).
LAEMMLE—A Boob's Romance (Two parts—Comedy).
L-KO—A Dismantled Beauty (Comedy).

THURSDAY, JUNE 24, 1915.

BIG "U"—The Tinker of Stubbinville (Drama).
IMP—Larry O'Neil, Gentleman (Two parts—Drama).
POWERS—Lady Baffles and Detective Duck in the 18 Carrot Mystery (Comedy).
VICTOR—Mumps (Comedy).

FRIDAY, JUNE 25, 1915.

IMP—Conscience (Four parts—Drama).
NESTOR—No Release this Week.
VICTOR—The Remedy (Comedy).

SATURDAY, JUNE 26, 1915.

BISON—The Test of a Man (Two parts—Western—Drama).
JOKER—When Schultz Led the Orchestra (Comedy).
POWERS—Learning to Be A Father (Drama).

Mutual Film Corporation.

SUNDAY, JUNE 13, 1915.

KOMIC—Unwinding It (Comedy).
MAJESTIC—The Burned Hand (Two parts—Drama).
THANHOUSER—Through Edith's Looking Glass (Drama).

MONDAY, JUNE 14, 1915.

AMERICAN—His Obligation (Two parts—Drama).
KEYSTONE—The Cannon Ball (Two parts—Comedy).
RELIANCE—The Old Batch (Drama).

TUESDAY, JUNE 15, 1915.

BEAUTY—The Mollycoddle (Drama).
MAJESTIC—Pirates Bold (Comedy).
THANHOUSER—The Country Girl (Two parts—Drama).

WEDNESDAY, JUNE 16, 1915.

AMERICAN—Her Musical Cook (Comedy).
BRONCHO—His Superficial Wife (Two parts—Drama).
RELIANCE—The Housemaid (Drama).

THURSDAY, JUNE 17, 1915.

DOMINO—The Soul of Phyra (Two parts—Drama).
MUTUAL WEEKLY—Number 24, 1915 (News).

FRIDAY, JUNE 18, 1915.

FALSTAFF—Ebenezer Explains (Comedy).
—Little Herman (Comedy).
KAY-BEE—The Secret of Lost River (Two parts—Drama).
THANHOUSER—In the Valley (Drama).

SATURDAY, JUNE 19, 1915.

RELIANCE—The Old Clothes Shop (Two parts—Drama).
ROYAL—Not a Ghost of a Show (Comedy).

SUNDAY, JUNE 20, 1915.

KOMIC—Where Breezes Blow (Comedy).
MAJESTIC—The Woman From Warren's (Two parts—Drama).
THANHOUSER—The Two Cent Mystery (Comedy).

MONDAY, JUNE 21, 1915.

AMERICAN—Peggy Lynn, Burglar (Two parts—Drama).
RELIANCE—The Choir Boys (Drama).

TUESDAY, JUNE 22, 1915.

BEAUTY—A Deal In Diamonds (Comedy-Drama).
MAJESTIC—The Ash Can (Juvenile-Comedy).
THANHOUSER—Which Shall It Be (Two parts—Drama).

WEDNESDAY, JUNE 23, 1915.

AMERICAN—One Woman's Way (Drama).
BRONCHO—The Shadowgraph Message (Two parts—Drama).
RELIANCE—The Silent Witness (Drama).

THURSDAY, JUNE 24, 1915.

DOMINO—Hearts and Swords (Two parts—Drama).
MUTUAL WEEKLY—Number 25, 1915 (News).

FRIDAY, JUNE 25, 1915.

FALSTAFF—The Stolen Anthurium (Comedy).
KAY-BEE—The Floating Death (Two parts—Drama).
MAJESTIC—The Motor Boat Bandits (Comedy).

SATURDAY, JUNE 26, 1915.

RELIANCE—A Bad Man and Others (Two parts—Drama).
ROYAL—When the House Divided (Comedy).

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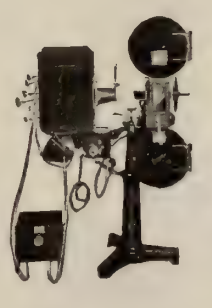

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(Continued from page 1981.)

ments after detectives arrive to arrest Dane for the theft of the silver cup. Vainly Dane tells them of his discovery, but they regard his story as the wild fancy of a disordered mind, and refuse to permit him to appeal to the Governor. Dane makes a frantic effort to escape, but is overpowered. While the officers struggle with Dane, Daisy turns off the light, and flees down the fire escape, taking the silver cup and flask of water from the mineral spring. She is pursued, but eludes the detective by clambering aboard a passing freight train. Daisy enlists the sympathy of a brakeman, and is permitted to make the trip to the State capitol on the top of a box car.

Arriving in the capital at dawn, Daisy locates the residence of the Governor, but realizing that ordinary means would not gain her an interview at this hour, she breaks into the house, purposely making noise enough to arouse the inmates. The Governor listens to her story with incredulity, directs that she be turned over to the police, and Daisy realizes there is but one course remaining. In half an hour Alene will be executed, and Daisy believes that Dane will not live afterward. She carefully explains Dane's contention that the poison which killed Gilbert Jerome is contained in the metal of the cup; that this unknown poison is neutralized and even made a beneficial tonic when acted upon by the minerals contained in the water of the spring beside which the cup hung, but is deadly when these neutralizing minerals are not present. She fills the cup from the flask of mineral water and drinks, without harm, but a cupful of water from the Governor's own carafe proves Dane's theory true, and Daisy has given her life that those she loved might live. As Alene is led from her cell to the scaffold, word comes that the Governor has granted a reprieve.

WITH THE HELP OF THE LADIES (June 22).—Chief of Police Miles is indignant at the newspaper attacks and his inability to capture the purse snatchers infesting the town. He ponders, and a great idea arrives. He takes Green, his lieutenant to his home; they dress in female attire, provide themselves with hand bags and sally forth to await the visit of the purse snatchers. Two new cops, Mike and Tony, are pacing their respective beats when the chief and lieutenant arrive. Hogan, the purse snatcher, pounces on the hand bags of the two "ladies" and is off, but when the "ladies" try to give chase in fashionable dresses, the result is deplorable.

They yell for Mike, who enlists the aid of Tony, and they make a grand sprint after the thief. The purse snatcher with the two bags in his hands, runs into Mrs. Miles, who is returning from a meeting with a party of friends. She grabs the villain and she and her friends hold him until Mrs. Miles recognizes her gowns on the strangers and tells Mike, who promptly fells them both with his club. It is not until they are bundled off to the station and their hats and veils removed that their identity is discovered. The situation requires some explanation from the chief, but he feels so good over the capture of Hogan that he promises his wife some new gowns to replace those destroyed in the adventure.

FATHER SAID HE'D FIX IT (June 22).—Mrs. Mattie Wash objects to the attention Deacon Dark's son pays to her daughter Lynthia and tells him so in no polite language. On father asking the reason of his depression, Luke tells him that Mrs. Wash said that his son isn't good enough for her daughter. Deacon Dark promises his son that he will teach her their position and fix things for him. On arriving at the widow's home, he finds instead of a stubborn opposition, the widow in a most flirtatious mood, and instead of fixing it for his son, he sets to work to win the widow. The young couple are watching through the parlor window and see the widow nodding "yes." They are very happy until Luke finds out and tells Lyn that father says "it can be fixed." They are desperate and plan an elopement. The deacon tells the widow that under the circumstances they must elope and to keep the secret from the young folks. The elopements are accidently planned for the same night. When they all meet at the parson's, the young folks forgive the old folks and there is a double wedding.

THE LIFE LINE (Special—Two Parts—June 23).—Mary Marsh, a stenographer, is employed by Rolf Howard, a bachelor of forty. He becomes interested in Mary as a peculiar specimen of humanity, and though at first he is only indulging in a whim, he soon comes to see the beauty of the girl's soul in its rough setting. He decides to try an experiment upon her—to endeavor to lift her to an appreciation of higher things, and gives her books. These perplex her, but she has enough insight to see a glimmer of their meaning. Mary is not bad, and she has successfully resisted the advances of Tom Moran, a married man from the race tracks, who is infatuated with her beauty.

But Mary has a brother, Dick, who is willing to endanger her in his efforts to win Moran's friendship, with the hope of gaining tips on the races. Mary has agreed, and has strung Moran along, but with Rolf's many kindnesses, she begins to feel the pangs of conscience. She determines to give up the life of frivolity she has been leading, and instead of going to one of the frequent dances, she remains at home to read Rolf's books. In the midst of Mary's determination to be worthy of Rolf's interest, Dick rushes in, panic stricken. He has stolen a thousand dollars from Moran and has lost it on the races. Mary is filled with terror. Unknown to her, the theft was all a part of Moran's schemes. He had led the boy on to take the money, and had given him a false tip. While Mary is seeking some means of escape, Moran comes in. He threatens Dick with imprisonment unless Mary yields to him. He gives her until the next day to consider. That night Mary goes to the office and forges Rolf's name to a check for a thousand dollars, and mails it to Moran, begging him to accept it in place of herself. But Moran discovers the forgery, and now holds a greater power over the girl. He writes her, demanding that she come to him in the evening, threatening exposure if she fail. Rebelling at the very thought of Moran, Mary goes to save her brother.

Rolf, concerned by Mary's absence from work, goes to her rooms, where he finds Moran's note. He follows her, and is barely in time to save her from the bully. Then Moran turns to Rolf, holding out the check, accusing the girl. Rolf takes the check, looks it over, puts on his glasses for a closer examination, then calmly tells Moran that it is his check and his signature. At the little apartment, Mary and Rolf find a note from Dick. He is going away. Then Rolf turns to Mary. "I have thrown you a life line," he says. "I only ask that in the future you be the woman God meant you to be." Later, in his office, Rolf finds a vastly different Mary. Then Rolf realizes what she really means to him. And Mary is more than willing to be "the woman God meant her to be" —Rolf's wife.

THE DREAM DANCE (Special—Three Parts—June 24).—Young Leon shows great talent as an artist, and is sent to Paris by his parents, the Duke and Duchess Cazenave. The art master sees in Leon a painter of great promise, and advises him to paint landscapes in the Pyrenees. There Leon paints a portrait of Mignon, a little Gascon maid. He falls in love with her, and they are secretly married. Leon sends his painting to the Salon des Arts in Paris, and leaves Mignon to attend the exhibition, but promises to return. He swears her to secrecy regarding their marriage. Leon's painting wins first prize at the exhibition. His fellow students decide to celebrate and lead him to the Moulin Rouge, where he meets Pepita, a dancer. He falls in love with her, and forgets Mignon. Pepita soon has him completely under her spell and he paints a life-size portrait of her.

Meanwhile a son is born to Mignon. Her father returns from service in Algeria, and when she refuses to divulge the name of the child's father, tells her to go to Paris, and not to return without her husband. Mignon leaves and finds Leon in Paris with Pepita, and in her innocence believes him when he tells her to go back home, and that he will follow in a few days. Back in the Gascon home Mignon's father softens when he gazes at her child and receives her kindly. Pepita, by her extravagance, soon has Leon in debt. The duke learns of his infatuation and threatens to disinherit him if he does not renounce Pepita. Leon refuses to do so and his father leaves in a rage. The months pass by. Leon is finally ejected from his apartments and all his effects are seized, with the exception of the picture of Pepita, which he hides. When Pepita realizes that Leon can no longer give her luxury, she spurns him. Pepita soon has another admirer, the Count de Lorme.

One night Leon again visits the Moulin Rouge. His former friends now ignore him, and he ruefully thinks of the past. A waiter shows the Count de Lorme to the same table. When Pepita comes out on the stage to dance, she sees the Count and Leon. Not fully understanding Leon's look, she tosses a rose to the Count. He raises it to his lips; Leon, seizing the rose from the Count's hand, dashes it to the floor, and slaps the Count across the face. Instantly the place is in an uproar, and Leon is ejected. Pepita also suffers for her past actions; the manager discharges her and the Count refuses to have anything else to do with her. A few months later, Leon is very ill. His landlord comes to collect the rent, and is alarmed at Leon's condition. Leon tells him of the story of his downfall, and rises to curse the picture of Pepita. He falls back weakly, and the landlord goes out to get some wine for him. Leon has a wonderful dream. The picture of Pepita comes to life, and lures him on in a wild vampire dance. Finally, as he is about to clasp her in his arms, she darts back into the frame. Leon is sitting motionless in his chair. There is a knock at the door. A little child sticks his head in. Behind him is the ever-faithful Mignon, who has again come to seek her husband. They try to awaken Leon, and discover that he is dead.

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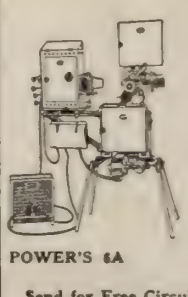

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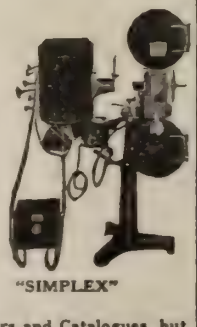

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HER ANSWER (June 25).—Victor Sherelan has been the blot of one woman's existence. Grace Morgan is about to marry him, knowing nothing of Madge, the woman he has wronged, when an appointment comes to him as manager of the Philippine branch of his corporation. Grace hesitates to marry him immediately because of an invalid mother to whom she owes everything. The mother overhears the young people discussing her, and resolves to remove herself from her daughter's path to happiness.

Victor and Grace go to the theater. Madge, forced by hunger to steal, enters the Morgan home. She is traced there by a detective who has been watching her, and cannot escape. Just as she desperately seeks refuge in Mrs. Morgan's room, the latter whispers a prayer and raises a revolver to her breast. Madge is between two fires. Downstairs her pursuers are hammering at the door and she cannot turn back. She snatches the revolver from the hand of the bewildered mother and implores protection. The detective finds the revolver, however, and is trying to discover who owns it, when Victor and Grace return from the theater. A policeman downstairs explains the situation and Grace hurries upstairs. She has already promised to give Victor her answer before they part for the night. Coming into her mother's room and seeing the revolver, Grace realizes what her mother meant to do. Innocently asking who the strange woman is, Grace exposes her and the detective drags Madge out. In the hall below Victor is staggered to see Madge brought from above. He is about to denounce her for what he thinks has been her exposure of their former relations, but as she does not see him, he lets her pass. Madge knows now that she can never leave her mother and sends down her answer to Victor. She will not marry him. Bitterly disappointed, Victor goes out.

JUST LIKE KIDS (June 26).—Mrs. Murphy dolls her little daughter up in her clean white dress, with a stick of candy in her fist, and sends her off to play. Mary, sitting on the curb, is accosted by Jakey Schultz, who wants a piece of the candy. When Mary refuses to share it, he takes it from her by force. This attracts Mrs. Murphy's attention and she charges down on Jakey and beats him up with her broom. His cries bring Mrs. Schultz to the rescue, but she is no match for the Murphy woman, so she goes home and gets her husband. Between them they are licking Mrs. Murphy. A neighbor woman sees the scrap going on and she hurries to the building where Murphy is at work and informs him that the Schultzes are beating up Mrs. Murphy.

Murphy rushes to the battlefield and the tables are turned. Schultz and his wife hobble home where they proceed to nurse their wounds. Schultz gets reinforcements from the pinochle players at the summer garden. The fight is renewed and the Germans jump on Mr. and Mrs. Murphy. Murphy gets away and returns to the building where all hands drop work and return to the rescue of Mrs. Murphy. The scrap gets to the attention of the police and they are all about to be arrested when they spy little Mary and Jakey, who were the cause of all the trouble, on terms of loving friendship. The humor of this strikes the chief of police, and he turns the whole crowd loose.

SELIG.

HEARST-SELIG NEWS PICTORIAL NO 43, (May 31).

Washington—President Wilson, Secretary of the Treasury McAdoo and Secretary of State Bryan attend Pan-American Financial Conference.

San Francisco—Miss Columbia Enutsteak, born at Columbian Exposition, visits San Francisco fair.

Waverly Oaks, Mass.—Girls of Cambridge Lady Navy have outing.

Washington—John D. Rockefeller, Jr., for first time poses for moving pictures.

Boston—Spanish war veterans hold memorial services in Fenway Park.

Washington—Homing pigeons are loosed in Washington for flights to New York.

Boston—Miss Eva Booth heads parade of Salvation Army at big gathering in Boston.

Boston—Nautical Training Ship Ranger prepared to start cruise to Panama Canal.

Washington—Classes from public school demonstrate exercises used in bodily development.

New York—Italian steamer Stampalia makes preparations for voyage to Mediterranean ports in spite of fact country has just entered European war.

Cambridge—Stage ancient Greek dramas in Harvard Stadium.

London—British women start on route marches through streets of city.

New York—Hundreds gather at funeral of Charles Frohman, theatrical man who lost his life when Lusitania was torpedoed.

American ship Nebraskan is torpedoed in Irish waters. Views of the ship as she sailed from San Francisco on voyage for New York and Liverpool.

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HEARST-SELIG NEWS PICTORIAL NO. 44 (June 3).

Philadelphia—Knights Templar arrive in Philadelphia for state commandery and march in giant parade.

San Francisco—Wreckers send big chimney crashing to ground in clearing space for a new building.

Culver, Ind.—Maj. Gen. Leonard Wood, former chief of staff, inspects Culver Military Academy and Camp Woodrow Wilson.

Columbus, Miss.—Girls of Industrial Institute of Mississippi give big pageant showing scenes from history of the state.

New York—Anti-death Penalty League presents petitions to save life of Leo M. Frank, Atlanta manufacturer. Get million signers in ten days.

San Francisco — Novel and old-fashioned methods of transportation are shown in big parade that is feature of Transportation Day at Panama-Pacific International Exposition.

Harrisburg—Gov. Brumbaugh with shovel joins hundreds of men who volunteer on good roads day and help repair highways of state.

San Francisco—Italian buildings at San Francisco fair are thrown open as Italy itself joins European war.

New York—Children of private schools are taken for daily excursions through the parks to study bird life.

New York—Dr. Foss, survivor of the Lusitania disaster, returns to New York. He says he saw the periscope of a submarine for an hour before the disaster.

At the Front in Russia.—German soldiers render greases and pour candles into cups and glasses to furnish light for the men in the trenches.

New York—Dutch liner Ryndam, rammed by freighter Joseph J. Cuneo, returns to port. Scenes show the damage done to the big vessel, the work of repair, the Cuneo and the life boats gathered up from ships that went to the Ryndam's aid being returned to the liner.

HIS FATHER'S RIFLE (Special—Three Parts June 17).—Kirke Warren paints jungle beasts in their native state, and his dearest possession is a rifle, with the initials K. W. on the stock, and which weapon once belonged to his father. Higgens, Kirke's servant, is given a morning of relaxation by his master. Higgens enters the tent for some fishing lines, sees the rifle and resolves to take the gun with him on his morning's expedition. James Birch, a well-to-do African farmer, and Elsa, his wife, are happy in their jungle home. Birch leaves for a day's hunt in the jungle. Higgens' morning expedition has proven unproductive and he has but one shot left. As he stands in the woods, he sees a leopard enter. Higgens creeps forward with his gun raised. Birch is seated on the other side, behind a clump of bushes. Higgens shows excitement and fires at the leopard. Birch is in direct line of fire, and is shot and killed. Higgens, in pursuit of the leopard, discovers Birch's prostrate body. He drops the rifle and exclaims: "I must have done this." He then leaves the scene, letting the rifle lie on the ground.

One of Birch's native servants enters the woods and finds the body of Birch. The native shows the empty rifle to Mrs. Birch. He points to the initials on the stock of the gun. In the meantime, Higgens returns to Kirke Warren's tent and finishes packing equipment preparatory to their returning home. Kirke misses his father's rifle, and shows great regret at its loss. A year passes by, and Kirke Warren, the artist, meets Elsa Birch, the widow, in a ballroom. There is a mutual attraction and later Elsa invites Kirke to her house party. At the week-end party given by Elsa, the men plan a lion hunt. Kirke shows an interest in the expedition, but tells Elsa that he has no rifle. Elsa tells him that she will loan him one. Kirke enters the room and finds there his father's rifle. Elsa appears in the doorway. She sees Kirke's wonderment and stops. She realizes that she has at last found the owner of the empty rifle, and the supposed murderer of her husband. She plots what she believes will be a just punishment to a murderer. Elsa gives whispered instructions to a servant and says: "Tell him nothing regarding the rifle. Contrive to empty it and give him a belt filled with cartridges too large for the gun."

The men start forward on the wild animal hunt. Elsa wonders more and more as to the justness of her proposed revenge, and finally conscience stricken, resolves to try and avert a tragedy. Kirke encounters a lion. He raises his gun, pulls the trigger and the weapon fails to explode. The beast attacks Kirke and there is a desperate struggle. In the meantime, Elsa is unable to find the hunting party. She becomes lost in the jungle and there is discovered by a band of Zulus, who take her prisoner. Kirke and other members of the hunting party return to the Birch home. He indicates to the lady guests that his wound is not serious. Kirke resolves to ask of Elsa an explanation of why the cartridges were too large for the rifle given him. He asks for her and learns that she is missing. Kirke leads a party, including Higgens and others, in search of Elsa. They

(Continued on page 1994.)

Vitagraph
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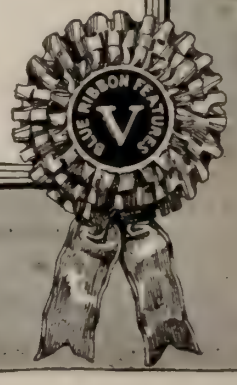

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(Continued from page 1987.)

strike the trail of the Zulus. A battle results, and many shots are exchanged. Kirke and his comrades rush upon the natives after they have exhausted their ammunition, and Kirke's empty rifle, used as a club, saves the day. Kirke finds Elsa and liberates her. At the Birch home, Kirke later, is recovering from his varied experiences. He asks Higgens: "What have they done with my father's rifle?" Elsa overhears the question, and asks Higgens, "What is the terrible mystery connected with this rifle?" Higgens breaks down and he confesses to Elsa that he was responsible for the death of her husband. Elsa tells Higgens that it was an accident and that he was not to blame. Elsa takes the rifle to Kirke and lays it carefully across his lap, showing tenderness toward him. Elsa tells Kirke: "You must rest now and when you are stronger you shall hear the true story of the empty rifle." A look of happiness lightens Kirke's face.

A TRAGEDY IN PANAMA (June 16).—Joe Green, stricken with fever while in the Panama jungle, is deserted by natives, and is cared for by Grace McGuire with whom he is living. While Green lies mortally ill, Grace McGuire's mind reverts back to other days when she succumbed to temptation and left her loving husband to elope into the wilds of Panama with another.

Mike McGuire has never forgotten the despoiler of his once happy home. He has searched for many months for the man who stole his wife. As Grace is caring for the stricken man, her husband armed with a revolver appears in the clearing and vows vengeance on the home breaker. He appears on the scene and seizes his unfaithful wife. Simultaneously, Green half rises in his death agonies, seizes a revolver and fires at McGuire. His bullet goes wild and strikes Grace.

THE ANGEL OF SPRING (June 19).—Betty, a young society woman, marries Jack, a manly young fellow but a bookkeeper. Betty is supremely happy but early reveals her dislike for babies and her horror of becoming a mother. But the time comes when she must enter the "twilight sleep."

During the "twilight sleep" a beautiful spirit, "The Angel of Spring," comes and takes Betty's spirit with her. The angel leads her to nestlings, to jungle mothers and their tenderly-nursed young and to other babies of the springtime. Back in the home they hurry the newborn baby from the room before the young mother can awaken; fearing the effect upon her already disordered mind. However, the lesson taught her by "The Angel of Spring" has wrought a great change in Betty, and when she awakens she longingly stretches her arms for her own little one.

BIOGRAPH.

THE CONDEMNING CIRCUMSTANCE (June 21).—Theda Valencia, a woman who has had a love affair with Charles Hall, a prominent bachelor, reads a newspaper account of his engagement to Mae Allen. She sends him a note threatening to give Miss Allen his love letters to herself, and he comes to plead with her. "If you send those letters I will kill myself," he says, on hearing that she is determined. "You can't frighten me with that revolver," she replies scornfully. Her Japanese butler overhears these words; and later, when his mistress is found shot, with Hall bending over her dead body, he repeats them to the police. He does not know that his mistress has secretly taken the pistol from Hall's pocket and killed herself because her physician has told her that she has an incurable malady.

May Allen visits her fiance in prison and, believing him innocent, resolves to discover the truth. With a detective, she visits the dead woman's home and after a vain search for clues, is about to give up in despair when she sees the butler using a vacuum cleaner to take up some torn bits of paper. Demanding to see the rubbish which has been swept up during the past few days, she is led to the basement, where, after a search of the cleaner, the torn bits of the doctor's letter are found. On the back of the reconstructed letter is a note in Miss Valencia's hand, addressed to Hall, stating her reason for ending her life. On reconsidering, the dead woman had destroyed the note unsent, not dreaming that, by so doing, she would endanger the man she loved. But for the providential discovery of the torn letter he was doomed. Hall and his sweetheart are quietly married after his exoneration.

THE WIVES OF MEN (Special—Two Parts—June 22).—When it became evident that the construction work was going badly because discipline had relaxed under the blast foreman, who was a hard drinker, the chief engineer was summoned from the Eastern office to take charge. On his first day he had a set-to with the foreman and discharged him. The brute went home, maltreated his wife and crippled son, and drank himself into a stupor. Cautioning the boy to secrecy, the wife went to plead with the engineer for her husband's job. The engineer's young bride sided with her, and the foreman was ordered to report for work. But the generous action merely served to augment his hatred of the engineer. One day the engineer's wife, her heart touched by the fortitude of the crippled boy, took him to the hospital. The doctors gave hope, and in time he was discharged as cured. Some time later two little strangers came to camp—one in the engineer's home, the other in the ex-foreman's lowly shack. But with the first came the Angel of Death, and when the mother asked for her baby the engineer feared for her life should she learn that the child was dead. The nurse suggested a wildly impossible scheme, and in desperation the man caught at the idea. He implored the humble mother, by her gratitude to his wife, to let her have her baby. But at last she consented. Her husband placed a horrible misconstruction upon her visit to the engineer's home, and, wild with drink, went in search of the man, armed with a revolver. In a lonely place he came upon him, standing beside his disabled motor car. He raised the weapon and fired. Then he reeled backward in death—for a second shot had sounded from the hillside, where crouched a workman, who had a grudge against the ex-foreman. The wife, following with fear in her heart, arrived too late, and broke into uncontrollable grief—for she had saved this poor clay. Gently the engineer led her away to his home where his young wife was crooning happily over the child. With a great yearning the real mother reached out to her baby, but drew back in time. She had paid the price of gratitude.

HER CONVERT (June 24).—The old inventor's daughter is a mission worker. She makes a convert of a young crook and eventually becomes engaged to marry him. But her father does not approve of him, and shows him the door when he learns from a detective the record of his daughter's suitor. The inventor's plans are stolen by an unscrupulous manufacturer, and the crook volunteers to recover them. He breaks into the man's office and opens the safe. The manufacturer enters and surprises him at work. He dives through the window, followed by a shot. Some minutes later he staggers into the girl's home and restores the plans to her father. The bullet has found its mark, but he is not wounded, thanks to the little book she gave him, which he has been carrying in his breast pocket. His daring action in recovering the plans wins the old man's confidence, and he reaps the reward of his efforts to go straight. The plans are accepted by another manufacturer, and the inventor's labors are crowned with financial success.

FIGHTING BLOOD (June 25—Biograph Reissue, No. 3).—An old soldier on the frontier instils the fighting blood into his children by regular army drills. The oldest son has a sweetheart in a settlement not far away, and is going to visit her when his father brusquely orders him to stay at home. An altercation follows, as a result of which the soldier thunders: "You go out of that door tonight, and you go for good." His wife intervenes in vain, and the boy goes. Returning, he finds the door closed against him, and is convinced that his father really meant it. Wandering on his horse, he sees an Indian war party making for the settlements, and realizes that danger threatens his sweetheart. He rushes to save her and, having taken her to his father's cabin, rides furiously away to summon the patrolling soldiers. Back at the cabin, his father and several neighbors make a determined stand. The Indians ride the death circle about the cabin, drawing nearer and nearer until, at last, firebrands are applied to the cabin. The little garrison has to contend with a new enemy, the women dashing buckets of water from their scanty store upon the flames. A heap of dead men and horses encircles the cabin. But still the redskins draw nearer. The boy reaches the soldiers and leads them to the rescue. Just as the last defenses are being swept away by fire, the besieged garrison hears the bugles. When the father learns that his son has saved the settlements, he embraces him.

THE GIRL HATER (June 26).—Ralph Morgan's great desire is that his son shall marry his young ward, but John declares: "I won't marry her—I hate girls!" His father schemes with the housekeeper to bring the two together, and when the girl returns from boarding school, where she has been declared incorrigible, he "punishes" her by making her help with the housework.

Under the housekeeper's domination, with his approval, the girl is little better than a slavey; but Morgan cautions the woman not to "overdo" it. She does go too far, however, and John, the girl hater, comes to the rescue of beauty in distress by taking the girl away and marrying her. His father, who has watched his every move, waits until the knot is safely tied and then explains. John, aghast, stammers: "I—I forgot myself!" But it is too late.

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MINA.

A MIX-UP IN MALES (June 17).—"I will motor home about midnight. Be sure to be home to meet me." The foregoing note was received at dinner by Pop Rounder from his wife, Henrietta. So when Jim, another club member, suggested that they have a little party with his friends at the cabaret, Pop accepted with the provision that he be started homeward before the stroke of twelve. Cabaret life, however, agreed so well with Pop that at 11.30 it was necessary to force him into his automobile. Over this he protested with such vehemence that Jim went out to hire a couple of huskies to escort him safely to his domicile. In the meantime Pop, deprived of his guardian, returned to the cabaret.

Jerry, a much buffeted about fellow, to escape the police who are pursuing him because of a petty prank, jumps into the machine just vacated by Pop and dons the owner's overcoat and cap just as the huskies arrive. Jerry is mistaken by them for old Rounder and carted off to Pop's home, where he is tucked into bed. Henrietta arrives home with her two daughters. But not until all heads are on the pillow does she learn that a strange man is in her room. Awakened by her screams Jerry dashes from room to room to escape. While this excitement is going on Jim discovers Pop in the cabaret and after lecturing him, 'phones Pop's butler, who advises that Henrietta has returned and is then in her room with her husband. Amazed at this statement Pop and Jim dash to the scene, accompanied by two policemen. When they arrive the house is in a turmoil. Jerry finally manages to escape by a jump from the veranda and a leap upon the seat of a flying motorcycle, while Pop makes peace with his wife.

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VICTOR.

A DAUGHTER OF THE NILE (June 7).—Stanley Claverton, son of the secretary of the interior, is given a dinner by his father in honor of his entrance into diplomatic circles. At the dinner he hears of a famous Egyptian woman named Anainoe, who is better known as "The Sphinx," and he longs to meet her. She recently arrived from Egypt. Of the large number of prominent men at the capitol who have fallen for her charms Troubetskoi, the Russian Ambassador, seems to be deepest in love with her and has become her favorite. The next day Stanley sees her riding by in her carriage and is more deeply affected by her beauty. Madga, the sister of his chum, Sherborne, is getting more attached to Stanley and invites him to an impromptu dinner that evening. He is about to accept her offer when her brother informs him that he has secured two invitations to "The Sphinx." He decides to go with Sherborne but promises Madga that he will write and explain. His visit to "The Sphinx" only adds to his growing love for her.

The following day he receives a commission from the secretary of state to represent this country in Egypt. He is handed important papers to deliver to the Khedive. On his way to Madga's home to keep the promised call he sees "The Sphinx" in a passing auto. He hails a taxi and gives instructions to the driver to follow the car ahead of him. He forgets about Madga and when he arrives at the home of "The Sphinx" he hands his card to the servant who informs him that the madame is not at home. Greatly depressed he leaves, but meets on the steps the Russian Ambassador who enters the house with a latch key. Gradually the Russian Ambassador is being forgotten by "The Sphinx" in her new found love for Stanley. In order to forget his sorrow, Stanley prepares to go on his journey but before he leaves his friends take him to dinner at a restaurant where he again meets "The Sphinx" and Troubetskoi. The Russian Ambassador becomes very angry, and after dinner Stanley, under the pretext of going home, hides outside. "The Sphinx" observes him, and leaving Troubetskoi, goes to Stanley asking him to accompany her home and to protect her from the Ambassador. Stanley acquiesces. Troubetskoi writes to the father of Stanley and tells him that his son is consorting with "The Sphinx." The father orders his son to cease his association with "The Sphinx," but he disobeys, and accompanies "The Sphinx" to a Charity Fete which she promised to attend, and it is here that "The Sphinx" learns that Stanley is casting aside a girl for her. "The Sphinx," feeling sorry for the girl, is already beginning to act strangely to Stanley, and his father urges the secretary of state to have his son sent on the commission at once.

Stanley receives word that he must leave inside of twenty-four hours. Being passionately in love with "The Sphinx," he decides to give up his commission, and with this end in view he goes to the diplomatic club to seek the secretary and resign his commission. Here he meets the wily Troubetskoi who after having drank to the success of Stanley in winning the hand of "The Sphinx," drugs him and steals the important papers he has on his person. Troubetskoi informs the club attendant that the youth is drunk, and to have him sent home in a taxicab. On the way home he regains consciousness, and later he appeals to "The Sphinx" who tells Stanley to hide behind the portieres when the Russian Ambassador, whom she knows will come to her and use the papers as a means of getting her back to him, appears. It is not long before Troubetskoi arrives, and at the right moment, Stanley springs upon the Ambassador. Seeing that the youth is being bested, "The Sphinx" stabs the Ambassador with a jeweled knife. In answer to Stanley's pleas to flee with him, "The Sphinx" tells him that she never cared for him, and convinced that she is truthful, he leaves. On the train the next morning he reads of the death of "The Sphinx."

THE REMEDY (June 25).—Rosemary, feeding the chickens, meets Harry, who, with other boys, have a camp on her aunty's farm. He asks for milk, which aunty goes to fetch. Harry then tries to become familiar, and Rosemary pushes him away, where he tumbles into a crate of eggs. He is angered and tries to clean up things by throwing the eggs out of the window, which strike aunty as she is milking the cow. She then comes through the gate and gets more eggs in the face, which Harry throws out of the door. Aunty enters furious, and orders him out. Rosemary, remaining, tries to scheme how to get the milk to the boys. After aunty goes upstairs, Rosemary sneaks off to the camp. Aunty comes down, rushes out, and finds Rosemary with the boys. She tells her if she goes there again she will be sent home. That night the boys decide to serenade their landlady and Rosemary. They go, and aunty, in order to chase them away from the window, resorts to a pitcher of water. The boys, fearing they would get hungry, have taken a pie with them, and, after receiving the water, they fling the pie, which aunty gets in the face. She is so stunned that she barely reaches the bed before collapsing.

Next day Rosemary again is at the camp. Aunty now decides to have the sheriff remove the boys. She takes Rosemary with her, but while sending her for her wraps, Rosemary encounters Harry and tells him she will marry him if he will rescue her from aunty. The boys follow aunty and Rosemary and when aunty enters the sheriff's office, they take Rosemary out of the wagon, place her in the auto, disable the wagon so aunty can't follow, and drive off. Aunty comes out, sees her predica-

(Continued on page 1998.)

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(Continued from page 1995.)

ment and decides to follow, riding the horse. Her horse becomes so tired she must oil his joints, which spurs him on. Then he runs backward, turns around and runs right back again. Next we find Rosemary and the boys entering the minister's house, followed by aunty, who finds the door locked as the picture fades.

REX.

A MOUNTAIN MELODY (June 22).—Nancy Briggs and Mat Martin are sweethearts. George Denton is a chap from the city on an outing in the mountains and occupies a cabin just over the ridge from the cabin where Nancy lives with her father, Sid Briggs. One day when she is out with her lover, they hear violin music issuing from Denton's cabin, and Mat informs Nan that it is only the city chap playing on his violin. She is entranced with the music and to Mat's annoyance, she will not notice the music he endeavors to make upon his harmonica. She approaches the cabin and listens silently. Denton, within, catches her reflection in a mirror and a friendship between the two is formed. Mat becomes jealous and when he has witnessed several meetings between his sweetheart and the city chap, informs Nancy's father of what is going on. Nancy is in Denton's cabin listening to his music. She notices a picture of a woman and a child upon his mantel and, upon making inquiries, learns that it is Denton's wife and little boy. She rushes from the place in tears. Denton is at a loss to understand. Nancy returns to her father and refuses to explain her sudden grief.

The old man and Mat imagine they understand and Mat, the crack shot of the country, determines to have revenge. He stealthily approaches Denton's cabin, gun in hand and takes a shot at what he thinks is Denton within the cabin. He knows that his aim is unerring and having fired, turns and hastens away. His shot, however, has been aimed at Denton's reflection in the large mirror and not at the man himself. Conscience-stricken, Mat has visions of himself surrounded by the sheriff's posse and a rope around his neck. He returns to Briggs and his daughter. Nancy surmises what has happened when she sees the gun in his hand. They look up and see Denton coming over the ridge. Mat is overjoyed. His hands are not stained with blood after all. Nancy has learned her lesson, and Mat has no difficulty in rewarding the love of his mountain sweetheart.

NESTOR.

A PEACH AND A PAIR (June 22).—The pair are staying at a summer resort at the beach. They both "spot" the arrival of the "peach." Eddie attempts to flirt with her, and she is coy but willing. Lee, too, cannot make his eyes behave, and a breach is beginning to appear in their friendship. Eddie finds that the girl is in her room and 'phones up to her, inviting her to take a stroll on the beach. She asks him if he is the one with "the winning smile" and he tells her he sure is. She agrees to meet him outside. Lee, meanwhile, has bribed the bell boy to spy on the girl, discovers the arrangement and beats Eddie to the girl. When Eddie comes in looking for the girl he sees her and Lee strolling on the beach. He hires a boy to feign drowning and when Lee bravely tries to rescue him, the kid jeeringly swims off. While Lee is playing the brave rescuer, Eddie gets the girl and takes her off for a stroll. Both the boys try to get the girl to marry, but she holds off and finally leaves for home, each of the pair getting identical letters, telling them that the boy that arrives at her house first will receive good news.

There is a dash for the station, Eddie getting the lead by hiring the only auto in sight. Lee gets a motorcycle. There is a hot race between the two. Both catch the train and start on their journey glaring at each other. In a convict camp there is a row and convict 325 makes his getaway, catching the same train as the love-struck twins. The guards, seeing the convict catch the train, wire ahead to have him stopped. In the train, the convict removes the clothes of the sleeping Eddie and eludes the officers, while Eddie is taken for the crook. He escapes and in turn gets Lee's clothes. Lee is mistaken for the convict and Eddie haughtily denies that he is Eddie's friend. The melee ends by both getting free of the officer and with an even chance to reach the girl's house.

Through a ruse, Eddie gets there first and is asking for the girl when Lee dashes up. The maid tells them that the girl has gone and, on seeing the woebegone expressions of the faces of the "pair," hands Eddie a letter saying her mistress left it for the young man that arrived first. Eddie gloatingly looks at his rival while he opens it to read the blissful news, but his expression quickly changes when he receives a curt note saying she has gone to marry "a real man."

JOKER.

THE FOX HUNT (On the same reel with "How Billy Got His Raise," a story of which can be found on page 1846 issue of June 12. This was released June 7).—Horses, riders, dogs and Br'er Fox climb mountains, dash through sewers and have hundreds of screamingly funny adventures. The dogs finally capture wily Renard and then the fur flies!

WHEN SCHULTZ LED THE ORCHESTRA (June 26).—Shultz is wonderful as a violin player. That is, according to wife, who raves over his soul-stirring tunes. When Shultz is offered the job to lead the orchestra at the Gaiety theater, wife is overcome with proud joy, and urges him to accept. So he does. Leading an orchestra is a new experience to Shultz. The bright lights and pretty chorus girls affect his head. The leading chorus lady, in particular, attracts him. Now, it happens that this leading chorus lady, and the trombone player, are sweethearts. The latter soon resents Shultz's butting into his love affairs. When the show starts and Shultz flirts openly with his girl, the trombone player is mightily upset. He can hardly play his instrument. The manager is forced to quell the budding riot.

For a while the show moves along smoothly. Shultz's leadership is fine until he forgets all about conventions and climbs up on the stage to admonish the actress whose playing he dislikes. The manager naturally raves. But he is powerless. Finally Shultz's wife, hungering to witness her noble husband working at his grand job, comes to the show. From her seat in the orchestra row she witnesses with horror her hubby's action with the leading chorus lady. The peeved trombone player recognizes wifie with joy as she dashes wildly over the musicians and stage to reach her erring hubby. Things are then soon settled to the entire satisfaction of both the trombone player and the manager and poor Shultz gets his.

BISON.

THE TEST OF A MAN (Two Parts—June 26).—The Lake View railroad is building a spur. Sam Price is in charge of the work and as he is not giving satisfaction in his work is discharged by John Paxton, the superintendent. Paxton's daughter, Dorothy, and Jack Arnold, whose father has all his wealth tied up in a new invention to take the place of gasoline, are lovers. Dorothy persuades Jack to accompany her to her father's office to ask for her hand.

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PARAMOUNT PROGRAM

They arrive and Jack is having a hard time to get his courage up to the speaking point. Just at this time, Price comes in to ask about his discharge and gets in a fight with Paxton. Jack comes to his rescue and Price is thrown out. There is bad feeling between the two men. Jack's father is making a demonstration of his new invention when it explodes and his factory burns to the ground. Jack and his father are penniless. Through the efforts of Dorothy, Paxton puts Jack in charge of the new construction work.

Jack arrives at the front to find that a disastrous explosion has occurred. He wins the friendship of Bess White by his kindness to her father who has been injured in the explosion. He finds Burke, the foreman of the work, carousing and drinking and warns him that he will have to cut it out. Price has sneaked back to the work and he and Burke get together to bring about the downfall of the new man. They know that the powder supply is short and any accident to it will throw the work behind. The pair plan to wreck the powder house and get the new boss in it so as to eliminate him. By a clever ruse they get him to the house and, overcoming him, leave him tied up in the house with a lighted fuse attached to the powder. Bess White arrives in the nick of time and saves him, but the powder is destroyed.

Dorothy realizes that her lover's has been a "man's size" job and so she persuades her father to take her on a tour of inspection to see how the new man is coming out. Jack has secured another car of powder and his efforts have made such headway that the work ought to be completed some days before the contract is up. Price and Burke have gone to work for another road nearby under assumed names and one day they learn that the powder for the spur is in the yards. They manage to get the car on the Lake View tracks and set fire to a fuse expecting to blow the car up and block the tracks. One of the brakemen who have tried to stop the pair wires Jack of their dastardly work and he, realizing the danger to the upcoming passenger train containing his boss and sweetheart, grabs a switch engine and sets out in pursuit. He manages to catch the car and get it away from the passenger train, but in the resulting explosion is severely shaken up. Jack is now determined that nothing shall stop him and the party go on to the construction camp. The work is completed before contract time, and Jack is accepted by Dorothy Paxton.

BIG U.

THE TINKER OF STUBBINVILLE (June 24).—John Haskins has been married to Mary a trifle over a year. The stork is about to pay them a visit. John, always more or less addicted to drink, abuses Mary and loses his position in the town mill. George Haskins, brother of John, always loved Mary but stepped aside when he saw that she cared more for the other. But when the selfishness of John came to the fore and Mary was made to suffer for it, George quietly endeavored to bring peace to the household and his aid more than once kept the wolf from the door. Into their lives comes Will Harvey, a hunchback itinerant tinker. Business has been poor with him and the day he visits the little town his funds are at the ebb and he is hungry and footsore. From house to house he goes without making a customer. He comes to Mary's. She has no money though her one washpot is sorely in need of repairs. But the sunny smile of the wanderer brings gladness to her unhappy heart. She gives him food and in return he mends her wash boiler as he sits before the warm fire. John returns while he is there, and demands to know how she can pay for such luxuries. Mary tells him she has not paid in money but this enrages him the more, and he orders the "beggar" from the house.

The hunchback meets George on the street and from him learns the address of a place where he can find lodgings. That night George calls on John and Mary in the absence of John, who has again gone to the nearby saloon. When the latter returns home, much the worse for drink, George remonstrates with him, a quarrel ensues and John knocks George over the head with a chair. Thinking he has killed his brother, he flees into the hills. Mary goes out for help and in front of the small town hotel she finds Will, the hunchback. Will agrees to help her and returns to her home. He bathes the head of the injured man, and then goes for a doctor, paying for the latter's services out of his own pocket. The next day, George, having recovered, Will goes out in search of John. He traces him into the hills and finds him hiding in an old shack.

Will then tells him that George is not dead and urges him to come home. He demurs. Will then tells him the story of his own birth and how he had a drunkard father who abused his mother at the time he was about to be born. He tells of his birth as a hunchback, caused by his father striking his mother. The effect of the story on John is instantaneous and he confides in the hunchback that he expects to be a father. Together they return to the home. They find George in bed but not badly hurt. A reconciliation is effected and John vows to lead a straight life. Grateful to the hunchback, the family offer to make a home for him but he tells them he must go on. The last scene of the story shows the umbrella mender wending his way toward the next town.

THEIR SECRET (Two Parts—June 27).—"WANTED—Woman to take charge of a baby. Apply Mrs. William Lawrence, 34 University St."

This "ad." is answered by an elderly woman, Mrs. Gray, who finds a young lady, Mrs. Daisy Lawrence. Mrs. Gray inquires as to the baby's parentage, as Daisy looks very young to be its mother.

Daisy introduces Billy Lawrence, her husband, and volunteers the following explanation as to why she wants a woman to care for baby: Daisy says her mother (Mrs. Brooks) wanted her to marry a young man (Tobias Smith), who owned the adjoining farm, and who seemed to Daisy to prefer the village belle, Vera Lawton. Before the marriage, Mrs. Brooks thinks it is best for Daisy to complete a university course and sends her to the city.

After arriving at school, Daisy is neglected by the other girls on account of her lack of style and country-made clothes. Being left to herself a great deal, Daisy studies the girls very closely, and when alone imitates them. On one of these occasions Billy Lawrence is hidden in the tree above her. His loud laugh attracts her attention, and the acquaintance thus started, soon ripens into love, and the young couple are married.

Now, Daisy explains to the elderly woman, that as her school term is finished and she must go home, she wants some one to take charge of her baby, until she can explain everything to her mother. Billy, her husband, is to go on ahead, secure work on her mother's farm, if possible, and gradually win her friendship.

Everything is settled and Billy leaves for the farm. Meantime, the mother, wishing her daughter to have company on the journey, sends Tobias Smith to the city for Daisy. Tobias, being of an inquisitive turn of mind, inquires at the registrar's office of the university as to th progress made by Daisy while in the university. The registrar, learning Tobias is a messenger from Daisy's mother, gives him a report card. On looking at this, Tobias finds Daisy has been absent from school for three months. Tobias keeps his knowledge of this a secret from Daisy.

On their arrival at the farm, Tobias no longer has eyes for anyone but Daisy. Vera, angered at this, flies into a great rage.

Tobias proposes to Daisy, watched from nearby places by Billy, Daisy's husband, who is working on the farm, and Vera.

Daisy refuses Tobias. Indignant, he says he will make Daisy explain why she is absent from school for three months and shows her the report card. Tobias calls Daisy's mother. Daisy tells her mother she is married and introduces Billy. Daisy's mother, indignant, orders Daisy to leave home. Daisy sends a country boy to the village, telling him to get a baby

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from Mrs. Gray at the hotel and bring it to her.

On the arrival of the baby, it is placed in grandma's arms. Grandma says, "I can't send my baby's baby away," and the young couple kneel, one on each side of the mother.

POWERS.

THE 18-CARROT MYSTERY (June 24).—Mrs. Gotta Millun has a daughter, Lillian, who is "coming out" Extensive plans are being made for a big reception in Lillian's honor. The mysterious Lady Baffles gets wind of these preparations and also the fact that many valuable gifts are expected to be presented to the daughter of the house. Mrs. Millun calls on the sleuth, Detective Duck, and engages him to be among the guests at the affair to keep his all-seeing eyes on the valuables. At the big affair, Duck appears among the guests in various disguises. From a point of vantage he keeps an eye on the jewel-case in which the collection of glittering presents are taken up. By a trick, known only to herself, the mysterious Lady Baffles gains entrance to the mansion. Her keen perception soon tells her that Detective Duck is present. She appears before him disguised as a radiant beauty. He loses his head, proudly showing her the collection of valuables under his charge. But her attempt to make a get-away with them is nearly her undoing. Duck recognizes Lady Baffles. Well knowing what he is up against, he sounds the alarm. Although the jewel casket is recovered, the wild chase through the mansion comes to naught. Lady Baffles baffles them all.

Detective Duck points out that the jewels are still safe. The guests depart, and the good hostess retires, as Detective Duck thought. He is surprised at the hostess' appearance beside him again in the dead of night. His soul would have froze if he had guessed that this apparently genial widow was the clever mysterious Lady Baffles in disguise. His conceit is tickled at the flirtatious manner of this supposed hostess. Lady Baffles proposes they crack a bottle together. She sends him down to the cellar for one, promising to guard the jewels until his return. As Detective Duck is going to the cellar his habitual suspiciousness grips him. It is well it did for he narrowly saves himself from a yawning trap. In dread alarm, he rushes back. He is just in time to glimpse Lady Baffles making her get-away with the casket of jewels. The alarmed occupants of the house rush in to the tune of Duck's six-shooter. But all too late. Too late? No! For when the chuckling and mysterious Lady Baffles opens the jewel casket in the security of her apartment, what did she find? A beautiful string of frankfurters, and also a note reading: "Wear this string of jewels, for my sake. (Signed) Detective Duck."

And the real hostess, and her beautiful daughter? Duck fairly sweats under their whipping tongues. Then, to their astonishment, he produces the jewels supposedly lost.

LEARNING TO BE A FATHER (June 26).—Captain Silas Tugg, of the schooner Helen, is a hater of women and all their doings. He has forbidden his mate, Tom Burns, to marry. Tom tells his sweetheart of his captain's crustiness. Tugg won't listen to a word of their marriage, nor allow sweethearting on the vessel. The second mate, Jim Fing, a married man with three young children, is not afraid of Captain Tugg. He brings his wife and family aboard on Sunday. Mrs. Fing, in her matronly way, promptly places the children in the most sacred place in the cabin, gives her baby the most sacred thing of all, the Sextant, to play with, and proceeds to clean up the cabin. Captain Tugg comes in roaring wildly, tries to get rid of Mrs. Fing, but is himself captured by the baby. Finally he calls the cook, and astonishes him by ordering to prepare all sorts of sweetmeats for the children. The cook is horrified at the change in his master, and attempts, with dire results, to take the baby away from the captain. "Mind the pots; babies are not in your line," says the captain.

His mate, Burns, sees this and calls his sweetheart. "What a pity the skipper hasn't a child of his own," says the mate. Influenced by this, Captain Tugg secretly goes to a foundling establishment, and, after ramming his way through, left with a fourteen-months' old baby. Knowing nothing of babies, the captain gives the new caller his own room, and orders the cook to do his level best to provide dainties. The baby absolutely refuses to do anything but squall. A council of war on the part of Captain Tugg and the cook results in nothing but the cook finally losing his temper. Captain Tugg then consults his second officer, the married man, who promptly provides first aid for a hungry baby, in the shape of a warm bottle, which is performed in the admiring presence of the captain, the mate, the cook and three sailors through the skylight above. The baby, once asleep, Captain Tugg goes into the cabin, still marked from the visit of Mrs. Fing and her babies, picks up the Sextant, the most cherished emblem, and gives to baby in token of complete surrender. He then proceeds to an employment office and engages a middle-aged woman as nurse. The nurse promptly takes possession of the ship.

At this point, Edith Wild, the mate's sweetheart, makes it a point to come to the captain and put it up to him that she will not allow Burns, the mate, to sail on a ship so strangely inhabited. This maneuvering worked, and the captain finally consults the cook, whose idea is: "Get rid of babies and the woman—old times are best." The nurse overhears this and protests for her protege, and the only way that the captain sees out of it is to marry the nurse, which he promptly does. The cook, to get revenge, then takes the part of the mate and his sweetheart, and when the minister comes aboard to marry the captain and the nurse, with the baby in the nurse's arms, Wild and Edith also step in as bold as brass.

UNIVERSAL.

ANIMATED WEEKLY NO. 170 (June 9).—When Pirates Ruled.—Annual ceremony held over spot where officers and crew were compelled to walk plank of the good ship "Prickly Heat"—San Francisco Bay, Cal.

Going the Pace.—Severe hill-climbing contest for motorcycle supremacy brings exceptional talent—Philadelphia, Pa.

$750,000 Gift.—Wonderful stadium, rivaling the Coliseum of Ancient Rome, is donated by Adolph Lewisohn to College of the City of New York—New York City.

Heroes of the "Maine."—Mast and fighting top of "Maine" dedicated by President Wilson and Secretary of Navy Daniels, National Cemetery, Arlington, Va. Subtitle—Jonathan and Frank Daniels, sons of Secretary of the Navy, hoist flags.

Immigrant Zoo.—South America sends choice specimens of forest denizens—New York City.

A Work of Utility.—Latest pattern of life-saving is tried out successfully—Portland, Ore.

China's Captains of Industry.—Celestial Empire's leading merchants, on tour of United States, buy $5,000,000 in American goods—New York City. Subtitle—The Chinese Rockefeller, Hon. Cheng Hsun Chang, in Oriental costume.

Record Strawberry Crop.—A million and a half quarts of berries is the largest shipment ever made in one day—Norfolk, Va.

Destroy "Warship" for Holiday.—Mine planted by U. S. experts blows up mock dreadnaught before throng at Fair—San Francisco, Cal.

Good-Bye, Girls!—Winners of "Universal" Beauty Contest off on prize tour across the continent—New York City.

Hi Diddle Diddle!—Fiddlers from four states compete for prizes—Huntington, W. Va.

Scots Ready for War.—Duke of Connaught reviews 42d Royal Highlanders at Champ-de-Mars, Montreal, Canada.

With the Germans in the Argonne Forest.—A glimpse of the first line trench, only 200 meters from enemy. Subtitles—Preparing machine gun for action. French town falls into hands of Germans after terrific battle. Soldiers in a captured village give concert on instruments of their own make, villagers joining in fun. Supplies leaving commissary railroad station. The German Emperor inspects troops upon his visit to the Crown Prince in the Argonne Forest.

Cartoons by the world famous caricaturist, Hy. Mayer of Puck.

LAEMMLE.

A BOOB'S ROMANCE (Two Parts—June 23).—The boob is working in a country grocery store. One day a farmer gets in an argument with him. Words lead to a fight and the farmer chases the boob out and up the street. In his endeavor to escape he jumps into an auto driven by a girl from the city who lives near the store. The girl assists him to escape. In the girl the boob sees the girl of his dreams, but in him the girl sees merely a boob. A traveling show comes to town and advertises for extra people for their show. The boob applies and gets the job. After several blunders he gets his part and comes out on the stage. The girl and her father are in the audience and see the boob make an ass of himself.

A fire breaks out in the theater during which there is a stampede for the exits. The girl is left in the burning theater. Her father tries to save her but cannot face the flames. The boob rushes in and saves the girl's life. Shortly afterward, the girl and her father leave for the city and leave a note for the boob. The girl tells him that if he ever comes to the city to be sure and call upon her. Enclosed in the note he finds a check from her father telling him to use his own judgment in disposing of the money, but he would suggest that he use it in getting an education. The girl in the city grows tired of society life and longs for a real man. The shallow life and selfishness of the people she comes in contact with disgusts her.

The boob has taken the girl's advice and secured a college education. He returns to her rejuvenated and she is very much surprised at the change in him. The boob has indeed become another man. With the development of his mind, his character and even looks have changed. In him the girl sees all that she has been wishing for.

ELEVEN TO ONE (June 27).—Frank Crane is to be tried on a charge of murder. Among the men summoned for jury duty is Thomas Haig, a family man. Haig and his wife have just received a letter from their daughter, who is an actress and has been away from home for some time, announcing her arrival next day. He rages at the fate that draws him away from home at such a time. Frank has told the facts of his case to his lawyer, which were that while passing through the street he saw two men fighting, one of whom was shot. He tried to aid him and accidentally picked up the gun he had been shot with when a policeman appeared on the scene and arrested him for murder.

The trial drags its wearisome way and finally the jury retires for a verdict. There is a difference of opinion among them and as several of them desire to be released from duty to attend their personal affairs, they return to the judge with the statement that they can't agree. The judge angrily orders them to go back to the jury room and stay until they have reached a verdict. They go back and Haig alone holds out. While they are arguing, Haig sees two of the jurymen deciding how they will vote by flipping a coin. He decides to leave his decision to Fate and flips a coin, which falls

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heads, making his verdict "guilty." The girl has arrived home and springs the surprise that she has promised her parents. It is that she is married. She tells her mother that her husband will call on them soon.

The jury have declared the prisoner guilty and all leave for their homes. Haig comes home, finds his daughter and is told of her husband. The girl shows them a picture of him and it turns out to be Frank Crane who has been convicted on the turn of a coin. Haig is remorseful and next morning confesses all to the judge. The judge issues warrants for the jurymen and is giving them to an officer, when the real crook comes in and confesses. As the picture fades, Frank and his wife are bidding each other a sad farewell, not knowing of the happy events which are transpiring in their favor.

IMP.

MISMATED (June 21).—King Baggot is a clerk in the shoe department and his sweetheart, Jane Gail, is a clerk at the fancy china counter. The day starts with customers buying shoes. King leaves to wrap up packages when in comes a dainty lady, reading the morning paper, behind which she is hidden. King decides to start a flirtation. Jane, taking the whole situation in, decides to worry King. The lady customer, tired of waiting, goes, leaving her newspaper. Quick as a flash, Jane takes her place, unseen, by King. He returns and the fun begins. Soon people arrive to buy china. The floor walker grows angry at his unsuccessful attempts to find Jane. Fearing the fun is going too far, Jane tries to get back to her counter, leaving the slipper and a customer card. Then King comes to try on the shoes, but he finds no lady, only the card which he takes with a slipper to the package boy.

An old hack driver comes to buy shoes. Jane's slipper is given him by mistake while his shoes go to the society lady. Complications arise. The society lady, upon receiving the man's shoes, starts back indignantly. The hack driver sees the joke and back he goes to the shoe department. Noon hour arrives and Jane borrows an odd shoe from the landlady and returns to work. By this time the society lady, hack driver, floor walker, and King are trying to settle matters. Their attention is called to Jane's mismated shoe. The package boy disappears out of sight, and Jane begs King to forgive her.

LARRY O'NEILL, GENTLEMAN (Two Parts—June 24).—Sloane, a retired multimillionaire, disputed the contentions of Van Dyke that clothes and money makes the man, and upheld his views that any man with ordinary intelligence can be made a man of culture and education. To prove his argument, he takes a man from one of the mills of his friends. Larry O'Neill, tall and powerful and young, swung his heavy sledge with powerful blows. Sloane guessed he would do. And so, after a little parley, Larry sat on the edge of a chair in Sloane's mansion that evening while Sloane explained the proposition. And so it came about that Larry was dressed in the latest cut of clothes of the best materials and became Mr. Lawrence O'Neill, with iron and steel interests. He made a hit at the club at the start. Larry made a greater hit at Mildred Harmon's reception, putting Van Dyke and one or two others of the club to rout in the race for Mildred's favors. But he kept his head, and conducted himself altogether in such a way that old man Sloane was proud of him and bore him away to the regret of everybody but Van Dyke. But Larry had started something. It grew and ripened until it was an every day sight to see Mildred and Mr. O'Neill in the park on their horses.

One day while aeroplaning, Larry had a chance to protect Mildred, and, under these romantic circumstances before he thought, grabbed and kissed her. Panic-stricken at the enormity of his offense, Larry fled as fast as possible, but Mildred didn't seem to think it was such a terrible thing and from the way she smiled, the coward might have had another, if he hadn't run away. Larry sat in his room, thinking hard and lecturing himself. "A conscience is a terrible thing to have to live with—sometimes," he said. "I am a blackguard and a four flusher. It was fun while it lasted, but the masquerade has gone far enough. I will go and tell her who I am and then go back to the anvil."

Larry went back to the rolling mills, but one o'clock in the morning used to find him poring over a book on the manufacture of iron, though at times Mildred's face would appear on the page and blot out the words. And one o'clock often found old man Sloane thinking of Larry as he sat in his big, dim library, just as it found Mildred curled up in her big arm-chair in the firelight, looking with wide eyes into the dying embers. But on her face there was a smile. The hard study began to tell. Pretty soon Larry was telling the foreman how to do some things, and then he invented a process that made the grayheads in the carpeted office sit up and take notice. Within a year it was "Supt. O'Neill." Then followed a note from Mildred. And Larry made a bold stroke for an interest in the firm, and got it. With it all he got the girl of his heart by proving himself a gentleman.

CONSCIENCE (Four Parts—June 25).—George Grant has invented a device which is being financed by his partner, John Benson, who receives an offer of $200,000 for the patent rights of the valuable invention. The offer is accepted with Grant's approval. Grant enters a barroom where an old man reprimands Dave Wilson, a young man out of employment, for wasting his time in barrooms. Dave strikes the old man, and Grant interferes, giving the young man a black eye. Benson sees the encounter and Grant returns to his home office with Benson. As Benson is leaving he meets Dave, who tells him he has been persuaded by his mother to apologize to Grant. The apology is accepted. Then Grant suddenly drops dead. Dave hears a police whistle blown outside, and runs into the next room where he crawls under the bed. Policemen and members of Grant's household arrive and discover Grant's body. One of the policemen telephones to the police station, and Detective Doyle is assigned to take charge of the case.

Dave is present when Doyle arrives on the scene of the murder, and explains to Doyle how Grant dropped dead. Meanwhile a policeman finds a pistol in the yard, and hands it to Doyle. Benson telephones from his home that he wishes to speak to Grant. Doyle answers that there has been an accident and he had better come over at once. When Benson arrives Dave urges him to tell the detective that Benson knew of Dave's mission to the house, but Benson answers, "I know about the fight, and I know nothing about the apology." Dave collapses and is dragged off to the police station. The scene then shifts to the courtroom where Dave has been tried for murder and the jury have found him guilty. Shortly after Dave is electrocuted.

One year later James Sprague, the criminologist, is visiting his old friend, the warden, and is shown the reforms the warden has made in prison life. The warden believes in the golden rule, and between working hours the men are allowed their freedom and are treated as human beings. The prisoners are shown playing baseball, and are given manual exercises. During the game the warden tells Sprague that he is glad capital punishment has been abolished as many an innocent man had been electrocuted. The warden then shows Sprague a photograph of Grant's home, declaring that he doesn't believe that the man who was electrocuted for killing Grant was actually guilty. Sprague is interested in the case, and departs with the photograph in his pocket. We next see Sprague at Grant's home making a close examination of the room in which Grant was killed. He looks out of the window into the yard where he sees a boy in a swing. He chases the boy out of the yard, gets on the swing, and concludes that Grant was shot by the murderer swinging himself to a height on a level with Grant's window which would account for the revolver picked up in the yard subsequent to the murder. Meanwhile Benson's guilty conscience has made him a nervous wreck. He goes to his home, where he has another vision of Grant, and shoots at the spectre with his revolver. The servants rush in, and the butler revives him with a stimulating drink.

Sprague consults Detective Doyle, who asserts that Grant's murder was a case of murder for revenge, and in his subsequent investigation learns of Benson's strange attack of nervousness. Under the pretense of wanting to make a business contract, Sprague makes the acquaintance of Benson. He bribes the butler and maid servant to get themselves discharged and the next day he installs servants of his own choice in Benson's household. Sprague's wife is engaged as the maid servant. The butler and Sprague's wife, abetted by a detective, act so strangely and get Benson into such an extremely nervous condition that when Sprague calls on him to close the proposed contract he begins to suspect that he is being spied on, especially on being asked whether he is interested in the abolition of capital punishment. Sprague then relates to him the peculiar case of Dave Wilson in connection with the murder of George Grant, which increases Benson's apparent nervousness. Meanwhile, Detective Doyle, who is in the yard, fires off a revolver, at a given signal from Sprague. Benson becomes hysterical and confesses that he committed the murder. At the close of the picture, Benson is seen in prison stripes in order to emphasize that while Dave Wilson had no chance of redemption, Benson, through the abolition of capital punishment, would at least be given a chance.

GOLD SEAL.

UNDER THE CRESCENT (Second Episode "The Cage of the Golden Bars," Two Parts—June 8—The first episode of this serial was published on page 1504 of the May 29 issue).—Stanley Clyde is thrown into prison because he knows the secrets of the Moslem rulers. After sentence of death has been passed upon him, the mob threatens his life and Prince Tousson, for his own reasons, removes him to the palace dungeons. He is placed in a cell adjoining the

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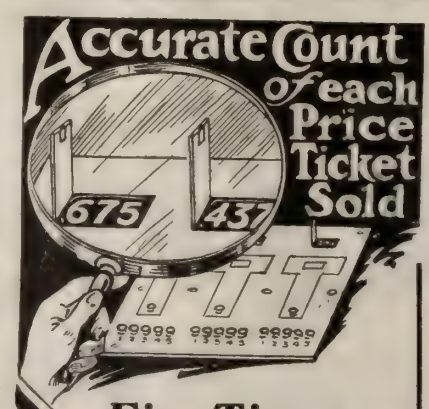

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one occupied by Zohra. They communicate through an opening in the wall. The Prince endeavors to keep his wife a prisoner in the harem. She rebels and escapes, to learn that Clyde and Zohra are prisoners, and that the Prince, her husband, is the father of Zohra's child. Zohra reveals to her that all are condemned to death. The Princess pleads with the Prince to set them free. Instead, he proceeds to taunt her with their sufferings and discloses to her papers which are an Imperial order for a massacre of all Christians. The Prince threatens to dispatch them within the hour. By a ruse the Princess procures the papers, outwits the Prince and leaves him a prisoner upon his own house-top, while she liberates the condemned at the point of a pistol.

Assuming disguises, they flee from the palace grounds and mingle with a mob entering the mosque, where a fanatical gathering against all Christians is being conducted. They are pursued by the Prince and his guards on horseback, and, as Clyde endeavors to prevent the frenzied mob in the mosque making a sacrifice of Zohra's baby, the Prince overtakes them and endeavors to seize his wife. The princess shoots and wounds him. In the ensuing confusion she and Zohra procures the horses of the escort, and, leading an extra one, dash up the steps of the mosque, through the mob, and bear down on them in time to rescue Clyde. The Prince follows them.

UNIVERSAL SPECIAL FEATURES.

THE BLACK BOX (Episode No. 14, "A Bolt from the Blue"—Two Parts—June 7).—Sanford Quest rescues Lenora from the burning bridge where she has fallen in trying to warn him of his danger. Meanwhile Craig arrives in New York and is closely shadowed by the police. His niece, Mary, a girl of about seventeen, is worried because her uncle seems troubled. At last Craig decides to escape from the detective and he and Mary climb down the fire escape and get away unnoticed. After Lenora has recovered sufficiently to make the trip possible, Quest's party leaves New Mexico for New York. At the station, as they are about to board the train, Quest receives a telegram from the detectives in New York, announcing that Craig and his niece have disappeared, leaving no clues. Meanwhile, in New York, Craig and his niece find a new hiding place. Quest and his party reach New York safely.

The time which John Craig has set for his confession arrives at last. In the cheap boarding house where Craig and his niece have found refuge, the suspected man hands the little girl a paper and tells her that she will be cared for, and now he must go to keep an appointment with Prof. Ashleigh. A few moments later a detective breaks into the room and finds the girl alone. The plainclothes man takes the paper from her and reads the following document, duly sworn to by a notary public: "I, John Craig, being about to receive punishment for my sins, hereby bequeath to my niece, Mary Carlton, all money and properties belonging to me on condition that she never speak the name of Ashleigh, nor associate with any of that name. (Signed) JOHN CRAIG." The detective is much interested and decides to take Mary Carlton to headquarters. Meanwhile, Sanford Quest has obeyed John Craig's wishes and gathered his people in Prof. Ashleigh's study to hear the suspected man's story.

Suddenly a commotion is heard in the hallway. They all rush out to find that Craig himself is standing there, while his niece is trying to get past the detective on watch at the door. Quest and Inspector French instantly seize the suspected man and drag him toward the study. For some time a severe electric storm has been raging outside. As Quest's party turn back into the professor's study there is a sudden flash of blinding light in one of the windows.

An instant later a shot of white flame spreads over the table around which the party had been sitting two moments before. Instantly it is gone, leaving table and chairs a charred mass of wood. There is a moment of paralyzed consternation, then Quest rushes to the window. From under the window he takes a disc of some strange metal and discovers that it is connected by wire with the table and the chairs. Instantly the entire thing is plain to him. Craig has played them another trick. If the party had been sitting around the table they would all have been electrocuted. Quest is furious. Craig refuses to make the confession which he had promised to give at this time. Quest decides to take the man back to his own study and to try electro-thought transference. Craig is placed in front of the mirror and Quest brings his mind under hypnotic control. "Tell me what you did with the Black Box," commands the criminologist. Slowly into the mirror fades a vision of the interior of the professor's study. Craig is discovered with a small black box in his hand. Suddenly the scene fades out. Craig has fallen forward in his chair. Quest and the others rush to him, but the man is dead, and all chances of solving the great mystery seems lost. They must begin all over again.

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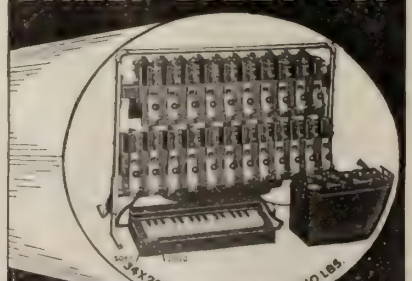
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ROYAL.

NOT A GHOST OF A SHOW (June 19).—Howell and Rant, wishing to produce Shakespeare, advertises for amateur talent. They make up their cast with a laundress, a waitress and the grocer boy. Rehearsals almost wreck their boarding-house, but are duly put through. Three weeks later, the company disbands for lack of funds, and the players start to foot it back to their former jobs. Howell and Rant receive a telegram from the theater in the next town, stating that the house is sold out for "Hamlet' the following evening. Forced to fulfill the engagement they recruit a company, which is even more of a misfit than the first one. The performance ends in a riot, and Howell and Rant are ejected from the house.

RELIANCE.

THE HOUSEMAID (June 16).—Carson, a wealthy widower, is determined that his son shall marry a society girl, Blanche Willard. Bob, however, has fallen in love with May, an attractive maid in the household. Suddenly, the elder Carson decides to marry again. He brings Lucy, his new wife, home, and she antagonizes her young stepson. Bob refuses to marry Blanche. The stepmother discovers his affair with May, and there is trouble between the father and son. Carson, Sr., tries to buy May off. Angered by this and by Bob's indecision—he being under the domination of his father—May flees the house. Bob soon decides that he is wrong in yielding to his father. He leaves home and becomes a taxicab chauffeur. Seeking everywhere for May, he is unable to find her. Carson, the elder, begins to distrust his young wife, who has become infatuated with an artist. One evening, Lucy makes an appointment to meet the artist at a certain cafe. It so happens that May is employed at the same cafe as cashier and Bob's taxi stand is outside. Bob meets May, pleads his case, and she promises to see him later. In the cafe, the girl sees Lucy and the artist. Thinking that this is her chance to get even with Carson, Sr., she calls him up and tells him that his wife is dining with another man. The next instant she regrets her act as unworthy of Bob's sweetheart. She tells Lucy and her escort what she has done and promises to save them. Hurrying the artist outside, May puts him into Bob's taxicab. Then she persuades Bob to go into the cafe and seat himself at the table with his stepmother. The angry husband arrives—to find his wife dining with his son. The artist disappears for good. Bob and Mary are forgiven, and their marriage receives the endorsement of both Carson, Sr., and Lucy.

FALSTAFF.

EBENEZER EXPLAINS (June 18).—Ebenezer Jay, Justice of the Peace of Peach Hollow, is a famous man in his home town. They tell a lot of stories about him there. But the best one of all Cy Peters relates in this way: "Eb had got back from the city and was yarning to us about this Chester gal—Cherry Chester, she was called. She was an actress. She'd followed Eb everywhere and had given him her picture. He showed it to us. Then Bill Cannon, who clerks at the Mansion House, butted in to say the gal was stopping there and had played at the opery house the night before. Well, Eb was pretty much taken aback. And just then the woman herself come down the street. He took her to his office to tell her that she must keep away from him in the future, or he'd have the law on her. Next minute, her husband busted into Eb's office like a cyclone. But he come out again quick enough, all bunged up. That feller and his wife kept running till they reached the train—and we haven't seen them since. Eb don't talk much about it. He's too modest." But despite the unanimous evidence of Peach Hollow, there's not a word of truth in the story. Eb never met Cherry Chester in the city. He bought her photograph himself, and induced her to visit his office on the plea that she would have to get a license for her dog. Her husband's excitement was all due to fear of losing the only train to New York that day. But the way the village folk construed the thing was lucky for Ebenezer. For now they're planning to run him for legislature, and he regards it as a stepping-stone to Congress.

LITTLE HERMAN (On Same As Foregoing).—Little Herman, a queer-looking magician, juggles cannon balls, ducks lamps and a variety of other articles in a surprising and terrifying fashion. He even shoots himself out of the mouth of a cannon, and then shoots himself in again. This stunt reminds us of the man who jumped into the bramble bush but Little Herman is more wonderful even than he.

BUD BLOSSOM (On Same Reel as Thanhouser's "Through Edith's Looking Glass," a story of which was published on page 1850 of the June 12 issue).—Bud Blossom, five-year-old, lives with his grandfather, who sells flow-

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KOMIC.

WHERE BREEZES BLOW (June 20).—Trixie is anxious to enter the bathing girls' parade and win first prize, but she has no bathing suit. Both Elmer and Chester are stuck on Trixie and they both race to a store to secure a classy suit for her. Chester gets back first with a striking costume, and Trixie is delighted to such an extent that when Elmer arrives a few moments later, she gives him the cold shoulder. Elmer, much dejected, wanders off alone to console himself. It happens that Fay and her sweetheart, Perk, have come in from the country to see the ocean. Perk has left Fay alone for a few moments and is amusing himself tossing rings at one of the beach concessions—the object being to win a pair of hose for Fay. Elmer sees Fay and he flirts, then gets acquainted and finally presents her with the bathing suit and suggests that she enter the parade and win the prize. This idea appeals to Fay, who is a bit peeved at being neglected by Perk. She dons the bathing suit and it fits her so neatly that she appears to be the most attractive girl on the beach.

Chester sees her and falls immediately. He turns Trixie down and tries to win Fay but is greatly disappointed upon learning that Elmer is the lucky man. Chester has now lost out all around and, being at heart a villain, he tries several mean tricks to prevent Fay from winning the contest. He fails. Fay is presented with a check—the first prize. She and Elmer set out to have a good time. In the meantime Perk has missed his sweetheart. He meets her with Elmer and Fay introduces Perk as her fiance. Perk assumes authority and takes possession of Fay, also the check. Elmer remonstrates, but to no avail. Perk walks off with Fay. Elmer meets Chester and they patch up their troubles and combine forces with the intention of beating up the country guy. They attack Perk, but he saves them the trouble of giving him a beating by gently tossing them off the pier into the ocean.

BEAUTIFUL LOVE (June 27).—Fay, a young lady of modern inclinations, is rapidly becoming successful as a lawyer. She is in love with young Archibald, whose stern mamma is strongly opposed to the match. Mamma demands that Archibald marry Francis, a wealthy female bond holder. Francis holds a mortgage on mamma's home and being of a villainous nature, she has demanded that mamma give to her the hand of Archibald in marriage, or else she (Francis) will foreclose said mortgage. Mamma has consented to this and preparations are made for the wedding.

Archibald is frantic. He sends a hasty message to Fay, who rushes in her machine to Archibald's home just before the ceremony. Archibald is let down from his window by a ladder and he and Fay escape. Mamma and Francis discover the elopement, and, getting into a powerful touring car, they give chase. An accident happens to Fay's machine. It rolls off the road and dashes down the hill. The accident proves a God-send to the true lovers because the runaway machine comes to a full stop in front of the minister's house. The pursuing car has had to follow around the road and arrives too late. Fay and Archibald are married.

BEAUTY.

A DEAL IN DIAMONDS (June 22).—Jack, though impecunious, is a star boarder, and an ardent suitor for the hand of Flossy. He is about to win her, when Harry, possessed of a huge bank roll, comes upon the scene. Harry immediately becomes a rival suitor, scattering money in lavish entertainment of capricious Flossy. It is Flossy's birthday. Harry sends a huge bouquet of flowers. Harry, bemoaning his lack of dollars, is standing in front of a jeweler's store, gazing at what he would like to give Flossy, when a woman drops a case containing an expensive brooch. Harry returns it, but in the excitement he keeps the richly lined case that contained it. For fifteen cents, Harry buys a tawdry duplicate of the jeweled brooch, intending to give it to Flossy. But—his rent is overdue. The landlady duns him and Harry, seeing the $100 tag on the brooch case, loans a roll of bills and takes the brooch as his security.

Harry tells Flossy that the brooch is a piece of his family's treasure, and asks her to wear it to a ball to which he is to take her. But the landlady, discovering that the brooch is brass, throws it into a coal scuttle where Sophie, a maid, discovers it. At the ball that night, Flossy haughtily tells Harry that the brooch is lost. Meanwhile Sophie, the maid, adorns herself with the imitation treasure, and some of Flossie's party clothing. Who should come in while she is thus attired but Jack going unaccompanied to the ball. Sophie, being champion dancer of Kitchen Maid's Local No. 42, jumps at Jack's invitation to go with him to the affair. Harry is terror-stricken at the loss of the brooch. He decides to offer to purchase it from Jack, rather than tell him of the loss. When Harry gives Jack $50 for the worthless trinket, he (Harry) thinks he is escaping luckily. Jack contrives to exchange partners with Harry. Jack exhibits his "roll" and he and Sophie ride gayly away in a taxi, leaving the bemuddled Harry behind, with Sophie and the brooch of brass.

AMERICAN.

PEGGY LYNN, BURGLAR (Two Parts—June 21).—By the death of her father, Peggy Lynn is left an orphan. She enters the home of a band of crooks, under whose evil influence she lives for fifteen years. In all this time she knows no friend except Andy, a hunchback, who grows to love the very ground that Peggy walks on. The thieves decide that Peggy must earn her keep, so she is sent to rob the home of Terrill, a young millionaire, believed to be out of town. Peggy enters Terrill's home. There she finds the young man critically ill and alone. A doctor, who had pronounced the case smallpox, had been struck by a lightning bolt. The servants, at mention of the dread disease, had fled. At once Peggy forgets her mission of crime. Her only thought is to bring the young man back to health. For two weeks she battles the malady. She wins. Terrill is himself again, believing all the while that Peggy is a nurse sent by the doctor.

Peggy returns to the thieves' den. The crooks had committed a big robbery and fled. Peggy enters the house just as the police come. With stolen goods all about her, she is arrested as a criminal. At her trial, Terrill, whose life she saved, comes to her aid. By his testimony and influence, Peggy is acquitted. There in the crowded court room, Terrill declares his love. Peggy declares herself unworthy and refuses him. Meanwhile, Peggy's criminal companions decide again to rob the Terrill home. Peggy, at great risk, runs to warn Terrill. She comes upon Big Lew, the

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ON THE NIGHT STAGE	THE DARKENING TRAIL
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CAPTAIN MACKLIN	THE PATRIOT AND THE SPY
THE CUP OF LIFE	HER SHATTERED IDOL
A CHILD OF GOD	UP FROM THE DEPTHS
THE ABSENTEE	THE REWARD

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master crook, doing the job himself. Big Lew pounces on Terrill, throws him into the safe. Then he makes for Peggy, when inspectors, sent by the stricken doctor, arrives upon the scene. Big Lew is captured. Then Peggy, with the inspectors declare that Terrill's malady was not smallpox, but their announcement goes unheeded. Terrill declares his love a second time. Peggy has renounced the crooks and feels free to accept Terrill's love. Poor Andy, the hunchback, jealous of the happy Terrill, is conciliated by the honor of being the best man at the wedding.

ONE WOMAN'S WAY (June 23).—Joe Phillips' sight has completely failed him. There is only one chance—an operation, the cost of which is $500. In a brave effort to secure the money, Grace, Joe's steadfast wife, takes a position in an office. Grace's beauty smites the office manager, and he showers her with unwelcome attentions. The young wife fears to offend him, however, for she may lose her position. She telephones her husband she must work at night and goes to dinner with the manager and some of his friends.

Intoxicated, the manager offers $500 to any woman who will swim in the cafe fountain. The vision of her blind husband comes to Grace. She plunges in and claims the money. She tells Joe the company is paying for his operation. It is successful. Joe goes to the president of the company to thank him. That individual, in blank amazement, tells Joe he knows nothing whereof he (Joe) speaks. Then Joe intercepts a letter from the manager to Grace. In a flash, he thinks he sees it all. He accuses Grace of infidelity, and compels her to invite the manager to come to see her at their house. The manager arrives. With drawn gun held in his shaking hand, Joe is about to murder him, when he hears the manager begging Grace to kiss him. He hears, too, the manager say that never yet has Grace been willing even to give him a kiss. Then Joe sees things as they really are. They fall into each other's arms.

BRONCHO.

THE SHADOWGRAPH MESSAGE (Two Parts—June 23).—Howard Ward, handwriting expert, succeeds in having Blackwell convicted of forgery by means of flashing the forged signature and specimens of the prisoner's handwriting on the wall before the jury by a small projecting machine, the courtroom being darkened for the purpose. Blackwell is sentenced to twenty years, and before being led away he springs before Ward and swears to square accounts with him. On the way to the penitentiary there is an automobile accident and Blackwell escapes. He makes his way back to the town in which Ward lives. On the night of his return, Ward and his wife are spending the evening with friends, and Jean Cardova, Ward's deaf and dumb assistant, is in charge of the Ward's little girl, Hilda. He has been amusing Hilda by throwing pictures on the wall with his projecting machine until the nurse comes to put her to bed. The nurse then goes out for the evening and Jean sits in the bedroom next the nursery reading.

Blackwell enters Ward's home through a window and makes his way upstairs to the bedroom. He binds Jean and throws him behind the curtains in the bedroom, then conceals himself behind the curtains of the crib in the nursery. At the friends' house, Mrs. Ward becomes uneasy and persuades her husband to take her home. They make their way to the bedroom, but find everything apparently all right. Mrs. Ward then goes to the nursery. She is confronted by Blackwell, who tells her he will shoot the baby if she screams, and she is frightened into unconsciousness. Jean manages to free himself of his bonds, and as Ward stands in the upper hallway he flashes a warning, by means of the machine, "BACK. BURGLAR IN NURSERY. GET GUN. COME BY WINDOW." Ward runs swiftly downstairs, secures a gun, climbs a pillar to an exterior nursery window and shoots Blackwell. Blackwell is only injured but in a struggle between him and Jean he is killed.

DOMINO.

THE SOUL OF PHYRA (Two Parts—June 17).—Phyra is a virgin reserved for sacrifice in an Indian Temple. She meets Capt. Brenner of the English Army, and he persuades her to flee with him and marry him. This flight is accomplished at great danger to them as the Indians lie in ambush and make a desperate fight before the girl can be removed to a ship sailing for England, as Capt, Brenner is returning, having been transferred home.

On arrival in England, Phyra is welcomed into society. She and her husband are very happy. Back in India the Hindoo priests, by an occult process, summon the soul of Phyra and threaten her husband unless she returns and fulfills her alloted mission. She is alarmed and does so, leaving Brenner a note informing him they will be united forever in another plane. She returns to India, is burned on the funeral pyre, and her soul ascends to Paradise. Meanwhile Brenner has gone to the dogs. The Scotland yard detectives are unable to locate his missing wife and Brenner is drinking heavily. One day in a club he is drinking when Phyra in Paradise beckons to him, as the girl has read in the Brahmin Philosophy that one soul which beckons another from Paradise will be obeyed. Brenner is shown to die in the club, and his soul ascends and mingles with that of Phyra.

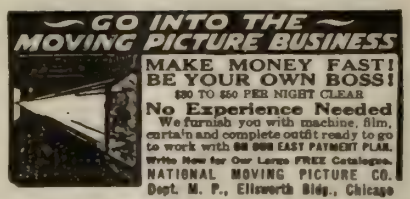
KAY-BEE.

THE SECRET OF LOST RIVER (Two Parts—June 18).—Pierre Vignol, an artist wintering in Arizona, is bitten by a snake. He is taken by his friend, Tom Hornby, to Padre Francisco, who prescribes for the bite. Pierre, at the request of Tom, returns to his cabin and Tom takes care of him. Later Tom discovers a tube in Lost River. This proves to be a painting and Pierre takes it to Padre Francisco. The Padre reads him an interesting history of Fr. Bartolomeo, founder of the Mission, and of how the painting came to be discovered in Lost River, for it had been thrown there by a monk when the Mission was attacked by the Indians, owing to the abduction of the Chief's daughter by a villainous Spaniard. Tom takes the painting to New York where he sells it and gives the money to the wife of Tom, who has been too poor to bring her and the baby to Arizona. The story ends with the reunion of Tom, his wife and baby and the artist's rehalilitation in the mind of Tom who had for a moment doubted his honesty.

MUTUAL.

MUTUAL WEEKLY NO. 23 (June 10).—Spoils of war. The Middlesex Hussars leaving London for the front. Japanese allies sight-seeing in London. Spain is swearing in recruits at Barcelona. Dublin welcomes Lord Wimborne, Ireland's new Lord Lieutenant. Street scene in Berlin.

Eastern homing pigeon clubs race birds from Washington, D. C. to New York.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THANHOUSER.

THE COUNTRY GIRL (Two Parts—June 15). The Country Girl lives in eighteenth century England. Her old guardian keeps her in seclusion on his country estate, meaning to marry her. She grows to womanhood without ever having seen any young men. When Phyllis is eighteen, the Squire takes her to London, where she is to be made his wife. His sister, Alithea, goes with them. The Squire intends Alithea for Sparkish, a boon companion of his. In London Phyllis meets Belville, a handsome youth. They fall in love. Alithea is attracted to young Harcourt, and the idea of marrying their aged suitors becomes unendurable to both the girls. The Squire schemes to break off the affair between his ward and Belville. At his dictation, she writes her lover a note, telling him that she detests him and hopes she may never see him again. But at the last moment, she substitutes another note she has written, urging Belville to have a minister in readiness so that she may escape and marry him. The Squire delivers the letter. On his return, Phyllis pretends to him that it is not she, but Alithea, who loves Belville. The Squire, overjoyed, writes Belville his full consent to his marriage "with this lady," and Phyllis, disguised in Alithea's mantle, hat and veil, is the bearer of the note. Thus, she keeps the tryst and she and Bellville are married. The old Squire has no choice left but to realize that youth must wed with youth. He consents to the marriage, also to that of Alithea and Harcourt.

IN THE VALLEY (June 18).—Pauline, a mountain girl, wearies of the monotonous life in the wilds. She persuades her mother to let her go down into the valley to try her fortunes in a factory town. Pauline, fresh, pretty and energetic, has no difficulty in getting work. Before long, she meets Mrs. Grosvenor, a society woman, who invites her to her home, and makes much of her. The girl is enchanted with her new life. Pauline is included by her rich friend in an automobile party, of which the owner of the factory, George Waterman, is a member. Though the girl is too innocent to see that Mrs. Grosvenor is in the confidence of Waterman, a man who is fascinated by every pretty face he meets, she has strange misgivings after she has accepted the invitation. As they are about to start, she seems to see her mother standing at the cabin door, calling to her. Pauline refuses to go. Waterman drops his veneer of gentility, showing all too plainly his brute nature. The girl makes her escape back to her old home. There she is wooed and won by an old sweetheart, with whom she lives happily all her life.

MUTUAL MASTERPICTURE.

UP FROM THE DEPTHS (Four Parts—Reliable).—Revivalist Davids persuades Daire Vincent to elope with him. Within the year, inspired by his associates to seek a field of greater grafting possibilities, he deserts her without having made her a wife, and goes to New York, where he meets with great success. Daire has a child, and, after many failures, becomes a dance hall singer to support it. In New York she is approached by Davids' confederates who ask her to help them in raiding the Mozart [illegible] in which she works. She thus discovers Davids present whereabouts and activities, and, taking her child, confronts him.

Davids' young wife is dying, childless. The sight of [illegible] own son, whom he cannot claim, stirs him deeply and with a regenerating effect. The wife dies. Davids, insistently urged by the Purity League to do this, makes a raid on the Mozart. He is wounded. Father White, a slum worker, striving for Daire's spiritual uplift-ment, hears her life's story and intercedes with Davids to legitimatize the child. Davids and Daire go through a marriage ceremony. Later each is shown rising from the depth to a fuller and better knowledge of life.

HER SHATTERED IDOL (Majestic—Four Parts—June 10).—Mae Carter is the ward of Col. Aitken and the financee of his nephew, Robert. They plight their troth and after a lot of teasing on the part of Mae, Bob succeeds in giving her an engagement ring. While Mae and Bobby are out riding one day the shoe of Mae's horse becomes loosened. She calls for Bob to exert his masculine strength and jerk the shoe from the horse's foot to save the horse further pain. After several unsuccessful pretenses to release the shoe they go to a blacksmith. Mae discovers at the [illegible] a man of extraordinary strength. He jerks the shoe from the horse with one pull, and thereby wins the admiration of Mae. That night Mae dreams that she is the cave woman of Robert, a cave man. While eating shrubs she is attacked by another giant cave man and about to be carried off when a rescuer appears, and he proves to be none other than the blacksmith. In the morning she pays a visit to his shop and takes a snapshot of him, much to the distress of Robert.

She breaks off her engagement with Robert and is about to elope with the blacksmith when her uncle, having dealt with many women in his time, and knowing feminine ways better than Bob, concocts a scheme whereby he will induce the two to live at his house for a month to find out if they still love each other, at the end of which time he promises to consent to the marriage. The girl gives an engagement party and his conduct makes her see how impossible a match would be between the two. Thoroughly disgusted, she breaks off her engagement and returns to Robert. A marriage between she and Robert is arranged by the Colonel for the following day, and the blacksmith learning of it becomes jealous. When the ceremony is about to take place, the blacksmith comes to the house and steals the bride and plans to take her to a neighboring town and marry her himself. He gets away with her and after many hair-breadth escapades he finally gets caught in the quicksand with the girl but is released by Robert, and the marriage takes place.

United Film Service.

BRAND PLOTTERS (Two parts—June 14—Ideal).—By a series of maneuvers, Black MacQueen and his band of outlaws get into their control Melissa Lee, the daughter of the village storekeeper, whom MacQueen loves, Simon West, a rich adventurer who had come to the West with the intention of putting the town of Misa on the map, and "Bucky" O'Connell, the Irish Lieutenant. Realizing that MacQueen loves Melissa, Boone, one of the outlaws, sends a note to her in the Indian cache where she is guarded over by a squaw, telling her he will aid her to escape. The note falls into the hands of MacQueen, who shoots Boone in the act of fleeing with the girl. Jack Flatray, the sheriff, who also loves Melissa, finds West and O'Connell, releases them, but is himself caught. His sentence to die is suspended only by the promise of Melissa that she will marry MacQueen. MacQueen breaks faith with Melissa and imprisons Flatray. He escapes, however, and meets MacQueen and his bride on the edge of a precipice. The men fight, and MacQueen falls into the seething water and is drowned.

THE NEW PHOTOGRAPHER (Superba—June 15).—The Way Up Film Company send their company south to make a picture "Agnes' Awful Adventure." The actors wait impatiently for the new camera man, who in reality has gone to sleep on the way. He is discovered by an amateur photographer, who takes the camera and his letter of introduction and goes to the studio where the actors anxiously await him. Of course, the amateur turns the camera backward when he should turn it forward, and he feels called upon every now and then to rescue the heroine from the clutches of the villains. When the film has been developed in the north, where it was sent for finishing, the officials are called to witness it. The picture is awful, they discover, and with the president's wire to the waiting company in the south, the would-be photographer is sent head first out the window.

THE TURNING POINT (Empress—Two Parts—June 16).—Robert Van Pelt's attitude towards his wife changes from that of indifference to mistrust on his coming one night after she has spent the evening with a friend, her friend's brother, who has escorted her home, try to kiss her at the door. He does not wait long enough, however, to see his wife send the man away and when she enters the house, he tells her that it is time for a divorce. Thinking that he is much abused, he goes with a friend to a cabaret, and is much taken with a singer, whom he invites to call at his office. The woman calls next day, just after Mrs. Van Pelt has arrived to plead with her husband not to close down one of his factories, a proceeding which will result in much suffering by the men. The singer hears Van Pelt's curt refusal, and, seeing the true worth of his wife, enters the office after Mrs. Van Pelt has left and denounces the husband. Van Pelt goes home to find the superintendent of the factory there, also bent on begging for the lives of his men. The hard-hearted rich man is not moved until the maid rushes into the room with a baby she has found on the door step. The clinging arms and the helplessness of the child captivates him, and softens him, and he sends the superintendent away with the happy news that the factory is not to be closed, but enlarged, and he takes his wife again to his heart.

THE RUBE'S SLEEP PRODUCER (Luna—June 17).—Rube Huskins favors Bill, a good-for-nothing, for his daughter, Nellie, but she cares for Joe, a farmer. Bill calls to see Nell, and discovers Farmer Huskins demijohn of hard cider in the cabinet. Rube discovers that his drink has been tampered with, decides to catch the thief, and puts sleeping potion in the demijohn. A tramp finds the demijohn and takes it with him. Bill has been turned down by Nell, so he makes arrangements with a tramp to take Joe off and give him a beating. The tramp and his pal decide to take Nell, too, and hold her for ransom. They send Joe to Rube with a note demanding $500. The tramps and Bill sample the contents of the demijohn, and go to sleep. Nell escapes.. Joe's horse runs away with him on his return with Rube. He is thrown over a cliff, but is not injured. Nell and Rube arrive in time to save him from the tramps, and Bill is disgraced forever.

HUNGRY BOARDERS (Starlight—June 17).—Heinie and his pal crawl out from the sewer from where they have spent the night. They decide that the world owes them a living, and go to find it. They bamboozle a boarding house landlady into giving them a room for which they promise to pay her that afternoon. They raid the kitchen for food, but are caught. Then they try to get away with a trunk filled with the fixings of the room. They are again captured and put to work in the kitchen, helping the cook. As usual, they start things which end in a smashup all around, and a gentle ride down the street with the officer of the law.

LILLY OF THE VALLEY (Premier—Two Parts—June 18).—Lilly's father meets his death, and the girl is left to face the world alone. She is taken by the superintendent of the mine in the village to his home to be the companion of his motherless little boy whom Lilly has rescued from a burning cabin, after the lad had been hid there by a revengeful mine worker who has just been discharged. Lilly's sweetness of disposition soon awakens love in the heart of the mine superintendent who hesitates to ask the girl to become his wife. His wish is fulfilled.

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however, through the agency of the little boy, who in his childish way brings the two together.

OUT OF THE SILENCE (Lariat—Two Parts—June 19).—Fred Madison, a drug fiend, who wants to overcome the pernicious habit, is accompanied by his wife into the desert of the western country. On their way to the sanitarium where a former lover of Mary is the doctor where Fred hopes to cure himself, they are lost. Fred, without his drug, becomes almost insane and wanders off from Mary to fight his battle out alone. During his absence Mary is nearly carried away by a drunken brute, but the doctor from the hospital, on his way to meet his old friends, finds her. With him and Mary, Fred goes to the sanitarium, and the close of the picture sees him cured and strong.

HORSE SHOE LUCK (United—June 20).—The restaurant keeper receives so much advice as to how to hang his horse shoe on the wall that he decides to throw it away. His wife misses it and advertises for its return. The patience of the long suffering restaurateur reaches its limit when horse shoes of every description come to his door, and the result is some unexpected receptions for the reward seekers.

Miscellaneous Feature Films.

V. L. S. E., INC.

THE ROSARY (Selig—Seven Parts—June 28).—Over in the Emerald Isles nestles a farmhouse and Brian Kelly approaches from school. Father Ryan, the parish priest, meets Brian and together they turn to Brian's mother. The reverend father tells Mrs. Kelly that her son wishes to become a priest, and the mother's joy is unbounded. Brian leaves the old farmhouse. Down in a romantic Irish glen there awaits the girl. Brian Kelly approaches and tells her that even though he loves her he has decided to give up his life for the church. They pass up the glen, hand in hand.

In a small town in Ohio, Father Brian Kelly cares for his flock. He receives a letter from Edward Wilton asking that Father Kelly confer with him regarding his son, Bruce. Father Kelly has a haunting memory of such a man, but cannot recall his identity. Nevertheless, he goes to New York City. He finds Edward Wilton on his death bed. Wilton asks Father Kelly to care for the education of his son.

Before Father Kelly can express his surprise, Bruce Wilton, aged eighteen, enters the room. Something in the boy's face recalls old memories to Father Kelly. The dying man hands the priest the medallion of the boy's dead mother. The picture is of the girl of long ago of Ireland. The scene shifts to the lower East Side of New York City. There the priest continues to minister to the unfortunate. He sends Bruce Wilton, who inherits an uncle's fortune, to college. Later Wilton becomes a prosperous stock broker in New York City. He receives a letter urging him to go West on a railroad deal. He also receives an anonymous letter informing him to use more care in his market deals as "you have an enemy who will not stop at anything to ruin you." Before Bruce Wilton leaves for the West, Kenward Wright, his closest friend, calls. Evarts, Wilton's private secretary, warns Wilton not to tell Wright that he is going West. Wright, nevertheless, traces Wilton.

Vera and Alice Wallace are happy in their cottage in the West. Vera and Alice meet Kenward Wright. Alice is infatuated with the man. Later Vera Wallace meets Bruce Wilton. They love each other and ultimately Bruce brings his wife to their new home in Eden, N. Y. Kenward Wright has never forgotten Vera. He wires to her that he is coming to pay the Wilton's a visit. Father Kelly has been conducting services in a tent and Bruce resolves to build a chapel for him. Kenward Wright comes to Eden. Father Kelly, in response to a letter from Bruce, arrives, and expresses his pleasure at again meeting his pupil and his wife.

Coincident with Kenward Wright's arrival at the Wilton home, comes also Alice Wallace, Vera's twin sister. Alice pleads illness and does not appear. Kenward Wright goes to Vera and kisses her hand. Father Kelly sees this action. A grave expression comes over his face. He senses danger to this household. During the scene of festivity at the Wilton home, Kenward Wright, with a wine glass in his hand, proposes Vera's health, and then as he sees Alice, the wine glass drops from his hand. Later, Kenward Wright, the man who deceived Alice, meets the girl. She implores Wright to marry her. He tells the girl to meet him that night and they will wed. He really resolves to escape. He tells Bruce Wilton that he has been called away. He leaves the house, but lurks nearby. Alice, waiting for Wright, hears his signal. She inadvertently tells Wright of Wilton's deal in Wall Street. "That was the information I wanted. Now I have the cards in my own hands," exclaims Wright.

Father Kelly discovers the deserted Alice, and mistakes her for Vera. Alice implores Father Kelly to help her. Bruce Wilton comes to doubt his own wife. He, too, has mistaken Alice for his wife and asks himself this question again and again: "Who was the man that met Alice last night?" Father Kelly, investigating, is told by Vera that the man came to her sister Alice and that Alice has fled from the home.

Kenward Wright ruins Bruce Wilton in the stock exchange. Bruce, now drinking heavily, again demands an answer from his wife, who tells him that Alice will answer him, but the answer is never forthcoming, for Alice has died in the hospital. Bruce receives word that "an enemy' has ruined him in Wall Street. Bruce draws a revolver and levels it at his head. Father Kelly enters and holds up his hand. Vera, the terror-stricken wife, tears the curtains from the window center. Behind this curtain is a stained glass window of "The Christ" crowned with thorns with a rosary in His hand. As Father Kelly points slowly to this, the revolver drops from Bruce's hand and he staggers through the window. Kenward Wright enters and goes to Vera. Father Kelly encounters Wright, with one hand he waves him aside and with the other he invokes a blessing on the stricken woman. A year has passed. Vera Wilton, separated from Bruce, is sewing for a living. She comes to Father Kelly's chapel. Bruce Wilton having escaped from the sanitarium where he was placed to cure the drink habit, comes to the Chapel of the Rosary and drops upon its steps. Kenward Wright approaches with two guardsmen from the sanitarium. They are searching for Bruce Wilton.

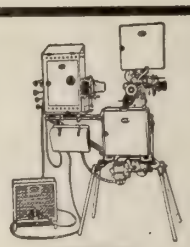
"Come Bruce," says Kenward Wright to the unfortunate man. As the two guards step forward, Father Kelly checks them. Addressing Wright he says: "Thou art the man." Kenward Wright, with a cry, falls on his face. "Yes, I did it," he says. "I was your enemy, Bruce." Vera appears, and Bruce falls on his knees before her. Father Kelly points to the chapel. Vera draws Bruce toward it, and together they go inside.

METRO PICTURE CORP.

FIGHTING BOB (Rolfe—Five Parts—June 7).—News of the approaching death of the President of Lorento is received by "Fighting Bob" Rensaler at college in a letter from General Braga, an intimate friend of his deceased father, and further that Mendoza, the marshal, aspires to the presidency, and assisted by guerrilla warfare, intends to proclaim himself dictator, with the assistance of a guerrilla leader named Ladero. Dulcina Garnia, Bob's sweetheart, is beloved by Ladero. Manuel Garni, her guardian, has promised her in marriage to Laedro for assisting the revolutionists. Bob determines to give his aid to General Braga and, accompanied by his two chums, Cyrus Brown and Comin Hartley, he embarks on Brown's yacht for Lorento. Realizing that Dulcina will not marry him because she loves Bob, Ladero kidnaps her at the instigation of her guardian, intending to force her to marry him. When Bob has left Dulcina to visit General Braga, Ladero's men make away with Dulcina and confine her in a monastery.

Riaz, leader of the kidnappers, has gone to the Tavern Verduga, where Bob is in consultation with the general. Dulcina's maid finds Bob there, tells him of Dulcina's plight, and points out Riaz as one of the kidnappers. Bob and his two chums grab Riaz, take him to the yacht, and force a confession from him. Riaz escapes from them by jumping overboard. Ladero, receiving no news from Riaz, sets out with his men for the monastery. Riaz has secured a horse and intends to head off Bob. Ladero has found a priest who is about to marry him to Dulcina but she succeeds in secretly notifying the priest of her predicament and he aids her to escape. She meets Riaz, who forces her into a telegraph station, where the operator is drunk. Kicking the operator out, he attemps to assault Dulcina, who picks up a revolver and shoots him. Bob and his pals have reached the monastery, have a fight with the band of kidnappers, and Bob sees the priest who tells him of Dulcina's escape, and they set out to find her.

Ladero on his way to the monastery hears the shot fired by Dulcina and reaches the station as Dulcina is about to rush out. Bob meets the operator, disguises himself in his uniform, locates Dulcina, unseen by Ladero, overhears a message read by Ladero that the president is dead and for him to join Mendoza, and he sees him start away. Ladero has ordered his men to fire on the station. Bob's chums, hearing the firing, come to Bob's aid. Mendoza and Ladero's men attack Braga's forces in the city amid terrific gunfire of infantry, and the cavalry have a tremendous fight which ends in a complete routing of Ladero's supporters. When Bob and his friends are about to give up hope of holding off the outlaws, General Braga and his soldiers arrive to rescue them. Eventually Bob is proclaimed president for his services and is married to Dulcina.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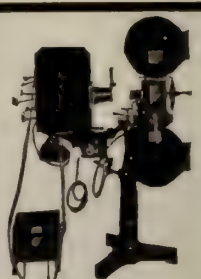
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CAMERAMAN—Experienced, references, reasonable salary. Howe, 238 Fifth St., Jersey City, N. J.

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A FEW STATES OPEN for exclusive rights on the Automatic Slide-O-Graph. A motor-driven advertising slide projecting machine. Requires no operator. Installed in show windows, theaters, etc. Each machine installed nets from $50 to $80 per month. Install from 15 to 40 machines in a state. Great attraction. All year 'round profits. State rights sold on easy terms. Write or wire today for particulars on your state. Paul J. Scheller, Evansville, Ind.

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STATE RIGHTS on new European War films. Full of action, genuine scenes. Everybody interested. Up to date. Will sell half or whole of Illinois, Indiana, Wisconsin, Minn., for not much more than cost of films. Paper and films included. Five reels. Have more than can handle and now is the time to make money. Write J. W. Harris, Gen. Del., Danville, Ill., for full particulars.

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THEATER WANTED (To lease)—By responsible party in Washington, Baltimore or that vicinity. Only first-class theaters (500 upwards seating capacity). Address E. Mourning, 1475 Columbia Rd., N. W., Washington, D. C.

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$6,000 WILL BUY half interest in best moving picture theater in New Jersey; $4,000 cash, rest secured notes. Books and daily receipts, also bank book will be shown right party. Best reason for selling. No triflers. Address C., care M. P. World, N. Y. City.

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FOR SALE—Rebuilt machines, Motiograph, 1908, $60; Edison Exhibition, $65; Powers No. 6, $115; Powers No. 5, $75; Motiograph, 1911, $125. A-1 condition guaranteed; many others. Write for catalog and list. Amusement Supply Co., 160-H No. Fifth Ave., Chicago, Ill.

TWO THOUSAND—Opera and folding chairs, some as good as new. Get my list of equipment, at cut prices. J. P. Redington, Scranton, Pa

PICTURE MACHINES—For sale, Edison 1 pin Exhibition model, $75. Powers No. 5 $85. Lubin $50. All these machines are guaranteed first-class condition, are complete with upper and lower magazines, rewind, new Simplex rheostat and lenses to fit measurements desired. Each machine ready to run a picture. Will ship subject to inspection if express charges are guaranteed. Alfred Glenmore, 1913 Hickory St., St. Louis, Mo.

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FOR SALE—700 theater seats, almost new, can be bought very cheap. P. O. Box 1452, Boston, Mass.

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WANTED—One or two reel comedies and paper also talking pictures, disk records and machines. In English, Spanish and Italian language, subject to screen and hand examination. Send list, lowest price. Export, care M. P. World, N. Y. City.

WANTED—3 to 10 reel features. Buffalo Bill, James Boys, 101 Ranch Show, Spanish Bull Fight, Well Known Circus, Exciting horse racing and sports. Shakespearean and Roman plays, English and Spanish history, Operas and reproduction of noted Spanish, English and American Plays, Children's and Detective stories, Passion (5 reels), Religious and Spectacular Plays, Manger to the Cross (complete), Dante's Inferno, European War (no fake), Mounted and unmounted 3, 6, 12, 24 sheets, originals, stills, cuts, few heralds. Examination hand and screen, no junk. Cheap send list, synopsis and price of each feature. Import, care M. P. World, N. Y. City.

WANTED—Used comedies, single and double, also features for export. Edwards, 119 East 23rd St., N. Y. City.

WANTED—Second-hand films in good condition, with paper. Features. Send particulars to Star Feature Film Co., Boston Block, Minn., Minn.

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WANTED—To connect with exchange that can supply weekly programs as well as features for Lackawanna county. A. G., care M. P. World, N. Y. City.

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100 SINGLE and 2, 3 reel features with posters, for sale cheap. C. E. Buchanan, 65 Walton St., Atlanta, Ga.

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SALE—At cut prices, 3, 4 and 5 reel features, A-1 condition; also 200 commercial. Select Film Service, 145 West 45th St., New York City.

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Harmo Electric Co....2017
Seeburg, J. P., Piano Co....2027
Sinn, Clarence E....2029
Wurlitzer, Rudolph....2011

POSTERS AND FRAMES.
Goes Lithographing Co....2027
Hungerford, U. T....2006
Menger & Ring....2027
Newman Mfg. Co....2004
Theater Specialty Mfg. Co....2008

PROJECTION MACHINE MFRS.
American Standard M. P. Mch. Co....1981
Enterprise Optical Co....2019
Power, Nicholas, Co....2032
Precision Mch. Co....1985

PROJECTION SCREEN MFRS.
Day & Night Screens, Inc....2026
Genter, J. H., Co., Inc....2017
Minusa Cine Products Co....2001
Simpson, Alfred L....2019
Thomas, A. G....2028

STEREOPTICON SLIDES.
North American Slide Co....2028
Utility Transparency Co....2028

THEATRICAL ARCHITECTS.
Decorators' Supply Co....2027
Horn, E. C., Sons, The....2008
Kinsila, Edward Barnard....2026

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1982, 1984.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Imp, Joker, Victor.
Tuesday—Gold Seal, Rex, Nestor.
Wednesday—Animated Weekly, Laemmle, L-KO.
Thursday—Big "U," Imp, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG "U."

June 13—Across the Footlights (Two parts—Drama).
June 17—The Second Beginning (Drama).
June 20—Her Own Blood (Western-Drama).
June 24—The Tinker of Stubbinville (Drama).
June 27—Their Secret (Two parts—Drama).

BISON.

June 19—One Man's Evil (Two parts—Drama).
June 26—The Test of a Man (Two parts—Western Drama).

GOLD SEAL.

May 25—Shattered Memories (Three parts—Memorial Day—Drama).
June 1—Under the Crescent, Adventure No. 1, "The Purple Iris" (Two parts—Drama).
June 8—Under the Crescent, Adventure No. 2 "The Cage of Golden Bars (Dr.).
June 15—Under the Crescent, Adventure No. 3 "In the Shadows of the Pyramids" (Two parts—Drama).
June 22—Under the Crescent, Adventure No. 4, "For the Honor of a Woman" (Two parts—Drama).

IMP.

May 31—The Alibi (Drama).
June 4—A Life in the Balance (Two parts—Human Interest—Drama).
June 7—The Twelfth Hour (Drama).
June 11—A Strange Disappearance (Three parts—Drama).
June 14—The Riddle of the Silk Stockings (Comedy).
June 18—The White Terror (Four parts—Dr.).
June 21—Mismated (Comedy).
June 24—Larry O'Neill, Gentleman (Two parts—Drama).

JOKER.

June 14—A Duke for a Day (Comedy).
June 19—At the Bingville Barbecue (Comedy).
June 21—No release this week.
June 26—When Schultz Led the Orchestra (Comedy).

LAEMMLE.

June 13—Little Mr. Fixer (Drama).
June 16—The Snow Girl (Three parts—Drama).
June 20—No release this week.
June 23—A Boob's Romance (Two parts—Com.).
June 27—Eleven to One (Drama).

L-KO.

June 6—Park Johnnies (Comedy).
June 9—Bill's Blighted Career (Two parts—Comedy).
June 13—No release this week.
June 16—No release this week.
June 20—Blue Blood and Yellow Backs (Two parts—Comedy).
June 23—A Dismantled Beauty (Comedy).
June 27—No release this week.

NESTOR.

June 15—On His Wedding Day (Comedy).
June 18—The Downfall of Potts (Comedy).
June 22—A Peach and a Pair (Comedy).
June 25—No release this week.

POWERS.

June 17—The Panzer Troupe (Photo-Vaudeville).
—The Wizard of the Animals (Educational).
June 19—Her Mysterious Escort (Drama).
June 24—Lady Baffles and Detective Duck in the 18-Carrott Mystery (Comedy).
June 26—Learning to be a Father (Drama).

REX.

June 8—The Struggle (Drama).
June 10—The Valley of Silent Men (Two parts—Drama).
June 15—The Last Act (Drama).
June 17—Into the Light (Two parts—Drama).
June 22—A Mountain Melody (Drama).

VICTOR.

June 11—Mumps (Comedy).
June 14—The Oyster Dredger (Two parts—Dr.).
June 18—No release this week.
June 21—Circus Mary (Three parts—Drama).
June 25—The Remedy (Comedy).

UNIVERSAL SPECIAL FEATURE.

June 6—The Black Box (Episode No. 13, "Tongues of Flames"—Two Parts—Drama).
June 13—The Black Box (Episode No. 14, "The Bolt from the Blue"—Two parts—Drama).
June 20—The Black Box (Episode No. 15 "The Black Box") (Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

May 19—At the Edge of Things (Drama).
May 24—The Purple Hills (Two parts—Dr.).
May 26—Reprisal (Drama).
May 31—The Resolve (Two parts—Drama).
June 2—The Golden Rainbow (Drama).
June 7—The Right to Happiness (Two parts—Drama).
June 9—The Soul of the Vase (Two parts—Drama).
June 14—His Obligation (Two parts—Drama).
June 16—Her Musical Cook (Comedy).
June 21—Peggy Lynn, Burglar (Two parts—Drama).
June 23—One Woman's Way (Drama).

BEAUTY.

June 1—Little Chrysanthemum (Drama).
June 8—The Redemption of Jasons (Drama).
June 15—The Mollycoddle (Drama).
June 22—A Deal in Diamonds (Com.-Dr.).

BRONCHO.

June 9—The Tavern Keeper's Son (Two parts—Drama).
June 16—His Superficial Wife (Two parts—Drama).
June 23—The Shadowgraph Message (Two parts—Drama).
June 30—The Sea Ghost (Two parts—Drama).
July 7—Tools of Providence (Two parts—Dr.).

DOMINO.

June 10—The Strike at Centipede Mine (Two parts—Drama).
June 17—The Soul of Phyra (Two parts—Dr.).
June 24—Hearts and Swords (Two parts—Dr.).
July 1—The Failure (Two parts—Drama).

FALSTAFF.

June 18—Ebenezeer Explains (Comedy).
—Little Herman (Comedy).
June 25—The Stolen Anthurium (Comedy).

KAY-BEE.

June 4—A Piece of Amber (Two parts—Dr.).
June 11—The Pathway from the Past (Two parts—Drama).
June 18—The Secret of Lost River (Two parts—Drama).
June 25—The Floating Death (Two parts—Drama).
July 2—His Mother's Portrait (Two parts—Drama).
July 9—The Hammer (Two parts—Drama).

KEYSTONE.

May 22—For Better, But Worse (Comedy).
May 24—No release.
May 27—No release.
May 29—A Versatile Villain (Comedy).
May 30—He Wouldn't Stay Down (Comedy).
May 31—Those College Girls (Two parts—Comedy).
June 3—Mabel Lost and Won (Comedy).
June 7—Those Bitter Sweets (Comedy).
June 7—No two-reel release on this day.
June 14—The Cannon Ball (Two parts—Com.).

KOMIC.

May 30—Gasoline Gus (Comedy).
June 6—Brave and Bold (Comedy).
June 13—Unwinding It (Comedy).
June 20—Where Breezes Blow (Comedy).
June 27—Beautiful Love (Comedy).

MAJESTIC.

June 8—Dirty Face Dan (Com.-Dr.).
June 13—The Burned Hand (Two parts—Dr.).
June 15—Pirates Bold (Comedy).
June 20—The Woman from Warren's (Two parts—Drama).
June 22—The Ash Can (Juvenile-Comedy).
June 25—The Motor Boat Bandits (Crook-Comedy.)
June 27—The Old High Chair (Two parts—Drama).
July 4—Children of the Sea (Two parts—Dr.).

(*Mutal Releases continued on page* 2020.)

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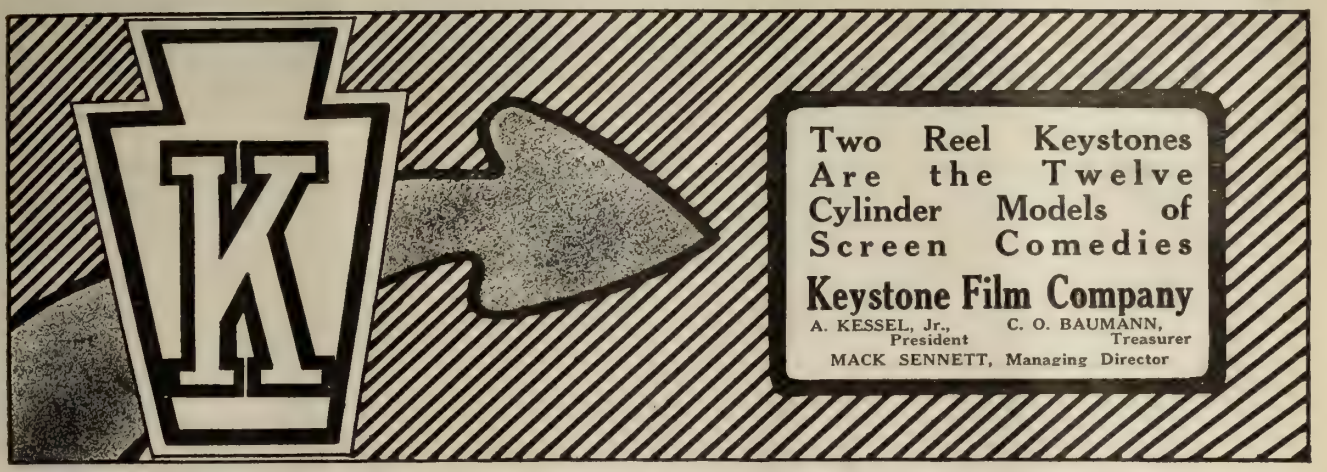
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List of Current Film Release Dates

For Daily Calendar of Program Releases See Pages 1982, 1984.

Mutual Releases continued from page 2016.)

RELIANCE.

June 2—One Who Serves (Drama).
June 5—The Celestial Code (Two parts—Dr.).
June 7—A Mother's Justice (Drama).
June 9—Payment in Full (Drama).
June 11—The Red O'Clock Boat (Drama).
June 12—Hearts United (Two parts—Drama).
June 14—The Old Sauth (Drama).
June 16—The Housemaid (Drama).
June 19—The Red Clothes Shop (Two parts—Drama).
June 21—The Three Boys (Drama).
June 23—The Silent Witness (Drama).
June 26—A Bad Man and Others (Two parts—Drama).

ROYAL.

May 29—Oh, Baby (Comedy).
June 5—His Twin (Comedy).
June 12—An Unwary Suitor (Comedy).
June 19—Not a Ghost of a Show (Comedy).—When the House Divided (Comedy).

THANHOUSER.

June 6—A Freight Car Honeymoon (Comedy).
June 8—The Six Cent Loaf (Two parts—Dr.).
June 13—Through Edith's Looking Glass (Dr.).
June 15—The Country Girl (Drama).
June 18—In the Valley (Drama).
June 20—The Two Cent Mystery (Comedy).
June 22—Which Shall It Be? (Two parts—Dr.).
June 27—Innocence at Monte Carlo (Comedy).
June 29—Crossed Wires (Two parts—Drama).

MUTUAL MASTERPICTURES

June—God's Witness (Thanhouser—Four parts—Drama).
June—Ghosts (Majestic—Five parts—Drama).
June—The Failure (Reliance—Four parts—Drama).
June—The Darkening Trail (N. Y. M. P. Corp.—Four parts—Drama).
June 7—Patriot and Spy (Thanhouser—Four parts—Drama).
June 10—Her Shattered Idol (Majestic—Four parts—Drama).
June 17—Up from the Depths (Reliance—Four parts—Drama).

NORTH AMERICAN FILM CORPORATION.

May 31—The Diamond from the Sky (Episode No. 5 "For the Sake of a False Friend"—Two parts—Drama).
June 7—The Diamond from the Sky (Episode No. 6 "Shadows at Sunrise"—Two parts—Drama).

United Film Service

RELEASE DAYS.

Monday—Ideal (a two-reeler).
Tuesday—Superba.
Wednesday—Empress (a two-reeler).
Thursday—Luna, Starlight.
Friday—Premier (a two-reeler).
Saturday—Lariat (a two-reeler).
Sunday—Cameo.

CAMEO.

May 16—Where Can I Get a Wife? (Comedy).
May 23—Can a Jealous Wife Be Cured (Com.).

EMPRESS.

April 30—Back to the Farm (Comedy).
May 5—The Shop Nun (Two parts—Drama).
May 19—The Spender (Two parts—Drama).
June 2—The Vivisectionist (Two parts—Dr.).
June 16—Turning Point (Two parts—Drama).

GRANDIN.

June 9—The Spider (Two parts—Drama).
June 23—The Stranger (Two parts—Drama).

IDEAL.

May 10—A Country Lad (Two parts—Drama).
May 17—The Little Band of Gold (Two parts—Drama).
May 24—"Red Tape" (Two parts—Drama).
May 31—Man in the Law (Two parts—Drama).
June 7—Stepping Westward (Two parts—Dr.).
June 14—Brand Blotters (Two parts—Drama).
June 21—When the Law Came (Two parts—Drama).

LARIAT.

May 29—The Poor Fixer (Comedy—Drama).
June 5—The Word (Two parts—Drama).
June 19—Out of the Silence (Two parts—Dr.).

LUNA.

June 3—Aunt Matilda Outwitted (Comedy).
June 10—The Near Capture of Jesse James (Comedy).
June 17—The Rube's Sleep Producer (Com.).
June 24—An Accidental Parson (Comedy).

PREMIER.

May 21—The Curse (Two parts—Drama).
May 28—The Smuggler's Daughter (Two parts—Drama).
June 4—The Picture on the Wall (Two parts—Drama).
June 11—At Twelve O'Clock (Two parts—Dr.).
June 18—Lilly of the Valley (Two parts—Dr.).
June 25—When the Tide Turned (Two parts—Drama).

PYRAMID.

June 12—Canned Curiosity (Two parts—Comedy—Drama).
June 26—His Wife's Past (Two parts—Drama).

STARLIGHT.

May 27—Love and Pies (Comedy).
June 3—Amateur Night (Comedy).
June 10—Helmet's Millions (Comedy).
June 17—The Hungry Boarders (Comedy).
June 24—The Bank Statue (Comedy).

SUPERBA.

May 25—Bumped for Fair (Comedy).
June 1—O You Mule (Comedy).—Copped (Comedy).
June 8—Almost Luck (Comedy).—Making the Cards (Comedy).
June 15—The New Photographer (Comedy).
June 22—The Dome Navel Hero (Comedy).

UNITED.

June 13—Love's Strategy (Comedy).
June 20—Horseshoe Luck (Comedy).
June 27—Somebody's Baby (Comedy).

Miscellaneous Feature Releases.

ALLIANCE FILM CORP.

April - Beulah (Balboa—Six parts—Drama).

CORT FILM CORPORATION.

May—The Melting Pot (Five parts—Drama).

GREAT NORTHERN FILM CO.

June—Pro Patria (Five parts—Drama).

IVAN FILM PRODUCTIONS, INC.

May—Unwelcome Wife (Five parts—Drama).

KO-KO FILMS.

June—The Bogus Earl (Two parts—Comedy).

LADY MACKENZIE FILM CO.

May—Lady Mackenzie's Big Game Pictures (Animal-Picture).

L. LAWRENCE WEBER.

May—Willard-Johnson, World's Championship Fight (Sports).

METRO PICTURES CORP.

May 17—The Middleman (London—Five parts—Drama).
May 24—Four Feathers (Drama).
May 31—Her Own Way (Popular Players—Dr.).
June 7—Fighting Bob (Rolfe—Five parts—Drama).

F. O. NIELSEN.

May—Guarding Old Glory (Five parts—Topical).

PARAMOUNT PICTURES CORPORATION.

May 31—Pretty Sister of Jose (Famous Players—Five parts—Drama).
June 3—Jim the Penman (Famous Players—Five parts—Drama).
June 7—The Dawn of a Tomorrow (Famous Players—Five parts—Drama).
June 10—Brenner Officers (London—Four parts—Drama).
June 14—The Arab (Lasky—Drama).
June 17—Carmen (Famous Players—Four parts—Drama).
June 21—Mice and Men (Famous Players—Dr.).
June 24—Wild Olive (Morosco—Drama).
June 28—Cummins Fadden (Lasky—Comedy).

PATHE EXCHANGE, INC.

Released Week of June 7:
New Exploits of Elaine, No. 24 (Two parts—Drama).
The Japanese Mask (Three parts—Drama).
Pathe Day (Episode 5 (Cartoon—Comedy).
Jeypoor the Rose City (Colored—Educ.).
School in New Guinea (Colored—Educ.).
Picturesque France, Lower Brittany (Colored—Educational).
Pathe News No. 42, 1915 (Topical).
When the Lion Roared (Comedy).
Why Pays? (Series No. 4—For the Commonwealth.) (Balboa—Three parts—Dr.).
Pathe News No. 47, 1915 (Topical).

Released week of June 14:
Romance of Elaine No. 25 (Two parts—Dr.).
New Winter and Masked Thieves (Three parts—Drama).
Man vs. Man (Colored—Balboa—Drama).
Pathe News No. 48, 1915 (Topical).
Wife's Busted Arm (Comedy).
Why Pays? Series No. 10—"Pemo of Earth" (Balboa—Three parts—Drama).
Pathe News No. 49, 1915 (Topical).

SELECT FILM BOOKING AGENCY.

June—The Alien (Nine parts—Drama).

THE GOTHAM FILM CO., INC.

June 1—The Man Who Beat Dan Dolan (Four parts—Drama).

THE GOVERNOR'S BOSS PHOTO PLAY CO.

May—The Governor's Boss (Drama).

THE KAISER FILM CO

June—The Heroic Garibaldis (Educational)

THE MOTHERHOOD EDUCATIONAL SOCIETY, INC.

June—Twilight Sleep (Educational).

UNITED PHOTO PLAYS CO.

June—Series A—"Japan" (Six parts—Educ.).

A. WARNER.

May—Uncle Sam at Work (Nine parts—Topical).

WORLD COMEDY STAR FILM CORPS.

May 31—The Delicatessen Shop (Comedy).
June 7—Rafferty Stops the War (Comedy).
June 14—The Children of Mike and Meyer Elope (Comedy).
June 21—Rafferty Stops a Marathon (Comedy).
June 28—Mike and Meyer Go Fishing (Comedy).

WORLD FILM CORPORATION.

May 31—The Builder of Bridges (Frohman—Drama).
June 7—Little Miss Brown (Brady—Drama).
June 14—Fine Feathers (Drama).
June 21—The Face in the Moonlight (Brady—Drama).
June 28—A Parisian of the Sierras (California—Drama).

V-L-S-E, INC.

May 31—The Millionaire Baby (Selig—Six parts—Drama).
June 7—The Spanish Dancer (Lubin—Five parts—Drama).
June 14—Sins of the Mothers (Vitagraph—Five parts—Drama).
June 21—The White Sister (Essanay—Six parts—Drama).
June 28—The Rosary (Selig—Seven parts—Dr.).
July 5—Valley of Lost Hope (Lubin—Five parts—Drama).
July 12—Broken Barriers (Vitagraph—Five parts—Drama).

GEORGE KLEINE

May 10—Who's Who in Society (Four parts—Comedy).
June 21—The Scandal (Six parts—Drama).

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Knickerbocker Star Features

NEW YORK

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1982, 1984.)

General Film Company

RELEASE DAYS.

Monday—[illegible]

Tuesday—[illegible]

Wednesday—Biograph, Essanay, Kalem, Edison, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

June 4—Her Dormant Love (Drama).
June 5—For Her Friend (Drama).
June 7—The Tear on the Page (Drama).
June 8—Mat and His Master (Special—Two parts—Drama).
June 10—The Divided Locket (Drama).
June 11—The Battle (Reissue—Drama).
June 12—Life's Changing Tide (Drama).
June 14—A Romance of Old California (Dr.).
June 15—Mrs. Van Alden's Jewels (Special—Two parts—Drama).
June 17—His Wife's Dilemma (Com.-Dr.).
June 18—Love in an Apartment Hotel (Drama) (Reissue No. 2).
June 19—The Way Out (Drama).
June 21—The Unbreaking Circumstance (Dr.).
June 22—The Wives of Men (Special—Two parts—Drama).
June 24—Her Sacrifice (Drama).
June 25—Fighting Blood (Drama—Reissue).
June 26—The Girl Hater (Comedy-Drama).

EDISON.

May 28—According to Their Lights (Special—Two parts—Drama).
May 29—The Unmit Wooing (Comedy).
June 2—Cartoons in the Barber Shop (Com.).
June 4—The Test (Special—Three parts—Dr.).
June 5—A Trip of the Old Stage (Drama).
June 8—Up in the Air (Comedy).
June 11—Colonel Lyng (Special—Four Parts—Comedy).
June 12—McQuade of the Traffic Squad (Dr.).
June 14—No release this date.
June 15—No release this date.
June 16—Cartoons in the Parlor (Cartoon—Comedy).
June 18—The Wanting of a Mistake (Special—Three parts—Drama).
June 19—The Emperor's Daughter (Drama).
June 21—A Heart of Transportation (Comedy).
June 22—Through Treatment Waters (Special—Four parts—Drama).
June 23—The Dream of the Rarebit Fiend (Drama).

ESSANAY.

May 28—The Bachelor's Burglar (Drama).
May 29—Vengeance (Special—Three parts—(Drama).
May 31—The Longer Voyage (Drama).
June 1—The Coward (Special—Three Parts—Drama).
June 2—Sophie and the Faker (Comedy).
June 5—The Clutch of Circumstance (Special Two parts—Drama).
June 7—The Gilded Cage (Drama).
June 8—The Romance of an American Duchess (Special—Two parts—Drama).
June 9—Lost in the Jungle (Cartoon—Com.).—A Close Shave (Cartoon—Comedy.
June 10—Swedish Finish (Comedy).
June 11—The Wealth of the Poor (Western—Drama).
June 12—The Greater Courage (Special—Three Parts—Drama).
June 14—Whose Was the Shame? (Drama).
June 15—The Little Deceiver (Special—Three parts—Drama).
June 17—The Broken Pledge (Comedy).—Broncho Billy and the Land Grabber (Western—Drama).
June 18—Vera Jerome (Special—Two parts—Drama).
June 21—The Man Who Found Out (Drama).
June 22—Snapper Lynch (Special—Two parts—Drama).
June 23—The Flight of The Search for Climate (Comedy).
June 24—A Bad Friend (Comedy).
June 25—Her Reformation (Western—Drama).
June 26—A Japanese Family (Special—Three parts—Drama).

KALEM.

June 1—Ham in the Pot Factory (Comedy).
June 3—The Secret Well (Special—Two parts—Drama).—Sent Through Grandpa's Reading Glass Dept.
June 4—The Duel of Penance (Drama).
June 5—The Human Chain (Episode No. 30 of the "Hazards of Helen," Railroad Series—Drama).
June 7—Her Husband's Honor (Special—Two parts—Drama).
June 8—Ham at the Fair (Comedy).
June 9—The Money Leathes (Special—Two parts—Drama).
June 11—The Haunting Fear (Special—Three parts—Drama).
June 12—The Fay Train (Episode No. 31 of the "Hazards of Helen" Railroad Series—Drama).
June 14—When the Mind Sleeps (Special—"Broadway Favorites"—Three parts—Drama).
June 15—Rooney's Road Show (Comedy).
June 16—The Vanishing Vases (Special—Two parts—Drama).
June 18—Royal Waiters (Comedy).—The Black Law (Zoology).
June 19—Near Eternity (Episode No. 32 of the "Hazards of Helen" Railroad Series—Drama).
June 21—The Man-in Man (Special—Two parts—Drama).
June 22—In Hard Society (Comedy).
June 23—The Vivisectionist (Special—Two parts—Drama).
June 25—Where The Father (Special—Three parts—Drama).
June 26—In Number's Path (Episode No. 33 of The "Hazards of Helen" Railroad Series—Drama).

LUBIN.

June 3—The Inventor's Peril (Special—Two parts—Drama).
June 4—The Spirit (Drama).
June 5—The New Butler (Comedy).
June 7—Road o' Strife No. 10—The Inspiring Sword (Drama).
June 8—He's a Dear (Comedy).
June 9—Tan! Tan! Tap! Special—Two parts—(Drama).
June 10—Courage and the Man (Special—Three parts—Drama).
June 11—The Corset (Drama).
June 12—Nearly a Prize Fighter (Comedy).
June 14—Road o' Strife Series No. 11—"The Valley of the Shadow" (Drama).
June 15—Capturing Bad Bill (Comedy).—Expert with the Goods (Comedy).
June 16—The Transition (Special—Three parts—Drama).
June 17—From Champion to Tramp (Special—Two parts—Drama).
June 18—The Bridge of Sighs (Drama).
June 19—A Safe Investment (Comedy).
June 21—Road o' Strife No. 12—"The Sacrifice" (Drama).
June 22—Father Said He'd Fix It (Comedy).—With the Help of the Ladies (Com.).
June 23—The Life Line (Special—Two parts—Drama).
June 24—The Demon Dance (Special) Three Parts—Drama).
June 25—Her Answer (Drama).
June 26—Just Like Kids (Comedy).

MINA.

May 20—Where's Oliver? (Comedy).
May 27—Once is Enough (Comedy).
June 3—Life's Mysteries (Comedy).
June 10—Father Parrot (Comedy).
June 17—A Mix-Up in Males (Comedy).

SELIG.

June 5—Saved by Her Horse (Drama).
June 6—Wife Goes to Sea (Comedy).
June 10—Days of Love (Special—Three parts—Drama).
June 10—Hearst-Selig News Pictorial No. 46, 1915 (News).
June 12—The Mummy's End (Jungle-Zoo—Dr.).
June 14—Letters Entangled (Special—Two parts—Drama).
June 15—Hearst-Selig News Pictorial No. 47, 1915 (News).
June 17—The Heart of the Sheriff (Western—Drama).
June 16—A Tragedy in Panama (Drama).
June 17—His Father's Wife (Special—Three parts—Drama).
June 17—Hearst-Selig News Pictorial No. 48, 1915 (News).
June 19—The Angel of Spring (Jungle-Zoo—Drama).
June 21—The Fortune of Marsena (Special—Two parts—Drama).
June 21—Hearst-Selig News Pictorial No. 49, 1915 (News).
June 22—With the Aid of the Law (Drama).
June 23—The Indian Patch (Drama).
June 24—Lapse of Time (Special—3 Parts—Drama).
June 24—Hearst-Selig News Pictorial No. 50, 1915 (News).
June 26—The Tiger Club (Jungle-Zoo—Dr.).

VITAGRAPH.

June 4—Jones' Hypnotic Eye (Comedy).
June 5—The Way of the Transgressor (Broadway Star Features—Special—Three parts—Drama).
June 7—The Jarr Family Series, No. 10, Mr. Jarr and the Beauty Treatment (Comedy).
June 8—Love, Snow and Ice (Special—Three Parts—Broadway Star Feature—Comedy).
June 9—Spades Are Trumps (Comedy).
June 10—Mr. Bluik of Bohemia (Comedy).
June 11—Fair, Fat and Saucy (Comedy).
June 12—Four Grains of Rice (Special—Two parts—Drama).
June 14—The Jarr Family Series No. 11—"Mr. Jarr and the Ladies' Cup (Com.).
June 15—The Lotus Eater (Special—Two parts—Drama).
June 16—Philanthropic Tommy (Com.-Dr.).
June 17—The Jade Dagger (Western Drama).
June 18—A Mistake in Typesetting (Comedy).
June 19—Miss Jekyll and the Madame Hyde (Broadway Star Feature—Special—Three parts—Drama).
June 21—The Jarr Family Series No. 12—"Mr. Jarr and Love's Young Dream" (Comedy).
June 22—Victims of Sworn (Broadway Star Feature—Special—Three Parts—Drama).
June 23—An Unexpected Vengeance (Western Drama).
June 24—Wood's Dupe (Comedy-Drama).
June 25—Three First Quarrel (Comedy).
June 26—The Secret W (Special—Two parts—Drama).—When We Were Twenty-One (Com.).

General Film Company Features

BROADWAY STAR FEATURES.

May 11—The Girl Who Might Have Been (Special—Three parts—Drama).
May 22—In the Days of Famine (Special—Three parts—Drama).
May 25—The Esterbrook Case (Special—Three parts—Drama).
June 5—The Way of the Transgressor (Special—Three parts—Drama).
June 8—Love, Snow and Ice (Special—Three parts—Sceptic—Comedy).
June 19—Miss Jekyll and the Madame Hyde (Special—Three parts—Drama).
June 22—Victims of Sworn (Special Three parts—Drama).

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June 26—The Kick Out (Special Feature—Three parts—Drama).

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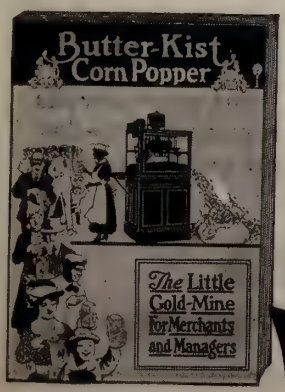

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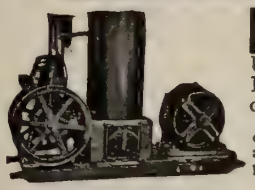

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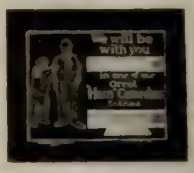

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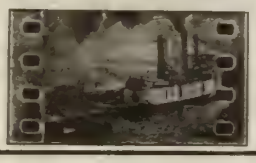

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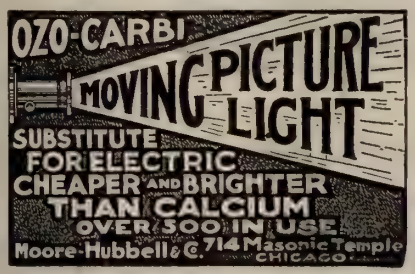

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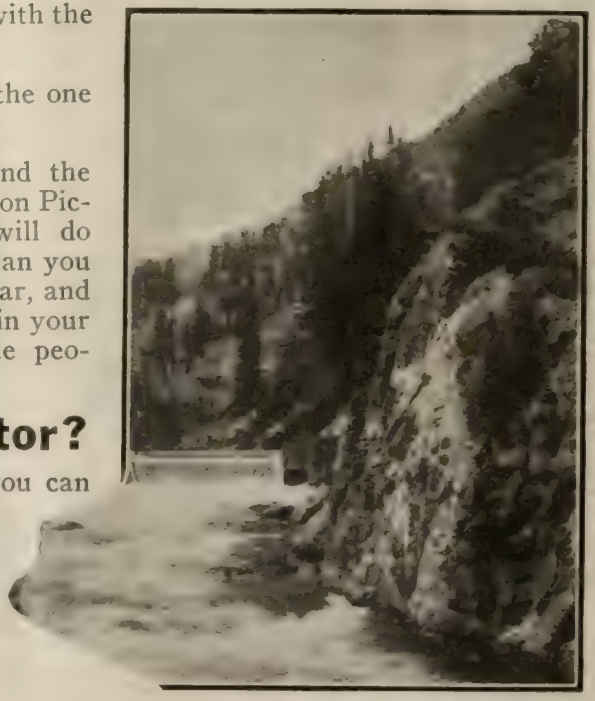

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"SANDS OF TIME"

Released Thursday, June 24th in regular service, "Sands of Time" written and produced by Mr. Colin Campbell, who directed "The Spoilers," "The Carpet from Bagdad," etc., will cause a veritable sensation in Motion Pictureland. "Sands of Time" contains the essential punch and has the "something different" qualities so much to be desired. A strong story enacted by a strong company.

"THE FORTUNES OF MARIANA"—Two reel drama, released June 21st.
"WITH THE AID OF THE LAW"—Drama, released June 22nd.
"THE ONION PATCH"—Drama, released June 23rd.
"THE TIGER CUB"—Jungle-Zoo drama, released June 26th.

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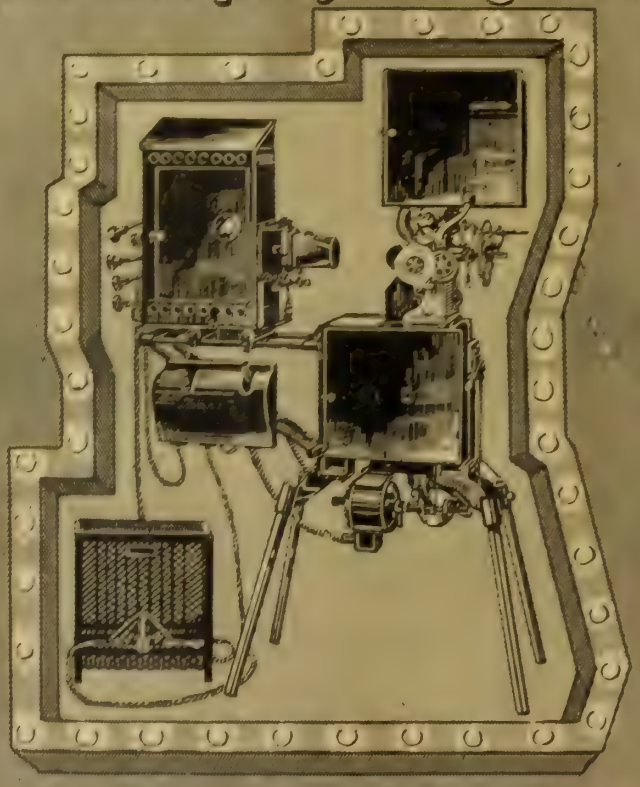

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NICHOLAS POWER CO.

90 Gold St. New York

Vol. 24, No. 13 June 26, 1915 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Country Girl" (Thanhouser).

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NEW YORK

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SMASHED!

EVERY conception of the term FEATURE has been revolutionized Thanhouserward. Powerful quality in **one** and **two reelers** forced a new shuffle of the cards—broke the spell of "forced length." I guess you know how exhibitors are jacking up their fronts with my **regular** releases! Why, they issue special hand-bills and heralds on them! It's because **Thanhouser** on a program makes it make good every time! They believe in me! They trust me! And there isn't a thing on earth that can make me forget that for a second!

"FEATURE" measures in quality, not footage! I have nailed that fact to the mast, and **you can tag your future on to it!** I could not to save my soul give you a more magnificent example to prove it than a picture entitled

"Which Shall It Be?"

Just read these lines:

"..... I will give
A house and land where you shall live,
If, in return, from out your seven,
One child to me for aye is given."

You remember that grand old home-circle poem! A poor family, seven children, with a cripple and a very bad boy among them, but bless **those** little kiddies, a mother's heart loves them all!

"Which shall it be? Which shall it be?
I looked at John—John looked at me!"

There's theme! There's pathos! You'll feature it and run it over and over.

THANHOUSER TRADE MARK

Released in Two Reels—Tuesday, June 22nd

"Innocence at Monte Carlo"

Mignon Anderson will win you here; and there's such a "different" finish from what you expect all along. It's the kind that always adds power to a show.

Released in One Reel—Sunday, June 27th

"The Stolen Anthurium"

FALSTAFF FILMS

If you also believe that the classy, refined comedy will outlive the "rough-stuff" knockemdown and kickemup brand of comedy, get Falstaffs. The anthurium is a rare flower, and it leads Riley Chamberlin into the most captivating little romance—full of chuckling, rare good humor. You can't help liking it.

Released in One Reel—Friday, June 25th

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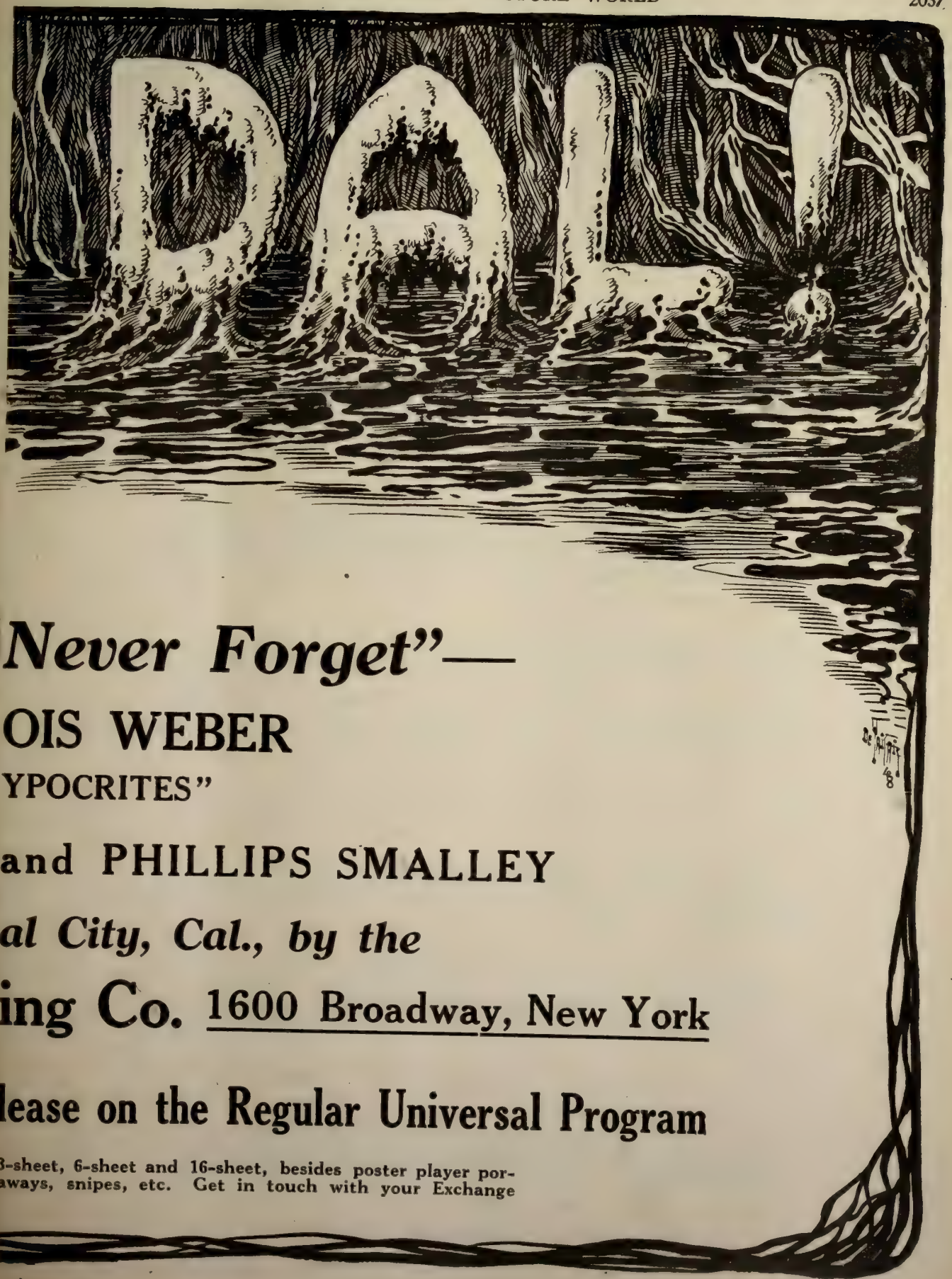
New Rochelle, N. Y.

ON THE MUTUAL PROGRAM



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Successful exhibitors throughout the world will recall that Ford and Cunard produced "Lucille Love."

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"Graustark" and "Slim Princess" Will Bring You the Greatest Return for Your Outlay

Every exhibitor wants to get the greatest return possible for his outlay. The way to do this is to give your spectators only the best plays, plays that have proved to be unqualified successes.

The public is an absolute judge of what it wants. It is quick to detect the difference between a poor play and one that has quality, that human interest element that attracts and holds them. You cannot afford to show any photoplay that the public will not accept.

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36 FAMOUS FEATURES A YEAR

PROGRAM

MARY PICKFORD

IN

"The Dawn of a Tomorrow"

More Than a Mere Triumph!

Again we have the extreme pleasure of calling your attention to another Famous Players achievement—Mary Pickford in "The Dawn of a Tomorrow." The tremendous success attained by this superb production immediately after its release again proved the sound judgment of the trade paper critics, which was as follows:

"In Frances Hodgson Burnett's creation of Glad, the inspired and inspiring heroine of 'The Dawn of a Tomorrow,' the Famous Players offered Mary Pickford a distinctive character of marked appeal. Miss Pickford might well be selected as the ideal interpreter of the little girl whose soul rises above the sordidness of the London slums. In the main, Miss Pickford has a part of large emotional possibilities, in some ways reminiscent of 'Tess of the Storm Country,' and she acts, as she did then, with force and sincerity."—MOVING PICTURE WORLD.

" 'The Dawn of a Tomorrow,' which was one of the most successful and far-reaching plays that ever saw the legitimate stage, is another decided triumph for the Famous Players. In interpreting the various human emotions, joy, sorrow, wonder, trust and indignation, Miss Pickford seemingly outdoes all past performances of recent date. All the settings are ingeniously realistic."—Motion Picture News.

"Mary Pickford's portrayal of Little Glad is one that will make a deep impression. The atmosphere of the picture is truly Dickensonian. Apple Blossom Court, a dirty alley in the East End of London, is a marvel of what can be accomplished in the way of realistic settings. Those who witness 'The Dawn of a Tomorrow' will want to see Mary Pickford in many more such roles."—N. Y. Telegraph.

We could cover many more pages with the other eulogies devoted to this production, but we will leave some of them to YOUR audiences!

FILM COMPANY

Executive Offices

213~229 WEST 26TH ST.

NEW YORK

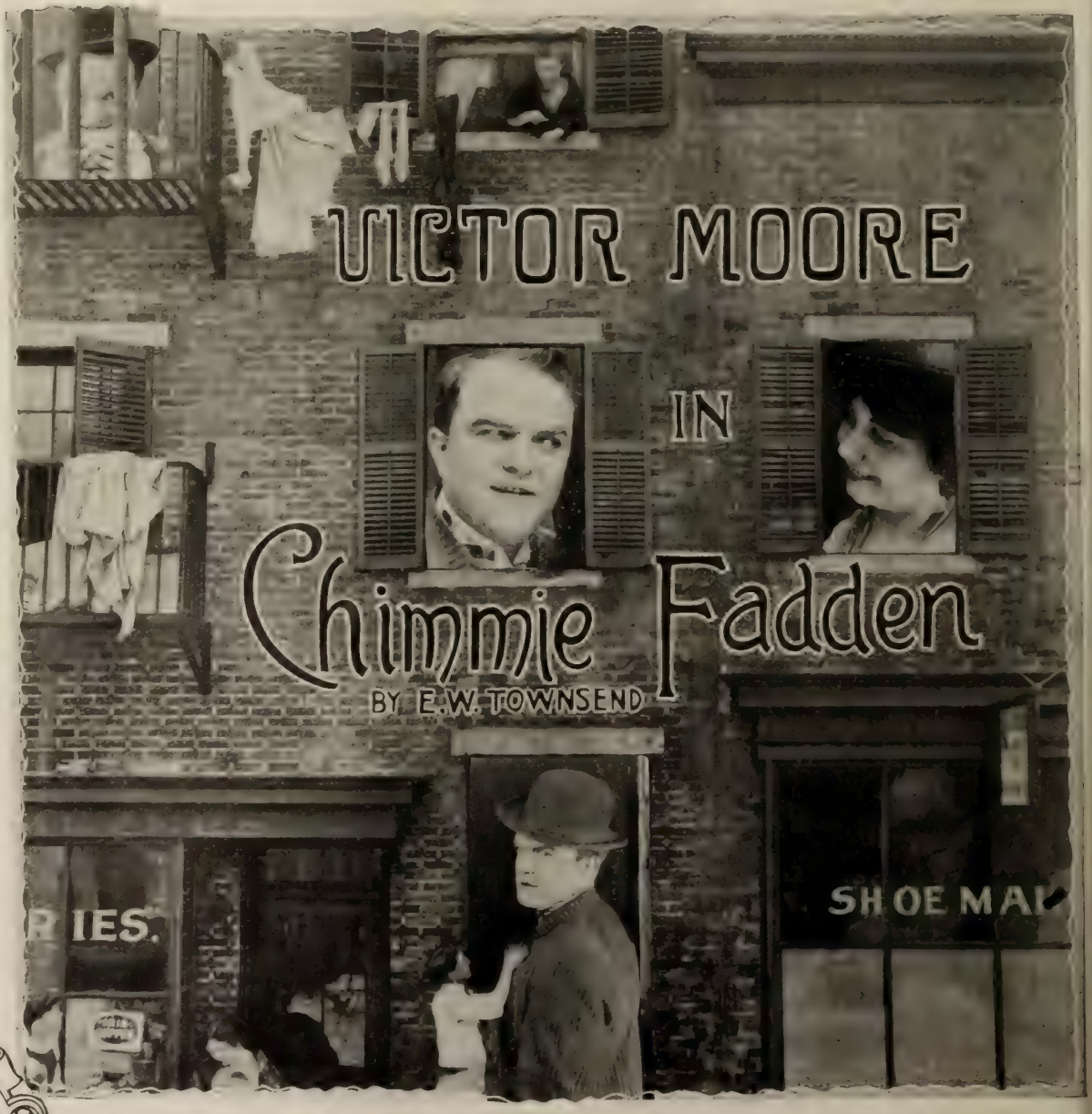
Film Service, Ltd., Calgary—Montreal—Toronto

36 FAMOUS FEATURES A YEAR

PARAMOUNT

Jesse L. Lasky

PRESENTS



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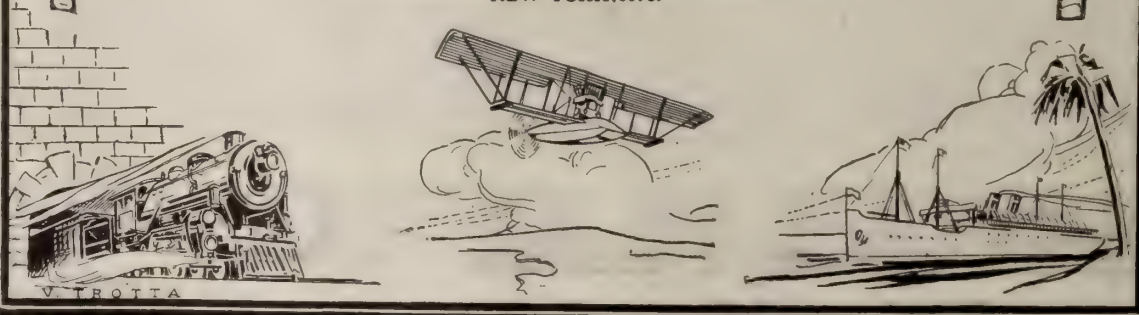

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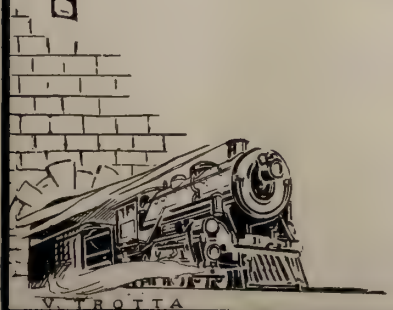

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George Beban

in

THE ALIEN

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EIGHT REELS — AN ENTIRE PROGRAM

Produced Under Personal Direction of
THOMAS H. INCE

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The Tribune said: "Mr. Beban's acting of the Italian is really a superb bit of character portrayal."

Evening Mail said: "Caught the attention of Broadway. 'The Alien' is very much worth seeing."

The Herald Said: If there was a dry eye in the theatre it must have been a glass one."

Evening World said: "Makes a strong appeal"

The Journal said: "Huge Success"

New York Times: "Lifts you out of the seat"

The Evening Sun said: "From end to end 'The Alien' is **all real.** The film story has been produced with such care and ability that it stands alongside the spoken drama as a compeller of tears and laughter."

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IN FOUR PARTS WITH BESSIE BARRISCALE A MUTUAL MASTER PICTURE

A Chorus Girl finds being good very lonesome work & when about to fall from the straight & narrow path, discovers, there is a Reward for the Virtuous

Bessie Barriscale OF "THE DEVIL" & "CUP OF LIFE" FAME

THE REWARD RELEASED JUNE 24TH

JANE WALLACE, NICKNAMED "THE ICEBERG" BECAUSE OF HER REFUSAL TO JOIN THE GAY LIFE OF THE "GREAT WHITE WAY" WITH THE OTHER CHORUS GIRLS OF HER COMPANY, FINDS BEING GOOD VERY LONESOME WORK. TRIXIE, A VERY LIVELY CHORUS GIRL, TELLS DAN CONBY, AN IDLER AND CYNIC THAT THERE IS ONE WOMAN WHO REFUSES TO BE ANYTHING BUT GOOD. DAN LAUGHS AT TRIXIE AND TELLS HER THAT JANE IS FAKING, AND THAT THE WOMAN DOESN'T LIVE WHO WON'T TAKE THE PRIMROSE PATH IF SHE GETS THE RIGHT CHANCE. TRIXIE INTRODUCES HIM TO JANE THE NEXT DAY, IN ORDER TO GIVE HIM A CHANCE TO PROVE THAT HE IS RIGHT.

DAN TAKES JANE TO A CARBARET FOR LUNCHEON, AND RIDICULES THE STRAIGHT PATHWAY, ASKING JANE WHAT REWARD SHE GETS FOR BEING GOOD. JANE TELLS HIM "THE RESPECT OF OTHERS". TO PROVE TO HER THAT SHE IS WRONG DAN INTRODUCES HER TO SOME OF HIS ARISTOCRATIC FRIENDS, WHO SNUB JANE BECAUSE OF HER SHABBY CLOTHES. OTHERS DO THE SAME THING UNTIL JANE BEGINS TO WONDER IF SHE IS NOT WRONG. ONE NIGHT JANE IS LATE AT THE THEATRE, AND GETS A CALLDOWN FROM THE STAGE MANAGER, AND IS ALSO FINED. AS SHE STANDS IN THE ENTRANCE, TWO FLASHILY DRESSED CHORUS GIRLS COME ON, AND ARE PASSED BY THE STAGE MANAGER WITH A SMILE. JANE DEMANDS TO KNOW WHY THEY ARE NOT FINED ALSO, AND IS TOLD BY THE STAGE MANAGER THAT THEIR FRIENDS PAY HALF THE EXPENSES OF THE SHOW. JANE IS DISGUSTED AND DISCOURAGED AND TELLS THE STAGE MANAGER SHE IS THROUGH WITH THE SHOW AND LEAVES.

IN THE MEANTIME JANE'S SWEETNESS AND GOODNESS HAVE BEEN INFLUENCING DAN, AND HE IS CONVINCED THAT HIS OUTLOOK ON LIFE IS WRONG. HE IS WRITING JANE ASKING HER TO MARRY HIM, WHEN SHE COMES TO HIS APARTMENTS AND TELLS HIM THAT SHE REALIZES SHE HAS BEEN A FOOL AND IS NOW READY TO TRY THE OTHER WAY. DAN IS HORRIFIED AND AMAZED, AND TELLS HER THAT BEFORE SHE DECIDES FINALLY, HE WOULD LIKE TO SHOW HER A FEW THINGS ABOUT THE OTHER LIFE. HE STARTS OUT TO SHOW HER, BUT JANE'S SENSIBILITIES SEEM BLUNTED, AND HER DECISION HAS LEFT HER LIKE A WOODEN WOMAN DAN SENDS HER BACK TO THE APARTMENTS ALONE TELLING HER THAT HE WILL JOIN HER LATER. WHILE THERE A DOCTOR COMES FROM ACROSS THE HALL AND ASKS HER HELP. SHE FINDS IN THE NEXT APARTMENT A WOMEN WITH A NEW BABY. SHE COMES BACK TO HERSELF AS SHE REALIZES THAT THE REWARD OF VIRTUE IS UNTAINTED MOTHERHOOD, AND WHEN DAN COMES, SHE LEADS HIM TO THE DOORWAY, WHERE THEY LOOK IN UPON THE BEAUTIFUL SIGHT OF THE MOTHER AND HER BABY. DAN TAKES JANE IN HIS ARMS AND HE SAYS SOFTLY, "I GUESS THAT IS WHY GOD INTENDED WOMEN TO BE GOOD, AND MEN TOO".

NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING 42ND ST. AND BROADWAY NEW YORK KESSEL & BAUMANN EXECUTIVES

The Majestic Motion Picture Co.

PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, JUNE 27

FRANCELIA BILLINGTON

Children of the Sea

A heart appealing drama featuring Charles Clary and Francelia Billington, with Miss Billington playing a double role.

CHILD COMEDIES. The unusual success of the Majestic Juvenile Company in child comedies, in which the little people play leading parts, has encouraged us to present a regular series of these pictures. We will be glad to receive comments and criticisms from exhibitors and picture patrons.

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

PIRATES BOLD (1 Reel Majestic). Release date Tuesday, June 15. Another "kid" picture with the principal parts done by stars of the Majestic juvenile company, and telling of a narrowly averted catastrophe caused by unruly and romantic children playing "pirates."

THE WOMAN FROM WARRENS (2 Reel Majestic). Release date Sunday, June 20. A pleasing society story in which an unscrupulous young libertine is robbed of his victim by the wit of The Woman from Warrens.

WHERE BREEZES BLOW (1 Reel Komic). Release date Sunday, June 20. Fay Tincher, the popular Komic star, is awarded first prize at the Venice Beach beauty show. A laughable farce is woven around the event.

THE ASH CAN (1 Reel Majestic). Release date Tuesday, June 22. A child comedy by the Majestic Juvenile company. Little Dick, the detective, and his friends, receive a bad scare when the captive heroine disappears from the ash can.

THE MOTOR BOAT BANDITS (1 Reel Majestic). Release date Friday, June 25. Irene Hunt as the girl reporter aids the detective in running down a band of motor boat crooks.

CHILDREN OF THE SEA (2 Reel Majestic). Release date Sunday, June 27. Charles Clary and Francelia Billington in an unusual heart interest story. The fisher girl is saved from following the downward steps of her mother.

BEAUTIFUL LOVE (1 Reel Komic). Release date Sunday, June 27. A farce comedy with a new idea, featuring Fay Tincher, Elmer Booth and the entire company of Komic comedians. In this story the relations of the males and females of society are reversed.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

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MUTUAL PROGRAM

THE QUESTION ALL EXHIBITORS ARE ASKING

CAN THEY KEEP IT UP?

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—and On Pages 2138-39 of This Issue of the Moving Picture World

Metro Offers Proof That "They CAN Keep It Up"

By Whose Hand?

A
Two-Part
"Flying A" Drama
Directed by Henry Otto

The Stars: Winifred Greenwood and Charles Bartlett
Release Date—June 28th
A mountain mystery photoplay bubbling with heart emotion and intrigue. The scenic effects are great.

The Madonna

An American "Beauty" Film—One Part
Directed by Frank Cooley
Release Date—June 29th
Featuring the "Beauty" Stars: Neva Gerber and Webster Campbell
A painting symbolic of love and purity regenerates a dissolute youth. A lovable story, artfully told.

A Good Business Deal

A "Flying A" Drama—In One Part
Directed by Reaves Eason
Featuring Vivian Rich and Joe Galbraith
Release Date—June 30th
Everything about this picture is new—It's a crackerjack!

A Woman Scorned

A "Flying A" Drama—One Part
Directed by W. D. Taylor
Featuring Nan Christy and Harry Von Meter
Release Date—July 2nd
The story of a designing widow and how all her wiles failed.

Book American Releases
They Draw The Crowds

AMERICAN FILM MFG. CO., Chicago, Ill.
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the NAVY !

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EXCHANGE inc.

TRADE MARK

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NEW YORK

George Kleine

Announces

Miss Irene Fenwick

in Porter Emerson Browne's

"THE SPENDTHRIFT"

A magnificent six-part adaptation of that extraordinarily Successful Stage Drama

For Release June 21st

THROUGHOUT THE UNITED STATES

Through the KLEINE OFFICES.

A wonderfully human and appealing drama of today KLEINE-IZED into six enchanting reels, featuring dainty Irene Fenwick, supported by Cyril Keightley and a notable cast that includes such distinguished players as Malcolm Duncan, John Nicholson and Mattie Ferguson.

A story of many tense, breathless moments, fascinatingly quaint but thoroughly understandable, hammering home with amazing reality a lesson your audience will sympathetically grasp and remember.

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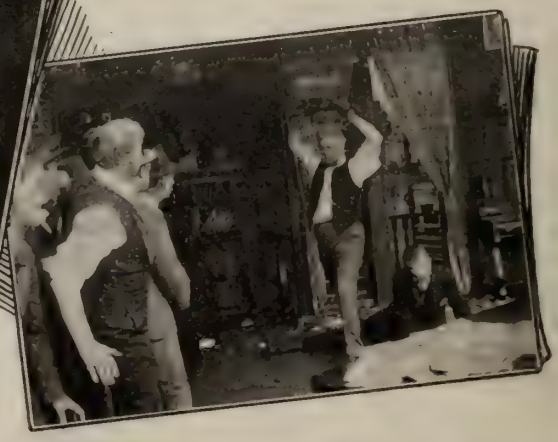
THE ILLUSTRIOUS STAGE FAVORITE

RALPH STUART

IN

"THE KICK-OUT"

A THRILLING THREE PART DRAMA
RELEASED JUNE 23 RD.



MR. STUARTS
RECENT STAGE SUCCESSES

LEAD IN "GET RICH QUICK WALLINGFORD" AS ORIGINALLY PRODUCED IN CHICAGO, STAR IN HIS OWN PLAY "BY RIGHT OF SWORD" AND "STRONGHEART" HE IS ALSO A PLAYWRIGHT AND SCORED MARKED SUCCESS IN "THE RAINBOW'S END" WHICH HE WROTE

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ALICE BRADY

DAUGHTER OF WM. A. BRADY

WILL BE SEEN TO ADVANTAGE IN

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of Rare Power, Punch and Appeal

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Mabel Trunnelle

and the masterly

Bigelow Cooper

in the

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"The Tragedies of the Crystal Globe"

"Marvelously beautiful. Truly a great picture," writes the *Dramatic Mirror*

The transcendent dramatic power of the story of a love that survives ruthless death—a love that goes down through the ages through re-incarnation, carrying in its death-defying sweep the souls of a man and woman who follow each other, to meet, to painfully suffer and be torn apart by death when earthly happiness is theirs. This mighty appeal is made soul-absorbing by that artist of the screen, Mabel Trunnelle, whose art stands forth with the fullness of dramatic beauty which a story by Mrs. Wilson Woodrow and the direction of Richard Ridgely always provide. Released Friday, July 2, on the regular program.

Miriam Nesbitt in a tragedy of every-day life, "Was It Her Duty?" 1,000 feet. Direction, J. W. Castle. Released Saturday, July 3.

(Animated) "Cartoons in the Hotel," by Raoul Barré. Variety of fun—actors and cartoons. 1,000 feet. Released Wednesday, June 30.

4-Act Features released on alternate Fridays

General Film Company's *Regular Service*

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a feature production—
—in Regular Service!

Vera Fuller Mellish

Who appeared with Billie Burke, in "The Mind-the-Paint Girl," at the Lyceum Theatre; with Lewis Waller, in "Monsieur Beaucaire," at Daly's Theatre, and in "The Blindness of Virtue," at the Manhattan Opera House, enacts the role of Amy Blanchard, the girl who sells herself to save her father from a felon's fate,

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SPECIALS AND MASTERPIECES

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A Great Serial, "ROAD O' STRIFE" 15 Parts. By Emmett Campbell Hall

Monday, June 21st
"ROAD O' STRIFE"

"The Sacrifice"

One Reel Drama

In this chapter the action is fast and dramatically intense. Robert Dane, badly wounded, discovers the mystery of the cup. Daisy, the showgirl, tragically proves this contention at the residence of the Governor. As Alene is led from her cell to the scaffold, word comes that the Governor has granted a reprieve.

Crane Wilbur and Mary Charleson featured.

Tuesday, June 22d

"Father Said He'd Fix It"

Split Reel Comedy

The deacon tries to aid his son's matrimonial plans with surprising results to himself and everyone concerned.

"With the Help of the Ladies"

Split Reel Comedy

The police chief and his Lieutenant dress as women to capture purse snatchers and get into many laughable adventures.

Wednesday, June 23d

"The Life Line"

Two Reel Drama

An interesting story of a middle-aged bachelor of high ideals, who, while experimenting upon his stenographer—a peculiar specimen of humanity—in an endeavor to make her appreciate the beautiful things of life, falls in love with her.

Arthur Johnson and Lottie Briscoe featured.

Thursday, June 24th

"The Dream Dance"

Three Reel Drama

A swiftly moving tale of Paris, the Pyrenees, art, love, whims, joys and tragedies, which begins when a talented young vicomte paints a portrait of a little Gascon maid, falls in love with her, and secretly weds her.

Velma Whitman and L. C. Shumway featured

Friday, June 25th

"Her Answer"

One Reel Drama

In which Destiny does the unexpected when an unscrupulous young business man tries to hurry along his wedding to the girl of his choice.

Lilie Leslie featured

Saturday, June 26th
A BILLIE REEVES COMEDY

"Just Like Kids"

One Reel

In this funny "mix-up" Billie Reeves plays the role of Pat Murphy, and the Murphy family gets into an old-fashioned row with the Schultz family because little Jakey Schultz steals little Mary Murphy's stick of candy.

LUBIN

MULTIPLE REEL MASTERPIECES READY AND ABOUT TO BE RELEASED

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Comedy Drama by CECIL RALEIGH — Direction BARRY O'NEIL

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A Powerful Drama by SHANNON FIFE — Direction ROMAINE FIELDING

"THE DISTRICT ATTORNEY" - With George Soule Spencer and Dorothy Bernard
Drama by CHARLES KLEIN and HARRISON GREY FISKE — Direction BARRY O'NEIL

"THE EVANGELIST" With GLADYS HANSON, Supported by GEORGE SOULE SPENCER
Powerful Drama by SIR HENRY ARTHUR JONES — Direction BARRY O'NEIL

"THE CLIMBERS" With GLADYS HANSON, Supported by George Soule Spencer
Drama by CLYDE FITCH — Direction BARRY O'NEIL

"THE GREAT RUBY" With Beatrice Morgan, Octavia Handworth and George Soule Spencer
Drama by CECIL RALEIGH — Direction, BARRY O'NEIL

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Mr. Arden's Successful Drama — Direction ROMAINE FIELDING

"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by GEORGE ADE — Direction BARRY O'NEIL

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Billie Reeves

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Book up on Billie Reeves Reels—"The Scream of the Screen"—the funniest acrobat and contortionist in

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"THE CLUB MAN"
RELEASED SATURDAY, MAY 22.

"OUT FOR A STROLL"
RELEASED SATURDAY, MAY 29.

"THE NEW BUTLER"
RELEASED SATURDAY, JUNE 5.

"NEARLY A PRIZE FIGHTER"
RELEASED SATURDAY, JUNE 12.

"A SAFE INVESTMENT"
RELEASED SATURDAY, JULY 3.
RELEASED SATURDAY, JUNE 19.

"JUST LIKE KIDS"
RELEASED SATURDAY, JUNE 26.

"A DAY ON THE FORCE"
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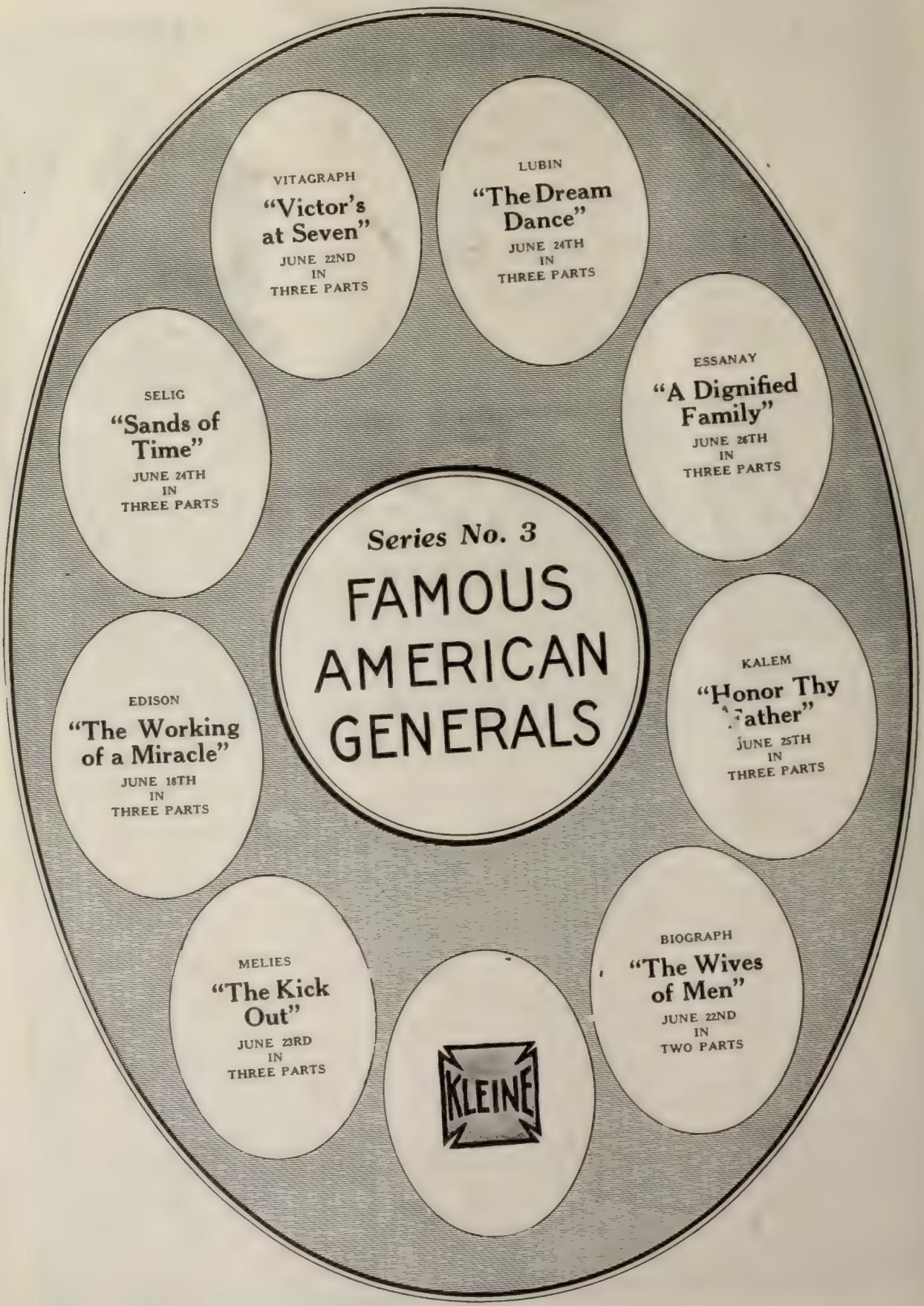
VITAGRAPH
"Victor's at Seven"
JUNE 22ND
IN
THREE PARTS
LUBIN
"The Dream Dance"
JUNE 24TH
IN
THREE PARTS
SELIG
"Sands of Time"
JUNE 24TH
IN
THREE PARTS
ESSANAY
"A Dignified Family"
JUNE 26TH
IN
THREE PARTS
Series No. 3
FAMOUS AMERICAN GENERALS
EDISON
"The Working of a Miracle"
JUNE 18TH
IN
THREE PARTS
KALEM
"Honor Thy Father"
JUNE 25TH
IN
THREE PARTS
MELIES
"The Kick Out"
JUNE 23RD
IN
THREE PARTS
KLEINE
BIOGRAPH
"The Wives of Men"
JUNE 22ND
IN
TWO PARTS

VITAGRAPH

"Mr. Jarr and Love's Young Dream"

Comedy.....MONDAY, JUNE 21

Jarr's friend comes into a fortune. Everybody gets swelled up. It's too bad, but nevertheless very laughable and catching. HARRY DAVENPORT and ROSE TAPLEY are the principals.

"Victor's at Seven"

Three-Part Comedy. Broadway Star Feature
TUESDAY, JUNE 22

Everybody has a different time than they expected. Lots of fun, excitement and a good laugh at the expense of the other. Presenting an all-star cast.

"An Intercepted Vengeance"

Western Drama.....WEDNESDAY, JUNE 23

Jim Henson lives by brute force and dies in the same way. He bully-rags everybody and meets his just deserts. All-star cast of Western Vitagraph Players.

"What's Ours"

Comedy-Drama.....THURSDAY, JUNE 24

Love is blind, marriage is a leap in the dark. Another instance of two loving hearts who are willing to take a chance. Presenting MURIEL OSTRICHE, ANDERS RANDOLF, LOUISE BEAUDET and DONALD MacBRIDE.

"Their First Quarrel"

Comedy.....FRIDAY, JUNE 25

Same old story, same old jar, same going back to Ma and Pa. Same old make-up—and there you are. MR. and MRS. SIDNEY DREW.

"The Silent W"

Two-Part Comedy.....SATURDAY, JUNE 26

Two girls of the same name, but different orthography, are both made happy in their choice. The silent W is the cause. LILLIAN WALKER and all-star cast.

Six a Week, Including a Three-Part Broadway Star Feature

"MR. JARR AND THE CAPTIVE MAIDEN"
Comedy.....Monday, June 28

"THE HAND OF GOD"
Two-Part Drama.....Tuesday, June 29

"THE EVOLUTION OF CUTEY"
Comedy.....Wednesday, June 30

"THE HONEYMOON PACT"
Comedy.....Thursday, July 1

"HUNTING A HUSBAND"
Comedy.....Friday, July 2

"THE CRIMINAL"
Three-Part Drama. ..... Saturday, July 3
Broadway Star Feature

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Another One of the Same Kind this Week

On behalf of my friends and myself I would like to thank the Vitagraph Company for having given us at last, in the "Jarr Family," a REAL comedy—that we can enjoy, laugh at and keep awake through. Every one of the Jarr pictures has been thoroughly enjoyable—many hearty laughs for the audience. THE VITAGRAPH HAS ALWAYS STOOD FOR THE HIGHEST AND BEST in moving pictures and in producing the "Jarr Family" has made another step forward. The public, when it finds out that it can be made to laugh, without seeing someone kicked in the ear or paralyzed by a brick, will go where they can see comedies like the "Jarr Family" and not the slapstick, which adds another terror to life.

June 5, 1915 **N. H. WORRÉ, 934 E. 179th St., N. Y. City**

The VITAGRAPH CO. OF AMERICA
East 15th St. and Locust Ave.
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THE GODDESS starts as a continued photoplay in chapters should start -logically- and increases in *punch and suspense* as each chapter is released. All the meat is not put in the first few installments, but as the story develops the interest is increased.

THE GODDESS is in answer to public demand-for a continued photoplay in chapters different than a serial-for something new. You can supply this demand by communicating immediately with any office of the General Film Company or address below.

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The Seventh Commandment

AN ALL-STAR CAST IN A POWERFUL THREE-ACT STORY OF TODAY

In this production, which deals with the terrible retribution heaped upon the transgressors of God's law, Kalem has produced one of the most remarkable stories ever shown upon a motion picture screen. The cur who flees to escape a husband's wrath; his partner in guilt; the girl whom the vengeance-seeking husband seeks to use as an instrument of Justice and the young newspaper man who saves her in the nick of time—these are the characters of this page torn from the book of life!

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SOME ROMANCE!

Featuring "HAM and BUD"

"I am a nobleman in disguise," says Ham, member of the Street Cleaning Department, to the fair Estelle. Then along come Bud and the Inspector and bust up his romance!

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A Three-Act Modern Drama

Rivalry between Freeney and Lewis for Nellie's affections leads to a deadly feud between the crooks. Lewis' plot to "frame up" his rival and get him out of the way results in a story replete with action.

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Guy Coombs and Anna Nilsson in a Two-Act Drama

Jacques' unwarranted jealousy leads to a terrific hand-to-hand struggle between the trapper and Bruce, a surgeon. What follows as the result of the battle's outcome is of unusual interest.

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An Episode of the

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Helen, bound to the driving rod of the huge locomotive, faces a fearful fate when the mad fireman sends the engine dashing down the line!

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Kalem Company

235-239 West 23rd Street **New York City, N. Y.**

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

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(*The Index for this issue will be found on page* 2182.)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, June 26, 1915.

Facts and Comments

THE National Convention of the Exhibitors' League is less than a month away. It may be said in sober truth that the future of the league will very largely depend upon the results of this convention. The MOVING PICTURE WORLD has for years and years urged the exhibitors to get together for mutual benefit and protection. It will now devolve on the exhibitor to show that he is capable of understanding the advantages of organization and that he is capable of creating and maintaining such an organization. The coming convention at San Francisco holds out extraordinary inducements to exhibitors to attend and promises of attendance are coming in from all sections. Business of the utmost importance will come before the convention. Every exhibitor who has a large stake in the profession and who realizes the benefits of being united and strongly organized, both in the state and in the nation, ought to go out to California and take part in the deliberations and in the work of the convention.

* * *

IN DISCUSSING the dangers of depopulating the rural districts and the small villages a magazine points to the motion picture as a possible check. The lure of the city most of the time means nothing more than the love of amusement. The motion picture provides substantially the same films for both country and city. The motion picture, indeed, does far more than merely amuse the rustic population. It enlightens them. It furnishes that contact with the outside world the continued absence of which very often leads to mental depression and mental flatness. Rustic solitude may be the delight of the philosopher, but farmers and villagers cannot thrive on it mentally as a steady diet.

* * *

LET US applaud the stand taken by the state convention of the Pennsylvania exhibitors. They pledge themselves to fight censorship to a finish, though they have obtained substantial concessions from their late legislature. The generosity of some of the producers has provided them with funds which will enable them to conduct an intelligent and systematic campaign of education and when the next legislature meets they will be in a position to renew the fight with increased vigor.

* * *

THERE have always been producers who were anxious to co-operate with the exhibitor by providing him with advertising matter and similar aids. The campaign of helping the exhibitor is entering a new phase, in some quarters at least. The producers feel that the profits of their pictures depend in no small measure upon the skill and energy of the exhibitor who shows them to the public. It is, therefore, to their interest to surround the exhibitor with every possible advantage for a proper presentation. Hence, some of them have sent out experts, men who have made a distinct success in the exhibiting profession. These experts are at the service of any exhibitor who may care to use them. This is a splendid innovation and we may have more to say about it in the near future.

* * *

ONE of the most gratifying evidences of the kindly interest which the exhibitors of the country take in their favorite publication, the MOVING PICTURE WORLD, is their eagerness to assist us with suggestions. Not a day passes but we receive numerous clippings from papers, hints as to the timeliness of treating certain phases of the industry, either in the editorial department or in the news columns. If these letters are not always published the writers may be assured that we appreciate their counsels and that we take up every complaint about pictures with the producers directly. In most instances the producers are just as grateful for the exhibitor's suggestion as we are and wish they could get more of them.

* * *

JUDGE WHITAKER of the Supreme Court of New York, differing from Judge Davis of the same court, thinks that pictures dealing with the European war are not bound to respect the prejudices of hyphenated citizenship of whatever origin. The producer must be guided by his own sense of what is becoming and what is commercially profitable. Official interference rarely does any good.

"Jitneyism" in Exhibition

By W. Stephen Bush.

IT SURELY is not necessary for the Moving Picture World to say for the 'nth time that it is not opposed to a nickel as a price of admission, provided the show is not worth more than a nickel. I may add that a very decent sort of show may be arranged for five cents. There will always be five-cent shows and there is every reason to believe that they will continue to constitute the majority of such entertainments. All this is said by way of preface and to make it clear that what we have to say on "jitneyism" in exhibition is not at all inspired by an unreasoning prejudice against the nickel as such.

On behalf of many men in the industry and especially on behalf of hundreds upon hundreds of intelligent and progressive exhibitors I feel in duty bound to record a very vigorous protest against the nickel as a price of admission to the highest grade of show. By word of mouth and by many letters from various sections of the country it has been made plain to the writer that the evils of "jitneyism" in exhibition are a very real and a very grave menace to the industry and to the existence and further development of quality on the screen.

Here is what one exhibitor, a capable man running a first class theater, writes apropos of the "jitney" evil: "I enclose herewith a clipping and call your attention to the fact that not only a five-reel production is being shown for five cents (William Farnum in 'The Plunderer'), but Salisbury's pictures are being shown on the same program. This theater is located in the heart of the city opposite the state capitol. It boasts of an orchestra and 2,000 seats, about five hundred of which sell for ten cents and all the others for five cents. They show Metro, Fox and Kleine features—Ye Gods and Little Fishes! Leslie Carter in Du Barry at five cents, with other subjects thrown in to make a strong program; Mutual Masterpieces with Saturday Evening Post advertising billed as wonderful productions being shown here at the ——— Theater for five cents. One year ago in this city it was three reels for five cents—regular service. To-day a two-hour programe, including some of the country's best and biggest productions."

It is an axiom in motion picture exhibition that a big and expensive show offered for five cents will lead to destruction. No need to point it out again in these columns, which have always teemed with such warnings both in season and out of season. If a man is bound to commit suicide there is no way of preventing him. If only his own fate were involved we might view it with indifference, but the exponent of "jitneyism" in exhibition is hurting the industry generally. He wants to bring quality down to a permanent and immovable basis of five cents. He is not only rocking the boat, but tampering with the safety valve. It stands to reason that he cannot go on offering the highest quality for the lowest possible price. It is next to impossible to raise a house that has been on the five-cent level with a high class program back to the ten-cent level. If the public for a few months' time have been getting the best the market affords for five cents, why should they pay ten cents? Why, indeed? They may pay ten cents at a different theater, possibly built on the ruins of the house which carried "jitneyism" to extremes, but they will never honor such a house by tolerating a raise from five cents back to ten cents.

Whom then does this "jitneyism" gone mad hurt most? For the time being it may hurt the ten-cent house, which is managed by the man who is trying to maintain a fair admission price. In the end, however, it will hurt the producer and the exchange man far worse than it hurts the "nearest competitor."

One of our readers, speaking of the evils of extreme "jitneyism," says: "The manufacturers and the exchange men have the remedy. Why is it not applied? If they continue to permit short-sighted exhibitors to keep the motion picture in the 'jitney' class where do they expect to land? Why cheapen this business when this is the golden opportunity to put it on a high plane where it belongs? Champion this cause for the good of the entire industry and depend upon the real business men who are engaged in the motion picture business to help you in every way possible."

What sort of quality can you build upon a perpetual basis of five cents? Students of industrial and economic conditions in analyzing the motion picture field have time and again told the writer that the waste in this industry is stupendous. They say that even the best organized of industries cannot stand such waste for any length of time and no one will contend that this industry of ours is conspicuous by reason of its scientific organization. When the big companies with great reputations, with fine plants, with splendid forces allow their productions to be exhibited in nickelodeons they are deliberately digging their own graves. Perhaps the thought uppermost in their minds is to stifle competition. It is the old, old story. The financial graveyards of the country are dotted with the epitaphs of the men who have sought to stifle competition just in this manner.

The fine and useful art of producing motion pictures cannot be monopolized. It would be just as reasonable to attempt the creation of a monopoly in painting or in sculpture or in literature or in the drama. There positively is a radical and inherent difference between making motion pictures and making shoes or cheese. The purely commercial mind finds it difficult to grasp this obvious fact. The mere reckless expenditure of money does not insure success in this field. Brains, showmanship, a full comprehension of the importance of ART, an ability to gauge and to direct public taste are absolutely essential.

It is well known that the average cost of a good negative of four reels or more is higher to-day than it ever was. The ancient estimate of a thousand dollars for a thousand feet has been shot to pieces some time ago. The days of cheap production may return eventually when the market is well graded and a more scientific system of distribution is in force. Just now production is extremely expensive and likely to remain so for some time to come. In addition the cost of distribution is abnormally and disproportionately high. To dig a new channel of distribution is like tackling a virgin forest.

Can all this vast expense be carried on a five-cent price of admission? If the big exhibitor cannot see that the little fellow has a right to exist and is, indeed, necessary to a full utilization of the possibilities of the motion picture market let the producers at the top of the ladder teach him the lesson and keep him away from the nickel admission for the highest grade of motion picture entertainment.

Universal Contest Decided

Ruth Purcell, of Washington, Is Picked as the Winner Among the Beauties—Girls Having a Good Time.

UNIVERSAL'S national beauty contest has been decided by the choice of Ruth Purcell, of Washington, as the most beautiful of a bevy of American beauties. Ruth is a stenographer, but it is rumored that she may not accept the position that goes to the winner because of her modest disposition.

According to reports the girls are having the time of their young lives. They are wild with delight over California and the pictures. Alberta Holcomb, of Atlanta, exclaimed "I would be willing to live in a tent if I could live in California." One girl will desert the special and stay there; one will return to live there permanently; another will get married and return and another is going to return and get married.

On Saturday, June 12, the party of sixty lunched at Universal City, were passed upon by the judges, returned to hotel and later attended grand ball at the Shrine auditorium. The winner led the grand march assisted by J. Warren Kerrigan, followed by Laemmle, Powers, Brandt, Rothstein, Caulfield and others, each with popular beauty at their sides. Sunday they appeared in pictures, then motored to the beach for a swim, which was followed by numerous other diversions. On Monday the girls were obliged to rest as many of them were completely fagged out.

On Wednesday the party continued on to San Francisco.

Jose Collins

THE latest recruit, and a very attractive one at that, to World Film stardom is Jose Collins, the very well-known and gifted light opera star, who will shortly be presented in a spectacular World Film production.

Miss Collins is the daughter of the famous Lottie Collins, who had a great career on the light opera stage in various parts of the world a score of years ago. Jose, therefore, inherited talent, and better than that has manifested it for herself on the British and American stages. In New York she is remembered for many recent successes in "Suzi" at the Winter Garden and at many leading theaters; "Vera Violetta," the "Merry Countess" are other successes with which her career has been identified.

Jose Collins.

As Geraldine Farrar is a conspicuous recruit from Grand Opera to pictures, so Miss Collins is equally as conspicuous in her transition from light opera, to work before the motion picture camera. She is vivacious and piquant in her work; is endowed with an abundance of personal charm, and enters her new field with a great stage reputation for one so young.

Jose Collins will, without doubt, receive a most cordial welcome from motion picture theater goers throughout the country. The mere sight of her name on a program irresistibly recalls memories of her mother's "Ta-ra-ra-ra-boom-d-ay" that everybody at one time would hum or whistle.

PICKER & BENNETT OBTAIN CO-OPERATION OF THE MINER ESTATE.

Messrs. Picker & Bennett, under whose management the Burland theater in the Bronx has achieved such a phenomenal success, have formed a connection with the Henry C. Miner Estate by which the latter becomes interested in their latest moving picture theater venture, located at Flatbush avenue and Cortelyou road, Brooklyn, with a seating capacity of 2,300. Henry Clay Miner has already made the application to the Board of Licenses for permission to build on this site. These associates have also in contemplation a mammoth moving picture theater on the East Side of New York, where the Miner Estate has large realty holdings.

Tom McNaughton

TOM McNAUGHTON, the famous English eccentric comedian, has become a photoplayer. This interesting announcement was made last week by the Lubin Company, which has secured the services of McNaughton for an indefinite period. The funny Englishman will make his screen debut with Marie Dressler in the Lubin feature comedy, "Tillie's Tomato Surprise," written by Acton Davies, and now being produced under the direction of Howell Hansel.

Tom McNaughton.

McNaughton has achieved an international reputation as a comedian. He came to this country about eight years ago with his brother Fred to play a special vaudeville engagement of six weeks, and their eccentric act, with its burlesque boxing bout and duel, made such a hit that the brothers remained here for some time.

About five years ago Fred McNaughton returned to England, but Tom liked it so well in this country that he remained and went into musical comedy. He was with "The Spring Maid" for nearly three years, in which he originated the role of Roland the actor. It was in this production that he did his now famous recitation, "The Three Trees." Following "The Spring Maid" McNaughton was in "Sweethearts," "Suzi" and "Fads and Fancies."

With Marie Dressler, Billie Reeves and Tom McNaughton, Lubin has three valuable comedy stars. According to the Lubin management, other widely known comedy stars are to join the Lubin Company shortly.

Florence La Badie

FLORENCE LA BADIE, one of the greatest of all motion picture favorites, has made her most pronounced appeal through the medium of Thanhouser films. She played the heroine in "The Million Dollar Mystery" and more recently starred in "God's Witness," a four-part Mutual masterpicture. A slight girl, with long lashed, blue eyes, expressive dark eyebrows and an abundance of fluffy, light brown hair, she has in addition to her attractive physique a winning personality and undoubted histrionic talent. It was Edwin Thanhouser, now once more directing the affairs of the New Rochelle organization, who first enlisted Miss La Badie's services.

Florence La Badie.

Miss La Badie comes of fortunate parentage in so far as a theatrical career is to be considered. She was born in Montreal, of well to do and cultured French people and received her education at the Convent of Notre Dame in that city. She speaks both French and German fluently and expresses herself charmingly in English, her adopted tongue, and is widely read in all three languages. Personally she is fond of outdoor sports, likes boating and horseback riding and swimming best of all. Her fad is sketching her friends.

At Leading Picture Theaters

Programs for the Week at the New York Motion Picture Houses.

Vitagraph Attractions.

"THE MAN FROM THE DESERT," the Broadway Star Feature of the Vitagraph Theater program for the present week, is a powerful story of the curse of greed. It was produced by the Western Vitagraph Company under the direction of Rollin S. Sturgeon, and employs Myrtle Gonzales, William Duncan, George Holt, Otto Lederer and George Kunkle, in the cast. Of equal importance as a feature is the Vitagraph serial, "The Goddess," of which Chapter VII, in two parts, is shown. Celestia endears herself to the inhabitants of the East Side of New York by saving the workers in a factory from fire. Three special Vitagraph pictures round out the program, and include a two-part comedy, "Insuring Cutey," with Wally Van, Nitra Frazer, and Albert Roccardi; Frederic Chaplin's story, "The Revolt of Mr. Wiggs," introducing Kate Price and Donald MacBride in a suffragette comedy; and Edith Storey and Antonio Moreno in "Love's Way," a dramatic story of how the influences of a beautiful girl and thirty days in jail reformed the profligate son of a rich man.

John Barrymore at the Strand.

"The Dictator," the famous comedy-drama by Richard Harding Davis, heads the list of attractions at the Strand theater this week. John Barrymore, who was in the original cast of the piece, is playing the hero. Brooke Travers, in the screen version. The comedy is full of spirited situations, its scenes being laid in a small South American republic, and Mr. Barrymore is excellent as the young American who becomes a dictator. The picture was produced in Cuba and Central America, and the local color is correct throughout. The musical program is a varied and interesting one. The main feature is Murati's Operatic Ensemble, consisting of five singing artists, and including Charles Murati, the Italian tenor; Miss Marie Louise Wagner, soprano; and Nat Kafferty, baritone. The Strand Concert Orchestra, under the direction of Carl Eduarde, render a large descriptive overture.

Hazel Dawn at the Broadway.

Hazel Dawn, who has been induced to leave the legitimate stage permanently by the Famous Players Film Company, is appearing at the Broadway theater this week in a charming photo adaptation of Ronald MacDonald's novel romance, "Gambler's Advocate." Miss Dawn's characterization of "Clarissa," more than vindicates her selection for the star role, and the entire cast meets every requirement. Other attractions are The Broadway Animated News, several new comedies, and the Paramount South American Travel Series.

HARVEY JOINS UNIVERSAL.

John Harvey, Thanhouser director, producer of "The Patriot and the Spy," the four-reel Mutual Masterpicture that was rich in spectacular night photography and war scenes, severs his connection with the Thanhouser Film Corporation June 19 to direct William Garwood and Violet Mesereau of the Imp Universal, and will go to the Coytesville studio on Monday, June 21, to start under the Universal banner. Among Mr. Harvey's best known Thanhouser productions are: "A Dog's Love," "The Barrier of Flames," "Shep's Race With Death," "Shep, the Sentinel," "The Undercurrent," "A Newspaper Nemesis," "$1,000 Reward," "When Fate Rebelled," "The Skinflint," "The Guardian Auto," "The White Rose," "Center of the Web," "Fern Seed," "The Stolen Jewels," "Tracked Through the Snow," "The Message Through Flames," and he finished "Mercy on a Crutch," featuring Miss Helen Fulton and Wayne Eerie, this week. Mr. Harvey has specialized in handling big crowds and big dramatic subjects, and was the owner and trainer of "Shep," the most distinguished dog actor in moving pictures.

C. & M. COMPANY BUILDING BIG THEATER.

The C. & M. Amusement Company, of Marietta, Ohio owners and operators of the Hippodrome in that city, is building in Cambridge, Ohio, a $40,000 picture house to be known as the Strand. The theater is to be opened in the middle of next September. It will have a seating capacity of 800 persons. The structure will contain all the latest improvements. The C. & M. Company is composed of T. C. Weber, president; C. A. Frantz, vice-president; C. C. Middleswart, secretary, and O. J. Sybert, treasurer.

Boeseke Arrives From Coast

President of Associated Says That the Feature Has Seen Its Best Day.

MR. E. J. BOESEKE, president of the Associated Film Manufacturers, Inc., the combination of West Coast producers which is shortly to release a program of twenty-one reels a week, arrived in New York early last week. On his trip eastward, Dr. Boeseke stopped off at the larger cities and studied as far as his time would permit the local conditions.

"It was very evident," said the doctor, "that the feature has seen its best day, and that the public have turned again to the one, two and three reel offerings.

"The exchanges throughout the country are not in a position to meet this demand, owing to the fact that for the last year and a half they have been buying features exclusively.

"I had the pleasure of meeting several of the old-time exchangemen, and I was deeply gratified that they entertained views similar to mine, with but a few exceptions they voiced an opinion that in a short time high-class program films would be at a premium."

Dr. Boeseke is a man of wide interests. In addition to being the head of the Associated and President of the Santa Barbara Motion Picture Company, he is one of the leading physicians of the Coast and has twice been Mayor of the city of Santa Barbara.

Ike Schlank Still in the Game

AMONG the prominent exchange men in the motion picture field there are none more worthy of the term "thoroughbred" than Ike Schlank, who ranks as a pioneer in the game. Mr. Schlank's complete knowledge of the business, which is the result of years of study, and his wide acquaintance in the field, coupled with a thorough understanding of the handling of exchanges, qualify him particularly as a supervisor of exchanges. Mr. Schlank's tactics are aggressive. They follow a complete familiarity with the exhibitor's daily growing wants, and the exchange manager's method of handling them. "These methods" Mr. Schlank says "have got to be varied according to the quality of pictures. The basis, however, is the same. The exploitation of one class of features may not call for the same action another deserves. Classification is essential. The exhibitor is waking up to the newer and greater possibilities in the field, and the demand for better programs is increasing."

Ike Schlank.

Before his advent in motion picture circles Mr. Schlank was connected with Martin Beck, the theatrical wizard, in the capacity of treasurer of the Orpheum's Western chain of theaters. Mr. Schlank's wide and varied experience with theater owners has gained for him an asset that is particularly valuable in the film business. His success, however, is too well known for repetition.

Mr. Schlank has been connected with several extensive motion picture interests in the capacity of exchange manager and has made many friends in the business. He expects to announce at a very early date his association with one of the prominent programs. He is one of the really live wires of the day. Personally he has deserved the friendship and confidence of some of the principal figures in the motion picture field.

DE BELLEVILLE IN "A TRADE SECRET."

Frederic de Belleville, who has just closed a successful season in "A Celebrated Case," has just finished his work in "A Trade Secret" for the Gotham Film Co., in which he plays opposite Betty Marshall, also well known to Broadway theatre goers.

De Belleville has been doing some hair-breadth stunts, such as wrecking automobiles, sinking motor boats, and in one big scene being blown up on a yacht.

The Motion Picture Exhibitor

MICHIGAN EXHIBITORS HOLD ANNUAL CONVENTION.

Big Meeting at Lansing on June 8—New Officers Elected.

CLOSE to two hundred exhibitors attended the annual convention of Michigan State Branch, No. 4, M. P. E. L. of A., at the Hotel Wentworth, Lansing, Mich., on Tuesday. June 8. The morning was devoted to registration and the payment of dues. The regular business of the convention started at two o'clock in the afternoon, with Peter J. Jeup, of Detroit, president, in the chair. Following roll call, which showed all officers present, excepting Secretary Orth, of Detroit, the president appointed A. J. Moeller, of Howell, to act as secretary pro tem. The reading and approval of the minutes of the last convention followed. Reports of the secretary, treasurer and auditing committee showed the association to be in good financial condition, with approximately $200 on the debit side.

The legislative committee reported that there had been no unfavorable legislation during the past session at Lansing, although many drastic bills had been introduced. It was owing to the activity of the committee, comprising J. M. Neal and other Lansing exhibitors, that the moving picture industry was saved several radical changes. A rising vote of thanks was tendered the legislative committee for its splendid work.

The convention proceeded with the election of officers for the ensuing year, which resulted as follows: President, B. L. Converse, Owosso; first vice-president, August Kleist, Pontiac; second vice-president, C. C. Newman, Charlotte; third vice-president, Joseph M. Neal, Lansing; secretary, A. J. Moeller, Howell; treasurer, George Thatcher, Bay City; national vice-president, L. R. Simpson, Bay City.

The association decided to advise with motion picture exchanges in an effort to bring about a standardization of the films supplied to Michigan exhibitors. The reports of the officers showed that the association was in favor of a better grade of pictures. Secretary Moeller said that the league had been instrumental in barring several films which had been considered obnoxious.

Bay City was selected as the next meeting place. Several important legislative matters will come up at that time as it will be just previous to the opening of the state legislature. Among them will be changes in the fire regulations, making them less stringent and yet retaining all protective features.

The delegates to the San Francisco convention of the National Association will be appointed by the new president. The association went on record as favoring an amendment to the National constitution that any person interested in moving picture theaters, whether he be also financially interested in an allied business or not, be eligible to membership. According to the constitution as it now stands, no one can belong who is connected with a film exchange or who is a manufacturer. Michigan wants the constitution so worded that "any person interested in a moving picture theater is eligible." Several instances were mentioned of men who owned a chain of theaters in Michigan but who were also interested in a film exchange, and yet under the constitution could not be accepted as members to the National Association.

Peter J. Jeup, of Detroit, has already signified his intention of attending the National convention at San Francisco, July 13 to 16. It is expected that there will be many others from Michigan. Mr. Jeup, by the way, was made a life member of the Michigan Branch, No. 4. It was tendered him as a token of appreciation for the splendid work he has done for the moving picture industry in Michigan since he has been associated with the business.

POST CONVENTION NOTES.

Jottings from the Reporter's Diary at Reading.

Harry Reichenbach at the clerk's desk in the Berkshire Hotel. Sauve, wide-awake and gently but firmly promoting Metro. Enter Marion S. Pearce, National League President, looking for room. Not a room left. "I will give you my room," quoth he of the rococo coiffure. Mr. Pearce protests. Harry insists. Ripple of applause from bystanders.

* * *

The name of the little chap from Altoona, giving such clever and laughable imitations of Charlie Chaplin, is William MacAteer. The Silverman brothers have discovered him and Jacob is his immediate personal custodian. He surely made a hit with the convention and with the public of Reading in general.

* * *

Jacob William Binder, the financial digger of the National Board of Censorship, and the man who torpedoed the censor bills, looked somewhat careworn on his return from the Pretzel City. He talked too much ancient philosophy on the train and then he had had a dreadful time locating a good restaurant.

* * *

Bennethum, Buttner, Schwalbe, Carrick, Spero and Segall, all of Philadelphia, were in the trip to the Pagoda 'way up on the mountain. The motorman stopped ten minutes beyond his schedule to wait for the end of an informal session in the mountain caravansary. Bennethum admitted he had been born in Reading. The view from the mountain's top was beautiful.

* * *

Rumors that some great capitalists of Eastern Pennsylvania will soon enter the motion picture field as producers. Some of their men were present at the convention.

The "Dutch lunch" was one of the strongest ever served in Berks County, which is saying a good deal. The Pittsburgh delegation led in the attack. No wonder they call Harrington "Fighting Fred."

CINCINNATI LOCAL JOINS CHAMBER OF COMMERCE.

The movement recently inaugurated for the purpose of rehabilitating the Motion Picture Exhibitors' League of Cincinnati, by leaders in and outside of the old organizaton, received an important impetus last week when the league voted unanimously to join other leading business and civic organizations of the city in becoming affiliated with the Chamber of Commerce. The league will retain its own individuality and organization, as a matter of course, like other business clubs which are affiliated with the chamber in the same way, but it will have such advantages and prestige as naturally go with official connection with the big, strong commercial body which represents the city as a whole. Work upon the building up of the new organization, which, as already pointed out, is expected to include nearly every exhibitor in the city within its ranks, is going rapidly forward, and before the summer is very old an entirely new line-up can be announced. An important feature of the league's connection with the Chamber of Commerce is that the united influence of that body may be expected to be with the league in such efforts as it may be able to make on behalf of the moving picture industry as against the restrictive agitation of various cranks and fanatics.

KLEINE OFFICES SHOW RECORD WEEK.

Despite reports of over-production and sluggish markets, the various George Kleine offices rolled up a larger volume of business for the week ending June 12 than ever before in their history. Figures from middle-west offices were exceptionally good and indicative of a general tendency toward better programs on the part of corn-belt exhibitors. All offices are registering heavy advance bookings for "The Spendthrift," George Kleine's latest feature scheduled for release June 21.

Ince to Entertain Newspapermen

National Editorial Association Will Visit the New York Motion Picture Co.'s Plant.

INCEVILLE is making extensive preparations to act as host on July 29 to 350 delegates to the National Editorial Association. Arrangements to entertain these distinguished visitors were completed last week with the Los Angeles Press Club, under the auspices of which the trip to the N. Y. M. P. studios will be made.

The men who will be entertained by the Ince forces represent the journalistic profession in all parts of the United States. They will arrive in Los Angeles on June 28, and immediately following their first business session on the 29th they will be escorted to the studios in the Santa Monica mountains. There, after being shown the manufacture of the motion picture in its various stages, they will sit down to a barbecue. This will be served within the famous Inceville mission. That structure is being elaborately decorated to befit the occasion and the waiters will be garbed as monks.

What will add an official touch to the event is the fact that Governor Johnson, Mayor Rose and Mayor-elect Sebastian will be present. Each will address the gathering. Rev. Baker P. Lee will talk in behalf of the Press Club and Producer-in-Chief Thomas H. Ince will say a few words for the company. A brass band and a Hawaiian sextette have beeen engaged to render selections. After the "feed," the editors will enjoy an entertainment to be furnished by Inceville talent. This will include exhibitions of horseback riding, steer roping and lassoing. Business Manager Eugene H. Allen, of the N. Y. M. P. Company is giving his personal attention to the arrangement of details.

Leonie Flugrath, Edison's Child Star

A STAR part that has been a sort of family heirloom, that of playing the child star in "The Poor Little Rich Girl" has yielded up to Edison one of the cleverest little leading ladies on the stage in the person of Leonie Flugrath, who is with that company again. For Leonie is the third sister of her family who has accredited herself uncommonly as the little rich girl, the other two having grown out of the part.

Leonie Flugrath.

At fourteen with a year's starring in a Broadway success, and nearly a "lifetime" on the stage, is something to be proud of, that is, if this little girl didn't have the levelest of heads despite its prettiness. But fortunately all the naive sweetly winning ways of the child still lingers about this small addition of a leading lady, and she frankly and refreshingly declares, in much the manner of a school girl, that whatever she has done, she "owes it all to her dear mother."

Up in arms when first on the stage, literally speaking, her first "speaking" part came, as a reward—and an allowance of nature—when she was four years old, when she created the part of Hal, the boy, with Faversham in "The Squaw-man," and played it for three seasons. Four seasons were then spent with Thomas Jefferson in "Rip Van Winkle," and then with Edith Wayne Matthewson in "The Piper," in "The Burglar" and two seasons with Charles Cherry, also Richard Bennett in "Passersby," when she understudied her sister while "The Poor Little Rich Girl" was earning its Broadway commendations. At this time she also played in Edison films, doubling up in a way, for two years.

When the time came, in Philadelphia, she played the part with such ability and looked so much like her sister that the audience never knew there had been any substitution in the part. Little Miss Flugrath has just closed her season with that company after an over-country tour and is impatiently awaiting the production of plays in which she will figure prominently. Miss Flugrath's two other sisters, who starred in "The Poor Little Rich Girl," are, curiously enough, both now starring in motion picture film companies.

Arline Pretty

ARLINE PRETTY, a clever member of the Vitagraph Stock Company, was born in Washington, D. C., September 5, 1893. Her father, Edwin Pretty, of English descent, and her mother, whose maiden name was Ella Service, are Philadelphians, both having been born in the Quaker City, although they established a home in Washington. Miss Pretty attended the public schools of the Capitol City, where she began her schooling, finishing her education at a private school.

Arline Pretty.

Like numbers of young girls, who became fascinated with stage life and believe they have the necessary qualifications to become a Bernhardt or Maude Adams, when she made known her wish to become an actress, met with the opposition of her parents. Being of a determined nature, however, she finally prevailed upon them to let her try, with the result that she became a member of the Columbia Players, a prominent stock company of Washington. Among the most important plays in which Miss Pretty appeared in prominent parts, are included "The Dawn of a Tomorrow," "The Man from Home," "Green Stockings" and "Beverly of Graustark."

About two years ago, Miss Pretty was induced to accept a part to pose for the motion picture production of "The Old Guard," a one-act curtain raiser successfully used for years on the legitimate stage. Pictures appealed to her and she later joined a moving picture producing company which has a studio in Tampa, Florida, to play leads.

E. O. Child

ACTORS from the speaking stage are not the only theatrical people attracted to the motion picture art. E. O. Child, Pittsburgh Branch Manager of the V-L-S-E, prior to his two years of film experiences, was active in theatrical circles for twenty years. Mr. Child knows the business of amusing the public from the managerial angle and his knowledge is now a valuable asset to the exhibitors in the Pittsburgh territory.

E. O. Child.

Two years ago he came into the film business by effecting a connection with the General Film Company. He had previously been associated with the theatrical business in the capacities of road manager, theater manager, and vaudeville agency director, and his sense of successful exhibition methods has been sharpened by meeting conditions in all sections of the country. Two years with the General Film Company has acquainted him with the particular needs of picture exhibitors.

Speaking with the accumulated wisdom of the thoroughly trained showman, Mr. Child says, the policy as laid out by the "Big Four" is as certain of success as its "square deal" system is refreshing.

CHICAGO LETTER

BY JAS. S. McQUADE

"The Best of the Trade Papers," Testified George Kleine.

IN the suit recently brought by George Kleine against Abraham Polacoff, in the New York United States District Court. before Judge Learned Hand for infringement of copyright on "The Golden Beetle," a cross examination of Mr. Kleine by the attorney for Polacoff incidentally brought out some interesting opinions concerning the standing in the trade of the Moving Picture World.

It will be remembered from my letter of last week that the first print of "The Golden Beetle," imported by Mr. Kleine, was copyrighted by him at Washington, April 20, 1914. It was always the practice of Mr. Kleine to have his first print of a subject arrive in America at least six weeks before the remaining prints were due, so that copyright for any subject would be secured before the remaining prints arrived in bulk.

"The Golden Beetle" was first advertised by Mr. Kleine in the October 17th issue of the Moving Picture World, and this fact taken in conjunction with the date of securing the copyright at Washington, April 20, led the attorney for Polacoff into a snare.

It will be remembered that the unauthorized print of the film was seized by the United States marshal in August, 1914, and so the attorney for the defense thought he saw a good opportunity to prove that the print seized was not made from the same negative as the print copyrighted by Mr. Kleine.

The following cross examination of Mr. Kleine accordingly resulted:

Question.—Well, is not the Moving Picture World magazine the magazine wherein any and all films are advertised?

Answer.—Not necessarily. I will say that that is the best of the trade papers.

Question.—And if you did advertise any of your films you would advertise them in the Moving Picture World?

Answer.—Very likely, most probably.

Question.—And you regarded "The Golden Beetle" as an important film?

Answer.—Yes.

Question.—And as an important film you certainly would advertise it in the Moving Picture World?

Answer.—There is a very strong presumption that it was there, if anywhere.

Those State Censorship Bills.

Concerning the Olson and Curran censorship bills, now before the Legislature at Springfield, very little has leaked out since my letter in the issue of June 5.

Nothing at all has been learned of the Curran bill. A dispatch from Springfield, June 8, revealed that the Olson bill had passed the senate by a vote of 38 to 1, the bill creating a board of censors to be appointed by the secretary of state, with the governor's approval.

The bill applies to the entire state, but provides that Chicago may retain a local censorship board which may reject films which have been approved by the state authorities. No pictures may be shown in Chicago, however, which have not been passed by the state board.

Thus moving pictures exhibited in Chicago will have to be censored twice and fees must be paid to the city and the state, if the Olson bill becomes law. Of this double censorship the Chicago Examiner says editorially:

It is not because the payment of double fees to these two official boards of censorship is grossly unfair that this city has a manifest right to protest against the proposed action of the Legislature.

It is rather because the adoption of archaic ideas of censorship would be a reactionary step that could not fail to hamper a real educational work in behalf of the rising generation. The intelligence of Chicago's citizens is too high to render censorship, except on strictly moral lines, either necessary or expedient.

The Case of "The Birth of a Nation" Goes to the Appellate Court.

Joseph J. McCarthy, general manager of "The Birth of a Nation," was notified by his attorneys on Wednesday, June 9, that they had been served notice by the city of Chicago to appear before Judge William Fenimore Cooper, Thursday morning, June 10, when the city would file a bill of exceptions to the injunction granted permitting the exhibition of "The Birth of a Nation," in order that the case might be taken to the Appellate Court.

On that date Judge Cooper, in the Superior Court, allowed an appeal to be taken to the higher court, ordering that the bill of exceptions be submitted to the attorneys of Mr. McCarthy for approval. It is expected that the Appellate Court will give an early hearing and render an immediate decision, but up to the present writing action has not been reported.

The attendance at the Illinois theater, where the picture has been presented since Saturday evening, June 5, has been of the record-breaking kind. Long lines have been standing outside the theater at matinees and nightly, notwithstanding that evening prices have been kept up strictly to the two-dollar mark, and the matinees to one dollar and under. No disturbance of any kind has occurred, and praises of the great spectacle have been heralded by the city press and the public.

Mayor Thompson is being criticized from many angles, one of them on account of the following criticism:

"Some of my friends who have seen it say that it ought not to be shown. There are several objectionable scenes. I understand that the assassination of President Lincoln is shown. I cannot understand how anyone can approve of that sort of a picture under any circumstances. Anything of that kind simply breeds crime."

For this the Chicago Tribune sharply took him to task in the following editorial:

We have conceded that this photoplay presents an intricate question and one which might govern public policy, but Mayor Thompson makes it apparent how blunderingly officialdom will approach and handle a delicate problem.

The fact that the assassination of Abraham Lincoln is represented with great effectiveness does not constitute a valid reason for forbidding the showing of the film. The emotion produced in the spectator who sees the acting of this tremendous piece of national tragedy is in kind, if of smaller force, that which filled Ford's theatre when the crime was committed. It is poignant, but to say that the sobered folk who yield to it have been under a crime breeding influence is to take a wild flight into the extravagances of unreason.

The question raised by "The Birth of a Nation" is simply and utterly one of public policy, to be determined either upon fact or upon the most intelligent presumption as to what would be found to be the facts. If the community were as intelligent as such a community ought to be, censorship would be an intolerable outrage upon it.

Intelligence does not need censorship. The greater the insistence upon censorship the greater the denial that the community has intelligence. We know that if moving pictures accessible to the immature, unreasoning, impressionable parts of the city portrayed the success of criminal acts, revealing their perpetrators in enjoyment of life easily made pleasurable, there would be an incentive to weak minds, and the public might suffer the consequences. The matter is one of public policy, and censorship, although in itself dangerous and abhorrent, is accepted as a necessary compromise.

But the question is always one of fact, and ensorship, being in itself a denial of intelligence, or an acceptance of the fact that ignorance is impressionable, frequently proves that it itself is unintelligent.

The assassination of Abraham Lincoln, in whatever form it is brought to the attention, causes a reaction of profound horror and sympathy and of regret. It was a great and consequential fact in our national history. It meant immeasurable woe to the south. Few tragedies in history have had such appealing circumstances and such great consequences. And to contend that a representation of it "breeds crime" merely shows to what extremes of unreason censorship can and will go.

Attorney Cusick, eastern counsel for the Epoch Producing Company, who was instrumental in bringing the contest against "The Birth of a Nation" to a successful conclusion for his clients when it was suppressed in Boston, and who is at present in Chicago, has predicted that the temporary injunction under which the picture is now being exhibited in Chicago will be made permanent.

"The legitimate producing companies are not opposed to properly defined censorship," Mr. Cusick stated. "On the contrary, they realize that they, as well as the public, are safeguarded by such supervision."

Chicago Film Brevities.

The library setting in "The House of a Thousand Candles," now being directed by T. N. Heffron at the Selig Chicago Studio, required a large force of skilled scenic artists and stage carpenters many days to complete. A strictly all-star cast is engaged in the production of this Selig Red Seal subject, which has been adapted from Meredith Nicholson's best novel. Harry Mestayer and Grace Darmond take the leading roles, and are supported by John Charles, formerly leading man for Helen Ware; Edgar Nelson, who starred in "Along Came Ruth;" Mary Robson, daughter of the famous English actress of that name, and known as one of the most beautiful actresses in the profession; Forest Robinson, who made an unqualified hit in "The Fortune Hunter;" George Backus, who for years supported May Irwin; Effington Pinto, who was a leading spirit in the last Lambs' Gambol, and other leading players.

* * *

Frank Miley, owner of the Daylight theater, Saskatoon, Canada, was in the city last week and paid us a visit. The Daylight seats 750 people and charges an admission of 15 cents for six reels of Paramount and General Film Com-

pany's features. It has a four-piece orchestra. The program is changed twice or three times a week. "The Champion," "His New Job," with Charlie Chaplin, and "Wildflower," with Marguerite Clark, ran three days each, to good business. Mr. Miley stated that the Charlie Chaplin, Mary Pickford and Marguerite Clark pictures are very popular in Saskatoon. The Daylight is closed Sundays, as all amusement resorts are closed on that day.

* * *

G. W. Ford, owner of the Grand theater, 652 E. 63rd street, this city, called last week. The Grand seats 350 people and charges an admission of 10 cents for six reels of features of the General Film Company's, World Film Corporation's and Box Office Attractions' product. Business was very fair Mr. Ford stated.

* * *

Harry Mestayer, who has been playing leading parts in Selig Red Seal photoplays in the Chicago studio, will leave next week for Los Angeles, to join the Selig Pacific Coast forces. Otis Harlan is expected in Chicago the current week to play leading character roles. Mr. Harlan's first appearpearance in Selig Red Seal photoplays will probably be in Hoyt's "A Black Sheep," which will be directed by T. N. Heffron.

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The Photodrama Club of Chicago will give its first banquet Saturday evening, June 19, in the Savage room, the Kuntz-Remmler Co., 424 S. Wabash avenue.

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Alfred Hamburger closed arrangements for the lease of the Easterly theater, now in course of construction at Diversey Parkway, Racine and Lincoln avenues, for a term of ten years. This makes the twelfth theater on the Hamburger chain of houses in Chicago.

* * *

The Strand Theater Co., at Orchestra Hall, has inaugurated a series of Saturday morning moving picture presentations, weekly, for the young folks of the city. The first presentation was given Saturday, June 12, lasting from 10 m. until 11.30 a. m., so as not to interfere with the regular afternoon presentation for adults. "The Patchwork Girl of Oz" was screened and created much enjoyment for the youngsters. The admission prices were ten and fifteen cents. This is a new departure in screen entertainments in Chicago and must be credited to Director of Presentations Edward Q. Cordner. A large attendance marked the opening of the series. For the current week beginning Monday, June 14, "The Arab," with Edgar Selwyn in the title role, will be the main screen feature. The customary Strand topics and travelogues and the usual comedy are also on the program, with, of course, the inspiring music furnished by Director Dunham's fine symphony orchestra.

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At the Studebaker, the first set of the China series of the pictures taken by the Dorsey expedition has entered upon its second week. The first week was very satisfactory in the attendance drawn by these educational pictures.

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At the Fine Arts theater "The Heart of Maryland" has given way to the Lubin feature, "The Sporting Duchess," in which Rose Coghlan is the star.

* * *

"The Island of Regeneration" did so well during the first week's run at the Ziegfeld that it has been retained indefinitely.

* * *

The beautiful Colonial theater, on Randolph street, midway between Dearborn and State, is offering for the present week as a screen feature, "Fine Feathers," taken from Eugene Walter's successful play, with Janet Beecher in the leading role. In addition to this the Hearst-Selig Weekly, comedy pictures and a fine series of travelogues (booked by George Kleine) contribute to the high value of the program. The high class symphony orchestra accompanies the pictures. Norman E. Field, the well-known manager of this house, who has also had considerable experience in moving picture presentations, is the manager.

* * *

John C. McDonnell, chief of the fire prevention bureau, of Chicago's fire department, has declared (and will enforce) that all lithographs which have hitherto been placed in the vestibules of moving picture theaters, in movable frames, must be pasted against solid backs hereafter. Here is the official edict: "The practice of hanging or placing loose advertising matter, displays, or decorations on the front, in vestibules, and around front exits of motion picture theatres has become very common of late, thereby creating conditions which present a decided fire hazard and menace to patrons of such theaters. You are hereby notified to discontinue the practice."

* * *

I. Van Ronkle, Chicago manager of the V. L. S. E., Inc., paid a visit to Cleveland, Saturday, June 12, to meet C. R. Seelye, assistant general manager, together with Manager A. W. Gough, of Cleveland, and E. O. Childs, of Pittsburgh, to consult on matters of publicity, salesmanship, etc. An exchange of experiences by the managers of the Chicago, Cleveland and Pittsburgh offices, showed that business is at high water mark for the V. L. S. E., Inc.

* * *

Everyone who has seen "The Spoilers" will remember the remarkable realism of the mining village away in far Alaska, where the main incidents of that great photoplay were laid. It was quite surprising to many to learn that that village was really built and constructed in every particular on grounds now occupied by the Selig Zoo, Los Angeles. In my review, in this issue, of "The Rosary," reference is made to the truthful atmosphere of an Irish village, in which the chief character of the story was born and reared. I did not state there that this village, like the Alaskan village, took many weeks to build—about six months ago, on part of the twenty-two acres of the same Selig Zoo. After careful research and study, and after consultation with the most reliable authorities, the village site was selected and the work of remolding the scenery and of building the streets and houses was undertaken. How well and faithfully the creation of the village has resulted will appeal to every intelligent and competent judge who views the pictures. There is nothing irrevelant in any of the scenes, as will be testified to by all who have visited the rural districts of Munster and Connaught. This village alone cost a little fortune, and, while it is only a small incident in the making of "The Rosary," it will serve to illustrate that William N. Selig will not permit large expenditures to interfere with the realistic filming of his Red Seal product.

* * *

Quite a number of my friends, who read the Moving Picture World, have drawn my attention to the following paragraph in Motography, of the issue of June 19, and indignantly insist that I demand retraction: "Jas. S. McQuade of Our Village was hit by an automobile last week, we are told. He was not killed, however. We are sorry to hear it." No; No; my friends. That is from the pen of my friend Haas, dipped in the ink of his grewsome wit. I am glad I feel so well that I am able to laugh at it.

LUEDTKE PURCHASES THEATER INTEREST.

H. C. Luedtke, formerly proprietor of the Star Theater at Waukegan, Ill., has purchased the interest of Charles Staehl in the Columbia Theater, Kenosha, Wis.

DIRECTOR CHAUTARD SHAKING HANDS WITH HIMSELF.

Before leaving Europe, Director Emile Chautard, now with the World Film Corporation, had just released the first picture of a series entitled "The Adventures of William Tharp, Detective."

In this picture he has introduced his leading man shaking hands with himself. Here is shown the enlargement of a test Director Chautard had made of himself before taking the picture.

Director Chautard Shaking Hands With Himself.

We have already seen on the screen the same man playing two different parts in the same scene and talking to himself, but should any contact have to take place between the men it would then be necessary to introduce a double.

For the first time Director Chautard has succeeded in solving this difficulty and there is no doubt that he will avail himself of the effect produced as well of many other camera tricks which he knows, in one of his future pictures.

Doings at Los Angeles

THAT the growing industry is not on the decline, or is not being affected by the war is conclusively proven by the announcement this week of the intention of five of the sturdiest producing concerns to rebuild, and build, monster new studios on ground which has only lately been acquired, or is now being negotiated for. The Jesse L. Lasky Company, which makes forceful features with well-known stars, will soon start work on a big addition to their plant and studio.

* * *

Captain Wilbert Melville, general manager of the Western Lubin Company, announced this week that he had bought land adjoining the studio on Pasadena avenue on which would be built a mammoth concrete studio, with every modern convenience and equipment. The present site will be incorporated in the new lot. Everything is to be new and up to the minute, and no expense will be spared in making this one of the finest studios not only in Los Angeles, but in the United States. Captain Melville has secured the services of the man who is building the great Horsley plant down town, and who has some original ideas which he will work out in the new Lubin plant. There will be a large glass-steel studio proper, with dressing rooms on one side and scenic rooms opposite, with the property rooms and technical departments at one end and the laboratory at the other. The front will contain the executive building, offices and other spaces. The whole site is to be beautified and made permanently pleasant to the eye. All developing and laboratory work will be done on the premises.

* * *

If the above does not convince you that the films are here to stay, just "train your 42 centimeter sights on this big ship of prosperity": E. D. Horkheimer, who is here at the Balboa, while his brother H. M., is in the east, said, and also showed, that the company is spending many thousands of dollars in almost completely rebuilding and remodeling the present Long Beach plant. The studios have occupied two lots on one corner and two on another. Now the plant takes up two more lots on the third corner, and three more on the other. The main studio will be on one corner where the last three lots were bought. The two houses that were there have been moved across the street, and will be joined and fitted for the offices. Another part of the lot will be used for a big garage, for the company's dozen cars. In the rear will be a large storage building, and laboratory, dressing rooms, and spaces for various purposes. The lots cleared by the moving of the houses are being covered with a fine new stage, which will increase the length of the present one. At the rear the dressing rooms are being erected, two stories high. Part of this addition will be used for a property room and carpenter shop, with spaces for other departments. The new stage will be glass enclosed. So you see the Balboa will be here for next winter.

* * *

You know how fast a mushroom grows. Well, that is the way that the mammoth Horsley studios and laboratory has sprung up during the past few days. Last week there was not much there but a few stringers, a pile of cement sacks, and a husky army of artificers. Today Mr. Horsley entertained "Uncle Joe" Cannon, and the company of congressmen in the vast labyrinth of stages, dressing rooms, dark rooms and all the places that are to be found in one of the best and liveliest studios of 1915. The party enjoyed the Bostock arena and the studios in the morning, and in the afternoon they were taken for a trip through Universal City.

* * *

The fifth "knockout" of this series of progress announcements is that of the Western Vitagraph. The plant is to be moved from Santa Monica to either Los Angeles or some nearby locality east of the city, where the weather is not so damp and foggy. Manager W. S. Smith of the beach studios said last week that on account of the weather conditions and various other reasons, the Vitagraph was to remove inland. The present studios are far too small, and outgrown. The new place will be up to date in every respect.

* * *

Everything is lovely in the west. The electric arc lights have been wrapped in old rags and put in the attic of the glass studio. Every producer and player wears smiles and the camera man turns on without a grimace. Except for a stray fog bank, the weather has been absolutely all that could be desired, and work is now at its height, and still soaring. Since the hot weather has come, several companies have been noticed stealing away to the beach to do some "water stuff," but it is pretty safe to place a roll that they went down by the sea to count the schooners that pass across the foreground, and to swim by day and dance by night. But then they might as well have a little vacation between retakes.

* * *

At Santa Barbara, the Film Club has been reorganized with Ed Coxen as president; John Steppling, vice-president; W. H. Vaughn, secretary, and S. F. Jeurgens, treasurer. Last week a grand ball was given at the Hotel Potter, at which Lottie Pickford and Irving Cummings did "the tango in the diamond sky."

* * *

Violet MacMillan, who starred as the pretty little golden haired girl in the Oz fairy tale pictures, has joined the Universal as leading lady and is being featured in "Out of the Dark," under the direction of W. C. Dowlan, who is also playing the male leading part opposite the little lady.

* * *

Someone the other day said that they had received a letter from a friend back east who wrote "I wish I were in California now, because you westerners are having all the big doings out there; the Fair, the film makers, and now I read that the sixty beauties from the east were en route westward to visit you." It certainly is true that we are getting everything on the coast this season, and the sixty fair ones are now here and enjoying the hospitality of the frontier. The bevy of beauties arrived on the eleventh and were met at the outskirts of the county, about 70 miles out, by Universal officials, Mayor Rose and other prominent people. The party will be received at the depot by a throng of filmers, and escorted by music, will parade to the city, and later be received at a downtown hotel. The evening will be enjoyed in dances at the reception ball. The beauties are to be feted at the beach, and the exposition has already set aside a day for the Universal queens.

* * *

Willard Mack has arrived in town and is busy under the direction of Reginald Barker at the Inceville studios of the N. Y. M. P., in a story called "The Conqueror." Enid Markey, who played opposite Dustin Farnum in "The Iron Strain," just completed, will act opposite Mr. Mack. Thomas H. Ince is now fully recovered from the automobile wreck and will be ready to personally direct Billie Burke when she arrives later in the season.

* * *

Sam De Grasse, our Mutual friend, received a warm personal letter from D. W. Griffith this week, in which the great producer compliments the work of Mr. De Grasse as the Chinese servant in the Mutual Master Picture "A Man and His Mate," from Durant's play of the same name.

* * *

Charles Eyton, manager of the Morosco Photoplays Company, has returned from a star hunting trip to the east, and although he has not announced any new ones, we know he has them stacked in the deck.

* * *

The Vitagraphers have been honored by the Venice amusement people, who have thrown open their mammoth dancing pavilion to the players one night every two weeks for the purpose of having a big jolly party. These western actor folks are doing all the fancy steps now, and you may expect to see some sort of a dancing picture pretty soon.

* * *

Because of too much laxity on the part of the gate keeper at the new Essanay studios, a lock has been put on a big new door, and no one can enter the studio where Charlie Chaplin is at work. We had to use a pass key, a "shelaleh," and a stick of dynamite to get into the sanctum sanctorum of the great pooh bah this week. Even Director Robbins at first said that positively no one was allowed in, but when he patted us on the shoulder he saw our deputy sheriff's badge, he had to give in and say that the World man should pass unharmed. The Essanay's ideas are certainly kept well secreted, and one would have to steal them in an aeroplane for the studio is on the summit of a vast mountain, the site of the old Majestic, later the Rolfe, producing headquarters at 651 Fairview avenue.

* * *

At last! The grand opening of the Selig zoo is at hand and the mystic hour when the wondrous gardens will be thrown open to the public approaches. This week the beautiful snow white gates which give one entrance to the place were christened. Miss Kathlyn Williams, our heroine of serial fame, popped a bottle of wine on the corner of one of the carved elephant's trunks.

* * *

Will M. Ritchey, scenarioist, who did the scripts for the "?" series of the Balboa-Pathe, has an assistant in the new

scenario office. D. F. Whitcomb is aiding him in turning out stories for the four producing companies that are now working at the Long Beach studios. Mr. Ritchey left this week on a fortnight's vacation in San Francisco, leaving an address where he would NOT be in case someone wanted him. He needed the rest. Ruth Roland is also in the exposition city enjoying her two weeks' recreation after the completion of the big serial in which she and Henry King were featured. Mr. King is now busy as a director, working on "A Gentleman's Agreement," a moving picture within a moving picture, and quite novel.

* * *

Last Sunday night, while taking dinner at a downtown restaurant, film people were counted in an hour amounting to twenty-eight. One day while talking to Lloyd Brown, manager of Clune's Auditorium theater, film motorists amounting to fifteen passed our corner on Broadway. Still another time on Spring street we passed in three blocks ten prominent photoplayers, evidently shopping. In one of the large hotels the other day eight different producers and actors were seen, and at a theater the same night ten photoplayers were sitting enjoying the show. Most any day one can see from ten to fifty representative picture men in the Los Angeles Athletic Club. The following are members and residents of the big club: Carlyle Blackwell, Douglas Gerrard, Dell Henderson, Ford Sterling, Al. Kaufman, Donald Crisp, Mack Sennett, Charlie Chaplin, Harry Ham, Frank Elliott, Courtenay Foote, David Kirkland, Bobby Harron, and many others. This would indicate that the photoplayers are very much in evidence in Los Angeles.

* * *

Adolph Zukor, president of the Famous Players, accompanied by his family, is in town to visit the producing headquarters. He will depart for the east in company with Manager Al. Kaufman, Mary Pickford, and the rest of the Famous Players as soon as the current picture is completed.

* * *

The Features Ideal Company is comfortably located in its new studio, the plant recently vacated by the Masterpiece, on Melrose avenue. Things are humming here now and everyone is busy as can be.

* * *

The Jungle Film Company, after a period of quiet, will resume production in a few days on another round of animal features at their Eastlake Park studio. Messrs. Rounan and Edwards are preparing to make a picture that will be a sure enough winner.

* * *

"Ham" comedies are getting to be funnier than ever, and Director Chance Ward has made a good one in "The Merry Moving Men," which will be released by Kalem on the 29th of this month. This studio is the only one out here which boasts of a woman studio manager, Miss Gibson having that office, and holds it efficiently, too.

* * *

Here comes a wireless from Santa Barbara. It says: "'His College Wife' is the third Beauty picture completed by Archie MacMackin. The story was written by Mr. MacMackin in collaboration with Wallace MacDonald, who is the new assistant director of this company. The Beauty is now specializing in clean, snappy comedies."

* * *

Helen Holmes, the hazardous heiress of the Kalem railroad series, is doing fine as a produceress, her latest efforts proving that she is quite capable of handling a train. In the picture which is released today, "In Danger's Path," Helen is the operator at Hobart Tower, and the part that she plays is no little thrilling one either. This is one of the last pictures directed by J. P. McGowan, who is now producing for the Lasky Company. When he went there to work the first day out he "wanted to know where the tracks were."

* * *

"The Cannon Ball" is the latest Keystone picture, and it is a knockout, according to advices received from Mack Sennet's headquarters. It simply out-Keystones any Keystone that was ever mortared together. In it a big concrete bridge is dynamited.

* * *

Still another director has taken the reins at the big Mutual plant. This time it is Jack Conway, who was featured in "Captain Macklyn," which was shipped east some time ago. He is doing "The Old High Chair," a heart-interest story.

* * *

Charles Swickard, producer of Oriental pictures for Thomas H. Ince, left this week for the desert for the purpose of getting scenes for "The City of the Dead" and another far eastern picture.

* * *

When Universal City was built they said it was large enough, but now we notice an army of carpenters building a street of dressing rooms.

* * *

Fay Tincher, the comedy girl of Mutual fame, is "on the road"—in the Komic productions. The vivacious young woman is seen as a "knightess of the road," a common tramp riding aboard box cars and begging food by the roadside. It ought to be good.

* * *

David Horsley was chairman of the reception committee which welcomed Governor Whitman of New York this week, when the party arrived in the film capital. "Life's Mystery," the first MinA release made at the new Horsley studios, was released here this week and shown at a local house. The company is busy putting out pictures, and everything is running smoothly.

* * *

Hal Roach, who produced for the Rolin Film Co., has joined the Essanay as director and is busy making pictures at the summit studios of that company, working in addition to the Chaplin forces.

* * *

On the 29th, Inceville will entertain 350 delegates of the convention of the National Editorial Association. A unique feature of the entertainment of the scribblers will be the missionary barbecue, not so much samaritan as scenic, the eats to be served in the big mission set on the hillside at the mountain studio. The funny part is that the waiters will be dressed as monks to serve the viands. An official touch will be added to the events by the presence of Governor Johnson, Mayor Rose and Mayor-elect Sebastian.

* * *

A company of Big U players, under the direction of Oscar A. C. Lund, have come home after an interesting trip through the Yosemite Valley, San Francisco and the Mojave Desert, where they did scenes for "Just Jim," the first picture which Mr. Lund has made since coming to this city. The Kerrigan company, with Jacques Jaccard, are up at Hume, California, in the big tree forests, getting outdoor scenes. Jack is well again, but is only regaining his weight and power preparatory to a tentative trip to Honolulu and the Orient to do some big features.

* * *

At the Mutual studios there is being erected a big Mission church, the Alamo, which is to be made as realistic as possible. The company sent Director Cabanne and his camera man to San Antonio to study the old mission, taking pictures to bring back to aid the artificers in duplicating the old building.

CLARKE IRVINE.

KLEINE'S CANDLER EXHIBITIONS POPULAR.

George Kleine's custom of giving his productions their premier exhibitions at the Candler theater is proving a popular innovation with eastern exhibitors. His latest six-part film adaptation of Porter Emerson Browne's "The Spendthrift," which was presented at the Candler theater, Monday, June 7, brought many exhibitors in from neighboring states and resulted in many bookings being made by the Kleine New York offices.

"It is an ideal way to view a picture," remarked a Hartford, Conn., exhibitor who had come in to attend the Candler showing. "A bright, clean, beautiful theater, music and perfect projection teaches us what we can do with the right sort of feature in our own theaters."

WEBSTER A RECORD SALESMAN.

According to all available information a world's record in booking features was established last Tuesday, June 8, by A. M. Webster, booker for the New York branch of the V.-L.-S.-E. Mr. Webster on that date closed bookings for V.-L.-S.-E. features aggregating $3,870, and practically all of the orders were for immediate showing; none of them for exhibition later than July 5th. Previous to his present connection with The Big Four, Mr. Webster represented the General Film Company on the road, and more recently handled the booking of features in Syracuse, New York.

WORLD FILM OPENS THREE NEW OFFICES.

The World Film Corporation has opened new branch offices at Newark, N. J.; Memphis, Tenn.; and Oklahoma City. This now gives World Film a total of twenty-six offices in the United States.

South African Letter

BY THE time this reaches you I shall be in Kroonstad, an important town in the Orange Free State. The Theater and Film Trust is going to fight for contracts!

Recently the Trust addressed the following letter to showmen under ther control: "We are now rearranging our film circuits; and, with a view to reducing the expenses of the showmen (who have naturally suffered considerably owing to the rebellion and the war), we have decided to make an endeavor to induce all the showmen to agree to the inclusion of special features, costing over 4 pence (8 cents), in the circuit programmes, with a pro-rata increase according to the cost of such special features.

"At the present time you are aware that special features such as 'A Patriot of France' form a very heavy burden on the showmen, owing to a large proportion of the ordinary programme being absolutely wasted.

"Should all the showmen fail to agree to this amendment, then we propose putting all those who do agree on special circuits, so that we may release special features into these circuits.

"You will probably remember that at the Bioscope Convention only four people voted against this proposal; and it was afterwards ascertained that this was due to their not understanding the propostion.

"It was at that time decided by the Films Trust not to proceed with the proposal, owing to the difficulty of getting all the signatories; but, as we are now reframing our circuit, it gives us an opportunity of giving these benefits to all those desirous of taking them. We may say that the African Theaters Trust have agreed to have all their contracts amended, and that the Theater Trust's houses will be placed on circuits in which these special features are released."

To read the above it seems that nothing could be better; but at Cape Town the various bioscope proprietors voted dead against it.

Rumors have also been going around that the reason of their voting dead against the above proposals is that a new and independent film-renting concern will shortly be heard of. I am afraid it's a policy of the old "Wait and see," unless this company has control of large capital.

Evidently foreseeing that some day a new company might rise up, the African Film News of March, 1915, contained the following article which I quote in extracts.

"Competition—Is It Beneficial to the Showman?"

"The Trust is in existence two years. Order has been made out of chaos. Two strikes and a rebellion have occurred; during this period the excellence of the Films Trust organization has been clearly proved.

"The proportion of shows which had to close through non receipt of programmes during this period was very small; trouble due to Railways.[8]

"There are some independent showmen who argue that they are averse to a monopoly in the film-rentng business. The effect of competition can only be to increase the rate charged for film hire as a division of the business and an increased importation would bring about the followng wastages:

"A.—Increased cost of films in London.[5]

"B.—Wastage of films through duplication.

"C.—Increased amount of duty payable to the Government owing to increase in the footage imported.[9]

"D.—Increased running costs through duplication of organization for advising and distributing films, posters, etc.

"It is quite obvious that the fact of loading the film hiring business with these additional costs must eventually react on the showmen by bringing about an increase in the hire charges; or, failing this, one or other of the concerns would have to go out of business, when the same position would be created again, namely, that one firm would control the entire business; and it is quite obvious to any business man, that whatever losses were entailed in carryng on such a fight, would eventually have to be paid by the showmen; because the surviving concern would naturally avail itself of the opportunity to obtain reimbursement for the money lost in bringing the fight to a successful conclusion.

"The main point which interests the showman is whether it is in his own interests to continue to support the Trust and he must therefore ask himself:

"A.—Are the films supplied by the Trust the best obtainable on the market?

"B.—Would the support of the new film agency render it possible and probable that further competition would occur in his territory?

"C.—Would not the duplication of feature films by rival organizations frequently nullify the whole effect of advertising, or render it impossible to do any advance booming, for fear of the opposition bringing in another copy, and taking advantage of its competitor's advertisements?"[7]

"Of course it has been mooted that the idea was to form a co-operative concern by means of which the showmen would all obtain whatever profits mght be derived from the company, but if there is one line of business in which a co-operative concern is doomed to failure before hand, it is the film renting business.[8] Every showman would grumble regarding the run he was receiving,[9] and would want to compare the price which he, as a principal of the company paid for the hire of his programmes, with the price paid by some other member,[10] with the result that there would be continued friction within the company itself, which could only bring about its final dissolution, with a result that the investing showmen would lose their money."[11]

Such are the Film Trust's arguments for their case.

Against I put forward the following. They are not mine alone, but the thoughts of many others in the trade.

The arguments are those marked from number three to number ten both inclusive.

Argument 3.—Certainly a small proportion had to close through the troubles referred to; but the Trust forgets to mention those it deliberately closed down.

Argument 4.—Does not competition tend to bring about considerable improvements and to reduce to practically nil the slackness of a monopoly.

Argument 5.—Films cost the same to one buyer as to another; there is no scale for small and large buyers.

Argument 6.—The Government is the one to benefit in revenue increase to the country.

Argument 7.—Certainly in a way, but contrast Universal and Biograph's re-issues of Mary Pickford and the result to Famous Players.

Argument 8.—An utterly absurd statement; contrast the idea in United States.

Arguments 9 and 10.—Run circuits in same way as Trust is now doing, one to fifty. If, say, fifty theaters are under control, prices in proportionate rate.

Argument 11.—Questionable, but still 90 per cent. probable.

But, as my fellow passenger in a street car said recently, "let us change the subjects."

We have had the following pictures recently:

The Devil-Fox of the North—Eclair. When the Tide Was Rising—Edison. The Ruin of Manley—American. Wanted A Wife—Keystone. Detective Craig's Coup—Eclectic. Marah, the Pythoness—Lubin. The Lure of the Geisha—101 Bison. The Boundary-Rider—Eclectic. The Keystone subject was an old one with Fred Mace and Ford Sterling, but still it was one long scream of laughter from beginning to end and didn't everybody enjoy it? It was Easter Monday but still everybody enjoyed it after a weary morning in church listening to the same subject by the same weary parson.

The Ruin of Manley was a fine subject. In Port Elizabeth there are many who take a deep interest in pigeons, and the picture besides being a beautiful one and high class in every detail appealed to them mainly on account of the beautiful setting of the pigeons around the two lovers.

The two Eclectic subjects were voted splendid, but many were incredulous of the success of the detective's methods.

The attendances at the shows are on the whole increasing. People are gradually learning to take an interest in the moving picture. The annual convention of the Sunday Schools of South Africa was held recently. Of course one of the lectures was: "The Enemies of the Child's Morals," "Books," "Moving Pictures." Nothing new was advanced as regards censorship, but in general the lecturer, who, by the way, has seen very few motion pictures, advanced the old illusion that children should not see moving pictures until they are eighteen or thereabouts. He gave his reasons for this in the following way: Children will always try and imitate what they see in moving pictures, and nearly always what they see is bad (at this, someone in the audience shouted out, liar!) He tried to enlarge on this, but nearly every one could see that though he was making a brave show he knew only ten per cent of what he was saying to be the truth.

Please note that my address, until further notice, is P. O. Box 38, Kroonstad, O. F. S., South Africa.

SYDNEY HAROLD CRAWFORD.

Conditions in Greece and Italy

Pictures Imported by Greece for a Limited Period Enter Free of Duty Under Bond for Re-exportation—Lack of Interest in American Subjects Due to Poor Selection—Films on American Characteristics and Scenes Popular in Italy.

By Consul General Alexander W. Weddell, Athens, Greece.

THE motion picture theater is to be found throughout the Athens consular district. In Athens, the metropolis and chief city, there are four modern establishments, more than a half dozen others somewhat modestly built and charging popular prices, and about 10 open-air theaters where refreshments of various kinds are served to patrons during the hot months. In the Provinces of Old and New Greece there are about 125 picture theaters, most of them poorly erected.

The total business of the country is estimated at 200,000 to 250,000 meters (656,200 to 820,200 feet) of film per month. Those most in vogue are from Italian, French, Danish, American, German, and occasionally English companies. Consignments of these films are made to local agents of the producing companies, and the agents in turn arrange for their exhibition by the various theaters, beginning with the higher class establishments and being finally sent to the Provinces. The average local theater takes a film for 2 to 5 days; in the Provinces this period is extended to a week.

Prices, Commissions and Import Duties.

The prices paid to the film companies vary widely, being based on the cost of production of the film, the character of the representation, the actors and actresses playing leading parts, etc., but are understood to range from 5 to 20 cents per meter (meter=3.28 feet). Collections are made by the local agents, who deduct their commission—said to be 15 to 20 per cent. on the net price—and who then remit at monthly intervals to their principals. Films remain under the control of the agent from four to six months, which is a sufficient time to secure their presentation at all leading places in the territory.

Films for making motion pictures entering Greece are taxed under class 235A of the tariff at 36.25 drachmas per 100 okes (about $2.50 per 100 pounds). Motion pictures which are entered for a limited time and to be re-exoprted are admitted duty free, but a bond must be given for their re-exportation. Projection machines and cameras are taxed at 5.80 drachmas per oke, or $0.40 per pound. To the foregoing charges must be added certain brokerage fees, etc., which, however, are not excessive, varying with each consignment.

Three-Part Programs—American Films.

Because of the war there has been, in general, a decline in the quality of the pictures sent into Greece. Striking exceptions to this, however, have been the various historical works sent out by Italian companies. On the other hand, the war pictures have been of absorbing interest to the public and never fail to attract large crowds.

The usual program in the theaters in this territory consists of a film depicting current events, followed by a tragedy with love or revenge as the moving element, and closing with a light comedy. The successes gained by the numerous detective films have not been maintained in the better class houses, though they are still much in demand in the cheaper theaters and in the Provinces.

Up to the present the American films shown in Greece have not been successful; this is due in part to poor judgment displayed in the selection of the films and in part to the lack of attractiveness in the films themselves. Many of the films of American production are so tinged with local color as to be unintelligible to a Greek audience. The Wild West films, which in other countries have been so successful, have failed to capture the popular taste here because of their inferiority to those exhibited in other sections of Europe.

Charms of Greece Should Be Exploited.

The making of motion pictures in Greece is as yet in its infancy. An Athens attempt has given rather poor results because of lack of capital and experience. There is still room for successful and intelligent enterprise. The unusual natural beauty of the country, its wealth of classic ruins, its richness of historical association, offer unusual opportunities to the company that would undertake to make these charms known to other peoples. The suggestion has also been made that a motion picture theater for children, in which would be shown light and innocent pictures, such as travels, instructive pictures, comic scenes, and historical events, would pay well.

Camera Needs of Florence District Filled.

By Consul F. T. F. Dumont, Florence, Italy.

The Florence consular district, which comprises one-tenth of the area and population of all Italy, offers no market for motion picture cameras. Of the 30 concerns maintaining companies of performers in Italy the 4 in this district are of limited importance and their needs in the way of cameras are fully supplied.

It is estimated that of the 2,500 motion picture theaters in Italy 230 are in the Florence consular district. Practically all the projecting machines in use in these theaters are imported from Germany and France, the price of machines ranging from $40 to $140, f. o. b. Florence. Machines bearing the Pathe (French) and Ernemann (German) mark are favored.

Opening for Projecting Machines.

Theater managers are of the opinion that the present would be a good time for American manufacturers of projecting machines to enter this market. Italy is almost entirely dependent upon other countries for such machines, and local importers are under the impression that on account of commercial readjustments the field will be open to American manufacturers if they can produce a strong, simple machine which can be delivered f. o. b. Florence (duty to be paid by purchaser) at $60 to $100. The few American machines in use are favorably regarded, but they are thought to have too many devices which are entirely unnnecessary and which tend to enhance their price and require the employment of more intelligent operators than are needed for machines of European manufacture.

Sources of Foreign Films—Prices.

Of the films in use 50 per cent. are Italian, 25 per cent. French, and 15 per cent. German. The demand for American films is confined to those illustrating supposedly typical American characteristics and scenes; these are always popular. Historical, romantic, and comic scenes and dramas of European origin are preferred to those from America. Short films are not wanted. The popular taste runs to long films, and any theater which does not conform to this taste or which attempts to educate it, is destined to failure. No effort should be made to sell films less than 50 meters (1,640 feet) in length.

Admission to theaters ranges from $0.02 to $0.50, the latter for films similar to that illustrating events in the life of Caius Julius Caesar. The prices paid by theaters for films of either national or foreign manufacture ranges from $0.11 to $0.17 per meter, depending upon the subject treated and the fame of the actors. For second-hand films, prices are 40 per cent. less.

Reading Matter Can Be Inserted in Italy.

Much of the misunderstanding between American film makers and Italian importers could be avoided if American manufacturers could be persuaded to conform to European customs and quote prices by the yard or meter instead of by the reel. Another obstacle to the use of American films is the attempt to furnish translations of reading matter; European manufacturers make a proportional reduction for the expense of making, photographing, and inserting this, which is done by the Italian buyer. They also furnish illustrated posters, similar to American theater posters, but without reading matter, free of charge.

It is suggested that one of the best methods that could be adopted for improving the trade in films is to ship the negatives, giving the importer the right to develop them in the number of positives required by the needs of the market. Second-hand films are sure of a fair market, provided prices are right and the perforations along the edges are in good condition. If American manufacturers will issue catalogues in French or Italian showing what films they have for sale, a market can be developed here on the lines indicated in this report.

"PRO PATRIA" A SENSATION.

The latest release of the Great Northern Film Company, a five-part feature entitled "Pro Patria," the exhibition rights of which for Greater New York are controlled by the Pioneer Feature Film Corporation, 126 West 46th street, is creating quite a sensation among exhibitors.

Nathan Hirsh, the aggressive president of the Pioneer Feature Film Corporation, announces that he has received bookings on this splendid and interesting production from some of the foremost photoplay houses, such as the Loew Theatrical Enterprises, the Claremont theater and many others. He is elated over the results he is achieving, and particularly delighted over the great satisfaction "Pro Patria" is giving to the public.

MARGARET GIBSON IN "THE SEA GHOST."

Pretty Margaret Gibson, recent addition to the ranks of the N. Y. Motion Picture Corporation, is a devoted lover of water sports. She has spent a greater part of her young life by the sea-shore, and prolonged swims in the ocean have developed her into a splendid athletic girl. She proved to her associates what she knows about swimming when she was cast recently to play the part of Grace Keyes in "The Sea Ghost," a Broncho release of June 30th. It is a story of adventure and presents Miss Gibson as one of the two only inhabitants of a desolate island.

WALTER EDWARDS IN "THE FAILURE."

Not in many months has Walter Edwards had such an appealing part as that of Jim Blake, a prospector, in "The Failure" a strong story with an intensely human side to it, which will be released on the Mutual program by the Domino-New York Motion Picture Corporation July 1. Edwards plays the entire story, excepting a few early scenes, without the aid of make-up and his facial expressions are said to have added great strength to the production.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Losing Out.

WHAT do you think of a man who pays space rates for three inches across two columns seven days a week and doesn't use it because he just takes it to carry some reading notices? He gets a couple of inches of reading matter three or four times a week, but the best he can do in the six-inch space he pays for is:

CITY OPERA HOUSE
MOVING PICTURES

It must be admitted that two days a week the advertisement runs a trifle differently and says:

CITY OPERA HOUSE
WEDNESDAY AND THURSDAY
THE BLACK BOX

Of course an inch doesn't cost much in a small town, but since it is bought and paid for it should be used on the off chance that some one *might* see it who will overlook the reading notice the advertisement is supposed to cover. He is doing a little better now, for he has been coaxed to use titles, but even now he uses only titles and not players' names. He gets his program in plenty of time to announce it and announce it interestingly—but can you beat it?

Quinn's Twister.

James C. Quinn, of Los Angeles, has done it again. It's a shrimp pink or a crushed strawberry or something like that card printed up with a few lines that will help along Isis theater managers, though it will not be of much use to others. Still, there are quite a lot of Isis theaters, for some reason, and where there are this copy will work nicely for a throwaway card. The original is on a very heavy paper, tough and of good wear.

He said—
"Itisisisisit."
She said—
"Isitisisitis."
They both said—
"IFITISISIS—ISISITIS."

Mr. Quinn remarks that they have a Chaplin cut-out in the lobby—and who hasn't—and that he stuck a lighted cigarette in the Chaplin mouth and got a "mechanical" effect very simply. But it should be remembered that a Turkish cigarette must be used, as the domestic brands will not keep alight without aid.

Another stunt makes capital of a recent widespread report that Mr. Chaplin was dead. It is presumably taken from a local paper and shows an item in a black border giving an obituary and a postscript to the effect that the report arose from the fact that the telegraph operator forgot to add "broke" after the dead. To carry out the illusion, matter is carried in the adjoining columns and then the item is torn out. It looks as though it had been taken from some paper until the blank reverse side reveals the deception.

Advertising a change of management for the Lillie theater, it is announced that for a time the admission will be reduced to five cents that all may see the improvement. Unless the price is to be held to five cents, it would have been better to have worked the scheme with a coupon instead of a straight five cent admission. It is always easier to cut price than to return to the original figure.

Careless.

Careless is a mild word to apply to the work on a program Mr. Quinn sends in. It is the two-page bulletin of the Unique and Garryowen, Miami, Arizona. The gem is an announcement of The Master Key, in which it is promised:

> You will see some thrilling scenes in and around 'Frisco, including the sensational arrest of John Dore for the murder of the guy he threw off the roof last Sunday.

Elsewhere the energetic Mr. Lasky is unsexed and announced as "Jessie L. Lasky," and the announcement reads that he will present Robert Edeson in "Where the Trail Divides." Then, with no further preamble is added "The Answer to a Difficult Problem." It may be a description of the film or the title of another, for all that shows. The lack of preamble suggests the former and the spacing suggests the latter. As descriptive matter it is about as pulling as the usual "a great film."

Picture Theater Advertising should be out in the late summer and we hope that the Miami manager purchases a copy.

Getting to Be a Habit.

Every little while, it would seem, Fresno, Cal., wants a censorship, just to have something to talk about. A couple of years ago we helped Emil Kehrlein, Jr., smash a proposed censorship, and now he writes that with the same campaign, with trimmings, he has taken an encore. The idea was no more than an appeal to the public through a campaign of education. This is the only way. Run your houses the right way and when the pressure comes you will have the public with you and it is a pretty husky sort of politician who will go against the public when expressed without partisanship. There has never been a real demand for censorship. It is always the agitation of a few. Get the many with you. If possible, get them *beforehand*. Mr. Kehrlein writes:

> We have just run the gamut of our old friend, CENSORSHIP. You will remember that you handed us some good advice several years back, when you were harassed with the usual cure-all politicians with an eye to an easy meal ticket.
>
> Your suggestions stood us in good stead, and we came out at the top of the heap, when the smoke of battle cleared away. In addition, we went right after them this time, putting the issue squarely up to the public. We had a petition with over 6,000 names in our favor and stirred up such a terrific din that we had to be called off. This we did appreciating that the sentiment in our favor was overwhelming.
>
> We ran slides after each picture asking spectators if they thought the preceding picture needed censoring. Each theater had its petition in its respective foyer. Secretary Cocks of the National Board of Censorship who happened to be in San Francisco, came down and told the agitators that they were on the wrong tack and altogether we just had the nicest little time imaginable.
>
> And, we won, hands down.
>
> I wonder if other exhibitors couldn't try out this petition stunt. If all of them from one end of the country to the other got together a monster petition, it might make some of these "birds of prey" wake up to the fact that the motion picture theater is a real power for or "agin," as the case may be.

That slide idea is particularly good. Try it.

Mr. Kehrlein also sends an unusual production advertising The Hypocrites. It is a folder 7½ by 14 inches. The cover carries a brown panel frame and within the panel is the frame of a hand mirror, also done in brown on the cream surface, to suggest old ivory. The panel itself is yellow overlaid with lines of gold, closely set in a waved design. Where the glass should be shown in the mirror, the surface is cut out to let through the picture of Miss Edwards as the nude "Truth," a sheet of tissue covering the picture and adding to the mirror effect. This cut forms part of an inside four-page folder on cream plate paper in brown, giving cuts of scenes and the story of the play. The front carries only the legend "Libretto of the Hypocrites." The back cover carries a small imprint. The design, Mr. Kehrlein writes, was done by his father. Mr. Kehrlein, senior, can get a job as jewelry designer if the picture business ever gets bad out his way. His work offers no suggestion of the amateur. The printing was locally done without any offset sheets, with the result that there is offsetting on all the cover pages but apart from this it is one of the most ornate offerings that a picture house has put out.

Included in the exhibit is a complete set of the press work proving that the Kehrleins have not lost their cunning. It is not so much the space they take as what they put in it that counts. They make the work tell.

Too Much.

A correspondent sends in a card with a request for an opinion. It is given out by the Park theater and Airdome, here in New York, and offers two admissions for five cents on Monday, Tuesday or Wednesday evening or the Saturday or Sunday matinee. At the matinees named there is a country store for children. We like the idea of the country store even less than we do the two-for-five admission. A gambling feature is bad enough in any way without aiming it particularly at the children. Now and then the use of a rebate ticket is helpful in building business, but it should be done adroitly and the tickets should not be spread broadcast. Let the coupons be given out by the stores or invent some specific reason for the cut, do not flood the neighborhood if it is desired to hold business permanently.

Elkins In Line.

The Grand theater, Elkins, W. Va., is in line with the program publishers. They use a Hennegan colored cover and a four-page insert. The program and house information is run on the second cover page, a foreign advertisement runs on the third, but the fourth and fifth are used by the house for chat. From their initial number we take this matter, useful to others who want foreign advertising. It is good argument, and the proper one. We hope, though, that they will not run the "latest styles, jokes, etc. This has no place in a program. Give them live information about the pictures and cuts of the players.

> It is the intention of this theater to eventually publish a program of from twelve to sixteen pages containing interesting reading matter relating to Photo-Plays, the Stage, Latest Styles, Jokes, Etc., and a picture in attractive colors of a Photo-Player on the front cover page.
>
> This, of course, will necessitate the support of the business and professional people of this city in our advertising columns. Our

advertising medium is one of the best known and as the rates are fixed so as to allow for the cost of printing these programs, and no more, we believe we are really doing the advertisers a favor, providing, of course, that our patrons will patronize our advertisers, which we believe they will be glad to do, inasmuch as only concerns who are known to be absolutely reliable are allowed advertising space in our program. Therefore, if you would like to receive a beautiful and interesting program of from twelve to sixteen pages, tell your business and professional friends you would like to see their advertising in our publication.

They work a new wrinkle in running three and four line advertisements above and below the regular advertising pages, but they make a rather belated discovery in finding that "Grand Opera has reached the movies." There is quite a library of operatic subjects. One good suggestion for some theaters is found in this:

Some movie theaters are running a slide showing how late the incoming trains are, so patrons can remain as long as possible.

When the advertising comes in properly, it would be well to set body matter in a smaller point. The large type saves composition bills, but it looks amateurish.

A Real Bally-hoo.

Hubert Muller, who has a picture theater on the Bowery, Coney Island, has a real bally-hoo man to do his Charley Chaplin. He is Clive Newcombe Hartt, one of the most expert of the professional street workers. He has toured the country with various theatrical attractions and he looks more like Chaplin than the cut suggests. It is interesting to compare his work with that of the various Chaplins who are doing the same thing around town, for even in street work there are artists and others. Just as a sample, the other afternoon a small boy became more interested in a kitten ambling down the walk than in the bally-hoo. Hartt was after him in an instant and the sight of the clown and the small boy running down the walk together was a more effective crowd attracter than the straight clowning in front of the house. It brought four people into the show where straight announcing would not have pulled them. That is the difference between the professional and the amateur worker. The amateur thinks he is the whole show and acts as though he was. The professional is quick to take advantage of the slightest opportunity for creating a diversion, knowing that his own work will be more effective if backed up by some chance happening. He knows how to get his crowd and he knows that he needs as much help as he can get, a point that others should take to heart. You have to work hard to get them down at "the Island," and it takes a professional to do the trick, but even under less opposition it is well to remember that straight clowning is never as effective as adroit utilization of the happenings of the moment. Almost any light-weight can look and, to a certain extent, copy the Chaplin mannerisms, but it takes a man who knows his work to do the effective little stunts that really make for interest.

A Little Late.

Korford and Ryan, Brigham, Utah, have been both readers of and contributors to this department and yet now they write that they have just found out the value of a bulletin. Listen:

We wish to hand you herewith a couple of copies of our Bulletin, and beg to call your attention to the size. Don't you think this is some paper for a theater to get out every other day? We find it to be the best advertising medium we have ever discovered, and if we had known of it a few years ago when the picture business was in its infancy, we believe we would have been better off now financially.

It was two or three years ago that we told how Edmund Reid, down in Milledgeville, Ga., was running a one-page daily newspaper. It is more than a year since we lamented the demise of Jack Nash's Isis News, of Trinidad, Colorado. Time and again we have spoken of the value of the local news bulletin to the small town manager. If you have not yet tried it, do it today. For a town of less than five thousand, there is nothing better.

Korford and Ryan bring theirs out every other day. You may not be able to do better than a weekly at the start, but give the people something they want to read and they will read what you have to say, as well. If you load the sheet down with a lot of house puffery and some foreign advertising, you will lose money, but get out some local gossip; tell the news and you'll have a live circulation that you can sell the outside advertiser with a joyous spirit and a clean conscience. Korford and Ryan have only run up to the nineteenth issue, and yet they are running six pages, with plenty of house stuff, plenty of foreign advertising, including classified advertising, and still they have plenty of room for local news, personal gossip, chat of societies and all that goes to give value to a larger publication. When the Board of Health wanted to make a threat about the lax observance of quarantine regulations, they went to Korford and Ryan. The first report of a mass meeting appeared in The Brigham Bulletin. Mrs. Adam Larsen gets back home from a visit and next day it's in the Brigham Bulletin. And while they are reading for news, they are reading about the house and its attractions, too, not too much, but just enough. Get out a publication that is as smart as the county weekly and free from boiler plate stuff, and you'll have something you can give your patrons and sell your advertisers and please both. The Bulletin is ten by thirteen, six pages and there'll probably be an eight by the time this gets into print.

You do it, too.

Korford and Ryan work the scheme with a publisher. They not only work a local distribution, but they get copies to merchants in twelve other towns and get a circulation of 1,600, which is the record for the county.

You can, too, if you do it right and wipe advertising expense off the books.

Yelling for the Calf Rope.

A. C. Hall, of Louisburg, N. C., writes:

Well, here I go "Yelling for the calf rope." It's all about advertising and COMPETITION. We have the only show here now, but it won't be long before there will be another. We have pictures only. The other people are going to have vaudeville, so I have been told. The people here are down on vaudeville.

The pictures we have are splendid. We run two serials weekly; but for some reason the people will not go. Where do you suppose the trouble is?

The population here is about 2,000, and 50 per cent. is negro. We show to white people *only*.

The theater that is going to open up is going to have a prettier place than we have, but their operator has NOTHING on me. I don't mean to brag, for I know what he knows.

What do you think of the hand bill? I tried that for a while. What would you suggest?

As to the hand bills, we do not think that they carry epough punch. They carry some attractor cuts, evidently from some picture theater cut service, but there is no more argument to a general cut than there is to the stock catchlines. One bill with a type page five by eight inches carries only an inch and three-quarters for titles and merely announces one title and tells the two stars in the other. But three and three-fourths inches are given to a stock cut of a man on a galloping horse with the legend, "Not a dull moment," and then this:

IT TAKES EXCITEMENT

sometimes to stir up the blood and put your circulation into a normal condition. Nothing better for the purpose than our excellent show

"MOVIES THEATER"

Thursday, February 4th, 1915.

The two attractions were Nihilist Vengeance and The Passing of the Beast. Surely these would have given more material for business building argument than this generality. Almost an inch is given to the argument that you pay a doctor two dollars to write a prescription that the druggist charges seventy-five cents to fill and a ticket to the theater costs but ten cents and saves you that expense.

Most of the other bills run the same way. An Imp reissue of Mary Pickford carries that star's name in ten point and the uninteresting title in eighteen point. Miss Pickford's name will draw. A forgotten title will not. On the same bill there is an advertisement for The Perils of Pauline, but not a line as to what night this is to be seen. The whole town may know the night for regular showing, and yet it will still be good business to run an "Every Thursday" or whatever it may be.

Mr. Hall may have the best of the other fellow on projection, but the time to educate the public on projection is before the other house is open; not afterward. Let them go to the opening of the other house knowing that it is competent projection or otherwise that makes a subject good or bad. Don't tell about the other fellow's projection. Just talk about your own and then the people can draw their own inference and take a pride in their cleverness.

We are inclined to think that the serials failed to interest because they were not made interesting. There is nothing in any of Mr. Hall's advertising that gives the slightest information about the films. "A thrilling western picture," is not information. Neither is "Don't miss this picture, as it is something great." Tell what it is that makes a story great and interest will be roused.

Mr. Hall seems to need a house newspaper in which to conduct his campaign. Had he had one a year ago he would now be in a position to keep competition out. He should start right now to tell about what he has to show and cultivate an ability to tell things so interestingly that people want to come and not merely attend because there is no other place.

A Thousand Kiddies.

Nat Charnas, of the Orpheum, Benton Harbor, Mich., sends in a postcard of a children's matinee for America, saying that he drew more than a thousand children. But he doesn't tell how he worked the scheme. What was it? The postcard is just enough out of focus to prevent a decent cut being made.

All Text.

The Third Street theater, Easton, Pa., has changed style. Now it uses Hennegan colored covers and all text program except for the announcement of the sister house, the Northampton. This takes care of the advertising better and at the same time gets the entire program read. At first the Third Street ran the program entirely surrounded by advertising. We got them to rule in the program so that it could be found, but they stuck to the old make up, though they ran readers on two pages. Evidently they found that readers pay better than straight announcement, for now they discard the formal program and run it all in reading. It is the better way. The change marks the second anniversary of the house. It announces that it has grown twenty-five feet in depth. It has grown in other ways and they are doing vastly better and more effective advertising. The next step should be to write *about* the subject rather than to give too much of the story itself. Anyhow, here are our congratulations on the anniversary and the change.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Free Criticism.

HERE is a rather long letter, but one that so carefully covers the ground that it is given in full:

I have sold and had produced several photoplays. Naturally, it spread around among my friends that I knew something about writing scenarios and suddenly I learned that people I had never met before had also been writing scenarios but were so far unsuccessful. I was at once besieged from all sides for advice and suggestions, which I gave and continue to give to the extent of my experience; but most of the writers want me to go carefully over each of their scripts and comment on or revise them to the best of my ability. Now I put in my full day working for Uncle Sam and when evening comes I want to utilize my spare time working on my own stories. Of course, it requires only a few minutes to answer questions and give advice to others, but to criticise a script in a thorough manner should take several evenings. But the main point I wish to bring out is this: I am not qualified to criticise scenarios and how can this be impressed on my friends? They know that I have sold several; in fact, they have seen them and have read the copy of the scenario and they seem to think I know "all about the business." When I explain to them that I am not capable of criticising a script, they evidently think I am "piking." Stories that I send out expecting to sell are often returned in quick order; others that I am not sure of are accepted. For that reason I don't feel like passing judgment on the script of another writer. And if I went over each script that my friends want me to, it would take all of my spare time and then some.

Another thing: If I should make any suggestions about a script, or for instance, revise or rewrite for another author, and he sends it out and gets it back from every studio to which he sends it, he then might think I was really "piking." Of course that would probably put a stop to his requests for criticism, but I think there ought to be a better way. If I should revise a story and it was accepted, the author would then, no doubt, refer all scripts to me before sending them out. "Up against it" both ways. I like to talk to other writers about the business and give them my ideas on certain things; and of course I get good ideas from them; but that doesn't take up even one evening; it can be done at times during office hours; or at lunch, etc; but to go over a whole scenario requires a lot of time. And if I go over a script for one, the others know it.

What's the answer? About the only thing I can see is to tell each one that I cannot go over a script in detail, but will be very glad to answer any questions I can or give suggestions on a particular scene or leader, etc. I certainly don't want to be mean about such a thing, but maybe I am all wrong in my idea of it, and I sincerely hope you can set me right. And there surely must be others in the same boat with me. In the event you do not care to discuss the matter in your "Department," I trust you will favor me with a personal word of advice, using the enclosed self-addressed envelope.

From the shelter of our bomb-proof we would remark that the hard part of it is that nine out of ten of those who seek or demand advice, neither wish nor deserve advice. That is an absolutely exact expression of an honest belief based on an experience of twenty years. That goes back of the photoplay business, but the same people who want to write plays are the ones who used to want to write stories or songs, and the thing they want is not advice at all. They want money and they want you to get it for them. They do not want to be told that the way to succeed is to work and through constant practice arrive at results. They want to be told "Why you write a play this way—" and be told the entire secret in ten minutes. They want short cuts in a game that has no short cuts. They want immediate results in a business that is based on experience. They want the successful author to take a script and not show them their errors, but to make it immediately salable. That is what they want, and the experienced author knows that it is what they want, and he has small sympathy with them.

We have one woman correspondent. Every little while she breaks in with a frenzied appeal for help. She simply *must* write stories, and who will help her? She has written a dozen of the star authors, but they only tell her to work and persevere. She doesn't want to work and persevere. She wants to cash checks. She feels that there must be someone in her home town who will lead her to this desirable result with little or no labor on her part. Naturally she is not entitled to advice. She would do nothing with it if she had it.

Every successful author has been helped to his success in one way or another. He owes it to his benefactor to pass the debt along to those who come after, but he is not, at any time, subject to sight drafts from any and all who may want some of the easy money that is supposed to be found in the picture business. He is entirely within his rights in refusing aid to some and extending it to others. He is entirely within his rights in electing his own time and place in which to give that aid. He is entirely within his right in refusing to spend time in the education of others that he needs for his own creative work.

He is wise in offering general rather than specific advice. He is wise in refusing to criticise scripts unless he is expectionally well qualified for this work. As the correspondent points out, if the criticism does not make the script salable he is blamed. Either he is accused of deliberately giving bad advice or he is set forth as a presumptuous fool. If he gives advice, and the script sells, a leech has fastened to his leg and he cannot free himself.

He is not under any obligation to give any advice to the total stranger who comes without appointment to demand information, and yet we have known women who, not only came unannounced, but who stayed for lunch or dinner and never even gave thanks for the meal. We know a young woman who has several times had to call her mother to her aid in getting rid of persistent and total strangers.

The author should give back advice in generous proportion to the advice and help he has himself received, but this is given at his option, as a courtesy, when, where and to whom he pleases. To all others he has the right to refuse any assistance beyond pointing out where information may be had, where such is obtainable.

The person who insists upon being helped is seldom worthy of such assistance and it is a waste of time to give it. The person really deserving of help seldom discovers himself. He is rather discovered to be worthy and aid is offered, even though it has not been asked.

None of the above is written from our personal point of view. We not only are willing to help, but we advertise our willingness. But even at that we have to draw the line at the man who actually asked thirty-two questions within five days and others who regularly came in three and even four times a week. We are willing to help, but we have found that the insistent advice seeker is generally the one who least profits by the advice and we do not blame authors for refusing to give their time to no good purpose.

Send to Lubin.

Some weeks ago it was announced that the Lubin company had issued a new circular of instructions for writers. It was also announced that "it will be sent any person sending a two-cent stamp." Fully a hundred have sent their stamps to this paper instead of to the Lubin campany, though nothing was written to suggest that this paper would act as distributing agent. The item may have been vague, but it is precisely this inability to grasp fact by inference that holds back many from success. There is no use in studying if the information acquired is not assimilated.

Gaumont Corrections.

Clarence J. Harris, editor for the Gaumont Company, writes:

In your department in THE MOVING PICTURE WORLD, I note under "Gaumont Hints," that some correspondent has reported to you that we do not use close-up scenes, large interior or large exterior sets and that we are in the market for a few two and three-reel melodramas and no comedies.

I would like to correct this information and would say that we will be pleased to consider any good stories, including comedies, and are not ready to make any special restrictions on the sets, except those of a spectacular nature.

Another point I would like to make, as to price, is that you recently said that the Gaumont Company does not pay the standard prices. All scenarios in complete technical form, fitted for the director, are paid for according to standard prices, but, as you well know yourself, a large per cent. of the submitted scenarios invariably do not contain much originality and are usually rewritten and are paid for according to the value of the ideas they contain.

The question of payment is a question of company. It would seem that the idea should bring better prices where this alone is purchased. We are sorry that Mr. Harris did not give his ideas on this point. Five or ten dollars for even a one reel idea is too little if the idea is good.

"On Her Own."

Mrs. L. Case Russell, who apparently was the real brains of a clearing house scheme, is now established for herself as a critic and revisionist. We do not like the latter phase of industry, but Mrs. Russell is certainly able to give constructive criticism and, working without the previous clap-trap, can do greater good.

Meantime her departure doesn't seem to help the clearing house scheme any.

Dr. Stockton Ill.

The Rev. E. Boudinot Stockton asks that announcement be made that he cannot give service of criticism advertised in this paper. He has been suffering from a nervous breakdown that made it impossible for him even to return scripts sent in, but he announces that his desk has now been cleared of accumulations. He hopes to be able to resume in the fall, but meantime he is being sent into the Canadian wilds to look for some forty odd pounds of flesh he has lost. Please take note.

From Within.

Lately a woman correspondent asked for aid. She wanted to know about sticking to the writing game, and it was pretty hard. She had to have one evening for the theater, another in which to keep up her

stenographic speed and various other things. And because we suggested that she would find the time if she had it in her to write, she called us Aristotle and Diogenes and other hard names and said bitterly that now she knows that she must work alone. We do not believe that a writer who can find a night a week for the theater but cannot find time to write really is a writer, but if this correspondent is and eventually wins success, she will find that the discovery was more helpful to her than any other single bit of acquired information. This is something that all who would win *must* learn. Help, real help, invariably comes from within. Experience cannot be purchased ready made. It must be acquired through labor; mental work plus physical work. It is the sole secret of success.

But we are inclined to believe that this correspondent classes with the helpless. She doesn't want to find out; she wants to be told. She does not want the labor; she seeks only the success. Unless you sit and hold her hands she thinks she is abused and she doesn't realize that writers who have done their own work have small sympathy for those who are unwilling to pay for success with work.

If you are not willing to work, do not ask for help, for you will not receive the sort of help that is of any value. There is a certain type of writer who will offer sympathy and suggestion, but sympathy and suggestion are alike valueless. Real help always comes to those who deserve it, but real writers have small patience with the parasite.

Another Book.

The Editor Company has issued Photoplay Making, by Howard T. Dimick. Mr. Dimick's knowledge of practical photoplay writing may be gained from the first two scenes of his sample script. The first scene is preceded by a leader "Steve loves Jennie." Steve and Jennie are alone in the parlor. Steve speaks "Jennie will you be my wife." She assents, and falls into his arms. Without either time or break leader scene two shows Steve at work in the foundry. He gets ready to quit, Jennie enters and they admire the plain gold ring on her hand.

To the proposal Jennie is supposed to register "This is so sudden." So is the script.

In certain phases of dramatic construction Mr. Dimick writes soundly —and much after W. T. Price.

Ed-Au Changing.

The Ed-Au Club has changed its place of meeting to Browne's Chop House. Dues of six dollars a year have been imposed and there is now an initation fee of five dollars.

Diffidence Again.

Herman A. Blackman writes of a recent paragraph:

> Sometimes you shoot a single sentence that has more "push" in it than a 79 centimeter shell. The latest example I have noticed was in the current number of the M. P. W. It was that little three line paragraph under the caption "Diffidence" in which you mentioned a chap who COULD write good comedies if he would only THINK so. Several years ago I ran across the same idea when I threatened to fall down on a job and the boss said, "The man who *thinks* he can't is usually right."
>
> It's a great big double-barreled fact. From the cradle up, we have always been taught that it was a sin and a crime to be egotistical, but without a certain amount of egotism, it is utterly impossible to win any pronounced sucess in any line of high endeavor. It is just like the food we eat—too little will starve and weaken us; too much will put us in bed with a through ticket for the New Jerusalem, and just enough will make us strong and efficient. The right amount of egotism in photoplay writing will make one hold up his head and fight for his rightful place in the business; too much, will make him the laughing stock of the editors; and too little will keep him paying postage both ways forever.
>
> Now, I don't mean the kind of egotism which goes about with distended breast and says, "Look upon me and worship." The kind I mean is the kind that says, "I will NOT be beaten. I have faith in my brain, in my strength, in my gifts, that I shall win. I know that those big fellows with whom I must compete are away off yonder ahead of me, but I also know that they were one day right where I am now, dreaming, studying, struggling, fighting for success. If THEY had looked at the big fellows ahead of THEM and whimpered they would be selling corn salve today. I realize that I am still weak, uncertain and a bit afraid, but I am going to fight and fight and fight to the finish and I firmly believe that I am good enough to win." That's the kind of egotism I believe in.
>
> I haven't the slightest doubt that there are many who fail in photoplay who could succeed if they only had this egotism. There comes a stage of development in every writer's experience when he finds out that photoplay is no gentle snap; when he realizes that it takes training, brains and considerable genius to win out; when he learns that the successful men and women in the business are really talented and intelligent people who have devoted long and earnest study to the business. When his eyes are opened to these facts, the job looks so big that it is appalling. I KNOW, for I have looked at it with just those eyes.
>
> It is right at this stage that most writers bog down and quit. They simply haven't the sublime egotism to stand themselves alongside the big fellow and imagine that they have even a fighting chance. It certainly does take nerve to do it and nothing but egotism will supply the necessary nerve. It takes self-pride, self-confidence, self-faith—all of these and more to keep on when every sort of discouragement keeps hammering away to put one out of business. There are times when nothing but the natural instinct to write will bring one up out of the slough of despond to tackle the job again, but always that eternal egotism is at the bottom of each new trial and new hope.

If you knew Mr. Blackman you would be better able to appreciate the difference between determination and egotism, and it is determination and not egotism that he really advises. Too many writers suffer from an excess of egotism and write that they are doing better stuff than they see on the screen, or declare that their stuff is stolen when it is not. They are the reverse of modest, and this is as fatal as an excess of timidity, but if you feel that you cannot do a thing you are defeated before you reach the battlefield.

Eight Sheets.

"He's using eight sheets now," is the suggestion of a correspondent who sends in the newest Thomas circular, a sheet 17 by 22 inches giving an offer to let anyone have a sample step course for 48 hours for the deposit of twenty-five cents.

Things must be getting still duller out Chicago way.

Still At It.

Stealing stamps off a return manuscript envelope is like taking the pennies from a dead man's eyes, but a company in Toledo is still doing this very thing, going to the trouble of soaking off stamps in excess of two cents and letting the script limp home on that.

But why send scripts to a company in Toledo?

Anti and Ante.

"Anti means against and ante means before," writes a correspondent who says that he likes Technique of the Photoplay but dislikes to see this word misspelled. Perhaps others have made a similar error and suppose that it should be called "ante-climax" because it is a climax that comes before an anticipated climax. To be absolutely certain of our position, we passed the question along to Professor Robert Wilson Neal, author of Short Stories in the Making, who replies that he has never heard it called "ante-climax."

It is very true that an anti-climax is also an ante-climax, since it must come before the intended climax, but principally it is an anti-climax because it is *against* the climax in that it is so much stronger than the climax provided that the latter loses its effect.

A "climax" that merely terminates a period of action leading to a real climax is not called a climax but a "crisis," and a play properly shows a succession of crises of increasing strength, but should a crisis become so important as to form the real crux of the play; the intended climax being thereby weakened to second position, it is not a crisis but an anti-climax. The story that stops being interesting when about two-thirds through generally becomes dull because the action that follows cannot conceivably be more interesting than that which has preceded it, therefore the crisis has become an anti-climax.

What Counts.

It is not what you think about, but what your action makes the spectator think about that counts in photplay. Tell your story so clearly that the thought is fully conveyed.

It's a Shame.

A Louisville theater recently circularized its patrons with an urgent request that they see a certain release "even though it is only one reel."

Fancy a publisher urging his patrons to read O. Henry, or Poe, or de Maupassant "even though they are short stories instead of novels". Some of the gems of literature are well within five thousand words, and some of the best film stories are within a thousand feet, but patrons have been educated to value a subject according to its footage. It is time that they were given the higher education. It was not the smallness of the price alone that gave the first impetus to the photoplay. It was not only a cheap entertainment, but a novel one. It offered better acting than vaudeville at a smaller price. One could drop in for half an hour or spend an hour or so, certain of good entertainment.

Now instead of being condensed into one reel, the good story is expanded to two thousand feet or more. The action becomes diluted and is no more gripping than is the verbose fiction story. This is the day of the feature film because the latter is still a novelty, but the one-act play is always in demand with the public though at present this demand is but poorly supplied. The author in close touch with the market still offers one act plays, knowing that the day will come when there will be the same demand for these that now exists for the longer lengths.

Technique of the Photoplay

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Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 90.

Best answer will be published, and the names of otners sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What is the practical effect, or effects of poor contact between the carbon and carbon arm? Can needling of the carbon ever be traced to poor contact with the carbon arm? If it can, explain, in detail, why poor contact would cause such a trouble. To what other causes may needling be traced? What is it that causes the carbon to needle, or, rather, what happens to the carbon when it needles?

Roll of Honor on Question No. 84.

The Roll of Honor on Question 84 ought to be sweet; it is certainly short. I can gauge the knowledge on the various questions pretty closely by the number of replies that come in, and on these resistance stunts replies are scarce, and correct ones very much so.

The Roll of Honor consists of Joseph H. M. Smith, Fort Worth, Texas; John Solar, Watertown, New York, and W. M. Larmour, Waco, Texas.

I have selected the reply of Brother Larmour as best suited for publication.

Answer to Question No. 84.

By M. W. Larmour, Waco, Texas.

The Question:

How can you arrange your rheostats so that you will know instantly when one of them develops a ground, regardless of whether the rheostat be in the operating room or outside of it? Illustrate by sketch. Also tell us how you would test your rheostat for a coil or grid grounded to the frame, and how you would proceed to locate the individual grounded coil or grid.

The Answer:

Figure 1 is a diagram illustrating a method of telling when a rheostat becomes grounded, or a coil becomes grounded to the frame of a rheostat. All rheostats should be insulated from the ground as shown at B. If the rheostats are not in the operating room it will be necessary to extend one of the wires from the rheostat to the testing device, which should be placed in the operating room. The other wire is, in one case, grounded, and, in the other, connected to the other carbon arm. To tell when a rheostat becomes grounded conect a battery and buzzer from a permanent ground to the frame of the rheostat, as shown in Fig. 1. A is the point where test set is connected to frame of rheostat, and D is the testing device.

To test a rheostat for a coil or grid grounded to the frame I would place a voltmeter, galvanascope, or other testing device at C, with one side connected to the frame of the rheostat, and the other side to the opposite side of the circuit. I think that this test is more important than the first, and that a grounded coil should be zealously guarded against. To locate a grounded coil or grid I would first give the rheostat a careful examination while it was both hot and cold. The ground can generally be found, for it will heat faster than the rest of the rheostat. If, upon examination, I was unable to find the ground I would then disconnect the wire leading from the rheostat to the arc, and connect an adjustable rheostat in series with the arc and the frame of the grounded rheostat, as shown in Fig. 2. Then by slowly cutting down the resistance, the ground by its becoming excessively hot, can be easily detected. The object of the second rheostat in series with the arc is to guard against blowing the fuses if the ground happened to be so situated that it cut out part of the resistance on the rheostat tested.

In figures 3 and 4 I have shown two neat appearing, easily made devices for detecting a grounded coil or grid. They are made so that in the event of a ground they will ring a bell until the same is removed, or they are reset. In Fig. 3, A is a very thin piece of fuse wire connected to two binding posts mounted on a panel. If desired this can be enclosed. This panel is connected by suitable wires from the frame of the rheostat to the opposite side of the circuit, as shown. When a coil becomes grounded there will be a flow of current from the grounded frame of the rheostat to the other side of the circuit, blowing fuse A. This fuse holds open two metal contacts, B, by means of a small thread. When the fuse blows the thread is released and contacts D spring together, closing the bell circuit as shown. If fuse wire small enough cannot be obtained it is possible to shave down a larger size.

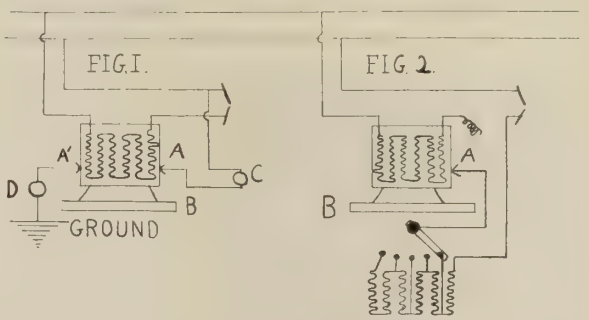
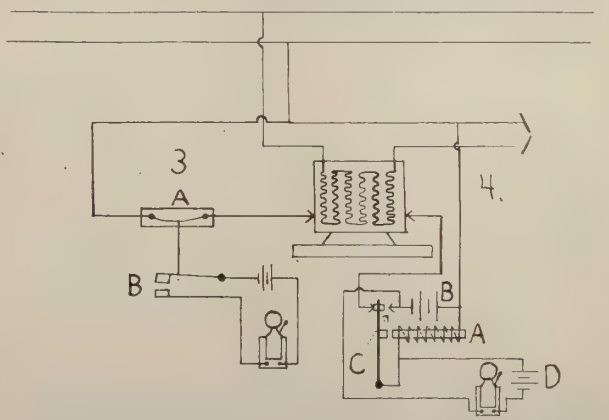


Fig. 4 appears to be complicated, but once understood it is very simple. The relay, A, can be made out of the magnet and vibrator of an old bell by putting two additional contact points on it, as shown in the sketch. In action the current will flow from the grounded frame of the rheostat to the contact on the vibrator, through the vibrator to the relay and back to the other side of the circuit. This energizes the magnet in the relay which attracts the vibrator, instantly breaking the circuit from the rheostat. But when the vibrator is attracted to the magnet it comes in contact with point C which allows a battery current from battery B to flow through the magnet locking it. Battery and alarm bell D are connected to the vibrator and contact point C in such a manner that the bell will ring as long as the relay remains locked.



As the grounding current from the rheostat remains on for only an instant it will not harm the magnet of the relay. The entire wiring diagram is shown in the sketch. When putting in batteries B and D be careful that their current flows in the same direction through the vibrator, which acts as a common carrier.

The foregoing is quite complete, but I will add to it by saying that a grounded coil may also be located by attaching one side of a battery and bell to one binding post and the other to the frame of the rheostat and then disconnecting the coils one after the other until the bell stops ringing. The last coil contains the ground.

Try Calcimine.

C. E. Salisbury, Pembroke, Kentucky, says:

Am using a plain, white muslin screen, and my pictures are not clear. Is there any kind of paint or coating made I can apply to get a sharp picture? Am a constant reader of the department and think it is great.

If you cannot get a sharp picture on a muslin screen it is not the fault of the screen. The trouble lies somewhere else. Better be sure

your lenses are perfectly clean, particularly the objective. If you will describe the condition a little more carefully perhaps I can help you.

I would suggest, however, that you proceed as follows: First stretch your muslin as tight as you can get it on a frame; next have your local painter mix you up a good, stiff glue size and coat the screen with it thoroughly. When this is thoroughly dry apply two coats of one of the patent calcimines, such as Muralite, Alabastine, or any other patent calcimine. When the calcimine is dry project the clear light to the screen and draw a pencil line all around one or two inches inside the light, then mix lampblack with about one fourth boiled linseed oil and three-fourth turpentine and paint a border a foot or two wide clear around and right up to the pencil line, so that the picture will extend over on the black an inch or two all around. You will find that this will give you a much better picture, though it won't sharpen the focus any.

The Home of the Mirroroide.

Mr. J. H. Genter, Newburgh, N. Y., began the manufacture of mirroroide screens several years ago, and by hard and persistent work has succeeded in building up his business to such proportions that he now not only has screens in theatres all over the United States and Canada, but has them in use in China, Jaman, England, Australia, Panama, Cuba and Peru.

When Mr Genter began the manufacture of mirroroide the factory occupied but little space; now it takes up the entire building shown in the illustration

Recently the editor journeyed to Newburgh, and the pride Brother Genter felt literally "stuck out all over" as he showed me through the factory. Particularly did he swell out his manly chest when in the rear half of the top floor he initiated the editor into the mysteries of a new machine, his own invention, which is now completed and will coat material 15½ feet wide with an absolutely even coating, which is completely dried and hardened before it leaves the machine, or, in other words, in less than two minutes. Mr. Genter has reason to feel proud of this achievement; moreover we are glad to see him succeed, for success in this case has been earned by hard, persistent work, and by fair treatment of his patrons. In justice let me say that I have yet to know of a single instance where a mirroroide screen has failed to give satisfaction, by reason of any fault in the screen itself that has not promptly been made right.

J. H. Genter.

The mirroroide is fireproof, as was proven to me at the factory, and is also thoroughly waterproof. Mirroroide screens may be washed with soap and water without any injury to the surface. This is guaranteed by the manufacturers. The coating contains, Mr. Genter says, only 8 per cent aluminum, and from what I saw I believe this is approximately true. To my surprise Mr. Genter authorizes me to say that he would guarantee the mirroroide screen for use in airdomes where the screen is unprotected. It is also a fact that mirroroide can be rolled indefinitely. I have samples in my office which have been here fully two years, and they are still perfectly flexible.

In closing here is an excellent likeness of J. H. Genter, president of the J. H. Genter Company, manufacturers of the mirroroide screen.

Several Questions.

Wallace Gould, Brunswick, Maine, writes:

> We are about to open a new house having a plaster wall for a screen. How should it be finished? We do not like the semi-reflecting screens. Will have an 18-foot picture at 88 feet, projected by Powers machines, taking current through a Wagner A. C. to D. C. converter. What shutter is wanted, two or three-wing? Will have to purchase two sets of M. P. lenses. What make should we order? We have never been able to get a lens to take the place of the one which came with a Powers Five about eight years ago. The few we have tried out require too close an adjustment to keep in focus.

As to the screen matter, Friend Gould, I would recommend the following: It is an experiment, but I am sure it will work out fine. Coat the screen surface (plaster) with one of the white patent calcimines, such as Muralite or Alabastine, mixed just as heavy as your local painter can put it on, and have him follow up with a heavy pounce-pad made of gunny sacking. Have him make two or three of these pads before he starts, because he will have to work fast, and I imagine would have to change pads occasionally. As he puts the calcimine on let another man pounce it with the pad so as to get a stippling effect, the idea being to get a calcimine screen with a rough, or stippled surface. After the surface is finished, project the light, draw a pencil line around, one or two inches inside the light, and, having mixed lampblack with one-fourth boiled linseed oil and three-fourths turpentine, paint a black border all around the screen right up to the pencil mark, making this border, if possible, at least 18 inches wide, and 2 feet would be better. Outside of that finish it with ornamental molding, or in any other way you see fit, or not finish it at all.

With regard to the lenses, that is the first complaint I have of that particular kind, and I don't know quite what to make of it. I think you will find that either the Gundlach-Manhattan or the Bausch & Lomb will give very good results. However, the diameter of the lens has considerable to do with the matter, as you are going to learn, presently, through the department, you should use a three-wing shutter, and in your case I believe the shutter should be set about as close to the lens as you can get it. I regret I cannot give you more complete data just now, but before very long this whole thing will be laid before our readers completely and in great detail.

Stuck at Last.

A. K. Maluf, manager Lion Opera House, Glasgow, Kentucky, says:

> I have been at it about four and a half years, but have always managed to make good. Now, however, I have a trouble, the seat of which I am unable to locate. Have two machines, one Powers Six A and one Edison Exhibition Model. During the past few weeks frequently when a patch goes across the intermittent sprocket of the Powers machine it will catch and tear the film for a few inches, or possibly a foot. This happens on the left side of the sprocket only, and, moreover, it seems to happen most often with Pathe films. In fact, it occurs with every Pathe, and very rarely with other brands. The torn part will wrap around the sprocket and make the picture jump, and, then, of course, we much stop and remove the bit of film. I have your Handbook and have my two operators study it very carefully; also I, myself, have gone over it several times. I have made a motor drive attachment for the Edison which is entirely different from any I have seen described in the department. It has worked perfectly for the past three years, and is so simple and easy to take care of that I will try and send a description later. The Powers is also a motor-drive machine. I believe the lower film gate has worn a little, but can see no reason for the film catching as it does.

I am sorry to say, Brother Maluf, that I can only make a more or less "intelligent guess" as to the seat of your trouble. I believe, however, the difficulty can only be due to one or two things, viz.: You may have installed a new intermittent sprocket which is not a genuine Powers sprocket, the teeth of which are not of the regulation size or shape, and that the variation of the teeth happens to be of a kind which will cause a Pathe sprocket hole to bind on the teeth and when a patch comes along the edge of which is loose, it pulls on around the sprocket and tears the film. That is rather a farfetched guess, true, but it is one possibility. I do not remember, but it is possible that the Pathe people make their splices opposite from the way the other manufacturers make them. In fact, I do not recall now which way the splices are made on any of the films, but possibly the Pathe is the only film you use in which the end comes down next the sprocket instead of away from it. This possibility would account for the thing happening mostly on Pathe films, but it would presume that most of the trouble would be occasioned by factory made patches. Another possibility is hooked intermittent sprocket teeth, though that would not account for the thing occurring only on Pathe films, except taken in conjunction with the possibility of the Pathe patches being made differently.

Of course, I fully realize I should remember all about how these patches are made, but I have only got one head and sometimes I think not very much in that one, and I cannot undertake to remember everything.

Can't Be Did.

On April 17th there came a letter from New York City signed "One of the Boys," in which complaint is made that a certain theater on lower Third avenue, which formerly employed an operator at approximately $27.00 a week, is now paying $10.00 for an eleven-hour grind seven days a week, besides which the operator has to get his show from the exchange in the morning. "One of the Boys" asks me to publish this matter.

Now let me impress you first and foremost, that I can't and won't pay any attention to letters which the writer is himself afraid to sign. If I published this and gave the name and address of the theater, first I would have to go out myself and make sure that the facts were correct, and, busy as I am, that would be a very real task; also when I published the matter I would immediately face the prospect of a large-sized row. I would not hesitate on account of the scrap, but correspondents dealing with matters of that kind must themselves furnish at least reasonable proof of the truthfulness of their statements, and, second, *they must sign their names.*

Good Record.

J. H. Hanson, Lubec, Maine, writes:

> I haven't an operating room like the brother in Pangor; mine is made of tin, but I will put my record beside his any time. From October, 1913, to December, 1914, I averaged one stop a month, some of which were freak stops. Three carbons broke off for one thing. Have not cracked a condenser since I came here. First stop since last December, are went out for about a minute; trouble at the power house. Every picture has gone on the curtain in frame, and I never run a reel with a mis-frame the second time, for a mis-frame certainly stirs up my mad. Have A. C., and a number of people say the pictures are as good as those in Boston. I know better. But it is some compliment anyhow, don't you think? I put in as many as ten or twelve hours a week fixing reels just to keep up my reputation. Have

kicked about it to everyone I can get at, until I am tired. Well, maybe, they'll miss me when I'm gone, but, anyhow, I can "point with pride" to my record here, and suppose maybe it will pay me some day. I will take off my chapeau to the World Film Corporation, Boston, with regard to their class A features. It is absolutely the only show that has come here, since October 14, in condition to run. I am going to send you a box of smoked herring soon.

I don't smoke, Neighbor Hanson, but maybe I can get away with smoked herring. Yes, that kind of record is going to pay some day; of that I am firmly convinced. Some times one gets discouraged trying to deliver perfect results without, seemingly, any appreciation, but I am firmly of the opinion that the man who sticks to that sort of thing will win out in the end. Take my own case for instance. Whether I deserve it or not, I am now what you can call, in a small way at least, a successful writer, but, dear boy, if I had the lead pencils, pens and ink and typewriter ribbons I wore out before I succeeded in selling a single story, or article, why I would not have to buy any for a good, long time. But I kept pegging away, and finally, all of a sudden, there were results; after that it was a cinch. I think the same thing applies in any profession, in any trade, or even with the common laborer. Keep everlastingly at it, and by and by you will get results. Your record, as set forth, certainly is a good one.

Excellent Film Cleaner.

Some time ago The William H. Rhodes Film Company, Hartford, Conn., sent in a sample of a film cleaning fluid they have had on the market for about a year, same being known as the "Magic Film Cleaning Fluid."

I sent the sample to the General Film Company, New York City, with the request that they give it a thorough trial, and, after considerable delay, have received their report as follows: "Relative to the Magic Film Cleaning Fluid, will say that we have tried the sample you left with us and find it to be entirely satisfactory."

In view of this statement, which comes directly from the New York Exchange of the General Film Company, I am prepared to recommend the Magic Film Cleaning Fluid. The General Film is very careful about matters of this kind, since, if an unsatisfactory cleaning fluid were marketed and used on their films it might cause them lots of trouble, therefore they would not make this statement unless they were positive of its correctness. Ordinarily I insist on personally viewing the testing of things of this kind, but, due to reasons already stated, I am perfectly willing to back up any statement of this nature made by the General Film people.

Apprentices.

Kentucky says:

With reference to the answer to the question on water resistance, page 1255, May 22d issue, it is correct as far as it goes, but when it says salt is an excellent medium which which to break down the high water resistance, I cannot agree. True, salt is used for this purpose, because it is cheap. It will dissolve in water, but will sink to the bottom, leaving the water at the top comparatively free. In order to secure an even density you would be obliged to make a saturated solution, and that would not have sufficient resistance. What is needed is a medium that will mix freely and evenly with the water, and remain in suspension. Try one ounce of sulphuric acid to each ten gallons of water. I have used water resistance repeatedly on 500 to 600 volts and gotten good results; have also used it in series with an ordinary adjustable rheostat with excellent results. Projection in ———————— is as good as managers will permit. (The writer requests that his name and the name of the city be withheld.—Ed.) Last Saturday night I was instructed to run the second part of a two-reel drama in seven minutes, and drag the next reel, a comedy, out to twenty-six minutes.

I would like to ask your opinion as regards the matter of "helpers." This is the first time I have ever worked where they were used, therefore have no experience, but it looks like a bad idea to work a helper without any assurance whatever that he won't himself take a job of operating, at low wages of course, as soon as he can thread up; also he looks to me like a menace in time of strike. Then, too, swell heads are a very common complaint. My own suggestion would be that helpers and apprentices should not be allowed, except that they pay the union initiation fee before they go to work—to be a sort of deposit to guarantee good behavior. If you could spare the space I think a little discussion on this point might be of benefit. When do we get the dope on your experiments? I am much interested. How many of the questions are now out in booklet form? What is the price, and are the answers with them?

To back up on your queries, the whole 150 questions are now in booklet form. See head of department for price. No, the answers are not with them, and, what is more, my brother, they won't be. The experiments are completed, and I am now dictating the final article. I still have some photographs to take, however, and I intend to have the matter put in type and the illustrations into cuts, have a lot of proofs made and send them to different parts of the country for test. I intend to ask several unions to make tests, and in event they refuse I shall have the tests made by individual operators in different sections of the country. I am sure we have the right dope, but I have got to be absolutely positive before I publish it.

As to the helper proposition, why that matter has been discussed, though not lately. I can only deal with it briefly now, because I have not the space to spare. The dangers you speak of are real, but you are confronted with two propositions: one is to raise operating to the dignity of a profession, or trade, and oblige those who propose to follow it to serve a certain given apprenticeship—not at all a visionary proposition, but one which could be accomplished if the unions would cooperate with this department—or eliminate apprentices, and by so doing eliminate the source of supply of really competent operators, and in doing that incidentally, to all intents and purposes, drag the profession down to the level of common labor, which anyone can learn in a few hours. I have not put that very clearly, I guess, but I think you all understand what I am driving at. My own solution of this problem would be taking of regular apprentice helpers into the union, the same as the printing pressmen's union takes in apprentices. It works well with the pressmen. Why not with the operators? I have not space to discuss this matter at length, as I would like to, but perhaps I may have later on.

As to the salt proposition, your criticism would be correct but for the fact that in a water rheostat supplying projection current the heat generated causes a very active circulation, and this keep the salt evenly distributed, or at least that has been my experience.

Negative Buckles.

C. J. Kaho, Trinidad, Colorado, writes:

With regard to A. C. Hall, Louisburg, N. C., issue of May 1st, he says sometimes the titles look as though the screen were moving back and forth, meaning by that it is as though the picture was being thrown on the side of a tent on a windy night. This is, I believe, caused by the negative buckling in the camera while the scene is being photographed; the probable reason for it being a loose tension spring on the camera gate. Operators would be in better position to produce the best possible results if they gave a little study to the producing end, and got at least a fairly good, general idea of how the pictures are made. If they knew more about camera work they could at least detect faults due to the camera, which they now blame upon their own machines. A jumpy picture may be due to worn claws on the camera intermittent, or to other camera faults. I have, in the course of my travels, actually seen operators shut down their machines and examine it for trouble when the only thing wrong was in the film itself, due to camera fault. Why not teach the operator photography along with the other part of the projecting trade?

There is nothing stirring in that direction, Brother Kaho. I have got all the troubles I want at present, without butting into the camera end, and anyhow I am not competent to teach that end, because I don't know very much about it myself. Friend Hall will take notice of the possible solution of his difficulty. Frankly, I do not know whether Kaho is right or wrong on this proposition, but presume he is right.

Fading In.

T. Guglielmo, Union Hill, New Jersey, says:

During the past six months most operators have adopted the idea of fading one reel of a multi-reel feature into the next, and in order to know with certainty when to cut in with the next machine they punch holes in the film near its end, so that as soon as they see these holes on the screen they know it is time to change over to the next machine. In order to accomplish this, many operators have secured punches similar to a conductor's ticket punch, with which to make the holes, and in many cases one operator won't accept the marks put in by another, but uses his own punch, so that in some films the end contains three or four different styles of punch holes, which don't look at all good on the screen. This compels the operator, who wants perfect results to amputate that part of the film, and if this be done several times considerable of the end of the last scene is lost. Here in the Pastime theater I accomplish the same thing in another way, as follows: I cut off a portion of the last scene of reel one and attach it to the beginning of reel two, keeping out one picture and placing it by the machine. I study that scene so that when it comes up at the end of the reel I will know the scene and fade in. This does away with the holes, and keeps the end of the film in as good condition as any other part.

I promptly referred this letter to leading manufacturers with the suggestion that they evolve some scheme for taking care of this proposition. Friend Guglielmo is right. In the picture we see a piece of film

with two sets of these punch marks. They look bad on the screen. However, I don't quite get the idea of dividing the scene. My own suggestion would be that some perfectly legible, but unobstrusive fade-in sign be put into one corner of each scene in, say, five feet of the negative at the fade-in point. This scene could be, for instance, an opaque corner, at, say, the lower right hand corner of the picture, or any other thing which would be reasonably unobstrusive, and which operators would come to know. I would certainly recommend this sug-

gestion to the very serious consideration of manufacturers of multi-reel productions. It would also be entirely practical to end each multi-reel release reel by slowly closing the camera shutter and begin each reel by a reversal of that process immediately following the title.

From Pensacola.

I. Rubin, operator Isis theater, Pensacola, Florida, says:

> There are a lot of those questions you are asking that are beyond my comprehension, so I just pass them along. Referring to Mr. Hayes' article concerning me in March 20th issue, I think from the way he expressed himself he was feeling exceptionally natural that evening. I think, however, I may safely say projection at the Isis is good. We have a Day and Night Screen, two motor driven Simplex machines and a Chalmers generator. The ammeter stands at about 40. We have a 90 foot throw and project a 16 foot picture, and right here I want to ask you a question. I have always understood the less voltage the higher the amperage, but that does not seem to be the case here; the more voltage the higher the amperage, and it was the same when I used a G. E. generator in Houston, Tex. I have never had any trouble with the generator; it is a very satisfactory machine. My operating room is all one could wish. The changes from one reel to the other, which Mr. Hayes spoke of, is very simple. In the picture, "Cabiria," at the ending of each reel there was a fade out, and a fade in at the beginning of each reel. After threading the machine I would run the title through and start the picture on the fade in just as the preceding reel would fade out. In this way the changes were made without detection. I believe that if all manufacturers would adopt this idea it would be a distinct improvement. It is needless to express my opinion of the department. I never miss a copy; it is in a class of its own. I believe all operators should appreciate your work, and the fact that they have a reliable authority to answer their questions and tell them right from wrong. I drink to you, Brother Richardson, king of them all.

Now look here, Neighbor Rubin, I never had a job of kinking in my life and I don't want any—I don't think much of kinks anyhow. With reference to the suggestion to manufacturers, it is a good one, and one which should be, in some form or other, included in all multiple-reel releases. You say you pass up those questions which are beyond your comprehension. You are wrong there. You should get busy studying them. Don't you know where you got the idea that the less the voltage the higher the amperage. Current works against resistance, and the higher the voltage the more current will be forced through a given resistance. Yes, there are a number who do thank me for answering their questions, but there are others who do not ask questions themselves and sneer at the department, but, at the same time, are taking advantage of the knowledge it contains. Their number, however, is steadily decreasing. I would suggest that you purchase a Handbook and study up on electrical action, etcetra.

Questionable Practice.

A. L. Chocklett, Roanoke, Virginia, sends a clipping from the "Boys' Companion," Chicago, and says:

> Thought this clipping would interest you. How about it? My own tuition was one year's good old experience under an old timer.

The clipping reads: "*Become a Moving Picture Operator* and make $20 to $30 weekly. Our course enables you to learn evenings at home. Tuition is low and work enjoyable. Stamp for circular. New England Motion Picture Correspondence School, Dighton, Mass." The clipping, Brother Chocklett, approaches very closely to questionable practices. Probably if I expressed my real opinion I would lay the paper liable to a damage suit. The "Boys' Companion" is, it seems to me, in pretty small business accepting advertisements of this kind. However, I feel that operators' unions themselves are partly to blame for such things, in that, except in isolated cases, they have made no effort to provide a systematic apprenticeship under union conditions, and covering a period of at least one to two years.

Free Speech.

The time for the biennial convention of the I. A. approaches, and it is right and proper that the position of this department and its editor be made clear on a certain proposition. At the Seattle Convention two years ago the I. A. passed a rule forbidding any member sending to any paper any article containing any criticism of the I. A., or any paper in which any suggestions were made as to its past, present or future policy. It also forbade any member from sending to any "unauthorized" paper anything in which any information was given which might assist non-union men to compete with I. A. members when on strike, or, in other words, contributing anything which might help operators to place a better picture on the screen.

There is no question of a doubt but that this rule was intended to operate directly against this department and its editor. Perhaps it did; if so I have not been aware of the fact, except that I do know of a few instances where unions and union workers have been prevented from communicating with the department. But if the framers of this rule could see the mass of mail the department receives, and understand the fact that, even though we never received a letter from a union or a union operator, or from an operator at all,it would make but little, if any difference to the department, because of the fact that the mail from small town manager-operators alone is sufficient to, and probably always would be sufficient to give us all the material we could possibly use.

This law is, from any possible point of view, rather foolish. Even assuming criticism and suggestion and knowledge ought to be suppressed (a point I by no manner of means concede) I would respectfully call the attention of the I. A. to the fact that it is a decidedly questionable proposition to have an organization thus openly declare its fear of criticism and admit it is opposed to receiving suggestions. If the I. A. is proposing to proceed along the lines of right and justice (as I believe it is, or I would not be boosting for it) *it cannot possibly have anything to fear from criticism*, and, as a matter of fact ought to welcome it, particularly from its own members, since it is through criticism and discussion we advance.

There is, however, a more serious angle to this particular question viz: One of the things organized labor, as represented by the American Federation of Labor, has fought long and hard for is the right of free speech, which includes within its scope the right of criticism. I think that even the most ardent upholder of the rule in question would hardly be able to harmonize it with the aforesaid recognized policy of organized labor. I think also that even the most ardent upholder can hardly deny that it is a direct attempt to throttle free speech, and the free speech of its own members at that.

However, in view of the near-at-hand convention let me say that irrespective of what action it may take with regard to the repeal of the obnoxious section, this department has nothing but the most kindly feelings toward the I. A., and will continue in the future, as it has in the past, to assist in the organization of the men, and to work for what it firmly believes to be the best interest of the business as a whole, of the International Alliance of Theatrical Stage Employes of America, and of the operator.

In closing let me say that, so far as the rule in question having had any effect on the department or its editor, why it has been too slight to be worthy of serious consideration.

It is the desire of the editor, however, to co-operate with the organization, and to have the organization co-operate with this department. It is foolish to have it otherwise. You need go no further than the general office of the I. A. to discover the fact that even with this piece of legislation in force, I have used not only my own personal influence, which I may fairly say I believe is considerable, but have also used the influence of this department to further the ends of the I. A.

Now, gentlemen, suppose at the next convention you back up on what was a piece of nonsense, and let us be friends and work together for the good of all concerned.

Thank You, Mam.

P. Reg. Day, Brandon, Manitoba, writes:

> I cannot resist adding my word of praise for the way you are conducting our great department. There is no need of it, I guess, since the arguments and letters appearing therein are proof enough of what you are doing. Have you any reports on the National carbon? I am using 6s cored National. They burn very evenly and smoothly, and the light is as white as any I have ever seen, but they are dirty both as to waterglass and black dust, the latter in fact comes off in scales and drops on the lamphouse floor. I would suggest that those questions which will require of the average operator a lot of study and rewriting be cut down or be divided up. I know that in my case I have a hard job to get five hours out of the week to work on the questions.

With regard to the National carbon, I have many reports, most of which are practically the same as yours. I would suggest that, while it is true that dirt in the lamphouse is undesirable, still if you are getting the right light, the dirt is a minor consideration. Your letter will be referred to the National Carbon Company, with a suggestion that they look carefully into the matter. I appreciate your kind words with regard to the department. We are simply trying to do the best we can for the highest good of all concerned. The task is a difficult one because there are so many interests to serve, many of which are diametrically opposite to each other, and some of these interests take the stand that they are the paramount interests, and the only one entitled to consideration. As to the questions, why your suggestion is impractical because they are already in booklet form an dcould not well be changed.

Compensarc Hums.

R. H. Arnold, Chicago Heights, Illinois, inquires:

> Should a compensarc make a humming sound when the arc is not burning?

When the primary switch of a compensarc, inductor, or economizer is closed the primary coil becomes, in effect, a choke coil, of such power that practically no current at all passes. Still a slight current does pass, and the humming sound is to be expected. I don't myself know exactly what causes this sound, but presume it is a slight vibration set up in the core through the reversal of the current, or, more correctly, reversal of the magnetic action.

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Comments on the Films

General Film Company

LIFE MYSTERIES (MinA), June 3.—Reviewed by Edward Weitzel on page 1947, issue of June 19.

THE TEAR ON THE PAGE (Biograph), June 7.—A mild little drama, made fairly entertaining by the well-considered acting of Isabel Rea, Frank Newburg and Chas. H. Mailes. Miss Rae's personality and art are particularly adapted to the character of the young wife, who finally wins her husband's love. The picture has been carefully filmed.

THE GILDED CAGE (Essanay), June 7.—The folly of marriage without love receives forceful illustration in this one-reel drama by Edward T. Lowe, Jr. A photoplay of merit, sympathetically acted by Betty Scott, Ruth Stonehouse, Bryant Washburn, Louise Crolius and John Thorn.

THE UNSPARING SWORD ("Road o' Strife" Series, No. 10) (Lubin), June 7.—In this instalment of the Emmett Campbell Hall serial, Alene is tried and found guilty of the murder of Gilbert Jerome. Robert Dane, who has sold his chemical formula for a thousand dollars in order to hire a lawyer for Alene's defense, turns the courtroom into an uproar when the judge pronounces sentence upon the innocent girl.

HEARST-SELIG NEWS PICTORIAL, NO. 45, 1915 (Selig), June 7.—Ignace Paderewski addressing a meeting of Poles at Chicago, opens this number of the pictorial. Then follows: Boy Scouts starting from New York City on a three days' hike; Los Angeles school children's spring festival; dedication of Stadium, College of City of New York; canoe race at Laselle Seminary, Auburndale, Mass.; Boston Braves hoisting champion pennant over home park; blind children at Watertown, Mass.; women judges at horseshow, Devon, Penn.; Decoration Day parade at New York City; Novel parade on Zone Day at San Francisco, and Indianapolis motor races.

MRS. JARR AND THE BEAUTY TREATMENT (The Jarr Family Series, No. 10) (Vitagraph), June 7.—A jar of face cream and two toy balloons cause a small-sized social earthquake in this film, and land the entire Jarr family and several neighbors in the police station. The mysteries of Beauty Treatment are also revealed for the edification and amusement of an audience. The old and reliable cast, under the direction of Harry Davenport, furnish one full reel of wholesome fun.

HAM AT THE FAIR (Kalem), June 8.—The fair is supposed to refer to the Panama-Pacific Exposition, but when Ham and Bud arrive at the Big Show, the only fair that interests them is one of the fair sex. And she turns out to be an artist at the gentle art of blackmail, and smilingly relieves them of their wealth. Not the funniest scraps participated in by Ham and Bud.

HE'S A BEAR (Lubin), June 8.—Pat Rooney goes back to college in this one-reel comedy, and takes a special course in zoology at the Zoo, where he impersonates a bear. He also sets a rapid pace for his fellow students, when he escapes and is chased through the streets. The agile and corkscrew-legged Mr. Rooney's antics are the cause of much innocent merriment.

SAVED BY HER HORSE (Selig), June 8.—Tom Mix and Louella Maxam, mounted squads of cowboys, Indians and soldiers, tearing along at top speed, and a trained horse as clever as he is handsome; all of these concomitants of a red-blooded western one-reeler are found in this capital drama, written by Cornelius Shea and produced by T. Mix, Esq.

UP IN THE AIR (Edison), June 9.—J. E. Hungerford uncovered a lot of new material in this one-reel comedy, which manages to send most of the characters sailing heavenward during the explosive action of the play. An amusing film. Raymond McKee, Dallas Welford, Arthur Housman and Jean Dumar carry the weight of the acting.

LOST IN THE JUNGLE, AND A CLOSE SHAVE (Essanay), June 9.—Two living cartoons by Wallace A. Carlston on the same reel, introducing "Dreamy Dud" and "Joe Boko." The subjects are handled in a very funny manner, and represent excellent examples of this new branch of the cartoonist's art.

WILLIE GOES TO SEA (Selig), June 9.—A one-reel comedy, written and produced by Colin Campbell, in which the hero develops unexpected physical qualities and knocks out an entire ship's crew, including the captain, "all for the love of a lady." An average comedy, smartly played by Wheeler Oakman, Lamar Johnstone, Norma Nichols and Harry Lonsdale.

SPADES ARE TRUMPS (Vitagraph), June 9.—The old will complication in a new and uproariously funny setting, insures this one-reel farce a warm welcome. The author, Charles Brown, hit upon a novel scheme by which the hero is prevented from losing either a fortune or the girl of his choice. Billy Quirk, Constance Talmadge and Edwina Robbins keep matters moving briskly and scatter laughs on every hand.

SWEEDIE'S FINISH (Essanay), June 10.—One of the best of the Sweedie comics, in this reel the servant lady and her number 10 shoes become enamored of a fireman. She then becomes a lady barber; next an heiress, and takes the smoke-eater on an automobile ride that smashes every speed and traffic regulation to smithereens. The Wallace Beery brand of humor is up to the old standard all through the film.

HEARST-SELIG NEWS PICTORIAL, NO. 46, 1915 (Selig), June 10.—Alumni of Columbia University and Barnard College at commencement time; English soldiers at Orleans, France, placing wreaths on statue of Joan of Arc; steamship Mackinaw afire in the Pacific Ocean; Barnard College parade; Pan-American Congress at Philadelphia; Culver cadets in special review; Southern veterans in Decoration Day parade at Richmond, Va.; Lucile fashions; diplomas given to officers of N. Y. Nat. Guard; Chinese Commercial Commission at New York; riots against aliens in London, and President Poincare at Cochin Hospital, comprise the contents of this number.

MR. BLINK OF BOHEMIA (Vitagraph), June 10.—Managers may book this film with the full assurance that they are furnishing their patrons fifteen minutes of high-grade fun. The subject is delightfully humorous, and receives expert treatment at the hands of Sidney Drew and wife. Donald MacBride also deserves praise for his performance of the Italian street singer.

THE DIVIDED LOCKET (Biograph), June 19.—Charles Perley, Augusta Anderson and Madge Kerby have been intrusted with the leading parts in this one-reel photoplay. The story is an entertaining bit of romance, but slightly related to the everyday experiences of life.

FATHER FORGOT (MinA), June 10.—A lively one-reel farce, played with spirit by Louis Fitzroy, George Ovey, Goldie Colwell and their associates. The author of the scenario has blazed no new trail through the realm of Momus, but skilful work by the director, Milton H. Fahrney, insures almost constant laughter.

THE BATTLE (Biograph), June 11.—Reviewed by Lynde Denig on page 1273, issue of May 22.

THE WEALTH OF THE POOR (Essanay), June 11.—This one-reel drama is a picturization of "Which Shall It Be?" the well-known poem about the poor man who refuses to give up one of his seven children. The idea has been cleverly adapted to the screen. G. M. Anderson and Marguerite Clayton being cast for the parents of the children.

THE CORNET (Lubin), June 11.—The opening of this one-reel drama is done with Gorky-like realism. The reconciliation, brought about by the little child and the bouquet of flowers, is a pretty touch; but George W. Terwilliger, who wrote the scenario, threw away an opportunity for a powerful bit of dramatic writing on the crime of selfishness. Arthur Johnson, Lottie Briscoe and little Miss Dorothy De Wolf give the author's work its full value.

FAT, FAIR AND SAUCY (Vitagraph), June 11.—The ripple of merriment which starts with the beginning of this clever farce, expands into a wave of laughter when Hughie Mack sails on to the scene disguised as a George Munroe type of female loveliness. Capable impersonations are given by Nicholas Dunaew and Charles Eldridge, but Hughie is the biggest thing in the picture, from every point of view.

LIFE'S CHANGING TIDE (Biograph), June 12.—A one-reel romance of the seashore, played by Chas. H. Mailes, Frank Newburg, Isabel Rea and Violet Reid. The reel is of average merit, dramatically, and the scenes along the coast strikingly picturesque.

McQUADE OF THE TRAFFIC SQUAD (Edison), June 12.—Sensation plays an important part in this one-reel drama, written and produced by Eugene Nowland. One or two of the incidents will not stand close scrutiny, but the play "do move," and the entire film is comprised of drama, as the word is understood by playwrights of the old school. Pat O'Malley's acting of the bicycle "cop" is a credit to the force, and the rest of the cast is excellent.

THE PAY TRAIN (Episode No. 31 of the "Hazards of Helen" Railroad Series) (Kalem), June 12.—Helen again demonstrates her quickness of mind in a hazardous situation, during the action of this one-reel drama. She is not called upon to risk her neck in the usual reckless manner, but there is no lack of excitement in the film, and life on the rail is reproduced by J. P. McGowan with expert effect.

NEARLY A PRIZE FIGHTER (Lubin), June 12.—A comedy prize fight is the big feature of this Billie Reeves one-reeler. The film is filled with Billie's familiar comedy business, and is a worthy successor to the rest of the series.

THE JOURNEY'S END (Jungle-Zoo Series) (Selig), June 12.—There is a touch of mental telepathy, and more than a suggestion of poetry, in this one-reel drama, with its appealing love story. The production is artistic, the acting of Harry De Vere and Vivian Reed being equally meritorious. Wallace C. Clifton wrote the scenario.

General Film Company Specials

HER HUSBAND'S HONOR (Kalem), June 7.—The unsuspected romance which may lurk in the life of a customs inspector is brought to light in this two-reel drama. The play contains a refreshing amount of new material, a nicely blended love interest and several well wrought dramatic moments. Henry Pemberton, Elsie McLeod, Thomas McEvoy and the other members of the cast take excellent care of their part of the filming.

THE WEB OF CRIME (Selig), June 7.—This is a well spun drama of "underworld" life. The story told in the two reels has a novel

environment, the scenes being laid on the seashore, and near a fishing village in some indefinite part of the United States. Picturesque effects are plentiful in the photography, and Miss Jackie Saunders is human and appealing as the young girl who finally escapes from the criminal influences that have always surrounded her.

MAN AND HIS MASTER (Biograph), June 8.—The struggle between capital and labor is the theme of this two-reel drama. The story it tells—and tells with force and laudable restraint—contains a lesson for us all, and a pretty love story for the romantically inclined. Aside from a rather mediocre ending the production is praiseworthy. Jack Drumeir makes the mill owner a likeable portrait of a strong-willed grasping business man. Acting quite as commendable is displayed by Louise Vale, Franklin Ritchie, Victor Rottman and Mary Malatesta.

THE ROMANCE OF AN AMERICAN DUCHESS (Essanay), June 8.—Contrary to most matches of the kind this American girl and her titled husband are left at the finish of this two-reel drama to live happily ever afterward." But first the heiress from Chicago goes through an interesting series of heartaches and emotional scenes. The action shifts to France, in the second reel, the atmosphere of that country being simulated with a fair degree of accuracy. Ruth Stonehouse is a worthy representative of the American heiress, and Richard C. Travers, Estelle Scott and Sydney Ainsworth are an excellent trio of titled foreigners.

LOVE, SNOW AND ICE (Vitagraph), June 8.—Reviewed by Lynde Denig on page 1787, issue of June 12.

THE MONEY LEECHES (Kalem), June 9.—A bank president, who is also the secret head of a band of loan sharks, and the struggle of a bookkeeper in the bank to escape from the clutches of the sharks, is the unusual complication in this two-reel drama. The unfolding of the story furnishes continual excitement, and a warm glow of satisfaction, at the climax. Marin Sais again appears as a quick-witted lady detective and Arthur Shirley, W. H. West and Thomas Lingham are seen in well-acted roles.

TAP! TAP! TAP! (Lubin), June 9.—This dramatic narrative, by Marc Edmund Jones, is quite out of the beaten track. It belongs to the symbolic, rather than to the realistic school of fiction, and points its moral by the aid of a guilty conscience working upon the imagination of a dishonest man. It is a powerful psychologic study; this fact excuses the hard strain which the author puts on "the long arm of coincidence." L. C. Shumway heads an adequate cast.

COURAGE AND THE MAN (Lubin), June 10.—There is no lack of drama in this three-reel photoplay by Shannon Fife. The villain keeps the excitement at concert pitch, has a rough-and-tumble fight and a revolver duel with the hero, which is carried out with impressive earnestness and much originality of detail. The producing is in Edgar Jones' best manner. He is assisted in the acting by Arthur Mathews, Louis Mortelle and Justina Huff.

PALS IN BLUE (Selig), June 10.—Tom Mix has done himself proud in this three-reel drama of the West. It has all that gentleman's vigor of action, and piles one thrill upon another. Daredevil riding by bands of U. S. troopers and Indians, a realistic attack upon a stage station, and a gallant rescure are included. But the biggest thrill of all is when Tom is thrown from his horse and dragged by the stirrup, until the madly galloping animal trips and falls. No! Tom isn't killed. He wrote the drama and arranged an entirely different ending for himself.

COHEN'S LUCK (Edison), June 11.—This four-reel adaptation of a play by Lee Arthur is of uneven merit. Many of the scenes are remarkably truthful pictures of the life they are intended to represent, but some of the comedy relief is out of place in anything but broad farce. The serious element of the drama commands respect and gains greatly by the convincing acting of Viola Dana. William Wadsworth's characterization of the title role is skilfully conceived, but is seen to the best advantage in its humorous phases.

THE HAUNTING FEAR (Kalem), June 11.—Reviewed by Hanford C. Judson on page 1438, issue of May 29.

THE GREATER COURAGE (Essanay), June 12.—The theme of this three-reel drama is an excellent one; but some of the incidents will not stand the test of even superficial analysis. When George Duncan is murdered, he is facing the man who fired the shot, and his back is to the window from which, it is claimed, the bullet came. The nature of the wound proves the man outside the window is innocent. Another thing: judges, even in New Jersey, are not permitted to try, and sentence, their own sons. Aside from these minor defects, the production is praiseworthy. Edna Mayo, Bryant Washburn, John Lorenze, Thomas Commerford and Sydney Ainsworth form a strong cast.

FOUR GRAINS OF RICE (Vitagraph), June 12.—The scenes of this two-reel drama are laid in Chinatown, New York. A. B. Himes, the author of the photoplay, has devised an exciting plot, and Theodore Marston has prepared it for the screen with the best of results. The Oriental atmosphere is skilfully reproduced. George Cooper, James Morrison, J. Herbert Frank, Dorothy Kelly and Lillian Burns are prominent and deserving members of the cast.

Mutual Film Corporation.

THOSE BITTER SWEETS (Keystone), June 7.—Rivalry over a fickle girl is the theme of this low comedy number. The big fellow gets her, but his rival wins her back again. The beach scenes are decidedly breezy, particularly as to the abbreviated women's bathing suits. This is amusing, but goes to extremes in certain respects.

MUTUAL WEEKLY, NO. 28, 1915, June 10.—Some exceptionally interesting items appear in this number of the Mutual Weekly, among which are the launching of the U. S. destroyer "Jacob Jones," the Middlesex Hussars leaving London for the front. Spain swearing in recruits, street scenes in Berlin, and Japanese allies sight-seeing in London.

THE TEN O'CLOCK BOAT (Reliance), June 11.—The story of this film has not been constructed in a very solid fashion. It is not altogether convincing. It is the story of how a mother, once employed in the shoving of counterfeit money, tries to rear her daughter apart from any knowledgt of the disgrace of her parents. An accomplice of the father, who died in prison, enters the scene, and the mother, driven to her old life, is arrested by a detective who proves to be the sweetheart of her daughter. An explosion on the ten o'clock boat, which the mother is supposed to have been on, serves as an excuse for the mother to drop out of the life of her daughter, thereby saving her the sorrow of learning the real history of her parents.

UNWINDING IT (Komic), June 13.—A Fay Tincher comedy that is unusually funny. The situation hinges around the love story of a shop girl (Fay Tincher), a misunderstanding, and the misplacing of a ten dollar bill. This is a comedy that would tickle any audience.

THE OLD BATCH (Reliance), June 14.—A miserly uncle, who runs the general store, consents reluctantly to take care of his orphaned niece and nephew. The children locate his gold and later save both the money and their uncle's life when a burglar comes. This little story is not very new in plot, but is pleasingly developed; the characters are appealing.

THE MOLLYCODDLE (Beauty), June 15.—An interesting comedy in which a young man wins the right to marry the girl he loves in a novel manner. He proves his worth by going into the woods and living there in a bathing suit, eating nothing but what he catches with his bare hands, and coming forth at the end of the alloted time fully dressed.

PIRATES BOLD (Majestic), June 15.—A juvenile number of about average merit, in which a boy and girl play pirates. They appoint two little colored boys as their faithful followers and run away with two other children. The best scenes are where they almost sink in a leaky boat, but are saved by a rescue launch. This is a very fair light subject.

HER MUSICAL COOK (American), June 16.—A fairly amusing comedy in which the cook's propensity for playing and singing works all kinds of mischief indirectly. The love story interwoven, and the various methods resorted to of ameliorating a situation and smoothing out misunderstandings make for good entertainment.

THE HOUSEMAID (Reliance), June 16.—The father's young bride objects because the son pays attention to the maid. The latter is discharged and the son leaves home. Later the maid, now employed in a restaurant, saves the wife from scandal. Happiness results on all sides. This is well-pictured and cleverly handled, the plot being much better than the average one of this type. Margaret Loveridge is appealing as the maid; others in the cast are Wilbur Higby, Mae Gaston and Frank Bennet.

LITTLE HERMAN (Falstaff), June 18.—A half reel of animated drawings, picturing the adventures of Little Herman, the mustacheless magician. This is amusing and the drawings are good.

EBENEZER EXPLAINS (Falstaff), June 18.—On same reel with above. Riley Chamberlain appears as a country justice of the peace who has a big time in the city and claims a visiting actress followed him home. Not much of a plot, but an amusing characterization.

IN THE VALLEY (Thanhouser), June 18.—Lorraine Huling and Boyd Marshall are featured in this number. The girl goes to the city, has a dangerous taste of social life, and returns to her lover. The plot is very conventional, but attractively worked out; the characterizations are pleasing.

A DEAL IN DIAMONDS (Beauty), June 22.—A boarding house love affair, in which the hero borrows $10 on a brooch worth fifteen cents. Later his rival loses the brooch and he exacts further payment of $50 for it. This is supposed to pass as a joke, but it is hard to overlook the bad moral. Too bad, as the cast and development are unusually pleasing.

ONE WOMAN'S WAY (American), June 23.—The story of a young wife who risks compromising her name to win money to restore her husband's eyesight. She jumps into a fountain at a social affair and gets $500 from her designing employer, whose later advances she scorns. This has no particular depth of feeling, but makes a novel plot of its kind. Jack Richardson, Vivian Rich and others appear.

THE STOLEN ANTHURIUM (Falstaff), June 25.—A pretty, homelike little story in which a bachelor and maiden lady live on adjoining properties. The garden scenes are very attractive. Some boys steal her plant and throw it into the bachelor's window; she thinks he has stolen it. But the boys confess and happiness results. A quiet sort of story, well photographed and attractive in its way.

WHEN THE HOUSE IS DIVIDED (Royal), June 26.—A wealthy man stipulates in his will that the heirs must all live together in his house for a year. The picture opens with them all quarrelling. The acting is overdone and, while the main idea is amusing, the handling does not bring out a great deal of real humor. A fair subject.

Mutual Film Corporation Specials.

HER SHATTERED IDOL (Mutual Masterpicture—Majestic), June 10. Reviewed by Louis Reeves Harrison on page 1946, issue of June 19.

THE BURNED HAND (Majestic), June 13.—A two-reel production in which Miriam Cooper and William Hinckley, W. E. Lowry and Cora Drew constitute the cast. The picture is not without its faults, which are chiefly in the construction of the story. There are a few forced situations apparent which mar the convincing quality. The story is based on the fidelity of three college chums.

HIS OBLIGATION (American), June 14.—This is a re-hash of the old theme of man's irresponsible attitude toward woman. It has been done passably well. Many scenes of the production, which is in two reels, are exceedingly artistic, and Winnifred Greenwood adds not a little to the enjoyment of the picture.

THE COUNTRY GIRL (Thanhouser), June 15.—A two-reel screen version of the famous old play by David Garrick. Peggy's uncle de-

cides to marry his ward and carries her off to London for that purpose. There she meets young Bellville and learns to love him. The uncle disguises her in boy's clothes, but love finds a way to evade his scheme. Justus D. Barnes is pleasing as the uncle and Florence LaBadie and Harry Benham play the lovers acceptably. The plot is a good example of the old-style romantic comedy, and some pretty orchard scenes are shown in the first reel. The costuming and other properties of the period have been carefully looked after.

PEGGY LYNN, BURGLAR (American), July 21.—This is an unusually interesting burglar story of two reels, with Vivian Rich as the star. The production is wrought with a great deal of human interest. The idea is not altogether new, but it has been presented with an eye to the artistic, and with intelligence. The role of Peggy Lynn is especially becoming to Vivian Rich. Chosen to rob a home, the owner of which is supposed to have gone to the seashore to rest, she is thrust by force of circumstances into the position of nurse for the young proprietor. The story of course merges into a love tale which is most interesting.

THE SHADOWGRAPH MESSAGE (Broncho), June 23.—A two-reel offering, enacted by a cast including Walter Edwards, Margaret Thompson, Howard Hickman and Arthur Maude. The story is built up for the purpose of showing how a deaf mute signals help by use of a shadowgraph machine when the house is being pillaged by an ex-convict. The scenes are all well photographed and, though the plot development is conventional, it contains much exciting action and holds the interest closely throughout. The suspense in the latter scenes is very good.

HEARTS AND SWORDS (Domino), June 24.—A two-reel Mexican revolution story, with Louise Glaum and George Fischer in the leads. The girl's brother is wounded while acting as a spy in the hostile country. She dons his clothing and carries the dispatches forward, is captured and condemned to death. Her lover, a lieutenant with the enemy's forces, substitutes himself; afterward both are saved. This is full of action and carries the interest, though some of the situations are none too convincing. The substitution was not particularly well done. It makes a typical offering of the kind and is about of average strength.

THE FLOATING DEATH (Kaybee), June 25.—A two-reel story, full of powerfully dramatic scenes, with Richard Staunton and Enid Markey in the cast. The story concerns a ship owner and a crooked inspector who allow an unsafe vessel to take out an excursion party. Fire develops in the hold and there are tragic scenes when the vessel goes down. Later fate wreaks an equally tragic revenge upon those responsible. These scenes would be almost unduly sensational were it not for the fact that they convey a needed lesson in such matters; the observer gets a graphic picture of the terrible results of carelessness and crookedness in high places. A strong production of its type.

North American Film Corporation.

THE FOX AND THE PIG (American), June 14.—Chapter No. 7 of "The Diamond from the Sky." In this two-reel instalment Arthur makes good his escape by changing identity with a man killed during a fox hunt. To carry out this novel situation Esther and Hagar pretend the man they bury is Arthur, though they know the truth. Later Blair and Vivian quarrel and the latter returns to Virginia with Mrs. Randolph. A negro boy, bent on robbing the owl's nest, gains possession of the diamond. This continues the interest very well.

Paramount Pictures Corporation.

JIM THE PENMAN (Famous Players), June 3.—Reviewed by Lynde Denig on page 1949, issue of June 19.

THE DAWN OF A TO-MORROW (Famous Players), June 7.—Reviewed by Lynde Denig on page 1948, issue of June 19.

Pathe Exchange, Inc., Specials.

THE NEW EXPLOITS OF ELAINE (Episode No. 24), Released Week of June 7.—Reviewed by Margaret I. MacDonald on page 1948, issue of June 19.

WHO PAYS? (Balboa), Week June 7.—Under the title of "For the Commonwealth," the ninth drama in the "Who Pays?" series looks at us from the screen with the fearful debt of sin again presented with force. This time the story mixes with politicians and gambling dives, and the young woman of the picture is persuaded to play a dishonorable role, living to bitterly regret it, and to look on the sorrow and misunderstanding caused by her deed, unable to rectify the mistake without untold sacrifice and sorrow for herself.

THE HEART THAT KNEW, June.—This is a three-reel production from the Paris studios of the Pathe Freres. It is a fairly interesting production and treats of the story of a gypsy. The scenes of the picture take place principally among a modernized and wealthy set of gypsies. The photography is good, and in its finished state the picture will doubtless please.

WOMAN AND WAR, June.—A three-part production worthy of considerable praise. Perhaps especially for the fine photographic effects arrived at during the course of the picture. A fine cast of foreign players have handled as well as possible a story in which the theme as presented can scarcely be said to have solved the big problem suggested in the title.

Pathe Exchange, Inc.

WHIFFLE'S BUSTED ALIBI, Week June 14.—An amusing farce comedy in which Whiffles (M. Prince) plays hair-dresser to a fascinating lady. An unexpected meeting and the discovery that the lady is a friend of his wife's leads to unpleasant complications for Whiffles, and amusement for the audience. On the same reel with "Intimate Study of Birds."

INTIMATE STUDY OF BIRDS, Week June 14.—This series of glimpses of birds and their habits consists of the home life of the linnet, the chaffinch, the song sparrow, the bunting and other birds. An intensely interesting study.

United Film Service.

HORSESHOE LUCK (United), June 20.—This comedy was made at the Gaumont studios, and is fairly amusing. It has rather too much horse play in its makeup, but being farce comedy, of course a good deal of this is allowable. Heinie starts a restaurant with a gold horseshoe hung around his neck for luck. This horseshoe transferred to various places and positions about the restaurant fails to bring the proverbial good luck, and so Heinie has a sorry time of it.

WHEN THE CALL CAME (Ideal), June 21.—Reviewed by Margaret I. MacDonald on page 1788, issue of June 12.

Universal Film Manufacturing Company.

ANIMATED WEEKLY, NO. 170 (Universal), June 9.—This number contains a motorcycle hill-climbing contest, pictures of visiting Chinese merchants, zoological specimens from South America, Universal beauties, war scenes on the front and drawings by Hy Mayer.

MISMATED (Imp), June 21.—A little department store comedy with King Baggot and Jane Gail in the leading roles. He is a shoe clerk and she pretends to be a customer, losing one of her shoes as a result; then she wears another which does not fit. Just a pretty little comedy with some good photography and a few smiles in it.

A PEACH AND A PAIR (Nestor), June 22.—A speedy little comedy in the Nestor's best style. Eddie and Lee are rivals for Victoria's hand; she promises interesting news to the one who reaches her home in a neighboring city first. The news is that she is already married. This is a brisk and laughable number.

A MOUNTAIN MELODY (Rex), June 22.—A pretty mountain story by Maude Thomas, featuring Pauline Bush, Wm. Clifford and Ray Gallegher. The plot is simple but effective, depicting rivalry between a country youth and a city chap for a girl. Matt tries to shoot his rival and for a time thinks he has done so, but later is overjoyed to find him well. A good out-door number, well photographed.

A DISMANTLED BEAUTY (L-KO), June 23.—A low comedy number featuring Harry Gribbon, Gene Rogers and others. A park flirtation and a diamond necklace lead to a lot of trouble later. This has plenty of action, but is only fair in plot.

THE TINKER OF STUBBENVILLE (Big U), June 24.—Murdock MacQuarrie is featured in this number, written by Calder Johnstone. He appears as a tinker, one of the appealing homely types for which he is noted. The tinker brings about the reformation of a drunkard in an entertaining way. The number is one that contains a strong touch of heart interest.

LADY BAFFLES AND DETECTIVE DUCK (Powers), June 24.—This third number of the series is entitled "An Eighteen Karat Mystery." It concerns a diamond necklace coveted by Lady Baffles; Detective Duck outwits her by substituting a string of eighteen carrots in its place. This low comedy contains a lot of laughable nonsense.

WHEN SHULTZ LED THE ORCHESTRA (Joker), June 26.—Max appears in this as a violinist and Gale Henry as his wife. She attends a matinee performance, during which Max, as orchestra leader, flirts with the chorus. The wife raises a rough house. A typical offering with some laughter in it, though not overly strong.

LEARNING TO BE A FATHER (Powers), June 26.—Featuring Charles Manley as an old salt who hates womankind. His two mates are not so disposed, one of them being married and the other engaged. The adoption of a baby changes the captain's heart and he himself tries matrimony. The plot is slight, but the number enjoyable; it will probably make its principal appeal to women observers.

Universal Film Mfg. Company, Specials.

THE BROKEN COIN (Universal Special Feature), First Three Episode Released Week June 21, 28, July 4.—Reviewed by Lynde Denig on page 1946, issue of June 19.

CIRCUS MARY (Victor), June 21.—An exceptionally good story of the circus by Wm. A. Lathrop, in three reels. Mary Fuller doubles in the part of mother and daughter; Charles Ogle, Etienne Girardot and Matt Moore are also in the cast. The circus atmosphere is very good, particularly the incidents taking place in small towns, where the shell game and hangers on have created trouble from time immemorial. The murder and subsequent happenings hold the interest. The girl's escape by walking a tight rope made a pleasing incident. The story rounds up well and in the end the circus girl finds her father, now governor of his state.

FOR THE HONOR OF A WOMAN (Gold Seal), June 22.—No. 4 of the "Under the Crescent" Series. This continues the adventures of Olga and her fellow-prisoners in the hands of Prince Tousson. The desert scenes are made wonderfully real, even to the sand storm, during which Zohra loses her child. Later scenes occur in the desert palace in which the prince continues his efforts to win Olga. The American prisoner leads another break for liberty at the close of the second reel. This is a strong number pictorially.

A BOOB'S ROMANCE (Laemmle), June 23.—In this two-reel comedy number Robert Leonard again appears in his familiar character of the country boob who finally becomes a real city "gent." Ella Hall plays the part of the girl. The scenes in the grocery and at the home talent show are full of humor and will be enjoyed wherever shown. The humor is of a quiet, unforced kind and the number, as a whole, is very pleasing.

LARRY O'NEIL GENTLEMAN (Imp), June 24.—A two-reel story, written by Wm. A. Lathrop. The idea is a pleasing one and the production holds the interest. A millionaire, who insists that money and clothes have a lot to do with making a gentleman, experiments with a good-looking young ironworker. He dresses him in fashion and introduces him in society. The young ironworker makes good and wins an heiress in addition; the latter remains true after his confessed deception. Wm. Garwood and Violet Mersereau play the lovers. An entertaining number.

THE TEST OF A MAN (Bison), June 26.—A two-reel number, by Henry McRae, with Wellington Playter, Marie Walcamp, Sherman Bainbridge and others in the cast. The story is a string of incidents, many of them of a stirring nature. The hero is employed by the girl's father to superintend the building of a railroad. He is forced to combat the efforts of Price, the villain, to blow up the powder supply and impede the work in other ways. In spite of the desultory character of the plot, it contains some situations that hold the interest firmly toward the close. The photography is very good throughout.

World Film Corporation.

FINE FEATHERS, June 14.—Reviewed by Lynde Denig on page 1946, issue of June 19.

V. L. S. E., Inc.

THE SINS OF THE MOTHERS (Vitagraph), June 14.—Reviewed by George Blaisdell on page 195, issue of January 9.

Miscellaneous.

LADY MacKENZIE'S BIG GAME PICTURES (Lady MacKenzie), June.—Reviewed by Hanford C. Judson on page 1947, issue of June 19.

Dorothy Farnum

THIS beautiful girl is playing a part in a forthcoming World Film offering, entitled "The Cub," based upon Thompson Buchanan's stage play of the same name. Martha Hedman, John Hines, Bert Starkey and Robert Cummings are also in the cast—a combination of acting talent of great excellence.

Dorothy Farnum.

Dorothy Farnum's loveliness had a romantic experience before finding its way into pictures, the inevitable fate today of so much that is fair and beautiful in femininity. One day Howard Chandler Christy, the renowned artist, was treating himself to a picture show when, ever on the alert for new models, he saw Miss Farnum in the picture; and, after some negotiations, he asked her to give him a sitting.

The young lady willingly did so, and Mr. Christy painted a picture of her, of which the annexed photograph is a reproduction.

Miss Farnum is a graceful and accomplished girl of some stage experience, which will manifest itself in the picture of "The Cub." She is essentially a type much in favor with picture audiences and under the skillful direction of Maurice Tourneur may be expected to develop much screen charm and ability.

RAMO PRODUCING.

Ramo Films, Inc., have just completed their studios in Flushing, L. I., where they are able to accommodate four sets at a time, under artificial light (of which they have abundance) on their floor space of 60 by 140 feet and fully equipped with plenty of scenery, drops, etc., and dressing rooms sufficient to accommodate one hundred performers.

The Ramo Company is producing the Regent brand for the United program, besides preparing extensively for large productions on another program.

Buchanan Gets Associated

WE PUBLISH herewith a good likeness of our friend, C. E. Buchanan, who is known by everybody as "Buck." Mr. Buchanan is a resident of Atlanta, Ga., having been "borned and raised" there, and it will only take you about one minute to find out such to be the case, as he is a great booster for that city. He really does admit that New York is larger than Atlanta, but says that Atlanta is the next largest city in the United States, and, furthermore, what has made Atlanta occupy this position on the map is that famous "Atlanta spirit."

C. E. Buchanan.

Mr. Buchanan was in the office last week paying his regular quarterly visit and told us that he had just secured the franchise for the Associated Film Service in his territory, which is composed of South Carolina, Georgia, Alabama, Florida, Tennessee and Mississippi, and will commence releasing about July 15. This service is to be composed of a daily service of one and two-reel subjects, serials, and weeklies, also a big five-reel feature about twice a month. This company is composed of eight of the leading manufacturers, who have banded themselves together, doing away with the middleman's profit and going to give the exhibitors the benefit of this.

Mr. Buchanan has been in the exchange business for a number of years and has built for himself the reputation of being absolutely fair and square with everybody. When we consider that he knows practically every exhibitor in his territory, we can readily see the good wisdom the Associated Film Manufacturers displayed in securing him for the place.

NOTHING AT ALL THE MATTER WITH CHAPLIN.

The new series of Essanay Chaplin comedies is now ready and will be released regularly every three weeks, beginning with "Work," a two-reel comedy, on June 21. The Chaplin comedies were held up temporarily in order to permit Mr. Chaplin to get a good start so that the releases could be announced enough in advance and that the exhibitor could make ample plans for running them. Charles Chaplin has been working almost day and night for the past several weeks at the Los Angeles studios in order that he could get enough plays made in advance to make the release schedule regular.

Ridiculous rumors have been started by irresponsible parties and have been spread abroad that Mr. Chaplin has been injured. There were other unfounded stories telling of a number of other ailments.

Mr. Chaplin has not missed a day from his work and indignantly denies that he has been sick or injured.

"I have produced several comedies in the past few weeks which would seem to indicate that I am not injured or otherwise incapacitated," he declared. "I don't know who started these silly stories, but there is not a word of truth in any one of them."

ADDRESS YOUR MAIL TO "UNIVERSAL CITY, CAL."

The Universal has completed the foundations of a splendid stone post-office at Universal City, Cal., which will be turned over to Uncle Sam upon its completion. Postmaster Frederick Donaghy, who was appointed by the Federal authorities recently to handle the great volume of business at the only moving picture municipality in the world, is now formally installed in his temporary post-office. Mr. Donaghy is also keeping an eye on the construction of the new post-office. He now handles, on an average, five thousand pieces of mail a day, and is assisted by C. D. Low, post-office inspector for the Los Angeles district.

New World Film Plan

Report that Lewis J. Selznick Has Organized Three Million Dollar Company Solely for Distribution.

THAT the World Film Corporation will become a three million dollar distributing concern, backed by a New York banking house, is a well founded report received from an authoritative source by the Moving Picture World. It is probable that the plans in detail as prepared by Lewis J. Selznick, vice-president and general manager of the World Film, will be completed and ready for publication during the coming week.

According to the report, the date set for the inauguration of the new policy is September 9th, when the World Film will begin releasing four features a week, each feature to be accompanied by a one-reel comedy. Arrangements have been made with several well-known producing companies, whereby their output will be contributed to the program and probably one or more new companies will be launched. Isadore Bernstein, with studios located in California, is slated for director of one of the producing organizations.

In promoting the present plan, Mr. Selznick is following the theory, always maintained by him in the past, that there is a great deal of unnecessarv waste in the distribution of pictures, that the need is for one powerful distributing company to carry a strong program to exhibitors, and that such a concern as he has in mind will materially decrease the expenses that at present eat into the profits of producers. He figures that when a salesman covers a territory it is as easy for him to sell two programs as one, and that by next autumn the ideal program will comprise four features a week and a like number of comedies.

Ultimately, if the plans mature as reported, the World Film may be expected to forego its producing activities in favor of becoming one of the most powerful distributing concerns in the country.

Philip Hahn

WHEN it comes to recounting experiences as a professional few picture players can recite a more interesting story than Philip Hahn. He was born in Holland and after adopting the calling of an actor he appeared for several years in the theaters of that and other continental countries. One of the most interesting experiences that Mr. Hahn has to his credit was that he appeared in the famous Oberammergau passion play in the role of Christ.

Philip Hahn.

Mr. Hahn's motion picture experience has been varied. He was first introduced to the camera in the studios of the Great Northern Film Company in Copenhagen, Denmark, where he remained for four years. Later he came to America and has appeared with many different feature producers in numerous important roles. He originated the character of Richard in the Ella Wheeler Wilcox drama, "The Price He Paid"; was Prince Carl in "The Garden of Lies," playing opposite Jane Cowl; he played the tramp reporter with John Emerson in "The Bachelor's Romance," and was the absinthe fiend in "Wormwood."

With the program companies he played leads for Thanhouser, Universal and others. His latest connection was with the Beury Feature Film Company of Toronto, the studio and factory of which company was recently destroyed by fire.

Mr. Hahn's characterizations are of the highest class and, though he does not particularly like to play the part of the villain, that role frequently falls to him and has actually gained for him deserved applause from picture theater patrons.

Walter Edwin

WALTER EDWIN is a bonny Scot. He was born of honest parents at Kilcreggan on Clyde in 1870 He comes from the well-known Edwin family who for five generations back have been managers of theaters, owners, actors, acrobats and all-around public entertainers. He was born in the theatrical business and being around the theater is to him as familiar a thing as being around one's own workshop.

He does not confess to any great early longing for the stage. A life on the sea appealed to him more than anything else, unless perhaps it were the army. He ran away to sea at the age of 12 and was away for three years. From age 15 to age 28 his time was divided in three different ways: part of it in the army, part in the navy, and part upon the stage.

Walter Edwin.

He made his start in moving pictures at the Edison studio, where he played leads, characters, and bits. It was noticed that his work was uniformly good and that he had a thorough knowledge of stagecraft. In 1911 he was made a director with the Edison forces and has been at that work ever since. From January, 1912, until the end of 1914 he directed all the productions in which Mary Fuller appeared for the Edison Company.

Aside from the Mary Fuller pictures, some of his best remembered productions are "When Greek Meets Greek," "When the Right Man Comes Along," "The Almond Eyed Maid," "The Eyes of the Blind," "The Dean's Daughters," "Translation of a Savage," "Mercy Merrick," "The Master Mummer," "Joyce of the North Woods," and Edison's first three-reel production, "Mary, Queen of Scots." He is at present identified with the George Kleine producing forces and has just finished "The Spendthrift," his first feature under the Kleine banner.

CORRECTING AN ERROR.

Through unavoidable error, a number of details dealing with the activities of the F. J. Griffin Co., as set forth in a full page advertisement on Page No. 2007 of the Moving Picture World, dated June 19th, were erroneously set forth. The Griffin Co. is located at No. 165 Jessie St., not Jessica St., San Francisco, Cal., and their telephone number is Garfield 137. The territory in which the company is offering to rent their big feature, "The Heart of California," includes the states of California, Washington, Oregon, Arizona, Nevada and Idaho.

WILLIAM ELLIOTT TO STAR IN PATHE PICTURE.

William Elliott, who will be featured with Ruth Roland in the picturization, "Comrade John," by Samuel Merwin and Henry Kitchell Webster, shortly to be released by Pathe Exchange, is truly one of the best known actors in the country. In himself he is musician, painter, writer, producing manager, and above all, actor.

REMODELING ROYAL THEATER.

W. H. Stage, manager of the Royal theater at Marengo, Ill., is renovating his picture house. When improvements have been completed the seating capacity will have been materially increased so that the auditorium can accommodate something like 450.

SELIG ZOO GIVES BENEFIT.

W. N. Selig recently threw his zoo open to the Jewish Relief fund for a benefit day. A goodly sum was realized through the kindness of the big man and his shop. The performances in the afternoon were followed by dancing until midnight.

Taking Pictures in Africa

Harold Sintzenich, Camera Man with the Lady Mackenzie Expedition, Has Trying Experiences.

MUCH has been said of the prowess of Lady Mackenzie in securing the big game pictures now on view at the Lyceum theater, New York, whereas the photographer of the expedition, the man who very nearly lost his life in recording the incidents of the hunt, has been left in the unobtrusive background, unsung if not unhonored. Save for the skill, the resourcefulness and, at critical moments, the unbeatable courage of Harold Sintzenich, Lady Mackenzie and her party might have met all the lions and rhino in Africa, and the world at large would have had to content itself with verbal descriptions of the exploits. If ever a man took valuable pictures under difficulties, that man is Harold Sintzenich, and the wonder of it is that he lives to tell the tale.

Harold Sintzenich.

No one would ever guess it from the name, but Mr. Sintzenich is an Englishman, who during the past five years has become a man of the world in the true sense. As studio, educational and industrial photographer for Kineto, Ltd., of London, as chief photographer for the Natural Color Kinematograph Company, as official cinema photographer for the government of British Columbia, and, finally, as the man behind the camera on the Lady Mackenzie expedition, Mr. Sintzenich has been something of a globe trotter. He has turned the crank in France, Italy, Egypt, the Canary Islands, Portugal, Jamaica, Cuba, Canada, British Columbia and in parts of Central Africa never before visited by a white man. He knows all climates and has a working knowledge of nearly every language.

And, speaking of climates, Mr. Sintzenich declares that for the purposes of photography he knows of none worse than that of Central Africa, British East Africa and Uganda where the thermometer frequently registers from 100 to 140 degrees and the humidity is so great that a dry towel hung in a room will be soaking wet in three hours' time. This intense heat and humidity tends to granulate the film; furthermore, if one is inclined to be hypercritical about the clearness of some of the scenes in the big game pictures it should be remembered that five months elapsed between the exposure of the film and its development.

The party, including Lady Mackenzie, Mr. Sintzenich, Ernest Shelley, S. Lydford and Dr. Dudgeon, left London in April, 1914, and on reaching Africa secured a retinue of some 250 natives, among them four, selected for camera boys because of their willingness and unusually alert minds. Mr. Sintzenich kept the same staff throughout the trip and found the youths to be apt pupils, especially the head of the force, called Carzemoto, which, being translated into English, means "work like the devil." Carzemoto is the largest of the natives appearing in the accompanying cut, and, according to Mr. Sintzenich, he is as powerful as he looks. When it was necessary to shift the camera in a hurry, and it often was, Carzemoto would tuck the whole apparatus under his arm and run with all the ease of an unburdened man.

In talking of his experiences Mr. Sintzenich said, "I was watching the pictures being run in the Lyceum theater the other evening and directly behind me a man expressed keen sympathy for the rhinoceros killed without cause, or so he appeared to believe. As a matter of fact, the choice lay between the death of the animal and my own death. A picture of the kind never had been obtained, nor is there likely to be another for some time to come. We found traces of this rhinoceros early in the morning and stalked him until about four o'clock in the afternoon. He kept in the heavy bush, refusing to come out into the open until he had located his mate. They appeared on the cleared plain together, within about fifty yards of us. I was reeling off film when one of the animals turned and charged straight for my camera. Had it not been for the well directed shots of Lady Mackenzie and Mr. Shelley, the rhinoceros might have been spared, but the party would have been minus a photographer.

Harold A. C. Sintzenich and the Lion.

"The making of the charging lion film was equally thrilling. We laid a bait one night and the next morning found tracks leading to a thick bush. With a band of natives to lead the way, we went after the lion. I was unguarded when the animal broke through the bush and made directly for the camera. He was within ten paces of me when something moved him to turn sharply and head for the shelter he had just left.

"Another uncomfortably narrow escape came during my six-day journey from British East Africa to Nairobi, when I was the only white man with twenty-two natives. At the outbreak of the war we were close to the German border and, fearing an invasion and the loss of our film, I thought it best to take the boxes to Nairobi, a distance of about ninety miles. Through the roughest sort of country in which it was almost impossible to find water better than that lying in stagnant pools, we made from twelve to sixteen miles a day, sometimes going without a drink for forty-eight hours at a stretch.

"When we camped for the night I always insisted that a hurricane lamp be in working order, and it proved to be a wise precaution, for one morning we found the footprints of three full grown lions and one cub forming a circle around the tent, just twenty-two paces from where I had been sleeping. The lions' fear of the light was all that saved our lives on that occasion." Mr. Sintzenich said that the natives were generally friendly and extremely curious about everything pertaining to the strange white visitors.

Harold Sintzenich and Camera Boys.

It was popularly believed that the light complexions were due to some sort of paint, which, if rubbed off, would disclose dark skins similar to their own. Dialects vary with each tribe, but a knowledge of the Swahili language is sufficient for intercourse with most of the natives.

Now that he has seen a good bit of the world, Mr. Sintzenich has come to America with the intention of settling here as camera man for some concern. His wide experience has qualified him for all varieties of work, in the studio, or in the wild; it is all the same to this young Englishman.

Theodore Wharton, Master Director

THEODORE WHARTON, Pathe producer, whose name is known wherever people see good pictures, is like so many men in the business, a graduate of the "legitimate." He is a native of Milwaukee, but was raised in Texas, where for nine years he was treasurer of the Dallas Opera House.

Feeling that life would be more interesting on the stage than "counting the house," he joined the Hopkins Grand Opera Company as an actor in St. Louis in 1895, and remained with that organization for two seasons, when he went with E. H. Sothern. His next engagement was with "The Sporting Duchess," after which he was transferred to Charles Frohman's Empire Theater Company, which at that time was famous for the number of stars it developed. In 1889 he joined Augustin Daly's famous stock company, and later managed "The Great Ruby." Then he became assistant treasurer of Hammerstein's Victoria theater, which position he held for five years, leaving it to manage Hanlon Brothers' "Superba."

Theodore Wharton.

Wharton was first attracted to motion pictures in 1907 when he began writing scenarios, with what success was proven by his selling twenty-eight of his first thirty scripts to the Edison Company who then made him scenario editor and studio supervisor. When Pathe Freres established their American studio, he went with them and became their first director. Since that time with the exception of short intervals, he has been associated with Pathe, first as director, and now, with his brother, Leopold, as producer for Pathe. Through the "Exploits of Elaine" the Wharton name has become known in every hamlet in the land. In Ithaca, where the Whartons have a fine studio property, Theodore Wharton is known as "the man who discovered Ithaca." Certainly through his pictures that beautiful little city has received the finest kind of publicity.

DEATH OF A. DANSON MICHELL.

On Friday, June 4, at Trundean Sanitarium, Lake Saranac, occurred the death of A. Danson Michell. This young man had been associated with the Dramatic Mirror and various moving picture publications as critic and press representative. Although connected with moving picture work but a year or two, he had acquired a wide acquaintance and was well known for his many fine qualities. His death was due to lung trouble from which he had suffered several months. His parents reside on Staten Island, his father, Arthur D. Michell, being a well-known lecturer and attorney-at-law.

"GARDEN OF LIES" GOES ON UNIVERSAL PROGRAM.

The negative of the feature "The Garden of Lies," which was one of the assets of the All-Star Feature Company, has been sold for a large sum of money to John Pelzer, acting, it is believed, for the Universal Film Company. The sale was effected by William P. Jeffery, the trustee in bankruptcy. The affairs of the company will now soon be wound up, all the necessary papers having been filed with Stanley W. Dexter, the referee in bankruptcy, at 75 Broadway, New York.

Charles J. Winninger

CHARLES J. WINNINGER, famous from coast to coast as one of the foremost comedians on the stage, is now an L-Ko-Universal star. Mr. Winninger made his first great success in Lew Fields' company of "The Yankee Girl," in which Blanche Ring (now Mrs. Winninger) starred.

This clever actor was born in Wausau, Wisconsin. His father was a showman and traveled with his family of five sons and one daughter as a family theatrical troupe. They were known as the "Winninger Family Variety Company," with Charles as the feature. He was known then as the boy soprano and enjoyed this title until he was old enough to be known as a genuine actor.

All the Winninger family, including Charles, went into the Medicine Show business and played every role from slapstick to dramatic. Charles then left the combination to join a small circus, doing everything from stake driving to leaping over elephants.

Charles J. Winninger.

However, it was in 1906 that Charles Winninger landed in New York. For months he walked the streets trying to land a job, but was unsuccessful. After some time he received an offer to go into stock with a company leaving New York for San Antonio, Texas. This was followed by a season in Seattle, and then Winninger journeyed back to New York.

Here came his first real opportunity. Lee Kohlmar, leading man in Blanche Ring's Yankee Girl Company, fell and broke his leg. Lew Fields rushed Winninger to Milwaukee and with but one day's rehearsal Winninger scored a big hit. Since 1912 Mr. Winninger has been playing the leads in the companies headed by his wife, Blanche Ring.

Charles Winninger will be a welcome addition to the film world. He brings with him a fund of information which will be of inestimable value to him and to the members of the famous L-Ko-Universal Company. Releases featuring the new star will be set some time in June.

LARKIN CO. PROMOTES PICTURE SHOW.

W. M. Whitney of the Larkin Company at Buffalo, N. Y., has announced the intention of that company to remodel an old church next to its industrial plant into a recreation center where motion pictures will be shown to the company's employees and visitors. Word comes from G. H. Christoffers, manager of the United Film Service, at Buffalo, that Mr. Whitney has assured him that the building will be ready in November. The United Manager also adds that Mr. Whitney has already put in his order for the United Program to be shown at this model recreation center for the Larkin company's employees. He will make a specialty of educational films, of which the United is particularly well stocked. There are over 1,500 employees in the offices of the Larkin company alone, to say nothing of the several thousands who are occupied in their works. The new recreation center promises to be an extremely popular place.

GERTRUDE BONDHILL WITH UNITED.

Otis B. Thayer's trip to New York from Colorado Springs, Col., in search of a star for Lariat pictures and the United Program has resulted in the annexing of Gertrude Bondhill, the well known stock actress, to the Pike's Peak Film Company's contingent at the Garden of the God's studio. Miss Bondhill leaves Detroit, Mich., where she has been the leading lady with Vaughn Glazier in stock during the past season, to become the leading lady for Lariat pictures under Mr. Thayer's direction. Miss Bondhill left this week for Colorado Springs. She will play leads in a series of high class two-reel Western dramas written for her especially by William V. Mong, the Lariat scenario editor, in which she will be supported by Mr. Mong, Miss Reeva Greenwood and Walter Fischter.

Theater Chair Signalling

A New Method for Increasing Receipts by Indicating Seats Vacant at Box Office.

TO ELEVATE the humble picture theater to the level of a legitimate theater by showing the patrons the actual seats available at the box office has at last been solved, in a simple and inexpensive manner.

One of the greatest nuisances, if not dangers, connected with the movie house, noticeable especially around 8 P. M., is the surging down the aisles in quest of seats that defies the best trained usher service. With the Kenny system the usher dispenses with the old style torch while standing at the head of the aisle, and the instant a pair of green jewels commence to sparkle on a signal post, he merely holds up two fingers to the crowd in the rear, when a corresponding number of patrons are allowed to enter the aisle and find their own seats unaided, the lights going out when seats are occupied. A price indicator is usually mounted on top of each post, which remains lighted only as long as any seat in the row is vacant.

At the Box Office.

Theater Equipped with Kenny Signals.

A glance at the illustration reveals the operation of the system more clearly.

A typical picture of a modern theater equipped with the Kenny Chair Signal System is herewith illustrated, showing the signal posts mounted on end chairs, whose miniature lamps showing through colored jewels, are electrically connected to automatic switches mounted under chairs, and so designed that when a seat is vacated a lamp will light, causing a jewel to sparkle. Each lamp consumes only one watt, and in a thousand-seat house it has been found in actual practice that only about 10 per cent. of the lights are constantly in use, giving a current consumption equal to about one old-style 32 C. P. lamp.

The wiring for the Chair Signal System is as easy as an electric bell, and as only from 4 to 6 volts are used (usually taken from an accumulator placed in series with the arc lamp of the projector) on account of the low voltage, the customary wiring inspections are unnecessary.

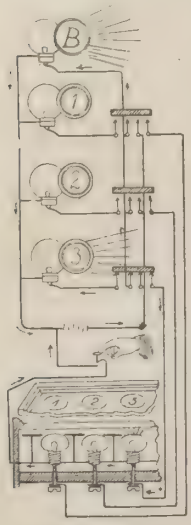


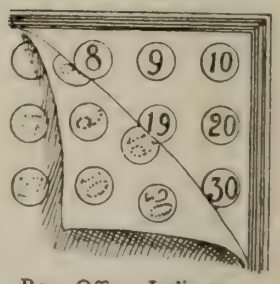
Diagram of Wiring.

The inventor, Paul T. Kenny, who has recently returned from abroad, after disposing of his European patents, is now located at 55 Wall street, New York, Room No. 323, and would welcome correspondence from progressive men who might be interested in either equipping theaters, or aiding in forming a company for manufacturing under his American patents.

Signal Post.

We also show a full-sized illustration of a signal post, showing price indicator as well as jewels covering miniature lamps.

This post is suitable for a 50-cent row having only three seats, but it has only to be lengthened to add as many more lamps and jewels as there are chairs in the row. Sometimes row letters take the place of the price and numbers are substituted for the jewels.



Box Office Indicator.

The jewels are usually colored to correspond with prices, greens being for 10-cent seats, reds for 20-cent, blue for 25-cent, etc. Post can be made to indicate front and rear by merely adding an extra jewel. Another illustration shows a small portion of the face of the Box Office Indicator containing miniature 6-volt lamps connected electrically with corresponding chairs. Pressing a button on the side of the indicator wall will cause jewels to glow under numbers whose chairs are vacant. An hourly record of the house can be instantly made by placing a sheet of sensitized paper over the indicator, as the pressing of the button will cause the vacancies to be photographed directly on the paper! This is an additional check on the ticket seller's honesty, and at the same time enables the owner to compare condition of the house from time to time.

Norbert Myles

PERHAPS no one has been attracting more favorable comment in the Ideal photodramas which are a prominent part of the United Program than Norbert Myles, the tall and handsome portrayer of "character" or heavy or hero roles—any one of which he plays with equal finish. Mr. Myles' exceptional work as Flatray, the sheriff, in the picturization of William MacLeod Raine's story, "Brand Blotters," which will be released June 14, is sure to attract unusual attention since in it Mr. Myles' daring as a rider and his versatility is given full play.

Norbert Myles.

Mr. Myles was practically brought up in the saddle, having lived on a ranch until he was 20 years of age. Then, prompted by a roving disposition he joined a passing theatrical show as an extra. In one year Myles fought his way to the top of his profession, and became leading man of his company. Later, called by the lure of the silent drama, he joined Pathe Freres, and for some time played the leads in their Western dramas. He then shifted to Lubin where he remained for a year, then becoming affiliated with Kalem. He has now been with the United Program for some time. Watch for his appearance in "Man and the Law" and "Brand Blotters."

FAMOUS PLAYERS SECURE "MOLLY MAKE-BELIEVE."

The Famous Players Film Co. have secured the motion picture rights of the famous and unique novel, "Molly Make-Believe," by Eleanor H. Abbott, for forthcoming production, in which Marguerite Clark will be presented in the titular role.

This dainty and novel comedy-romance possesses the exact qualities adapted to the fascinating talents of the popular and diminutive star. The enchanting appropriateness of this quaint story for the original methods of Miss Clark are at once apparent, and "Molly Make Believe" should result in substantially more than a "make-believe" success.

Reviews of Current Productions

"The Rosary."

A Remarkable Seven-Reel Feature by Selig, Directed by Colin Campbell and Featuring Kathlyn Williams, Chas. Clary and Wheeler Oakman, for Release by V. L. S. E., Inc.

Reviewed by James S. McQuade.

"THE ROSARY" is a big picture, and its bigness does not rely on its length, but mainly on artistic production, which includes, of course, direction, acting and the other elements which contribute to a well visualized story.

After viewing the seven reels twice, once on each of two

Scene from "The Rosary" (Selig).

consecutive days, I was forced to the conclusion—so far as my individual opinion is concerned—that there was only one important discordant note in the harmony of this feature's run. That is the lack of sufficient motive in the story to convince a thinking mind that Kenward Wright could have been the arch villain he shows himself to be in this photoplay. I was rather astonished, indeed, to discover that such vindictive animus existed in the heart of Wright against Bruce Wilton; for we see them in the picnic scene with the sisters Vera and Alice Wallace, and Wright is seemingly well satisfied in the company of Alice, the least attractive of the two, while we discover that Bruce and Vera are in love. Only once did I catch Wright cast a longing look in the direction of Vera and that when she and Bruce walk off to moon by themselves, leaving Wright and Alice to follow their example. Surely this look is not sufficient to prepare one for the fiendish hate soon afterwards expressed by Wright, in the ruin of the man who has always been his friend, and who still believes him a friend.

Aside from this single exception, "The Rosary" made a strong appeal to me. Director Campbell deserves great praise for the settings he has given this photoplay. Whether it be in old Ireland or New York, the scenes are nicely appropriate. Particularly are we interested in the scenes surrounding the village home of young Brian Kelly, afterwards Father Kelly. The interior of the home itself has the atmosphere of what such a home meant about 40 or 50 years ago, in the south or west of Ireland. What a realistic picture is the scene showing Brian's defense of his little playmate and sweetheart, Madge Callahan. Or that fishing scene after the fray is over, or the welcome given Brian on his homecoming several years afterwards! How the old jaunting car, weak in its springs, sags as it jolts over the rough cobble stones, and how the villagers, in their haste to catch sight of Brian, jostle against goats or trip over the waddling geese! The interior and exterior of the village church, of which the good Father Ryan—who is young Brian's heaven-sent friend—form a study in the art of lending atmosphere and color.

When young Father Kelly finds his life work in the United States, we note that the settings are just as carefully and appropriately selected. The interiors of the Wilton mansion, of Father Kelly's apartments in the tenement district of New York, and the exterior showing the unfinished doorway of the new Church of the Rosary (contributed by Bruce Wilton to his good friend and old tutor, Father Kelly, before the crash to his fortune came) are all worthy of intelligent appreciation. When it is remembered that many of these five scenes are tinted, the fullness of the effect will be better apprehended.

The acting in "The Rosary" is excellent. Not since I saw my deceased friend, Harry Cashman, in the role of a venerable priest, in Essanay's "Sunshine," have I been so moved by anyone else in a similar role as by Charles Clary, in the part of Father Kelly. In this case the role is far more exacting, as the priest is seen while he is a student and then afterwards throughout long service in the church. The gradual aging, which requires most artistic simulation, is most skillfully accomplished, both in action and make-up. Indeed the characterization has the force of a mighty appeal for good, so deeply impressed does one become by the saintly and noble character of this good man. Many fine heart touches are made by Mr. Clary here and there, by little bits of "business," which convey the delicate effects of light and shade in a masterful portraiture.

Miss Kathlyn Williams, it seems to me, can renew her girlhood at will, judging from her winsome impersonation of Vera Wallace. In the strong, emotional scenes between Bruce Wilton and his wife, Vera, Miss Williams meets the requirements fully. Wheeler Oakman has added quite materially to his laurels by his impersonation of Bruce Wilton. I must compliment the young lady who played the part of Madge Callahan—grown up. Her acting is quite spirited, and she succeeds in convincing one that in affairs of the heart a girl will oppose even the church to win the object of her choice. I would like to mention others, equally deserving, but space forbids.

The release date is June 28.

"The Reward."

Four Reel Drama of Female Psychology by C. Gardner Sullivan and Thos. H. Ince.

Reviewed by Louis Reeves Harrison.

AN interesting and attractively presented story dealing with one of those peculiar young women who seem to known neither the logical nor the moral imperative, "The Reward," is given added strength by the remarkable interpretation of Bessie Barriscale in the lead. This is not her first screen portrayal of the type of romantic self-indulgence, a type some superficial observers have come to regard that of unrestrained womanhood, and yet she is wholly uninfluenced by previous impersonations, offering an entirely new phase of character development with rare delicacy. She has depicted the wayward creature who is so incapable of feeling more than a vicarious sense of guilt that she does not realize she has ever done wrong, only that she has been wronged. In "The Reward" there is an inclination on the wayward crea-

Scene from "The Reward" (Kay-Bee).

ture's part to believe in personal integrity which is supported for a while by the sweetness and purity of early influences. That a powerful impression is made by this characterization is, however, not wholly due to Bessie's exquisite appreciation of its requirements but to the selective ability of those who chose her for the role and fitted it to her in delightful harmony.

She is a chorus girl out of sympathy with the other girls of her company and is unattracted by the idle and dissipated young men who furnish midnight entertainment for the rest.

Because of her decency she attracts the attention of a rich and sated cynic who has been accustomed to spin women around like tops simply because he has known how to handle them skilfully. He decides to make a conquest and uses the policy of "persuasion" so persistently that she falters. She listens to him, more to his voice than to his logic, and this at a time when every detail of her environment confirms his fallacious reasoning. It becomes apparent to the cynic that she is completely upset by her misfortunes in close conjunction with his sophistry, that she is an anguish of self-torture and incapable of holding out against overwhelming odds against her, and he is deeply touched by the sight of her suffering. The real manhood in him, that which would assuage pain and ward off disaster among God's helpless creatures, kindles a pity that swiftly deepens to love. He is ready to marry her, sure that he has found a woman well worth any man's respect, when she gives up the fight and goes to his apartment.

This strong situation is handled with delicacy. The mode in which feminine tenderness is expressed in resignation to forces apparently beyond resistance, while masculine commiseration is profoundly stirred, deserves high commendation.

The way out is found by rational and natural means with a happy termination for both cynic and the girl he started out to deliberately destroy. The girl, strong in sense of honor but weak in self-control and reason, is saved and assured of a chance for permanent happiness through a chance view of what her heart should have told her all along was her natural mission in life.

"The Cheval Mystery."

A Three-Reel Universal Production Presenting a Murder Mystery, With Hypnotism as a Supposed Incentive.

Reviewed by Robert C. McElravy.

THIS offering, produced by Harry C. Myers, begins with a murder mystery. In the very first scene is shown the body of a man lying in the woods. A hunter is seen in the distance, nonchalantly looking for game. Then the observer sees a girl running through the woods, minus a hat. She pauses long enough to cast aside a revolver; the hunter then observes her kneeling beside a stream. The girl is in a hysterical state, and after drinking faints upon the rocks.

The opening scenes arouse the interest and are commendable for the effective manner in which they present the mystery. There is no padding and any number of possibilities for the crime are suggested.

Later the girl appears at the house where the body has been carried, inside the streets of the town. She is searching for her aunt, a Mrs. Streetor, and the lady of the house takes her in. A letter explains that her mother has died, leaving no one to care for her but Gaston Cheval, her father's stepbrother. The letter from the dying mother expresses distrust of Cheval, and later developments prove that this feeling on her part was by no means groundless.

The girl having found a home with her aunt soon has Cheval on her trail. He is a hypnotist of the Svengali type. His power over her was originally achieved while traveling with a side show and is exerted in such a manner that at his command the girl becomes a raging fiend. The hunter, who saw the girl in the woods, appears in due time and charges her with the murder. In the interim Cheval has been exercising his hypnotic influence to suit his own purposes. The scenes

Scene from "The Cheval Mystery" (Universal).

in the house during the girl's paroxysms are of a sensational, uncanny sort.

Following the accusation the girl recovers herself and relates her story, telling the hero and his mother of her own mother's death and the way in which Cheval has victimized her. The latter is finally brought to confess that he himself committed the murder in the woods in order to rid himself of the girl's admirer. This frees Nana and at the close she and the hero find happiness together.

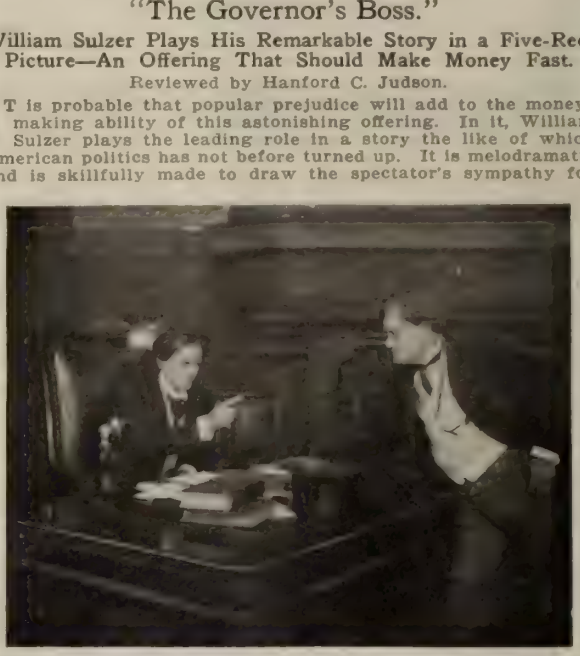
This story, hinging as it does upon hypnotic influence, is not very new in plot; neither does it possess any great depth of feeling. At the same time the opening scenes gain such a strong hold upon the observer that he is bound to wonder what the solution will be. It makes, accordingly, a picture that should have no difficulty in holding the interest until the close. Harry C. Myers and Rosemary Theby play the leads.

"The Governor's Boss."

William Sulzer Plays His Remarkable Story in a Five-Reel Picture—An Offering That Should Make Money Fast.

Reviewed by Hanford C. Judson.

IT is probable that popular prejudice will add to the money-making ability of this astonishing offering. In it, William Sulzer plays the leading role in a story the like of which American politics has not before turned up. It is melodramatic and is skillfully made to draw the spectator's sympathy for



Scene from "The Governor's Boss" (Governor Boss Photoplay Co.).

the ex-governor and to make the anger of that same spectator rise against the corrupt boss. The boss of this picture is not Murphy; but the man who knows and sees the picture will feel that, as far as politics goes, it is enough like that boss as he works, to make the disgust easily transferable. There is a big block of the story that, as far as I know, pretty accurately follows the working of the machine that effected the retirement of Sulzer.

Was there ever a picture like this? Sulzer was in the limelight and the motion picture camera got much real history with him the center of the action. Now we have a picture that isn't history; yet one that accommodates those scenes taken long before, perfectly. William Sulzer, himself, plays the intermediate scenes, patching the story together, the real with the melodramatic so that it looks like history. The script was written by ex-Senator James S. Barcus, who no doubt knows what politics is and, what is more, has made his story, the heart of it, amply convincing. The trained critic must deplore the forcing into the story of such banal and outworn expedients as the automobile race to get the evidence to the court in time to save the perfectly innocent hero of the tale, and also of such unconvincing things as the dictophone and camera, getting evidence in the office of the boss. That the family life of the boss was made colorful was wise; this is a melodrama and it would hardly have done to have drawn any particular person in this very unpleasant role.

Was there ever a picture before that could show the hero actually installed in the Capitol with the big political lights of a great state seen standing beside him? Sulzer plays his part well and as far as direction and acting go the offering is amply stisfying. It would be an interesting picture even if no one ever heard of New York State or of Sulzer. It is pretty sure of success.

If the exhibitor wants to get the most out of it, he will have to do some considering on his own account according to the place where his house is and to the kind of people who make up his audience. Properly advertised it should go like wildfire in most New York localities. There may be places where it would excite too much animosity to be a first-class offering and in others it might invite a disturbance, because there is no doubt that it gets over. In any place where spectators are complaining of the deadness of pictures, this will probably appeal to them as a live one.

World Film Activities.

Five directors are simultaneously working at World Film studios, Fort Lee, N. J., and elsewhere, on five great productions which will shortly be seen on the screen. Maurice Tourneur is making "The Cub," in which Martha Hedman is starred; Albert Capellani, Jose Collins in "The Imposters"; James Young, Clara Kimball Young in "Marrying Money"; Emile Chautard, Vivian Martin in "The Little Dutch Girl"; and Frank Crane, Robert Warwick in "The Stolen Voice."

"Brother Officers."

Leon Trevor's Delightful Melodrama Picturized in Four Reels for Paramount.

Reviewed by Hanford C. Judson.

THE human characters of this melodrama of English life would alone be enough justification for a picture. The story all the way through is full of the good quality that idealizes life just enough to pat, as it were, the spectator on

Scene from "Brother Officers" (Paramount).

the back, flattering him with the feeling that he knows a fine man and a thoroughbred woman when he sees them. They are in the picture and the players have made them most distinctly good company.

"Brother Officers," the play by Leon Trevor, has charmed many; and the London Film Company has made this offering for the Paramount that can hardly fail of marked success. Courage, love, devotion and sacrifice, these make the main theme and they are set forth in acceptable situations. But perhaps the real reason for the play's and the picture's future popularity is in the chief character's being a gentleman, not by birth and breeding, but by inherent right. The difference between him and the young man seated before the screen is chiefly in his luck that wins him money, and he turns out to be a brick, awkward at first, but in the end the best gentleman of them all.

Harald Shaw, an American director working in England, has conducted the story through four reels full of scenes alive with the atmosphere of reality. The acting and general management are artistic—the roughs are what they ought to be and the ladies and gentlemen are as convincing in their half of the picture. The role of Hines, the hero, is taken by Henry Ainley, and that of the villain Jim Stoddard, by Charles Rock, and there is no character not worthy of special mention. Bannister Merwin is responsible for the script adaptation.

The early scenes around the race track where Hines' father does a bookmaking business, helped by Stoddard, who robs him, are most interesting. The scenes at Klyber Pass, where Sergeant Hines, now grown up, saves the life of his captain, have good suggestions of a mountain district. Most of the remainder of the play is told in interior scenes that are very well photographed. The exterior scenes are a bit misty in the distance, due to English atmospheric conditions.

Due to the tremendous advertising of the great war, this picture of English army life should go well.

"The Marble Heart."

Universal Presents a Four-Reel Production of This Old-Time Drama, Dating Back to Civil War Days.

Reviewed by Robert C. McElravy.

MANY of the older generation of picture goers will recognize in this Imp production a familiar old play. "The Marble Heart" was presented at the Boston Museum in 1864, and at that time contained elements of strong romantic interest. This screen adaptation, made by George A. Lessey, should find a welcome from those familiar with the early stage performances, and, while the method of presentation has been considerably infringed upon in other dramas, there will be some novelty in it for the present generation.

In the prologue all of the characters are supposed to be living in the days of Diogenes. The hero, a Greek scuptor, portrayed by King Baggot, is named Phidias. He carves three beautiful female statues at the behest of a wealthy citizen named Georgias. The latter appears and claims the statues, but the sculptor refuses to give them up. Diogenes appears with his lantern, looking for an honest man. He happens upon Phidias and learns his predicament. He then urges Phidias to ask the statues themselves if they wish to remain with him or go to Georgias. The statues come to life and decide to go with the rich man, leaving Phidias broken hearted.

All the prologue is adequately staged. The sculptor's studio is very complete and the fact that there is a slight jumble in the periods of the sculptures represented will probably not be widely noticed. The costuming has been well looked after and one or two good exteriors are shown.

Following the prologue the modern story begins. It practically re-enacts the opening story, in a longer and more complete way, with a new and happier ending. For each of the

Scene from "The Marble Heart" (Universal).

leading characters in the prologue there is a recognizable counterpart in the later story. Phidias has become a sculptor known as Raphael, Georgias is now the viscount, Diogenes is Volage, an editor, and Asphasia of the marble heart is now known as Marco.

One of the more entertaining features of the later story is the development of Marco's statue as it is carried on from day to day. In this part of the story the editor shows Raphael how cold of heart is Marco and his love finally turns to Marie, whose counterpart was the slave girl in the prologue.

In the production, beside Mr. Baggot, appear Frank Smith, Ned Reardon, Jane Fearnley, Miss Hunter and Miss Wierman.

"Through Turbulent Waters."

Edison Four-Reel Drama of Theatrical Life.

Reviewed by Louis Reeves Harrison.

WHETHER or not the player is the thing, he is usually enwrapped and partly veiled by a very thin sort of tulle, that of illusion. It prevents silly country girls, and some in the city, from seeing him as he really is, and it may obscure his own view of his relations to the rest of the community. The robust and clear-eyed country girl of

Scene from "Through Turbulent Waters" (Edison).

to-day is well armed with intelligence and home training against strolling Hamfats as a rule, but there are sentimental girls of semi-mentality and vague ideals who go to the matinee and shiver all over with delight when Roscious rants. To the weaklings of city and country "Through Turbulent Waters" may hold out a solemn warning, though most of them are easily hypnotized because they wish to be hypnotized.

Gertie McCoy as the feminine inanity who longs to go on the stage finally gets there by marrying, in all innocence, the actor who destroyed his first wife, her intimate friend. He trains her and secures an engagement for her to "play oppo-

site" him in a drama of sensation, where she shoots him regularly with a blank cartridge. Now, the actor is being pursued by the vindictive father of his first victim. The father sends threatening notes of Teutonic frightfulness for a while and plans a dastardly murder. He carries this out by obtaining admission by unknown means to the property room and exchanging a fully loaded revolver for the one prepared with blank cartridges. No one examines the weapon before it is used and the newly-fledged star shoots her husband before a large and enthusiastic audience, killing him instantly. The real murderer repents in time to save her and kills himself. The story is well-handled by Duncan McRae and visualized with Edison thoroughness.

"Up From the Depths."

Four-Reel Reliance Feature Directed Against Hypocrisy in Religious and Social Reform.

Reviewed by Louis Reeves Harrison.

THAT there are revivalists and reformers busy for what there is in it, from small change to large graft, that nobility of character is rarely the outgrowth of narrowness and formalism, that there are unscrupulous hypocrites in the world, is unpleasantly true, but this does not shift responsibility for their existence upon sincere religion nor upon honest reform, hence the ethics of "Up From the Depths" are somewhat obscure. The story is nevertheless interesting and gives Courtenay Foote opportunity for some very consistent acting. The presentation is handled with consummate skill in the large ensembles and works up to a high point in the last reparation of a villain who has scattered destruction all his life under a mask of doing good. He makes a dying attempt to remedy a wrong done an illegitimate child, but there is no compensation for the others who have suffered from his blackguardly selfishness and hypocrisy.

Treatment of this subject is accurate and very interesting at times. Its strength and its defects are those of naturalism in that it lifts the curtain upon scens rarely shown. There is strength in such scenes when used for purposes of contrast

Scene from "Up from the Depths" (Reliance).

and weakness when their constant repetition seeks to be impressive and merely gratifies either mild or morbid curiosity. It is no longer considered artistry to depict a human being of intelligence, especially one not the victim of bad habits, as utterly lacking those better characteristics which go to make up composite human nature. Such villains are of the stage and the stage only. The release is treated with a skill worthy of stories having greater intrinsic merit.

"The Accomplice."

A Detective Picture by the Kalem Company—Interesting All Through and at the Climax Tensely Exciting.

Reviewed by Hanford C. Judson.

TRULY fulfilling the object of a detective story by holding the spectator in suspense, this two-reel Kalem picture, "The Accomplice," begins with a mystery presented in a fresh and pleasing way and continues through more than one well-pictured and exciting situation—at the closing of the first and opening of the second reel it is tense. We dare recommend it as a particularly good detective picture.

In direction, acting and all the departments of picture-making, it will pass muster, though the director, James W. Horne, has with that large ease that knows the friendly spectator will forgive small shortcomings in a truly interesting offering, shown the really furtive work of a couple of criminals done in the open street right before unnoticing passersby —it is, in one case, blue moonlight, yet early; for there are two little tots hand-in-hand and unaccompanied. They are not frightened either at seeing a man kidnapped. Real picture fans have got over the state of mind in which such things matter much, and this is very surely a better offering than a big percentage of detective films. Photography is one of the telling things in Kalem offerings and we might stop here to praise that in this picture.

Marin Sais plays the woman detective whose ability brings the guilt home to the criminal and saves the heir of a wealthy man from being done out of his inheritage and life. The villain is taken by Thomas Lingham with his usual telling shiftiness. There is a kid in the opening scenes who adds a good deal to their naturalness. Harris, the prey of the crooks, is done by W. H. West, and of the other characters there is

Scene from "The Accomplice" (Kalem).

none that, with plenty of space, we would not mention to praise. The best thing in the offering is the easy and convincing flow of the incident, spontaneous and fresh for the most part, and for this a large part of the praise is probably due to the author, C. Doty Hobart.

Donald Mackenzie a Director by Chance.

Donald Mackenzie stopped work the other day on the big new feature he is making for Pathe—Richard Harding Davis' "The Galloper," long enough to tell how he became a director, and then in due course of events, a producer for Pathe.

"It was some three years ago," he said, "and I was playing the lead in a Pathe picture when the director fell sick, thus knocking everybody's plans galley-west. Chief Director (now general manager) Louis Gasnier, sent for me and asked me if I could direct a picture as well as act it. I failed to see my chance and didn't want to take the job, but Mr. Gasnier insisted that he had had his eye on me and knew I could do it. You see, the smell of the grease paint had become a habit and I didn't want to give it up to become the man behind the screen instead of before it. Well, I yielded, finished the picture and was given another. Ever since I have been a director, nor have I ever regretted the step. So you see I was kicked into being a director with Mr. Gasnier as the propelling force!"

Lesser Visits State Prison.

Sol Lesser, president of the Golden Gate Film Exchange, Inc., recently visited the California State Prison at San Quentin.

On this occasion he took with him George Kleine's "The Last Days of Pompeii"; also a single reel of the world's fair, showing the day and night scenes at the exposition and Art Smith's night flights.

Art Smith, the world's greatest aviator, accompanied Mr. Lesser on the trip. Mr. Smith lectured at the prison, telling the inmates of his experiences in the air.

The purpose of Mr. Lesser's trip was to inaugurate a policy which he has been thinking about for a long time—that is, furnishing both the State Prison at San Quentin and Folsom, Cal., with a moving picture program each week. As there is no fund provided by the State to take care of these matters, Mr. Lesser is going to furnish these shows gratis.

Director Edward Dillon Burned Out.

Edward Dillon, the Komic director, came home late one night last week to find his bungalow on fire and a number of his associates at the Mutual studios trying to put the flames out. Half of them were in their night clothes, but their work was praised by the Los Angeles fire department when it arrived. Among the fire fighters were W. E. Lawrence, Chester Withey, Irne Hunt, Walter Long, Franc Newman, Teddy Sampson, George Beranger, George Seigman, Fay Tincher and Ford Sterling. The blaze was caused by crossed wires and resulted in serious damage.

That very day Dillon had moved a piano and other expensive furniture into his home and he lost all of it. The misfortune was a serious matter to him as he carried no insurance, but he has borne his loss philosophically. His chief regret seems to be that no camera man was presnt to photograph the scene.

"The Criminal."

Sympathetic Acting of Norma Talmadge Is Conspicuous Feature of Three-Part Vitagraph Drama.

Reviewed by Lynde Denig.

NORMA TALMADGE has a character of great appeal in this three-part drama of the underworld, written by Anna Bressman and directed by VanDyke Brooke. Nell Wells, the lost daughter of the district attorney, who becomes the

Scene from "The Criminal" (Vitagraph).

adopted daughter of the leader of a band of criminals, is the big figure in the story; the one, it may be imagined, that inspired all of the others and gave the author the idea for the plot. Reflected through the persuasive personality of Miss Talmadge, Nell is an irresistibly sympathetic girl in her struggle to remain good despite the adverse influence of the nefarious Wells. It is a character that almost invites overacting, yet this young actress reaches the emotions without once straining for effects and always succeeds in conveying the thought behind the action.

There is a nicely balanced melodramatic plot in "The Criminal," and because of the skill exercised in its handling and the uniformally strong acting, one unconsciously overlooks the conventional relationship on which the big scenes are based. Frequently enough we have met district attorneys placed in the unpleasant predicament of prosecuting their own children; still the situation remains good for a few heart throbs when treated with the sincerity that distinguishes the performances in this picture. Maurice Costello, as the district attorney, Mr. Brooke, Thomas Mills and several others, share the honors with Miss Talmadge in emphasizing the human note essential in a melodrama of this type.

Events are so arranged that Nell is accused of shooting a government official and through a mistaken sense of loyalty to Wells, whom she believes to be her father, she refuses to tell the truth and bring about his conviction. An old letter establishes the fact that she is the daughter of the district attorney and the imaginary blood ties having been removed, she establishes the guilt of the arch crook and returns to her rightful parents, not forgetting, however, the woman who befriended her through years of misfortune.

"The Romance of Elaine."

Opening Episode of the Romantic Period of Elaine's Life Introduces Lionel Barrymore and the Mysterious Mr. X.

Reviewed by Margaret I. MacDonald.

THE LOST TORPEDO," which will be remembered in the last episode of "The Exploits of Elaine," has woven itself into a title for the opening chapter of "The Romance of Elaine." In this continuation of the life story of Elaine, we do not find exactly a continuation of the old series, which dealt altogether with the exploits or adventures of the pretty heroine, but merely a relationship without losing sight entirely of the old thread, and to all intents and purposes a development of the romantic side of Elaine's nature, the revelation of the heart of the woman, and a few more adventures which have their original in the lost torpedo model, the invention of Craig Kennedy, some entirely new faces appear in the cast, including that of Lionel Barrymore and the mysterious Mr. X, whose identity will be revealed to us at some future date. That Creighton Hale and Pearl White are still with us goes without saying, and their pleasant anticipation in the almost certain knowledge that Arnold Daly in the guise of the detective who disappeared will be forthcoming at a not far distant date.

"The Romance of Elaine" has opened with elaborate staging, natural action and logical development, and perhaps a little more domesticity. The foreigner, Marcius Del Mar (Lionel Barrymore), introducing himself to Elaine and Jamieson as a secret service agent from Washington in search of information with regard to Kennedy and the lost torpedo, and the mysterious man who follows in his wake, temporarily paralyzing with poisonous gas Marcius Del Mar and Elaine, bring with them mystery and thrill that promises to be equal to that experienced in connection with the former series.

NAT GOODWIN IN "THE MASTER HAND."

Of course Nat Goodwin about five years ago was a picturized Fagin in "Oliver Twist." Since then Nat has added to his fame by writing a book about the five wives he has had. Some of us think that a man who has had five wives and lives to write a book about them, deserves a monument. "The Master Hand" by Carroll Fleming is the title of the vehicle in which Mr. Goodwin is to be filmed. The picture will probably be released through World Film. Nat's support will include Lillian Lawson, Theo Babcock, Alex Calvert, R. Vivian, Basil Lynn.

"The Arab."

A Lasky Production in Which Edgar Selwyn Is Featured to Advantage.

Reviewed by W. Stephen Bush.

THE ARAB" shows a close and profitable study of eminent motion picture classics. The artful parading of the camels on the Arabian deserts and the wild dash of the Bedouins to rescue their young chief from perdition are reminiscent of two well-known photoplays which have by common consent been placed in the category of masterpieces.

It must not be thought, however, that there are no other merits in this film play. California, which provides every conceivable geographical setting that a motion picture producer may want, is quite capable of reproducing the atmosphere of the desert while the artistic directors were no less equal in reproducing the oriental villages with their bazaars and their picturesque disorder. There were one or two "mass pictures" portraying an oasis which were very pretty and drew a ripple of applause from the audience. The glimpses we catch of the patriarchal life among the Bedouin tribes were delightful and abounded in the true "picture" quality. As these sons of the desert lived and died, the educated eye had visions of the venerable old men celebrated in the Old Testament. The suggestion is very subtle but all the more effective for that. It was the Arab seated under the eternal stars in the vast solitude of the desert who first grasped the vastness as well as the unity of God. The atmosphere of the play brings this thought to the surface.

Direction and photography in the film play are excellent and have accomplished much with materials somewhat above the average in the way of plot and story. There are the highly prized "punches" but they are not dragged in with a derrick nor is any of the genuine dramatic strength sacrificed through a desire to create "punches." The settings are very fine, many of them must have been specially built for the occasion. They do much credit to the production. Mr. Selwyn made a very plausible Arab. The "comedy-relief" fathered by our ponderous friend Irvin S. Cobb won its intended meed of

Scene from "The Arab" (Lasky).

laughter. The cast was good, Mr. Roberts again challenging our admiration by his splendid portrayal of the wicked and deceitful Turkish governor.

It did seem to me as if the final scenes were at moments approaching the fatal borderland of the anti-climax. A climax it is well known to all exhibitors who book big features must be like the finale of an overture, whether the end comes with a crash or with the gentle dying plaint of the violin—we must know and feel that it is the end and that we need not wait for any thing more after that.

More Griffith Pictures.

"Man's Genesis" and "The Battle of Elderbush Gulch" Included in Second Installment of Notable Biograph Re-issues.

Reviewed by Lynde Denig.

THE second installment of Griffith pictures re-issued by the Biograph Company is in all respects equal to the first. Photographically, these films are well-nigh flawless and artisticly—meaning an ideal blending of story, acting and the physical equipment of a production—they set a standard all

Scene from "The Battle of Elderbush Gulch" (Biograph).

too seldom attained in more recent releases. Several of the titles on the program for weekly issue, beginning July 23, are famous in photoplay history, and in their entirety it would be difficult to select any six subjects better calculated to show the broadness of Griffith's scope in taking totally dissimilar themes and treating each surpassingly well. The new list reads, "Man's Genesis," "The Battle of Elderbush Gulch," "Her Mother's Oath," "The Last Drop of Water,' "Death's Marathon" and "The Sheriff's Baby."

"Man's Genesis" created considerable comment when first released and started the vogue of pre-historic subjects. Nothing of the kind had been attempted before. Griffith was defying conventions when he imagined the first activities of a man's mind and proceeded to picture the initial conflict between mind and matter, with Robert Harron as Weakhands, Wilfred Lucas as Bruteforce, Mae Marsh as Lillywhite and W. Chrystie Miller as Grandfather. The production stands today without a peer among the many portrayals of elementary humans.

Then there is the two-reel western drama, "The Battle of Elderbush Gulch," which the producer is credited as ranking among his three best creations, the others being, "The Birth of a Nation" and "Judith of Bethulia." Apart from the spectacular quality of the fight between the Indians and the settlers, the picture is notable for the consummate skill with which intimate human touches are woven into the action—the introduction of a baby and two ragged little dogs, whose fate at the hands of the Indians becomes vitally important. Lillian Gish, Mae Marsh, Henry B. Walthall, Robert Harron, W. Chrystie Miller and W. C. Robinson are among the players in a remarkable cast.

"Her Mother's Oath," played by Jennie Lee, Dorothy Gish, Henry B. Walthall, Charles H. Mailes and Robert Harron is a powerful drama, of which the outstanding feature is Miss Lee's portrayal of the stern mother. In "The Last Drop of Water" we find a tense picture of the western desert with Blanche Sweet as the girl and Charles H. West and Joseph Graybill acting the suitors. "Death's Marathon" is a marvelous piece of plot construction, original and unrelentingly dramatic as played by Blanche Sweet, Henry B. Walthall, Lionel Barrymore, Walter Miller and Robert Harron. "The Sheriff's Baby," the last of the six, and perhaps the least impressive, is a cowboy melodrama presenting Harry Carey and many other favorites of the early Biograph releases.

Critics See "The Rosary."

On Tuesday afternoon, June 8, the Selig Red Seal play, "The Rosary," was given its initial presentation in the projection rooms of the Selig Polyscope Company, Garland Bldg., Chicago, Ill. The showing was given for the benefit of film reviewers, newspapermen and others. "The Rosary" will be released as a Red Seal play in seven reels on June 28.

Among those present was Mr. Clifford, who originally produced the drama as a play on the speaking stage. Edward E. Rose, author of the original work and also of the screen adaptation, wrote from his Wisconsin home complimenting the production.

"I am certainly delighted with the film dramatization of "The Rosary," said Mr. Clifford, "not a detail necessary to attain the true atmosphere is missing. It is a beautiful production in every respect."

"The Moonstone."

Wilkie Collins' Mystery Story Is Made into Five-Part Picture by Director Crane of the World Film.

Reviewed by Lynde Denig.

IN "The Moonstone" Wilkie Collins wrote a thoroughly mysterious mystery story, part Oriental, part western in its atmosphere and in many respects a likely subject for photoplay treatment. The plot is so complicated, so filled with unexpected twists and misplaced suspicions—after the moonstone has been stolen—that it demanded particularly careful development at the hands of Director Frank Crane. On the screen, as in print, a tale of this description must be followed with close attention, and in either case the reward will be an ingeniously contrived, highly colored romance—a story pleasantly removed from the prosaic facts of everyday life.

So fine are the settings in this five-part production that they warrant prominent mention. Starting with scenes in an Indian temple, where an Englishman removes the precious moonstone from the eye of the idol, the action shifts, nominally to England, but actually to the estate of a New York millionaire. And a luxurious estate it is, with glorious gardens and structures of palatial proportions. Interiors and exteriors are alike attractive and in finding actors who appeared at home in such costly surroundings, the World Film director displayed good judgment. Free from incongruities in its physical environment and appropriately cast, the picture maintains a consistently high tone.

Elaine Hammerstein is a charmingly natural girl as Rachel Verinder, into whose possession the stolen moonstone passes, a gift from her fiance, Blake. Three Indian priests go to England, determined to recover the stone which mysteriously disappears from Rachel's jewel case. Eugene O'Brien pre-

Scene from "The Moonstone" (World Film).

sents a correct figure as Blake, unjustly suspected of the theft; Ruth Findlay plays Rosanna, the maid, and William Rosell is Godfrey White. The solution of the theft is reserved until the last reel, when everything is explained in a way that should bring something of a surprise to an audience.

"The Kick-Out."

First Release of the Knickerbocker Star Features to Appear on the Program of the General Film Co. Is Gripping Political Drama.

Reviewed by Margaret I. MacDonald.

IN VIEW of the fact that the large majority of the feature films turned loose on the market are adaptations from plays and books from a field of literature in many respects remote from the literature of the screen, reflecting therefore only a minor part of the creative ingenuity of the arranger, this three-reel Knickerbocker Star Feature, which, with its easily remembered title has been heralded with modest enthusiasm, is doubly interesting.

The scenario from which "The Kick-Out" was made is an original one, written by C. J. Harris, a writer comparatively new in the field who has attacked the problem of the original scenario with unusual vigor, and not a little success.

"The Kick-Out" is founded on "Boss" tyranny. The theme of the story has been well concentrated, and the treatment of said theme in the hands of director Robt. Thornby is worthy of note, for the picture in its finished state is intensely realistic, it is teeming with action which is consistent, and the general detail of the production is good.

Being essentially a story of men, the male types set forth in the constitution of the picture are unusually impressive. For instance, Ralph Stuart as the mayor of the city whose inclination toward justice and moral equation makes it easy for his daughter's influence to weigh heavily in the right direction, Mac Barnes as the "Boss," the total failure of whose dishonorable purpose forms the climax of the story, George W. Howard as the editor and prospective son-in-law of the

mayor, and James Levering as Jerry of the editor's executive staff, who with the "Boss'" false affidavits brought hither by a spying stenographer, carefully hidden in his trouser leg, attempts to hold at bay the would-be retrievers of the loss of the false statements. These, with Helen Case as the mayor's daughter, and others equally competent in the smaller parts allotted them form a cast, who, for their ability to carry out

Scene from "The Kick Out" (Knickerbocker Star Feature Company).

the artistic intention of the play, can scarcely be overrated.

"The Kick-Out" as stated above is the first of the Knickerbocker Star Features to be released on the regular program of the General Film Company.

"Midnight at Maxim's."

New York Night Life Is Brought to the Screen in Kalem Picture, Enlivened by Many Chorus Girls.

Reviewed by Lynde Denig

FOR THE inauguration of its new policy, whereby multiple-reel productions are to be given to exhibitors on the regular program the Kalem Company conceived something heretofore unknown to picturedom, a screen portrayal of gayest spots in gay New York in the wee small hours of the morning. In the short space of four reels—it seems short when one is looking at the picture—the revues at Rector's, Bustanoby's and Maxim's are presented precisely as they occur nightly. We have the same girls, the same costumes, the same dances and if the orchestra leader regards the instructions given by the Kalem Company, we will have the same music. If ever a picture were adapted to carry

Scene from "Midnight at Maxim's" (Kalem).

the glitter of Broadway into the dullness of a village evening this is it.

George L. Sargent directed the production and to him belongs the credit of catching the spirit of Maxim's when the tables are filled, when the orchestra plays and the dancing girls, in colorful costumes, occupy the floor. The setting for this scene is an exact imitation of Maxim's, and the guests used to provide a background for the performers are true to type—the trio of men out for a good time, all readily susceptible to the blonde beauty of Tottie Twinkletoes; the after-theater supper party with a conservative dowager for chaperone; the westerner and his over-dressed wife, who have come to New York to see the sights; the smoothly groomed youth, described by George Ade as being all right from the collar down—we meet these and many more during the course of the evening and they are as much a part of "Midnight at Maxim's" as the dancers themselves.

Supplementing the many ensembles in this unusual picture are several dances of classic pretentions, two of them given by Baroness Irmgard von Rottenthal, others by the Cameron girls and still others by Bert Weston and Dorothy Ozuman. Clearly photographed and performed in perfect time, these numbers are a distinct asset to the production. First interest, however, undoubtedly will center in the splendid array of chorus girls. It is safe to assume that such an assortment of beauty has never in the past been offered in any one picture, and the camera man was kind enough to allow the audience close views of the faces of his most alluring subjects. Every now and again, just by way of a change, the dance is interrupted that one smiling face may monopolize the screen and then, as likely as not, the camera will be lowered for a foreground giving a comprehensive view of the complicated dancing steps in execution. Four reels of a dancing picture may seem a lot, and so it would be, had not the director succeeded in injecting considerable variety.

Of course, there is no real story, but there is a connecting thread in the adventures of the three men who select Maxim's for a gay little party and become rashly extravagant in their efforts to meet Tottie Twinkletoes. Having paid for the privilege, they are, in turn, taken to the chorus girls' dressing room and introduced, and thereafter their enthusiasm for the performers and for Tottie, in particular, knows no bounds. Incidents of this kind provide occasional bits of comedy in a production that is unique and extremely well handled in every respect.

Getting Newspaper Co-operation.

Big Four Management Plans Extensive Plan to Establish a Motion Picture Page in Local Papers.

By C. R. Seelye, Assistant General Manager.

THE days of supplying exhibitors with pictures and then letting them worry along and get what they can out of them has gone by. Vitagraph, Lubin, Selig and Essanay realized this when they affiliated their feature interests.

The Big Four are in business to make money, and they know that the only way to make money is to help the exhibitor make money. The industry has now reached the stage where the manufacturer must help the exhibitor "re-sell to the public." The efforts of the V-L-S-E to increase box office receipts for exhibitors are directed along two distinct lines—the production of exceptionally meritorious features and the equally important work of conducting a campaign to secure proper recognition of motion pictures from every newspaper in the nation.

Every newspaper of any consequence runs a sporting page, while motion picture news is either ignored, or poorly edited, and given very little space. More people are interested in motion picture news than are interested in baseball; consequently, more people will read a well edited picture department than read the sporting page.

We have instructed every branch manager and every salesman on the road that his first duty is to interest the newspaper publishers in the establishment of a motion picture page, and that a page of this kind will increase circulation, which in turn increases advertising.

The V-L-S-E representatives have been furnished with definite, intelligent arguments in favor of motion picture pages, and they have been instructed to present these arguments to the editors and publishers, and to keep everlastingly at it, until every paper in their individual territory gives as much space to motion picture news as is given to sports.

Another condition that we intend to bring about is the readjustment of newspaper advertising rates. We are pointing out to the publishers of the country that motion pictures should not be confused with theatricals, and that the advertisements for picture theaters should not be charged at the amusement rate, which is in all cases higher than the regular display advertising rates, and in view of the fact that a greater amount of advertising can be secured from the picture theaters than is secured from the department stores, newspapers should give to the exhibitor the same low advertising rate that is accorded the department stores.

Our salesmen have been instructed to first go to the newspapers, present their arguments and offer to co-operate with the newspaper, not only for their news columns, but in the matter of advertising as well.

One of the main reasons exhibitors are not at the present time getting a proper return on their investment for feature films lies in the fact that they are not properly advertised.

It pays to advertise an article of merit, provided the advertising rate is reasonable, and we intend to secure proper advertising rates for the exhibitors.

The main reason that many western exhibitors have been so successful with the exhibition of features that they can afford to pay high prices, and in consequence secure the best in features, is because they are big users of newspaper advertising space.

In Seattle the exhibitors spend over $60,000 per year with the newspapers. Several of them use full-page ads. to announce their feature attractions, and they hold the features

until the maximum number of people possible to attract in that city have been brought into the theater.

The Big Four realizes that the exhibitor has little time to spend on arguing with the newspapers, and that individually his voice would be small. Also, the average exhibitor, not being a newspaper or an advertising man, would not know how to properly present solid business facts in connection with his demand for a moving picture page.

The Big Four is fighting for him. We are endeavoring to show every publisher that not only is moving picture news of great interest to his readers, but that the publication of such a deparment will be exceedingly profitable in the way of securing a large volume of new advertising.

When we have succeeded in awakening every newspaper to the value of running a motion picture page, and have impressed the value of advertising upon every exhibitor, the theaters will receive the maximum return on their feature exhibitions and the manufacturer will profit to the extent of getting a proper return on the money expended on productions.

How Las Vegas Got Pictures.

An Advertising Campaign That Resulted in Landing a Selig Company.

AS a matter of fact, the pictures didn't go to Las Vegas at all but, like Mohammed, Las Vegas went to the pictures. The enterprising metropolis in New Mexico has long believed that every environment possible to put the punch into motion pictures could be found right there in that garden spot of the world. The trouble was that Las Vegas couldn't induce the motion picture man to see it. He either went through that locality and viewed it from a Pullman or passed it by on the other side.

Then one Phil H. LeNoir, secretary of the Las Vegas Commercial Club, went to the front. Recently arrived, he really perceived things that the oldest residents had been looking at for years but had never really seen.

"Advertise your climatic and scenic wares," he said. "Advertise them just like any other merchandise. Tell the motion picture producers all about Las Vegas and its wonderful scenery through the motion picture trade journals. In other words: 'It pays to advertise.'"

This proposition was greeted with hearty laughter. Such adjectives as ridiculous, crazy, etc., could be heard re-echoing from the beautiful mountains and vales surrounding Las Vegas. Consequently that city remained motion pictureless. Finally the energetic young man was granted the munificent sum of $50 per month to "spend judiciously." He proceeded to spend it judiciously in motion picture trade journals. He had to spend it judiciously because a $50 monthly advertising appropriation will not go so very far, you know. And then, according to Mr. LeNoir, there followed the deluge. The results of that advertising in the Moving Picture World proved that publications devoted to motion pictures are almost universally read. "Replies came from Maine, from Florida and from California," says Mr. LeNoir. "Replies came from director, from author, from promoter and from the 'wild-catter' and from the 'green-goods man.' Some of them had the most beautiful stock-selling schemes you ever heard of, outdoing

Some of the Big Stuff

Mr. Wallingford in every detail. One bunch calmly informed Las Vegas that they would honor us with their presence if the city would deposit the 'mere trifle' of $5,000 in the bank to 'cover their moving expenses.' Another claimed that he could get more work out of a ten-dollar-a-week amateur than a $100 week profession and urged economy. Another has invented a new camera and yet another gentle grafter wished to move a motion picture college of acting into our midst. It was surely a moving occasion.

"To make a long story short, we dropped the advertising and tried the personal work. Nothing doing and so we returned to printer's ink. And then, lo and behold, printer's ink accomplished its work. An agent for William N. Selig visited Las Vegas. He viewed the wonderful scenery and he interviewed the people. The result is that Tom Mix, the western Selig star, and his company are coming to us to produce a series of western picture plays and perhaps remain permanently in our midst. We are tickled nearly to death. The silver cornet band is rehearsing. Advertising pays!"

Famous Players Secure James Durkin.

Noted Feature Director Joins Increased Producing Staff of Famous Players Eastern Organization.

ANOTHER important acquisition to the producing staff has just been effected by the Famous Players Film Co., in adding to its standing staff of directors James Durkin, one of the most renowned feature directors in the world. With the able directors recently secured by this company, the Famous Players' list of producers is now even more formidable than it has been in the past.

Mr. Durkin represents the younger and more aggressive type of motion picture director, yet his past activities have been sufficiently varied and cover a period long enough to place him in the very van of successful motion picture producers. Mr. Durkin was for two years chief director of the Thanhouser Company, during the greater part of which period he produced the Maude Fealy features. Among his more notable screen creations, however, can be recorded "Dope," one of the first six reel features ever produced.

More recently, Mr. Durkin has come into prominence through his direction of Betty Nansen in "The Celebrated Scandal," and "Anna Karenina." His latest subject, "The Running Fight," which was produced for the Paramount Pictures Corp., created a veritable sensation, at its initial presentation. Recognizing the fact that Mr. Durkin typifies the more rugged and vigorous element of directorial ability, the Famous Players Film Co. will assign to his direction the subjects requiring particularly virile treatment. In accordance with this intention, Mr. Durkin's first production for the Famous Players Film Co. will be an elaborate feature film production of "The Incorrigible Dukane," by George C. Shedd, a unique combination of drama, comedy, and spectacle, in which John Barrymore will star.

The comedy of the subject is derived from a series of ludicrous misfortunes of which John Barrymore, as the young and incorrigible Dukane, is the constant victor; the drama from the thrilling manner in which the ne'er-do-well redeems himself, and saves the fortune and honor of his father, and the spectacular effects are accomplished by the explosion of a huge dam in the course of construction by the senior Dukane, which is saved from total destruction only by the quick-wittedness and resourcefulness of Dukane Junior.

These varying elements of photoplay composition should effectively prove the versatility of both John Barrymore and the director.

"In Leash," a Drama of Power.

Marian Swayne Displays Remarkable Emotional Ability in Minister's New United Drama.

A DRAMA must have real dramatic appeal to bring tears to the eyes of the scene shifters who have been hardened against emotion of any kind from constant association with the sham of the stage. So the fact that even the stage hands shamefacedly wiped their eyes and sniffed under their breaths when Marian Swayne finished her powerful scene before the camera in the two-part photodrama "In Leash," at the Flushing studios of the Empress Company the other day is significant of the unusual quality of the work of the young United Program actress in this play. Miss Swayne nerself was exhausted, and the other members of the company were unashamedly in tears. In this play, as in few other plays in which she has appeared, has the little emotional star had an opportunity to display her ability as in this latest study in psychology and morality from the pen of Rev. Clarence J. Harris.

In this drama, the plot centers about the moral regeneration of a wealthy young renegade by the steady, unswerving belief in his better self manifested by a young shop girl in his father's employ. When the love and generosity of parents have failed to bring him back to his better sense. When the young women of his social circle have lost entire grip on him, he is saved by the girl whom he himself would have harmed. Miss Swayne's delicate understanding of the part, her sympathy and her dramatic power make for a splendid success. She is supported by Joseph Levering and Flavia Arcaro.

Interest Shown in Great Northern Feature.

Unusual interest is manifested by state right buyers throughout the country in the next release of the Great Northern Film Company which is a four reel dramatic production entitled: "The Heart Of Lady Alaine," or "A Revolutionary Wedding." The picture is an adaptation of the well-known drama by the famous dramatist, Sophus Michaelis, which had a long and successful run at the New Theater, New York City.

Betty Nansen, the celebrated royal actress, plays the role of Lady Alaine, whose personality of spirit and fire she most charmingly and appropriately interprets.

The picture is most elaborately and tastefully staged, and the magnificent exterior scenery was carefully selected for its harmonious accord.

Manufacturers' Advance Notes

"THE STOLEN CASE" (MinA).

In spite of the fact that the first picture of the series was released but a few weeks ago—on June 3rd to be exact—the new MinA Films have already registered an extraordinary success. This speaks volumes for the efforts of the MinA producers to make one-reel comedies along unusual lines.

Each of the pictures so far released has had for its basis a corking scenario which gave action to every foot of film. To this was added excellent work by the cast, cameraman and the director, Milton H. Fahrney.

The release for Thursday, June 24, is called "The Stolen Case," and tells the story of Jerry's adventures, which run the gamut from jail breaking to his entrance into society as a pseudo-prince. The situations arising from such changes in social positions make this picture a laugh-provoker from start to finish.

Scene from "The Stolen Case" (MinA).

In the cast are George Ovey, Louis Fitzroy, Dolly Larkins, Goldie Colwell and others. Milton H. Fahrney is the director.

DUPLEX MACHINE COMPANY ENLARGES PLANT.

The Duplex Machine Company of 316 75th Street, Brooklyn, N. Y., manufacturer of standard motion picture machinery, is adding an additional floor on their present structure to take care of their increasing output, and when completed will be able to take care of the trade more promptly.

Amongst the numerous articles manufactured by this company and most worthy of mention is the Double Duplex Camera, the most unique and up to the minute camera on the market to-day. Camera takes two pictures at one operation, automatic dissolving shutter, with easy counting devices making double exposure work easy. Camera can be used singly if required and is no larger than the average camera of to-day.

The Duplex Polishing Machine is the last word in cleaning machines.

The Duplex Machine Company has completed a rewinder, having all steel gears, and disc turning same direction as handle, geared 5 to 1. It is absolutely fool proof, as gears are all enclosed in neat housing.

The latest model of the famous Duplex Step Printer will be shown at the new plant shortly.

MINUSA CINE PRODUCTS CO. BREAKS RECORD.

The Minusa Cine Products Company, of St. Louis, shipped sixteen Minusa screens to various parts of the country, on Decoration Day, May 31st. The factory force was compelled to work part of the holiday to finish up some of the orders that reached the office late.

E. R. Anderson, who was still at his office in the Houser building at half past seven o'clock, when everybody else in town seemed to be out in the parks and gardens having a good time, said that he doesn't know what a holiday looks like any more, but he is willing to slave on Decoration Day, or any other day, as long as the books of the company are being decorated with orders for Minusa Gold Fibre Screens.

KLEINE ACTOR HAS VARIED CAREER.

Cyril Keightley, who appears with Miss Irene Fenwick in George Kleine's latest feature, "The Spendthrift," recently completed at the Kleine New York studios, is a man of varied attainments and large experience. Keightley is an Australian by birth and received his first theatrical training in that far-off British possession. Like most good Australians, however, he was not content until he had visited the mother country and there obtained the first really serious work of his career. At Stratford-on-Avon he was engaged by F. R. Benson and appeared with him in twenty-six Shakespearean plays. He then went to London, where he played in all the principal theaters, including Drury Lane, where his interpretation of the villain in "The Whip" won him quick fame.

In America Cyril Keightley is well remembered for his excellent Charles Hawtreys in "The Little Damozel," his Hilary Cutts in "The New Sin" and Colonel Felt in "The Spy." His extraordinary work as Richard Laird in "The Song of Songs," Irene Fenwick's starring vehicle which recently closed its long run at the Eltinge theater, New York, suggested him as the ideal actor to portray the interesting character of Richard Ward in Kleine's "The Spendthrift."

"THE OLD HIGH CHAIR" (Majestic).

"The Old High Chair," a two-reel Majestic release of June 27th in the Mutual program, is the sort of drama that touches to life the fundamental emotions and strikes home to the hearts of young and old with a sure appeal. Gladys Brockwell, Marguerite Loveridge, W. E. Lawrence, Ray Myers and C. Elliot Griffin are the principal players in the cast. Miss Brockwell's acting of a difficult and exacting role and one requiring several changes in age and in appearance is deserving of especial mention and commendation. Alone as the result of her children's marriage, death or departure and her husband's death on the field of battle, an old woman wanders into the attic of her home and comes upon the high chair of her children. This stirs recollections, and as she sits there in the attic the events of her life pass in review before her. In a vision she sees again the day of her home-coming as a bride and the happy years spent with her husband and growing children. The first great sorrow, the death of her only daughter, is lived over again.

The call of adventure robs her of her young son, Jack, and when war is declared, her husband and elder son go out. The latter returns without his father and soon marries and goes away to the city to build up a fortune. The old mother has recently visited him and his beautiful wife and despite the fact that they urge her to remain with hem their home does not seem like her own and she leaves. So she returns to her own cottage and as she sits in the attic, brooding over the past, a step sounds on the stairs. A tall figure enters and crosses the room and folds the old lady in his arms. It is Jack, her son, returned from the sea, and the two laugh and cry and kiss as the scene fades out.

Scene from "The Old High Chair" (Majestic).

"ALWAYS IN THE WAY" (Metro).

The next release of the Metro Pictures Corporation will be the Dyreda Art Film's production of Charles K. Harris' song story, "Always in The Way," in which Mary Miles Minter makes her debut on the Metro program. "Always in The Way" as a song, swept the country some ten years ago and when Charles K. Harris decided to develop a big subject, from one of his most impressive songs he selected "Always in The Way" as the most fitting. J. Searle Dawley of the

Scene from "Always in the Way" (Dyreda).

Dyreda had charge of the staging of the piece and succeeded in carrying out Mr. Harris' intent, to perfection. A number of the African scenes were staged at Nassua in the Bahama Islands, with the native colored population reaping a harvest as "Zulus."

Mary Miles Minter was last seen on the speaking stage in the Metropolitan production of "The Littlest Rebel" in which Dustin and William Farnum starred. She was referred to by the New York papers as the littlest and most artistic leading woman on the American stage.

"Always in The Way" will be released by Metro Monday, June 21st. It is in five acts and contains two hundred and sixty-four scenes. The production required three months to make, part of which time was spent in transit to the Bahamas, to Jacksonville, Florida, and Saranac Lake, New York. A strong cast of players support Miss Minter in the picture.

"THE SACRIFICE" (Lubin).

In the twelfth number of the Lubin "Road o' Strife" serial, released June 21, in which the Lubin Company is featuring Crane Wilbur and Mary Charleson, the action becomes intensely dramatic and thrilling. Robert Dane solves the mystery of Gilbert Jerome's death and the part played by the silver cup.

Detectives capture Dane, but Daisy, the show-girl, escapes with the cup, breaks into the residence of the governor and tragically proves in his presence that the poison which

Scene from "The Sacrifice" (Lubin).

killed Jerome is contained in the metal of the cup and that this unknown poison is neutralized and even made a beneficial tonic when acted upon by the minerals in the water in the spring. As Alene is led from her cell to the scaffold, word comes that the governor has granted a reprieve.

In this chapter of the serial are Mary Charleson, Crane Wilbur, Francis Joyner, Howard Mitchell, Peter Lang, James Burns, Herbert Fortier and Rosetta Brice.

"THE WOMAN FROM WARRENS" (Majestic).

"The Woman from Warrens," a two-reel Majestic, enlists a cast of uniform acting strength. Lucille Younge, F. A. Turner, "Billy" Hutton and Charles West are the principals.

The central situation deals with Wynona Ware, who has suffered wrong at the hands of Hanson Landing. By chance she meets him again when she registers at a little country resort hotel. She finds him in the full tide of making love to Alice Thompson, daughter of Fred Thompson, manager

Scene from "The Woman from Warrens" (Majestic).

of the hotel. Landing is arranging a mock marriage with Alice when Wynona, the woman from Warrens (Warrens being the name of the New Jersey town in which Wynona and Landing lived) comes to Alice's aid. Wynona takes Alice's place in the elopement and does not reveal her identity until they are on a lonely road. There she covers him with a revolver and makes him promise to leave the country permanently.

There is a pretty interest between Wynona, played by Lucille Younge and Fred Thompson (F. A. Turner). Thompson gets his foot caught in a railroad "frog" at the crossing. His daughter Alice faints with fright, but Wynona is able to tear him loose. This arouses Thompson's admiration and later his affection. In the end Wynona marries Thompson.

"HIS WIFE'S PAST" (United Pyramid).

"His Wife's Past" sees Ruth Blair, the young emotional actress, playing with Edwin August, Iva Shepard and Bill Bailey in Pyramid pictures on the United Program at her best as a portrayer of highly colorful roles. Indeed her feeling for the part—that of a young wife who comes almost to the point of losing her husband's trust and affections and who now holds the former circumstances over her head for blackmail—makes her interpretation of it very remarkable. The drama itself holds one spellbound by its tense situations.

Scene from "His Wife's Past" (Pyramid).

The scenes are lavishly designed and set, according to the usual artistic methods of Edwin August. This will be the third offering of the Pyramid Company. Those who have seen the highly artistic productions of "The Law of Nature" and "Canned Curiosity" will appreciate the unusual quality of the latest drama by Pyramid players when they learn that it is even more carefully and expensively produced than the first two. It will be released June 26.

"PROVIDENCE AND MRS. URMY" (Essanay).

This is a thrilling three-act romance of an American heiress who weds a nobleman without knowing it. Her mother is determined that her daughter wed a man of rank, but the girl is independent and contrary to the ordinary story of this character declares that she will wed only for love. Her mother takes her to Europe to introduce her into high social circles. When she is being driven alone to the place where she is to stay she proposes to the chauffeur that they enter into a marriage in name only, as she fears her mother will force her to wed against her will. They go to a cottage to live and the chauffeur finally wins her love. He then reveals to the girl that he is the very man that her mother wished her to marry. They then return to the husband's estate and the girl is happy. Beverly Bayne and Francis X. Bushman take the leading parts. Released June 29.

Scene from "Providence and Mrs. Urmy" (Essanay).

"WHICH SHALL IT BE?" (Thanhouser).

Long ago Edwin Thanhouser proved that he was a master hand at children's stories, and he has begun the release again, evidence that he can still excel himself. On June 22d he will release "Which Shall It Be?" in two reels. This is founded on the famous old home-circle poem of that name. To read the lines one's emotions are stirred, but the opportunities in the filming increase the effect. It tells of a wealthy man who offers a poor couple comfort for life if they will give him one of their seven children. At night, when the little ones are all asleep, the parents steal softly in to choose the child to be given away. They stop at each tot, but find a reason why they want to keep that one—and pass on to the next.

"Which shall it be—which shall it be?"

"I looked at John—John looked at me."

The little cripple becomes most precious; and the bad boy of the lot—well, he needs a mother's care. And so they write back that they cannot give one away.

Zana Williams plays the mother in sweetly simple fashion, and Ernest Warde the father. All the Thanhouser juniors come in for a strong share of the work; Helen Badgley, Leland Benham, the Fairbanks Twins and a few additions make up the seven children. The handling of the little story in two reels makes it an offering of standard value that will be heard from.

Scene from "Which Shall It Be?" (Thanhouser).

"THE WAR O' DREAMS" (Selig).

"The War O' Dreams" is a Selig three-reel Diamond Special, presenting a strong and convincing argument against the destruction of human lives wrought by warfare. It was written by W. E. Wing.

Arthur Ensign, an aged inventor, and his wife live together in poverty so that Bessie, their daughter, may receive an education in a distant seminary. Ensign invents a powerful explosive. It undergoes a successful test by the government.

Scene from "The War o' Dreams" (Selig).

Ensign, exhausted by his long hours of work in his laboratory, falls asleep and dreams that he has become a general in an army; that an invading army is ravaging the country, and that finally he is called upon to bring into play his new explosive, "Trixite," which by the ether wave, piles battlefields deep with the slain. Bessie Eyton stars, and is ably supported by Edwin Wallock, Lillian Hayward, and others. This three-reel drama is to be released Thursday, July 1st.

GOTHAM FILM RELEASE.

The second release of the Gotham Film Co., "A Trade Secret," dramatized from the story of the same name by Alfred M. Pote—which appeared in the All Story-Cavalier magazines, will give the picture fan an opportunity to see for the first time one of Broadway's best known actors, Mr. Frederic de Belleville, whose name is a household word from coast to coast, and who is now starring in the all star revival of "A Celebrated Case" at the Empire theatre. Co-starring with him is Miss Betty Marshall, the Gotham Fashion Plate, who is equally well known to Broadway theatre goers through her many appearances in musical comedy.

"THE FLOATING DEATH" (Kay-Bee).

One of the most splendidly spectacular productions released in the Mutual program this year is the two-reel Kay-Bee drama, "The Floating Death," founded on a scenario by C. Gardner Sullivan and Thomas H. Ince and released June 25th. The terrible scenes attending the loss of an overloaded excursion steamer which has caught fire and the sinking of two ships from an explosion of dynamite on one of them when they collide form the big moments in the story. The production was made under the direction of Richard Stanton and Mr. Ince, and Mr. Stanton and Enid Markey are featured in the cast, which also includes Lewis J. Cody.

Scene from "The Floating Death" (Kay-Bee).

"MARRYING MONEY" (World Film).

"Marrying Money" is the name of a forthcoming World Film feature in which Clara Kimball Young plays the leading role, that of a lovely girl whose necessity in life is to marry money.

A Count is the prospective prey of the young lady, but when it is discovered that the nobleman has nothing but his title to offer the girl, the projected marriage does not take place. And here the real interest of the story bcomes apparent. "The best laid schemes of men and mice gang aft agley." The young

Clara Kimball Young.

lady falls seriously in love with a penniless young fellow (played by Chester Barnett). There is a great outcry on the part of the girl's parents, but when it is subsequently revealed that hubby unexpectedly comes into money all trouble is smoothed away.

James Young is directing the picture, which is expected to be his finest effort so far. W. W. Jefferson, son of the famous Rip Van Winkle, also appears in Miss Young's support.

ORDERS FOR MINA FILMS INCREASE.

The new series of MinA Films is jumping fast into vogue. The best evidence of this comes from the fact that orders for prints have increased to such an extent that to-day more copies are placed on the market than at any time since the origin of this brand.

This extraordinary jump in favor is the result of merit alone. It crowns the indefatigable efforts of the MinA producers to make one reel comedies that are unusual.

"ONE WOMAN'S WAY" (American).

Vivian Rich is the star of "One Woman's Way," and, in this one reel American release of June 23rd in the Mutual program, she enlivens motion picture audiences (and, incidentally, she enlivened the unsuspecting diners who first saw her do it in Santa Barbara's most popular restaurant) by leaping up in

Scene from "One Woman's Way". (American).

a crowded cafe and diving into a large goldfish tank in order to win a bet. This sensational incident in a way belies the story which is deeply human and concerned with a woman's unselfish devotion to her blind husband and her effort to help him. Miss Rich is supported by the old Flying "A" favorites, Louise Lester, Jack Richardson, and the former San Francisco matinee idol, Joseph Galbraith. The play was produced under the direction of Archer MacMackin.

KLEINE'S "THE SPENDTHRIFT" AT FINE ARTS THEATER.

George Kleine's latest six-part feature, "The Spendthrift," featuring Irene Fenwick, will be given its premier Chicago presentation at the Fine Arts theater. The attraction opens a two weeks' run at the big Hamburger house commencing June 26.

"The Spendhrift" is fresh from the Kleine New York studios and marks the latest addition to the long list of recent Kleine successes, featuring in addition to Miss Fenwick an unusual cast of well known Broadway players. Cyril Keightley, the Australian actor, who appeared with Miss Fenwick in "The Song of Songs" at the Eltinge theater, New York, is seen opposite her in "The Spendthrift." Malcolm Duncan, familiarly known to Broadway for many seasons as a leading man for Harrison Grey Fiske, is also seen in the big George Kleine film.

"The Spendthrift" is founded on the famous stage play by Porter Emerson Browne and is scheduled for general release in the United States through the George Kleine offices June 21.

"THE LORELEI MADONNA" (Vitagraph).

The Western Vitagraph Company, with studios at Santa Monica, California, has just completed a three-part drama, "The Lorelei Madonna," in which some of the most beautiful spots, the length and breadth of the Golden State, are reproduced on the screen as backgrounds for dramatic action. Juan de la Cruz, a well-known baritone, popular throughout the West and idolized by the music loving public of California, played the lead and was given exceptional support by members of the Western Vitagraph Company, including Alma Rueben, Marcia Moore, George Stanley, George Holt, Otto Lederer, George Kunkel, and Master Roy Lederer, one of the youngest moving picture stars, under the direction of Rollin S. Sturgeon. "The Lorelei Madonna" was written by Lulu Case Russell, with scenes laid in California and Hayti, to which latter place a company of Vitagraphers journeyed by way of the Panama Canal in order to obtain that atmosphere of realism, characteristic of the Island.

"BEPPO, THE BARBER," A KOMIC.

Fay Tincher and Edward "Komic" Dillon's troupe of laugh makers, are now working on "Beppo, The Barber," at the Reliance-Majestic studios. Elmer Booth, Chester Withey, author of "Komic" comedies, Max Davidson, Frank Darien and Louise Aitchel have parts. Miss Tincher is featured.

Beppo the Barber is an ambitious and adventurous soul who longs for social favor. Happening to shave the beard from a Duke, he decides to put it on and be the Duke. He is. Miss Tincher is the manicurist of the hotel where Beppo shaves. While there is no professional jealousy between them, there is considerable trouble.

"THE DREAM DANCE" (Lubin).

The three-reel Lubin drama, "The Dream Dance," released June 24, is a powerful story of lights and shadows in Paris and the Pyrenees—a tale in which art, love, temperaments, joys and tragedies are jumbled about kaleidoscopically.

A young vicomte, with great talent as an artist, goes to the Pyrenees to paint landscapes. There he paints a portrait of a little Gascon maid. He falls in love with the girl and secretly marries her. Later upon his return to Paris the

Scene from "The Dream Dance" (Lubin).

vicomte plunges into the gay whirl of student life in Paris. He meets a dancer, with whom he falls desperately in love, forgetting entirely his little Gascon wife.

From then on the story moves with unusual swiftness, and with many sharp dramatic turns and climaxes. The vicomte plays the game of life with more speed than skill, and in the end pays the heavy scoring against him. In the cast are L. C. Shumway, Melvin Mayo, Mary Coughlin, Velma Whitman, George Berrell, Adelaide Bronti, Natalie de Lontan, George Routh, Riccardo Espino and Leon Routh.

"THE MERRY MOVING MEN" (Kalem).

Although Ham and Bud are among the most popular comedians in motion pictures, they were utterly unknown to photoplay patrons only eleven months ago. "The Merry Moving Men" contains the secret of their meteoric rise. The absolute lack of labored effort to be funny; the happy-go-lucky, devil-may-care spirit which characterizes their work in this comedy is calculated to tickle the risibles of even the grouchiest observer.

As indicated by the title, Ham and Bud land jobs as moving men. The desire to work is a new and strange one to them and ambition wanes after they have moved the Duponts' heavy furniture from the house to their truck.

Scene from "The Merry Moving Men" (Kalem).

A circus attracts the attention of the precious pair while they are on their way to the Duponts' new home. Forthwith they find themselves tired of work, and while the owners of the furniture fume and fret at the delay connected with the delivery of their effects, Ham and Bud visit the circus. That is, they try to take it in, but one of the canvass men sees the pair crawling under the tent and shows them the error of their ways. In this, he is helped by a big bale stick.

Back to the van the moving men hasten. Again they set out for their destination, but before they go very far night overtakes them. Unloading one of the beds from the van, Ham and Bud turn in and go to sleep. As for the unfortunate owners of the furniture, they are compelled to sleep on the soft spots of a hardwood floor.

The moving men deliver the furniture the following morning. Dupont meets them in front of the house, and once again retribution overtakes the adventurers. "The Merry Moving Men" will be released by Kalem Monday, June 29.

"SALAMBO INAUGURATES NEW THEATER.

Montgomery, Alabama, is treating itself to the last word in motion picture theatres. The New Strand is the name of a brand new $50,000 theatre which the capital of Alabama will see opened to the public on Saturday, June 12th.

In respect of exterior design and internal equipment, the New Strand is one of the most beautiful and efficient in the world. Manager W. T. Hix is enthusiastic over the outlook of his company's theatre and in an interview said:

"The question of the picture to be shown at our premiere on Saturday, June 12th, was an important one, and not to be settled in an offhand manner. We needed a big picture for the occasion, something grand and outstanding in its appeal. We chose "Salambo," relased through World Film, because it is the biggest and most imposing production available for our purpose. It is a colossal spectacle; we needed a colossal film on our screen the very first time our patrons looked upon it. In 'Salambo' we have it."

COMPLIMENTS FOR COMEDY STAR PICTURE.

That the Comedy-Star idea is working out according to the expectation of President Phil Gleichman was verified by a glowing compliment paid to it by the New York Evening Sun, one of the most conservative papers in the country. This came during the exhibition of Thomas A. Wise in "The Ready Made Family" at the Hippodrome.

Under date of June 7th the Sun's account of the idea runs in part as follows: "—— Mr. Wise's comedy is proof that refined fun with a sentimental touch will 'go big' and that slapstick is not the only film drawing card On the same programme is a knockabout farce that last night's crowd did not like as well as the Wise picture.——"

Others papers throughout the country have published laudatory commendations and the general trend of opinion seems to forecast a sweeping victory for clean comedy.

ROBERT WARWICK IN "THE FACE IN THE MOONLIGHT."

Robert Warwick, in the Wm. A. Brady World Film photoplay, "The Face in the Moonlight," enacts a dual role: he is simultaneously Victor, a brave aristocratic soldier under Napoleon, and Rabat, his dissolute and sinful half brother. The half brothers only meet once. The good one goes to success and promotion in the army. In the picture, Rabat is seen just prior to his execution. On Mr. Warwick's immediate left stands the priest ready to administer consolation and the last rites of the church to the doomed man. The gentleman on the right is Mons. Albert Capellani, the celebrated French director, who is responsible for the production.

Scene from "The Face in the Moonlight" (World Film).

Observe there is a black cat perched contentedly on Mons. Capellani's shoulder. A black cat is Capellani's mascot. He always has one in his pictures.

PANTAGES SELECTS METRO.

The Pantages theatres in Oakland and San Francisco have inaugurated a moving picture policy with their vaudeville.

After looking over the market very carefully, they decided on two "Metro" productions for the initial performances, "The Cowboy and the Lady" and "The Middleman."

"THE WHITE SISTER (Essanay).

This is one of the most intensely dramatic photoplays ever produced. Viola Allen has put all her genius into the play, with the result that it is unsurpassed in the portrayal of the tense emotions called for in the production. Miss Allen's beauty is of the type that photographs with exceptional excellence and she entered into the spirit of producing the photoplay with an unbounded enthusiasm. While it is her first experience in photoplays she had not the slightest difficulty in adjusting herself to the work. The thrilling scene in the convent where the white sister comes face to face with the man she supposes is dead is especially enacted. There is a moment of great joy at the reunion and then one of overwhelming tragedy when the lovers realize they are forever separated by the veil. The play is the greatest work of the late F. Marion Crawford and its intense human element is attested by the success the play had on the speaking stage. The story is exceptionally adapted to photoplay production. The play is released June 21 through the V. L. S. E.

Scene from "The White Sister" (Essanay).

"THE MECHANICAL MAN" (Universal).

"Phroso," who is known the world over for his wonderful impersonation of a mechanical manikin, is featured in "The Mechanical Man," a Joker comedy which is to be released on June 28 by the Universal. Director Curtis has assigned Max Asher and "Phroso" to the leading roles, and together they have produced a film of the most interesting character.

"Phroso's" imitation of a walking manikin has been seen in Cape Town, Africa, and in Nome, Alaska, in Hongkong

Scene from "The Mechanical Man" (Joker).

and New York, and everywhere experts have pronounced his work wonderful. Not once during the entire projection of the film does he flicker an eyelash; not once does a muscle of his face twitch. He moves like a veritable automaton and one wonders at times whether he is not actually being imposed upon by a real mechanical toy instead of by a skilled artist of the stage.

All through the picture there is not the faintest indication that "Phroso" breathes and his fall, in which he simulates the breaking of the toy manikin, is without doubt one of the most realistic episodes of the unusual comedy. He falls flat on his face with no attempt to break the force of his tumble and one expects to see him picked up with a broken nose, as that prominent feature of his face strikes the floor first with stunning force. How he does it only "Phroso" himself knows. "The Mechanical Man" is the first of many sensational vaudeville acts around which the Universal will weave stories for presentation in photoplay form.

"JORDAN IS A HARD ROAD" TO BE FILMED.

Sir Gilbert Parker, who was made a baronet on the occasion of King George's birthday, has consented to the filming by the Reliance company of his novel, "Jordan is a Hard Road," and it will be made into a Mutual masterpicture at the Hollywood studios. The cast has not yet been determined. The scenario from the book is being prepared by Mary H. O'Connor, of the Mutual scenario staff. It will be pictured in four parts.

The story deals with the life and reformation of Bill Minden, a train robber. His daughter, a lovely girl who grows up in ignorance of her paternity, is in love with an English lord. In the end Bill gives his life for the sake of his daughter's happiness. The story is full of powerful climaxes

TERRITORY FOR ASSOCIATED SERVICE SELLS FAST.

Arthur Bard the General Manager of the new Associated Service which is shortly to release a complete service of twenty-one reels a week, is highly gratified at the rapidity with which territory is being disposed of. At the present time, however, it is impossible to give the names of the subscribers, owing to the fact that there exists in some sections a lively competition for the franchise, while those exchangemen who have signed up for various reasons for the present wish to have their names withheld from publication.

MAKE HEADQUARTERS AT GOLDEN GATE.

Visiting exhibitors, manufacturers and all those who are coming a long way to attend the Moving Picture Convention in July are invited to make their headquarters at the Golden Gate Film Exchange, Inc. Sol Lesser extends this invitation to all.

"THE MELTING POT" SELLING FAST.

John Cort seems to have found that the sale of a feature picture on a state rights basis is just as lively a business as it ever was considering the activity around the offices of the Cort Film Corporation in the Longacre building where "The Melting Pot," with Walker Whiteside in the leading role, was the attraction of buyers from all over the country last week.

Some of the cream of the territory in the United States and its insular possessions has been disposed of and offers have been made for virtually all of the North American continent as well as for sections of the rest of the world. Even the Hawaiian Islands found a buyer in the person of Nat Manger of San Francisco, who also took California, Nevada and Arizona. New Jersey went to N. Edward Mallouf who is said to have paid a good sum for the right to exhibit it there. Then the Herald Film Corporation bought New York City and Long Island. The remainder of New York state and all of Pennsylvania were taken by the Authors' Film company. New England has been sold to E. W. Lynch of Worcester, Mass.

BUY BLOCK OF "PROHIBITION" TERRITORY.

The Rowe-Walker Features, with offices at No. 105 Temple Court Building, Minneapolis, Minn., have purchased the exhibition rights of "Prohibition" for the states of Minnesota and North and South Dakota. The deal was closed Friday, June 11th, by Robert T. Kane, president of the Prohibition Film Corporation, who left the home offices in the Candler Bldg., New York City, some days ago on an extended trip which is expected to result in the final sale of all the North American territory for the picture.

When Mr. Kane left New York he had offers for the rights to exhibit "Prohibition" in the various sections of the country and the formal signatures to contracts was all that remained to close a number of important deals. His first stop was Minneapolis and his business there was quickly closed up—he arrived on the morning of the 12th and left the same evening for Kansas City, Mo., with Denver, Col.; Portland, Ore.; Seattle, Wash.; San Francisco, Cal., and Los Angeles, Cal., as the next scheduled ports of call. Mr. Kane expects to be absent from New York for three weeks or a month.

"THE SANDS OF DEE" (Biograph).

While the Biograph producers were at their Los Angeles studios during the summer of 1912, Mr. Griffith's attention was attracted by a young girl whose likeness he had been seeking for months to fit the exact type of Mary, around whom Charles Kingsley had written "The Sands O' Dee." One look at the girl was enough to satisfy Mr. Griffith that she was the one he was looking for and straightaway cast her for the role of Mary. Mae Marsh was the girl and her work in her first picture appealed to Mr. Griffith in such a manner that he immediately added her to the large company of All-Star Biograph players.

This simple story, told in the Biograph's usual convincing manner, and produced amid the many rugged cliffs which abound the Pacific coast along Balboa and Long Beach, California, will always be welcomed at the motion picture theatres. The photography is excellent, locations are beauti-

Scene from "The Sands of Dee" (Biograph).

ful, and the acting is superb. It is Biograph all the way through. Mae Marsh interprets her role with the skill that bespeaks the author's inspiration. Robert Harron, Claire McDowell, Charles H. Mailes, W. Chrystie Miller, Grace Henderson and Edwin August complete the well chosen cast.

"The Sands O' Dee" is a film classic in one reel and measures well up to the high standard set by the previous Biograph re-issues. It is released Friday, July 2.

HAZEL DAWN AS CLARISSA.

A feature that may be called both thrilling and charming is a rare composition, but this unusual description may be accurately applied to the next Famous Players production, released on the Paramount Program June 17, starring Hazel Dawn as Clarrissa, the central character of Ronald MacDonald's unique story, "Gambler's Advocate," which as a novel has had one of the widest sales of contemporary literature.

The story may be characterized as a melodramatic romance.

Hazel Dawn in "Clarissa" (Famous Players)

It was this novel combination of qualities that made the book, when published, one of the six best sellers of the season, and it is the same variety of interest that gives the photoplay such distinctive appeal.

James Kirkwood, whose last apeparance on the screen was opposite Mary Pickford in "Behind the Scenes," enacts the role of Gambier, and infuses into this characterization all the force and vigor which it requires. The supporting company is further distinguished by the presence of Fuller Mellish, Robert Broderick, and Maude Odell, who also appeared prominently in support of Miss Dawn in "Niobe."

WILLIAM COURTLEIGH, JR., IN NEW SERIAL.

William Courtleigh, Jr., who is to be featured with Lillian Lorraine in the new Balboa made serial, "Neal of the Navy," to be released by Pathe, was born in Buffalo, N. Y., March 8, 1892. His father is so well known as to require no comment. Born into a theatrical atmosphere the young Courtleigh took naturally to the stage and made his maiden plunge at the tender age of five years, appearing in his father's East Lynne company. From then on for a number of years he continued with his father, leaving when he was ten years old to get some schooling. His education was continued through one year at the University of Chicago. His first job, he laughingly tells, was riding after cattle in the Chicago stock yards, but he could not long resist the lure of the stage, for being offered an engagement with a stock company in Bridgeport, Conn., he eagerly seized the chance. Engagements at the Harlem Opera House in New York, with Robert Mantell, and in stock in Los Angeles, Atlanta and Milwaukee followed. His more recent engagements were with Ethel Barrymore in "Her Picture," "The Nightingale," and H. B. Warner in "Under Cover."

ARE SOON TO SHOW "PROHIBITION."

Arangements for the release of "Prohibition," the big temperance picture which "Bob" Kane has so successfully promoted, are rapidly being completed and it is expected that within the next three weeks it will be running in big theaters in New York City, Brooklyn, Boston, Chicago, and other large cities. The Lynch Theatrical Enterprises, who control the New England territory, have contracted to use the feature in the well known Tremont Temple in Boston. Jones, Linick & Schaffer, who have purchased Illinois and other states in the Middle West, are planning to open the picture in the Studebaker theater, Chicago.

Mr. Kane's trip to the Pacific Coast has been delayed but he is leaving this week to visit Minneapolis, Kansas City, Denver, Portland, Ore.; Seattle, Wash.; and San Francisco, Cal. to close contracts which have been tentatively drawn.

CALGARY CONCERN HANDLE MINUSA SCREENS.

The home office of the Minusa Cine Products Company, in St. Louis, has made arrangements for the sale and distribution of Minusa Gold Fibre Screens throughout the western provinces of Canada, by the appointment of the World Features, Ltd., of Calgary, Alta., as their exclusive agents. A large order of screens that the St. Louis factory of the Minusa Company is working overtime to fill, will go to Calgary within a short time.

"CHIMMIE FADDEN," A MOST UNIQUE LOVE COMEDY.

"Chimmie Fadden," in which Victor Moore plays the stellar role under the management of the Jesse L. Lasky Feature Play Co., is positively the most unique love comedy on record. It ran for years on the legitimate stage, and contains all the elements for high class film comedy. What Victor Moore, the most celebrated Broadway comedy star yet seen on the

Scene from "Chimmie Fadden" (Lasky)

screen, is able to do with an eccentric character in photo-drama was sufficiently indicated by his hit in "Snobs."

Victor Moore is of course ideal for the Irish-American character of "Chimmie." Camille Astor plays the role of the "Duchess." The other leading parts are assigned to Raymond Hatton, Mrs. Lewis McCord, Ernest Joy, Anita King, Tom Forman and Harry de Roy.

The picturization of "Chimmie Fadden," which is incontestably in its own way one of the great and typical American classics, has been done with the utmost care. For some months the Lasky Company has been making the most persistent efforts to raise the standards of film comedy, and characters of this sort are too rare and precious to be handled except with the most painstaking effort.

FAVERSHAM IN "THE RIGHT OF WAY."

William Faversham is working at the studios of the Rolfe Company on a motion picture version of Sir Gilbert Parker's novel "The Right of Way" under the direction of Jack Noble and the experienced eye of a man familiar with Canadian backwoods life of which the novel treats. Mr. Faversham is greatly pleased with the idea and has dubbed the extra

Faversham, Noble and the Watchman in "The Right of Way"

man "the watchman." "He spent five years in the constabulary, you know, and knows every inch of the Caribou country; he has made a life study of the modes and types of the country and is as familiar with the furniture and fixtures of the place as to be able almost to build you a Canadian hut with ordinary cardboard. I am proud of the results achieved by our watchman and hope he proves valuable enough to cause every production to install one."

Alice Brady in "The Cup of Chance."

Noted Legitimate Player Will Appear in Powerful Drama of Knickerbocker Star Features.

IT IS announced by Knickerbocker Star Features that the play in which Alice Brady, the youthful and popular legitimate star, is soon to be seen on the regular program of the General Film Company will be entitled "The Cup of Chance" by the Rev. Clarence V. Harris.

The play is one of the most powerful from the pen of this well known author, and, written especially for Miss Brady, affords a world of opportunity for showing herself to the best advantage to her host of admirers in both the legitimate and the picture fields. She plays the part of "Hope," a young girl who never had a chance, whose whole life has been surrounded with the bad in life. She wins the role of the Goddess "Circe" in the opera of the same name. Men flock around the popular prima donna and the tragedy in her life comes when she marries her step-father, the fact of the relationship being unknown at the time to either.

Miss Brady is supported by a notable cast including: Geo. W. Horard, Hope's admirer, Jack; Gladia Acaro, Hope's mother; Geo. Reinhart, theatrical manager; Morse Kaupel, Duncan, rival of Jack; James Levering, Wilson, proprietor and big business man; Fritz Orlamond, Templeton; Mrs. Orlamond, a society woman; Elaine Ivans, Dorothea, Templeton's daughter; Ezra Walck, a cafe manager.

"The Cup of Chance" will be an early three-reel release on the regular program of the General Film Company

ANOTHER MAJESTIC KID COMEDY.

The latest "kid" comedy to engage the Majestic company of children under the direction of the Brothers Franklin is "The Kid Magicians." The full strength of the company is seen with Georgie Stone, Violet Radcliffe, Carmen De Rue, little Betty Marsh and Edna May Wilson. This time adults act with the children; Vera Lewis and Jennie Lee.

The story concerns the adventures of Tiny Rags, a caddy in the home of a rich little boy. Tiny Rags is ashamed of his own clothing and secures that of a friend of Georgie, the rich litle boy. He locks Willie, the friend, in a coal cellar and appears at the party. The children see a magician breaking eggs, pouring them into a hat, and taking out little chickens. Georgie tries this trick, but it won't work. The only result is that when his father puts on his opera hat the eggs run down his face.

"THE DEVIL'S DAUGHTER."

Produced from an adaptation of D'Annunzio's "La Giaconda," this picture seems like rather a poor imitation of "A Fool There Was." With Theda Bara playing Giaconda, the same stress is placed on passionate embraces and on the maniacal ravings of her victim, in this instance a sculptor, who falls an easy prey after the first kiss. Being all in a lugubrious key, the picture becomes wearisome and occasionally—when comedy was farthest from the intention of the actors—laughable. The hair-pulling encounter between the Devil's Daughter and another stouter daughter of the devil, brought a general laugh from the large audience at a private showing in the Broadway theater. Restraint is not recognized as a valuable asset of art in a production that is weak in its dramatic construction and, truth to tell, somewhat negative in the impression it leaves. The Florida settings are attractive and clearly photographed. Frank Powell was the director.

NOVEL LOBBY DISPLAY.

As a part of a most elaborate lobby display, "The Island of Regeneration," the Vitagraph Company has brought out a most attractive novelty in the nature of a parrot cut-out.

These cut outs are made of a heavy cardboard, notched at the point where the feet of the bird are supposed to be, and when set on any projection, they balance perfectly.

Many exhibitors are using from fifteen to twenty parrots set on strings stretched across the lobby, and the effect is striking, as the breeze sets them bowing and nodding in a most life-like manner.

ST. LOUIS SCREEN BOOSTER ON LONG TRIP.

Nat I. Brown, who has been out for a month on a trip in the interests of the Minusa Cine Products Company, boosting and placing contracts for Minusa Gold Fibre screens, wires from New York that he has found business so good and the demand for Minusa Gold Fibre screens so big that it will be at least a month before he swings back on the return trip to St. Louis.

MORTIMER FILM CLEANER AT PORTLAND.

The Mortimer Film Cleaner, is one of the big displays at The Maine State Exposition, now being held in Portland, Maine.

Catherine Carr, scenario writer of "The Melting Pot," has just finished the scenario for "Greater Love Hath no Man—" in which Emmet Corrigan is to be starred. Mrs. Carr has begun work on future productions for the Cort Film Corporation, the Metro and the Cosmos.

Notes of the Trade

"THE CHOIR BOYS," a Reliance subject now under way at the coast, will have an exceptionally striking rescue scene. Small Bobby Fuehrer is not only a film hero, but a hero in reality, for in making a scene for "The Choir Boys" he saved an associate player from becoming food for the California fishes.

• • •

Jack Clark and Gene Gauntier are working on a two reel Universal story by Ben Cohn, entitled, "The Mate of the Primeval." They are at the same time completing several scenes in "The Ulster Lass" which were delayed on account of certain elaborate sets not having been built in time. Both these pictures are regarded among the best this company has staged recently. Mr. Clark and Miss Gauntier are featured in both stories.

• • •

Harry Todd, the Essanay comedian in "Broncho Billy's Word of Honor," takes the part of sheriff, which he enacts with the uncompromising sternness of one who had never laughed nor had the slightest sense of humor.

• • •

Although George W. Terwilliger and Shannon Fife have been associated as director and writer, respectively, with the Lubin Company since 1912, it has happened that Terwilliger never directed any of Fife's stories until this month, when he produced "The Phantom Happiness" and "The Path to the Rainbow," each in three reels.

• • •

Myrtle Stedman, of the Bosworth, Inc., studios, is wearing some stunning costumes in the five reel gypsy story being produced by Oscar Apfel, with Lenore Ulrich, starred. Miss Stedman takes the part of an English lady, and is an excellent foil to the star.

• • •

Ben Turpin gets the worst of it when he sits on a chimney and tries to smoke out his fellow actors in a scene from Essanay's comedy "Snakeville's Hen Medic." Harry Todd puts a cartridge in the stove and Turpin is knocked off the roof into a tank of water. Incidentally Todd and the rest of the players were blown across the room and buried in the debris.

• • •

Burton King is producing a one reel story by Harvey Gates entitled "The Advisor." It is only a one reel story but there is meat enough in it to fill an ordinary three reeler. From start to finish it is a story fraught with the most tense situations imaginable and that it will end satisfactorily is not at all certain until the last moment.

• • •

Marguerite Loveridge makes her debut with the Griffith coast organization, at the Reliance-Majestic studios in "The Housemaid." She is supported by Frank Bennett, Wilbur Higby and Mae Gaston.

• • •

General Manager Rowland and Treasurer Engel of the Metro, spent Sunday last at Saranac Lake with Director McGill and the principles in "Sealed Valley" including Dorthy Donnelly, Rita Doettler and William Johnston.

• • •

Several important scenes were staged by Mr. McGill in honor of the Metro head's presence. "Sealed Valley" will be seen on the Metro Program early in July.

• • •

Mary Fuller will play the role of a nun in "The White Violet," a feature film which Lucius Henderson is now producing for release on the regular Universal program.

• • •

Walter Reed, former musical comedy comedian, has been added to the staff of writers in the Keystone scenario department under the direction of Hampton Del Ruth.

• • •

Jack Standing, Lubin's English star, recently stepped out of the scenes in the "Road o' Strife" serial, in which he is being featured with Crane Wilbur and Mary Charleson, to play a part in the three reel drama "In the Dark," being directed by Joseph Kaufman.

• • •

Lillian Drew, clever character actress with Essanay, has left for Chattanooga to join the company playing there. Miss Drew was with the company originally but was recalled to Chicago for special work. She now will take up her work in the photoplays requiring Southern settings.

• • •

With "Shattered Memories" practically finished, Robert Leonard is making haste to start on his next two reel story "Betty's Dream Hero," written by Witt Cochrane and Calder Johnstone. The regular Rex cast will appear in the leading roles, Robert Leonard playing opposite Miss Hall with Harry Carter in the other leading part.

• • •

Henry McRae and his company of 101 Bison players have left the Universal City studios for the Santa Barbara Islands where they have gone to stage a number of unusually sensational exteriors in connection with the recent wrecking of the Norwegian sailing vessel, Aggi Nord. No title has as yet been given the scenario on which the company will work while away. Wellington Playter, Marie Walcamp, Rex de Rosselli and Sherman Bainbridge are to play the principal roles.

Picture Theaters Projected

BIRMINGHAM, ALA.—Colman & Abernathy are having plans prepared for a commodious moving picture theatre to be known as the Strand.

WALLINGFORD, CONN.—G. H. Wilkinson will build a two-story moving picture theatre and store building, 85 by 150 feet.

WILMINGTON, DEL.—R. Topkis & Sons are planning to erect a three-story theatre building, 60 by 150 feet, to cost $125,000.

CHICAGO, ILL.—Frank F. Greenwald is having plans prepared for a three-story theatre, store and office building, containing lodge hall, 245 by 258 feet, to cost $150,000.

JOLIET, ILL.—B. Berkovitz, 910 No. Chicago street, will erect a one-story moving picture theatre and store building, 66 by 90 feet.

ATTICA, IND.—Charles McDermond will shortly open his handsome new moving picture theatre. The house has been named the Orpheum and will be devoted to the exhibit of high-grade photoplays.

CAMDEN, IND.—C. C. Hyatt, who conducts a moving picture theatre at Walton, Ind., has leased the Camden Opera House, which he will equip for the purpose of exhibiting moving pictures three nights a week.

HUNTINGBURG, IND.—M. T. Willard has opened a new moving picture theatre here. It has been named the Elite.

OSAGE, IA.—N. A. Page will shortly convert his brick stable property into an up-to-date moving picture theatre.

WICHITA, KAN.—L. M. Miller and Stanley Chambers are having plans prepared for a three-story moving picture theater, 110 by 125 feet, to cost $80,000.

BALTIMORE, MD.—William L. Allemand has let the contract for the erection of a one-story moving picture theatre, 30 by 104 feet, to cost $15,000.

BALTIMORE, MD.—C. W. Pacy Co., Charles and Cross streets, will expend about $10,000 in making extensive improvements to their moving picture theatre.

BALTIMORE, MD.—A. L. Brown, 844 West North avenue, is planning to erect a one-story moving picture theatre, 39 by 81 feet, to cost $10,000.

BALTIMORE, MD.—John C. Cremen is planning to erect a one-story moving picture theatre, to cost $9,000.

ROCKLAND, MASS.—St. Alphonsus T. A. Society will erect a two-story moving picture theatre, 54 by 56 feet.

WAKEFIELD, MASS.—Ground will shortly be broken for the erection of a three-story theatre, store and office building, 57 by 89 feet, to cost $45,000.

ELMORE, MINN.—P. H. Williams is having plans prepared for a moving picture theater. Work on the new building will be started at an early date.

MINNEAPOLIS, MINN.—Fleischer & Rae have been awarded the contract to erect a brick moving picture theater at 1006 Plymouth avenue for Hermann Liss.

MINNEAPOLIS, MINN.—The Hennepin Holding Company has let the contract for the erection of a fireproof moving picture theatre at 622 Hennepin avenue, to cost about $40,000.

OWATONNA, MINN.—M. T. Jones, who conducted the Gem theatre, is having plans prepared for another new moving picture theatre.

MOKELUMNE HILL, CAL.—G. Doust has opened a new moving picture theater here.

OAKLAND, CAL.—Improvements to cost about $5,000 will shortly be made to the MacDonough theater.

SALINAS, CAL.—Extensive improvements are being made to the Liberty theater.

WATSONVILLE, CAL.—About $3,000 will be expended for improvements to the Watsonville Opera House.

BRIDGEPORT, CONN.—Marsh Brothers have been awarded the contract to erect a two-story moving picture theater, 42 by 96 feet, for Samuel Greenbaum.

FAIRFIELD, CONN.—C. G. Rossling & Co., 758 Connecticut avenue, Bridgeport, Conn., has obtained the contract to erect a one-story moving picture theater, 36 by 81 feet, to cost $8,000, for William Smith.

MIDDLETOWN, CONN.—Salvador Adorne has let the contract for the erection of his new two-story moving picture theater, 55 by 130 feet.

CHICAGO, ILL.—Walter Ahlschlager, 111 West Washington street, is planning to erect a three-story theater, store and flat building, 240 by 125 feet.

WINCHESTER, IND.—Miss Ethel Fisk has disposed of her interest in the Arcade theater to James and Richard Tracey of Fairmount, Ind.

ELLSWORTH, KAN.—F. B. Rice is having plans prepared for a $15,000 moving picture theater.

MORGANVILLE, KAN.—C. W. Perreault is preparing plans for a one-story opera house, 40 by 80 feet, to cost $6,000.

NEW ORLEANS, LA.—J. F. Schmidt will shortly open a new airdome at Iberville and Galvez streets.

BALTIMORE, MD.—William Allen, 508 Somerset street, has been awarded the contract to erect a one-story moving picture theater, 32 by 99 feet, to cost $6,500, for the Baltimore Amusement Co., 619 East Federal street.

BOSTON, MASS.—Jacob Shapiro, 46 Chestnut street, is planning to build a two-story moving picture theater, 120 by 78 feet, to cost $30,000.

BROCKTON, MASS.—The Crescent Amusement Co., 112 Tremont street, Boston, Mass., are having plans prepared for a two-story theater and office building, 170 by 150 feet, to cost $500,000.

LYNN, MASS.—About $35,000 will be expended in remodeling the Olympia theater.

BAD AXE, MICH.—The Knights of Columbus are having plans prepared for a three-story brick moving picture theater and lodge building, 40 by 120 feet, to cost $25,000.

WYANDOTTE, MICH.—The Harris-Warren Amusement Company will erect a concrete, brick and steel moving picture theater on Biddle avenue, 75 by 120 feet, to cost $50,000. It will have seating capacity for about 1,200 persons, including a balcony.

MINNEAPOLIS, MINN.—The American Realty & Building Co., 211 Lake street, has been awarded the contract to erect a one-story moving picture theater, 46 by 136 feet, to cost $16,000, for the Lake Amusement Co., 31 Lake street.

ST. PAUL, MINN.—Jacobson Brothers will build a $9,000 moving picture theater.

WOODVILLE, MISS.—N. A. Wood will make extensive improvements to his moving picture theater and increase the seating capacity with an addition of several hundred new opera chairs.

ST. LOUIS, MO.—Work on the construction of a two-story moving picture theater and office building for the Halve Investment Company is well under way. The new house is located at 5847-55 Delmar avenue and will cost when completed $8,000.

BROOKLYN, N. Y.—The Bayridge Theater Corporation, 46 Madison street, is having plans prepared for a three-story theater building, 88 by 169 feet, to cost $200,000.

BROOKLYN, N. Y.—A. Reisner is planning to erect a one-story moving picture theater, 100 by 100 feet, to cost $15,000.

BUFFALO, N. Y.—Peter Mazuca and Anthony Del Bello, 295 Swan street, are having plans prepared for a two-story moving picture theater and store building, 39 by 100 feet, to cost $25,000.

NEW YORK, N. Y.—Sophie Knepper, 4054 Third avenue, will expend about $6,000 in making alterations to her moving picture theater.

ROCHESTER, N. Y.—Walker, Livingston & Brackett, 622 E. & B. building, are preparing plans for a one-story moving picture theater and store building, 57 by 100 feet, to cost $18,000.

TROY, N. Y.—D. A. Shea, 2328 Fifth avenue, is planning to erect a moving picture theater, to cost about $15,000.

ALLIANCE, O.—Smith Amusement Company will erect a one-story moving picture theater and store building, 63 by 110 feet.

CLEVELAND, O.—William H. Upham, 238 Superior avenue, N. W., is considering plans for a one-story moving picture theater, to cost $20,000.

COVINGTON, O.—Cramer & Simes are having plans prepared for a one-story moving picture theater, 22 by 80 feet.

FOSTORIA, O.—Buck Brothers are considering plans for a one-story moving picture theater, 32 by 120 feet, to cost $18,000.

MANSFIELD, O.—Smith Amusement Co., Alliance, O., are having plans prepared for a one-story moving picture theater, 62 by 108 feet, to cost between $25,000 and $50,000.

SANDUSKY, O.—George J. Schade will erect a two-story moving picture theater and commercial building, 44 by 188 feet, to cost $30,000.

SEBRING, O.—Smith Amusement Company will expend about $60,000 in remodeling their moving picture theater located here.

ERIE, PA.—Andrew Weschler will make extensive improvements to the Colonial theater, to cost about $15,000.

HERSHEY, PA.—M. S. Hershey is having plans prepared for a $50,000 theater building.

PHILADELPHIA, PA.—Morris Felt has conveyed to Henry Felt the one-story brick moving picture theater building at the northwest corner of 52d and Locust streets, 90.3 by 70 feet, subject to a mortgage of $80,000. The consideration was not made public.

HARTFORD, S. D.—Edward Lineback will erect a $10,000 moving picture theater.

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Trainmen and "Rule G"

At Clinton, Iowa, Hand-in-Hand Lodge of Brotherhood of Railroad Trainmen Finds Fault with Temperance Film—Claim That It Is Not Fair to Railroaders —Shows Them in Bad Light—Want It Censored.

Special to Moving Picture World from Midwest News Service.

HAND-IN-HAND Lodge of the Brotherhood of Railroad Trainmen at Clinton criticized "Rule G" after it had been shown at the A-Muse-U, for two days. The resolution declares:

"This picture misrepresents the railroad men and leaves a wrong impression as to their standard, in the following ways:

"First. It represents the men as opposing Rule G (or the booze rule), while the reverse is true that the men have always been with the management on this rule, and a review of their rituals, by-laws and rules will show pronounced opposition to the use of liquor. The men also know that when they get into trouble on account of the use of liquor, their organizations absolutely refuse to help them.

"Second. It represents the men following the boozer and ruffian De Lacy in his acts of lawlessness and we challenge anyone to cite one instance where the men ever followed anyone into acts of violence because they were opposed to liquor or for any other cause.

"Third. We object to the singling out of one class of people and making them the object of misrepresentation, insults and contempt, and for these reasons we demand that the picture be suppressed or revised so as to conform to the truth.

"When the legislative board of the Brotherhood of Railroad Trainmen met at Des Moines last winter, of the thirty lodges represented, twenty-four men were teetotalers and of the nineteen Order of Railroad Conductors men eighteen were teetotalers. When it is remembered that the statistics on the use of liquor in the United States gives only 15 per cent teetotalers, it can easily be seen that the railroad men are holding their own."

IOWA JOTTINGS.

A. H. Blank of the Casino and New Garden theaters in Davenport is making a neat publicity turn out of a recent visit to the coast where he met Mary Pickford. He tells his patrons she inquired how the theater-goers in his section liked her and if the monthly release was too frequent. Patrons are invited to write their answers to these two questions and send them to the Casino and later they will be forwarded to little Mary in the form of a testimonial.

J. A. Tracey, deputy state fire marshal has announced that moving picture houses in Iowa will be required to install fireproof booths.

A. L. Brown of Woodburne has bought the Frank theater at Upper Broadway and Frank street in Council Bluffs, from W. F. Bock and A. L. Bliven.

Stock is being sold at Lansing for the construction of a new opera house to replace the Germania destroyed by fire last winter.

The Har-Cen-Art, an open air moving picture theater seating 1,200, has been opened on Harrison street near Locust in Davenport by Albert Peterson. It has a concrete floor.

L. E. Carnes has renamed the Eno at West Seventh and Market streets in Sioux City, the Place. He has re-opened this house after remodeling and installing 500 new seats.

Manager Rosenthal of Union Park at Dubuque started June 13 a summer season of free moving picture shows. Five reels will be shown daily, the program to include some multiple reel features. Two new Simplex machines have been installed.

S. E. Cox has started "The Master Key" at his show in Milford.

Carriers and newsboys of the Gazette at Cedar Rapids paraded to the Palace where they saw "Uncle Sam at Work," as the guests of the management. Other children saw the picture for ten cents, a reduction of fifteen cents.

C. B. DeVeney has opened the new Lyric at New Hartford and will give shows Wednesday and Saturday nights.

G. W. Montague and Ben Fidler are the new owners of the Elite, formerly the Isis, which has been opened at Sioux City. It will feature World Film Corporation pictures.

The Parsons garage building at Carnarvon is being remodeled for use as a moving picture theater.

T. A. Hanton has opened his new Garden theater, seating 500 on Washington street in Iowa City. He will use Universal service.

N. P. Hyatt, manager of the Armory Opera house at Webster City for nine years has retired.

H. T. Ladwig of Craig has purchased a moving picture outfit and will give twice a week shows.

John W. Liddle has purchased the moving picture show in the opera house at Walker. Charles Cady, former owner, will continue as operator.

Elbert Payton, for fourteen years manager of the King theater at Albia has leased that house to F. S. Lambert. The new manager will play pictures at 5 and 10 cents. He will secure an adjoining building to be used as a ladies' rest room, connecting with the lobby.

H. G. Ludwig has been contemplating opening a moving picture show at Merrill.

NOTES FROM PRAIRIE STATES.

Special to Moving Picture World from Midwest News Service.

MINNEAPOLIS may have an ordinance establishing patrol limits for moving picture houses the same as for saloons. Alderman Williams says the photoplay house question is entirely a neighborhood matter and he may offer such a measure. This proposition came up at the time the city council refused to grant the request of Alderman Rentz that no more licenses be issued to picture houses in his ward. A petition making a similar request and signed by the principals of four schools, two improvement associations and a clergyman was presented.

The enthusiasm of the children in St. Paul over the pictures selected for them and shown at the Dale theater was only luke-warm, says a reporter. "The Childrens' Hour," "Rip Van Winkle", and "The Legend of Snow White," were the films shown.

Contract has been let for the construction of a new opera house at Ellendale by Nels Norby. It will open early in the fall.

A moving picture show has been opened at Winsted.

The Masons at Ortonville contemplate a new opera house.

The Brinkman at Bemidji which was recently damaged by fire has been reopened. It is now a house seating 554, the remodeling costing $16,000.

F. L. Tout has sold the Grand at Redwood Falls to Earl Peabody.

C. T. Plummer of Minneapolis, has purchased the Am-Use-U and Mina theaters at Monticello and consolidated them.

The council of Parents and Teachers is now back of the special childrens programs at the American theater, Nicollet avenue and Lake street in Minneapolis.

The Winona Opera house at Winona played a return engagement of "Hypocrites."

J. F. Kolonial sold the Kolonial at Nymore to Edward Ullman.

Oklahoma.

GENERAL MANAGER H. A. MACKIE of the Tulsa Moving Picture Company of Tulsa recently conducted a party of Commercial Club officials over the company's grounds. The Tulsa Company has a lease on the grounds of the International Dry Farming Congress, which is well stocked with buildings which can be easily adapted to moving picture needs. It is planned to convert the large Kaffir Corn Palace into a studio. A great many improvements already have been made. A lake on the grounds is to be enlarged and baseball diamonds and tennis courts are to be laid out. Two companies will start work before long.

The Broadway at Muskogee features an eight-piece orchestra.

The floods came in Oklahoma and tied up the railroads. The Majestic at Enid was dark a day—and on Saturday at that —for lack of pictures.

Picture shows at Henryetta were closed because of a prevalence of small-pox cases.

The new Yale at Muskogee featured local color in "The Buffalo Hunters," which was taken near Pawnee, Okla.

The Auditorium at Oklahoma City is giving moving picture shows in connection with the dances held there.

Wade Grimes has opened an airdome at Achille.

The Electric at Claremore has moved to a new location.

Slaton & Sons are now operating the Palace at Mangum, Alfred Sons having purchased the interest of Hoyt Grayson.

F. G. Martin has leased the Hobart theater in Hobart to F. A. Brandes and L. R. Cooper of Oklahoma City.

W. A. Pope has purchased the Majestic at Bennington from R. A. Sipes.

Foster & Greer of El Reno have reopened the A-Muz-U at Hinton.

Bartlesville Boy Scouts sponsored "The Adventures of a Boy Scout" at the Grand in that city.

The Majestic theater at Purcell has moved its picture show to the Airdome.

A. O. Campbell has moved the Pastime theater at Texhoma to a larger building.

A windstorm did damage estimated at $500 to Erickson & Rumfield's show at Talihina.

Nebraska.

A SPECIAL Mary Pickford road show is playing Nebraska territory, being sent out by the Kansas City Feature Film Company of Kansas City. The bookings cover three nights with the Famous Players Film Company attractions, "Tess of the Storm Country," "Hearts Adrift" and "The Eagle's Mate." As an inducement women attending these performances are given a souvenir photo of the star.

C. E. Fitzer has sold his show at Maywood to Albert Beem.

The Plaza, formerly the Edison, has been opened at Hastings by C. R. Albright and B. C. Whirry of Fredricksburg.

A new reinforced concrete and brick theater seating 600 is being erected at Lexington.

William Crosson of Hastings has been contemplating opening a moving picture show at Fairbury.

Thomas Crawford has sold the Gem at Gothenburg to George Straus of Cleveland, Ohio.

Anton Vaira purchased a building in Crete as a home for his moving picture theater.

Wisconsin.

TOTTEN & FINNENAM, of Whitewater, have taken over the Crystal at Boscobel.

Harry Trintz, formerly with the Columbia and Rainbow theaters, is the manager of the Savoy, which has been opened at Twenty-seventh and Center streets at Milwaukee.

The Grand, at Evansville, is laying em-

phasis on its willingness to telephone patrons at their homes fifteen or twenty minutes before a show begins.

O. A. Swenby and N. L. Swanson have opened a show at Baldwin.

Jack Yeo is now manager of the Orpheum at Milwaukee. It will run vaudeville this summer.

A. H. Lynch & Son are now conducting the Gem at New Richmond, W. S. Shannon having sold his interest to Walter Lynch.

Motion pictures of the Montessori methods of teaching children were shown to parents and teachers at the Unitarian church in Milwaukee.

Nels Solverson of Viroqua has commenced the construction of a one-story 36 x100 brick and tile moving picture theater. Manager Brown probably will lease it and move his picture show from the opera house.

Manager Reed of the Gem at Omro is adding a bit of vaudeville to his programs. He recently had some business bring pictures of local persons and scenes.

The Home theater at Whitewater has been sold to Warren Taft.

The Read & Neacy Investment company will erect a two-story concrete theater costing $65,000 at Downer avenue and Belleview place in Milwaukee.

Richards & Schultz opened their new show in the Lane building at Wild Rose, June 5.

The opening of the Marinuke theater at Galesville was fixed for July 1.

The Dakotas.

THE remodeled Crescent at Maddock, N. Dak., has been opened.

The Rex and Grand theaters at Mandan, N. Dak., have been consolidated and the Grand will be remodeled so as to double its seating capacity. A stock company with capital of $25,000 will conduct houses in half a dozen North Dakota cities.

The Cox interests in the Imperial and Princess theaters at Madison, S. Dak., have been sold to B. E. Ketcham and the firm is now Henkin, Ketcham & Melvey.

J. C. Lahin has been making arrangements to erect an opera house at Winner, S. Dak.

The contract for the erection of the new Lyric at Redfield, S. Dak., to replace the building burned in February has been let. It is expected to open early in July.

Abel Erickson has resigned as manager of the Strand at Fargo, N. Dak.

Henry Thorson bought the interest of R. L. Redding in the Gem theater at Drake, N. Dak.

SNAP SHOTS AT SHOWMANSHIP IN ILLINOIS.

The Colonial at Quincy is featuring Pathe's Film Review, which is picturing many Quincy current events. The Colonial at Galesburg had "The Victoria Cross" for a special Memorial Day show. Manager Grampff had James Cruze and Sidney Bracey in person at the Orpheum in Rockford for two days. The Washington at Belleville wanted to help the Olympic association, so booked a three-reel film of the Olympic games.

Carl Muller of the Elite, at Waukegan, features a new $5,000 Bartola. The Star at Quincy will show "Somebody's Birth Certificate" under the auspices of the Adams County Medical society. Three shows were given to children at the Yale in Carbondale under the auspices of the Illinois State Pure Food commission. Anti-Fly and other sanitation films were shown. The Garden at Peoria is conducting a contest with twenty-five prizes valued at $500. Monmouth houses will cooperate with the Commercial Club in an anti-fly crusade by showing slides put out by the International Harvester Co.

Bodkin & Keane's films of the Memorial Day parade in Evanston were shown at three houses in that city, the Star, Evanston and Grand. Musical specialties will be added to the picture program at the Globe at Ivesdale.

Legislature and Censors

Illinois Legislature Favors Censorship—Liquor Interests at Work, According to Article in Springfield Paper—New Offices to Be Given to Political Friends Also Quite a Strong Argument Favoring Movement.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

ONE of the members of the general assembly favors the censorship bill because he believes it will be possible to get a board of censors who will prohibit the showing of moving picture plays depicting the results of intemperance. Such plays, he says, have done much injury to the saloon business."

The above extract from the Springfield News-Record shows an influence in the Illinois legislature that is inimical to the picture business. The writer of the editorial is rated as one of the most reliable political correspondents in the middle-west, and consequently is one who is able to see the evils of political censorship.

Liquor Business Hates Films.

This session of the legislature has been classed as "wet," the pro-liquor advocates combining to elect a speaker. However, it must be said, he is not unfair. The liquor business has no cause to love the photoplay industry and the inroads upon the bar daily receipts are just as heavy in Illinois as elsewhere. On top of that, a crucial anti-saloon fight is developing in Chicago, and another is in embryo in Springfield, where the astounding concession of closing Sunday saloons has been made. Unless Illinois politics has a remarkable uplift it is very easy to see how, as the Springfield writer points, "it will be possible to get a board that will prohibit films depicting the result of intemperance."

The News-Record opposes censorship, especially if it is on the ground that the saloon business suffers.

"That may be true, but moving pictures have done much to aid sobriety and the majority of the people of the state are willing to see the saloon business fall off a little in the interest of a decrease in drunkenness.

"There should be some regulation of moving pictures. Obscene, immoral or injurious plays should not be shown. But the same is true of productions on the stage. No state board of censors is required to keep play producers within bounds. With the existing laws it is possible for local authorities to prohibit the showing of improper films. Strict and arbitrary action by a board appointed by the governor of the state is not needed.

"Moving pictures can do a great good; they are doing a great good. If only innocuous, silly plays are to be shown, however; if everything that is true to life or that offends some petty jobholders' supersensitiveness is to be excluded, we had better close the moving picture theaters and be done with it."

Sinecures for Friends.

The legislative correspondents also pointed to the activity of Secretary of State Louis G. Stevenson in the behalf of censorship. It would be quite a nice thing for Mr. Stevenson's office to have a state board. The fees would be handled by that office and also would add to the number of employees. The secretary of state's office has always been regarded as one of the choicest in Illinois from a political standpoint, aside from its financial attractions. The number of the "faithful" he can reward by giving them places probably is second only to the number appointed by the governor. Censorship would be squarely in politics.

HANDICAPPED BY A NAME.

Experiences of Illinois managers have shown that announcing "Educational Nights" is a deterrent to some patronage, even though the program would be satisfactory to the mysterious average patron. The title is, in fact, ominous and suggests the compulsory study of one's youthful days. It does not fully describe the program which is recreational and inspirational. The Playhouse at Oak Park which has been co-operating with the Fair Hope League in an effort to give one night a week to films that are uplifting as well as satisfying to the public has been aware of this handicap. In order to offset the impression that Tuesday night will be burdened with heavy educational subjects, the management has renamed it People's night. The first of the more properly-labeled programs included Judge Willis Brown's five-reel juvenile problem play, "The Boy and the Law" and Judge Brown himself was present to give an address.

WILL KEEP EYE ON SHOWS.

Committee of Elgin Club women will visit all motion picture houses in that city and make reports daily to the board of censors which was appointed a year ago. Mrs. H. H. West, head of the board of censors, outlined the new policy.

"The standard of the Chicago board is all that we have to go by. We are going under the supposition that all of the Elgin houses are showing only those pictures which have been passed by that board. But that is not all that could be desired.

"For one thing we hope to be able to do away with those horrid big posters in front of the theaters. We would like to have them use photographs instead. The posters are often far different from the pictures themselves. Some of the picture men have told us they will be glad to have the posters done away with.

"There will be a committee of four members from each of the clubs of women in the city, who will take turns in visiting the picture shows. Every show will be visited every day. These committees will report to the board of censors. Upon their report our action will be based.

"In case there should be anything objectionable, which continues after warning, we will have to take away the license from the theater owner who persists in showing that kind of picture."

Y. M. C. A. GIVES FREE FILM SHOWS.

Free open air shows of films with strong lessons were given by the Y. M. C. A. on the streets of Rock Island for a week. This is a departure in the middle west and opens a vast field for something like social center work during the heated seasons. The films included "The Education of Mr. and Mrs. Thrifty," "The Crime of Carelessness," "The Price of Human Lives" and others on fire prevention, city beautiful work, rifle practice and scenics, which were furnished by railroads. The electrical appliance makers also gladly furnished films.

ITEMS IN ILLINOIS.

Elgin picture house owners must test their fire alarm boxes every day, the city fire marshal has announced.

It was a double show all around for the Princess at Rushville when "The Spoilers" was exhibited. The house had two machines, two operators and two orchestras.

Village officials in St. David are kindly to moving picture shows. They refunded John Lakin's license fee for May because it rained and he could use the airdome only four nights.

Fire swept the Star theater in the 6100 block, South Adams street, Peoria, operated by Harry Metcalf. Loss on the building was $4,000, on the seating $1,000 and about $1,000 on the machine films and other equipment.

Two Exits from Booths

Michigan May Require Two Doors for Escape from Operators' Room—Result of Fatal Fire Accident in Savoy at Hancock—Assistant Operator Was Unable to Make Escape from Burning Film.

By Frank H. Madison, Michigan Correspondent of Moving Picture World.

As a result of the fire in the operating room of the Savoy theater at Hancock, in which 17-year-old Bernard Ohman, assistant operator, lost his life, radical changes in operating rooms will be ordered throughout the state.

"There is no question the state will require every moving picture house in Michigan to provide at least two exits from its operating quarters," said Deputy State Fire Marshal Dewey, who has charge of the investigation. "It is also quite certain that instead of employing ladders to reach the room in which the machine is kept, theaters will be required to install a stairway. This is a serious affair and every means will be taken to preclude another of its kind if possible."

The coroners inquest was postponed until June 15 when the investigation of the state officials will be finished.

Mr. Rutterberg, acting manager and regular operator of the Savoy, says that Bernard Ohman in placing a roll of film on the floor of the operating room placed the roll against a charged wire. The film immediately took fire and it is presumed the young man became excited when he threw the blazing film into the film room. In a few seconds the film room was in flames. Ruttenberg dashed from the operating department through the film room and then jumped for the exit, making franctic efforts to drag Bernard along, which he was not successful in doing.

When the alarm was given there were 200 people in the theater, but they marched out quietly.

Just about the time the firemen arrived young Ohman was seen attempting to break the screening, which covers the middle ventilator, in efforts to get out of the blazing room. Adolph Broemer, fireman, in attempting to reach Bernard, was severely burned about the hands. Ruttenberg's face and hands were also badly burned.

While in Hancock, Deputy Dewey visited some Sunday shows at the Orpheum. Business is heavy there and the lobby is generally crowded. Dewey volunteed to make some short talks, to which Manager Noonam agreed. The deputy spoke at all three shows. He told the people that they must not block lobbies, that they must not stand in aisles or in the rear of the auditorium. "I do not want to arrest the manager of this theater," he said, "but if his patrons persist in maintaining the condition I saw in the lobby tonight, I will have to do so."

MICHIGAN WOMEN'S CLUBS WANT STATE-WIDE CENSORSHIP.

The City Federation of Woman's Clubs in Saginaw took steps at its annual meeting toward a state-wide movement for legislation for censorship of moving pictures. Correspondence will be had with similar organizations throughout Michigan before anything definite is done.

Meanwhile the clubs are busy at home. A committee, consisting of Mrs. W F. Paine, Mrs. Chapman and Mrs. F. W. Culver, were appointed to draft an ordinance for local censorship, which will be given to the City Council and its adoption urged.

Mrs. Gertrude Vance Howard, probation officer in Bay City, appeared before the annual meeting of the Civic league there and declared that some of the Bay City photoplay houses were showing films that were unfit for children. She urged the league to take up the matter of censorship and also the enforcement of the curfew law. Bay City formerly had two policewomen and the moving picture men co-operated with them by barring children after nine o'clock. Mrs. Howard recommended that three women be appointed by the Civic league to act as policewomen.

The Bay City Times says editorially:

"Some of these pictures have been raw, and just as Mrs. Howard says, unfit for children to see, and many older persons have been offended by some of the situations which the films have shown.

"One of the frequent exploits in the motion pictures is the attempted criminal assaults upon women by men. This has become so common in motion pictures that it is likely to lead the young and impressionable mind to believe that it is a common affair for men to attempt criminal assaults upon women and girls, whereas, so far as the picture itself is concerned, it could be made more acceptable, and none the less effective, if the objectionable portions were cut out.

"The censoring of pictures by any city would be a difficult task. It can be done only by passing a most exacting ordinance, one which would embarrass the owners of theaters, and this is something that the city would not care to do. There is no one who would have the motion picture theater hampered in any way, but if it continues to throw upon the screen vulgar and suggestive pictures of situations which on the legitimate stage would not be tolerated, the people responsible for them should realize that they are bringing upon their own heads the very condition which they do not want and which the city, as a municipality, does not care to see brought about."

WITH MICHIGAN EXHIBITORS.

The Moose lodge was given a benefit at the Gem at Holly to enable the drill team to compete in a meet at Detroit. Grand Rapids Knights sponsored "Damon and Pythias" for three days at the Powers. Newsboys of the Times in Bay City were the guests of the Washington when the Williamson Submarine pictures were shown. The Marquette Opera house at Marquette had a return date of "The Spoilers." This house recently tried the "pay day" stunt of giving envelopes with cash prizes to every child at a matinee. Firemen at Munsing were given a benefit at the Lyric, a home talent program supplementing the pictures. The films of the Michigan copper country, made by William Forster and William Olsen, were booked for two days at the Calumet in Houghton.

BRIEF MICHIGAN ITEMS.

The Drama League in Grand Rapids gave its official approval to "The Eternal City," shown at the Powers, and "Felix Holt," shown at the Monroe.

Brazell Brothers have sold the Empire at Iron River to C. S. Sullivan, who operates the Grand and Royal in Escanaba and the Grand at Calumet. The owner plans to remodel the house. His first program was "A Fool There Was." He will close the Royal at Escanaba.

An orchestra featured the first week's program of the New Princess, formerly the Gem, which has been opened at South Haven.

C. A. Baldwin and F. Stoek of Benton Harbor have purchased the Lyric at Michigan City, Indiana, from J. N. Bedbetter. They will operate a five-cent show except on Saturdays and Sundays.

The Sheldon building in Albion is being remodeled for a moving picture theater, giving that city its fourth show.

The Elk Photo Play company of Flint has changed its name to the Strand Photo Play company.

Darrah & Graham, who took over the Grand Vaudette at Big Rapids from Alex Marcussen, decided to let the public compete in suggesting a new name for the house. It was dark for two weeks for remodeling.

SPECIAL CHILDREN'S SHOWS.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

Mrs. VICTOR H. KRIEGSHABER, chairwoman of the recreation committee, of the Woman's Clubs of Atlanta, is personally supervising an innovation that will be introduced Saturday morning to the children of Atlanta who attend the weekly school, children's special picture performance at the Grand theater, operated by the Woman's Club.

Instead of the dramatic feature offerings heretofore shown in connection with educational films, Mrs. Kriegshaber made a tour of the film agencies during the week and selected a choice program of pictures of educational worth, which, at the same time, have meritorious appeal to the child interest.

DARKTOWN'S CHARLIE CHAPLIN.

A big black negress had gone to a negro fancy dress ball in Atlanta's "Darktown" Wednesday; to be unique and to create sensation among the negroes, she donned masculine attire, big flat shoes, and a little mustache stuck right up under a big flat nose. She was representing Charlie Chaplin, so she stated. Caught on the street at midnight in that striking costume, she was arrested by a big policeman.

"Well, what on earth," exclaimed the police judge. "Say, Fannie, why these masculine togs?"

"I was at de fancy dress ball," she stated, "an' wus actin' de part of Charlie Chaplin. I wusn't doin' nuffin' but going 'long hum when de perlice had to cum up an' lows dat I wus disorderly."

"I think that Charlie Chaplin ought to be protected," remarked the judge as he fined the negress $10.75.

ATLANTA LOCAL NOTES.

The Victoria theater, the youngest of Atlanta's many theaters, will feature Alice Brady in "As Ye Sow" this week.

Mary Pickford, Francis Bushman and Henry Ainsley are three of the big ones to be offered at the Grand theater this week. The Grand is the theater which every Saturday morning fills to overflow with the Atlanta children to see pictures which are carefully picked by the Woman's Club of Atlanta.

Manager Anderson of the North American Film Co., reports a great business over the south with the "Diamond From the Sky."

D. Silverman, southern representative of the Bert Levey Circuit, with headquarters in Atlanta, is back from a brief business trip to the Pacific coast.

The carnival and parade, which was part of the commencement exercises of the Georgia Tech School, was filmed by the Pathe Daily News, and exhibited in theaters over the country, according to representatives of the above company, who are planning to use it in their weekly.

The Strand theater announces Mrs. Leslie Carter for three days "In the Heart of Maryland," as also Marguerite Snow in "The Patriot and the Spy." A full week of war pictures.

Manager Bromberg of the Mutual Film Service, reports a splendid business for his company over the south. Not only has he had to increase his working force in order to take care of the increased business, but also his floor space at headquarters on Luckie street.

Frank Montgomery, who recently let it be known that he would build a number of theaters in residential neighborhods, states that the first of these is nearing completion. This theater is at Peachtree near North avenue, and will be known as Montgomery's Regent. It will open July 1.

Manager Allison of the Pathe Co., is to be chairman of the Entertainment Committee of the Motion Picture Industrial Exposition, so 'tis rumored. If it be true, its the right man in the right place, for the "smile" he wears never comes off.

CALIFORNIA BRIEFS.

Work has been commenced on a new moving picture theater at Williams for E. J. Miller. It will be fitted with a removable roof so that it can be used as an airdome during the summer months.

The Turner & Dahnken Circuit has adopted the policy of making changes of program but twice a week at its Sacramento house, instead of three times, as formerly.

The Adeline at Oakland has been closed for additions and repairs.

The Fremont at Melrose has been reopened by Smith & Son.

The Grand at Stockton has been taken over by M. D. Serrano.

The Optic has been opened at Roseville by H. G. Thiel.

Arrangements have been made by J. W. Southwick to open the Panama theater at Stockton.

The new theater of Harry J. Leland at Woodland has been named the Strand.

The Lyric at Chico is now being conducted by E. S. Thompson, who also has a house at Kennett, Cal.

Mike Athens has disposed of the Wigwam theater at Fresno to K. S. Cashin, who will change the name at an early date, if another can be found to suit him. Mr. Athens has purchased a ranch near Merced and has also taken over the Colonial of that city and will conduct it as the Victor.

The Lindsay theater at Lindsay has been taken over by F. H. Smith, well known in Tulare county amusement circles.

The new Princess has been opened at Sausalito by J. Elliott. This house is a very handsome one with its own electric generating plant and seats 400 persons.

A new theater is to be opened shortly at Watsonville by Frank Wilson, formerly of Tucson, Ariz. This will make four first-class houses in this city.

Ed Worthington has leased the Maywood Opera House at Corning to Alexander T. Case.

O. J. Pierce, of Chico, has arranged to open a circuit of small houses in Northern California and will conduct these during the summer months.

The Plaza airdome has been opened at Fresno under the management of Frank L. Hesse. Vaudeville and pictures will be shown.

The Frederick Robinson Film and Producing Co. has been incorporated at Los Angeles with a capital stock of $100,000 by Frederick Robinson, Wilbur W. Walker and William Geary.

OTHER SAN FRANCISCO NOTES.

Edward H. Kemp has been very busy of late taking moving pictures in the vicinity of the city, including views of the public schools of Marin county, and an industrial farm for boys conducted by the Salvation Army.

A beautiful new stage set has just been installed at the Imperial under the direction of Manager J. L. Partington and a number of other improvements of note made.

The foyer of the Portola has been made an unusually cheery place through the addition of a number of attractive cages containing singing canaries. These can be heard in the theater and the effect at times is charming.

The Tivoli has ended a two weeks' run on "The Eternal City" and has started again on its regular program of double bills changed weekly.

M. Calmy has returned from a trip through Nevada in the interests of the Golden Gate Film Exchange and did a fine business, a marked improvement being noted in that state in the amusement field.

The Washington Square theater in the North Beach district is again being conducted by Roth & Estes.

The New theater on Polk street has been sold to a Mr. Griswold, who has assumed the management.

The Pathe Exchange has been incorporated here by C. Pathe, H. W. Oviatt and W. Loewy, with capital of $5,000.

Club's First Home Party

San Francisco Screen Club Formally Opens Its New Quarters in Tivoli Theater Building with House Warming on Evening of June 5—Rooms Tastefully Decorated—Large Gathering Enjoys Entertainment.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE formal opening of the new quarters of the Screen Club of San Francisco in the Tivoli theater building on Eddy street took place on the evening of June 5, when more than three hundred members and invited guests gathered there to enjoy the splendid program that had been prepared. A hilarious raffle occupied the attention of all until the program of entertainment took place, which followed the closing of the various theaters around town.

Shortly before midnight Art Smith, the aviator, known as "The Comet's Only Rival," arrived at the hall with E. M. Asher, of the Golden Gate Film Exchange, and was introduced to those present by President Sid Grauman. He told of some of his experiences in the air and stated that the only moving pictures of his night flights had been taken here and that they were wonderfully successful. Victor Potel, "Slippery Slim" of the Essanay Company, was next introduced and he recited a funny poem in splendid style. Others who were brought forward included Miss Roberts, who was Zone Queen recently at the Exposition, two beautiful Hawaiian girls from the Zone, and some of the best talent from the Empress theater.

The club rooms were tastefully decorated for the occasion with large framed pictures of screen stars loaned by exchange men and at one end a large space was cleared for dancing, which was indulged in throughout the evening. The affair was such a pronounced success that events to which the ladies will be invited will be staged from time to time

AMERICAN TO BE REMODELED.

The American theater, located on Market street above Seventh, is to be closed at an early date while extensive repairs and changes are made. The balcony will be enlarged and rebuilt, the objectionable posts removed from the orchestra section and the entire house redecorated. This theater, which was one of the first to be rebuilt in the downtown section of the city following the fire of 1906, was taken over recently by Edwin James of Portland, Ore., and has been conducted by him since then as an exclusive moving picture house.

FILM CONCERNS TO MOVE.

The owners of the Mechanics Bank Building, on Market street, in which several film concerns have offices, have announced plans for readjusting the quarters on the fourth floor and a number of changes in location will be made shortly. The Sierra Film Manufacturing Company, of which W. V. Crone is manager, will occupy another front office on the same floor, while the Commercial-Educational Film Co., and E. W. Castle, a producer, will move to other floors. J. L. Warner, formerly of this building, removed recently to the Pantages theater building across the street.

S. & C. HEADQUARTERS TO BE MOVED HERE.

John W. Considine has resumed control of the Sullivan & Considine circuit of theaters, which includes the Empress theater here, and announces that the central booking offices will be removed from New York to San Francisco. He is also negotiating for the control of theaters in India, Australia and New Zealand.

NEW MANAGER FOR APEX.

Marion H. Kohn, who has been in charge of the Apex Feature Service, since this exchange was established here last year, has resigned and left for New York. His place is being filled by Ernest Bru, formerly well known here, but of late connected with the film business at Los Angeles.

V-L-S-E, INC., OPENS BRANCH OFFICE.

C. B. Price, coast manager of the V-L-S-E interests, left for Seattle recently to establish a branch from which the entire Northwest will be served. Tom North, who will have charge of this office, recently visited both Seattle and Portland and decided upon the former city as the most advantageous location for the exchange, after making a careful investigation. He has been very busy since reaching the Northwest and the new service has been taken to Seattle by Managers Jensen and Von Herberg, of the Liberty and Alhambra theaters. "Graustark" was the first production shown at the latter house, and this was featured in the daily newspapers with full-page advertisements.

THE POWER EXHIBIT ATTRACTS MUCH ATTENTION.

The display of the Nicholas Power Company in the Liberal Arts Palace at the Exposition, conducted under the direction of R. W. Horn, is receiving much attention from visiting exhibitors and the general public. On Decoration Day a count was made of those who visited the booth and seven hundred and nineteen persons signed the register. In addition to this several thousand passed the booth and inspected it from the outside.

The Liberal Arts Progressive Club has been formed in this building and an entertainment was recently held on the grounds at which moving pictures were shown, Mr. Horn supplying both pictures and machine. This club has permanent quarters in the building and a section has been set aside for the exclusive entertainment of guests of the Nicholas Power Company.

Mr. J. F. Skerrett, who has been in California for some time, has left for home by way of Seattle, Tacoma, Portland, Vancouver, Salt Lake, Denver, St. Paul and Detroit. While here he visited many exhibitors in the San Francisco field, and Mr. Horn is now calling on each one in the business and so far has visited more than sixty theaters in this city.

SAN FRANCISCO NOTES.

C. L. Williams, manager of the Blinkhorn Exchange, maintained here, has been having a taste of circus life again since being placed in charge of the Selig-Robinson Wild Animal concession at the Panama-Pacific International Exposition. Mr. Williams was formerly one of the most successful circus men in the country, but of late years has been devoting his attention to theatrical and film productions.

The Globe Film Exchange, located in the Pantages theater building, has taken additional space and has purchased the films formerly owned by the Standard Film Exchange, which has retired from the field.

The first feature production put on at the Pantages under the new summer policy, was the Metro production, the "Cowboy and the Lady." This will also be shown at the Oakland house.

The Progressive Motion Picture Company has added two rooms to its quarters in the Pacific building, one for office purposes and another for supplies. W. W. Hodkinson, of this concern, is expected to arrive here shortly for a month's stay on the coast.

Veto Kills Five Bills

Governor Brumbaugh, of Pennsylvania, Turns Down Five Measures Passed by Legislature Relating to Theaters and Moving Picture Shows—Executive's Reasons Given for Not Approving Each.

Special to Moving Picture World from Philadelphia News Service.

GOVERNOR BRUMBAUGH, of Pennsylvania, recently vetoed five bills introduced in the Senate by Senator Snyder, of Schuylkill, all of the bills relating principally to the moving picture and vaudeville business in regard to the buildings in which they are exhibited and in so far as fire protection is concerned. Most of the above mentioned bills were approved of by moving picture intersts, but the governor ruthlessly applied the veto axe.

The bill legalizing the erection, construction and alteration of buildings for moving picture shows in actual use for such purpose before May 20, 1913, is vetoed because it purposes to exempt these buildings from supervision by the Department of Labor and Industry. "Let the fullest protection of life and health be given the public when they seek recreation and amusement," says the governor.

The bill exempting buildings for moving picture and vaudeville exhibitions from the building inspection act in cities is vetoed because it "would result in the maintenance in the heart of cities places of public amusement which are menaces to the lives and properties of citizens, and give warrant of law to a situation that by law ought not to be allowed."

The bill exempting buildings for moving picture and vaudeville shows from the supervision of the Fire Marshal's Department is vetoed because no act of Assembly should in any manner jeopardize the lives of the people when in these amusement places. "These places ought to be made as safe as human foresight can provide," said Governor Brumbaugh.

The act further defining and regulating amusements and amusement places and the method of licensing the same is vetoed because it was made necessary to carry out the intent of the two last mentioned bills. "It forms part of a series of proposed acts to remove from present supervision and safeguards certain types of amusement places. Since the others were not approved this one is not necessary," says the governor.

The bill repealing a part of the act regulating places of amusement in cities of the first class is vetoed because "it wipes out the power of the mayor to prohibit immoral performances," said the governor, adding, "the surprising thing is that any one should want this repealed."

JOHN C. RICE DIES.

John C. Rice, well known comedian and moving picture actor, died recently in the Hotel Majestic, following an attack of Bright's disease. Mr. Rice had only recently come to this city, accompanied by his wife, in order to rehearse a moving picture sketch with Marie Dressler. He was taken with a severe chill following the first rehearsal. His condition rapidly became serious and his eighteen-year-old daughter, Gladys Rice, hurried to this city from New York. His illness lasted for only several days.

ANNOYED BY CIRCULAR DISTRIBUTORS.

At a recent meeting of the Wilbur Civics Association, of Trenton, N. J., disapproval was sounded against the practice of the management of motion picture houses who annoy the residents of the Wilbur section, by passing advertising circulars, and it was decided to at once lodge a complaint with the city commission in effort to have the nuisance abated. The members complained that the distributors caused considerable vexation by the vigorous ringing of door bells, bringing the occupants to the front on business of a very trivial nature.

MARK L. SWAAB MARRIES.

Mark L. Swaab, son of Luis M. Swaab, proprietor of the Swaab Film Service, 1327 Vine street, this city, was married to Miss Catherine Westwood on Wednesday, June 9. The wedding was strictly private and only the immediate members of the two families were in attendance. The announcement of the wedding came as a surprise to many friends of the young couple in this vicinity as, while it was thought that they were engaged, it was not expected that a marriage would take place for some time to come. The newlyweds will reside on North Paxon street, West Philadelphia, and extend a cordial invitation to their many friends to pay them a visit in the near future.

WASMAN IN CHARGE OF THE HAVERFORD.

The Haverford theater, located at Sixtieth and Haverford streets, Philadelphia, has recently experienced a change in management. Mr. Wasman is the new manager, having superseded C. Friehofer. This theater is one of the largest moving picture houses in West Philadelphia and enjoys the patronage of a large number of people. Mr. Wasman plans to show nothing but the best of films and expects to double the attendance in the next several months.

NOTED IN PHILADELPHIA.

It has caused the moving picture people of Philadelphia much satisfaction to note that their delegation carried off the cup offered for the largest delegation at the recent convention held in Reading.

The moving picture theater, on the southeast corner of Twenty-sixth and Somerset streets, was recently conveyed by the Somerset Amusement Company to Barbara Ruhland for a nominal sum and a mortgage of $6,000. The theater occupies a lot 102 by 59 feet and is assessed at $15,000.

Louis M. Swaab, proprietor of the Swaab Film Service, 1327 Vine street, this city, invites exhibitors to visit his establishment and examine the new Multigram electrical sign which he has on sale. This sign is certainly a masterful piece of work and can either be flashed or remain stationary.

Sea Isle City, N. J., now boasts of a new moving picture theater. This latest addition to the amusement attractions of the famous summer resort is under the management of Moe Rosenfeld and is of the latest design and technique. Much of the equipment in the new theater has been supplied by the Calehuff Supply Co., 1301 Race street, this city, including a No. 6A motor-driven machine.

W. J. E. Collins, proprietor of a moving picture theater at Waynesboro, Pa., for a number of years, has recently announced the sale of his establishment to Harry S. Lesher, a retired merchant of that place. The theater has enjoyed the patronage of many of the residents in that vicinity and should prove to be a good investment for Mr. Lesher.

Another moving picture theater has been added to the list of attractions at Ocean City, N. J., and will soon be opened to the public. The new establishment will be known as the Albert Fogg's theater and will be located on Fogg's pier.

The Moving Picture World welcomes interesting items.

THE VARIETY AND COMIQUE TO BE COMBINED.

Special to Moving Picture World from Pittsburgh News Service.

JAMES FREEMAN, who recently purchased the Variety and Comique theaters, in Beaver avenue, Northside, Pittsburgh, from James Mooney, intends to combine both theaters into one and make other extensive improvements on the property, which will result in a theater with a seating capacity of 1,000. Freeman is not a stranger to this section of the city by any means, as he procured the above-mentioned theaters from Joseph Windle, and he, in turn, was followed by Mr. Mooney, as proprietor. John Windle, who put the theaters up when the picture business was in its cradle, died some eighteen months ago. He was the first customer that Rowland & Clark, the big local moving picture firm, had, which will prove that Windle was a pioneer in the business. Every locality had a man, it seems, who got the "jump" on everybody else. Windle held this function in regard to this section.

INVENTS A POSTER MOUNTING MACHINE.

E. L. Harmon, proprietor of the American Poster Mounting Company, of Pittsburgh, recently received word from his attorneys that his application for a patent on a poster mounting apparatus had been acted on favorably by the patent office. All claims were allowed without citing a reference. Canadian protection has also been taken out by Mr. Harmon on his invention.

PITTSBURGH JOTTINGS.

A. A. McTighe, owner of the Empire theater, Pittsburgh, as well as several other amusement places in Western Pennsylvania, including the Arcade theater at Kennywood Park, has installed a Seeburg Solo Orchestrion in the last named place. Mr. McTighe reports that he is very pleased with this instrument.

The Lycoming opera house and office building, owned by the Fred M. Lamade estate, was recently destroyed by fire of an unknown origin. The loss is estimated at more than $100,000.

Manager Harvey B. Day, of the Pittsburgh office of the Fox Film Corporation, has leased the two rooms formerly occupied by the Exhibitors' Publishing Company, adjoining his present quarters in Fourth avenue, and will use them for poster rooms. The present location will be used almost exclusively as offices and this will give the large force of clerks plenty of room to properly handle the ever increasing business.

The Famous Players Film Service, located in Fourth avenue, Pittsburgh, recently installed a very complete printing plant, including a Mablstedt multi-color press, which will be used mainly for dating and printing heralds. This machine is a wonderful piece of mechanism, and has a speed capacity of 5,000 an hour and does as good work as any machine.

The Thomas theater, formerly the Orpheum, again opened for business last Saturday, in Sharon, Pa. This house is now under the management of a local company, which is headed by D. J. Lewis, with Charles Offenberg in charge.

At a meeting of the judges held on last Monday evening the name "Lyric" was selected from among the many suggested for the new theater now conducted by Mr. Austraw.

Messrs. Delaney & Clark, managers of the Court theater, in Washington, Pa., recently installed a cooling and ventilating system which, it is said, does the work effectively and will make this house one of the coolest in the country. A Becker daylight screen has also been installed which improves the appearance of the house.

A huge pipe organ has been installed in the Nixon theater in Tarentum, Pa. Manager W. S. Hodge is following the lead of

prominent managers throughout the country in providing his house with a pipe organ.

Harry Gerson, who was for twelve years manager of the Grand Opera House, in Titusville, Pa., has bought the Rex theater in this city.

A. A. Weiland, of the Weiland Film Company, Fourth avenue, Pittsburgh, announces the securing of "Behind the Fighting Lines of the German Army," with territorial rights for Western Pennsylvania and West Virginia.

Moving pictures of all the public schools were taken during the past week by Manager Dunnmyer, of the Grand theater, in Butler, Pa.

The Alhambra theater, in Beaver Falls, Pa., closed its season of stock and began running pictures last week. John Strub, the manager, was a recent visitor in Pittsburgh booking pictures. He stated that as a moving picture house the Alhambra is sure to make good.

Mrs. Josephine Dunkle has purchased her partner's half interest in the Coronet theater in Millvale, Pa., and is now sole owner. Mrs. S. Davis states that she will retire from business. The owner announces that she will improve the house and make general repairs in the near future. The capacity will be increased from 195 to 250 seats.

A new moving picture theater is being erected in Elkins, W. Va., by J. B. Talbot. The new house will have a frontage of 50 feet and a depth of 150 feet, constructed of granite, with a capacity of about 1,500. Mr. Talbot is well known to Pittsburgh exhibitors and is expected to make good, as this theater when completed will be one of the most complete in West Virginia.

J. H. Barclay will erect a one-story brick nickelodeon in Chartiers avenue, Twentieth ward, Pittsburgh. When completed the structure will represent an investment of $5,000.

The management of the Comique theater in Butler, Pa., believes in keeping abreast of the times. This popular playhouse, which has an enviable reputation for high-class pictures, has given further evidence through its manager, Charles Demas, of its progressiveness by installing the "very last word" in theatrical musical instruments, a Wurlitzer orchestra piano and pipe organ.

The Movie Songs Company will release one production each week to be the latest and best in popular and home songs. These pictures are all staged in Carrick, a suburb of Pittsburgh, and are handled by the Feature Film & Calcium Light Company.

The new moving picture house, which will be known as the Family theater, at East Ohio and Nash streets, Northside, Pittsburgh, is well under the course of construction. George J. Schweitzer will manage the new house.

Mrs. A. W. Cross, wife of Manager Cross, of the Hudson Film Company, Pittsburgh, has gone to her summer home in Leonardo, in the Atlantic Highlands.

Frank Stewart and Smith, Hardican & Company are estimating on revised plans for the erection of a three story, reinforced concrete, steel, brick and terra cotta theater, to be erected in Pottsville, Pa., for Philip Brenn.

BIG TIME FEATURES ASSOCIATION ACTIVE IN OHIO.

The activity of the Big Time Feature Exhibitors' Association, comprising within its ranks some of the leading houses in this part of the country, has not ceased with its recent victories in the matter of securing attractive features for its members, but has rather been increased, with a view to keeping up the good work. Vice-President Joseph Hennegan and Secretary William K. Howard, both of whom are conspicuous figures, are the exhibitors, were in Cleveland last week, with a view to securing some exceptional attractions for their members, and while they are not saying anything, certain indications are to the effect that they were successful.

Competition in Dayton

Gem City Exhibitors Feel Burden of Having to Run Ten-Cent Programs for Jitney —Attempts to Get Owners Together on United Movement to Better Conditions Have Failed—Small Profits at Present.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

REPORTS from Dayton, O., indicate that conditions among exhibitors in the Gem City are such that there can be little profit for any of them. The trouble has arisen out of the growing practice of giving long programs, worth at least a ten-cent charge, for five cents. It is reported that several attempts have been made to get the managers and owners together in a meeting at which the whole trouble might be thrashed out, but that these attempts have been unsuccessful. The officers of the Dayton Moving Picture Exhibitors' League, therefore, have finally decided that there is nothing to be done. The League as a body has been more or less inactive for a year or so, and as President Val Rayburg has found it impossible to secure anything like a united movement to better conditions, he feels that he is helpless. Five, six and seven reels for five cents will therefore continue to be shown, unless some means of eliminating the competitive conditions which brought on the war can be devised. Leading exhibitors deplore the conditions which exist, but declare that they can do nothing, and must take such steps as are possible to keep their own business. And there the matter rests.

SUPPLY CONCERN MAY MOVE FACTORY TO CINCINNATI.

Prospects for the location in Cincinnati of a leading supply concern in the moving-picture field developed, with the recent visit of L. A. Boening, president of the United States Cinematograph Co., of Chicago. Mr. Boening stated that he came to Cincinnati for the purpose of finding, if possible, a suitable location for his plant, which manufactures moving picture apparatus and supplies of various kinds, employing about 75 men. The number of exchanges and theaters in this vicinity, in addition to its central location, make Cincinnati an ideal place for such an enterprise, and Mr. Boening indicated that the chances were very much in favor of his locating here.

MANY-SIDED CLAY E. BREHM.

Manager Clay E. Brehm, of the Cincinnati office of the World Feature Film Corporation, is nothing if not a "mixer." He took a party of his friends among the exhibitors to Indianapolis for the automobile races in his machine, thereby winning their lasting regard for him, both as a skilled driver and as a first-class film man. As to his management of the local film office of the World, his handling of one of the regular meetings of the road men last week, at which he aroused the selling force to a point where they can sell films like the proverbial hot cakes, makes plain the cause of the unvarying success of the office. His appearance as a public speaker, on the occasion of a contest staged at the Grand last week, consisted only of some announcements, but he handled himself very creditably, except, as he stated, for some shakiness in the knees.

LYRIC GETS FIRST RUN V-L-S-E FILMS.

The Lyric, which had a successful summer season of moving pictures last summer, under the management of Paul Hillman, and which made a good start a few weeks ago, has landed a connection which has at one swoop, as far as any one may tell, enabled the house to leave the five-cent ranks and to assure itself of a series of first-class features such as those which are drawing big houses at the Grand, the Strand, the Alhambra, the Colonial, and other leading downtown houses. Manager Hillman was fortunate enough to secure the first run downtown of the new Vitagraph-Lubin-Selig-Essanay combination, and will use two features a week, as the other houses do which have a first-class feature service. A highly auspicious start on the new policy was made last week with "The Eagle's Nest," with Edwin Arden and Romaine Fielding, which gave way on Thursday to the film version of Harold McGrath's "The Carpet From Bagdad," featuring Kathleen Williams, the famous Selig star. Manager Hillman is highly elated over the new deal which he has secured, and looks for a big season for the Lyric in moving pictures.

CINCINNATI, TOO, WILL HAVE A LOCAL FILM.

A Cincinnati newspaper has made arrangements with the E. E. Fulton Co. to produce a local photoplay, featuring a Cincinnati girl and other local people, the girl star to be selected by means of a voting contest to which any unmarried girl in Hamilton county, Ohio, or in Kenton or Campbell counties, Kentucky, is eligible. The contest started with a bang last week, votes being taken in the lobbies of the Grand and Alhambra theaters, in Cincinnati, the Lyric, in Covington, and the Temple, in Newport. The winner of the contest will receive a cash prize of $50, besides the glory and the opportunity involved in the chance to star in the leading role, while the runner-up will receive a smaller prize and a less conspicuous role. Judging by the local interest in moving pictures, the contest should be a hummer. It runs until June 30.

PICTURES AT REDLAND FIELD.

After a full month of amazingly cold and rainy weather in May, which was fine for the exhibitors as a whole, but rather hard on the airdome promoters, June has finally produced some weather giving the latter a chance for their white alleys; and the Feature Amusement Co., which operated regular evening shows last year at Redland Field, the ball park of the Cincinnati team, has made its start on a similar enterprise this season, with good prospects for success, especially after the weather warms up. So far, although the rain has let up, the evenings have been rather cool for outdoor shows, and it will not be until really hot weather develops that the ball park and the airdomes can expect good houses at night.

CINCINNATI SHORTER ITEMS.

James Clemens, an usher at the Dome theater, in Youngstown, O., proved his sterling honesty, and was rewarded therefor, when last week he picked up a pocketbook belonging to a steel man, containing $50, and turned it into the management. A card revealed the name of the owner, who was soon located, and he was naturally delighted at recovering his lost wealth. Manager Dyer states that numerous lost articles picked up in the theater are never called for.

The Park theater, of Youngstown, O., extended a neat courtesy to the local G. A. R. post on Decoration Day, and one which was especially appreciated, in inviting the veterans of the Civil War to see free of charge the New York Sun's European war pictures. The changes in methods of warfare which have taken place in the past 50 years were extremely interesting to the old soldiers.

The new Alhambra theater, at Sandusky, O., is to have its own power house, ground having been broken recently for the structure. Geo. Schade, owner of the house, expects to have the power plant in by July 15. It will stand near the site of the old power house, which will make way for the theater.

Goldstein to Build

Detroit Picture Man Heads Company with Plans for New Picture Theater on Woodward and Willis Avenues—Will Be Called the Astor—2,000 Persons Seated on One Floor—Cost of Building and Lease of Site.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

THE latest announcement is the coming of the Astor and it promises to be the largest and most beautiful motion picture theatre in Detroit, having the entire seating capacity on one floor. This information has just been divulged by Mr. Harry Goldstein, of 22 East Forest avenue, the man who was, in a measure, responsible for the Majestic theatre, at Woodward and Willis avenues, which is said to be "in a class by itself" from the standpoint of beauty and architectural design. The Majestic is the only theatre of its kind in the United States seating 2,000 people without a balcony. Mr. Goldstein and his associates have formed the Astor Theatre Company, and have taken a 40-year lease on the plant of the Wagner Baking Company, which fronts on four streets—Grand River, Bagg, Greenwood and Fifth. The location is about a mile from the center of town. Six car lines pass the property.

The company will be incorporated for $250,000 and as soon as it gets possession of the property, which will be about July 15th, the present buildings will be town down and a new structure erected that will cost $200,000, which will include the theatre proper and stores along Grand River avenue. The total rent for the 40-year period is said to be a half million dollars. While Mr. Goldstein has associated with him a number of very prominent theatrical people, whose names he does not care to divulge for the present, he says that a small block of the stock is to be placed on the market at par value. C. Howard Crane has been selected to draw the plans and the theatre building will be erected by Frank Farrington Co., the same firms that handled the Majestic.

Mr. Goldstein says that the new Astor will be designed somewhat along the lines of the Majestic, following out the amphitheatre idea of arranging the seats, so that there will be no upstairs. The size of the property acquired is 155 by 172 feet. One of the things already decided upon is the installation of a pipe organ costing $35,000, and an orchestra of 27 pieces who will give grand concerts as an introduction to each performance.

The new Astor will be strictly a photoplay house, and Mr. Goldstein has notified his architect to spare no expense to make it the finest in the country, barring none. The Wagner Baking Co., who now occupy the property, are building a half million dollar plant on the opposite corner which they expect to move into about the middle of July. Just as soon as they vacate the present building, it will be torn down to make way for the new theater. Mr. Goldstein says that he expects to have it completed the early part of 1916.

PROSPERITY IN DETROIT.

The remarkable thing about the moving picture industry in Detroit is the fact that business seems to be getting better all the time. On the nights when the weather is cool, all of the houses—large and small—seem to have good-sized audiences, and when big features are announced as attractions, the houses do capacity. Last Tuesday the Gladwin Park theatre put on "The Christian." It poured the entire evening and yet at 6:30 every seat in the large auditorium was taken and people were standing with umbrellas two blocks long waiting for the second show. At the new Knickerbocker there is seldom a vacant seat on the first show; the program there is changed daily; the new Maxine, at Mack and Baldwin, is doing better business than ever, according to Ed V. McGrath, manager; the Kunsky houses are all keeping up to normal; the new Norwood is packed every night, the house seating 1,000; and as for the New Majestic, this theatre is doing a phenomenal business with Big Four (V-L-S-E) features, running an entire week. The weekly receipts at the Majestic are in the neighborhood of $5,000 and the total attendance for Saturday and Sunday is running close to 12,000 people, despite the theatre being more than a mile and a half from the downtown district.

JOHN KUNSKY COMPLIMENTS US.

In June 12th issue of the Moving Picture World several columns were devoted to "As Others See Us," being extracts from letters sent in by subscribers to show how much they thought of the magazine. In that connection, John H. Kunsky, who has a big chain of theatres in Detroit, desires to pay his respects. He told the World representative this week that he actually couldn't exist without the Moving Picture World. He feels that it is the most valuable mail that comes to his office. In fact, Mr. Kunsky thinks so much of the World that he subscribes for enough copies to supply all of his managers. Not only does he gives them the paper free each week, but he insists that they read it carefully so as to keep thoroughly in touch with every phase of the moving picture industry. He wants his men to know all there is to know about pictures and the men and women connected with them. He wants each man to be an "information bureau" so that they can answer any question put to them, not only concerning the pictures which are shown in the Kunsky theatres but about the new pictures which are coming out from week to week, the new people entering the business either as producers or players, and everything that's "news."

NEW KUNSKY HOME ON GRAND RIVER AVENUE.

It looks very much as if Grand River avenue would soon be a rival of Woodward avenue in number of moving picture theatres. At present John H. Kunsky is building a hundred thousand dollar playhouse at Grand River and Fourteenth strets which will open the latter part of August; at Grand River and Trumbull avenues, the Globe theatre is being enlarged and the seating capacity increased to nearly a thousand; the Ferry Park Theatre Co. has incorporated for $100,000 to build a theatre at Grand River and the Boulevard, and along comes the Astor Theatre Co., with the announcement of a $200,000 theatre at Grand River avenue and Bagg street.

IN INDIANA.

James Cruze and Sidney Bracey, who had parts in "The Million Dollar Mystery," are visiting towns in Northern Indiana on their way to the Pacific Coast by automobile. They are featured at houses where the "Mystery" appeared.

The Princess theater, Bloomington, featured a "Mother's Night" recently, playing up the fact that Mrs. Thomas Whiffen, one of the oldest actresses on the stage, would play the part of the mother in "Hearts and Flowers." Every mother who saw the show was given a carnation.

E. B. Moore is managing the once-a-week shows given by the merchants of Waynetown, Ind., on the public square.

James Kolar, manager of the Phoenix theater, Laporte, Ind., for ten years manager of the house and the first to open a picture house in Laporte, is to take his first vacation. He will travel by auto to Detroit, and if the trip pleases him will, on his return, start for California. W. H. Esch is the new manager of the house.

LICENSING AIRDOMES.

Special to Moving Picture World from Indiana Trade News Service.

THE legal department of Indianapolis has decided that the airdome is not an outdoor show in the same sense that a circus is, and as a result the airdome owners will pay only the regular $25 license fee and not the $10 a day fee charged for outdoor shows.

For a time the city controller held up the issuance of airdome licenses on the ground that the airdome was an out-door show and therefore subject to the $10 a day charge. The airdome men naturally objected and the matter was put up to the city legal department, which found the law's "intention" was not to prevent an airdome from being operated.

MARION, ILL., JUSTIFIED IN SPURR SUIT.

The suit of Goldie Spurr against James O. Batchelor, Mayor of Marion, and members of the Marion police force for damages for false imprisonment, was won by the city of Marion. Mrs. Spurr was arrested Jan. 31 for operating on Sunday and she charged that she was held in jail several hours without being given an opportunity to give bail, and that during her stay in jail she was made sick by the odor of disinfectant in the jail. This decision of her suit will effctually prevent the operation of picture shows on Sunday in Marion, at least for the time being.

The Spurrs maintained that the theater was open on Sunday for charity, the Marion Goodfellows Club to get the benefit. No admission fee was charged, those admitted being asked to contribute to the club. A portion of the money was to go to the club. This is the method followed in other cities of the state.

WINS CONTEST, BUT WON'T TALK.

Miss Espey Clutch, Columbus, Ind., has been announced as the winner of the contest to name a heroine of the film, "Miss Columbus," to be produced at the Crump theater, Columbus. Miss Clutch when approached by the interviewer said. "Say, if you write anything about this cut the comedy, see." That's why this is so short and sad.

STEINHAUSER GETS BOUQUET.

Burton Steinhauser, who was recently given high praise in a letter to the projection department of the World, found himself the whole show at a subsequent meeting of the union. One operator whose work had been shown up by the letter writer, roasted the work of Steinhauser to a finish, and then as a finish to his talk said, with a grin, "just to show how I feel about it, I have a little token of appreciation for the one operator in Terre Haute who is delivering the goods." With that, Steinhauser was presented with a bouquet of two dozen carnations.

INDIANA SHORTER ITEMS.

Attorney Guy Kinman and Carl G. Thompson have started an airdome at Sullivan, Ind.

Among other exciting things, Miss Edna Northcutt, Crawfordsville, Ind., elected leading lady of the Arc theater contest, was filmed in the act of buying a beefsteak from a sanitary shop.

The film of the 500-mile race taken at the Speedway by the Coburn Company, Indianapolis producers, was exhibited at the Lyric.

Gus Kramer, "Crafty Gus," at the Star theater, Muncie, was rushed by about 500 or 600 students of the Muncie Normal Institute. They had Gus going around like a top to know what to do, but he locked the door until the show was over, and then let them all in. You see, Gus knew they didn't want to see the show. They just wanted to know that they could get in, so when the door was opened they just walked right in and walked right out again.

KANSAS CITY JOTTINGS.

Joseph M. Gilday, manager of the Willis Wood theater, says that the audiences have held up as well as they did all winter. The theater's temperature by automatic methods is kept down to several degrees lower than it is in the winter time and the patrons have not yet complained of the heat at this indoor house.

C. S. Edwards, manager of the Pathe Exchange, states that according to the receipts and orders for bookings that have been coming in from the State of Kansas that the new serial of the company under the title "Who Pays?" has been going much better than it was expected to. He says that in the cities where the moving picture field is rather crowded for the exhibitors and the patrons have tired of the serials it may be different, but in Kansas City they have been drawing large crowds and in the country.

A. L. Sheridan, traveler for the Pathe Exchange, at Kansas City, has been engaged in his leisure hours with writing a book. He says that he is doing it for the love of writing and that he has about finished the first drafting of the book. He says that he intends to put it on the market as an educational book some time during the next year. According to Mr. Sheridan it is a practical treatise on the "Science of Modern Business." Perhaps after it is finished Mr. Sheridan will write a moving picture scenario of his adventures and tribulations in book writing.

Archie Blue, of Salina, Kan., was recently in the city, and he says that his theater there has been drawing large crowds at each entertainment. Mr. Blue has been using the Pathe service exclusively and was visiting Mr. Edwards, Jr., manager of the Pathe Company here.

The Empress theater, at Kansas City, which was purchased by Marcus Loew last August from the Sullivan-Considine interests, together with twenty-seven other theaters throughout the country, was repurchased by the Sullivan-Considine interests last week according to news received in Kansas City. The string of theaters purchased by Marcus Loew involved $6,000,000, and was one of the largest theatrical transactions ever made in this country. Because the change in ownership necessitates a change in the bookings of the theater, moving pictures are now being shown there.

H. O. Martin, of Chicago, who has the moving picture rights for these theaters, made the arrangement to open last Monday with "The Spoilers," although the picture has been shown here several times. Mr. Martin says that he has noticed that it has drawn so good that he believes that it will do the same again and that its popularity has not died out. Mr. Martin has been showing travel pictures at the theaters for some time, and the Pathe Weekly. Cyrus Jacobs remains as manager of the theater, and he says that "The Spoilers" has been drawing good audiences.

Marty Williams, manager of the Mutual Film Corporation, says that the business at this time of the year, when it was generally expected to decrease, has been steadily increasing, and that nearly all of the indoor houses are still remaining open, while all through the territory the airdomes have been opening up big.

Mayor Henry L. Jost, of Kansas City, recently spoke at the Benton theater in interest of the bonds which were recently voted on. There was a little confusion at the theater when people inquired if the Mayor would speak. Mr. Mayer owns and operates the theater.

IN ST. JOSEPH, MO.

C. Mack is back again in St. Joseph, Mo., with his "Van Dyke & Eaton" stock company, playing in an airdome. Mr. Mack has followed this business, with the same company (its members changing many times of course) for 24 years, and he marvels, himself, how he has escaped the pictures. He hasn't escaped altogether, as a matter of fact—he frequently runs a reel or so of Keystone between acts.

Does Censorship Pay?

Kansas State Censorship Board Pays Expenses and Has a Balance of $1,411 from Month's Activities—Though Money Goes into State Treasury, the Good Films Have Paid as Much Tax as the Bad.

Special to Moving Picture World from Kansas City News Service.

THE moving picture censorship has proved to be profitable to the State of Kansas, as is shown by the receipts from censoring films received by the state treasurer. Since the censorship was started, April 12, the state has received, above the expenses and the salaries of the two censors and all expenses incident to the work, a total of just $1,411—not so bad for just a little more than a month. At the present rate of progress the state bids fair to gain something like $15,000 a year through censorship fees paid by motion picture exhibitors in Kansas or rather supposed to be paid by them for the moving picture companies are the ones that are being robbed of this money. The fees for moving picture work goes into a special fund, out of which all expenses and salaries of censorship is paid. The balance left goes into the general revenue of the treasury. Apparently the balance will be a good healthy one right along.

AIRDOMES FLOURISH.

Notwithstanding the fact that some of the largest of the indoor moving picture theaters have provided artificial means of keeping their shows cool during the hot months the airdomes and open air theaters in Kansas which are situated in the residence districts are drawing large crowds every evening.

FEW AIRDOMES IN KANSAS CITY

The reason why, as noted in these columns recently, there are few airdomes in Kansas City, is said to have been a tie-up at the city hall in the matter of granting licenses due to a political graft. According to whispered accounts about the city hall the film companies have had a hand in keeping the airdomes from opening. It is not thought likely, for most of them are complaining that business would be much better if the airdomes would open in full force here. Some of the indoor theaters in the residence districts have had to close during the hot weather and this has hurt the business of the film companies to a large extent, although they do not care to admit it.

SUMMER SHOWS.

The moving picture business is further eating into the stage productions at Kansas City, for those theaters that closed for the hot weather months have put on picture shows. The reason is that the actors refuse to play during hot weather. Yet the theaters are finding that their patronage is not decreasing in the least. One result may be that one or two will do away entirely with the cheap vaudeville acts that they have been using and show nothing but pictures. One of the finest theaters in the city was converted into a moving picture house and had an extraordinary good season all last winter.

WHITE RATS WILL PASS THROUGH KANSAS CITY.

Information has reached Kansas City that the White Rats Club of New York is on a wild scamper and that the stage at Kansas City is directly in their path. A great number who will represent that club in a play here will probably meet themselves face to face if they happen to drop into a moving picture theater, for nearly all of the actors on the role of that play have at one time or another played the moving pictures for Kansas City folk. Some of the stars will be seen in talking picture antics at the Grand theater very soon. The scamper will, it is said, start about June 7, and the club will make one-night stands at the principal cities on its way to the Pacific Coast. The Actors' Association is to get a rich share of the profits of this trip.

WANTS TO BE ON BUSINESS SIDE OF STREET.

B. D. Dyson, an exhibitor who has it practically his own way in North St. Joseph, a community of very moderate priced homes and small shops, nevertheless finds it profitable to put on good shows—at 10 cents for adults and 5 cents for children. He runs Universals and features; four reels—a two-reel and two singles—ordinarily, though frequently almost doubling this. When the street carnival was held recently, taking in the block where the Palace is located, he sent an emissary to Kansas City to get specially good features, even though his house would have been crowded anyway. An open air theater across the street has not yet opened definitely for the summer, though it gave two shows before a bad spell of weather caused a temporary shutdown. One of the conclusions concerning the moving picture business that Mr. Dyson has reached is that a moving picture playhouse must be on the business side of the street to succeed. A house on the residence side seems rather "out of it," he says, whereas the people are naturally to be found on pleasant evenings, and even in the day time, on the side where the stores are. The difference between dropping in and going "clear across the street" affects enough people to constitute the margin between success and failure.

GOOD FILMS, SWEET MUSIC.

"There's only one way to run a moving picture show, and that is to give the best of pictures, and the best of music, too," said A. W. Riegelman, manager of the Colonial, at St. Joseph. And that Colonial is some classy house. It has a canopy that makes it look like an enchanted palace; one of the show signs among the many elaborate electric signs of that well lighted city; a lobby as immaculate and brilliant as a ballroom, and an interior that makes one think of Shakespeare's line, "Lulled in these flowers with dances and delight." The dances are the exquisite music, the delight the pictures. Mr. Riegelman has recently reorganized the orchestra, eliminating the drums and brass. They are too crass, the horns and pounding are, for a high class picture show, where the atmosphere is of delicacy and charm and sentiment rather than of riotous emotions. The string orchestra seems to give exactly the touch that harmonizes perfectly with the ensemble of the entertainment, and seems to be mighty satisfactory to the large clientele. The Colonial, in St. Joseph, is one of three houses, the others being the Palace and the Family, at Des Moines, controlled by J. Miloslowsky & Co.

JOTTINGS IN KANSAS CITY.

F. F. Nine, assistant manager of the Big Four Film Company, says that the business done by his company is picking up in fine shape all through the territory. Mr. Nine recently joined the forces of the Big Four after resigning from the Pathe Exchange. He takes a great deal of interest in the local theaters and the pictures that they are now showing. The service of his company seems to interest him most, and the other men engaged in the business aecuse him of visiting every show within walking distance that are running any of the pictures of his company.

Making Jules Verne Film

Universal Company, Including the Williamsons, Inventors of Submarine Picture Apparatus, Now at Nassau—Director Stewart Peyton Making Picture of "20,000 Leagues Under the Sea"—Buys Yacht to Destroy.

By J. Melville Andrews, Jacksonville Correspondent of Moving Picture World.

GEORGE WILLIAMSON, who with his brother have become famous in the moving picture world because of their invention of the submarine tube, is now in Jacksonville, where he has purchased the beautiful yatch Malhoma, which is to be destroyed to make realistic one of the parts in the picture now being taken by one of the Universal companies in the Bahama Islands.

Yacht Bought for Destruction.

Mr. Williamson and his brother, it will likely be recalled, have made submarine or under-water pictures possible, the invention of a tube which can be lowered to a great depth, the operators working from a chamber at the lower end. The pictures taken in this manner have been sufficiently wonderful to receive the endorsement of the Smithsonian Institute. Strange facts and species have been discovered by this novel method of photography, perfect pictures being obtained at a distance of one hundred and fifty feet.

The picture now being made at Nassau, is taken from several of Jules Verne's books, under the direction of Stewart Peyton, with a company of fifty people, among whom are the Williamson brothers, Matt Moore, Jane Gail and Joe Welsh.

Every part in the production of this picture will be made real, irrespective of obstacles or cost, scenes to be made at Universal City, it is said, will contain 5,000 people.

The Universal Company has purchased ten of the latest style, self-contained diving suits, and two of the most noted divers who directed the raising of the F-4 submarine, are now at Nausau working in connection with the Williamson brothers. Mr. Williamson tells of the divers testing the new suits. These suits have no rope or air lines fastened to them, all equipment is carried by the diver, generating his own air for breathing. In making the test the divers walked on the bed of Nassau Sound, from the island on which the studio is located to another island near by, they were seen to appear on the island shore and after a short rest returned by the same route.

"Captain Nemo," who it is remembered was the famous character of "20,000 Leagues Under the Sea," through the periscope of his submarine discovers his most hated enemy on the deck of a fine yacht. He orders the yacht destroyed. The picture will then show the actual interior of a submarine, the torpedo being placed in the tube and the firing of it, then, through the use of the Williamson's submarine tube the torpedo will be seen going through the water on its deadly mission, it will be seen to strike the yacht and then—the Universal Co. has destroyed a yacht that alone cost six thousand dollars.

The yacht Malhoma, purchased in Jacksonville, is the second yacht the Universal Co. has bought for the purpose of destruction in the picture now being made. The first one, bought in New York, started on its way to the Bahamas in advance of the company, but when only a hundred miles from Jacksonville it was found she was leaking and had to be beached, where the waves battered her to pieces.

FLORIDA NOTES.

Mr. Kalbfield, manager of the Grand, Palatka, Fla., has returned home from a business trip to Atlanta and Macon.

The Temple theater, Ocala, Fla., reports good business the past week with General Film Service and Features.

The Grand, Hastings, Fla., reports business very good.

All houses in Tampa report good business despite hot weather.

The Graystone Casino, at Kissimmee, Fla., J. L. Robinson, manager, was turned into a church last week, excepting one night on which there was a home talent play. The theater was being used for what is known as Holly Rollers Revival meetings

The Dixie theater, Miami, Fla., closed last Saturday. The Dixie has been playing high-class pictures, but in the future will only play stock two nights a week.

JACKSONVILLE NOTES.

Carl C. Smith, manager of the Republic theater, has returned from Atlanta, where he has been on business. The Republic played to wonderful business, with Mrs. Leslie Carter in "The Heart of Maryland." Mr. Smith says he has some good ones for the future.

The new Arcade theater is to open on the 22d with Paramount program and high-class singing attractions. Mr. W. L. Whithead is now in New York making preparation for the opening.

"The Goddess" on Monday and "The Isle of Regeneration" on Thursday at the Imperial with the Texas Quartet made plenty of business for this house.

The Prince theater played to capacity on Thursday and Friday with Mary Pickford in "The Dawn of To-morrow."

The New Strand, a colored moving picture house, opened here this week. This house is said to be one of the finest in the South. Sidney Walker is manager.

"Sir" Edwin Baker is still plugging at the Pathe Exchange, and judging by the smile he wears the "Rooster" must be crowing to his satisfaction.

The Republic theater seems to be very fortunate in getting pictures which were made in Florida and containing local people in the cast. This week they will run Howard Eastbrook's "Four Feathers," which he made in and around Jax. Mrs. Leslie Carter, in "The Heart of Maryland," is booked at this house next week.

D. C. Randolph, of the Southern Feature Exchange, with offices in the Bisbee building, who has been in New York for the past few weeks, advises that he has added "The Man Who Beat Dan Dolan" to his list of features for this territory.

Roy Coler, operator at the Prince, is surely the "Running Kid." Besides running the pictures at the Prince he runs his automobile all over the city, and is now the possessor of a speed boat which he will be running up and down the river.

Studio Notes.

Jere Austin, who has been with the Kalem Co. here for the past two years, has resigned and is preparing his new car, a 60 horse-power Sterns, for a trip north, to Chicago, via Atlanta, Nashville, and Louisville. Mr. Austin has arranged with quite a number of theaters along the intended route to stop over and appear with "The Arkansaw Traveler," in which he worked, making a short talk, and to answer the numerous questions which those who are not acquainted with the making of moving pictures would like to ask Joe Gessman, property man of the Kalem Co., has also resigned and will accompany Mr. Austin on his tour.

Bessie Cothran, who is a native of Florida, but has been appearing in stock in the East for the past five years, is now with the Kalem picture players here.

Louise Armour, a clever little actress who has been with the Kalem Co. here, is now in the mountains of North Carolina on her vacation.

"Bill" Hopkins, formerly with the Lubin Co., who styles himself "the unluckiest man in the world," has met with another accident. "Bill" is living on his house boat on the river, and while fishing a few days ago fell, breaking four ribs, but you can't kill 'em.

"Bob" Vignola is now working on his last picture before going to the Cliffside Studio. This is another of the "Broadway Favorites" pictures, with Harold Ford in the lead, entitled "The Weaver of Dreams."

John Macklin and wife, of the Kalem Co., have also resigned and will leave in a few days.

With so many of the local Kalemites leaving, things at the studio are dull

It is expected that Harry Milarde, who is now directing, will be in charge of the studio when Mr. Vignola leaves.

THREE NEW THEATERS IN BALTIMORE.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

ORDINANCES authorizing the establishment of moving picture theaters in various parts of Baltimore figured prominently in a recent session of the City Council. Three were introduced and were referred to the Committee on Police and Jail, as follows: For Harry W. Riddle, the right to establish a theater at Garrison and Liberty Heights avenues; for William H. Whitehurst, the right to convert the buildings at 842 and 844 West North avenue into a moving picture theater, and for the granting of the right to the Goldfield Amusement Company to establish a motion picture theater at 913-919 Warner street. Mayor Preston has vetoed an ordinance authorizing the operation of a theater on upper East Fayette street, stating that it is a residence neighborhood and that the theater was opposed by the churches in the vicinity thereof.

METRO EXCHANGE INCORPORATES.

The Metro Film Service Company, with offices in the Strand theater building, in this city, has been incorporated under the laws of Delaware with a capital stock of $20,000 divided into 400 shares of a par value of $50 each. The charter granted this corporation is very elastic and gives them wide latitude in the conduct of their business. Its primary object is, however, the handling of all Metro releases and such other special films as they may care to take up in this territory. The officers of the corporation are Oliver J. Allenbaugh, president; J. Frank Brown, vice-president, and Lawrence M. Day, secretary and treasurer. The territory to be covered will include the District of Columbia, Maryland, Virginia, Delaware and the eastern half of North Carolina.

SAFETY FIRST FILM MAGAZINE.

E. W. Salmon, jr., of 641 West Pratt street, Baltimore, visited Washington last week for the purpose of demonstrating his new Safety First Film Magazine for the benefit of the local fire marshal. This new magazine comes in from four to ten sections and is of a height that complies with the requirements of the fire underwriters. It has a double jacketed casing which forms a fire chamber with a half-inch air space between the outer and inner linings. Inside the partitions are similarly constructed with an air chamber between each. The doors and frames, as well as the standard which supports it, are of cast iron. The magazine is barrel shaped. The doors are equipped with a lift plate which brings the film up so that it can easily be removed for transfer to the magazine of the projecting machine. There are no springs within the compart-

ments, but the construction of the doors, even without the weight of the film, causes them to close automatically so there is no possibility of fire entering the compartments. Should the film catch on fire, but a very small part, a matter of inches would burn for the reason that being air tight the oxygen within the chamber would soon be exhausted and the fire would be quickly extinguished. The first of these magazines, one of four sections, has been installed in the operator's booth at Crandall's theater, where it is said it is giving great satisfaction.

FILM NOTES IN WASHINGTON.

E. D. Heims, of the American theater, of Roanoke, Va., is receiving the congratulations of his many friends upon his entry into the state of matrimony. He traveled on his honeymoon, however, through "The Land of the Skies," this being a very attractive part of North Carolina in the vicinity of Asheville, which on this occasion was made more attractive, it is said, by the presence of Mrs. Heims.

W. H. Whitehurst will build a modern moving picture theater and dance hall at 842 and 844 West North avenue, Baltimore, Md. Architect J. C. Spedden has been commissioned to prepare the plans.

George W. Smiley, formerly traveling representative out of the Washington office of Pathe, Inc., is now secretary of the Co-Operative Booking Agency, having offices in the Bank of Commerce and Savings Building.

The Hamilton theater, in Martinsville, Va., has been opened with Paramount pictures by John W. Hamilton, a well known hotel man, of that place.

The Columbia theater will open its summer season with Paramount pictures beginning with a week's showing of the "Eternal City" with box office prices of 10, 15 and 25 cents.

Marcus Notes has installed two Simplex motor-driven projecting machines in the Empress theater, which is operated by him.

E. T. Craal, who operates the Olympic and Imperial theaters in Newport News and the Cocade, in Petersburg, Va., was in the city last week booking feature films for these houses.

The Elite theater, which has been operated by a group of New York theater men at 1402 Fourteenth street, Northwest, is about to close its doors.

Cut-outs, mounted on heavy frames, are becoming very popular for use as lobby displays. The craze started when J. Hines, who does sign painting and poster mounting for the local theaters, brought out the first cut-out of Charles Chaplin. Since that time he has been kept busy producing similar effects for six sheets of Mary Pickford, Heine and Louie and other well known stars. These are very effective as well as attractive and novel.

Lion & May are about to erect a new theater in Manassas, Va., which will be known as the Dixie and which will replace another theater of that name now owned by this firm which will then be used for the entertainment of the colored population of the town.

A. J. Harlow is about to open an airdome in Orange, Va.

Charles E. Reded will open an airdome at Colonial Beach, Va.

"The Opium Pipe," produced as a photoplay to be used by Miss Jane Addams in her peace campaign, had its initial exhibition at Crandall's theater last week when it was viewed by a group of society women, the guests of Mrs. Christian Hemmick, the authoress and producer of the play, which was one of the society events of the early spring. The pictures are in colors and were produced for Mrs. Hemmick by the Feature Film Company, of this city. Part of the settings were sections of the beautiful gardens of the Pan-American Union Building. The members of the cast were all seen in their original parts. Another production of Mrs. Hemmick, "The Awakening," a war and peace tableaux, is also being filmed.

Manager Gave a Parade

Louisville's Prize-Winning Beauty in the Universal Contest, Cora Lee Bennett, Has Drive Through City in Automobile at Head of a Parade with Band—A. C. Farrell Has Signs Out on Six Cars.

By G. D. Crain, Jr., Nashville Correspondent of Moving Picture World.

MANAGER A. C. FARRELL of the Central Film Service Company's Louisville office, decided upon some rather good advertising for the Universal service on the spur of the moment. Miss Cora Lee Bennett, of Louisville, who was successful in winning the Louisville Evening Post's "Universal Beauty Contest," was about to leave the city on her trip to Universal City, Cal., and Mr. Farrell decided to have an automobile parade in which the Universal would get some advertising, as the newspaper in conducting the contest did not play up the Universal angle on the contest as prominently as it should have. Six automobiles displaying signs, a brass band and twelve men bearing placards were used in the parade, which meandered through the business section of the city. Mr. Farrell and Miss Bennett occupied the front machine. Pictures of the parade were reproduced in the Post and comments made upon Miss Bennett's trip to Chicago and subsequent trip to Universal City.

NOT A MATINEE CITY.

Louisville moving picture men at present despair of ever making a good moving picture matinee city of Louisville. Sunday afternoon shows generally pull fair crowds, but during the week the people just will not go to moving picture shows, and with the exception of four or five theaters in the downtown district the balance of the city is closed up tight. One large theater seating about 1,000 people shows only at night, and several others of proportionate size are in the same boat. Even the downtown theaters do not handle anything like the morning or afternoon business to which they feel they are entitled. Big time stars and plenty of advertising are helping the afternoon shows somewhat, and it is probable that afternoon business will be built up in course of time.

TRIP TO NIAGARA CONTEST.

C. C. White, of Scottsville, Ky., proprietor of the White theater, is advertising a contest whereby one of the patrons of the theater will shortly be given a trip to Niagara Falls through the courtesy of the Universal Film Company, which is backing the contest. The votes are placed in a locked ballot-box, which is unlocked twice a week and the ballots are counted by Mrs. H. L. Hendrix, a lady of high standing socially.

FRED SHELDON RESIGNS.

Fred Sheldon, manager of the Louisville office of the Mutual Film Company, has resigned to take up the management of a theater out in the state with which he has been about to close a deal for several weeks. R. H. Haines, former manager of the local office, has returned from Indianapolis and resumed the active management of this branch.

LOUISVILLE JOTTINGS.

Vic Bloomfield, of Winchester, Ky., and Marvin Gay, of Mt. Sterling, have closed a deal for a building formerly occupied by P. H. Davis, and work has been started on converting the building into a motion picture theater which will start operations about July 1. The theater will be operated in conjunction with the Pastime, of Winchester.

The Children's Feature Film Corporation, Louisville, which is making arrangements to produce Aladdin Films, has adopted a very attractive trade mark consisting of an Aladdin's lamp.

The Bennett Seating Company, of Louisville, against which an involuntary petition in bankruptcy was recently filed by the United States Glue Company, Berry Brothers' Varnish Company and other concerns, has consented to the adjudication and has been officially declared a bankrupt by Judge Walter Evans in the United States District Court. The company specialized on seats for moving picture theaters and schools. George Bennett is president of the company, which came to Louisville from Cincinnati, O., about eighteen months ago.

A building permit was recently issued to the Clay Street Improvement Company for the erection of an airdome at Clay and Kentucky streets at the old Lutz ball park. Very little work was entailed in placing the park in operation and the first show was given the same week the permit was taken out.

Joseph Schnitzer, general manager of the Central Film Service Company's main office at Indianapolis, Ind., was in Louisville last week calling on A. C. Farrell, the local manager.

The General Film Company's Indianapolis office was recently represented in Louisville by Louis Baum, who called on a number of the exhibitors.

W. J. Spradlin & Son, of Hickman, Ky., have sold the Empress theater to J. T. Dillon, who will continue the house as heretofore after making a few minor improvements.

The Stewart Dry Goods Company, of Louisville, recently made arrangements with the management of the Shubert Masonic theater, of Louisville, wherein the dry goods emporium ran the Essanay corset pictures known as "How Marjorie Won a Career."

"Billy," the Louisville production of Ella Hutchinson Ellwanger's popular little book, which was shown with success at Macauley's theater, has been shown in connection with the Paramount program at the Majestic theater. When shown at Macauley's theater a charge of 25 cents was made for admission, while the price was only 10 cents at the Majestic. Col. Macauley, who has been very ill in the East, has practically recovered and has returned to Louisville.

James T. Ford, president of the Highland Film Corporation, of Fort Thomas, Ky., with offices also at 402 Strand theater building, Cincinnati, is reported to be about to erect seven two and three-story concrete and steel buildings at a cost of about $750,000. The architects are Zettle & Rapp, Johnston building, Cincinnati.

A peculiar sale was that of an American eagle, which was recently sold by E. W. Pratt, Jr., of Hopkinsville, Ky., to the Selig Polyscope Company, of Chicago. The eagle was short and stunned by Gussie Crick, of North Christian County, and an effort was made to sell it to one of the zoos. A letter sent to the Lincoln Park Zoo was turned over to the Selig Company.

The Dixie theater, of Russellville, Ky., has just installed several glass poster boxes in which to display posters of the shows for the day and for the day following. The two poster boxes on the front of the columns at the entrance of the theater are used for the current day's posters, while two boxes on the side walls show the pictures to be shown on the following day.

Fred Dolle, the genial manager of the Fourth Street Amusement Company, is becoming interested in several outside concerns just now, which include a large department store at Shelby street and Broadway and a new trading stamp concern which will operate as the Mutual Stamp Company.

Unionism at Salt Lake

Several Leading Picture Theaters Have Trouble with Musicians' Federation—Refused to Employ Union Musicians, and Union Operators Were Called Out—Rex, Isis and Broadway Affected.

By H. W. Pickering, Salt Lake Correspondent of Moving Picture World.

SEVERAL leading motion picture houses are in conflict with the Salt Lake Federation of Musicians over the matter of unionization, with the result that some of the houses are operating with non-union operators and the others are without musicians. Meetings are being held with a view to composing the situation.

Without previous warning, according to the picture house managers, the federated musicians last Thursday notified the Rex, Mehesy, Isis and Broadway theaters that unless union musicians were employed the union operators would be called off, beginning with Thursday's performances. With the exception of the Mehesy no heed was given to the warning, and on the failure of the union operators to appear, non-union men were engaged, the houses retaining the musicians heretofore employed. By the elimination of music, the Mehesy retained its union operator.

Though the managements of the houses involved are a bit shy on comment on the situation, it has been made apparent that they intend to continue on their course until the unionists surrender, which, according to the federated musicians, is something like the prospects of skating in the traditional hottest place. With the exception of the Mehesy, it is understood to have been agreed, the managers intend to ignore the demands of the union. The union, on the other hand, is determined that until the houses shall have been unionized, it will not permit the operators to return to work.

Managers of the three houses that have signified their determination to stand by their colors consider that the musicians' organization is making unreasonable demands upon them, particularly because of the fact, they say, that recent business has been exceedingly poor and consequently would work a material financial hardship upon them if they were compelled to unionize at this time. They refer to the situation at the Rex as being particularly interesting.

For the past year the Rex has had no orchestra, the only music at the house having been furnished by a "photo-player." The union in its demands threatened to take the union operator from the theater unless a union musician, at the regular union salary, be placed in charge of that instrument. The management of the house declined to consider the proposition.

The Broadway, which has employed for a number of months a pianist only, also refused to listen to the demands of the union to place a union musician at the piano, and that house, too, is running with a non-union man in the box. At the Isis, the orchestra of five pieces was retained at the expense of the union operator. The Mehesy discontinued its music altogether, retaining its union operator in the hope that the difficulty would be speedily settled. Mr. Mehesy is at present on the Pacific coast and his manager is awaiting his return.

The affair culminated—as a "third act climax"—last Saturday night in a parade of 100 union musicians as a protest against the course followed by the managers.

A feature of the strike has been the discovery that A. R. Wilson and his son, managers of the Rex theater, are operators of projection machines. Both are expert men, but neither has affiliated with the union. When the crash came last Thursday, Manager Wilson and his son climbed into the steel box and began turning the crank.

Though there have been meetings of the exhibitors' league, President H. A. Sims has declared that they were merely regular business meetings. He said so far as he could learn the managers of the houses affected were not taking the matter very seriously and he expressed the opinion that the trouble would be of short duration.

SALT LAKE CITY JOTTINGS.

Walter S. Rand, of the combination of father and son, familiarly known hereabouts as "The Rands"—pioneer exhibitors and exchange men of Salt Lake—wandered back into Salt Lake last week to extend greetings to his many friends along exchange row and in newspaper offices and incidentally to attend to some important business which had piled up in his own headquarters. Mr. Rand had just returned from an absence of many weeks, during which time he projected around in the northwestern states drumming up business for Mutual Masterpictures.

"Skirts" Cassidy, late star outfielder of the Denver Western League Baseball club, has hung up his hat in Salt Lake as manager of the Universal's film exchange. Mr. Cassidy quit baseball at the close of last season and went into the selling end of the motion picture business.

W. A. Nelson, owner and manager of the Electric theater, St. George, Utah, the exhibitor who, away down in the hot corner of this state, sixty miles from a railroad, had the nerve to start the practice of closing his doors during the running of a multiple reel feature, paid his respects to exchange men in Salt Lake this week. During his visit he called on several of the larger feature concerns and made arrangements for bookings which will cover a considerable period of time. Incidentally, Mr. Nelson purchased a large automobile while in Salt Lake and will return to St. George by the state highways route.

G. T. Robinson, traveling auditor for the World Film Corporation, is in Salt Lake, looking things over in the local field. Mr. Robinson will go to the coast this week and conclude a transcontinental tour in the interests of the World concern. Though Mr. Robinson's headquarters are at present in New York, he says it is possible that it may be shifted to the Pacific coast.

MANY THEATERS ON GRAND AVE.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

GRAND AVENUE is fast becoming the moving picture thoroughfare of St. Louis. From Cass avenue to Olive street there are ten theaters, either on Grand or within two hundred feet of the avenue. The Fair, at Grand and Cass, the Novelty, at Easton, the Grand Avenue stardome, at Morgan street, the Apollo, at Bell, the New Grand Central, at Lucas, The Victoria, at Delmar, the Duchess, at Washington, and the Princess, the Olivette and Empress, on Olive street. Three of these houses are not running regularly—the Novelty, which is the oldest neighborhood house in St. Louis, the Victoria, which plays German stock once a week in the season, and the Princess, which has seemed to fall into dark days most of the time, but which only needs a good program of short reels changed daily to keep it going and making money. Grand avenue is thirty blocks from downtown, but it is crowding the business district for first place from a general business as well as from a theatrical standpoint.

ST. LOUISIANS ALSO CONCERNED.

St. Louis has been full of persistent rumors for the past two or three weeks that Charlie Chaplin was critically ill; that he was in an insane asylum; that he had slain a man accidentally with his comedy cane; and was so affected with remorse that he was unable to work; that he had made so much money he just had to lay off and spend it; that the board of health of various cities had prohibited him making any more pictures till the people who had laughed themselves sick over his antics could recover. [Same here. Perhaps the telephone company started the rumors. The World needed a special man to sit near a telephone and answer querries.]

EDWARD POHLMAN HEADS PROTECTIVE ASSOCIATION.

Edward Pohlman has succeeded John Gentner as president of the Theater Managers and Motion Picture Exhibitors' Protective Association. Mr. Pohlman is a well known exhibitor, and belongs to the firm of Pohlman & Zimmerman, who operate the Comet, at 21st and Market streets and the Mutascope on Olive street, both of which are exclusive picture houses.

ST LOUIS JOTTINGS.

Walter S. Donaldson, chairman of the Buy-in-St. Louis League, has arranged to show a series of slides to moving picture audiences advising them of the advantage of buying goods in their home town. One of the slides reads: "Buy in St Louis, it means much to you." The slides will be run in all the moving picture shows in town.

The Liberty Amusement Company have opened the Grand Avenue stardome at the northwest corner of Grand avenue and Morgan street. The new place has a seating capacity of 2,500, and is very fine and up to date in every respect. There is a main entrance on Grand avenue, and a store entrance on Morgan street. The Stardome is built on the site of the homestead of the Drummond family, who occupied it when the city was young and Grand avenue considered out in the suburbs.

The Olivette Garden, between Grand and Vandeventer avenues, on Olive street, has adopted a plan of interior decoration that is something new and very fine. The large space at the left which cannot be used for seats on account of the position of the screen, has been put in the hands of a landscape gardener, who filled the space in a diagonal line, running from the fence to the screen with a regular park of small evergreen plants and trees. The smaller plants and shrubs, a foot or so in height, are placed in front, and larger ones behind, giving the whole a terraced effect that is very pleasing. The scheme is clever and well worth copying by other gardens. O. T. Crawford is manager of the Olivette.

Since the firm of Pohlman and Zimmerman have opened their new theater, the Mutascope, on Olive street, there has been a division of managerial duties, Mr. Pohlman giving his entire attention to the management of the Mutascope, while Mr. Zimmerman devotes his time to the Comet, on Market street.

Chas. Renzow, manager of the Vandora theater, Cherokee and Ohio avenues, has been winning much favorable comment from his patrons of late by the clever manner in which he advertises school picnics in his neighborhood. Slides are made by transferring familiar newspaper cartoon characters on glass, and changing the wording of the pictures into an invitation to attend the picnic. The Garfield school's outing on May 24 was announced with a "Flooey and Axel" slide, and the Shepard, on May 11, with the Weather Bird, of the Post Dispatch.

Manager Fios, of the Apollo airdome, at Grand and Bell avenues, has replaced the electric globes that were mounted on the top of the wall enclosing the garden by placing the globes on brackets of the gooseneck style that are two feet higher and project out over the pavement. This arrangement adds much to the beauty of the place and makes the Apollo one of the best lighted spots on Grand avenue, a street noted for its brilliant electrical display.

(Continued on page 2139.)

METRO PICTURE MATTERS

BRANCHES GIRDLING AMERICA

Scene from "Always in the Way" (Dyreda-Metro).

METRO PICTURES CORPORATION

1465 BROADWAY NEW YORK CITY

METRO PICTURES CORPORATION

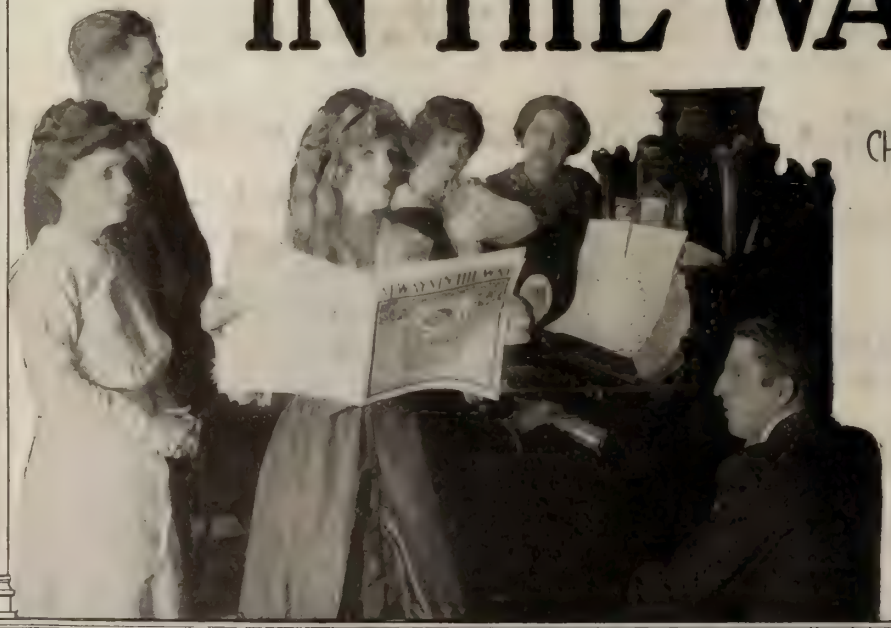
PRESENTS

THE FASCINATING SCREEN PERSONALITY

MARY MILES MINTER

AND AN ALL STAR CAST
IN
A PICTURIZATION OF THE FAMOUS SONG CLASSIC

ALWAYS IN THE WAY

BY
CHARLES K. HARRIS

PRODUCED BY
DYREDA ART FILMS
RELEASED JUNE 21
ON METRO PROGRAM

BRANCHES GIRDLING AMERICA
METRO PICTURES CORPORATION
1465 BROADWAY NEW YORK CITY

METRO PICTURES
CORPORATION

B·A·ROLFE·
PRESENTS

THE EMINENT DRAMATIC ACTOR

MR. WILLIAM FAVERSHAM

IN SIR GILBERT PARKER'S
MAGNIFICENT STORY
OF THE CANADIAN WOODS

THE RIGHT of WAY

PICTURIZED BY
JOHN W NOBLE

RELEASED JULY 19
ON METRO PROGRAM

BRANCHES GIRDLING AMERICA
METRO PICTURES CORPORATION
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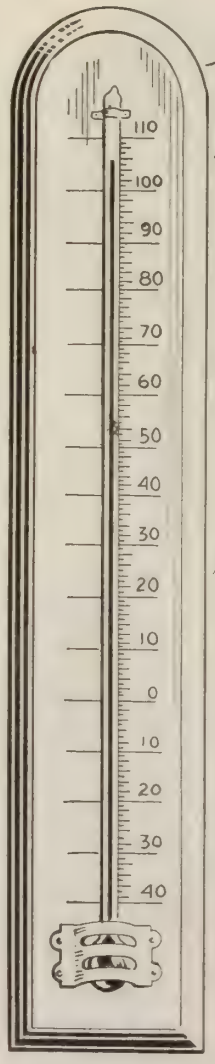
METRO PICTURES CORPORATION

THE IMPORTANCE OF METRO RELEASES

METRO PICTURES



MOVES UP WITH THE MERCURY

HERE IS METRO'S JULY RELEASES

WILLIAM FAVERSHAM IN "THE RIGHT OF WAY"
MME. PETROVA IN "MAN AND WOMAN"
FRANCIS BUSHMAN AND MARGUERITE SNOW IN "THE SECOND IN COMMAND"
EDWARD CONNELLY IN "MARSA COVINGTON"

WHILE THE ENTHUSIASM OF OTHERS
WANE WITH THE
WEATHER

METRO MAINTAINS
ITS STANDARD OF HIGHEST
CLASS PRODUCTIONS
WITH

NO LET DOWN DURING SUMMER-
BECOME METROED BEFORE SUN-UP.

BRANCHES GIRDLING AMERICA
METRO PICTURES CORPORATION
1465 BROADWAY NEW YORK CITY

CLEVELAND LOCAL HOLDS SMOKER.

By J. D. Raridian, Ohio Correspondent of Moving Picture World.

President S. E. Morris and Secretary Walter H. Horsey called a special meeting and smoker for Cleveland Local No. 1, Motion Picture Exhibitors' League, to be held in the Moose club rooms. Invitations were issued to every exhibitor in the city, whether a member of the league or not, with a view to discussing matters of their mutual interest. Ben J. Sawyer, manager of the Manhattan theater, was booked for an address concerning local conditions with reference to the picture business.

CLEVELAND ITEMS.

The Standard theater, East 8th street and Prospect avenue, Cleveland, appears resplendent in its new interior decorations. The presentation of big productions has brought this house into popular favor, in the attainment of which Manager Joseph Grossman insists the appearance of the theater be kept ever up to date.

Phil Adler, as manager of the Cleveland offices of the Alliance Films Corporation, has again stepped into the limelight by reason of his recent release of "Beulah" and the number of bookings received in this territory. Adler took up the film business in 1906 in Pittsburgh. He handled state rights features in New York for several years and for a time was manager of the World Film Corporation's offices in Pittsburgh and Cleveland.

"Obituary notice. Maurice Spitalny passed away his single life June 1, 1915. He will return in a married state in about a week." Thus did Manager Emory C. Downs tell Knickerbocker, Cleveland, patrons the reason for the absence of his orchestra leader. Mr. Spitalny was married to Miss Dorothy Kahn.

Increase in booking orders and an extension of his business has caused Burton Garrett, manager of the Apex Feature Film Company, Cleveland, to move his offices to 516 Columbia building. Chaplin bookings have turned the Apex offices into a veritable whirlwind of business.

Athens, O., has a new picture theater, the Majestic. On opening night the management made this announcement: "We have booked the highest class pictures obtainable and assure the public that each program will always be a topnotcher. We are offering Paramount program, which includes Mary Pickford." M. J. Gross is manager of the theater.

Local events of Lancaster, O., filmed by a motion picture cameraman there, are being shown in the Grand theater. Recent pictures included a parade, baseball game and various news events.

A steel ceiling, wall decorations and a new electric lighting system have been installed by O. L. Taylor in the Majestic theater, Lancaster.

PORTLAND LOCALS.

George A. Magee, special representative of the Universal, with headquarters at Chicago spent four days in Portland en route from Universal City, looking after company business.

Edwin James, manager of the Majestic theater, has been in San Francisco for two weeks looking after his interests in the American theater there.

The National theater has installed a new screen supplied by the Pacific Coast Scenic Studio. The management of the theater says the new screen produces a clear, bright picture with a minimum expenditure of current.

The Globe theater is using four or five United programs a week and Mr. Cohen, the manager, advises that the rapidity with which Ethel Grandin pictures have won his patrons' favor has been a pleasant surprise to him.

Send Oregon News Items to Abraham Nelson, 809 Journal Building, Portland, Ore.

Censors Hurt Business

Information from Authentic Source Reveals That V-L-S-E Located Its Northwestern Office Elsewhere Than in Portland, on Account of the Drastic Local Censorship Ordinance.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PREJUDICED by the drastic provisions of the new Portland censorship ordinance, representatives of the Big Four indicate that this corporation did not feel inclined to establish its northwestern distributing point in Portland. While the exchange men having knowledge of the workings of the V-L-S-E interviewed by the writer have sought to impress the opinion that they were not antagonistic toward the members of the board, nor that they were other than in accord with its particular acts, except perhaps in one or two instances they intimate that the possibilities for unfair treatment are so great under the new ordinance that for this reason alone the V-L-S-E has passed Portland by as a distributing point.

The recent activities in the Portland field on the part of the Big Four people have been evidenced by visits of two of their prominent representatives during the past two weeks, Tom North and C. B. Price. These visits would indicate some foundation to the rumors of the establishment of a V-L-S-E Portland office were it not for the censorship ordinance.

The fact that Portland has been passed by as a distributing point does not mean that Big Four attractions will not be shown here. Exhibitors know that the Portland photoplay public will demand V-L-S-E productions, and Mr. Conlon, of the Orpheum, has already arranged to run them four days a week commencing June 13. From which, it will be observed, while Portland will see V-L-S-E pictures, it will lose the weekly payrolls incidentally resulting from a distributing agency being located here.

"GUSSLE-JONAH" CASE.

C. J. Kerr, manager of the local Mutual Film Corporations' offices, has appealed from the decision of the Municipal Court fining him $20 for showing "Gussle Rivals Jonah" without the sanction of the new censorship board. The grounds for appeal will be the same as of the other tests of the ordinance now in progress, the most important of which is the denial of the right of appeal and jury trial. Mr. Kerr has submitted the ordinance to the inspection of New York attorneys and is awaiting their opinion on its constitutionality.

"CUT-THROAT," SAYS WINSTOCK

Apropos to the enforced change of policy of one of Portland's picture theaters, Melvin G. Winstock, of the National theater, is quoted for the benefit of Portland exhibitors, as follows:

"I am absolutely opposed to the cut-throat methods of competition which are being practiced by some of our Portland exhibitors. It is placing us all at the mercy of the distributor."

Mr. Winstock is one of the pioneers of the picture theater business in Portland and he intimates that he has seen times more prosperous than the present, when co-operation, rather than the kind of competition above mentioned, brought the exhibitor the greatest returns in the long run.

A LOCAL PRODUCING COMPANY FOR PORTLAND.

Of interest to Portland exhibitors is the experiment now being made to produce dramatic and comic films in Portland for local exhibition. Heading a company of ten people, Monte Collins is directing the second comedy produced with a local background. The first production of the company, "The Flirtations of Flossy," a slapstick farce, is in the hands of the photographer and will soon be exhibited in one of the local houses. The cast consists of Hilda Graham, Arthur Winstock, William Lee, Tom Maher and Charles Rice. A. L. Smith is the camera man.

NEW HOUSE AT HILLSBORO.

Hillsboro, Ore., has another up-to-date picture house in the Grand, recently opened by Harrington & Phillips. The house seats 500 and is equipped with a generating plant capable of furnishing all the power used in the building. A modern ventilating system has also been installed. The theater will run the Universal program.

EXCHANGE INSTALLS RENOVATOR.

The Film Supply Company of Oregon has just installed a Seaborn film renovator in addition to its already modern equipment and is now prepared to renovate 150 reels a week. The renovator was recently imported from England.

PRIVATE EXHIBITION OF UNIVERSAL FEATURE, "SCANDAL."

Within a short time G. A. Metzger will receive "Scandal," the first really big feature produced by the Smalleys under the Universal brand, for private exhibition in Portland. From Portland the film will be shipped to Seattle, where it will also be shown privately. This film, it will be remembered, was booked by J. A. Quinn, of the Los Angeles Majestic theater, at a figure said to be $1,500 a week.

PROGRAM AT ORPHEUM.

Beginning June 13, the Orpheum will show V-L-S-E attractions for the first four days of the week and Mutual Masterpictures for the balance. The first of the Big Four productions will be "The Juggernaut," by Vitagraph.

ORGANISTS' GUILD RECITALS.

The Columbia theater, O. T. Bergner, manager, has been holding weekly recitals for the past two months under the auspices of the Organists' Guild of the State of Oregon, to the advanced pupils of the Portland high schools. Usually the recitals are accompanied by the showing of pictures of some grand opera story when such a film is obtainable. The recitals commence at 9.30 each Saturday morning and last one and a half hours. The enterprise has been very successful and has received the hearty co-operation of the school board.

J. F. SKERRETT, VISITOR.

J. F. Skerrett, general manager of the Nicholas Power Co., was a recent visitor in Portland in the interests of his company. This is Mr. Skerrett's first trip to the coast and he was surprised at the perfection attained in the science of picture projection in the theaters he has visited on the Pacific Coast.

SEASIDE SEASON OPENS.

Exhibitors are already arranging for the opening of the seaside resorts and the Service Film Company, handling the United Program, advises the opening of a new house at Rockaway Beach by Mr. Zink, late of Montana; also that they have furnished the Star theater, of Tillamook, with a Powers 6A machine.

METRO PICTURES

HERE'S THE ANSWER
TO
THE QUESTION EVERYBODY IS ASKING

CAN THEY KEEP IT UP?

HERE'S POSITIVE PROOF

We've Been Displaying the Query for the Past Four Weeks

METRO PICTURES CORPORATION

CORPORATION

WHILE OTHERS ARE SAYING

"See Our Next Announcement" and "Watch for the Big Surprise"

METRO

HEREWITH GIVES YOU THE REGULAR

RELEASES FOR JUNE, JULY AND AUGUST

THE THREE WORST MONTHS IN THE YEAR

WILLIAM FAVERSHAM	in	"THE RIGHT OF WAY"
MME. PETROVA	in	"VAMPIRE"
ETHEL BARRYMORE	in	"THE SHADOW"
FRANCIS X. BUSHMAN and MARGUERITE SNOW	in	"THE SECOND IN COMMAND"
EDMUND BREESE	in	"THE SPELL OF THE YUKON"
EMMET CORRIGAN	in	"GREATER LOVE HATH NO MAN"
DOROTHY DONNELLY	in	"SEALED VALLEY"
MARY MILES MINTER	in	"ALWAYS IN THE WAY"
EDWARD CONNELLY	in	"MARSE COVINGTON"

and then

EDMUND BREESE, MARTHA HEDMAN, EMILY STEVENS, ORRIN JOHNSON, FLORENCE REED

and others in

PLAYS OF NOTE AND NOVELS OF WORLD WIDE POPULARITY

—— NOW ——

Compare this frank announcement of coming pictures during the next ten weeks with the announcement of others that *they will surprise you soon,* that *they will soon tell you* what you get. There is no effort here to gain business by "suspense," but you have the positive statement of forthcoming pictures.

COMPARE THIS WITH ANY OTHER PROGRAM IN EXISTENCE---THEN BECOME METROED, FOR THIS IS IMMEDIATE PROOF THAT

WE CAN KEEP IT UP!

1465 Broadway, NEW YORK CITY

Maine's New Film Laws

New State Regulations in Effect July 3—Appeals, in Matter of Licenses, Provided for to County Commissioners—Theater Fee Throughout State Limited to $10—Fines for Infractions Also Set.

By John P. Flanagan, Maine Correspondent of Moving Picture World.

TWO new laws of great importance to Maine moving picture men, passed by the last Legislature on March 31st, will go into effect on Saturday, July 3rd. These laws have not been given a great deal of publicity and a brief summary of their provisions will doubtless prove of interest to exhibitors throughout the State.

Municipal officers, instead of having entire authority in the matter of granting licenses to run moving picture theatres, are now inferior to the County Commissioners. If municipal officers, after written application to them for a license, unreasonably refuse or neglect to grant it, the applicant, by giving them ten days' notice and a bond to pay all costs arising thereafter, may appeal to the County Commissioners, who, after hearing of the parties, may grant the license or not as they judge reasonable.

In the past the fee for moving picture theatres has varied according to the city in which they are located, in some cases going as high as $50 a year. The new law fixes the fee as not exceeding $10, a stipulation that pleases the moving picture men.

An applicant for operator's license shall have the same right of appeal to the County Commissioners as is provided for a theater license. A license to operate shall continue for one year, and the fee shall not exced $5.

Sction 5 of the new law states that any person operating moving picture apparatus contrary to the provision of this shall be punished by a fine not less than $25 nor more than $500, to be recovered on complaint or indictment, but no final judgment on such complaint or indictment shall be entered during the pendency of the appeal, and in case such appeal be sustained, such complaint or indictment shall be diminished.

Chapter 240 of the Laws of 1915, which also goes into effect on July 3rd, provides that no moving picture machine, involving the use of a combustile film more than ten inches in length, shall be kept, used or exhibited in any public building unless a license or permit shall have been first obtained from the municipal officers. This act shall not apply to any cinematograph, or similar apparatus operated with only cellulose acetate films not more than one inch and one-fourth in width, and using only an enclosed incandescent lamp; provided also, that the manufacturer of such cinematograph or similar apparatus shall apply for and receive the approval of the State insurance commissioner; and provided also, that no such cinematograh or similar apparatus shall be used where an admission fee is charged, except in social, fraternal, charitable, religious and educational organizations, where the machine so used is owned by said organization and used in the city or town where said organization is located, and the proceeds of such admission fees are to be devoted to the uses of said organization.

MUNICIPAL PICTURE THEATER TALKED OF IN LEWISTON.

A municipal theatre in Lewiston, managed by the city government, is being talked of around Lewiston city hall. The idea originated with H. V. Wilson, president of the Board of Aldermen, and is said to have a large backing. Alderman Wilson suggests that the city inquire into the advisability of the plan and mentions the Lewiston theatre as the place to conduct the experiment. It is not known whether the city could manage the theatre legally. County Attorney Hines, who was asked regarding the question, said, "if the city could not run an ice company, how is it going into the theatrical business?"

HIGH CLASS MUSIC.

The Colonial theatre in Augusta is said to have the finest moving picture orchestra in the State of Maine. As a sample of the high class programs regularly rendered, the following program is appended:

Coronation March from "Folkunger," E. Kretschmer. Overture, "Phedre," J. Massenet. Selection, "Ernant," G. Verdi. Chime Solo, "Angelus," from "Scenes Pittoresque," J. Massenet.

Mr. Carl Liberty. Overture, "Italians in Algeria," G. Rossini. Symphony, No. 8 in B minor, F. Schibert. Selection, "Carmen," G. Bizet. Suite, "Peer Gynt," E. Grieg. 1st, "Morgenstimmung"; 2nd, "Ases Tod"; 3rd, "Anitras Tanz"; 4th, "In der Haile des Bergitonigs." Overture, "The Barber of Seville," G. Rossini. Ernest R. Hill, musical director.

ITEMS NOTED IN MAINE.

The Keith Kourier, the "Daily' issued for several months by the Keith theatre in Portland, has been bought out and absorbed by "The Stock Ticker," an independent sheet which will continue to serve the public with both foreign and local news in the same fearless manner as its predecessor.

One of the big film corporations which have until recently been quite inactive in this state, have of late put out two of the most successful films of the year to Pine Tree exhibitors. These are "As a Man Sows," and the "Spirit of the Conqueror" from the studio of Sawyer, Inc. E. B. Tinker has the exhibition rights for Maine.

The Bijou theatre, Bangor, which has been showing vaudeville and moving pictures, has closed for the season and the handsome theater will be dark until Monday, August 23rd.

Several theatres have already closed contracts with Earle B. Tinker for the new Phoenix services. Among them may be mentioned the Star, Skowhegan, the Pastime, Madison, the New Toy at Oakland and the Crescent of Lubec. The Graphic at Bangor has first run of this company in Maine.

Arthur A. Allen, one of the best known of the Bangor moving picture men, has leased the Palace theater from Pope D. McKinnon and has started with Universal service.' Mr. Allen was the first manager of the Palace theatre and for the past year has been engaged in moving picture business in Oldtown, Bangor and other parts of the State. He is a capable proprietor and doubtless will make good.

George D. Pullen, manager of the Toy theatre, Oakland, last week used the first run in Maine of the Sawyer release "The Life of Shakespeare," a six-reel production of which Mr. Stockton of this paper says "the picture should rank as one of the great productions of a great year." Mr. Pullen runs every night and though his town is small, he uses one big feature weekly and charges twenty cents.

A benefit concert and moving picture show was given at the Park theatre, Bangor, for the Bangor Festival Chorus, on Tuesday night, June 15th. The members of the Festival Chorus sold a large number of tickets, the m ney from which was given to the chorus. The kindness of the manager, Stephen Bogrett, in giving the Festival Chorus members this privilege was indeed appreciated.

The new Metro Company has released one of the London Film subjects recently in Maine, it being Albert Chevalier in "The Middleman."

BEGIN WORK ON INMAN SQUARE PICTURE THEATER.

By Edwin McCloskey, New England Correspondent of Moving Picture World.

WORK has been started on the erection of the new photoplay theatre in Inman square, Cambridge. The lot has been cleared and the general construction work has been started. The contract calls for a completed structure by September. The building is to be equipped with every modern convenience. It will have a frontage of fifty feet on Cambridge street and a depth of one hundred and thirty-six feet. It will be three stories in height and there are to be two stores on either side of the main entrance. The building will be of brick throughout, the front to have a face of tapestry brick with the main entrance of marble, with terrazzo floors. The seating capacity of the auditorium and balcony will be 1,000. There will be a special system of heating and ventilating installed with a device for cooling the atmosphere in hot weather.

The company which is constructing this house is capitalized for $50,000. The cost of the theatre will be $75,000. Dennis D. O'Leary is president, and Michael A. O'Leary, who is chairman of the Massachusetts State Democratic Committee, is treasurer.

NEGROES STILL PROTEST.

Although the newly appointed board of censors for the city of Boston have refused to prohibit the production of the Griffith photoplay "The Birth of a Nation," the negro protestants against the film are still continuing their fight. The executive committee of the Boston branch of the National Association for the Advancement of Colored People, have adopted resolutions protesting the board's refusal to bar the film from further production in the city.

NEW ENGLAND ITEMS.

W. Fred Bossner has assumed the management of the Park theatre, succeeding George Robinson, who has gone to Onset, Mass., for the summer season, where he will manage the beautiful playhouse owned by Green and Abrams. Mr. Bossner or "Boz," as he is familiarly known needs no introduction to picture men. He is a native of Pennsylvania and has been connected with many picture enterprises during the past nine years.

Joseph Harris, the widely known and efficient operator of the New England office of the General Film Company, is now reciving the congratulations of almost every New England exhibitor on his approaching marriage to Miss Alice Penn, a stenographer in the office of the New England Universal Film Exchange. The ceremony will take place on Wednesday evening, June 23, at the Temple Mishkan Tefila, corner Moreland and Copeland streets, Roxbury. After a reception at the home of the bride, the couple will start on a trip to Washington, D. C.

George Boldsen has succeeded Charles Webster as manager of the New England office of the V-L-S-E, Inc. Mr. Webster will open an office in the western territory for the combination. Mr. Boldsen was formerly general manager of the poster department of the General Film Company and has also been connected with the management of several large picture theatres. It is understood that in his capacity as a district manager for the "Big Four," he will put the New England office in running order and then a local man will be placed in charge.

"Sol" Phillips has resigned as manager of the Scenic, Mattapan. He is succeeded by Jacob Nathan.

The Lyric at Beverly, Mass., has been sold by John B. Vitalle to Louis Rosenblatt.

Herman L. Craig, manager of the New England office of the Picture Playhouse Company, Inc., is now carrying his right arm in a sling. He was visiting the Pit, a Revere Beach amusement place, and while watching several persons at play on

one of the large revolving wheels, was accidentally pushed. He fell on the wheel and was thrown several fet, landing on his head and shoulders, breaking his collar bone.

Alden Washburn, manager of the Unique, Washington street, Boston, has contracted with Manager Fred B. Murphy of the New England office of the United Film Service, for the use of the "Fourth Program."

Frank Vine, formerly manager of the New England office of the World Film Corporation, and Manager Harry F. Campbell, of the Fox Film Corporation, are summering at Marblehead, Mass. Both claim that it is the only place to live during the warm months. Harry states that the boating is excellent and Frank asserts that bathing is far superior to anything he has ever experienced.

The new Eagle theatre at Oak Bluffs, one of the most popular Massachusetts summer resorts, has been opened for the season under the personal supervision of A. P. Eggleston, the proprietor. The playhouse, which has a seating capacity of 1,000, is one of the most beautiful summer theatres in New England. It is equipped with every modern improvement and is up-to-date in every detail.

Arthur L. Griffin of the Bowdoin Square theatre, Boston, and George Delmore, are enjoying a vacation in Bermuda.

Mitchell Granby, roadman for the New England office of the Fox Film Corporation, has returned from a most successful trip through Vermont and New Hampshire. He states that business was exceptionally good and that he sees no signs of the so-called hard times. According to him, prosperity holds supreme reign.

Many requests have been received by Manager Samuel Bernfield of the New England Pathe Exchange, regarding the New Elaine serial "The Romance of Elaine," featuring Clayton Hale, Lionel Barrymore and Pearl White. This is evidently due to the tremendous hit scored by them in this territory by "The Exploits of Elaine."

Thomas Charet, manager of the Casino and the Idlehour theatres, New Bedford, Mass., and M. J. Senner of the Columbia and Pastime theatres of the same city, were among the visitors to the New England office of the United Film Service during the past week.

The Home theatre at Glendale square, Everett, Mass., has been purchased by Raymond Braun and Frank E. Owens, both of Waltham. This house, which has a seating capacity of 800, is the newest and most beautiful theatre in Everett. It was first opened in November.

Miss Helen Noonan, who recently resigned a clerical position in the office of the New England United Film Service, to be married, was presented with a handsome silver tea set by her former office associates.

Manager James A. O'Brien of the Empire thatre, Lewiston, Maine, has changed the policy of his playhouse for the summer. He is now using pictures. He has contracted for the use of United Service, changing his program twice a week, with nine reels to the change.

Max Carmusin has been added to the road staff of the New England office of the General Film Service.

Manager Edward J. Farrell of the General Film Service of New England is relating the following incident to his friends. He recently purchased a new automobile. A week ago he decided to take a trip to New London, Connecticut, over Sunday. The machine stalled, according to him, about ten miles from nowhere. He did everything to start it. All was useless. Finally a farmer came along and he was towed to the nearest garage after separating himself from a large sized greenback. The mechanic in the garage after examining the auto told Mr. Farrell that it was in perfect condition. Farrell was astounded and asked why it wouldn't go. The mechanic said if the tank was filled everything would be alright. Eddie said he never thought of filling the tank.

Chance for Sunday Shows

Nashville, Tennessee, to Have Three Open Sundays—Police and Fire Departments Will Use Theaters to Raise Funds for Recreation Grounds—May Serve as Wedge to Get Permanent Sabbath Opening.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

BEGINNING with Sunday, June 6, three Sundays will see the motion picture houses of Chattanooga, Tenn., running in spite of the fact that heretofore the Board of City Commissioners and the Pastors' Association insisted on enforcement of the Sunday-closing laws. This will be the first time on record that the show houses have all been open and a regular admission price charged and collected. The occasion for the opening is due to the fact that the police and fire departments require financial aid, and the members of these organizations are endeavoring through means of the motion picture houses to raise funds to assist in promoting recreation grounds at Pan Gap.

The movement establishes a precedent in Chattanooga, which may have lasting effect, unless the gentlemen of the cloth make too much objection. Various previous attempts to obtain the aid of the motion picture houses for charity purposes without charge of admission have been successful only on a very few occasions. When the old board of commissioners held office the idea was strenuously opposed by a majority of the board members, who were said to be influenced by the Pastors' Association.

The movement to hold "open house" on Sunday originated wholly with the police department, and no evident objection has been forthcoming from the Board of Commissioners. The entire fire and police departments undertook to sell tickets to the shows, with the result that 5,000 were sold on the first day the tickets were placed on sale. It is believed that the attendances during the trio of Sundays will be record breakers. The usual run of week day films will be shown.

WILLIAM WASSMAN TO BUILD.

William H. Wassman, Nashville's pioneer motion picture man, is preparing to erect what is declared will be one of the finest and safest motion picture theaters in the country, and the first house in Nashville to be built from the ground up. The building will be on the west side of Sixth avenue, North, and just north of Church street, extending back to the Capital boulevard, on the property owned by the Sixth Avenue Property Company. The plans, which are being prepared by Marr & Holman, Nashville architects, call for a three-story building which will be the last word in theater construction.

The building will be of reinforced concrete, steel and brick construction. The only wood used in the entire building will be that employed in the backs and arms of the opera chairs, according to Mr. Wassman. There will be wide entrances on both Sixth avenue and Capitol boulebard, and there will also be four exits on each street, besides exits at the side. A washed air cooling and ventilating system will be installed and arrangements will be made to place a small mushroom ventilator under each seat in the house. Warm air will be supplied in winter and cold air in summer.

The frontal space on both streets will be of ornamental terra cotta and white enamel brick, with large ornamental marquises. There will be two store rooms at the front on each street and offices will occupy the space on the second and third floors over these store rooms. The theater will occupy the center space, which will be 50x150 feet, with a seating capacity of 1,500. The balcony will contain twelve private boxes, each of which will seat six persons. The operating booth will be equipped with a separate fireproof room for storing films, re-winding, etc. On the mezzanine floor will be the manager's office and the retiring rooms for both ladies and gentlemen.

This theater when completed will be the only one in the city facing on two streets and with both entrances exactly alike. A large pipe organ will be installed and a mirror screen 18x24 feet. A heavy velvet curtain will be used to cover the screen when the latter is not in use. The front of the building will be studded with about 1,000 electric lights, and the sidewalks will be of white tile. Many other unusual features will be incorporated in the building. Work on the new theater is to commence almost at once and the contracts will call for its completion by Jan. 1, 1916.

FOR BETTER ELECTRIC SERVICE.

At Clarksville, Tenn., the management of the Elite theater, and the new Lillian theater, which is now under course of construction, are very much interested in a movement of the Chamber of Commerce to secure better electric service for the city. For some time past the service has been very poor and frequent interruption of electric supply service has worked as a detriment to business. A committee has been appointed by the Chamber of Commerce to investigate the situation and confer with the Kentucky Public Service Company concerning better service. Since the removal of the local plant, which formerly supplied the service, a good many complaints have been registered. A conference has been held with H. D. Fitch, the general manager of the company, and Mr. Fitch has made arrangements whereby one of the company's expert engineers is now on the ground and is making a number of changes.

SHORTER NASHVILLE NOTES.

The Orpheum Theater Company, of Nashville, Tenn., took out a building permit on May 26 for general repairs and painting to cost about $2,000. The work on the theater will be pushed along and as soon as completed the theater will reopen.

At Memphis, Tenn., East End Park arranged for out-door moving pictures, which were run until the opening of the regular season of the vaudeville theater Such pictures as "The Call of the Heart," "From the Valley of the Missing," "Storms of Life" and "Vengeance of the Flames" were among those shown. Numerous new concessions have been installed at the park this season and now that good weather has at last set in business is coming along nicely.

The Glendale Zoo, at Nashville, Tenn., has started a free motion picture show in the old Casino building now known as the Glendale Zoo theater. Arrangements are being made whereby an open-air picture show will shortly be inaugurated. Free sets to seat 10,000 people will be arranged, it is stated. Only good pictures will be shown at the zoo.

IN LOUISVILLE, KY.

A new picture show which was recently started in the Opera House, at Flemingsburg, Ky., closed following a comparatively quiet season. It is probable that the show will be opened a little later on.

At Danville, Ky., a Chicago motion picture concern recently took a number of pictures which will be shown at the Colonial theater as soon as completed.

The Hazard Motion Picture Company, of Hazard, Ky., has been incorporated with a capital stock of $1,000. The incorporators are: Tony Zoellers, W. B. Oelze and B. P. Wooten. The company will shortly install a small house at Hazard, which is in the mining district of the state.

Calendar of Daily Program Releases

Releases for Weeks Ending June 26 and July 3

(For Extended Table of Current Releases See Pages 2184, 2186, 2188.)

General Film Company

Current Releases

MONDAY, JUNE 21, 1915.

BIOGRAPH—The Condemning Circumstance (Drama).
ESSANAY—The Man Who Found Out (Drama).
ESSANAY—Work (Special—Two parts—Comedy).
KALEM—The Missing Man (Special—Two parts—Drama).
LUBIN—Road o' Strife Series No. 12, "The Sacrifice" (Drama).
SELIG—The Fortunes of Mariana (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 49, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 12, "Mr. Jarr and Love's Young Dream (Comedy).

TUESDAY, JUNE 22, 1915.

BIOGRAPH—The Wives of Men (Special—Two parts—Drama).
ESSANAY—Braga's Double (Special—Two parts—Drama).
KALEM—In High Society (Comedy).
LUBIN—Father Said He'd Fix It (Comedy).
—With the Help of the Ladies (Comedy).
SELIG—With the Aid of the Law (Drama).
VITAGRAPH—Victor's At Seven (Broadway Star Feature Special—Three parts—Drama).

WEDNESDAY, JUNE 23, 1915.

EDISON—A Sport of Circumstances (Comedy).
ESSANAY—The Fable of "The Search for Climate" (Comedy).
KALEM—The Vivisectionist (Special—Two parts—Drama).
KNICKERBOCKER STAR FEATURES—The Kick Out (Special Feature—Three parts—Drama).
LUBIN—The Life Line (Special—Two parts—Drama).
SELIG—The Onion Patch (Drama).
VITAGRAPH—An Intercepted Vengeance (Western—Drama).

THURSDAY, JUNE 24, 1915.

BIOGRAPH—Her Convert (Drama).
ESSANAY—A Hot Finish (Comedy).
LUBIN—The Dream Dance (Special—Three parts—Drama).
MINA—The Stolen Case (Comedy).
SELIG—Sands of Time (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 50, 1915 (News).
VITAGRAPH—What's Ours (Comedy—Drama).

FRIDAY, JUNE 25, 1915.

BIOGRAPH—Fighting Blood (Drama—Reissue No. 3).
EDISON—Through Turbulent Waters (Special—Four parts—Drama).
ESSANAY—Her Realization (Western Drama).
KALEM—Honor Thy Father (Special—Three parts—Drama).
LUBIN—Her Answer (Drama).
VITAGRAPH—Their First Quarrel (Comedy).

SATURDAY, JUNE 26, 1915.

BIOGRAPH—The Girl Hater (Comedy—Drama).
EDISON—The Breakers of the Game (Drama).
ESSANAY—A Dignified Family (Special—Three parts—Drama).
KALEM—In Danger's Path (Episode No. 33 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Just Like Kids (Comedy).
SELIG—The Tiger Cub (Jungle—Zoo—Drama).
VITAGRAPH—The Silent W (Special—Two parts—Comedy).
—When We Were Twenty-One (Comedy).

United Film Service

Current Releases

SUNDAY, JUNE 20, 1915.

UNITED—Horseshoe Luck (Comedy).

MONDAY, JUNE 21, 1915.

IDEAL—When the Call Came (Two parts—Drama).

TUESDAY, JUNE 22, 1915.

SUPERBA—The Dime Novel Hero (Comedy).

WEDNESDAY, JUNE 23, 1915.

GRANDIN—The Stranger (Two parts—Drama).

THURSDAY, JUNE 24, 1915.

LUNA—An Accidental Parson (Comedy).
STARLIGHT—The Black Statue (Comedy).

FRIDAY, JUNE 25, 1915.

PREMIER—When the Tide Turned (Two parts—Drama).

SATURDAY, JUNE 26, 1915.

PYRAMID—His Wife's Past (Two parts—Drama).

General Film Company

Advance Releases

MONDAY, JUNE 28, 1915.

BIOGRAPH—His Fatal Shot (Drama).
ESSANAY—Trapped (Drama).
KALEM—The Bondwoman (Special—Three parts—Broadway Favorites—Drama).
LUBIN—Road o' Strife, Series No. 13, "The Man Who Did Not Die" (Drama).
SELIG—The Girl and the Reporter (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 51, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 13, "Mr. Jarr and the Captive Maiden" (Comedy).

TUESDAY, JUNE 29, 1915.

BIOGRAPH—Love's Melody (Special—Two parts—Drama).
ESSANAY—Providence and Mrs. Urmy (Special—Three parts—Drama).
KALEM—The Merry Moving Men (Comedy).
LUBIN—Her Choice (Comedy).
SELIG—On the Border (Drama).
VITAGRAPH—The Hand of God (Special—Two parts—Drama).
—A Cute Little Bear (Educational).

WEDNESDAY, JUNE 30, 1915.

EDISON—Cartoons In the Hotel (Comedy).
ESSANAY—Dud Resolves Not to Smoke (Cartoon—Comedy).
KALEM—The Accomplice (Special—Two parts—Drama).
LUBIN—The Path to the Rainbow (Special—Three parts—Drama).
SELIG—The Mystery of Dead Man's Isle (Drama).
VITAGRAPH—The Evolution of Cutey (Comedy).

THURSDAY, JULY 1, 1915.

BIOGRAPH—Fate's Healing Hand (Drama).
ESSANAY—A Countless Count (Comedy).
LUBIN—By the Flip of a Coin (Special—Two parts—Drama).
MINA—A Harmless Flirtation (Comedy).
SELIG—The War o' Dreams (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 52, 1915 (News).
VITAGRAPH—The Honeymoon Pact (Comedy).

FRIDAY, JULY 2, 1915.

BIOGRAPH—The Sands of Dee (Drama—Reissue No. 4).
EDISON—The Tragedies of the Crystal Globe (Special—Three parts—Drama).
ESSANAY—The Little Prospector (Western—Drama).
KALEM—The Suffragette Sheriff (Comedy).
LUBIN—Her Mother's Secret (Drama).
VITAGRAPH—Hunting a Husband (Comedy).

SATURDAY, JULY 3, 1915.

BIOGRAPH—Luxurious Lou (Drama).
EDISON—Was It Her Duty (Drama).
ESSANAY—The Inner Brute (Special—Two parts—Drama).
KALEM—The Midnight Limited (Episode No. 34 of the "Hazards of Helen," Railroad Series) (Drama).
LUBIN—A Day on the Forge (Comedy).
SELIG—The Trail to the Puma's Lair (Drama).
VITAGRAPH—The Criminal (Special—Three parts—Broadway Star Feature—Drama).

United Film Service

Advance Releases

SUNDAY, JUNE 27, 1915.

UNITED—Somebody's Baby (Comedy).

MONDAY, JUNE 28, 1915.

IDEAL—The Unpardonable Sin (Two parts—Drama).

TUESDAY, JUNE 29, 1915.

SUPERBA—Bumped For Fair (Comedy).

WEDNESDAY, JUNE 30, 1915.

EMPRESS—In Leash (Two parts—Drama).

THURSDAY, JULY 1, 1915.

LUNA—When Quality Meets (Comedy).
STARLIGHT—They're In Again (Comedy).

FRIDAY, JULY 2, 1915.

PREMIER—The Gambler's Daughter (Two parts—Drama).

SATURDAY, JULY 3, 1915.

LARIAT—Montana Blunt (Two parts—Drama).

IMPORTANT

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Calendar of Daily Program Releases

Releases for Weeks Ending June 26 and July 3

(For Extended Table of Current Releases See Pages 2184, 2186, 2188.)

Universal Film Mfg. Co.

SUNDAY, JUNE 20, 1915.

BIG "U"—Her Own Blood (Western—Drama).
LAEMMLE—No Release this Week.
L-KO—Blue Blood and Yellow Backs (Two parts—Comedy).

MONDAY, JUNE 21, 1915.

IMP—Mismated (Comedy).
JOKER—No Release this Week.
VICTOR—Circus Mary (Three parts—Drama).

TUESDAY, JUNE 22, 1915.

GOLD SEAL—Under the Crescent, Adventure No. 4, "For the Honor of A Woman" (Two parts—Drama).
NESTOR—A Peach and A Pair (Comedy).
REX—A Mountain Melody (Drama).

WEDNESDAY, JUNE 23, 1915.

ANIMATED WEEKLY—Number 172 (News).
LAEMMLE—A Boob's Romance (Two parts—Comedy).
L-KO—A Dismantled Beauty (Comedy).

THURSDAY, JUNE 24, 1915.

BIG "U"—The Tinker of Stubbinville (Drama).
IMP—Larry O'Neil, Gentleman (Two parts—Drama).
POWERS—Lady Baffles and Detective Duck in the 18 Carrot Mystery (Comedy).

FRIDAY, JUNE 25, 1915.

IMP—Conscience (Four parts—Drama).
NESTOR—No Release this Week.
VICTOR—The Remedy (Comedy).

SATURDAY, JUNE 26, 1915.

BISON—The Test of a Man (Two parts—Western—Drama).
JOKER—When Schultz Led the Orchestra (Comedy).
POWERS—Learning to Be A Father (Drama).

SUNDAY, JUNE 27, 1915.

BIG "U"—Their Secret (Two parts—Drama).
LAEMMLE—Eleven to One (Drama).
L-KO—No Release this Week.

MONDAY, JUNE 28, 1915.

IMP—No Release this Week.
JOKER—The Mechanical Man (Comedy).
VICTOR—The Cheval Mystery (Three parts—Mystery—Drama).

TUESDAY, JUNE 29, 1915.

GOLD SEAL—Under the Crescent, Adventure No. 5, "In the Name of the King" (Two parts—Drama).
NESTOR—When Hubby Grew Jealous (Comedy).
REX—Title Not Decided.

WEDNESDAY, JUNE 30, 1915.

ANIMATED WEEKLY—Number 173 (News).
LAEMMLE—The Grail (Two parts—Semi-West—Drama).
L-KO—No Release this Week.

THURSDAY, JULY 1, 1915.

BIG "U"—The Old Grouch (Drama).
POWERS—The Cameron Sisters (Vaudeville Act).
—The Miniature Circus (Vaudeville Act).
—Marvels of the Insect World (Educational).
REX—Vanity (Two parts—Domestic—Drama).

FRIDAY, JULY 2, 1915.

IMP—The Marble Heart (Four parts—Romantic—Drama).
NESTOR—When the Spirits Moved (Comedy).
VICTOR—No Relase this week).

SATURDAY, JULY 3, 1915.

BISON—Jane's Declaration of Independence (Two parts—Independence Day—Drama).
JOKER—A Skin Game (Comedy).
POWERS—Fifty Years Behind (Drama).

Mutual Film Corporation.

SUNDAY, JUNE 20, 1915.

KOMIC—Where Breezes Blow (Comedy).
MAJESTIC—The Woman From Warren's (Two parts—Drama).
THANHOUSER—The Two Cent Mystery (Comedy).

MONDAY, JUNE 21, 1915.

AMERICAN—Peggy Lynn, Burglar (Two parts—Drama).
KEYSTONE—The Little Teacher (Comedy).
RELIANCE—The Choir Boys (Drama).

TUESDAY, JUNE 22, 1915.

BEAUTY—A Deal In Diamonds (Comedy-Drama).
MAJESTIC—The Ash Can (Juvenile-Comedy).
THANHOUSER—Which Shall It Be (Two parts—Drama).

WEDNESDAY, JUNE 23, 1915.

AMERICAN—One Woman's Way (Drama).
BRONCHO—The Shadowgraph Message (Two parts—Drama).
RELIANCE—The Silent Witness (Drama).

THURSDAY, JUNE 24, 1915.

DOMINO—Hearts and Swords (Two parts—Drama)
MUTUAL WEEKLY—Number 25, 1915 (News).

FRIDAY, JUNE 25, 1915.

FALSTAFF—The Stolen Anthurium (Comedy).
KAY-BEE—The Floating Death (Two parts—Drama).
MAJESTIC—The Motor Boat Bandits (Comedy).

SATURDAY, JUNE 26, 1915.

RELIANCE—A Bad Man and Others (Two parts—Drama).
ROYAL—When the House Divided (Comedy).

SUNDAY, JUNE 27, 1915.

KOMIC—Beautiful Love (Comedy).
MAJESTIC—Children of the Sea (Two parts—Drama).
THANHOUSER—Innocence At Monte Carlo (Comedy-Drama).

MONDAY, JUNE 28, 1915.

AMERICAN—By Whose Hand (Two parts—Drama).
KEYSTONE—Foiled by Fido (Two parts—Comedy).
RELIANCE—The Showdown (Drama).

TUESDAY, JUNE 29, 1915.

BEAUTY—The Madonna (Drama).
MAJESTIC—The Kid Magician (Comedy).
THANHOUSER—Crossed Wires (Two parts—Drama).

WEDNESDAY, JUNE 30, 1915.

AMERICAN—A Good Business Deal (Drama).
BRONCHO—The Sea Ghost (Two parts—Drama).
RELIANCE—In Old Mexico (Melodrama).

THURSDAY, JULY 1, 1915.

DOMINO—The Failure (Two parts—Drama).
MUTUAL WEEKLY—Number 26, 1915 (News).

FRIDAY, JULY 2, 1915.

AMERICAN—A Woman Scorned (Drama).
FALSTAFF—The Silent Co-Ed (Comedy).
KAY-BEE—His Mother's Portrait (Two parts—Drama).

SATURDAY, JULY 3, 1915.

RELIANCE—Little Marie (Two parts—Drama).
ROYAL—One Good Cook (Comedy).

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Stories of the Films

General Film Company.

KALEM.

THE BONDWOMAN (Special—"Broadway Favorites"—Three Parts—June 28).—Horace Blanchard, head bookkeeper for a city bank, works hard on the invention which for several years has made inroads into his savings. His daughter, Amy, also cherishes hopes for success—but along different lines. The girl aspires to win fame and wealth as a writer. Lewis, president of the bank, spends his time in dissolute living. His favorite of the hour is La Reine, a musical comedy actress. Lewis sees Amy and becomes enamored. Blanchard, knowing his employer's character, balks the latter's efforts to become acquainted with Amy. As time passes, Blanchard, pressed for funds with which to continue his experiments, steals money from the bank. His cashier discovers the theft and reports it to Lewis. The latter, however, bids the cashier remain silent. Thus Blanchard is allowed to continue his peculations.

When the amount stolen by the bookkeeper has assumed large proportions, Lewis calls upon him at his home. Amy, learning of the fate which confronts her aged father, is horrified. Lewis, madly infatuated with the girl and anxious to get her on any terms, promises to drop action against her father, provided she marries him. Amy agrees, but upon the condition that she shall remain Lewis' wife only until she, by her literary work, shall have repaired what her father has stolen. Believing by that time he will have tired of her, Lewis agrees. In her new home, Amy begins her martyrdom. Although Lewis showers her with every luxury, the girl does not hesitate to show the aversion she feels for him. This has the effect of increasing Lewis' love for her. Unable to break down the barrier, the husband mockingly taunts Amy with the conditions of their bargain—she is his until she can purchase her freedom. Amy remains silent and continues the literary efforts which are gradually winning her fame. La Reine meets Lewis, but her beauty has lost its charm for him. Milton Lacey, head of the publishing house which is purchasing Amy's works, falls in love with the girl. The latter, believing she returns Lacey's love, works night and day to purchase her freedom.

As time passes, Lewis continues his desperate efforts to soften his wife's heart. Then comes the time when Amy hands him the check which she has received in payment for her latest book. The money represents the last instalment of her purchase price. Free, the girl leaves her husband and takes up her home in the country. Lewis daily scourges himself for the contemptible part he has played. Amy becomes a mother. She accepts her maternity with bitter rebellion. Gradually, however, the sight of her son brings her back to her better self. Lewis unable to endure his life, goes to the country to catch a glimpse of Amy. The sight of his own child adds the last straw to his heart-hunger. In reverent wonder, the man kneels by his child's cradle and glories in his parenthood. Amy, coming upon him suddenly, snatches the child to her bosom and refuses him any rights over her little son. Her old housekeeper, touched by Lewis' grief, tries to effect a reconciliation. Amy wonders if it is her duty to forgive Lewis. She finally tells him that some day she may relent for their child's sake. Lewis, hopefully, waits.

THE MERRY MOVING MEN (June 29).—The mood for holding down a job temporarily possesses Ham and Bud. Applying to a moving concern, the adventurers secure positions. The Duponts decide to move to their summer home. Ham and Bud are ordered to transport the Dupont household effects. By this time, Ham's and Bud's ambitions have died down somewhat. They languidly pile the furniture aboard the motor truck and set out for the country. After losing a few pieces of furniture on the way, the two spy a circus. Deserting the van, Ham and Bud try to take in the show.

But the Boss Canvasman sees the adventurers crawling under the tent and, assisted by a barrel stave, convinces Ham and Bud that they don't want to see the show. By this time, night has fallen. Tired because of their exertions, the moving men run their van into a meadow and, after unloading bed and bedding, go to sleep. In the meantime, the Duponts frantically endeavor to trace the whereabouts of their furniture. Unsuccessful, they are compelled to sleep on a couple of soft spots on the floor of the cottage.

Ham and Bud awake bright and early. By the time they arrive at the Duponts' cottage, Dupont is ready to commit murder. Menaced by his revolver, the moving men work at top speed in unloading the furniture. Then comes the discovery that all the shots in the weapon have been discharged. Inspecting the pistol to make sure, Ham turns upon Dupont, knocks him down, and then blithely trips away with his little pal.

THE ACCOMPLICE (Special—Two parts—June 30).—Millionaire Harris requests the police to aid him in locating the son whom he has not seen since the latter was an infant. That same day, a young man is found near the river. The victim is bound and gagged, while a heavy stone is fastened to his neck. Shortly after the man is taken to the hospital, the attendant guarding him is found unconscious. The patient has disappeared. Evelyn and Strong are sent to the scene. The girl recognizes the attendant, Ritchie, as an ex-convict. At her request, the man is discharged. By trailing Ritchie, Evelyn and Strong find that the missing man is a prisoner in a house out in the suburbs. Meecham, another crook, guards the man. The two sleuths, trapped by Meecham and Ritchie, learn that the mysterious patient is the son of old Harris.

Evelyn and Strong also learn that the crooks had engineered the kidnapping from the hospital, and that they had previously attempted to drown their victim. This, because of Meecham's plot to pose as Harris' son. Meecham had actually succeeded in fooling the millionaire into believing him to be the long lost son when the appearance of the real son made it imperative that the latter be done away with. While Ritchie is left to guard the three prisoners, Meecham returns to the Harris mansion. A clever ruse on the part of Evelyn, brings about the capture of Ritchie. The sleuths then hasten to the millionaire's home. There they surprise Meecham. Exposing the scoundrel's plot, they restore the long-lost son to his father.

VITAGRAPH.

THE JARR FAMILY SERIES, NO. 13—"Mr. Jarr and the Captive Maiden"—(June 28).—Paper bags full of water have a tendency to burst when dropped on a solid object, and Willie Jarr, Emma and Izzy Slavinsky are well aware of this. While experimenting, "Zeppelin" style, from the roof of the Jarr apartment house, one of the liquid bombs "accidentally" drops on Gus's bald head, and when Jarr happens into his place on the way home Gus tells him of the cowardly assault. At home Jarr finds all is bustle and preparation for the Gladys Cackleberry-Jack Silver wedding, soon to take place. Mrs. Jarr is helping to trim the wedding gown, and when Willie spies the full-length dress dummy the women are using, he tells the others, and they later purloin it to play Indian with, using it to illustrate their latest Indian outrage, wherein the "captive maiden" is thrown over the cliff. Finding the dummy gone, the women suggest using Jack Silver as a temporary dress model, and despite his protests, they make him put on the beautiful gown. Gertrude, the emotional servant girl, exclaims he looks sweet enough to kiss, but Jack—in a panic—ducks out the door. He runs into Mr. Jarr, and drags him with him into a taxi. The machine collides with a big brewery truck, throwing Jarr and Mr. Silver out in front of Gus's place. Jack rushes into the saloon, where he gets rid of his bridal clothes, then "beats it" for home. Jarr, as usual, gets arrested. He asks Gus to use his political influence, but that gentleman angrily tells the officer, "I don't know him, nor any of his friends." The police are about to drag him off when the women folks arrive, and beg so hard they let him go, then compromise by clubbing all the innocent bystanders.

THE HAND OF GOD (Special—Two Parts—June 29).—While looking through the family album with Gladys, his wife, Hugh Rawn, a successful and well-beloved minister, is brought back to sad memories of the days when Jessie, his sister, was lured from home. He sees his austere father denounce the girl and tear her picture from the family album and erase her name from under it. Aroused from his day dreams, he happens to see the face of his "lost sister" at the window, for a moment. Stepping outside, he finds and speaks to the girl, but she refuses his hospitality, not wishing his wife to know she had disgraced his family. Hugh finally succeeds in introducing her to his household as his new Secretary. Gradually, an uneasy feeling of jealousy grows on Gladys, and she makes it unpleasant for Jessie. The girl soon realizes this and announces to Hugh her intention of leaving. He goes to her room and tries to dissuade her. Hearing voices, Gladys looks in and sees her husband's arms around Jessie's shoulders. Overcome at what she believes to be his perfidy, she staggers back to her room, where she falls prostrate. On regaining consciousness, it is found a paralytic stroke has rendered her incapable of speech or movement. Jessie, caring for her, is greatly puzzled at the strange look of accusation and hatred in the woman's eyes. One day, during a terrific thunderstorm, a lightning bolt strikes the house, and the shock performs an apparent miracle. Gladys regains the use of her limbs, and can talk again. In an equally marvelous manner through the innocence of her child, she finds a note explaining the circumstances surrounding Jessie's presence there. When Hugh returns from church, he finds that the hand of God has indeed been at work.

THE EVOLUTION OF CUTEY (June 30).—The widow of Sweezy, president of the Athens Uplift Society, for vanity's sake, regards her son, Cutey—"Pickles" for short—as still a child, and dresses him in Buster Brown suits. The widow is in love with Mat Swirl, the Master of Greek and Modern Dancing, and has a deadly rival in Amanda Bones, an old maid. Pickles, who is really a full-grown young man, is in love with Lizzie, the pretty maid-of-all work at the Sweezy home, but on learning of this, the widow threatens to disinherit him if he dares disclose that he is of marriageable age. During a dress rehearsal of the play to be given by the Uplift Society, Lizzie mysteriously shows Pickles a suit of man's clothes, and confides her plan. While the classical dance is in progress, Pickles puts on the suit, and looking a very spruce young gentleman, stands in the hall, unseen, watching the dancers. Lizzie attracts the attention of Miss Bones, and the latter is amazed on stepping into the hall, to behold the splendor of Pickles in his new clothes. The young man is flirtatious, and Miss Bones responds in kind. Pickles proposes, is accepted and suggests they speak to mother. Amanda gets there first, rushes up to Mrs. Sweezy, in the midst of the crowd, and flinging her arms around her neck, cries, "My dear, new mother!" For a moment, all is consternation, then indignant inquiries bring out the fact that Pickles has "evoluted" into a full-fledged young man engaged to be married. Pickles announces that if Mrs. Sweezy won't take Lizzie for a daughter-in-law, she will have to take Amanda Bones. With a struggle, the widow gives her consent to Pickles' marriage to Lizzie.

THE HONEYMOON PACT (July 1).—On their return from their wedding journey, Lillian and Billy make a pact to have "no girl friends, no club friends—only their two selves—always together." At first the plan works beautifully, but after a time the inevitable reaction back to normal begins. They become less demonstrative towards each other, and while their love is just as strong, both entertain secret longings to sit down and have a good chat with an old friend. At this opportune time, their maid leaves suddenly, to get married, and Lillian quietly goes to see Jean, an old school chum of her's. After some persuasion, Lillian gets the girl to take the maid's place, just for a joke. Billy hits on the same plan and invites an old club friend to stay at his home in the guise of his chauffeur. On the arrival of the new adjuncts to the household, they are introduced, and take an immediate liking to each other. Billy and Lillian see the two spooning and begin to worry, as, of course, each thinks the other's servant is the real article. A few days later, Lillian receives word that their erstwhile chauffeur and maid have eloped. Lillian feels terribly as she pic-

(Continued on page 2154.)

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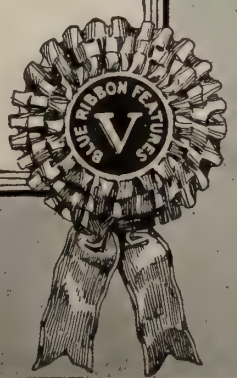

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To the Exhibitors of the United States.

The Vitagraph Company has recently released through the V.L.S.E., "Hearts and the Highway"

This picture is a good five reel feature, but in justice, must be placed in class "B" as compared with "The Juggernaut" and "The Island of Regeneration"

Accordingly, the V.L.S.E.Inc., at the request of the Vitagraph Company, has instructed its sales force not to charge any exhibitor in the United States more than $50.00 per day for "Hearts and the Highway"

This ruling is made, because it is feared, that without it, exhibitors, by reason of their success with the other two features, would readily agree to pay an equal price, believing that "Hearts and the Highway" possessed the same degree of merit as the other two.

In other words, the Vitagraph Company does not desire to perpetrate any imposition upon the exhibitor by allowing them to believe that it is equal in merit to "The Juggernaut " and "The Island of Regeneration"

This action must not be taken to mean that "Hearts and the Highway" is not a good feature, for it is; or that the Vitagraph is lowering its prices; for such is not the case; but merely that both the Vitagraph and the V.L.S.E.. by comparison, have placed this picture in class "B", and want the exhibitor to know the facts, and to realize that he is being asked to pay only according to the merit of the product.

Treas.

AT ANY V.L.S.E. OFFICE

(Continued from page 2146.)

tures to herself what will happen when Jean introduces her chauffeur husband to her aristocratic parents. Billy sees the note and experiences the same sensation about his friend. Then the two gloomily start in to explain their mutual breaking of the honeymoon pact. Surprise and delight follows, and after a hearty laugh, both look into each other's eyes and realize they are no different from the rest of the Newlyweds.

HUNTING A HUSBAND (July 2).—The receipt of a pathetic note from an old friend asking him to care for Julia, his little girl, touches the heart of big, good-natured, but womanshy, Jud Livingston, a ranch owner. He sends for the child, and buying some toys, including a big doll, meets her at the station. The "child" proves to be a pretty young girl of 19, and poor Jud feels terribly embarrassed, particularly when the girl laughs outright at the doll and toys. He falls in love with Julia in no time, but never dreams that she could return the feeling. When Mrs. Bell, the housekeeper, sees the girl, she reiterates her oft-repeated advice: that Jud ought to get a wife. It does not occur to him to apply her meaning to Julia, so he only smiles good-naturedly, but later, a slight accident to Jud awakens the girl to a realization that she is in love with him, so woman-like, she takes special pains to avoid him. This puzzles Jud immensely, but the housekeeper knows the reason and tells him plainly he should find a husband for Julia. She thinks this will surely bring him to his senses—but no, he misses the point entirely, and feeling it his duty, rather reluctantly lines up all the eligible bachelors in the place. Without telling them the reason, he tries to pick a husband for the girl! All have faults and his despair is comical to behold. Mrs. Bell, after a hearty laugh at his stupidity, tells him he is the man with whom Julia is in love. Then Jud wakes up, and dashes out to find Julia. She sees him coming, and pretends to be reading, but correctly judging her agitation to be caused by love, turns her book right side up and proposes on the spot. Thus Julia finds her husband.

THE CRIMINAL (Broadway Star Feature—Three Parts—July 3).—Gordon West, a young lawyer, in love with Anna Stevens, is suddenly called out of town. Anna learns that she is about to become a mother and begs Gordon to marry her before he goes, but because of her not making the situation sufficiently clear, he puts it off until his return. He stays longer than expected, and goaded on by the cynical words of her relatives: "Young lawyers with a career don't marry poor girls," she disappears. Her baby is born and she leaves it in a hamper with an explanatory note, on West's doorstep. Unfortunately, Jim Wells, a crook, steals the hamper, and Maggie, his wife, persuades him to keep the child. Maggie finds the note giving the child's name as Nell, and keeps it. Gordon West meanwhile returns, and puts detectives on the track of Anna, but without avail. Many years later, Gordon is now district attorney and hot after the gang of which Wells is the head. Nell has been forced to aid the crooks in small thefts, and Reeves, a secret service man, purporting to be an insurance collector, becomes interested in her. Wells learns who Reeves really is and kills him. Nell is found on the scene with a revolver in her hand and arrested on a murder charge. Gordon West is to prosecute the case. Then he learns that Nell is his own daughter, and tells her so. Free at last to confess, Nell tells her story. It clears up everything and reunites father and daughter.

LUBIN.

ROAD O' STRIFE NO. 13 ("The Man Who Did Not Die"—June 28).—Seriously wounded, Robert Dane lies in the hospital, a screen separating his cot from the next. On this cot lies Professor Gershom, who disappeared on the day Alene left the House of Secrets, and who was supposed to have been murdered; even Caleb Jerome, the man who struck him down, having been so convinced of his victim's death that his conscience had brought about his own end. Gershom had been rescued from the river, into which his suposedly lifeless body was thrown by Caleb Jerome, and for long weeks has lain in a comatose state in the hospital. His consciousness now returning, he becomes aware that on the other side of the screen someone is speaking. It is a nurse reading aloud to Dane the newspaper anouncement that Alene has been pardoned and is to be released. From the article, Gershom gets an idea of the events that have transpired since his disappearance, and finding strength in his iron will, rises and demands his discharge from the hospital. While waiting in the office, Gershom learns the date, and also discovers the famous silver cup, which has been sent to a specialist in poisons, for experimental purposes.

Possessing himself of the cup, Gershom escapes undetected, and reaches the jail just as Alene is made free. The girl finds no happiness in her escape from death. She is unaware of the part played by Dane in her deliverance, and is brokenhearted at the thought that in her hour of peril he deserted her. She shows no surprise at the reappearance of Gershom, and allows him to conduct her to the office of a distinguished old lawyer, Madison, whose name Gershom is able to recall. Gershom tells the lawyer of the case he wishes to put into his hands—that the fortune suposed to belong to Caleb Jerome was really held in secret trust, to be given Alene, the rightful owner, should she be living on this, the day she is of age. With a penknife he cuts out the bottom of the silver cup, disclosing the fact that this bottom is double, and from the space between the bottom takes several documents and a wonderful jewel, all of which he places in the lawyer's hands. As he reads, Madison's expression changes from incredulity to amazed conviction. Gravely Gershom rises, bows to the weary and indifferent girl, who seems to take no interest in the strange revelations concerning herself, and replies: "This is Her Royal Highness the Princess Alene, rightful heiress to her father's crown and the throne of Urania."

HER CHOICE (June 29).—The love affair of Betty and Harry is progressing smoothly, when Count Lamont, who is a favorite of her father, appears, and father immediately tries to discourage Harry and to supplant him with the Count. Betty's mother does not favor this, for she has introduced Lord Chase, and it is her intention to encourage a match between Betty and him. Betty and Harry are temporarily discomfited, but Harry gets an idea and the lovers start to carry it into execution. She writes a note to the Count and one to the Lord asking each of them to come to a meeting place at a late hour and to be dressed as a woman, and that neither must speak a word but to proceed to the minister's to be wedded. Each telephones to the parent who has been his particular ally, and tells of the planned elopement.

The father and mother are delighted and they take no apparent notice of Betty when she makes an excuse to go out to a friend's for a few minutes. Harry is waiting and they are whisked away in his car to the minister's, where they are married. In the meantime the Count and Lord have disguised and met at the appointed place. They in turn hurry to the minister's and arrive before the young couple has departed. The young folks hide and the others are admitted. The wedding is interrupted by both of the parties producing rings and the minister whisks off their hats and exposes their identity. They leave in disgust and hurry to the parents who meet them with surprise, but when all is explained and the young lovers enter and tell their story they are forgiven.

THE PATH TO THE RAINBOW (Special—Three Parts—June 30).—Henry Grayson, a bank teller, and Briggs, an artist, are both in love with Julia Mills, a society girl. Julia eventually marries Briggs and they go to Europe. Henry, having a longing for a child, adopts Frances, an orphan of nine years. Later Henry becomes president of the bank and finds complete happiness with Frances, who has reached the age of eighteen, and visualizes her as the possible mother of his child. He, however, through timidity of nature, delays a proposal. Frances, during frequent week-ends at the home of her friend, Jean Hardy, falls in love with Jean's brother Ed. At a dance Ed receives news that through his uncle's will, he is to take charge of the latter's factory at Chicago, the town in which Frances lives. He immediately proposes and the girl accepts him, but refuses to marry him until he has made good in the management of the business left him. For the time being they agree to say nothing of their tentative engagement.

In the meantime, Henry has gone secretly ahead with plans for a little cottage on an estate known as Rainbow Hill, resolving to propose to Frances when it is finished. Affairs go badly with Ed. The workmen are dissatisfied, creditors begin to press their claims and reports of bankruptcy creep into circulation. Ed can see his way clear with a loan from the bank, and Frances decides to ask the favor of Henry. He has just come from Rainbow Hill. The cottage is completed, and it is now time to propose. He enters the room and finds Frances. Slowly at first he explains how long he has sought the happiness of wedlock and fatherhood and his great love for her. Half-stunned, she tells him of her promise to marry Ed Hardy, and of her intention to ask for the loan that will save him from bankruptcy. Henry is astounded. Frances exits upstairs, miserable. Confronted by the sight of Ed's photo on the table, all of the bitterness in Henry's nature surges to the surface. In his anger the opportunity to deny Ed assistance seems like a god-send.

Next morning Ed, hard-pressed by creditors, comes to Henry for assistance. Frances is to wed his rival on condition that he is not a failure. He refuses flatly to make the loan, but the appealing face of Frances appears before him. Is he to destroy the happiness of two people and financially ruin one of them? He

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calls Ed back and makes the loan. Next day Henry takes home a photograph of the little house on Rainbow Hill and tells the newly engaged couple that it is to be his wedding present. Not twenty-four hours after, Henry receives a caller at the bank in the person of Julia. Her husband died in Europe and she has returned to America to place her bank account with Henry. Their tales of the past unfold the great desire of their future, and soon there is a double wedding at the little church.

BY THE FLIP OF A COIN (Special—Two Parts—July 1).—Colonel Owen Coll, of the British Army in India, is greatly perturbed when he receives word that Lieutenant Gerald Netter is to be stationed at his post. Years ago Gerald and Coll were rivals for the hand of Marian Denby. Marian favored Gerald. Then the Boer War started, and both men left for the front. In a charge one day, Coll surreptitiously shot Gerald from behind, and the doctors said there was little chance for his recovery. Coll put Gerald's name on the casualty list as dead. Gerald wrote a note to Marian ,and gave it to Coll to deliver. Coll destroyed it, and told Marian that Gerald was dead. He courted her ardently with her father's consent. Finally Marian wrote to him, addressing him as her dear friend, but relating how she could never marry him, as she did not love him. Coll put the letter in another envelope, and sent it to Gerald. Coll refused to take Marian at her word, and urged by her father, Marian finally consented to marry him.

Gerald meets Marian at a ball given by the British officers. She is greatly agitated, but Coll calmly introduces her as his wife. Gerald treats her coldly, and she slips him her dance card, on which is written to meet her in the grove without. Gerald does so, and explanations are made. The old love surges back, and Gerald seizes her in his arms. And thus Coll finds them. He tells Gerald they will avoid scandal, and that he will give him cause to act at the club the next night. At home, Coll sends Marian to her room. He reads in a book of army regulations that duelling is forbidden. Then he conceives another plan. The next day he has some business with a native goldsmith, and that night at the club, he seemingly starts an argument with Gerald. It ends with Gerald's flinging his glove in Coll's face. Since duelling is forbidden, Coll tells of his plan to obtain satisfaction. They will flip a coin. If heads turn up Gerald must suicide by ten o'clock the following night and if tails turn Coll must. The coin is flipped, and turns up heads. Without a word Gerald leaves the room.

It is eight o'clock the next night. The officers at the club sit in tense groups. Coll has been drinking and goes home intoxicated. Marian meets him and begs him to tell her what was agreed upon the night before. Coll relates how her lover will be dead within an hour, and drunkenly explains how he flipped the coin. He lets the coin fall, and Marian picks it up. It is heads on both sides! She sees through her husband's villainy and rushes to the door to inform on him. He catches her, locks her in her room. Marian descends from the balcony by a rope of sheets and rushes to the officers' club. There she explains matters, and begs the men to save Gerald. They look at the clock—9.55! There is but one chance—by telephone. And luckily they catch Gerald in the nick of time. With the whole affair explained, the officers decide to get an explanation from Coll.

Meanwhile Coll realizes that he is in grave danger. He takes up a revolver, and says meaningly, "This won't be the first time a revolver has been accidentally discharged." He cautiously enters Marian's room and discovers her escape. All is lost! He sees the officers coming up the road. Terrified, he locks himself in the library. The officers pound at the door, and he decides upon the one way left for him. He unlocks the door and hastily retreats to a little alcove. The officers see a puff of smoke, and rush up to find the man dead.

HER MOTHER'S SECRET (July 2).—After twenty years of absence, in which time he has become wealthy, Lloyd Kent returns to his home town. During his journeying he has kept the memory of his boyhood sweetheart, Emily Lester who jilted him in a moment of pique, and married his rival, John Rand. Kent finds her a widow in moderate circumstances with a daughter eighteen. The mother's happiness at the return of the man whose image she has held enshrined during the years, is soon repressed by mother-love as she realizes that Kent's attention is directed less to her plain, unattractive self then at the daughter, who is the counter-part of the sweetheart he remembers. Betty is dazzled by his attentions and wealth. Hal Edwards, "the boy next door," shines less brightly in her imagination than before the advent of Kent. With the affections of both men within her hand, Betty is far inclined towards the older suitor, when, unknown to her mother, Betty comes upon her in an unguarded moment and is given to see into the sacred places of her mother's life and she unveils the secret of her love and sorrow, uncloaked of mother-love.

In that moment of revelation, Betty's choice is determined and a plan evolved for turning Kent's errant affection into its rightful channel. Realizing the manner in which her mother's charms are hidden: that of her manner of dress, she brings out of an old clothes press a pretty, old-time gown, reminiscent of girlhood days, and, after much coaxing, a transformation is performed in Emily's appearance. Waiting for Betty in the candle-lighted parlor, Kent thinks of the past. At this moment, as though in answer to his mood, there appears, not the girlish, immature daughter, but the reality of the girl of his dreams older, more mature and fitter for his companionship but still charming. In an instant he realizes the trick time has played upon him, their old vows are renewed and cemented. Betty, peeking through the door, sees the success of her unselfish plan and reaps her reward as Hal Edwards, who, coming over to tell her he is going away, comprehends the meaning of the tableau in the other room, claims and receives her love.

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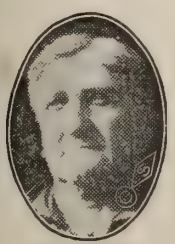
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A DAY ON THE FORCE (July 3).—Bill decides to takes a stroll through the park. He encounters an unwelcome person in the form of a policeman whom he decides to follow, and after seeing the attention that is lavished upon the policeman, it becomes Bill's one ambition to become an officer. After making his rounds, the policeman decides to take a nap. This is Bill's chance. He hurriedly secures the policeman's hat and coat and sets out to get some of the attentions that have been bestowed upon the policeman. But in this Bill does not meet with any great success. In the course of his rounds he meets Nora, the cook, who invites him in the house to have a bottle of beer. While sitting and talking to the cook they hear a strange noise. The lady of the house enters and tells Bill to come quick, as there is a burglar in the parlor. Bill tells them to remain where they are, that he will soon capture the burglar.

As Bill enters the hall he sees the portiers moving in a strange manner. Thinking it the burglar, Bill hits the portieres with his club. Imagine Bill's surprise when he finds that he has hit the owner of the house. Not desiring to make any explanation, Bill beats a hasty retreat. He wanders into the park, where he meets a Frenchman and his sweetheart. Right away Bill starts a flirtation with the girl, which is resented by the Frenchman chasing Bill. In the course of the chase Bill knocks several men down, who get up and pursue Bill along with the Frenchman. After a long chase, and being close pressed, Bill leads his pursuers to the creek. Bill drops on the bank and the men stumble over him, falling into the creek. Bill wanders off.

BIOGRAPH.

HIS FATAL SHOT (June 28).—Disdained by the woman he loves because he uses drugs, Hillman seeks forgetfulness in the country. His physician accompanies him. Chance brings to the same locality Bartlett, his former rival for the woman's affections, who finds solace in the love of his landlord's simple, sweet daughter. Hillman escapes the doctor's watchfulness and, taking his gun, goes hunting. The doctor finds a note indicating that he will commit suicide, and rushes out in search of him. Bartlett and his sweetheart's brother also go hunting, each in his own direction. Bartlett hears a shot and finds Hillman dead by his own hand. The girl's brother comes upon him bending over the body, and, believing him a murderer, so informs the sheriff. Bartlett is arrested, despite his protestations of innocence. He has been locked up for some hours when the doctor arrives at the sheriff's office, bearing the suicide note and Hillman's gun, which he had picked up on finding the body, just before Bartlett reached the scene. He had lost his way and wandered in search of the sheriff.

LOVE'S MELODY (Special—Two Parts—June 29).—The young actor becomes engaged to a beautiful girl, whose stepfather is a wealthy man. One evening, after the performance, there is a bachelor supper on the stage, given him by his comrades in celebration of his approaching marriage. Toasts having been drunk and speeches made, some one suggests that they have a little music. The orchestra has long since gone, but an old blind musician has stopped to talk with his friend, the stage doorkeeper. The actor asks him to come in and play for them, and he gladly consents. His music enthralls them. No one in the party can recall ever having heard it, and the blind musician is asked whether, perchance, it is his own composition. He says: "Yes, it is inspired by something in my own life. It seemed to me most suitable to such an occasion as this—I call it 'Love's Melody.'". And he tells them the story of his music.

Years before he was recognized as one of the most brilliant young musicians and composers. At a concert he met and fell in love with a young singer. She had another suitor, a wealthy man; but she chose the musician. It was then that he wrote "Love's Melody." After a few years of happy married life, in the course of which they were blessed with a child, a dreadful misfor-

tune overtook him. It alarmed him to find that his sight seemed suddenly to fail; but the sensation passed, and, after reassuring his anxious wife, he set out for the theater. In the musicians' room he again experienced the feeling, and suddenly he gave a great cry that startled his fellows: "I'm blind!" That meant hardship; gradually the family drifted to poorer and poorer quarters. In despair the wife appealed to her former suitor for aid; he offered to arrange a concert tour for her, but her husband demurred. She insisted on going, and, taking the little girl, left him. And he never heard from them again. His old friend, the stage doorkeeper, was all he had left. On the day after hearing this sad story, the actor calls on his fiancee and hears her playing "Love's Melody." She answers his eager questions: "My mother taught me that when I was a child." The lost is found.

FATE'S HEALING HAND (July 1).—John Calvert and his neighbor, Judson, have a dispute over a boundary line, and come to blows. Calvert's wife sees what is happening and runs toward them. Judson has picked up his shot gun, and in the struggle that ensues the gun is discharged, killing Mrs. Calvert. Judson is haunted by the memory, and on his deathbed adjures his son, Bob, to refrain from evil passions, so that his life may be a blessing, and not a curse, like his father's. Bob determines to enter the ministry, and attends a divinity college. Calvert's daughter, Hallie, reaches womanhood, and the mountain missionary persuades her father to send her to school. Here she meets Bob Judson by accident, and, after scorning him as she has been taught to do, is touched by his sincerity. After their graduation the young folks start home together and are married by the missionary. Hallie runs ahead to surprise her father. When he learns that she has married the son of the man who embittered his life, his wrath is terrible. He snatches up his gun and goes forth to kill. Just as Judson and the missionary round a bend in the trail, he fires. Hallie, running to warn her husband, crosses the trail just as her father pulls the trigger, and receives the bullet. As she falls, Bob and her father simultaneously rush forward and recognize each other. Calvert's rage is unloosed, and, although horror-stricken, he still endeavors to wreak vengeance on Bob. The minister restrains him, saying: "This is the result of your desire for vengeance." Hallie recovers from her wound, and by her love for both brings the two men together as friends, Calvert having learned a bitter lesson from the terrible whim of fate.

THE SANDS OF DEE (July 2—Biograph Reissue No. 4).—Mary was a fisher lass, the idol of her parents, and betrothed to a young man of the village. One of her duties was to call the cattle home at eventide, across the sands of Dee. On the shore, one day, she met a stranger—an artist, who painted her portrait and made love to her. Her sweetheart remonstrated when she stole out to meet the artist by night, but she tricked him and went to keep the tryst. Later the artist's love grew cold, and she learned that he had a wife. Heartbroken, Mary went home, where her tragic secret was soon discovered. Her father turned her out, and she wandered along the shore.

LUXURIOUS LOU (July 3).—The woman who alighted from the stage on the arm of Tim Bryant was such a figure as Willow Creek had never seen—an angular, ancient female, tricked out in clothes that made the feminine population gasp. Tom Evans, the camp's woman hater, took one look, ejaculated: "Luxurious Lou!" and departed hastily on the outgoing stage. The rest of Tim's friends extended hospitality to his wife, but she soon showed them that they were not in her class. Tired of the simple life, she left Tim and went to Seattle, whence she wrote that after his outrageous treatment she wanted a divorce, and nothing less than $50,000 would square it with her. The boys escorted Tim to Seattle and offered to buy him off for $10,000. Luxurious Lou laughed at them. Suddenly the door opened and Tom Evans walked in. Luxurious Lou gasped. "Don't give her a cent," said Tom. "She ain't got any claim on Tim, being still Mrs. Evans, as far as I'm aware." And he told the story of his unfortunate marriage. "Send up a ticket for Utah," he telephoned the office, and gave Luxurious Lou money for current expenses.

ESSANAY.

TRAPPED (June 28).—Jack Lawrence is a detective unknown to his friend, Kirk Weston. Lawrence simulates fear because of a pretended murder committed in the same manner as one committed by Weston years ago. Lawrence demands Weston's protection and is taken by him to a low rooming house kept by "Dutch" Charlie, where Lawrence is concealed in the attic. Weston makes an excuse to leave and tells Charlie to call the police as there is a murder upstairs. Charlie does so. Weston returns and Lawrence threatens to kill Weston as a "squealer." Weston pleads for his life and confesses his early crime as an extenuation to Lawrence whom Weston really believes to be guilty of murder. Lawrence reveals himself, tells Weston he has been after him for a long time. The police come and Weston is taken to the jail, charged with the old murder.

PROVIDENCE AND MRS. URMY (Special—Three Parts—June 29).—Mrs. Urmy is so anxious for her daughter, Jeannette, to marry a member of the nobility that she has inserted in an English newspaper that an engagement is pending between Jeannette and Lord Chilminster, notwithstanding the fact that neither has seen the other. Jeannete reads the announcement and runs away with a chauffeur who has driven up to the house of Lady Hartley, her aunt. To end her troubles quickly, Jeannette suggests that the chauffeur marry her, but that she be allowed to remain a wife in name only. She tells Barton, the chauffeur, that he can name his own terms if he will consent. They are married and start on an automobile trip through the country. Barton finally exerts his husbandly authority and angers Jeannette, who flies homeward to escape him. He follows and arrives just as Jeanette is explaining matters to her mother and Lady Hartley, and hears Lady Hartley tell Jeannette that Barton is only his family name and that he is Lord Chilminster. Jeannette is angry awhile, but relents and everybody is happy, thanks to "Providence and Mrs. Urmy."

DUD RESOLVES NOT TO SMOKE (June 30). Dud and Wag, his dog, always looking for mischief, find Dud's father's pipe and the pipe is strong. Dud resolves to smoke. He does so with dire consequences. The Spirit of Smoke appears and carries Dud away into the clouds, far above the stars, and leaves him hanging on a corner of the moon. Wag weeps so many tears that he forms a lake and drowns himself. Dud tells the moon a funny story and gets dumped off into space for his pains, because of the moon's boisterous laughter. Dud falls and falls and falls. He wakes up on the floor of his bedroom and declared to Wag that he will never smoke again. The children will scream with delight when they see this picture and the older folks will laugh until they cry.

A COUNTLESS COUNT (July 1).—The daughter and sweetheart are in love, but their affairs move anything but smoothly, because the father has other ideas for his daughter's marriage.

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He has already selected the Count as a future son-in-law, but the daughter has a nasty temper of her own and refuses point blank. The father has never seen the Count, and finds an Irishman in the park whom he mistakes for the Count and invites him home to dinner. Amazing complications result when the real Count arrives. The sweetheart disguises himself as the butler and makes everything end happily by throwing both the Count and the Irishman out of the house while the daughter falls into his arms and the father gives his parental blessing.

BRONCHO AND THE LAND GRABBER (June 18).—Broncho works for a despicable land grabber who treats his help like a brute. The men finally plot to lynch the land grabber. Broncho races on his horse ahead of them and tells him of the plot. They barricade the doors, but the lynching party breaks them down and drag the two men away to string them up. But the girl has seen them and raced for the sheriff, who arrives just in time to prevent the lynching. The land grabber experiences a change of heart. He appoints Broncho foreman and the men have won their point and return to work satisfied, while Broncho falls in love with the girl who saved them.

WORK (Chaplin Subject—Two Parts—June 21).—Charles Chaplin, assistant to a paperhanger, is called with his boss to decorate a beautiful home. The boss makes him haul the wagon with all the paraphernalia upon the top of which he rides. Chaplin, dragging the wagon with difficulty, blocks traffic, bumps into a street car, falls down a man hole and beats up a policeman, among other mishaps. Arriving at the house, they proceed leisurely to work, while the master of the house is clamoring for his breakfast. They daub the rooms indiscriminately with paste and nearly wreck the place. Finally Chaplin is called to the kitchen to fix a stove which insists on exploding with malicious regularity. He drops the scaffold on which the boss is standing, spilling him on the floor. The boss accumulates a bucket of paste in the tumble, which sticks to his head.

Chaplin succeeds in lighting the gas, accepts the grateful thanks of the family and is about to gracefully retire when there is another blast, shooting him out of the room. A flirt comes to call on the lady of the house and is discovered by the husband, who pursues him all over the house, shooting his revolver. A bullet goes through the floor and hits Chaplin. Both he and his boss are drawn into the mix-up and hurl paste. Finally they all rush down stairs just as the stove blows up completely. The walls of the kitchen are blown out and everybody is buried in the debris. Chaplin opens the door of the stove which has fallen over his head, and comes out smiling.

HER REALIZATION (June 25).—The girl rejects her sweetheart, telling him that she loves him but prefers a career. She takes up nursing, by which she hopes sometime to become famous. The girl is called to the home of a famous singer, who has broken down. In her delirium the singer calls for the sweetheart of her girlhood. She tells of the disappointment in life despite her fame, and that she longs for a home and the simple things of life, with love. The girl is awakened to a realization of the folly of her course and goes back to her sweetheart in time.

THE INNER BRUTE (Special—Two Parts—July 3).—Jake, the son, is a victim of parental influence, having all the brutishness and ferocity of the tiger by which his mother was frightened. Jake grows to manhood and loves Helen Parker in his brutish way. He is jealous of Will Hammond, whom Helen favors, and kills him in a terrific fight, throwing him over a cliff. He eludes his pursuers by hiding in a tree. He goes home and peers into the cabin window, seeing his mother alone. He scratches at the door as the tiger did years before. The mother hears and is frightened. She looks and sees the brutish face of her own son which fades into the head and gaping jaws of a tiger. She seizes a rifle and fires through the window at the head, killing young Jake, but easing her heart of a greater sorrow than even his death brings.

EDISON.

CARTOONS IN THE HOTEL (June 30).—The film opens with a scene in a hotel lobby. Bobby, the bellboy, is busily engaged in a perusal of "The Grouch Chaser." Mae, the telephone operator, is attending to everything but the switchboard. A travelling man enters and soon is telling a story. Bobby is apparently dissatisfied with the way in which the story was told and refers them to "The Grouch Chaser," which contains a cartoon illustrating the same idea. "Tales of Silas Bunkum" is the first tickler. Silas tells his yarns in such a way as to hold the attention of all in the lobby. The salesman takes hold of Mae's hand, and caresses it fondly. There is a large solitare diamond on the hand. The book is again referred to and Silas is seen to be the target for all kinds of fruit and vegetables.

A crook, meantime, has entered and removed the ring from Mae's finger, she being too absorbed in "The Grouch Chaser" to notice it. She discovers her loss later and accuses the salesman. The crook is unsuspected and goes to register. He is joined by the salesman, and they turn the pages of the book to "A Chip of the Old Block." In this story an artist draws a girl and leaves the studio. The artist's son enters and draws a picture of his father adjoining it. The drawings come to life and some funny situations are resultant. The salesman throws back his head to laugh, and the crook tries to remove his scarf pin, but is caught in the act and turned over to the police.

"Mr. Hicks in Nightmareland." — Hicks dreams he has a powder that will neutralize his wife's irascibility and starts to blow the magical powder into the air upon returning home from a cafe. He wakes up to find that he is blowing into his wife's face. Mrs. Hicks is thus irritated, and kicks Hercules into the waste basket.

THE TRAGEDIES OF THE CRYSTAL GLOBE (Special—Three Parts—July 2).—It is in Paris, Mirza Morris, an American girl, is in love with Paul Devine, a sculptor. Her answer to his proposal is to be given him that evening. Muzaffer Mansur, infatuated by Mirza, seeks to prevent the meeting by promising to show her something if she will come to his apartment instead. By hypnotic power he gets her to go to his apartment, and during her stay there, Paul searches in vain. Muzaffer Mansur exercises a hypnotic influence over the American girl, and she is transported back hundreds of years to an ancient nunnery. Her guardian, enamored of her, succeeds in getting her away from the convent. While she is at her home, Mirza falls in love with a young knight. In a fit of jealousy her guardian orders the knight murdered, and his wishes are executed. When she witnesses the tragedy, Mirza plunges a dagger into her heart, and dies with her lover.

Mirza next gazes into the crystal globe and sees reflected there, herself as she was in the days of the barbarians. Mirza's father has consented to give her in marriage to King Amede, in appreciation of assistance rendered against tribes invading the country. Mirza accompanies the warrior to the court of King Amede and on the way falls in love with her escort. He is apathetic, and she is given a vial of love potion by the witches, who direct her to give it to her escort. She does, and the effect is marvelous. Her love is at once reciprocated. Arriving at Amede's court, the king and the escort duel for the possession of Mirza. She offers to stand in the fire of the temple to be cleansed of earthly love. A maiden, devoid of earthly love, can pass through the flames unscathed. Mirza, in love with her escort, is consumed by the flames.

The third story relates to Mirza's experiences in an Oriental garden. Paul eventually finds Mansur's card and subsequently leads the police to the latter's apartment, arriving in time to save Mirza, who is about to drink some poison offered her by Mansur.

WAS IT HER DUTY? (July 3).—Margaret's place always has been with her dependent mother, a rather irritable person, who could scarcely bear to have her daughter out of her sight several minutes at a time. Jack Alliday, a young bank clerk, is in love with Margaret, who finds time occasionally to slip away from her sewing to spend a short period in Jack's company. Margaret's mother is averse to the match, and when Jack breaks the news to her that the couple have become engaged, she refuses her consent to their marriage. Margaret continues to work as a seamstress, caring for her mother continually. Jack has become attracted to Ruth Maitland and in time they are married. To add to Margaret's sadness, Ruth engages her to make her wedding gown. On one occasion, as Ruth is trying on the gown at Margaret's home, Mrs. Maitland remarks to Margaret that she thought, at one time, she and Jack would make a match. The remark cuts Margaret's heart like a keen-edged knife.

Some years have passed. Margaret, showing the effects of worry, work and years, is still attending to her mother, now an invalid. The latter remarks that she feels that she has only a short time longer to live and wonders what will become of Margaret. With a sigh, Margaret suggests that it is rather late to be thinking of that. After her mother's death, Margaret happens to be passing through the park and sees Jack and Ruth with their children having an enjoyable time at a picnic. Other children are there, and each seems to be mocking her. Slowly she returns to her room—alone. She has faded, as have many others, for

"Full many a flower is born to blush unseen,
And waste its sweetness on the desert air."

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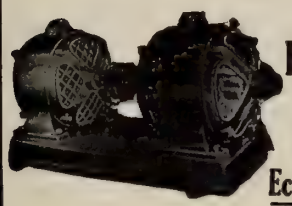

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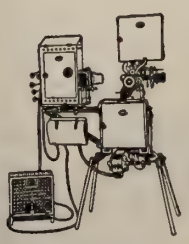

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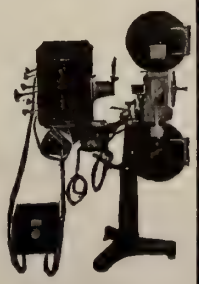

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MINA.

THE STOLEN CASE (June 24).—Jerry, a member of the ball and chain gang, weary of the arduous labor imposed upon him, escapes his servitude and wends his way to a nearby town. There he meets His Royal Highness, Prince Flivver, just arrived via fast freight to visit the wealthy Simpkins family. Jerry shows his appreciation—or lack of it—of the Prince's pro-offer of friendship by purloining that worthy's suit case, which bears in large letters the name of its owner. Running to escape the Prince, whom he knows will follow as soon as the loss is discovered, Jerry reaches the railroad station where Simpkins has gone to meet the nobleman as per appointment. Seeing Jerry with the suit case bearing Prince Flivver's name, Simpkins surmises that the possessor is the real Prince, and soon has Jerry muffled in an automobile on the way to the Simpkins mansion.

Jerry, of course, becomes the center of attraction. He is wined and dined. His slightest wish is anticipated and gratified. He is in the seventh heaven of delight. Meanwhile the Prince has not been idle. He invokes the aid of another of his nationality, who, in turn, notifies the police, and together they set out for the Simpkins home. They enter just as Jerry is regaling the family and a party of guests with stories of his wealth and position in a far-off land. The scene that follows ends with the Prince coming into his own, while Jerry is going out—in the custody of the officers. However, Jerry eventually escapes while the officers decide a little quarrel between themselves, and everything ends happily for all concerned.

SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 45 (June 7).

Chicago—Ignace Paderewski, famous Polish pianist, addresses gathering of 400,000 of his countrymen in Chicago and describes desolation of war in own country.

New York—Boy Scouts start on hike to West Point, 40 miles away. Haul wagon bearing inscription "West Point or Bust."

Los Angeles—Two thousand school children take part in big pageant at public playground.

New York—Big stadium presented to College of the City of New York is formally dedicated.

Watertown, Mass.—Blind children at Perkins Institute for Blind go through intricate dances and drills.

Devon, Pa.—Women act as judges at final day of Devon Horse Show Association exhibition.

New York—Soldiers and sailors honor memory of men of '61 in long parade down Riverside Drive.

Boston—World Champion Braves hoist pennant at their park before President Tener of the National League and Mayor Curley of Boston.

Auburndale, Mass.—Junior of La Salle Seminary for girls win war canoe race on Charles River over seniors and picked crew.

San Francisco—Joy Zone has its day at Panama-Pacific Exposition. As part of spectacle old ferry boat Amador is rigged out to represent a warship and blown to atoms by submarine mines.

Indianapolis—Auto drivers in 500 mile international derby over Motor speedway maintain an average of 89 miles per hour. Remarkable motion pictures show various phases of the race.

HEARST-SELIG NEWS PICTORIAL NO. 46 (June 10).

New York—Alumni of Columbia University return for commencement and take part in novel parade. Barnard college girls also hold frolic.

Philadelphia—Representatives of thirteen nations gather at Pan-American Congress at Independence Hall and adopt resolution for closer intercourse between natons of continent.

Culver, Ind.—Maj. Gen. Leonard Wood, former chief of staff, visits Culver Military Academy and inspects cadets.

Richmond, Va.—Grey clad veterans of confederacy march in Memorial Day parade.

New York—Fashions designed by Lucile, Lady Duff-Gordon especially for the Hearst-Selig News Pictorial.

New York—Graduates of the School of the Line, New York National Guard, receive their diplomas.

New York—Special commercial commissioners from China touring country reach New York.

London—Mass meeting is held in East End after sinking of Lusitania to protest against presence of alien enemies. Meeting is followed by rioting against Germans.

President Poincare visits Cochin hospital where wounded soldiers are warmly greeted.

Orleans, France—British soldiers lay wreaths on statue of Joan of Arc.

San Francisco—Answering wireless call for help from freighter Mackinaw, which caught fire at sea, steamers Multnomah and Klamath go to her assistance. Remarkable motion pictures show the Mackinaw as she is sighted from the Multnomah, and the work of giving the helpless vessel a tow, 75 miles off the Golden Gate during a gale.

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THE FORTUNES OF MARIANA (Special—Two Parts—June 21).—Mariana, a typical child of the streets, and an orphan, sells newspapers for a living. One evening she accidentally encounters Northrup, a prominent attorney, and they become friends. Hinky, Mariana's brother, a pickpocket, pursued by the police, comes home while Northrup is there. Mariana hides Hinky and she and Northrup deny any knowledge of his whereabouts. Northrup, fascinated with the girl, and pitying her somewhat, induces his sister, Mrs. Lacey, to give Mariana a position as maid in her home. However, in the midst of her happiness at the home of Mrs. Lacey, Hinky swoops down upon her. With threats and blows he forces Mariana to permit him to enter the home and rob it.

Mariana, feeling she cannot impose any longer on the kindness of her friends, leaves. Six months later Hinky is a prominent figure in the underworld, and Northrup is prosecuting Henry Hay, the president of the traction company of the city, who has put over several shady deals. Hay decides that he must secure Northrup's papers. He engages Hinky to steal them. In the midst of the plotting, Mariana comes into the room and overhears all. Northrup is sent a note telling him to come to a certain address at 4 o'clock sharp that afternoon. Mariana goes to the police station. A detail of police are sent to Northrup's aid. Exactly at 4 o'clock Northrup is bound and gagged by the gang. The police break into the house and capture Hinky and his confederates. Mariana frees Northrup.

WITH THE AID OF THE LAW (June 22).—Lee Russell, a young business man, leaves the city for a vacation sojourn in the mountains. Jeff Smith and Joe Butler run a moonshine still in the mountains and Jeff is in love with Butler's daughter, Rose, but the love is not returned. Lee Russell, seen near the still by Jeff and Btuler, is shot by Jeff and wounded.

Under Rose's care Lee fully recovers from his wound, and learns to love Rose. Jeff sees Lee kiss Rose, and in a rage tries to shoot him, but Rose knocks the gun aside, and the men start fighting. Revenue officers, who have a warrant for Jeff's arrest, hear the noise of the fight, rush in and capture Jeff.

THE ONION PATCH (June 23).—Jane Darrow, a maiden lady, receives a letter from her Aunt Lucy, that Jane has been left sixty acres adjoining her own little farm. Joe Boyce, a young fellow down on his luck, appears in the village and is given work by Jane. He proves a faithful employee. Six months later Jane is so satisfied with Joe's work as a farmhand, that she proposes that he work the onion patch for her on a sharing basis.

Daisy, a young schoolma'am, is introduced to Joe. He realizes that she is beautiful, but he also realizes that Jane owns all the land. Some time later, Joe asks Jane to marry him, but she hides her emotion and tells him to wait and see how the onions come out. Joe's onions turn out well, but he finally marries Daisy. Jane gains happiness elsewhere.

SANDS OF TIME (Special—Three Parts—June 24).—Dr. George M. MacGregor has devoted his life to science and eventually becomes a surgeon. Dr. MacGregor, now well along the pathway of life, finds time to woo and win Enid. Dr. Gordon Blake is Dr. MacGregor's assistant. Enid MacGregor longs for the undivided attention of her husband, and she cannot understand why he must devote almost every minute of the day to professional pursuits. Theatrical and dinner engagements are repeatedly interrupted when Dr. MacGregor is called to minister to the sick. Enid turns to Dr. Blake for comfort. Dr. Blake is a "heart-breaker" and attracted by Enid's beauty, he cultivates her acquaintance. One night, after escorting her home from a ball, at which her husband failed to arrive, she agrees to leave her home. When Dr. MacGregor returns after an all-night vigil at the bedside of a sick child, his heart is broken upon the discovery that his beloved wife has left him. He seeks comfort and solace in his surgical work.

Time passes, and Enid MacGregor applies for and secures a decree of divorce from Dr. MacGregor. Living with Dr. Blake, she is overjoyed when she receives the certificate of legal separation, never dreaming but that Dr. Blake will marry her. However, the tares and the thistles of sin flourish for Enid, for she, to her horror, discovers that Dr. Blake is not willing that she should bear his name and appear in the eyes of the world as his wife. She leaves Dr. Blake and goes into the streets. She sinks lower and lower until finally she is obliged to pawn her wedding ring for a pittance in order to keep her body and soul together. Dr. Blake finds consolation in the charms of another woman. Dr. MacGregor only finds partial consolation for the loss of his beloved wife in his scientific pursuits. Late at night as he is repairing to his lonely home from the hospital, he passes Enid. He is unconscious of her presence. As he pauses upon the street corner,

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(Continued from page 2163.)

the company becomes interested in Gordon's invention, and Gordon is finally given a position of trust with the company. As a representative of the company, he goes to the west, two years later, to visit a mining town regarding machinery of a certain company. It happens that the company is located in the same town in which Dillon and Gordon's wife now live. Dillon abuses the child, which is protected by Jack Western, who gambles with Dillon. Gordon catches sight of Dillon as he enters a gambling hall, and, stepping inside, watches proceedings. Dillon finally wins by cheating. Gordon witnesses the cheating and accuses him. Dillon recognizes Gordon and draws his revolver, but, before he can shoot, is wounded by Western, who then makes his escape on horseback. Gordon vainly endeavors to persuade the men that Western was justified in shooting Dillon. Revealing himself to Dillon, who is dying, he demands to know where his wife and child are, but before he can answer death overtakes him.

Meanwhile Mrs. Gordon has given the child to a family by the name of Bryant, who are leaving for California, knowing that they will be able to care for the child better than she. She then starts for the river to end it all. An old man gives her a lift in his wagon and they continue the journey. Western stops them, forces the old man to change clothes with him, and ties the old man to a tree. He then mounts the wagon with Mrs. Gordon, who recognizes him as the one who has been kind to her child. As they drive on, Western in his disguise, the posse catches up with them. Western learns of Mrs. Gordon's purpose in going to the river, and persuades her that suicide is cowardly and reminds her of the child she left behind. A change comes over her and she asks him to try to catch up with the Bryants, who are on their way to California. Western consents.

Back in town, Gordon learns that Dillon has been known under the name of Harry Dalton. He locates their shack, where he finds a note left by Mrs. Gordon, telling him where he can find the child. The old man has escaped from the tree where he was bound and returns to the town. Knowing the truth at last, Gordon starts in pursuit. Mrs. Gordon and Western catch up with the Bryants, as they are encamped at a stream and Mrs. Gordon clasps the child in her arms. Gordon arrives and a happy reunion follows.

VICTOR.

THE CHEVAL MYSTERY (Three Parts—June 28).—A murder is discovered by two men on the Streeter grounds. John Waring, out for his morning ride, is summoned. He orders the men to carry the body to the house. Nana comes along in a dazed manner carrying a revolver which she drops. She breaks down and loses consciousness. Harrison, a guest of the Streeter family, sees her fall and is about to assist her when she stirs and in a dazed manner leaves the river bank. The men carry the body into the house. Waring, leaving the house, is confronted by Nana, who asks if her aunt, Mrs. Streeter, lives there. He calls Mrs. Streeter, who cannot understand the girl's statement that she, Mrs. Streeter, is her aunt. Nana gives her a note which Mrs. Streeter reads. Then with much motherly affection she takes Nana, her dead sister's child, into the house. Harrison, who has just heard about the murder, comes in, and sees Nana in Mrs. Streeter's arms. He is much embarrassed and leaves the room, after Nana is presented as Mrs. Streeter's niece. John Waring visits the scene of the murder and finds a woman's black hand bag, which he takes home. Upon entering the house he meets Harbison, who has also gone to the stream and found a gun, engraved "Nana." Nana has been very jealous of Waring. She is shown her room, and as she begins to unfasten her gown, she discovers the case of her handbag.

Gaston Cheval, a hypnotist, is near trying to work his spell again on Nana. Finally Nana decides she will ask her aunt and leaves to do so. Gaston feels that he is accomplishing what he wants to do lay hypnotism. Nana meets Waring outside her room, and sees him carrying her bag. Gaston again appears much more absorbed for he is influencing her. Waring returns to Nana after putting his bag in his room, and Nana shows much interest in him, he finally leaves, and Nana, who has been much smitten, pleads with him. Gaston gets his control, and she immediately turns into a raving fiend, dashes into the room of the murdered man, and hysterically laughs and cries until she hears a noise, which makes her leave and rush into her own room, where she drops exhausted upon the bed. That evening Harbison asks Nana to take a stroll. He tries to embrace her; they struggle. He shows her the revolver marked "Nana," threatening to convict her of murder. Nana rushes madly into the hall, and, fearing someone is coming, goes to Waring's door. Waring hears the noise and switches off the lights. He hides behind the curtains and sees Nana enter, take her handbag and leave. He comes out, turns on the lights and ponders. Nana enters her room, takes out her papers, and again Gaston Cheval works his spell, causing her to faint. He then forces her to rise and come to him. Harbison, wondering what to do, hears a noise, goes to the window and sees Cheval working a spell over Nana. Harbison leaves the window.

Cheval hears the noise, sees Harbison upstairs on the outer porch, and flees. Harbison jumps to the ground and watches for Nana, who comes to where the supposed Cheval is. Harbison goes to her and shakes her to her senses. Police have been stationed upon the premises, watching for the murderer. When Cheval appears, they call upon him to halt, and when he fails to do so they fire and hit him. Waring and Mr. and Mrs. Streeter come out of the house, having heard the shot. Harbison leads Nana to them, telling that when her niece knew that he knew she had committed the murder, she tried to escape. Nana pleads innocent, but Cheval is brought upon the scene by two detectives, and he also accuses her. She emphatically denies accusation, but when the detective reaches out, she rushes inside, where, in a hysterical fit, she tells her story; how when she was a little girl her mother died, and she was put under her Uncle Gaston Cheval's charge, who later made her his subject in a side show. There she met Maurice Manon. When she was of age, she was to come into her inheritance from her father's mine, but both would divide her fortune.

Nana overheard the plot and fled with her papers and a revolver for protection. They followed her and Maurice caught her. Cheval picked up Nana's revolver, and fired, missing her, but killing Maurice, Nana accused her uncle, but he put her under his influence, and also the revolver into her hand and sent her off. After Nana has finished her story, Gaston comes in and, knowing that the end is near, admits he committed the murder. Nana is exonerated. Later we find Waring waiting for Nana. They chat very merrily, planning for the future, as the picture fades out.

BISON.

JANE'S DECLARATION OF INDEPENDENCE (Two Parts—July 3).—Jane Howe Proctor, daughter of Alexander Proctor, a business man, is in love with Richard Benton, a lieutenant in the army. Her father objects to the match. Jane is affiliated with the Daughters of the American Revolution, and is imbued with a high spirit of patriotism. The father also is a patriot, but has decided upon a social career for Jane. The Howe family ancestors in earlier days had been associated with many of the important events of Revolutionary history; Proctor's family being associated with latter day events. Richard Benton, on the other hand, is a product of the melting pot of America, and has to his credit, manhood, brains and loyalty. He comes of poor but honest parents of the Middle Western type. The story opens with Richard at the Proctor home trying to gain the father's consent to his marriage to Jane. This the father refuses. Young Benton returns to his post at the Presidio, San Francisco. Later, Lieutenant Benton receives orders from the War Department informing him that there is a possibility of his transference to the Philippines.

Benton telegraphs Jane, asking her to consent to an immediate marriage. Jane asks her father, who again opposes. The girl, pointing to portraits on the wall, reads her father a lecture on the patriotism of the originals. (This in the forms of dissolves, each embracing episodes of the Revolutionary period. Civil war and Spanish-American war periods.) Mr. Proctor refuses to surrender. Jane decides to take the initiative, informing her father that it is her intention then and there to sign her own Declaration of Independence. She retires to her room and begins a letter to the Lieutenant in which she tells him of her decision, and setting a date for their next meeting. Jane's young nephew, in company of other youngsters, is discussing the close approach of Independence Day, July 4th. To decide a point in their discussion, the nephew seeks his Aunt Jane, thus interrupting her. Child-like, he asks Jane to whom she is writing and, upon being informed, requests permission to write a letter himself to Lieutenant. Jane acquiesces and the boy begins his letter.

Mr. Proctor, below stairs, wishing to resume further discussion with Jane, sends for her. Jane leaves her bedroom and joins her father in the library. The nephew concludes his letter, and placing it in the envelope addressed by Jane, seals it and runs down stairs, leaving Jane's letter in her room. The nephew's entrance terminates the discussion. The boy shows the envelope ready for mailing and Jane and he go out to post it. Mr. Proctor wanders upstairs, discovers Jane's letter open on the desk and pockets it. Jane prepares for her trip to San Francisco. A friend of Mr. Proctor speaks somewhat disparagingly of the American army. Proctor resents his friend's attitude, and finds himself giving vent to some latent patriotism of an original character. He leaves in high dudgeon.

On his return home he finds that Jane has departed for 'Frisco. He remembers her letter

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to the Lieutenant, re-reads it, and decides to follow her, hoping he may be able to induce the Lieutenant to resign from the service by offering him a partnership in business. In the interim, Lieutenant Benton is agitated over the reception of a letter, which, while the envelope is in the handwriting of Jane, reads as follows:

Dere Lutenant Benton:

i have 9 packs of fire-crackers and 7 roman candles but need some pin wheels and caps for my toy pistols, hoping you are well. WILLIE STRAFFORD.

In a few days he receives Jane's telegram, informing him of the date of her arrival.

At the Presido, we find Jane and Lieutenant Benton discussing plans for their wedding. They are surprised by the arrival of Jane's father. In an interview with the Lieutenant, Mr. Proctor offers him a business partnership. Benton thanks him, but refuses to abandon the service. In this he is backed up by Jane. Defeated at every angle, Mr. Proctor finally surrenders, and is an active participant in the military wedding which follows.

IMP.

THE RIDDLE OF THE SILK STOCKINGS (June 14).—King Cole, formerly a clerk in the dry goods department, later a soda fountain expert and now floor walker in the women's notion department, wants to take a vacation, because pretty Jane Clark, his sweetheart, now working in his department, has decided that she needs a rest. King and Jane go to the former's old home, where to their horror they find everything locked up tight. Jane flies into a rage and berates poor King for not notifying his parents of their visit and weeps with anger.

Meanwhile, Jefferson Spangler, a genial traveling salesman, has allowed himself to be unloaded bag and baggage at Elmyraville, and, being absorbed in a magazine, he does not discover his mistake until the train is gone. Jefferson Spangler is beside himself with rage and sits down to mop his brow and think. Jane appears on the scene. Then King hurries in just in time to catch her limp body as the agent nonchalantly tells them the next train will arrive—maybe. Spangler laughs and King turns upon him in rage which changes to a look of wonder and delight for in Spangler he recognizes an old schoolmate and pal. The two shake hands and leave poor Jane all by herself. In a rage she steps between them and sternly asks King what he intends doing. King then introduces her to Spangler and the latter suggests that they put up at the village tavern and try and get some fun out of the town till the next day. Accordingly, the three set out for the tavern and they are duly installed. Jane in a narrow, ugly looking room on the second floor and the two men in a room on the floor below. Down below Spangler has sent for his trunks and taken one of the large bedrooms to make a display of his goods, for he decides he might as well make a few sales as do nothing. King offers to help him. They pull the shades down, leaving about four inches open at the bottom. Spangler's trunks arrive and they lock the door. Spangler opens the trunks, revealing two or three dozen leg forms, several pairs of fancy pumps and a wide assortment of hosiery, most of which is loud and in wild colors.

Meanwhile, a couple of kids outside look into the window and are much amused at what they see, namely, a lot of legs. Attracted by the children's curiosity, Obadiah Speckles peers into the window and judges from what he sees of the legs and silk hose and actions of the two men smoothing out the wrinkles that there is something wild going on in the room. He is shocked completely and sends the boys for the crowd at the general store. The Deacon declares that such disgraceful proceedings have gone far enough and commands the constable to do his duty. Inside, Spangler and King hear the knock and the sounds of talking and wonder what it means. Spangler opens the door and is pushed aside by the angry Deacon, who steps in and orders them to leave town at once. Jane also pushes her way in and recoils in amazement at the forms sticking up out of the trunk. She is about to jump onto King, who holds the forms in his hand, when she understands and bursts into laughter. The serious assemblage are startled and then she explains. The Deacon and constable are stunned and know not what to say or do. Spangler takes advantage of their helplessness and brings forth his famous hosiery and they are forced to buy, while King and Jane look on in delight. After the last one has bartered with Spangler and gone, the genial traveling salesman holds up a roll of bills and says: "We'll hire a rig and be driven to the nearest railroad."

THE MARBLE HEART (Four Parts—July 2).—Raphael, a modern sculptor, dreams that in the days of Phydias, about five hundred years before Christ, he lived as Phydias, the sculptor, and was the friend of Diogenes and that he made some beautiful statues on commission for Georgias, the richest man in Asia. His female statues come to life and, disdaining his love, smile upon the wealthy man.

Raphael awakens and in real life his of poor love swept aside by great wealth and how misery, ruin and death follows in the train of Marco, a beautiful and merciless coquette, termed "the marble heart" on account of her cold nature.

POWERS.

FIFTY YEARS BEHIND (July 3).—Joshua Winters ekes out a precarious living in an antique shop by fixing watches and clocks. He, his mother and their adopted daughter live happily in the shop. It is tacitly understood that he and the girl are to be married some day and there is no room in the girl's mind for any one but Joshua. One day a rich young society girl pays a visit to the shop to have her watch fixed. She makes a powerful impression on the simple minded Joshua and, in a spirit of fun, she invites him to come to her coming out ball the same night. The society woman seems to throw a spell over Joshua.

There is great preparation getting him ready for the ball; his father's wedding suit is dug up for him and it is the loving hands of the adopted one which fixes it up for him. He takes out a peculiar pin intending to take and give it to the heiress. He arrives at the house and is shown into an ante-room, where he catches a glimpse of the heiress and her lover in the next room, making love. He realizes his folly and silently slips out, going back to his humble home. He comes in and finds the adopted girl asleep in a chair fondling one of his coats. He is overcome with love for the one that is so faithful to him and, waking her, takes her in his arms.

L-KO.

THE CURSE OF WORK (Two Parts—July 4).—Bill was a bootblack, but that didn't stop him from having social aspirations. He rescued an heiress from a burglar at no particular risk to himself, but it looked big and Bill got away with it nicely, even meeting father and getting himself invited to call. Back at the shinorium, however, Bill's boss was getting peeved because Bill was so late and when Bill did get back, the boss talked harshly to him. Meantime father and the heiress needed a shine. Bill's stand was the one out of a thousand in a great city they shouldn't have picked out. But they did.

Bill saw them first, however, and put on whiskers and a plug hat for disguise. This didn't help as the boss knew him and didn't care whether it hurt Bill's feelings to be seen shining shoes or not. He ran into a barber shop next door, but this didn't help him, as there were too many razors lying about and too many ill-tempered parties who didn't like Bill to wield them. Bill is slammed in the stomach and knocked clean through a brick wall. Papa and the heiress got lost in the shuffle. The boss pulls out a big knife but, through unforseen developments, attacks himself from the rear.

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RELIANCE.

THE CHOIR BOYS (June 21).—Wilbur and Clinton, choir boys in an Episcopal church, have a falling out on account of Gladys, a pretty little girl, who has captured the youthful fancy of each. At a church picnic, however, Wilbur saves Clinton from drowning, and the rivals become as Damon and Pythias. Years later, Wilbur is ordained a minister, while Clinton has drifted into idleness and vice. Unknown to one another, the boyhood chums are living in the same city. Wilbur's long courtship of Gladys has ended in a happy marriage. Clinton, desperate from hunger and poverty, is drawn into a plot to rob a certain house. Not until the crooks are throttling Wilbur does Clinton discover that they have attacked the home of his old friend. He then flings himself upon the burglars and in a fierce struggle is fatally wounded. Clinton dies in Wilbur's arms, glad to sacrifice himself for the friend who, in boyhood, risked his own life for him.

A BAD MAN AND OTHERS (Two Parts—June 26).—The "bad man," Mesquite Mike, with Sawed-off Sam and Pink-eye Pete, crosses the Rio trail into New Mexico, and terrorizes a small town. Mesquite Mike and his pals shoot and wound George Hewitt, a young rancher, who has ridden in to get the doctor for his wife, Lucy. Lucy, before her marriage, had been the much sought after beauty of the county. Mesquite Mike was desperately in love with her then. Now, pursued by Sheriff Claude Britton, Lucy's uncle, and a posse, the outlaw makes for the Hewitt ranch. There he finds Dorothy, the eight-year-old daughter of George and Lucy, who leads him to where her mother lies ill. The bandits believe that she has Mexican fever. They leave, terror-stricken, imploring Mesquite to go with them. He lingers, however, for he believes that if he can get the sick woman to the mission, the monks may be able to save her life. Fastening an Indian drag to his horse, he places Lucy upon it. Then, setting the child upon the horse's back, he leads the way across the desert. On the second day, the water gives out and the horse drops dead. Mesquite hitches himself to the drag, and at night, exhausted, reaches the mission. There it is discovered that Lucy is victim of a disease closely resembling Mexican fever, but not nearly so contagious nor so dangerous. Soon she is on the road to recovery. Hewitt, informed by a Spanish pedlar, who has seen the "bad man" at the mission, arrives with the doctor and the sheriff. They rush in to seize and lynch the outlaw. But Hewitt is called aside by Lucy, who whispers to him how his enemy had saved her life. Hewitt tells the sheriff that he has mistaken the man who shot him, that Mesquite Mike is innocent.

THE SILENT WITNESS (June 23).—Carl Rogers has risen from the position of bookkeeper to that of a cashier in the small and only bank of Santa Paula. The president of the bank, John Blackwood, does not look with favor upon the affection which is shown by Rogers for his daughter Lolita. His prospects of marrying Lolita being small, encourages him to work harder than ever on his invention, an electrical device for melting steel.

Rogers advertises his invention in the papers, and two crooks, Handsome Jack and Blue Beard, lay a scheme to get his invention and make use of it in their line of occupation. Rogers sees them in a room in the city set for the appearance of an office, and after receiving a receipt for his model, leaves it with them for supposed consideration. Returning to Santa Paula, Rogers goes on about his work at the bank. Handsome Jack and Blue Beard then round up two of their gang and plan a big robbery in Santa Paula. In the meantime, mostly at night, they look the bank over, planning entrances and exits. On the day planned for the robbery, Lolita visits her father and Rogers at the bank, after taking a few camera pictures of her friends. She leaves the camera on a desk near the safe and forgets it when she leaves. Rogers and Blackwood close the safe and bank after she departs, and, not noticing the camera, leave for the night. Near midnight Ryan and Stevens enter the bank from a rear

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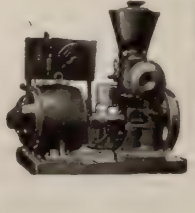
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entrance, and after covering the windows to keep out the flashes, set to work on the safe with Rogers' invention. The wires are connected and Ryan tests the device on the safe's door. The flashes are bright and the heat intense, causing Stevens to move back. His hand accidentally pushes the shutter release on the camera and exposes the plate as a tremendous flash comes from the safe. The touching of the release and the flash from the electrical device serve to produce a flash light picture, unknown to the crooks.

The safe is easily opened with Rogers' device and the contents extracted. The crooks make their escape up an alley leading from the hotel. Unknown to them, the melting iron is dropped in their flight. The following morning they go to work as usual at the store where they contrived to get employment in order to stave off suspicion. Rogers and Blackwood arrive at the bank the next day, and are dumbfounded at the sight of the melted safe and the missing money. The sheriff is notified, and on his way to the scene, comes through the alley and finds the mysterious looking invention of Rogers'. At the bank he looks the safe over and is sure that the iron he found has caused it. Rogers is taken back at the sight of his invention and tells of its use. Blackwood thinks the story weak and jumps at conclusions and orders Rogers arrested for the robbery. The sheriff is told of the invention being Rogers' and of Rogers' want of money to marry Lolita. Lolita comes to the bank to get the forgotten camera, and is amazed and heartbroken at the happenings told to her by her father. She goes home with the camera and attempts to ease her mind by developing the films. She finds the picture of Ryan at work on the safe. Rushing to her father, she shows him the needed evidence to free her lover. Together they race to the sheriff's office. Rogers is released, and the sheriff grabs the crooks at the store and locates the money in their room. What can Blackwood do? The papers in the city get hold of the story and some real promoters read it and buy Rogers' invention. So it is up to the stern old banker to turn his treasure, Lolita, over to Rogers.

THE SHOW DOWN (June 29).—Bennie is released from the reform school as a reward for good conduct, and after promising his friend, the chaplain, to live straight, goes to a metropolis in search of work. At the rooming house where Bennie puts up, he meets Annie Evans, a shop girl. Billings, a libertine drummer, employed by the same department where Annie works, is attracted by her beauty and tries to force his attentions upon her. When she repeatedly resists him, he causes her discharge from the store, believing that lack of funds will compel her to yield to him. Threatened with ejection from the house because she is behind in her rent, Annie unwillingly accepts money from Billings, who advances it to give him a hold upon her.

The reformed Bennie, unsuccessful in his search for work, interprets Annie's relations to Billings in the worst light. Deeming it no crime to take money from such a woman as he believes Annie to be, he steals the money Billings gave her. Annie has decided to return the money to Billings, but when she discovers that it has been stolen, she thinks she is irrevocably in his power and accompanies him to a private room in a cafe. Meanwhile Bennie has secured work, and tortured by the thought that he has broken his promise to the chaplain, he goes to repay Annie. A note in her room reveals to him that Annie is an innocent victim of Billings' plotting. He reaches the cafe barely in time to save Annie from the "Bird of Prey."

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AMERICAN.

BY WHOSE HANDS (Two Parts—June 28).—Chester Rowe has committed robbery and murder. He seeks safety in flight to the mountains, where he meets and falls in love with Lottie Toby. Lottie returns his love, in a measure, and Oliver, a cripple, becomes insanely jealous. He sets out with his trusty gun, bent on revenge. Meanwhile Lottie's father receives word that $1,000 awaits him at the postoffice. He sets out to claim the money. The unscrupulous Rowe, learning of Mr. Toby's mission, plans to rob him of the money.

Oliver, the cripple, comes upon Rowe as he is stealing upon Mr. Toby. The elder man, at the same time, turns and his eyes fall on Rowe about to attack him. Both Toby and Oliver shoot, simultaneously, and Rowe falls dead in his tracks. Oliver thinks he has killed Rowe. He hides the body in an out of the way ruin. Jack, who is Toby's helper, finds Toby unconscious from a bullet wound. The sheriff arrives and the luckless Jack is accused of attacking his employer. Jack and Toby are taken to Toby's house. Toby's hat is left behind, and Oliver discovers it. He takes the headpiece to the Toby home, where Mrs. Toby tells him of the shooting. Oliver makes to her a confession that it was he who killed Rowe. It is discovered that Jack is innocent. Then the surprising fact is found out that Toby, not Oliver, killed Rowe. Toby stands trial for his act, and is acquitted on the ground of self-defense. Simultaneous with the mountain man's acquittal it is discovered that Rowe, now dead, was himself a robber and a murderer.

A GOOD BUSINESS DEAL (June 30).—Bobby Shermann is a likeable young chap—a broker—possessed of excellent business ability, but neglectful of his business and therefore always short of funds. Bobby's club fellows are young men of means, anxious to help Bobby in money matters, but unable to do so because of his extreme sensitiveness. Bobby is head over heels in love with Susan Garrick, a pretty young client of his, who has the highest social standing but not much money and Bobby's heavy indebtedness naturally prevents their marriage.

In the depths of despair, Booby is about to do himself bodily harm, when Susan conceives the brilliant idea of incorporating him. She and their mutual friends, Jerry Dean and John Birch, set about making Bobby a legal corporation, paying his debts and becoming absolute masters of his destinies, including the privilege of dictating whom he shall marry. The directors decide he shall marry an heiress, despite the strenuous objections raised by Susan. Jerry Dean, president of the corporation, introduces him to wealthy Miss Golden. But Bobby is game. Resignedly he begins making love, when Susan has another brilliant scheme. She rushes to a wealthy Wall street friend, induces him to buy for her the controlling interest in Bobby Shermann, Inc. She at once assumes the presidency. Desiring to be a close corporation, she directs Bobby to marry the president—herself. He obeys with alacrity.

A WOMAN SCORNED (July 2).—Winnie Winters is jealous of the attentions that Neil, her husband, appears to be paying to Mrs. Fiske, a blonde and dashing young widow. She reprimands Neil and he, knowing the absurdity of her charges, resents them. Mrs. Fiske overhears the couple quarreling about her. Blake, a thoroughly bad egg, out of work and desperate at his inability to provide for a small baby, enters Mrs. Fiske's home to rob her. At a revolver's point, she catches him and enlists his

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ENOCH ARDEN	GHOSTS
A MAN AND HIS MATE	THE FAILURE
ON THE NIGHT STAGE	THE DARKENING TRAIL
MAN'S PREROGATIVE	THE LONESOME HEART
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aid as the price of his liberty, in a plot against Neil and his wife, Mrs. Fiske being madly infatuated with Neil.

Mrs. Fiske writes to Neil that she overheard the quarrel. She has decided to leave, she writes. Will Mr. Winters come to her house to bid her good-bye. Mr. Winters comes. Impetuously Mrs. Fiske throws herself on him and kisses him. Blake, with a camera, makes a surreptitious snap shot. That is the plot. Mrs. Fiske now has tangible evidence which she plans to show to Neil's wife. Blake goes home to find that Mrs. Winters has visited his house and is taking his baby to a place where it can be given proper care. He is profuse in his protestations of gratitude. Next day Blake finds work as a gardener. He looks up and sees Mrs. Fiske torturing Mrs. Winters with the photograph. In his heart arises a great obligation to Mrs. Winters for the care she has given his child. He goes to her and makes a clean breast of the plot and his part in it. Winnie believes him and turns to her husband, whom she had just renounced, to reclaim his love. In chagrin and shame the designing widow slinks away.

KOMIC.

MR. WALLACK'S WALLET (July 4).—Mr. Wallack, an avaricious person, loses his wallet containing much money and valuable papers. His wife insists that he offer a reward for the return of it. Bobo, a hobo, finds the wallet, and, afraid to examine its contents in the open, he hides in a dog kennel. The kennel is the residence of Mr. Wallack's great Dane, and at about this time Mr. Wallack decides to tie his dog up for the night. Bobo is forced to remain in his hiding place. In the morning Genevieve, a lady hobo, dismounts from a freight train. She sees a man tacking up the reward signs in reference to Mr. Wallack's Wallet. To avoid a passing policeman, Genevieve ducks down an alley just in time to see Bobo come from the dog kennel, Mr. Wallack having taken his dog for a morning stroll.

Genevieve finds an empty wallet in the kennel and, comparing the name on it with that mentioned in the reward signs, she decides that she is on the trail of the thief. She follows Bobo. The enterprising policeman has followed Genevieve as a suspicious character. Genevieve traces Bobo to Mr. Wallack's wood shed. She succeeds in recovering the money and locking Bobo in an empty trunk. The policeman catches Genevieve with the wallet and the money and immediately takes her off to jail, where Genevieve explains to the captain that she has locked the real thief in the trunk. The captain takes Genevieve back to catch Bobo in the trunk. It happens that Mr. Wallack and his gardener have already found Bobo in his hiding place and they have started for the police station. It looks bad for Genevieve when she and the officer arrive at the woodshed and find no trunk. Things are straightened out when they go back to the station, where they find Mr. Wallack and the police opening the trunk. Genevieve gets the reward.

MAJESTIC.

THE ASH CAN; OR LITTLE DICK'S FIRST ADVENTURE (June 22).—The famous kid detective, Dick, with the co-operation of his stenographer, succeeds in running down a desperate character. But the little stenographer falls a victim to the wiles of the villain's wicked accomplices, and is placed by them in vile duress in an alley ash barrel, where she falls asleep. Comes the ash man and loads the barrel, with other trash, into his wagon and drives off. When the bad boy accomplices discoves that the ashmen has taken the barrel away to be dumped into the ocean, their terror knows no bounds. With Detective Dick, they pursue the wagon in hot haste, arriving at the ocean just as the ashman throws the barrel into the ocean. The little stenographer's hat floats to the surface, convincing the frightened kids that she is drowned. They inform the ashman what an awful tragedy has happened, and he dives to find the body. But the cute mistress of the typewriter, awakened by a sudden jolt of the wagon, has opportunely escaped from the barrel sometime before. When she appears to the boys in the flesh they believe she is a ghost and are frightened nearly to death.

THE MOTOR BOAT BANDITS (June 25).—Jane Pepper, reporter on the Record, goes to the beach for a week's rest. The adjoining cottage is occupied by two men and a woman, who try to be friendly with Jane and seem quite nice people. One afternoon Jane meets a young man on the pier, Bob Warren, and they engage in conversation. Jane recognizes him as a young detective, shows him her reporter's badge, and he confesses who he is. He tells her he has been down here for the past two weeks trying to locate some motorboat bandits, who have been looting a number of fine summer homes, making their escape each time in a fast motorboat. Just then two young men pass in bathing suits. Bob attracts Jane's attention to them and tells her he suspects them. She says, "Why, they live next door to my cottage." Bob suggests they walk to her home and see if they can investigate anything. They arrive at Jane's cottage, and notice the woman next door sitting on her porch. Bob arranges to meet Jane at the dance hall that evening, but in the meantime he will investigate things next door. Bob goes to the crook's cottage on the pretext of looking for a room.

Bob talks with the crook's wife and she takes him into the house to show him rooms. He then tries to force the woman to tell him about her men folks. While talking the two bathers enter. A fight ensues, in which Bob is overpowered, bound and gagged and is hid in a closet. That evening Jane goes to the dance hall but Bob does not show up, and she returns to her cottage. The two men next door are sitting on their porch. Jane passes in her house as though to retire, but watches from her window. About 12.30 she sees the two men next door leave with an extra man who is heavily coated. They leave the house stealthily and go to a nearby wharf and leave in a launch. She hurries over to the next house, and, at the point of a gun, compels the woman to tell who the extra man is and where the launch is going. She then rushes out, finds an officer and some life-saving men and they pursue the bandits in a faster motorboat. The crooks plan to drop the detective overboard near the breakers. Suddenly one of them notices they are followed. Jane's boat whistles for them to stop but they only answer by firing their guns and proceed faster. Jane's launch comes alongside and the officers engage in a hand-to-hand fight with the crooks and overpower them. Some of them jump overboard but are caught and bound. While the crooks are taken back under guard, Jane and Bob sit in the rear of the boat and talk over future plans.

CHILDREN OF THE SEA (Two Parts—June 27).—Years before Claudia was a fisherman's daughter longing for the world beyond the sea. She found it through the man who came to the island and took her away. Out in the world she became a famous actress, posing for Oliver Rand, the equally famous artist. To the artist she symbolized the fishermaid, and unknown to her he painted her in that character. These memories of her past repulsed her, and she destroyed the painting and left the artist for a man of wealth.

The artist, Rand, on his physician's advice, left the city and came to the island where Claudia formerly lived. Here he met Letty, Claudia's daughter, now living with her grandfather, old Max. Max was determined Letty should not go the way of her mother. Feeling it was in her blood, the old man tried to force the young fisherman, Landers, on her attention,

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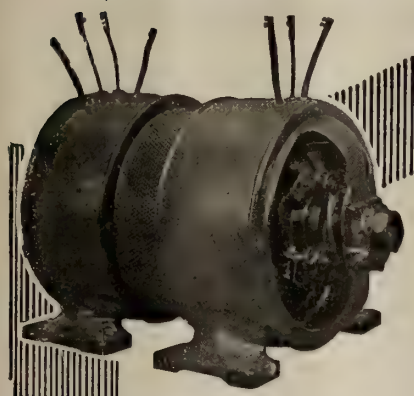

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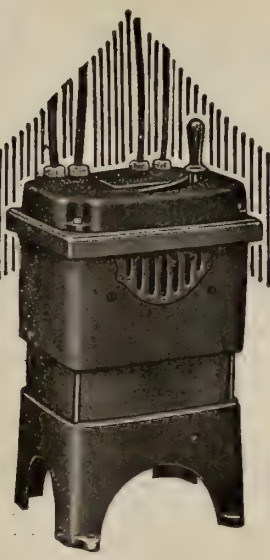

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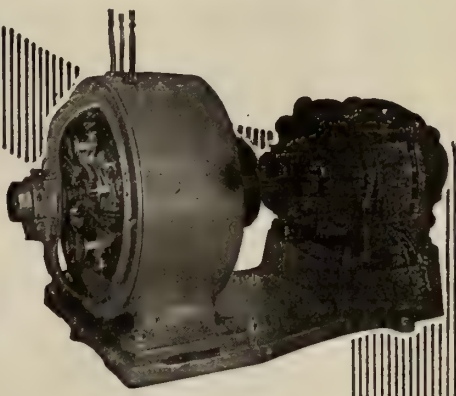

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but now Rand came and Letty sought him. Rand, learning the girl's origin, tried to dissuade her. She, however, has been saving money, which she earned secretly at the fish market by selling clams.

She left a note behind to the artist explaining that she had gone to his actress friend, whom she had discovered. It is her own mother, Claudia. The artist is resolved to save her the pain of such a meeting and follows. Neither mother nor daughter know each other. The artist arrived, however, in time to take her back to her people. They suspected him, and when he came before to smooth the way, the old fisherman and Letty's young lover cornered him on the cliffs at the end of the beach. Their fancied vengeance was almost complete, when Letty arrived on the scene.

THE WOMAN FROM WARREN'S (Two Parts—June 20).—A woman arrives at a small country resort hotel and registers as Wynona Ware, Warren's, New Jersey. Hanson Landing, a "pay guest" from the city, is horrified on reading the name. He recalls certain events of several years before, which he would not for the world have come to the ears of Alice Thompson, the hotel keeper's daughter. Wynona and Alice become great friends. Landing is alarmed and writes the older woman a note, warning her not to interfere with his plans with Alice. Thompson, the hotel keeper, goes for a walk with the woman from Warren's and his daughter. On a railroad crossing, he gets his foot caught between a plank and the rail. Alice faints. But Wynona tears up the plank with her bare hands, and Thompson is released just in time to let the train go thundering past. Thompson now is convinced that he loves Wynona Ware. Meanwhile, Landing has received a letter from one of his boon companions in the city, saying that everything is in readiness for his mock marriage with the little country girl. By a clever subterfuge, Wynona contrives to elope with Landing in Alice's place. On the lonely road she faces him with a revolver. He promises to leave the region forever, and drives on alone. Wynona returns to the inn. She consents to marry Thompson—"especially," she tells him, "in order that she may be a mother to his innocent little girl."

THE OLD HIGH CHAIR (Two Parts—July 4).—In the attic of her home, an old lady comes upon the high chair of her children. The incidents of her life pass in visions before her. She recalls her home-coming as a bride, the happy years with her husband and growing children. The first great sorrow, the death of her only daughter, is lived over again. Then she sees her favorite son, Jack, leaving home to satisfy his longing for adventure. The call to arms takes husband and elder boy from her—the former never to return. Sam marries Sylvia Lee and goes away to build up a fortune in the city. Recently, she has visited him and his beautiful young wife. Sam has urged her to come and live with them, but the old lady has decided that their household, after all, never can be home to her. So she finds herself back now in her own cottage, peopled with precious memories. As she sits alone, brooding over the past, she hears steps on the stairs. A tall figure crosses the dusky attic room in two strides, and clasps the old lady in his arms. It is Jack, the adventurer, home from sea. Then, over the old high chair, mother and son exchange laughter, tears and kisses.

BRONCHO.

THE SEA GHOST (Two Parts—June 30).—The crew of the tramp brig, Annabelle, fish up from the sea a sealed bottle and take it to their captain, John Gordon. The bottle contains a letter from Frederick Keyes, who has been shipwrecked with his daughter, Grace, on a small circular island. Keyes offers to divide a vast fortune in gold, found in a cave on the island with his rescuer, whoever he may be. Gordon shows the letter to First Mate Merrill, who is a cold-blooded schemer. Merrill, who cares nothing about rescuing the castaways, but only for the gold, thinks if he were in charge of the ship the gold would be his and immediately thinks up a plan to rid himself of John. He bribes the crew to mutiny and John is put in a sealed cask and the Annabelle is wrecked. The crew is rescued by a freighter after a terrible storm and fitting up another boat, Merrill and his crew return in search of the island.

In the meantime the cask containing John is washed upon the shore of the island on which Keyes and Grace are stranded and John is saved from a terrible death. After a few days the castaways see a ship under full sail making for their island. They are jubilant until John, through the glasses, discovers that the commander of the ship is Merrill. He tells Keyes and Grace that if Merrill finds him it will mean death to them all and decides to conceal himself for the time being and wait for an opportunity. Merrill and his crew land and Merrill instructs his men to take the chest of gold and Grace to the boat, saying that the old man will stay on the island. That night the ship prepares to sail and John forms a desperate plan to board it secretly. He and Keyes take an old tree trunk, and with rough hewn oars, paddle out to the boat, catch hold of the anchor and chains and, standing on the log, pull themselves up. As John appears on deck he presents a weird sight, covered with seaweed and when Merrill sees him he thinks he is John's ghost and in an agony of fear jumps overboard. John proceeds to the ship's bridge. The steersman is alone and gives a wild shriek as he sees John. He runs to the men's quarters screaming "Captain Gordon has come back." John follows him and, looking sternly at the men says he will shoot the first one who does not give his word to obey him. The men see that John means what he says and, shaken and awed, they are completely cowed. John assumes command of the ship and they sail away, homeward bound.

MUTUAL.

MUTUAL WEEKLY NO. 24 (June 17).—President Wilson and the nation's notables dedicate monument to the battleship "Maine" at Arlington National Cemetery. Subtitle—Secretary Daniel's Sons, Jonathan and Frank, hoist the flag.

Mayor Mitchel and wife, of New York, visit the San Francisco Exposition.

Wellesley College girls compete in annual eight-oared race on Lake Wabau. Subtitle—War Canoe Race at La Salle Seminary, Riverside, Mass.

Wm. Jennings Bryan, Secretary of State, resigns from the cabinet.

"Come and Fetch Your Fiddle." Old-time fiddlers from three states contest for valuable prizes at Huntington, W. Va. Subtitle—The champion receives a gold medal.

Remnants of the Army in Gray hold their annual reunion in historic Richmond, Va. Subtitle, Enemies once, but brothers now.

San Francisco, Cal.—The battleship "Zone" is blown to atoms by submarine mines to make holiday for exposition crowds.

Secretary of the Navy Daniels awards diplomas to the graduates of U. S. Naval Academy, Annapolis, Md.

Secretary of War Garrison awards diplomas to future generals of the army at West Point Military Academy.

"Off for the Arctic." The rescue ship "Geo. B. Cluett" sailed from New York with provisions for relief of the MacMillan party. Subtitle—Capt. Pickles and his dog "Chum."

New York City.—Aristocratic dog champions have their day in the Italian Roof Garden of the Hotel Biltmore.

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BEAUTY.

THE MADONNA (June 29).—The cruelty and general worthlessness of John Middleton causes the death of his wife at the time their baby is born. On her death-bed, Edna leaves the babe in the care of her sister Gertie, warning Gertie in her dying breath to keep the child from its father. An artist in search of models for his picture, the madonna and child, engages Gertie with the infant. The picture is painted and placed on exhibition, where Bob Elmer, a dissolute young man, comes upon it. The picture fascinates him and the purity it symbolizes leads the young man to regeneration. In his breast is awakened a new sense of life, and he seeks out the girl and the babe who posed for the painting.

He comes upon Gertie and the child, happy in their poverty, and falls in love with the "substitute mother," as Gertie styles herself. Meanwhile John Middleton, who had fled before his wife's death, returns. He showers unwelcome attentions on Gertie, then takes away the baby, declaring he will not return the infant until Gertie consents to marry him. Then Bob comes on the scene, finding Gertie, his sweetheart, in tears. In grim determination he sets out to recover the child. When he discovers that Middleton, the father, is a man he knows as a thief, Bob has no difficulty in persuading him (Middleton) to give over the child. As the handsome Bob places the infant in Gertie's happy arms he declares his love and vows to love and protect Gertie and the baby.

KAY-BEE.

THE FLOATING DEATH (Two Parts—June 25).—Eben Graham, owner of the Scotia Steamship lines, has his go-between, Austin, bribe Lathrop, the chief inspector of shipping, not to condemn the boat "Estelle," as it would mean a loss of a great deal of money to Graham. Lathrop accepts the bribe and shortly afterwards the "Estelle" makes an excursion trip loaded with women and children, among whom are Lathrop's wife and baby. The ship catches fire and burns at sea and all the passengers are lost. When Lathrop hears of the disaster, he shoots himself, having first written to Bruce Graham, the district attorney, and brother of Eben, telling him that, although he is guilty, the real criminal is Eben Graham, who bribed him. Bruce goes to his brother and accuses him of being responsible for the accident, and that he is going to see that he pays the penalty. Graham is much alarmed, and, believing Bruce to be secretly in love with his wife, Vivian, he tells Bruce that the day he indicts him he will file suit for divorce and name Bruce as co-respondent.

The next day Eben Graham sees in the paper that the government is after the "man higher up" and that a wealthy ship owner is to be indicted in the "Estelle" matter. Graham knows the wealthy ship owner to mean himself, and that night he sails on one of his freighters, "The Andres," to escape punishment. "The Andres" is run into by a derelict loaded with dynamite and both ships are entirely destroyed.

DOMINO.

HEARTS AND SWORDS (Two Parts—June 24).—Donna Gonzales has a daughter, Rosa, and a son, Maxim. Maxim is fighting in the Rebel cause, his mother being the widow of a Rebel general. He is pursued while taking important dispatches to the Rebel general, takes refuge in his home, hides himself in a chimney and eludes the Federals. Maxim is badly wounded, and his sister, Rosa, volunteers to carry the dispatches. She departs dressed in her brother's clothes and is captured. Her horse, which has been slightly wounded in the leg gallops back home. The dispatches are found on her and she is condemned to be shot. Lieut. Salza, son of the Federal general, recognizes in Rosa his former sweetheart, takes the place of the girl and she escapes. He is about to be shot, when Donna Gonzales, who has ridden rapidly to the Federal camp and who has obtained the general's mercy, arrives on the scene and prevents the execution. Salza leaves the camp disguised as a girl and later they meet and exchange a pledge of love.

MUTUAL MASTERPICTURE.

THE REWARD (Four Parts—New York Motion Picture Co.) June 24.—Jane Wallace, nicknamed the "Iceberg," discovers that a "straight" life is uneventful. Two girls in the chorus, Trixie and Pinkie, tell Dan Conby, an idler and cynic, about her. He laughs and gets an introduction, but fails to lead her astray. "What reward is there?" he demands, and she answers, "The respect of others!" To show how deep this goes he introduces her to his friends who scorn her because of her shabby clothes. That night she loses her job for being late, though Trixie and Pinkie escapes unscathed as their friends back the show.

Dan has just written Jane a letter asking her to marry him when she herself appears, saying she is disgusted with being good. He promptly shows her what the life leads to by taking her round the town, but she persists in her determination to fall from grace. He gives her the key to his apartment telling her to wait there for him. As she is unlocking the door a doctor comes from another apartment and asks her help. She assists at bringing a baby into the world and this event so affects her and Dan, when she sees him later, that they resolve to tread the straight and narrow path together.

Pathe Exchange, Inc.

PATHE NEWS NO. 47 (Released Week of June 7).

Gretna Green, England.—The greatest railway disaster Great Britain ever knew occurs when a troop train, a local train and an express meet in collision. Subtitles—The collision cost 200 lives, most of these killed being soldiers of the Royal Scots, who were on the troop train. It was with difficulty that the burning cars were extinguished and the wreckage cleared away.

Cartoon.—When Kitty Spilled the Ink. Subtitle—The dove of peace finds a haven.

Fashions.—Pathe's American fashions. Novelties in summer wear. (Corutesy of Best & Co., Fifth avenue, New York.)

Garden Hat—Lace with American Beauty roses and ferns.

The Garden Fete—Frock of soft blue and white taffeta.

The Casino—Ball gown of silk and net—silk and lace wrap.

The Pier—Afternoon gown of striped taffeta, and imported "Poppy" dress of flowered chiffon.

Striking designs and colors are noted in the new parasols.

War Film—With the Russians at the front. Subtitles—The Czar, accompanied by the Grand Duke Nicholas (the tallest man in the picture) reviews some of his troops on the Austrian front. The Grand Duke, who is six feet, seven inches tall, is Russia's leading general. He has been called one of the greatest strategists who ever lived. Snow may cool the soldiers' soup, yet the men seem to enjoy it as much as they would at home. The soldiers' best friend—the soup kitchen.

"Few, few shall part where many meet,
The snow shall be their winding sheet;
And every sod beneath their feet
Shall be a soldier's sepulchre."

The Czar and the Archbishop of Poland walk over the ruins of a Polish village, evacuated by the enemy.

New York City.—Laden with fuel and provisions, the little 115-foot schooner George B. Cluett leaves for the frozen Arctic in search of the MacMillan polar expedition. Subtitles—Jolly "Hank" Pickles, the Cluett's skipper. Mate Jim Winters, and chum, the Cluett's mascot. The Cluett carries a crew of seven men. The schooner's apt motto. It will be at least two years before the little relief ship returns to her East River moorings.

Brooklyn, N. Y.—125,000 children celebrate the eighty-eighth anniversary of the founding of the Brooklyn Sunday School Union. Subtitle—There were twenty-six demonstrations, the largest of which took place in Prospect Park.

New York City.—Thousands of school children and members of city departments and civic organizations take part in a great parade celebrating "Borough Day" in the Bronx.

Murfreesboro, Tenn.—Typifying the good will existing between the North and the South Illinois G. A. R. men return to Confederate veterans of this state the Confederate battle flag they captured at Fort Donelson in 1862.

THE ROMANCE OF ELAINE (Episode No. 26—"The Gray Friar"—Two Parts—Released Week of June 21).—Elaine, informed by a note from her fiance, Craig Kennedy, that he is still alive and to be figured with, decides to give a masquerade party to celebrate her joy. To this party Del Mar, foreign spy, who professes to be in the United States Government service, is invited. He manages to pass in some of his accomplices, and together they try to locate Kennedy's lost torpedo. There is a little Gray Friar in the party, however, and he keeps them constantly in sight, and overpowers Del Mar after the secret agent forces open a safe in Elaine's bedroom. When Del Mar is discovered, bound, before the opened safe, he explains his position by claiming to have been overpowered by some secret agents when he tried to apprehend them in their investigation. He then persuades Elaine to employ a young woman, an accomplice of his, as maid, saying that he fears the intrigues of spies in the household. Elaine, struck with the honesty of the girl's appearance, hires her. The new maid discovers the lost torpedo in the garret where Elaine's dog brought it a few days before. Hearing Elaine approach, she hurriedly packs it in her trunk, and leaves the room. Elaine, not able to close her trunk, removes the tray containing the torpedo, and substitutes for it a tray from another trunk. The climax of this story comes in the scene immediately following, when a freight train, an automobile, and four men at cross purposes figure in the destiny of the coveted trunk. One of the men eventually gets it—only to find the missing torpedo still missing.

THE HEART THAT KNEW (Three Parts—Released Week of June 21).—Looked upon by her employer as his own child, Lucia Dorval, an orphan, is a trusted employee of Edward Alvino, a successful banker. Louisa Pasca, the secretary to the capitalist, secretly resents the confidence placed in the girl, who is deeply in love with Thomas Cardone, a violinist. Too close application to business saps the banker's strength, and he dies after a short illness. His will, cutting off his nephew, Joseph, leaves all to Lucia. This angers Joseph; and Pasca, who had also counted on being remembered in the will, enters a pact with the nephew by which he will receive his share if Joseph gets the estate. The sudden wealth changes the attitude of Thomas toward Lucia and he goes away. She writes her will, which Pasca finds, leaving her fortune to her lover in the event of her death, and, with the former secretary, who offers his services, goes in search of Cardone.

The violinist is found in his native city, and the three leave on a pleasure trip. Pasca, having decided on drastic measures in his efforts to do away with the girl, suggests that they visit Satan's Ravine. He removes the danger sign, warning the people that the way over the ravine is in poor repair. The girl later walks out on the structure and is hurled down the cliff. Thomas and Pasca run for help, but the girl is given up for dead. She is rescued by natives, however, and toils for them like a slave. Meanwhile Cardone has been arrested, charged with her murder, and, mainly through the efforts of Pasca, has been condemned to death. On the day set for his execution, his last request is that he be allowed to play his favorite violin. The request is granted and while he plays, Lucia, who is in the city of his imprisonment, recognizes the player as her lover. She rushes into the prison and obtains the release of Cardone and both have the pleasure of seeing the arrest and downfall of the treacherous Pasca.

WHEN KNIGHTS WERE BOLD (Released Week of June 21) (Bray Cartoon).—Cam M. Bert, the doughty knight of the Ancient and Dishonorable Order of Insufferable Cheeses, fares forth. He overwhelms his opponents with the mere power of his personality. His rusty steed Ada Mant snorts in true charger fashion, and they proceed to scale the cliffs to a Donjon tower, whatever that is. The ascent, however, is sheer and precipitous, also steep and inclined. It has no regard for knightly dignity, and manages, at the most inopportune time (for Cam) to slip from beneath the feet of the noble colt. Persistency wins the day, however, and they finally gain the summit. It is only to find that the notorious, maneating Geewhizicuss occupies that and adjacent territory. Does Cam care? You bet he does. He is chased by the scaly antediluvian, and they battle all over the place. The day is particularly warm though, and Cam M. Bert's strength prodigious, stupendous, and enormous. He finally overcomes the Cuss, and as reward for his prowess wins the hand of the King's daughter.

AN INTIMATE STUDY OF BIRDS (On Same Reel With the Foregoing—Released Week of June 21).—This film shows our numerous, fussy friends the sparrows, all importantly busy. The Chaffinch is also pictured. Here is an actual photograph of young birds being taught by their mother to fly.

WAR AND WOMAN (Three Parts—Released Week of June 21).—Colonel Pelton, aide to the Lovagnan Ambassador to Livonia, falls in love with Estelle Orloff, daughter of General Orloff, of the army of Livonia. Pelton's love is reciprocated, and on his return home confides his hopes to his mother. She disapproves of the union with a foreigner, but does not forbid it. Accordingly the son writes to General Orloff, asking for the hand of his daughter. The testy Livonian leader, ignoring the pleas of Estelle and Blanche, his younger daughter, refuses to permit the alliance, and sends a telegram by Blanche, who goes to the city, refusing the request. The daughter then changes the wording of the message, substituting her own, which tells Pelton to come as soon as he can. The lover arrives in due time, and after preliminary surprise and anger on the part of the father, all is forgiven and the marriage sanctioned.

Four years pass swiftly, and the couple, blessed with a sturdy boy, are supremely happy. But war clouds gather and soon strife breaks out betwoon Livonia and Lovagna. A barrier rises between husband and wife, and General Orloff writes his daughter to do her duty. Accordingly she tries to burn some military plans of her husband, but is prevented from so doing by her sister Blanche, who tells her that was not her father's idea. Pelton tells her that her duty is to her son. The dread carnage of war passes in time, and Pelton returns home.

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Wurlitzer Unit Orchestra installed in Keith's Crescent Theatre, Brooklyn, plays the entire music for ten vaudeville acts on Sunday and for a stock company all week. Not a matter of saving money; Wurlitzer Music is PREFERRED to Human Orchestra. Manager writes, "Brings strenuous applause; a positive EXTRA ATTRACTION." Wurlitzer Orchestra also installed in Keith, Proctor, John Cort, Vitagraph and 2,000 other Theatres.

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WILL M. RITCHEY

PHOTOPLAYWRIGHT—AUTHOR OF

THE "WHO PAYS" SERIES

Balboa-Pathe

"The Price of Fame"
"The Pursuit of Pleasure"
"When Justice Sleeps"
"The Love Liar"
"Unto Herself Alone"
"Houses of Glass"

"Blue Blood and Yellow"
"Today and Tomorrow"
"For the Commonwealth"
"The Pomp of Earth"
"The Fruit of Folly"
"Toil and Tyranny"

Will M. Ritchey

TWELVE MOTION PICTURE MASTERPIECES

Not only were the scenarios for these three reel dramas written by Mr. Ritchey, but the plots, with one exception, are original with him. The stories appearing in the newspapers are novelizations by Edwin Bliss from the scenarios by Mr. Ritchey.

to be guest of honor at a banquet. Estelle refuses to be present at the affair, which was held to celebrate a great victory, because it was given for one who has laid her country waste. Pelton remonstrates with her, but she is firm. Then, having done her duty by her son during the Colonel's absence, she goes to the home of her father, telling Pelton that her love for him is dead. The boy falls ill and Pelton is forced to send for the mother, who comes and nurses the youngster back to health. When about to leave for her home again, a rift comes in the clouds of misunderstanding and they are brought together by the common love for their boy and the revived love for each other.

WHO PAYS? Series No. 11, "The Fruit of Folly" (Balboa—Three Parts—Released Week of June 21).—Mrs. Clay finds exhaust for her feverish spirit over the card table. She loses in great sums—the sums her husband strives so hard to earn. She plays at the home of Cora Blake, whose house is used for that sort of thing. Mrs. Clay has finally to give Mrs. Blake her I. O. U. for a large amount of money. Mrs. Clay's husband, whose folly is drink, and his partner, whose folly is his faith in Clay, are both in dire financial peril, but see a way out in proving theft on Horace Stone, whose folly is women. They have the confession of Stone's dead clerk in Mrs. Clay's private safe. Stone knows this, and knows also that Mrs. Clay is indebted to Mrs. Blake whom he has promised to marry. Mrs. Blake, in order to protect her future husband, decides to go to Mrs. Clay's apartment, and under cover of demanding payment of her I. O. U., secure the confession which accuses her future husband. She gets the confession and starts away with it. But when she comes on Stone (whose folly is women), she finds he is planning to run away with another girl. She balks this, and holds the confession of his guilt over his head forever. Clay and his partner, eager to prove Stone's theft bring the Chief of Police to see the written confession. But the confession is not there. Mrs. Clay knows how it has disappeared, but cannot tell, lest she admit her indebtedness to Mrs. Blake. Without being able to recover the money from Stone, Clay and his partner face ruin, and the wife must stand by and see it come, lest she bring down on her head an equal wrath. Ruin comes—Who Pays?

BING, BANG, BIFF (Released Week of June 21).—Two knights of the road, Hen, Hemlock and Buddy Bugs vie with each other for the hand of a lady fair. After many troubles, including an unexpected and unwelcome bath, honors seem to be about even, and a revolver match is arranged to decide who is the lucky man. He shoots first and misses the mark, but Buddy, instead of trying for the mark, turns the gun on his rival and the father-in-law-he-would-like-to-have. He then locks his enemy in wagon shed and compels the old man at the point of the gun to consent to his marriage to the girl. The mother is also willing, but when they go in search of their young hopeful they see her in the act of eloping with her divinity student fiance, who has thought to play third fiddle in the race for her affections.

ROMANCE OF ELAINE, NO. 25 (Two Parts—Released Week of June 14).—Craig Kennedy's marvelous invention, a super-force torpedo to revolutionize warfare, has been stolen. Kennedy himself has disappeared, although Elaine has a note from him begging her not to grieve whatever happens, for he is safe. And then, one night, on a barren strip of land jutting out into the Atlantic, a fisherman, concealed behind a rock, sees the periscope of a submarine rise;—sees a man's head and shoulders rise seemingly out of the sea, and sees a pair of athletic arms strike out bravely for the shore.

That night, at a hotel in New York, a distinguished looking foreigner, much resembling the man who seemed to rise up out of the sea, is shadowed by a fussy old gentleman resembling the fisherman of the coast scenes. The foreigner out and the fussy old gentleman goes to his room, where, after a short, sharp struggle with a valet, he searches through all drawers and papers. One paper he pockets with glee, and then departs. Elaine and Jameson are visited by the distinguished-looking foreigner who tells them he is a secret service agent from Washington, and begs to get information with regard to Kennedy and the lost torpedo. Elaine's dog, digging with its forepaws in a pot of palms, unearths the lost torpedo and carries it to the attic, where he drops it behind a trunk. The torpedo's propeller, however, has been left in the palm-pot, where Marcius Del Mar, the foreigner, finds it. Elaine is suspected by him of having concealed the torpedo. The fussy old gentleman, in Del Mar's tracks since he left his rooms, is an interested spectator. He is unaware that Del Mar has spies guarding the house, and is set upon by them. Rushing madly into the conservatory, he faces Del Mar. Both draw their guns, but the fussy old gentleman fires first. His gun is loaded with bullets containing an overpowering gas. Both Del Mar and Elaine fall suffocated to the floor. How the fussy old gentleman escapes is a fitting climax to this episode. See this installment.

NICK WINTER AND THE MASKED THIEVES (Three Parts—Released Week of June 14).—A Banking house has been robbed of a large sum and the burglary insurance company sends Nick Winter, a master sleuth, to track the criminals. He bags a suspect, who later proves an alibi. A professor is giving a party on the opening of the shooting season at his country place, and one of the men invited to take part in the fun seeks the advice of Winter, since the host is an ally of the suspect. The detective tells him to accept and he goes himself in the guise of the man invited. The place is robbed during the party and Nick bags one of the band, who later proves to be a friend of the banker. He is jailed, but is allowed to escape, the sleuth knowing that he will go at once to his friends. This he does, and after a series of narrow escapes and quick changes of disguises Nick catches the whole band of thieves. The leader of the gang, who was able to establish an alibi on all occasions has a twin brother who goes out of town whenever a "job" is "pulled" and clears his brother of any charge against him by making a good alibi for the culprit.

MAN TO MAN (Colored—Balboa—Released Week of June 14).—Driven desperate by lack of work, the laborer takes a revolver and resolves to get money at any cost. He effects an entry into the home of a millionaire and "covers" the owner before the latter has a chance to move. The rich man has just placed a well filled wallet on the table and the burglar snatches it up, seating himself at the same time. Then there ensues a battle of wits between the two; one trying to outguess the other. The intruder, new to this style of law breaking, welches as he tries to shoot his unwelcome host; and the latter calls him a coward, saying that if he had the gun he would shoot him "like a cur." The burglar hands over the weapon and the rich man points it at the former's uncovered breast, but later wilts and lowers the arm. The butler, summoned by a floor button, sees the predicament of his employer and goes for the police, who rush into the house in search of the intruder. The latter hides and the officers are thrown off the scent by the intended victim. The thief breaks down and tries to hand back the money, but the rich man, softened by his visitor's poverty, refuses it and the two men, drawn together by the spirit of brotherhood, shake hands.

WHO PAYS? (Series No. 10—"Pomp of Earth"—Balboa—Three Parts—Released Week of June 14).—John Cole steals a million dollars from the bank of which he is president, and shifts the blame to his cashier, Don Porter, an innocent man, and Porter is sentenced to a long term of imprisonment. Edith Hilton and her mother, in a far western town have never heard of either John Cole or Don Porter, and know nothing of the effect their little affair will have on Edith's life. Cole goes to the city in which Edith lives, changes his name to Richard Walker, and starts regally to "spread" himself. Edith's mother, with a calculating eye to business, notes the coming of the millionaire, and tries to persuade her daughter to note also—as seriously as she. But Edith feels the call of Youth to Youth, and creates in the heart of Hugh Keene the hope of a great love. Keene is a young broker and does business for Walker. He scents a rival in his customer, and appropriates money not his to cut the dash of a richer suitor. His financial ventures break frightfully, and he is forced to "borrow" from the Sunset Club of which he is treasurer. Urged on by her mother's importunities and Walker's supplications, Ethel marries the millionaire. Walker, suspecting Keene, asks for an accounting, threatening arrest. Keene, knowing he can't pay, and crazed at his loss of Ethel, decides to kill Walker that night. But his plans are spoiled by Don Porter, who has escaped from the prison and made his way to the west. Porter does well the job Keene had laid out for himself. Asked by the Sunset Club for the funds in his possession, and seeing disgrace ahead, Keene finds the path of the bullet "the easiest way." Walker dead, Edith flies madly to Keene's office, turning naturally to him in her sorrow. She finds him seated in his office chair, a revolver at his feet, his face wreathed in a hideous smile. And as she looks at the limp, lifeless figure before her, she realizes that even the price of his honor did not buy for him that one balm for which he sold it.—Who Pays?

WHIFFLE'S BUSTED ALIBI (Released Week of June 14).—Sitting in a barber's chair, Whiffles sees a fair lady leaving her card with the cashier of the shop and asking that they send up a hairdresser to her home that evening. Our hero takes the card while no one is looking and proposes to go to Mlle. De Casse's, for that proved to be the name of the lady, and fix her hair himself.

Accordingly he gathers together in a leather case all his wife's toilet articles from her boudoir and sets out on his mission. Having done the lady's hair, after burning her several times, he is about to leave when her fiance comes to call. The latter is a pompous individual and when he orders a moustache treatment Whiffles puts the curling iron on his face more times than on the object of his treatment. Then, during a particularly violent burning, the fiance jumps suddenly and it is disclosed that he wears a wig, a fact of which the lady was ignorant. This causes his hasty departure.

Mrs. Whiffles has an important party engagement for the evening and her husband has agreed to call for her. He does, and finds her talking to one of the lady guests. The latter, when Whiffles gets a good look, he recognizes as the object of his tonsorial attentions. The recognition is mutual and the lady is much perturbed, but Whiffles, smiling in his inimitable way, assures that something is wrong and that he must have a double. He hands her his card in support of his story to prove that he is no hairdresser. "Oh, you must have the wrong person."

So far so good. But when the Whiffleses get home they find the toilet articles missing and explanations are in order. Mrs. W. suspects that the maid took them and her husband hands in a concurring opinion. Then the poor girl is discharged, but as she leaves a cabbie comes to the door with the lost articles, saying that Mr. Whiffles had left them in his hack. Then Whiffles gets his.

Miscellaneous Feature Films.

NORTH AMERICAN FILM CORP.

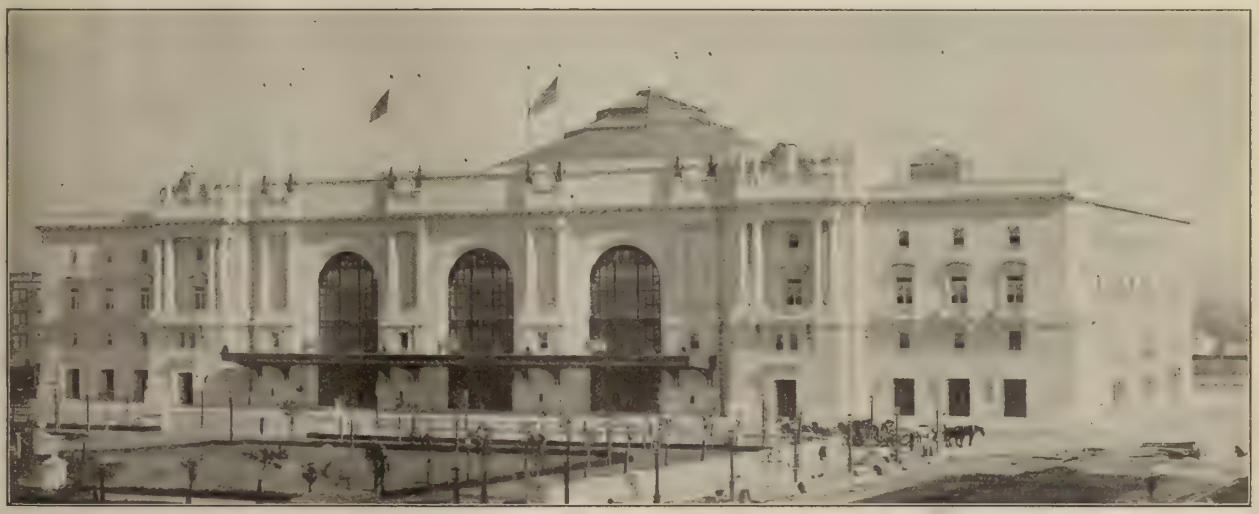
THE DIAMOND FROM THE SKY (Chapter 6—Two Parts—"Shadows at Sunrise," June 7).—Stanley Hall was to be opened again! Two days later, after carpenters and renovators had completed their work, the new occupants, Hagar, the gypsy queen, and Esther, her ward, took up their many social duties. And they were recognized as mother and daughter seeking the quiet and rest to be found in Fairfax. In a short time Esther was again the center of attraction for the youths. Some of them were certain that they recognized in the young girl the former ward of Dr. Lee.

A few miles away Arthur Stanley continued his arduous duties as the hired man of Farmer Smith, and he loved to hold Esther to his manly bosom. Arthur's only regret was that he could not fulfill his promise made to Esther before the coming of the dark cloud, namely, to crown her queen of love and beauty at the annual tournament, now but a few days off. He was about to abandon all hope of keeping his promise, when his eye ran across the following announcement in a Richmond paper, received at the farmhouse that afternoon: "Ye old time tournament! Ye gallant cavaliers and squires and knights of Fairfax County will hold an old time tournament at ye Fairfax grounds next Saturday afternoon. All riders must be masked. Ye victorious knight shall crown his ladye fair as queen of love and beautie." Arthur would take a chance, for Esther's sake. Farmer Smith readily consents to loan him Starlight for the occasion.

Arthur knew that Hagar and Esther were making Stanley Hall their abode. Quickly, he scribbled a few lines on a piece of paper, and, stealing across the lawn to the window looking into Esther's room, he tossed it through the opening. Esther came to the great tree near the stile, where Arthur asked her to meet him, and beseeched him to give up his mad resolve. But he stood firm. Fairfax, as always, was represented at the tournament by everyone of any prominence. But this afternoon all eyes were centered on the well built youth, evidently a stranger, mounted on the beautiful Kentucky thoroughbred. Only two in the vast throng recognized him—Esther and Blair Stanley, who had penetrated his disguise. A cheer went up as Blair, on his mount, swerved to frustrate the rush of horsemen in his direction. A moment later, Arthur's mount crashed into him, unseating him. Humiliated in the presence of Vivian, Blair planned immediate revenge. As Arthur, winner of the tournament, was about to place the crown on the head of the radiant Esther, Blair pointed out Arthur to Sheriff Swain. "There's your man, Arthur Stanley, murderer of Dr. Lee," he told him. It was Quabba, who rushed to Arthur and warned him. In a moment Arthur was on his mount. Fighting, struggling, the gypsy lad, surrounded by a cordon of mounted men, was being slowly driven into a corner near the grandstand. His very life, his liberty, he realized, depended on his escape!

THE DIAMOND FROM THE SKY (Chapter 7—Two Parts—"The Fox and the Pig"—June 14).—Crashing through the cordon of masked horsemen, Arthur suddenly swerved his mount straight toward the crowded grandstand, the spectators rushing to the upper seats as Star-

Fifth Annual Convention
Motion Picture Exhibitors League
of America
and
Exposition of Motion Picture Arts
San Francisco, July 13 to 16, 1915



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Saturday, July 17th, is motion picture day at the Panama-Pacific Exposition. It is also Liberty Bell Day.

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light gained the lower tier. In the multitude, the gypsy youth discerned his mother and Esther. Arthur spurred Starlight on, who safely accomplished the fifteen foot leap from the end of the grandstand to the ground. Arthur drew rein as he approached the grounds of the Monticello Hunt Club, over which the annual chase was then being run. Temporarily free from pursuit, the youth sought rest for himself and Starlight behind a hedge, skirting the field, from where he watched the pursuit of the hapless fox. In the distance he observed a red-coated driver, apparently outdistanced, spurring on his mount. Suddenly it stumbled, throwing the rider. Arthur ran to his side, only to find that he was dead. The youth dragged the dead man to his hiding place behind the hedge and quickly changed clothes with the corpse. Then tying Starlight to a fence, where he would be found and returned to his owners, he leaped into the saddle of the dead hunter's horse and soon disappeared around the bend in the road. Sheriff Swain and his posse arrived an hour later and, certain that the mutilated body was that of the fugitive, bore it back to Stanley Hall.

That night, however, friends of the dead hunter furnished a positive identification, further complicating the mystery of Arthur's whereabouts. Detective Blake, much to the surprise of Hagar, visited Stanley Hall the following afternoon, carrying a large leather portfolio. Alone with the gypsy queen in the study of the Hall Blake convinced her of Arthur's innocence and Blair's guilt of Dr. Lee's murder. Finger prints of the assassin found in the study where the murder occurred, corresponded exactly, he said, with finger prints found on a worthless check Blair had passed on a Richmond gambling house proprietor. Esther, seated on the veranda of the Hall, heard nothing of the conversation between Hagar and Blake, it being deemed best to keep her ignorant of the discovery until Blair's mother had been confronted with the evidence and a plan of action decided upon. Esther never doubted Arthur's innocence. But why, she argued, did he insist in remaining away? Was he attempting to shield someone else? Sorely puzzled, the girl directed her gaze on a hunchback individual slowly climbing the hill toward the Hall, guiding a monkey on a leash. It was Quabba.

Hagar reached the home of Widow Stanley as Blair, for the tenth time, was begging money. Instead of granting his request the widow roundly chided him for his infatuation for Vivian Marston, which could bring about no good, she argued, and on whom he had spent practically all of his inheritance. The widow received Hagar with anything but friendliness, and sat spellbound as Hagar convinced her, by means of the finger prints furnished by Blake, of Blair's guilt of the murder. Hagar, alone in the room, while the widow went to seek her son, sat with her back facing the curtains. Suddenly a hand reached forth and circled about the visitor's throat. She fought Blair as best as she could. A blow on the head from a poker brought her to her knees. Another rendered her unconscious. Then the desperate youth hurriedly dragged her into the secret closet, took possession of the incriminating finger prints, swung the movable wall back into position and hurried away. Some ten miles away, a negro boy, keeper of a herd of swine, had climbed a giant tree in search of owl eggs. Stuffing his puny hand into a nest, he brought forth the diamond from the sky, where it had been playfully dropped by Quabba's monkey. Later, unmindful of the fortune he held in his hand, the boy was amusing himself by dangling the gem before the eyes of the uninterested pigs over which he maintained watch.

PARAMOUNT.

THE ARAB (Lasky).—Jamil Abdullah Azam, son of the Bedouin Sheik, plots with friends to rob the caravan of Meshur, his father's greatest enemy. The day selected, however, is a religious fast day, a fact forgotten by Jamil. His father sends a messenger to find him, which the messenger does after much trouble, and, fearing to disobey his father, Jamil returns home, warning his followers that as it is truly a fast day they must not carry out their plans. They do, it however, despite his orders, and his father learns of it. His father accuses him, and in the quarrel which follows words are passed which so anger Jamil that he leaves his father's home.

This part of the picture forms a sort of prologue, and the balance and main part of it shows the formation of a plot to massacre the Christians in the village, at the command of the Sultan, the working out of the plot in all its subtle ramifications, and its final defeat, due to the love of Jamil for a Christian girl, the daughter of an American missionary, which causes him to protect the Christians with his Bedouin followers, he having become Sheik through the death of his father.

BROTHER OFFICERS (Cosmofotofilm).—A bookmaker's son is brought up in an evil atmosphere in London. His father's clerk teaches him to cheat at cards when he is too young to know the wickedness of it. This clerk, whose name is Stanton, absconds with all his employer's money, and shortly after is followed by the boy's mother, who is infatuated with him. The shock kills the boy's father, and the boy, homeless, goes out into the world with one great ambition—to find Stanton and kill him. After knocking about for some years the bookmaker's son, now a young man, enlists in the British Army under the name of Hinds. He eventually becomes a sergeant, and in a fight with some native Afghans wins the gratitude and friendship of Lieutenant Pleydell by saving his life at much risk to his own. About this time Hinds wins the Calcutta Sweep, a famous lottery, and buys a commission in the army with the money, thus becoming a "brother officer" of Pleydell's, who agrees to train Hinds how to act as "an officer and a gentleman."

In the meantime, Stanton has made a large fortune in Australia, and no one would recognize the bookmaker's clerk in the affluent millionaire, "Robert Hutton." He returns to England, and by chance meets Pleydell, and in a game of cards cheats him out of a large sum of money. Pleydell gives him his I O U, and Hutton uses it as a club to force Pleydell to introduce him into good society. To stave off the day of reckoning as long as possible, Pleydell presents Hutton to his mother, Lady Margaret Pleydell, and to his friend Honora, the Baroness Royden, as well as to many other intimates. Hutton is strongly attracted to Honora, with whom Hinds has already fallen in love without suspecting that she and Pleydell love each other. Hutton's attentions to Honora are distasteful to her and goad Pleydell to a fury. His anger and despair are so marked that Hinds is moved to force him to confide the reason.

A little later Hinds accidentally overhears a conversation between Honora and Pleydell which reveals the truth to him. He has a sharp struggle with himself for a while, since all he has to do to crush Pleydell and have a fair chance to win Honora for himself is to allow events to take their own course, but eventually his better nature triumphs and he decides to do what he can to help Pleydell. Accordingly he sends for Hutton. All the while he has had a vague feeling that he has seen Hutton somewhere before, and when Hutton comes to him he suddenly recognizes him and exposes him. Hutton is forced to give up Pleydell's I O U, and Hinds shows Lady Pleydell and Honora how Pleydell was cheated. The gratitude of Pleydell and Honora and the rest is very great, but Hinds has been sorely hurt, and, knowing that the best thing for him is to go away, he bids them farewell. The last view we have of him shows his face drawn in suffering over his loss and the thought of what might have been.

V-L-S-E, INC.

THE WHITE SISTER (Essanay—Six Parts—June 21).—Donna Angela Chairomonte returns home from a sitting at a famous artist's with her aunt, the Marchesa, and Giovanni Severi, a young officer, who is in love with her, and finds that her father has been killed. Her aunt, the Marchesa, who is in love with the officer and is extremely jealous of her niece, takes charge of the castle. She takes occasion to destroy a will leaving the property to her niece. Because there was no civil marriage, the property reverts to her husband. The Marchesa then takes the title of Princess Chiaromonte, while Donna Angela, with no name or fortune, goes to live with a former nurse in a humble cottage.

Giovanni is suddenly ordered to Egypt at the head of a command. Shortly afterwards word comes that he and all his troops have been waylaid and killed. Donna Angela is overwhelmed with grief and enters a convent. In two years she takes the vows and becomes "The White Sister." Five years after his disappearance Giovanni returns, the only survivor of the expedition. He had been wounded and captured and made a slave until his escape. He is overwhelmed with grief to find his betrothed has taken the veil. He does everything to persuade her to renounce her vows, but she stands firm.

Finally Giovanni, who has been put in charge of a powder magazine, is injured in an explosion. He is taken to the convent hospital. The doctor tells him that his life can be saved by the amputation of his arm. Giovanni refuses to consent, saying he prefers to die. "The White Sister" pleads with him, but he will not yield. But the kindly Mgr. Sarasemesti, who has been watching the couple for some time and sees how desperately both are in love, gets a special dispensation, so that "The White Sister" can leave the convent and the sisterhood. The sweethearts are then reunited.

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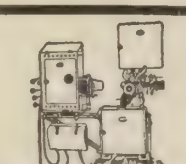
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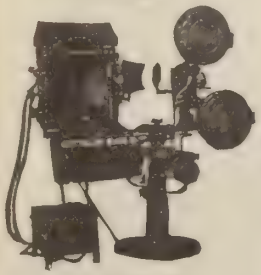
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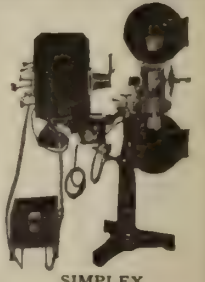
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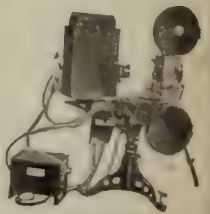
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PROJECTION SCREEN MFRS.
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Genter, J. H., Co., Inc. 2194
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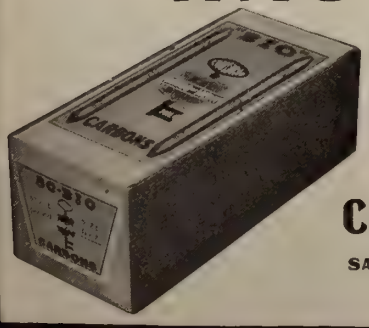

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2142 and 2144.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Imp, Joker, Victor.
Tuesday—Gold Seal, Rex, Nestor.
Wednesday—Animated Weekly, Laemmle, L-KO.
Thursday—Big "U," Imp, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG "U."

June 17—The Second Beginning (Drama).
June 20—Her Own Blood (Western-Drama).
June 24—The Tinker of Stubbinville (Drama).
June 27—Their Secret (Two parts—Drama).
July 1—The Old Grouch (Drama).
July 4—The Advisor (Drama).

BISON.

June 19—One Man's Evil (Two parts—Drama).
June 26—The Test of a Man (Two parts—Western Drama).
July 3—Jane's Declaration of Independence (Two parts—Independence Day Dr.).

GOLD SEAL.

June 1—Under the Crescent, Adventure No. 1, "The Purple Iris" (Two parts—Drama).
June 8—Under the Crescent, Adventure No. 2 "The Cage of Golden Bars (Dr.).
June 15—Under the Crescent, Adventure No. 3 "In the Shadows of the Pyramids" (Two parts—Drama).
June 22—Under the Crescent, Adventure No. 4, "For the Honor of a Woman" (Two parts—Drama).
June 29—Under the Crescent, Adventure No. 5 "In the Name of the King" (Two parts—Drama).

IMP.

June 4—A Life in the Balance (Two parts—Human Interest—Drama).
June 7—The Twelfth Hour (Drama).
June 11—A Strange Disappearance (Three parts—Drama).
June 14—The Riddle of the Silk Stockings (Comedy).
June 18—The White Terror (Four parts—Dr.).
June 21—Mismated (Comedy).
June 24—Larry O'Neill, Gentleman (Two parts—Drama).
June 28—No release this week.
July 2—The Marble Heart (Four parts—Romantic -Drama).

JOKER.

June 19—At the Bingville Barbecue (Comedy).
June 21—No release this week.
June 26—When Schultz Led the Orchestra (Comedy).
June 28—The Mechanical Man (Comedy).
July 3—A Skin Game (Comedy).

LAEMMLE.

June 16—The Snow Girl (Three parts—Drama).
June 20—No release this week.
June 23—A Boob's Romance (Two parts—Com.).
June 27—Eleven to One (Drama).
June 30—The Grail (Two parts—Semi-West—Drama).
July 4—Billie's Baby (Drama).

L-KO.

June 9—Bill's Blighted Career (Two parts—Comedy).
June 13—No release this week.
June 16—No release this week.
June 20—Blue Blood and Yellow Backs (Two parts—Comedy).
June 23—A Dismantled Beauty (Comedy).
June 27—No release this week.
June 30—No release this week.
July 4—The Curse of Work (Two parts—Comedy).

NESTOR.

June 18—The Downfall of Potts (Comedy).
June 22—A Peach and a Pair (Comedy).
June 25—No release this week.
June 29—When Hubby Grew Jealous (Comedy).
July 2—When the Spirits Moved (Comedy).

POWERS.

June 19—Her Mysterious Escort (Drama).
June 24—Lady Baffles and Detective Duck in the 18-Carrott Mystery (Comedy).
June 26—Learning to be a Father (Drama).
July 1—The Cameron Sisters (Vaudeville Act).
—The Miniature Circus (Vaudeville Act).
—Marvels of the Insect World (Educational).
July 3—Fifty Years Behind (Drama).

REX.

June 10—The Valley of Silent Men (Two parts—Drama).
June 15—The Last Act (Drama).
June 17—Into the Light (Two parts—Drama).
June 22—A Mountain Melody (Drama).
June 29—Title not decided.
July 1—Vanity (Two parts—Domestic—Dr.).

VICTOR.

June 14—The Oyster Dredger (Two parts—Dr.).
June 18—No release this week.
June 21—Circus Mary (Three parts—Drama).
June 25—The Remedy (Comedy).
June 28—The Cheval Mystery (Three parts—Mystery-Drama).
July 2—No Release This Week.

UNIVERSAL SPECIAL FEATURE.

June 6—The Black Box (Episode No. 13, "Tongues of Flames"—Two Parts—Drama).
June 13—The Black Box (Episode No. 14, "The Bolt from the Blue"—Two parts—Drama).
June 20—The Black Box (Episode No. 15 "The Black Box") (Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

May 24—The Purple Hills (Two parts—Dr.).
May 26—Reprisal (Drama).
May 31—The Resolve (Two parts—Drama).
June 2—The Golden Rainbow (Drama).
June 7—The Right to Happiness (Two parts—Drama).
June 9—The Soul of the Vase (Two parts—Drama).
June 14—His Obligation (Two parts—Drama).
June 16—Her Musical Cook (Comedy).
June 21—Peggy Lynn, Burglar (Two parts—Drama).
June 23—One Woman's Way (Drama).
July 2—A Woman Scorned (Drama).

BEAUTY.

June 1—Little Chrysanthemum (Drama).
June 8—The Redemption of Jasons (Drama).
June 15—The Mollycoddle (Drama).
June 22—A Deal in Diamonds (Com.-Dr.).

BRONCHO.

June 16—His Superficial Wife (Two parts—Drama).
June 23—The Shadowgraph Message (Two parts—Drama).
June 30—The Sea Ghost (Two parts—Drama).
July 7—Tools of Providence (Two parts—Dr.).
July 14—The Ruse (Two parts—Drama).

DOMINO.

June 17—The Soul of Phyra (Two parts—Dr.).
June 24—Hearts and Swords (Two parts—Dr.).
July 1—The Failure (Two parts—Drama).
July 8—The Ace of Hearts (Two parts—Dr.).

FALSTAFF.

June 18—Ebenezeer Explains (Comedy).
—Little Herman (Comedy).
June 25—The Stolen Anthurium (Comedy).

KAY-BEE.

June 11—The Pathway from the Past (Two parts—Drama).
June 18—The Secret of Lost River (Two parts—Drama).
June 25—The Floating Death (Two parts—Drama).
July 2—His Mother's Portrait (Two parts—Drama).
July 9—The Hammer (Two parts—Drama).

KEYSTONE.

May 24—No release.
May 27—No release.
May 29—A Versatile Villain (Comedy).
May 30—He Wouldn't Stay Down (Comedy).
May 31—Those College Girls (Two parts—Comedy).
June 3—Mabel Lost and Won (Comedy).
June 7—Those Bitter Sweets (Comedy).
June 7—No two-reel release on this day.
June 14—The Cannon Ball (Two parts—Com.).
June 14—A Home Breaking Hound (Comedy).

KOMIC.

June 6—Brave and Bold (Comedy).
June 13—Unwinding It (Comedy).
June 20—Where Breezes Blow (Comedy).
June 27—Beautiful Love (Comedy).
July 4—Mr. Wallack's Wallet (Comedy).

MAJESTIC.

June 13—The Burned Hand (Two parts—Dr.).
June 15—Pirates Bold (Comedy).
June 20—The Woman from Warren's (Two parts—Drama).
June 22—The Ash Can (Juvenile-Comedy).
June 25—The Motor Boat Bandits (Crook-Comedy.)
June 27—Children of the Sea (Two parts—Dr.).
July 4—The Old High Chair (Two parts—Drama).
July 6—The Hired Girl (Comedy-Drama).

(*Mutual Releases continued on page 2186.*)

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List of Current Film Release Dates

For Daily Calendar of Program Releases See Pages 2142 and 2144.)

(*Mutual Releases continued from page* 2184.)

RELIANCE.

June 7—A Mother's Justice (Drama).
June 9—Payment in Full (Drama).
June 11—The Ten O'Clock Boat (Drama).
June 12—Hearts United (Two parts—Drama).
June 14—The Old Batch (Drama).
June 16—The Housemaid (Drama).
June 19—The Old Clothes Shop (Two parts—Drama).
June 21—The Choir Boys (Drama).
June 23—The Silent Witness (Drama).
June 26—A Bad Man and Others (Two parts—Drama).
June 28—The Showdown (Drama).
July 3—Little Marie (Two parts—Drama).

ROYAL.

June 5—His Twin (Comedy).
June 12—An Unlucky Suitor (Comedy).
June 19—Not a Ghost of a Show (Comedy).
June 26—When the House Divided (Comedy).

THANHOUSER.

June 13—Through Edith's Looking Glass (Dr.).
June 15—The Country Girl (Drama).
June 18—In the Valley (Drama).
June 20—The Two Cent Mystery (Comedy).
June 22—Which Shall It Be? (Two parts—Dr.).
June 27—Innocence at Monte Carlo (Comedy).
June 29—Crossed Wires (Two parts—Drama).

MUTUAL MASTERPICTURES.

May 24—Ghosts (Majestic—Five parts—Drama).
May 27—The Failure (Reliance—Four parts—Drama).
May 31—The Darkening Trail (N. Y. M. P Corp.—Four parts—Drama).
June 7—Patriot and Spy (Thanhouser—Four parts—Drama).
June 10—Her Shattered Idol (Majestic—Four parts—Drama).
June 17—Up from the Depths (Reliance—Four parts—Drama).
June 24—The Reward (N. Y. M. P. Corp.—Four parts—Drama).

NORTH AMERICAN FILM CORPORATION.

June 7—The Diamond from the Sky (Episode No. 6 "Shadows at Sunrise—Two parts—Drama).
June 14—The Diamond From the Sky (Episode No. 7, "The Fox and the Pig"—Two parts—Drama).

United Film Service

RELEASE DAYS.
Monday—Ideal (a two-reeler).
Tuesday—Superba.
Wednesday—Empress (a two-reeler).
Thursday—Luna, Starlight.
Friday—Premier (a two-reeler).
Saturday—Lariat (a two-reeler).
Sunday—Cameo.

CAMEO.

May 16—Where Can I Get a Wife? (Comedy).
May 28—Can a Jealous Wife Be Cured (Com.).

EMPRESS.

May 19—The Spender (Two parts—Drama).
June 2—The Vivisectionist (Two parts—Dr.).
June 16—Turning Point (Two parts—Drama).
June 30—In Leash (Two parts—Drama).

GRANDIN.

June 9—The Spider (Two parts—Drama).
June 23—The Stranger (Two parts—Drama).

IDEAL.

May 17—The Little Band of Gold (Two parts—Drama).
May 24—"Red Tape" (Two parts—Drama).
May 31—Man in the Law (Two parts—Drama).
June 7—Stepping Westward (Two parts—Dr.).
June 14—Brand Blotters (Two parts—Drama).
June 21—When the Call Came (Two parts—Drama).
June 28—The Unpardonable Sin (Two parts—Drama).

LARIAT.

June 5—The Word (Two parts—Drama).
June 19—Out of the Silence (Two parts—Dr.).
July 3—Montana Blunt (Two-parts—Drama).

LUNA.

June 10—The Near Capture of Jesse James (Comedy).
June 17—The Rube's Sleep Producer (Com.).
June 24—An Accidental Parson (Comedy).
July 1—When Quality Meets (Comedy).

PREMIER.

June 4—The Picture on the Wall (Two parts—Drama).
June 11—At Twelve O'Clock (Two parts—Dr.).
June 18—Lilly of the Valley (Two parts—Dr.).
June 25—When the Tide Turned (Two parts—Drama).
July 2—The Gambler's Daughter (Two parts—Drama).

PYRAMID.

June 12—Canned Curiosity (Two parts—Comedy—Drama).
June 26—His Wife's Past (Two parts—Drama).

STARLIGHT.

June 3—Amateur Night (Comedy).
June 10—Heinie's Millions (Comedy).
June 17—The Hungry Boarders (Comedy).
June 24—The Black Statue (Comedy).
July 1—They're In Again (Comedy).

SUPERBA.

June 1—O You Mule (Comedy).
—Copped (Comedy).
June 8—Almost Luck (Comedy).
—Mixing the Cards (Comedy).
June 15—The New Photographer (Comedy).
June 22—The Dime Novel Hero (Comedy).
June 29—Bumped for Fair (Comedy).

UNITED.

June 20—Horseshoe Luck (Comedy).
June 27—Somebody's Baby (Comedy).
July 4—The Beauty Parlor (Comedy).

Miscellaneous Feature Releases.

ALLIANCE FILM CORPORATION.

June—Ill Starred Babbie (Five parts—Drama).

EIKO FILM COMPANY.

June—German War Pictures (Topical).

F. J. GRIFFIN COMPANY.

June—The Heart of California (Five parts—Drama).

GREAT NORTHERN FILM CO.

June—Pro Patria (Five parts—Drama).

IVAN FILM PRODUCTIONS, INC.

May—Unwelcome Wife (Five parts—Drama).

KO-KO FILMS.

June—The Bogus Earl (Two parts—Comedy).

LADY MACKENZIE FILM CO.

May—Lady Mackenzie's Big Game Pictures (Animal-Picture).

METRO PICTURES CORP.

May 24—Four Feathers (Drama).
May 31—Her Own Way (Popular Players—Dr.).
June 7—Fighting Bob (Rolfe—Five parts—Drama).
June 14—My Best Girl (Rolfe—Five parts—Drama).

F. O. NIELSEN.

May—Guarding Old Glory (Five parts—Topical).

PARAMOUNT PICTURES CORPORATION.

May 31—Pretty Sister of Jose (Famous Players—Five parts—Drama).
June 3—Jim the Penman (Famous Players—Five parts—Drama).
June 7—The Dawn of a Tomorrow (Famous Players—Five parts—Drama).
June 10—Brother Officers (London—Four parts—Drama).
June 14—The Arab (Lasky—Drama).
June 17—Clarissa (Famous Players—Four parts Drama)
June 21—Mice and Men (Famous Players—Dr.).
June 24—Wild Olive (Morosco—Drama).
June 28—Chimmie Fadden (Lasky—Comedy).

PATHE EXCHANGE, INC.

Released week of June 14:
Romance of Elaine No. 25 (Two parts—Dr.).
Nick Winter and Masked Thieves (Three parts—Drama).
Man to Man (Colored—Balboa—Drama).
Pathe News No. 48, 1915 (Topical).
Whiffles' Busted Alibi (Comedy).
Who Pays? Series No. 10, "Pomp of Earth" (Balboa—Three parts—Drama).
Pathe News No. 49, 1915 (Topical).
Released Week of June 21:
Romance of Elaine, No. 26 (Two parts—Drama).
The Heart That Knew (Three parts—Drama).
When Knights Were Bold (Bray Cartoon—Comedy).
An Intimate Study of Birds (Educational).
Pathe News No. 50, 1915 (Topical).
War and Woman (Three parts—Drama).
Bing, Bang, Biff (Comedy).
Who Pays? Series No. 11, "The Fruit of Folly" (Balboa—Three parts—Drama).
Pathe News, No. 51, 1915 (Topical).

SELECT FILM BOOKING AGENCY.

June—The Alien (Nine parts—Drama).

THE GOTHAM FILM CO., INC.

June 1—The Man Who Beat Dan Dolan (Four parts—Drama).

THE GOVERNOR'S BOSS PHOTO PLAY CO.

May—The Governor's Boss (Drama).

THE KAISER FILM CO.

June—The Heroic Garibaldis (Educational).

THE MOTHERHOOD EDUCATIONAL SOCIETY, INC.

June—Twilight Sleep (Educational).

UNITED PHOTO PLAYS CO.

June—Series A—"Japan" (Six parts—Educ.).

A. WARNER.

May—Uncle Sam at Work (Nine parts—Topical).

WORLD COMEDY STAR FILM CORPS.

May 31—The Delicatessen Shop (Comedy).
June 7—Rafferty Stops the War (Comedy).
June 14—The Children of Mike and Meyer Elope (Comedy).
June 21—Rafferty Stops a Marathon (Comedy).
June 28—Mike and Meyer Go Fishing (Comedy).

WORLD FILM CORPORATION.

May 31—The Builder of Bridges (Frohman—Drama).
June 7—Little Miss Brown (Brady—Drama).
June 14—Fine Feathers (Drama).
June 21—The Face in the Moonlight (Brady—Drama).
June 28—A Phyllis of the Sierras (California—Drama).

V-L-S-E, INC.

May 31—The Millionaire Baby (Selig—Six parts—Drama).
June 5—The Sporting Duchess (Lubin—Five parts—Drama).
June 14—Sins of the Mothers (Vitagraph—Five parts—Drama).
June 21—The White Sister (Essanay—Six parts—Drama).
June 28—The Rosary (Selig—Seven parts—Dr.)
July 5—Valley of Lost Hope (Lubin—Five parts—Drama).
July 12—Crooky Scruggs (Vitagraph — Five parts—Drama).

GEORGE KLEINE.

May 10—Who's Who in Society (Four parts—Comedy).
June 21—The Spendthrift (Six parts—Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2142 and 2144.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

June 11—The Battle (Reissue—Drama).
June 12—Life's Changing Tide (Drama).
June 14—A Romance of Old California (Dr.).
June 15—Mrs. Van Alden's Jewels (Special—Two parts—Drama).
June 17—His Ward's Scheme (Com.-Dr.).
June 18—Love in an Apartment Hotel (Drama) (Reissue No. 2).
June 19—The Way Out (Drama).
June 21—The Condemning Circumstance (Dr.).
June 22—The Wives of Men (Special—Two parts—Drama).
June 24—Her Convert (Drama).
June 25—Fighting Blood (Drama—Reissue).
June 26—The Girl Hater (Comedy-Drama).
June 28—His Fatal Shot (Drama).
June 29—Love's Melody (Special—Two parts—Drama).
July 1—Fate's Healing Hand (Drama).
July 2—The Sands of Dee (Drama) (Re-issue No. 4).
July 3—Luxurious Lou (Drama).

EDISON.

June 9—Up in the Air (Comedy).
June 11—Cohen's Luck (Special—Four Parts—Comedy).
June 12—McQuade of the Traffic Squad (Dr.).
June 14—No release this date.
June 15—No release this date.
June 16—Cartoons in the Parlor (Cartoon—Comedy).
June 18—The Working of a Miracle (Special—Three parts—Drama).
June 19—The Corporal's Daughter (Drama).
June 23—A Sport of Circumstances (Comedy).
June 25—Through Turbulent Waters (Special—Four parts—Drama).
June 26—The Breaks of the Game (Drama).
June 30—Cartoons in the Hotel (Comedy).
July 2—The Tragedies of the Crystal Globe (Special—Three parts—Drama).
July 3—Was It Her Duty? (Drama).

ESSANAY.

June 5—The Clutch of Circumstance (Special Two parts—Drama).
June 7—The Gilded Cage (Drama).
June 8—The Romance of an American Duchess (Special—Two parts—Drama).
June 9—Lost in the Jungle (Cartoon—Com.).
—A Close Shave (Cartoon—Comedy.
June 10—Sweedie's Finish (Comedy).
June 11—The Wealth of the Poor (Western—Drama).
June 12—The Greater Courage (Special—Three parts—Drama).
June 14—Whose Was the Shame? (Drama).
June 15—The Little Deceiver (Special—Three parts—Drama).
June 17—The Broken Pledge (Comedy).
—Broncho Billy and the Land Grabber (Western—Drama).
June 18—Broncho and the Land Grabber (Drama).
June 19—Vain Justice (Special—Two parts—Drama).
June 21—The Man Who Found Out (Drama).
June 21—Work (Two parts—Chaplin Comedy).
June 22—Bragga's Double (Special—Two parts—Drama).
June 23—The Fable of "The Search for Climate" (Comedy).
June 24—A Hot Finish (Comedy).
June 25—Her Realization (Western—Drama).
June 26—A Dignified Family (Special—Three parts—Drama).
June 28—Trapped (Drama).
June 29—Providence and Mrs. Urmy (Special—Three parts—Drama).
June 30—Dud Resolves Not to Smoke (Cartoon—Comedy).
July 1—A Countless Count (Comedy).
July 2—The Little Prospector (Western—Drama).
July 3—The Inner Brute (Special—Two parts—Drama).

KALEM.

June 8—Ham at the Fair (Comedy).
June 9—The Money Leeches (Special—Two parts—Drama).
June 11—The Haunting Fear (Special—Three parts—Drama).
June 12—The Pay Train (Episode No. 31 of the "Hazards of Helen" Railroad Series—Drama).
June 14—When the Mind Sleeps (Special—"Broadway Favorites"—Three parts—Drama).
June 15—Raskey's Road Show (Comedy).
June 16—The Vanishing Vases (Special—Two parts—Drama).
June 18—Rival Waiters (Comedy).
—The Eagle Owl (Zoology).
June 19—Near Eternity (Episode No. 32 of the "Hazards of Helen" Railroad Series—Drama).
June 21—The Missing Man (Special—Two parts—Drama).
June 22—In High Society (Comedy).
June 23—The Vivisectionist (Special—Two parts—Drama).
June 25—Honor Thy Father (Special—Three parts—Drama).
June 26—In Danger's Path (Episode No. 33 of The "Hazards of Helen" Railroad Series—Drama).
June 28—The Bondwoman (Special—Three parts—"Broadway Favorites"—Drama).
June 29—The Merry Moving Men (Comedy).
June 30—The Accomplice (Special—Two parts—Drama).
July 2—The Suffragette Sheriff (Comedy).
July 3—The Midnight Limited (Episode No. 34 of the "Hazards of Helen" Railroad Series) (Drama).

LUBIN.

June 10—Courage and the Man (Special—Three parts—Drama).
June 11—The Cornet (Drama).
June 12—Nearly a Prize Fighter (Comedy).
June 14—Road o' Strife Series No. 11—"The Valley of the Shadow (Drama).
June 15—Capturing Bad Bill (Comedy).
Caught with the Goods (Comedy).
June 16—The Insurrection (Special—Three parts—Drama).
June 17—From Champion to Tramp (Special—Two parts—Drama).
June 18—The Bridge of Sighs (Drama).
June 19—A Safe Investment (Comedy).
June 21—Road o' Strife No. 12—"The Sacrifice" (Drama).
June 22—Father Said He'd Fix It (Comedy).
—With the Help of the Ladies (Com.).
June 23—The Life Line (Special—Two parts—Drama).
June 24—The Dream Dance (Special—Three Parts—Drama).
June 25—Her Answer (Drama).
June 26—Just Like Kids (Comedy).
June 28—Road o' Strife Series—No. 13—"The Man Who Did Not Die"—(Drama).
June 29—Her Choice (Comedy).
June 30—The Path to the Rainbow (Special—Three parts—Drama).
July 1—By the Flip of a Coin (Special—Two parts—Drama).
July 2—Her Mother's Secret (Drama).
July 3—A Day on the Forge (Comedy).

MINA.

May 27—Once is Enough (Comedy).
June 3—Life's Mysteries (Comedy).
June 10—Father Forgot (Comedy).
June 17—A Mix-Up in Males (Comedy).
June 24—The Stolen Case (Comedy).
July 1—A Harmless Flirtation (Comedy).

SELIG.

June 12—The Journey's End (Jungle-Zoo—Dr.).
June 14—Letters Entangled (Special—Two parts—Drama).
June 14—Hearst-Selig News Pictorial No. 47, 1915 (News).
June 15—The Heart of the Sheriff (Western—Drama).
June 16—A Tragedy in Panama (Drama).
June 17—His Father's Rifle (Special—Three parts—Drama).
June 17—Hearst-Selig News Pictorial, No. 48, 1915 (News).
June 19—The Angel of Spring (Jungle-Zoo—Drama).
June 21—The Fortunes of Mariana (Special—Two parts—Drama).
June 21—Hearst-Selig News Pictorial, No. 49, 1915 (News).
June 22—With the Aid of the Law (Drama).
June 23—The Onion Patch (Drama).
June 24—Sands of Time (Special—3 Parts—Drama).
June 24—Hearst-Selig News Pictorial, No. 50, 1915 (News).
June 26—The Tiger Cub (Jungle-Zoo—Dr.).
June 28—The Girl and the Reporter (Special—Two parts—Drama).
June 28—Hearst-Selig News Pictorial No. 51, 1915 (News).
June 29—On the Border (Drama).
June 30—The Mystery of Dead Man's Isle (Dr.).
July 1—The War o' Dreams (Special—Three parts—Drama).
July 3—Trail to the Puma's Lair (Drama).

VITAGRAPH.

June 12—Four Grains of Rice (Special—Two parts—Drama).
June 14—The Jarr Family Series No. 11—"Mr. Jarr and the Ladies' Cup (Com.).
June 15—The Little Doll's Dressmaker (Special—Two parts—Drama).
June 16—Philanthropic Tommy (Com.-Dr.).
June 17—To the Death (Western Drama).
June 18—A Mistake in Typesetting (Comedy).
June 19—Miss Jekyll and the Madame Hyde (Broadway Star Feature—Special—Three parts—Drama).
June 21—The Jarr Family Series No. 12—"Mr. Jarr and Love's Young Dream" (Comedy).
June 22—Victor's at Seven (Broadway Star Feature—Special—Three Parts—Drama).
June 23—An Intercepted Vengeance (Western Drama).
June 24—What's Ours? (Comedy-Drama).
June 25—Their First Quarrel (Comedy).
June 26—The Silent W (Special—Two parts—Comedy).
—When We Were Twenty-one (Comedy).
June 28—The Jarr Family Series—No. 13—"Mr. Jarr and the Captive Maiden" (Comedy).
June 29—The Hand of God (Special—Two parts—Drama).
—A Cute Little Bear (Educational).
June 30—The Evolution of Cutey (Comedy).
July 1—The Honeymoon Pact (Comedy).
July 2—Hunting a Husband (Comedy).
July 3—The Criminal (Special—Three parts—Broadway Star Feature—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

May 22—In the Days of Famine (Special—Three parts—Drama).
May 25—The Esterbrook Case (Special—Three parts—Drama).
June 5—The Way of the Transgressor (Special—Three parts—Drama).
June 8—Love, Snow and Ice (Special—Three parts—Scenic—Comedy).
June 19—Miss Jekyll and the Madame Hyde (Special—Three parts—Drama).
June 22 Victor's at Seven (Special Three parts—Drama).
July 3—The Criminal (Special—Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

June 23—The Kick Out (Special Feature—Three parts—Drama).

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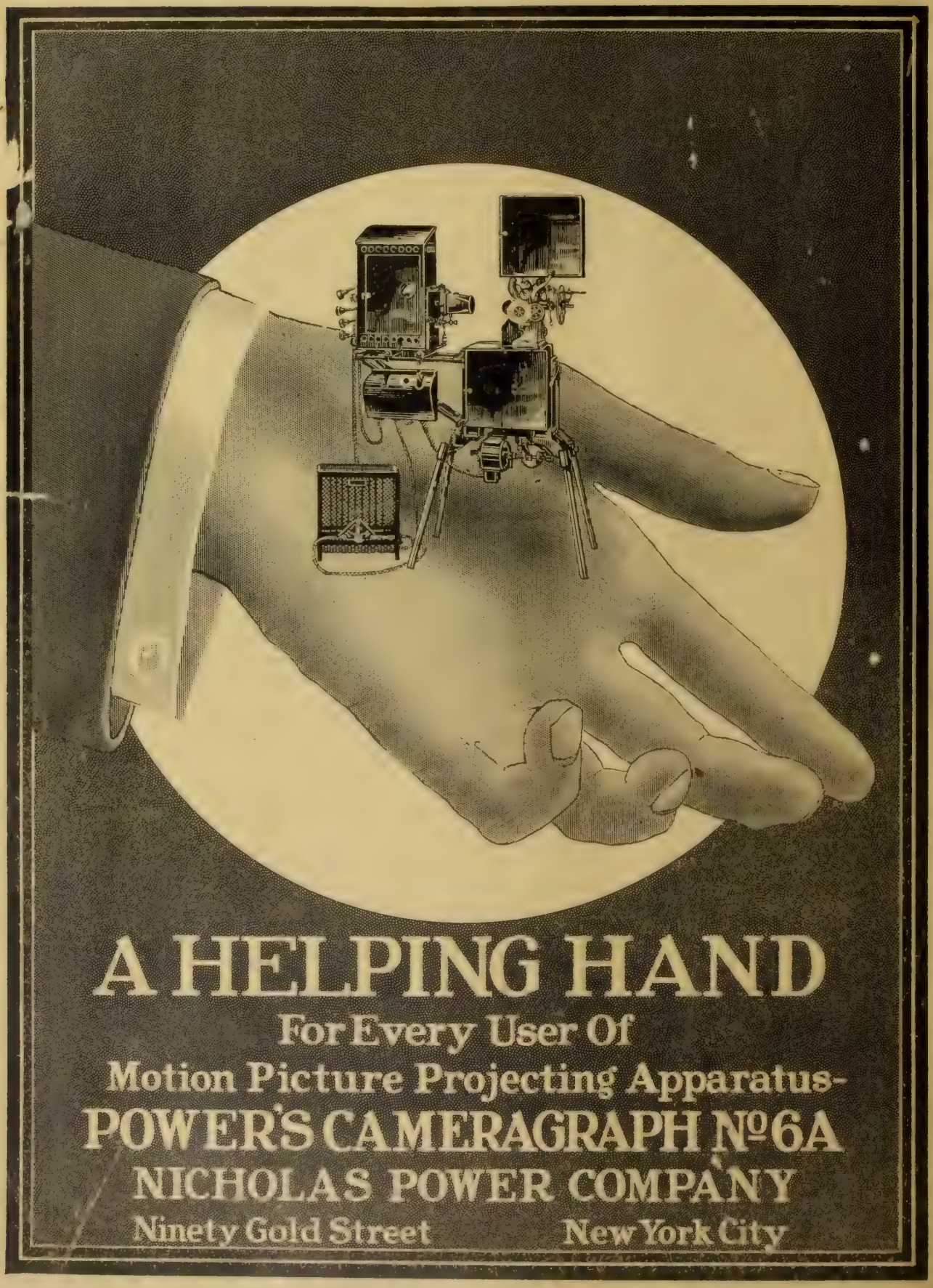
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